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Thank you!

Congratulations on your purchase of **Pyramix Virtual Studio**. More than just a product, this is a gateway to the future of sound recording, editing, mixing and mastering. You have joined a worldwide community of users who have already discovered the Pyramix advantage.

**Note:** IMPORTANT! - The first thing you need to do is register your software to acquire your Pyramix key(s) and to be included in our user support list.

Please also subscribe to the User Forum at:

http://forum.merging.com/

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http://www.merging.com
Installation

Please see the Pyramix Installation Guide and the Installation Guides for any hardware you have purchased.

About This Manual

Automatically installed with Pyramix and available under the Help menu or [F1], this manual is intended to be a comprehensive reference source for all the standard features and functions in Pyramix 7.x.

Navigation
In electronic form, all the Contents and Index entries and Cross-references are hyperlinks. I.e. clicking on them will jump to the relevant item.

PLEASE DO NOT PRINT THIS DOCUMENT UNLESS ABSOLUTELY NECESSARY
SAVE TREES AND INK BY USING THE HYPERLINKS

VERY IMPORTANT!
We strongly recommend you consult the other Pyramix guides for a more complete understanding of all the features and functions of Pyramix.

Scope
This manual is principally concerned with Pyramix software installed on workstations with used together with Horus audio interfaces via RAVENNA. Although many of the features and functions described also apply to Pyramix Native there are differences. Native differences are detailed in the Pyramix Native documentation.

Pyramix 10 Compatibility
- Windows 7 Professional (64 bit) MassCore RAVENNA, Native/RAVENNA and Native.
- Windows 8.1 Professional (64 bit) Native/RAVENNA and Native.

Commands Reference
Automatically installed with Pyramix and available under the Help menu, this document lists all the commands available in Pyramix together with the default Keyboard Shortcuts.
MassCore™

MassCore™ is an extremely powerful Pyramix option. A truly deterministic real-time engine that does not rely on the Windows operating system. This avoids the inherent restrictions and latencies introduced by the operating system and allows the channel/track-count to be increased to an unprecedented level. MassCore™ is scalable from 16 to 384 Live I/O (768 simultaneous) channels with a massive 512 channel bus structure (At 1FS).

MassCore™ enables a number of new features:

- Larger Mixer configurations
- Extra 2.66ms and Ultra 1.33ms latency options
- Full Delay Compensation (VS3 and VST)
- VST inserts on Buses and Auxes
- VST Multi-channel support
- External Inserts (physical effects)
- External Monitor Inputs and Talkback
- Virtual ASIO I/O

Where features are MassCore™ specific you will see the MassCore™ logo:

Important Note

Pyramix is not only a very powerful workstation, it is also a highly configurable one, the user interface especially so. Screenshots in this manual are shown mainly with the default interface on a Windows System with the graphite scheme and Aero switched on.

If you cannot find something in a Pyramix menu or toolbar that is discussed or shown in the manual, or something appears differently, please go to:

Settings > All Settings > Desktop Layout and examine the relevant tab window.

Pyramix Guides

Quickstart Guide

Automatically installed with Pyramix and available under the Help menu, this document is intended to enable new users to achieve good results quickly.

Other Pyramix Guides

The other guides listed here are installed along with the Pyramix software and / or may be freely downloaded from the Merging Technologies website.

http://www.merging.com
Installation Guide
Full details to enable a successful installation.

MassCore RAVENNA Network Guide
Detailed information about setting up Pyramix with RAVENNA and Horus.

Pyramix Applications Guides
These guides aim to be a useful resource for Pyramix users. They will contain set-up examples and practical hints and tips for using Pyramix for specific applications such as:
- Music Recording, Editing and Mastering (in development)
- SACD Production Guide (in development)
- Post Production (in development)
- Radio Production (in development)

Guides for Pyramix Optional Features
Documentation for optional features is provided in PDF format. Some are automatically installed with the Pyramix software. Others may be downloaded freely from:

http://www.merging.com

Assumptions
This User Manual and the other Pyramix guides assume you are thoroughly familiar with PCs and Windows terms and concepts. If the PC is new, please ensure the machine is working correctly before attempting to install Pyramix Virtual Studio.

Conventions

Conventions used in this manual:
Names found on Pyramix screens and menus are shown in bold. E.g. Information & Settings
Menu and sub-menu selections are shown like this:
View > Tracks > Show all Tracks
Which means:
Go to the View pull-down menu, mouse down to the Tracks sub-menu and choose Show all Tracks.
All Pyramix settings have been gathered together in a hierarchical structure. Selecting Settings > All Settings opens the Pyramix Settings window with a folder and file tree in the left hand pane.
Where a dialog box has several Pages, Tabs are used to ‘turn’ the pages. Tab page selection is shown thus:
Settings > Keyboard Shortcut Editor : Clips
Which means:
Go to the Settings pull down menu, choose Keyboard Shortcut Editor then click on the Clips Tab.
Keyboard Shortcuts are shown thus: [Shift + Alt + R] means hold down the Shift and Alt keys then press R

Important Information
Important information is shown thus:
Note: When producing a CD image the mixer output MUST be stereo, not two monos.
Pyramix Virtual Studio Overview

**Pyramix Virtual Studio** is a powerful and flexible Digital Audio Workstation (DAW) integrating hard disk recording and editing, digital audio mixing, effects processing, machine control, video, and CD-R mastering.

Pyramix runs on the PC hardware platform.

**MassCore** is scalable from 16 to 384 Live I/O (768 simultaneous) with a massive bus structure.

The Pyramix workstation is capable of up to 384 channels of 24-bit digital audio I/O. External access to these inputs and outputs is determined by your choice of Horus / Hapi options.

**Pyramix v10 with MassCore 256 + Key:**
384 @1FS / 192 @2FS / 96 @4FS / 64* @8FS & DSD

(*Please refer to system requirements in the Pyramix Installation Guide)

**Pyramix v10 with MassCore 128 Key:**
128 @1FS / 64 @2FS / 32 @4FS / 16 @8FS & DSD

**Note:** For example the **MassCore 128** key allows you to connect 16 I/Os @ 8FS/DXD/DSD (However a larger Mixer of 64 Strip/buses can be created but only 16 I/Os may be connected). 64 I/Os for 8FS/DXD/DSD are only available when the MassCore 256 + Key is present.
Program Window

The main **Pyramix Virtual Studio by Merging Technologies** program window appears when the program is launched. It has dockable Toolbars across the top with a Transport bar and status information at the bottom. This main window can be resized, moved, minimized or maximized with the conventional Windows control boxes.
The Pyramix Project window is always completely enclosed by the main window. A Project window only exists if a Project is open, and appears automatically when a new Project is started. A Project window can be resized, moved, minimized or maximized within the main window. If the Project window is made large enough, two separate panels are visible: the Project Editing Panel at the top, contains the Timeline which shows a graphic representation of the Composition. The lower section of the screen is the Project Management Panel. The dividing line between these panels may be grabbed with the mouse and moved up or down, thereby varying the space allocated to each panel. The Project Editing Panel can be maximized to fill the Project window by clicking on the arrow at bottom right where the scroll bars meet. A second click restores the previous window arrangement.

Status Bar

At the very bottom of the Pyramix Window the Status bar shows:

**Message Area**
Messages from Pyramix are shown here.

**Nudge**
Currently selected nudge setting

**Playback Buffer Meter**
Graphic representation of the current state of the Playback buffers together with the buffer Level selected currently. When the transport is not running or there are no audio Clips under the playhead cursor this will have no
segments lit. In normal playback all the segments are lit. If the number of Tracks approaches the disk bandwidth or buffer capabilities less segments will be lit.

**Core** (MassCore Systems)

**CPU Load**

**Latency**
Input to Output Latency in Samples and Milliseconds

**TimeCode**
Current Frame Rate and Reference Source.

- If the selected Reference Source is available the LED lights in Green
- If the selected Reference Source is not available then the LED flashes in Red.
- If a Pull-Up, Pull-Down or Varispeed setting produces an invalid Frame Rate, it’s then displayed in Red

**Audio**
Current Sample Rate and Sync Source.

- If the selected Sync Source is available and locked on the LED lights in Green
- If the selected Sync Source is not available and the system defaulted to Internal then the LED lights in Red
- If the selected Sync Source is available but with a different Sample Rate then the LED flashes in Red.

**Pyramix Busy Warning**
When Pyramix is engaged on a very demanding task, such as a opening a huge project or a long and complex render the user interface may appear to freeze with the window changed to white and the interface not responding.

A status window opens at the bottom right of the main Pyramix window to inform the user that Pyramix is still operational. One of the following messages may be displayed:

- Pyramix Virtual Studio busy (during tasks like: opening project, mount, renders, libraries, …)
- AAF Parser busy (during AAF import task)
- Merging Technologies VS3 busy (during Mixer tasks)
- Merging Technologies Convert busy (during Convert task)

**Note:** The small progress bar within the Pyramix status window (white) will progress at different speeds. Please be aware that the progress bar does not necessarily indicate the remaining busy time.

**Project Editing Panel**

By default the **Project Editing Panel** has a number of dockable toolbars at the top, a row or rows of Time Scale Ruler tool bars and below this the Timescale Ruler(s), Markers Tray and the main Timeline Tracks display. This is where much of the audio editing is accomplished. Audio **Tracks** may be created, added or deleted, and audio **Clips** can be edited, moved, copied or pasted. Note that the **Project Editing Panel** automatically starts with the same number of audio **Tracks** as the number of **Input Channels** configured in the **Mixer** of a new **Project**.

**Project Management Panel**

The **Project Management Panel** has a number of tools for managing, navigating and modifying a **Project**. A single click on one of the tool **Tabs** at the bottom of this Panel, opens its window in the Panel. Double- clicking a **Tab** opens it as a floating window. Double-clicking the Tab of a floating window or its Caption Bar returns the window to the panel.

**Note:** By default, clicking the red X close box of a floating Tab Window removes it from the screen. It can be reinstated as a Tab from **View > Editor Tabs**
**Tab Windows**

Many Tab window functions can also be accessed from pull-down menus.

Any or all of the Tab windows can be shown or hidden for a Project, and moved independently and outside of the main Program window. Double-clicking a Tab opens it as a floating Window. Double-clicking the header of a floating Tab Docks it back where it came from.

**Tab Window List**

**Overview**

Please see: [The Overview on page 143](#)

**EDL**

Please see: [EDL Tab Window on page 190](#)

**Document Libraries**

Please see: [Project Libraries on page 78](#)

**Tracks**

Please see: [Tracks Tab Window on page 108](#)

**Track Groups**

Please see: [Track Groups Tab Window on page 115](#)

**Playlists**

Please see: [Playlists on page 621](#)

**Workspaces**

Please see: [Workspaces on page 639](#)

**Selection**

Please see: [Selection Tab Window on page 172](#)

**Fade Editor**

Please see: [Fade Editor Tab Window on page 197](#)

**Markers**

Please see: [Markers Tab Window on page 137](#)

**CD**

Please see: [CD/SACD Tab Window on page 584](#)

**Metadata**

Please see: [Archiving Metadata on page 433](#)

**Video**

Please see: [Video Tab on page 519](#)
The Notes Tab provides a simple word processor for adding notes to the Project. Anything written here will be kept with the Project when it is saved.

**Media Management**
Please see: [Media Management Tab Window on page 60](#)

**Global Libraries**
Please see: [Document and Global Libraries on page 83](#)

**ADR**
Only available with the ADR option. Please see the ADR User Guide for more information.

**Log**
Check this Tab Window if you are experiencing problems.

Most of the Tab Windows are fully described in the sections of this document they relate to as in the cross-references above.

**Metadata**
Please see: [Metadata Tab Window on page 433](#)

**Video**
Please see:

**FX Rendering**
Please see:

**Tab Windows Productivity Tips**
For more detail on Tab Window functionality, [Please see Tab Windows on page 631](#)

**Toolbars**
The Pyramix main window has a number of Toolbars ranged across the top. All the Toolbars can be torn away and rearranged. Hovering over a a Toolbar button pops up a tool-tip with its function.

Toolbars can be Shown/Hidden using the **View > Scales / Toolbars > menu.**

Individual Toolbars can be configured in **Settings > All Settings > Desktop Layout** (Please see: [Desktop Layout on page 733](#))
Dual Monitors

By default the screen is horizontally divided with the Tab Windows below the Timeline. When using Dual Monitor setups, you may wish to divide the main project window vertically. With the Timeline displayed on the left screen and the Tab Windows on the right, more Tracks can be viewed simultaneously. This can be achieved by checking the Display Timeline on the Left of Tab Windows radio button in the Settings > All Settings > Application > Timeline Layout page. This change will take effect the next time a Project is opened.

TimeCode Entry

TimeCode values in Pyramix can be changed by using the up arrow, Increment or down arrow, Decrement buttons, by using the on screen numeric keys or by direct entry from the numeric keypad. an OK button or the ENTER key finalizes the entry. In Pyramix numbers are entered in time code fields from right to left, a block at a time, progressively overwriting existing numbers.

This makes the most common TimeCode changes easy, i.e frames or seconds, without having to re-enter the minutes or hours.

Clicking in a register inserts a red I-beam cursor. Entries must be made in Hours : Minutes : Seconds : Frames order. So, to enter 10 Hours and 9 seconds and 15 frames, key: 1 0 0 0 0 9 1 5. BUT if you want to change the seconds then you only have to enter the seconds and frames E.g. to enter 9 seconds and 15 frames, key: 9 1 5 followed by ENTER. However, to change 10:27:10:15 frames to 10:27:09:15 you would need to key, 0 9 1 5 followed by ENTER. In practice most operators always enter the leading zero even when it is not required, to avoid errors.

Arithmetic TimeCode Entry

An existing TimeCode value can have time added to or subtracted from it. i.e. a relative entry. Type the number to be added or subtracted then, instead of pressing the Numeric Key Pad Enter, press - (Minus) or + (Plus) on the main keyboard or Ctrl + Minus or Ctrl + Plus on the Numeric Key Pad.

Increment / Decrement UP & DOWN Arrow Buttons

The + (plus) and - (minus) buttons to the right of the TimeCode registers increment or decrement by one unit per click of the smallest unit in the current register. E.g. Frames, Samples etc.

Modifiers

<table>
<thead>
<tr>
<th>Click</th>
<th>Frames</th>
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</thead>
<tbody>
<tr>
<td>Alt + Click</td>
<td>Subframes</td>
</tr>
<tr>
<td>Ctrl + Click</td>
<td>Seconds</td>
</tr>
<tr>
<td>Shift + Click</td>
<td>Minutes</td>
</tr>
<tr>
<td>Ctrl + Shift + Click</td>
<td>Hours</td>
</tr>
<tr>
<td>Ctrl + Alt</td>
<td>Current Nudge Value</td>
</tr>
</tbody>
</table>
Automatic Fades and Crossfades

Summary

Auto Deglitching:
When enabled (Ramp length is user definable), Auto Deglitching allows on-the-fly Deglitching in playback when no fades or crossfades have been created.

This is set globally in Settings > All Settings > Application > Playback/Record

To set Auto Deglitching for individual Clips use: Clips > Properties. Clicking in the Auto Deglitching field opens a drop-down list with the option to Follow General Settings or to set a value for the Clip between 1.0 [ms] to 5 [ms] in 0.5 [ms] steps.

(The Auto Deglitch action is not visible on Clips, since it only occurs in the playback engine)

Auto Crossfade:

Recording
Set in Settings > All Settings > Project > Record : Post Processing: Auto Cross-Fade.

When enabled (Fade Type and duration is user definable, creates a Fade/Crossfade on Clips being recorded.

Playback
Set in Settings > All Settings > Application > Editing : Drag & Drop: Auto-Crossfade by default - Control key for Drag & Drop.

Off by default. When checked, a fade will be created on Clips that overlap when they are dragged on top of each other during editing.

The default X-fade can be modified in the Fade Editor. Simply edit a Crossfade to taste, then “overwrite” the default X fade. (Click on X Presets : Save Preset and choose Default.

Sample Rate Conversion

Pyramix can convert Clips to the current Project sampling rate, automatically and on-the-fly. It can also convert in non real-time using the very high quality Merging Technologies HeptaCon Sample Rate Converter.

Please see: Real-time Sampling Rate Conversion on page 728,
Convert - Quick Convert sub-menu on page 68
and Sample Rate Conversion on page 160
Overview

**MassCore™** is an extremely powerful Pyramix option. A truly deterministic real-time engine that does not rely on the Windows operating system. This avoids the inherent restrictions and latencies introduced by the operating system and allows the channel/track-count to be increased to an unprecedented level. **MassCore** is scalable from 16 to 384 Live I/O (768 simultaneous) with a massive bus structure. (For now this is limited in code to a total of 512 at 1FS (256@2FS, 128@4FS, 64@8FS).

**MassCore** enables a number of new features:

- Larger Mixer configurations
- Extra 2.66ms and Ultra 1.33ms latency options
- Full Delay Compensation (VS3 and VST)
- VST inserts on Mix Buses, Aux Send and SubGroup Buses
- VST Multi-channel support
- External Inserts (physical effects)
- External Monitor Inputs and Talkback
- Virtual ASIO support

**Windows Boot Choice**

You will see a new screen after the **P.O.S.T** (Power On Self Test) screen before Windows starts to boot. This screen offers the choice between:

**Windows 7**

and

**Windows 7 MassCore**

Please choose **Merging Technologies MassCore**. Boot will then proceed as normal.

If you do not make a choice then the machine will boot into MassCore mode after 30 seconds automatically.

Please ignore all other options on this screen unless asked to use them by Merging Technologies technical support staff.

**Memory**

MassCore memory allocation is 256MB for all Operating Systems.

The total amount of memory available in a MassCore machine affects the number of VST channels which will be available.

With 8GB or more of system memory, 384 VST channels are available.
Core Load Indicators

In MassCore based systems two (4 with quad core CPU, 6 with hexacore) Core Load indicators replace the DSP indicators in the Title Bar.

**Core: xxx%** or **Core*: xxx%

The * indicates **Dedicated mode**.

The Core indicator bars section at the bottom of the screen shows two distinct MassCore engines. The upper CORE bar shows MassCore/VS3 activity in real-time, and the lower bar shows the VST plug-in engine. Both bars are there to help you gauge the amount of resources that your project is consuming and warn you if an audio "glitch" (a momentary rupture of processed data producing a discontinuous sound stream to output devices) has occurred during playback or recording.

The numeric percentage **Core load** shown is the highest of either the **MassCore Loads (Realtime & Background)** or the **VST Core Load**, depending on which one has the highest load.

**MassCore Realtime Load**

(light green bar, orange when heavily loaded, red when overloaded): Indicates the MassCore Load, for realtime processes.

**MassCore Background Load**

(dark green bar): Indicates the MassCore load for background processing, it will be displayed at the end of the MassCore Realtime load indicator. For example, the MassCore Background Load will be used by Algorithmix plug-ins for FFTC.

**VST Core load**

(blue bar, orange when heavily loaded, red when overloaded): Indicates VST core load for VST processing. If you experience regular VST Core load “drops”, there may be red peaks and the **Core** label is replaced by **VST** as in this screenshot:

![Core Load Indicators in Title bar](image1)

In contrast, the following screenshot shows the Core Loads when running a project with 100 Tracks and Input Strips but only a few VST plug-ins:

![Core Load Indicators in Title bar](image2)

Here the highest load is **MassCore Realtime** since the indicator is higher than the **VST Core Load** indicator.

**VST Core load with Quad Core**

If your system is equipped with a quad core processor there may be two **VST Core load** bars:

![Core Load Indicators in Title bar](image3)

In all three screenshots the left-hand bargraph display shows disk buffering.
To see more detailed information about both Core Load Indicators, **Shift + Click** on them to open the two **Core Load** debug Windows:

If the **VST Core Load** display looks anything like the screenshot above we recommend that you increase the **VST Plug-ins engine Latency** value.

In order to support some VST plug-ins which need a big buffer to be efficient (e.g. Algorithmix EQ Orange/Red,...) we recommend that you increase the **VST Plug-ins engine Latency** size up to 8192 smpl (samples) using the **VST Plug-ins Engine Latencies** slider in the **All Settings > Hardware > MassCore** page.

**Note:** this value can only be adjusted when no project is open.

**Important!** If a **Drop** (glitch) occurs, the **Core indicator** will blink. Click on it to reset it.

**Note:** This indication may be useful if, for example, you do a Realtime Mixdown or Recording and leave the Studio for a minute to get a coffee. If, on your return, you see the Core blinking this would mean that you have experienced a drop, so that you probably have a glitch in your final mix or recording.

**Overload Diagnosis and Cures**

First determine whether the CORE indicator or the VST indicator is turning red during a glitch.

If the MassCore (CORE) indicator becomes red during playback or recording you have exceeded the capacity of the workstation. You should reduce the size of your project mixer and/or the amount of active plug-ins you are using, or try increasing the **Max Mixer Delay Compensation** slider value in the Mixer Settings page (**Settings > All Settings > Project > Mixer > Mixer Settings**). You may also try changing the buffered read and write settings of your .pmf files from within the **Project > Record** page under **Format/(PMF)/Settings** for projects with large numbers of audio tracks (approaching machine capacity for current sample rate).

**VST**

If the VST indicator becomes red you might want to increase the MassCore **VST Plug-ins Engine : Buffer Size** slider value in the **All Settings > Settings > MassCore** page. The VST buffer size can be increased in order to support VST plug-ins that need larger buffers in order for them to work efficiently. So, if you are experiencing VST Core Loads or Peaks (100%) we recommend that you set the **VST Plug-ins Engine : Buffer Size** value higher, it can go up to 4096 samples to help support certain VST plug-ins. Note that you can also monitor the VST Core load by **Shift Clicking** on the **CORE %** indicator, this will open the VST core load debug window. (See above) If you see spikes (red) during playback or an idle indicator then it may be advisable to increase the **VST Plug-ins engine Latency** (**Settings > All Settings > MassCore : VST Plug-ins Engine Buffer Size**), this value can only be adjusted if all projects are closed within Pyramix.
DMA

If a DMA Bus (Direct Memory Access) load (peak) occurs, the Text will blink with red DMA text. For the user this means that something inappropriate occurred during, for example, the Recording and that the recorded file could contain abnormalities. We recommend that users verify their System configuration/calibration if such indications occur regularly.

**Note:** These bars should be ignored when loading a project, making changes in the graphical layout of Pyramix when stopped (opening pages, moving the mixer, etc.), or doing offline processes (renders, non real-time mix-downs, etc.). If the indicators become red during these phases of your work, simply click on the indicator bar to reset it.

Very Important!
For the present we recommend that you do not use more than 65-70% of the Core resources to avoid glitches or problems related to intensive graphic refresh bursts. Three colour zones have been set for the Core load indicator.

- **0% to 65% Green zone** (best performance)
- **65% to 75% Orange zone** (moderate risk)
- **75% to 100% Red zone** (performance could be at risk if major screen redraws are initiated by the user)

For ultimate performance Vista should be run on a QuadCore processor.

**Pyramix Latency Modes for MassCore**
Low, Extra and Ultra modes are supported.
Overview

Projects are the top level of Pyramix organization. There are four types of Project. For most applications the one most commonly used is the **Editing Project**. The second type is **Digitizing Session**. As the name implies this a special type of project optimized for media acquisition.

Two further Project types, **DXD Mixing Project** and **DSD Project** are solely concerned with high-definition audio and the production of SACD masters.

There is also the option to **Load a Template**. Templates are the quickest way to configure Pyramix for a specific purpose. A wide variety of Templates are supplied with Pyramix and can also provide a basis for refining your own 'User Templates'.

You can find more information about **Digitizing Sessions** here: [Digitizing Sessions on page 163](#).

**Backward Compatibility**

Even the latest version of Pyramix is capable of saving in project formats back to V4.3. Some current features are obviously not supported in previous versions but the **Project > Save Special** option offers the ability to save in all relevant previous versions back to V4.3.

**Important!** The v10 Aux Bus structure, if used, does not allow for **Save Special**. Only v10 Projects with Legacy Aux Buses can use **Save Special**.

**Project Files**


On opening a Project these files are decompressed.

These files will only be all visible in Windows Explorer when the project is open in Pyramix.

When the Project is saved these files are re-zipped into a single.pmx file and, when the Project is closed the decompressed temporary files are deleted.

**Editing Project**

**New Project**

1. Launch **Pyramix Virtual Studio**

2. Choose **Project > New**.
3. The New Project Wizard - Choose a Project Type window will open.

4. The default is Editing Project which is the type we will use.

5. Choose a suitable sampling rate from the Sampling Rate drop-down list. (Use 44.1kHz if in doubt and using an analogue input)

6. Choose a suitable bit-depth from the Resolution drop-down list. (Use 24 bit if in doubt)
7. Click **Next**. The **New Project Wizard - Setup a New Project Workspace** dialog will open.

![New Project Wizard - Setup a new Project Workspace dialog](image)

8. Click in the **Setup a new Project Workspace** box to tick it.

9. Type a name for the Project and either type a suitable path to the **Project and Media Location** or use the ... button to open a **Browse for Folder** window. This works like a Windows Explorer window and enables you to navigate to a suitable folder.
10. Click Next. The **New Project Wizard - Select a Mixer Preset** dialog will open.

![New Project Wizard - Select a Mixer Preset dialog]

11. If this is the first time you’ve used Pyramix, choose the **Mix 08 X 02 (Stereo)** preset in the drop-down list by clicking on the name. Note that the **Use a Preset** radio button is automatically checked.

12. Click **Finish** to activate your new Project. It will open with a **Project Window** and **Mixer Window**. There will be 8 empty Tracks in the **Project Editing Panel** corresponding with the **8 Mixer Input** channels.

**Mixer Wizard**

Please see: **Mixer Configuration Wizard** on page 271

**Presets**

A considerable number of pre-configured presets are supplied for common tasks. You can add your own custom Mixer Presets to the list. **Please see: Mixer Presets** on page 279

**User Templates**

When you have a Project with a configuration which may be useful for future Projects you can save it as a Template. I.e. the current Project minus all the Cues. Simply select:

**Project > Save Template**

A Browser window opens with the default Templates Folder open. Choose an existing Template folder, if appropriate, or create a new one. Name the Template and click on **Save**
Media Management & Libraries
Housekeeping

The Windows hierarchical filing system can become confusing and cluttered very quickly when dealing with a multitude of Media Files. Complex audio projects generate thousands of more or less enigmatically named files. Keeping track of all the files used in a Project in the Windows filing system can become a nightmare even if the user is meticulous.

Pyramix uses the concepts of **Media Drives/Folders**, **Databases** and **Libraries** to reduce the clutter. The Media Management Tab, the EDL Tab, Library Tabs and Views such as; **Search Results**, **Used Media**, **Media Present in Project Default Folder** and **Media NOT Present in Project Default Folder**, are all ways of viewing and manipulating the contents of the Databases. These Media Management tools help users to work in a structured and simple manner whilst keeping track of all the Project components.

**Databases**

All Media listings i.e. **Libraries** are held in databases. A default path to all the database files can be set in **Settings > All Settings > Application > Location : Default Database Location**. Otherwise the Database path will be C:\Documents and Settings\<user name>\Application Data\Merging Technologies\Pyramix.

**Important!** Enough free space (several GB) must be preserved on disk for these files to grow under normal usage. If necessary, the files can be relocated to a bigger or faster drive.

**Searching**

Database files can be searched using a simple SQLite based search tool which is available in Library, Media Manager, and View Toolbars. Search works with combinations of logical operators *, AND, OR.

**Relocate Libraries**

To relocate the Library Databases:

**Settings > All Settings > Location : Default Database Location**

- Type a new location for the database files or **Browse** to one.
- Check also that the Fade Library Location is valid:

**Settings > All Settings > Application > Editing : Fade Library Location**

- If it isn’t valid or in the location you wish it to be, proceed as for the Database Location above.
- Click on **OK**
- Restart Pyramix.
- Database Library paths will then be updated.

**Conversion of Previous Version Libraries**

The Version 7 library format is not backwards compatible, so conversion is required for libraries created in previous Pyramix versions:

- Pyramix does the conversion automatically the first time it opens any version 6 (or older) library.
- Conversion will take some time, especially with large libraries, but is only required once.
- A backup (.pml.6xx) is made of the original library so that it can be renamed and restored in version 6 or previous.
- The .pml file is replaced with a converted version 7 library
- Note that subsequent changes made to the new version 7 .pml library will NOT be forwarded to the backup .pml.6xx library.
Performance Tips!

Database Location
For optimum housekeeping performance, Merging recommends strongly that the **Default Database Location** should be set to point to the fastest drive on your system. **SSDs** are recommended and, where possible, not the C:\OS default drive (since a drive with less activity and higher speed should perform better).

Saving
Project Save times will be faster if Saves are made to a high-performance Disk (e.g. an SSD). Saving to older Disks (e.g. 5400 rpm etc.) or saving to the Disk where the OS is located (this disk is often very busy with other tasks) could slow down Saves times.

Media Folders
**Media Folders** are Windows folders or drives which contain **Media Files**. Pyramix needs to mount these **Media Folders** specifically, in order to access the **Media Files** contained therein. Once mounted, suitable files are displayed as **Master Clips**. I.e. pointers to the underlying Media audio files. Mono and interleaved Stereo and Multi-channel Media files are all displayed and manipulated as single Master Clips.

These can be dragged and dropped or copied and pasted directly into the **Timeline** or into a **User library** from the **Media Management** Window regardless of format, sampling rate or bit depth.

Media Folder Synchronization
Pyramix synchronizes the contents of mounted Media Folders with the underlying Windows folders automatically. When media is added to these folders by Merging Technologies or third-party applications the changes are reflected automatically. In the event of a consistency problem the Media Manager **Media Folder > Refresh Media Folder** function will remount the selected folder and rebuild indexes.

Media Target Settings
When a Project is created, either with **Project > New** or **Project > New From Template** and a Media Folder is created or selected, the **Project General : Project Media Folder** Media Folder, the **Record : Target settings Media Folder**, the **Project > Render : Target Settings Media Folder** and the **Project > Mix Down : Target Settings Media Folder** all point to the same folder. These target settings can be changed later and each can point to a different folder.

Audition Play
Master Clips in the Media Management window and all audio objects in the Library windows can be auditioned through the **Monitor** as a MONO downmix as determined by the **Monitor** settings. Please see: **Media Manager and Library Monitoring on page 319**. The toolbar Play (Space) and Stop (Esc) buttons starts and stop playback of a selected object. Double-clicking an object begins playback at the start.

Drag and Drop
Audio Media files compatible with Pyramix may be dragged and dropped into Pyramix Libraries and the Timeline. Single or multiple files can be dragged and dropped in the conventional Windows manner from browser windows and from applications that support such operations, e.g. iTunes. As a rule of thumb, if you can drag and drop a file from a location to the Desktop, you can drag and drop to the Pyramix Timeline or libraries.

**Example:**
Start Pyramix, open a Project and a library view. From a Windows Browser window select one or several audio files and drag them over the library. If the selection contains compatible audio files the library will highlight. Drop the files over the library. Any compatible files will be added to the library and can be then used just like any other library file in Pyramix.

**Note:** The converse, dragging and dropping from a Pyramix library to the Desktop or to a browser or other application is NOT supported.
Drag and Drop and Copy to Project Default Folder
If you hold down the Ctrl key whilst dragging and dropping into the Timeline then the Media File(s) will also be copied to the Project Default Folder. Otherwise they are mounted from their source location directly.

Drag and Drop TO Libraries
A Timeline selection, single or multiple Clips on one or many Tracks can be copied to a Library by holding down Alt + Shift, dragging over the right-hand pane of a Library and dropping.

Database Views

The Media Management Tab, all Libraries, the Used Media view, Project Default Media view, Non Project Default Media view and the all important Search Results window are all ways of looking at the database files for particular purposes.

Each of these windows is a way of viewing and manipulating the contents of the underlying databases. In database terminology, a report. The Media Management Tab window is also the main bridge between the Windows filing system and the Pyramix Media database.

Look and feel, controls and menus are almost identical in all Libraries and Views except for Media Management
Search

Overview
Thanks to the database engine Pyramix has comprehensive search tools. All Library views and the Media Manager have a powerful Filter Search which refines the current view. A simple search field is available in all Libraries and the Media Manager. A more comprehensive search dialog is accessed via Media > Search Media or via a toolbar icon. For power users the dialog can be associated with a keyboard shortcut. Search Results are added to the Global Library in a folder labelled with the date and time of the search and the search term(s). Results may be further refined using Filters.

Quick Search
In any Library Tab or the Media Management Tab Click in the Search box to type a query.

When you click in the Search box a list of previous search terms (if any) drops down with the option to Clear Search History at the end. This option clears the previous search terms visible at the top of this drop-down list but leaves the current term in the search box intact. The [X] deletes the current search term from the box.

Note: When Exact Word Match is checked in the Search Media dialog (See below) then only exact words in the database are searched.

Clicking on the Add to Search Results button creates a new folder in the Global Library, named with date and the search request term(s). This folder can be renamed.

Search Media Dialog
The Search Media dialog is accessed via Media > Search Media or:
Clicking on the **Search Media** Toolbar icon

---

**Search Media Dialog Tabs**

The Search Media dialog has three Tabs:

- **Query**: Is where search terms are set
- **Libraries**: Is where Libraries to be searched are set
- **Media Folders**: Is where Media Folders to be searched are set

**Query Tab**

The **Search Media** dialog opens with the **Query** Tab. This Tab sets up the search terms.

The top section is for Simple Queries. For more advanced searches the bottom section offers further possibilities.

**Simple Query**

- **Simple Query**: This radio button toggles with **Advanced Query**.
  - When **Simple Query** is selected the search is restricted to the Name of the object(s) to be found. Search term(s) are typed in the text entry box. AND and OR can be used in between two search terms to increase the scope. Similarly, * can be used as a wildcard at the beginning or end of a search term.

  - **Exact Word Match**: When checked the search will only identify exact words in the database. The wild card * is still valid.
    - When unchecked the words are searched partially. E.g. **car** will return items such as **car door** opening but also **caravan passing** or even **scary scream**.

  **Note**: When **Exact Word Match** is checked it also applies to the quick search at top right of Library Tabs.

**Simple Query Syntax**

---

[Image of the Search Media dialog - Query Tab - Simple Query]
The wildcard * can also be used as a prefix or suffix so that:

*unch will return items including:

   “munch”
   “punch”

and

auto* will return items including:

   “automobile”
   “automat”

### Advanced Query

![Advanced Query](image)

#### Field

This radio button toggles with **Simple Query**. When selected the following options are available:

<table>
<thead>
<tr>
<th>Field</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td>contains</td>
</tr>
<tr>
<td>Category</td>
<td>begins with</td>
</tr>
<tr>
<td>Notes</td>
<td>match</td>
</tr>
<tr>
<td>Creation Date</td>
<td>smaller</td>
</tr>
<tr>
<td>Author</td>
<td>greater</td>
</tr>
<tr>
<td>In</td>
<td></td>
</tr>
<tr>
<td>Out</td>
<td></td>
</tr>
<tr>
<td>Duration</td>
<td></td>
</tr>
</tbody>
</table>

![Search Media dialog - Query Tab - Advanced Query](image)
<table>
<thead>
<tr>
<th>Field</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sample Rate</td>
</tr>
<tr>
<td>Frame Rate</td>
</tr>
<tr>
<td>Track</td>
</tr>
<tr>
<td>BPS</td>
</tr>
<tr>
<td>Format</td>
</tr>
<tr>
<td>Automated Object</td>
</tr>
<tr>
<td>Mixer Snapshot</td>
</tr>
<tr>
<td>File Name</td>
</tr>
<tr>
<td>Media Size</td>
</tr>
<tr>
<td>Scene</td>
</tr>
<tr>
<td>Take</td>
</tr>
<tr>
<td>Tape</td>
</tr>
<tr>
<td>UBITS</td>
</tr>
</tbody>
</table>

**Not**
When lit (blue) inverts the search to exclude any files containing the search term in the chosen field.

**Method**
The drop-down offers the choice of:
- Contains
- begins with
- match
- smaller
- greater

**Value**
Type the search term here

The next two rows are used to add further terms to the search and have the same controls as the first except for the first drop-down which offers the choice of:
- None
- AND
- OR
The Libraries Tab determines which Libraries will be searched according to the search terms set in the Query Tab.

**Search all open libraries** When ticked all open libraries will be included in the search (including the current search results).

**Search listed libraries** When ticked any libraries included in the list will be searched whether open or not. Clicking on the ... button opens a browser to locate Library files to add to the list.

**Search all libraries in listed folders** When ticked any libraries in the folders included in the list will be searched whether open or not. (Including sub-folders. Clicking on the ... button opens a browser to locate Folders to add to the list.)
**Media Folders Tab**

Search Media dialog - Media Folders Tab

**Search all mounted media folders**  When ticked all mounted media folders will be included in the search.

**Search listed folders**  When ticked any folders included in the list will be searched whether mounted or not. (This includes all Sub-Folders.

Clicking on the ... button opens a browser to locate folders to add to the list.

If a folder is added which does not have a Quickmount library one will be created when the search is run.
Search Results

Search Results are added to the Global Library in a folder labelled with the date and time of the search and the search term(s). The focus is set to the latest search result.

Any operation which can be performed on a library entry can be performed on a search result. E.g. Drag and Drop. Any item or items in a results folder can be dragged and dropped to another Library or to the Timeline.

Deleting Search Results

If the Search Results library is open the individual results are displayed in the right-hand pane and can be deleted.

To delete the entire search click on the Search Results in the left-hand pane. All current search results libraries will appear in the right-hand pane and may be deleted.
**Search Filters**

All Library views and the Media Manager view have a **Filters** option. Filters are accessed via **View > Filters** in the Library or Media Manager **View** menu or by clicking on the:

![Filters toolbar icon](image)

In the screenshot above the Filter text entry boxes and Filters icon are highlighted in red.

- The specific Columns available for filtering are set in **Options. Please see: Media Management and Library Tab Columns on page 57**
- Filters are not case-sensitive.
- Filters always behave as if there is a wild card at either end of the filter term. I.e. *text*.
- Multiple filters are allowed. So, for example, you could search on **trains** in the **Name** column and **A 1-6** in the **Track** column. This would filter the view to show only results containing *train* with six audio tracks.
- Filters are NOT recursive i.e. don't filter sub-folders.
**Media Management**

**The Media Menu**

This menu gathers together significant Media related commands for the current Project.

<table>
<thead>
<tr>
<th>Command</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Search Media</strong></td>
<td>Opens the <strong>Search Media dialog</strong></td>
</tr>
<tr>
<td><strong>Mount Referenced Media</strong></td>
<td>Mounts all media not already mounted and used in the current Project</td>
</tr>
<tr>
<td><strong>Auto-Mount Media</strong></td>
<td>When selected, whenever a reference from an Offline library is placed in the current Project, the Media will automatically be mounted.</td>
</tr>
<tr>
<td><strong>Select Online Clips</strong></td>
<td>Selects all Clips in the Timeline whose Media files are currently mounted</td>
</tr>
<tr>
<td><strong>Select Offline Clips</strong></td>
<td>Selects all Clips in the Timeline whose Media files are not currently mounted</td>
</tr>
<tr>
<td><strong>Select Used Media</strong></td>
<td>Opens a floating Library View window listing all Media files used by the current Project.</td>
</tr>
<tr>
<td><strong>Select Media present on Project Default Folder</strong></td>
<td>Opens a floating Library View window with all Media present in the Project Default folder selected (highlighted)</td>
</tr>
<tr>
<td><strong>Select Media NOT present on Project Default Folder</strong></td>
<td>Opens a floating Library View window with all Media NOT present in the Project Default folder selected (highlighted)</td>
</tr>
<tr>
<td><strong>Collect Media to current Project Default Folder</strong></td>
<td>Copies all media files used in the current project (as shown when the previous Select Media not present ... is invoked to the current Project Default Folder. This function is especially useful if moving a machine or disk to another studio or where network resources may not be available.</td>
</tr>
<tr>
<td><strong>Clean-Up Media</strong></td>
<td>Opens the <strong>Choose a Media Folder to Clean-Up</strong> window. Choose the Media Folder you wish to clean-up and click <strong>OK</strong>. All media not referenced by the current Project will be permanently removed from the selected folder.</td>
</tr>
</tbody>
</table>
Media Management and Library Tab Windows

**Media Management and Library Tab Columns**

The Columns displayed in Libraries and the Media management window are determined by the Columns dialog accessed from View > Options.

**Rearranging Columns**

Columns present in Library, Media Management and Search Results frames can be rearranged by simply clicking and dragging the column headers.

**Reordering Columns**

Clicking on a column header does two things on Columns where this is appropriate. It orders all Library entries according to the numerical or alphabetical order of that Column and it toggles that order between Ascending and Descending.

**Options**

Opens the Columns dialog box:

![Columns Dialog Box](image)

The dialog box shows two lists, Available Columns and Shown Columns.

**Available Columns buttons:**

- **Add**
  - Adds the column(s) selected to the Shown columns list
- **Add All**
  - Adds All the available columns to the Shown Columns list

**Shown Columns buttons:**

- **Remove**
  - Removes the column(s) selected from the Shown columns list
- **Remove All**
  - Removes all column from the Shown columns list
- **Apply to Folder**
  - Applies the changes made in this dialog to the current Folder
- **Apply to library**
  - Applies the changes made in this dialog to all Folders in the current Library
- **Set as Default**
  - Sets the changes made in this dialog as the default column content for all Folders in all Libraries.
<table>
<thead>
<tr>
<th>Columns</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td>Clip or Media File name</td>
</tr>
<tr>
<td>Category</td>
<td>E.g. Master Clip, Media Folder etc.</td>
</tr>
<tr>
<td>Notes</td>
<td>Where specified</td>
</tr>
<tr>
<td>Creation Date</td>
<td>Date Media File (Clip) created</td>
</tr>
<tr>
<td>Author</td>
<td>Where specified</td>
</tr>
<tr>
<td>In</td>
<td>Clip or Media File In TimeCode</td>
</tr>
<tr>
<td>Out</td>
<td>Clip or media File Out TimeCode</td>
</tr>
<tr>
<td>Duration</td>
<td>Length of Clip or Media File</td>
</tr>
<tr>
<td>Sample Rate</td>
<td>Sample rate of Clip or Media File</td>
</tr>
<tr>
<td>Frame Rate (Media Only)</td>
<td>Where specified</td>
</tr>
<tr>
<td>Track</td>
<td>Shows the Tracks the Media File or Clip occupies</td>
</tr>
<tr>
<td>BPS</td>
<td>Bit Depth</td>
</tr>
<tr>
<td>Format</td>
<td>File format e.g. PMF, WAV etc.</td>
</tr>
<tr>
<td>Automated Object</td>
<td></td>
</tr>
<tr>
<td>Mixer Snapshot</td>
<td></td>
</tr>
<tr>
<td>FileName (Media Only)</td>
<td>Media File Name</td>
</tr>
<tr>
<td>MediaSize (Media Only)</td>
<td>In bytes</td>
</tr>
<tr>
<td>Scene</td>
<td>Where specified</td>
</tr>
<tr>
<td>Take</td>
<td>Where specified</td>
</tr>
<tr>
<td>Tape</td>
<td>Where specified</td>
</tr>
<tr>
<td>UBITS</td>
<td></td>
</tr>
</tbody>
</table>
The Trimmer

All Library and Media Management Windows have a Composition/Media Trimmer:

The Trimmer can be shown/hidden with the menu item Trimmer > Show. An object highlighted (selected) in the list view is automatically opened in the trimmer. Multi-channel objects may be auditioned and trimmed. A small square to the left of each Track displayed allows Tracks to be de-selected/selected for playback in the Trimmer. The Trimmer output is stereo for 2 channel media. For Media with more than two channels the routing is assumed to be stereo. If the Media contains Channel Type metadata (PMF, BWF, Wave, MP3...NOT AIFF) the monitoring will automatically route the mapping to the associated monitoring patch. Clicking on the ? at top-left opens the Media Trimmer Commands list:

Media Trimmer Commands
Click in Tracks:
- None: Drag Selection
- Shift: Set In Point
- Ctrl: Set Out Point
- Shift + Ctrl: Set Sync Point
- Alt to the above to Audition from the Point

Click in Track Header:
- None: Select/Unselect Track
- Shift: Unselect All Tracks
- Ctrl: Select All Tracks

Double Click in Tracks:
- None: Audition from clicked point
- Ctrl: Reset In/Out/Sync Points

Drag and Drop:
- Drag from the List: Whole Media
- Drag from the Trimmer: Follows In/Out Points

Shortcuts:
- SPACE: Toggle Audition/Stop
- ENTER: Audition Trimmer Selection
- ESC or NumPd 0: Stop Audition
- Ctrl + 1: Show 1 Track
- Ctrl + D: Show Track Details

Media, Clips or Compositions can be trimmed in the following ways:

- **Double-click:** Plays the object through the Monitoring Section from the point where you double-click.

  **Note:** Trimmer sound output is via the Monitor Panel. If no sound is heard through the current L & R Monitor Outputs you may need to assign values to the None entry in the Main Grid and Downmixes section of the Monitor Please see: Media Manager and Library Monitoring on page 319

- **Click & Drag:** Drag the object to the timeline or to an other library properly trimmed (from the In point to the Out point. Dragging it from the list view takes it untrimmed).
• **Shift + Click**: Sets the **Trim In** point. The point can be modified later by simply clicking on it.
• **Control + Click**: Sets the **Trim Out** point. The point can be modified later by simply clicking on it.
• **Control + Shift + Click**: Sets a **Sync Point**. The point can be modified later by simply clicking on it.
• **Shift + Alt + Click**: Sets the **Trim In** point and plays from it.
• **Control + Alt + Click**: Sets the **Trim Out** point and plays from it.
• **Control + Shift + Alt + Click**: Sets a **Sync Point** and plays from it.
• **Control + Double-Click**: Resets the **Trim In** and **Trim Out** and **Sync Points**.

**Trim In, Trim Out and Sync Points**

The **Trim In**, **Trim Out** and **Sync** Points are permanently preserved for Compositions and MasterClips stored in a Library (Project or Global), but only until the next Mount or Refresh for mounted Media in the Media Management Window.

**Compatibility**

Because the Media Trimmer allows Trim In, Trim Out and Sync Points to be set and saved in current libraries, menu options: **Library > Save Library as 5.x 6.0** and **Library > Save Library As 4.x** allow Libraries to be saved in a format compatible with previous versions for maximum compatibility.

**Media Management Tab Window**

The **Media Management** Tab Window is very similar in appearance and operation to the **Document** and **Global** Library Tab Windows. However, the Menus and Toolbars differ a little, reflecting their different capabilities.

**Media Manager History**

By default, the Media Manager database and its history is retained when Pyramix is shut down and relaunched.

*Settings > All Settings > Application > General : Keep Media Manager History*

If this option is unchecked, it forces a history reset. (The Media_Library_.pml file is recreated from scratch on the next Pyramix launch.)

This option is useful when several people are working on different projects with the same database (same login). This can make the history database grow VERY fast.

**Note:** If disabled the Media_Library_.pml file will remain small but the mounting time will most probably be slower.
Media Browser

The Media Management window can operate on Mounted Media Folders and act as a Media Browser for any local or network storage locations.

Below all Mounted Media Folders an “Explorer like” Media Browser Tree allows Media Folders to be browsed without Mounting them formally.

When displayed in the Media Browser all recognized Media are mounted temporarily and can be auditioned and placed in the Timeline.

Media Management Tab Menus

**Media Folder Menu**

Mount Media Folder  
Opens the Choose a media folder to mount dialog. Mounting a folder makes it visible to the Pyramix media filing system.

Unmount Media Folder  
Unmounts the selected Media folder (an Are you sure dialog protects from inadvertent unmounting.) Makes the selected folder invisible to the Pyramix filing system.

Refresh Media Folder  
Invoking Refresh Media Folder initiates a complete ground up re-mount of the selected folder. This may solve inconsistency issues. F5 will also refresh the selected folder.

Clear Media Manager History  
Choose this option to reduce Database size and improve performance.

Create Offline/Reference Library  
Please see: Using Offline/Reference Libraries on page 90

Create Quick Mount Libraries  
Use this option to create __QuickMount.pml libraries recursively for a whole disk or folder, (typically overnight on a big new media disk) so that rapid browsing will be available the next time the disk is browsed.

Open Folder  
Opens the Media Management Library for the selected drive and directory. Double clicking on the name of the Media directory has the same effect.

Up One Level  
Moves up one level in the file hierarchy.
<table>
<thead>
<tr>
<th>Mounting Rules</th>
<th>Opens the <strong>Mounting Rules</strong> dialog only when a file or files are selected. This allows the user to apply special rules when attempting to mount files that contain the same 'unique' identifier. Please see: Mounting Rules on page 91</th>
</tr>
</thead>
<tbody>
<tr>
<td>Properties</td>
<td>Pops up an info box showing properties of the selected <strong>Media Folder</strong></td>
</tr>
<tr>
<td><strong>Edit Menu</strong></td>
<td></td>
</tr>
<tr>
<td>Copy</td>
<td>Copy object.</td>
</tr>
<tr>
<td>Paste with Media</td>
<td>Pastes object complete with associated Media files to wherever the target object is stored.</td>
</tr>
<tr>
<td>Rename</td>
<td>Rename object</td>
</tr>
<tr>
<td>Lock Rename</td>
<td>When ticked <strong>Locks</strong> all objects for Renaming. Do you really want your Sound Effects Library entries to be renamed by anyone who can access it?</td>
</tr>
<tr>
<td>Open/Audition</td>
<td>Opens highlighted (selected) Clip or Composition in the Trimmer and begins audition play. Opens highlighted (selected) Shelf</td>
</tr>
<tr>
<td>Audition</td>
<td>Opens highlighted (selected) master Clip in the trimmer and begins audition play.</td>
</tr>
<tr>
<td>Stop Audition</td>
<td>Stop audition Play and return Cursor to beginning</td>
</tr>
<tr>
<td>Place (Ctrl + P)</td>
<td>Opens the <strong>Place</strong> dialog:</td>
</tr>
</tbody>
</table>

![Library Edit menu Place dialog](image)

The selected object(s) will be placed in the Timeline according to the rule chosen here.

The selected object will be placed in the timeline on the selected Track and Playhead Cursor position at its **Sync Point** or, if no Sync Point has been set, at its **In Point**

<table>
<thead>
<tr>
<th>Placement Tool</th>
<th>Opens the <strong>Placement Tool</strong> for placing the object. Please see: The Placement Tool on page 192</th>
</tr>
</thead>
<tbody>
<tr>
<td>Locate</td>
<td>Selects the first instance of the current object in the Timeline and positions the Playhead Cursor at the start of it.</td>
</tr>
<tr>
<td>Show Usage</td>
<td>Selects all instances of the current object in the Timeline and zooms to make them all visible.</td>
</tr>
<tr>
<td>Delete Media</td>
<td>Deletes the selected Master Clip and Associated Media Files</td>
</tr>
</tbody>
</table>

**Important!** **Delete Media** does what it says. This command:
PERMANENTLY REMOVES AUDIO (and its associated Waveform file(s) from the drive.

**Collect Selected Media to current Project Media Folder**

**Select Menu**

<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Select All</td>
<td>Selects all objects in the right-hand pane (Ctrl + Click toggles selection of individual objects)</td>
</tr>
<tr>
<td>Invert Selection</td>
<td>Selected objects are de-selected, unselected objects are selected</td>
</tr>
</tbody>
</table>

**Select Media Present on current Project Media Folder** Selects any Media file(s) shown in the right-hand pane that are present on the current Project Media Folder.

**Select Media NOT present on current Project Media Folder** Selects any Media file(s) shown in the right-hand pane that are not present on the current Project Media Folder.

**Convert Menu**

**Quick Import** Enables sound files in any supported format to be imported into a Pyramix Media Drive or Folder in either their original format or converted to the Pyramix native PMF format.

**Note:** Files in supported formats do not need to be converted to be used in Pyramix, a big timesaver.

**Quick Export** Enables Pyramix Master Clips to be exported in any of the supported file formats with a number of options.

![Quick Export - Export Media: Dialog](image)

**Quick Export - Export Media: Dialog**

<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>One file per track</td>
<td>When checked, multi-channel Master Clips are exported with a single file for each channel in the Clip.</td>
</tr>
<tr>
<td>Simple file numbering (.1, .2, .3, ...)</td>
<td>When checked resultant files are numbered (.1, .2, .3, ... instead of _#001##, _#002##, ...)</td>
</tr>
<tr>
<td>Flatten track numbers</td>
<td>When checked, Tracks are numbered 1, 2, 3, 4 instead of, for example 1, 2, 7, 8</td>
</tr>
<tr>
<td>Unique filename extension</td>
<td>When checked, adds a unique filename extension.</td>
</tr>
</tbody>
</table>

**Quick Convert >** Enables one or more Media files to be converted in a variety of ways. (Please see: Convert - Quick Convert sub-menu on page 68)

**Sample Rate Conversion** Please see: Samplerate Conversion on page 74

**Reverse** Reverses the selection so it plays backwards

**Export XML Description** Exports Media Descriptions as an XML file Select a range of media and select Convert > Export XML Description.

**Export to MTInterchange XML**

**Publish to Open External Database**
**View Menu**
The **View** menu determines how information is displayed.

<table>
<thead>
<tr>
<th>Status Bar</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Large</strong></td>
<td>Show large Icons</td>
</tr>
<tr>
<td><strong>Small</strong></td>
<td>Show small Icons</td>
</tr>
<tr>
<td><strong>List</strong></td>
<td>Show as list</td>
</tr>
<tr>
<td><strong>Detail</strong></td>
<td>Show as list with details</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Filters</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Adds Filter term entry boxes above each column in the view</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Options</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Opens the <strong>Columns</strong> dialog box:</td>
</tr>
</tbody>
</table>

The dialog box shows two lists, **Available Columns** and **Shown Columns**.

**Available Columns buttons:**
- **Add**: Adds the column(s) selected to the **Shown columns** list
- **Add All**: Adds All the available columns to the **Shown Columns** list

**Shown Columns buttons:**
- **Remove**: Removes the column(s) selected from the **Shown columns** list
- **Remove All**: Removes all column from the **Shown columns** list
- **Apply to Folder**: Applies the changes made in this dialog to the current **Folder**
- **Apply to library**: Applies the changes made in this dialog to all Folders in the current **Library**
- **Set as Default**: Sets the changes made in this dialog as the default column content for all Folders in all Libraries.

**New Window**: Opens another instance of the Media Management Tab Window

**Refresh**: Forces a refresh
SACD Menu

 Encode an Edited Master in DST

**Source**
Shows the full path of the selected file.

**Target**
The button opens a browser window to set the destination file path and enter a name for the file.

**Strategy**
The drop-down offers the choice of 00 or 01.

**Average DST File size reduction**
Shows the average percentage reduction in file size dynamically as the encode progresses and the average when it is complete.

**Encode**
Initiates the encoding.
**DST Estimator**  
Estimate the DST encoding of an Edited Master with a graph to show the file reduction rate as a function of the audio material.

![DST Estimator](image)

<table>
<thead>
<tr>
<th><strong>Estimate</strong></th>
<th>Initiates the estimation process on the selected file.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Strategy</strong></td>
<td>The drop-down offers the choice of 00 or 01.</td>
</tr>
<tr>
<td><strong>Accuracy</strong></td>
<td>The drop-down offers the choice of <strong>High (1/5)</strong> or <strong>Very High (1/100)</strong>.</td>
</tr>
<tr>
<td><strong>Estimated DST File Size</strong></td>
<td>Shows the estimated file size dynamically as the estimation progresses and the total when it is complete.</td>
</tr>
<tr>
<td><strong>Average DST File size reduction</strong></td>
<td>Shows the average percentage reduction in file size dynamically as the encode progresses and the average when it is complete.</td>
</tr>
</tbody>
</table>

**DST Decoder**  
Decodes a DSDIFF file. Selecting this option opens a browser window to select the file to be decoded. Clicking on **Open** initiates the decode. When the decode is completed the dialog closes. Clicking on **Cancel** aborts the decode.

![DST Decoder](image)
Annex D.3 Verification  

Verify the selected file.

![Verifier Window](image)

**Start**
Initiates the verification process.

**Export List as Text File**
Opens a browser window where the file path is set and the file named.

**OK**
Closes the verifier window.

### Trimmer Menu

<table>
<thead>
<tr>
<th>Menu Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Show</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Show On</strong></td>
<td>When ticked the Trimmer is visible</td>
</tr>
<tr>
<td><strong>Show Off</strong></td>
<td>When ticked the Trimmer is hidden</td>
</tr>
<tr>
<td><strong>Auto-Show</strong></td>
<td>When ticked the Trimmer is only shown when a Media file is selected</td>
</tr>
</tbody>
</table>

**Don't Show too Large Media/Compositions**
When ticked Large Media files and Compositions will not be opened in the Trimmer.

**Note:** When this option is selected Media or Compositions with more than 16 Tracks or more than 100 Clips will not be shown in the Trimmer. Selecting this option avoids the loading time associated with Compositions containing a large number of Clips.

**Show 1 Track**
Show only the first Track of the object displayed in the **Trimmer**. When this option is selected **Up** and **down** arrows appear at the left of the Trimmer Track display which enable any Track to be displayed.

**Show Track Details**
The following information is displayed for each Track of the selected Media file:

- Track Name
- Track Number
• Track Type (left, Right, Center etc.)
• Track File Name (if the Media is recorded in One File Per Track mode)

Auto-Generate Waveform
Waveforms are automatically created for objects without them.

Media Browser Menu
Mount Currently Displayed Media Folder allows easy mounting of the Media Folder currently displayed in the Media Browser. (Typically when the correct folder is located).

Search Menu
Search All Mounted Media Folders Toggles between Global and Local search. When Active, all Mounted Folders are searched. When Inactive only the current Folder is searched.

Add to Search Results Creates a new Search Results folder named by date and time and the search term(s).

Convert - Quick Convert sub-menu

Output Dialog

All these options produce new media files on disk. Whichever conversion option is chosen, this dialog box will pop-up with a title reflecting the selected process. Either a new name may be chosen or the existing one kept with a new suffix. If you wish to process multiple files in one operation the Add Suffix button must be selected. When multiple files are selected and when this option is chosen the OK All button is available. The Keep Original File Format check box does what it says. The Properties... button opens a dialog box specific to each conversion type. (See below)
Quick Convert - Process Properties Dialogs
Resampler Properties

This module is initially aimed at performing ±0.1% pull-up / pull-down audio conversions, but there are several possible ways of defining the ratio between the destination length and the final length (frame rates, sample rates, pitch and ratio in percent).

The process differs from a Time Stretch operation since the pitch is modified. The Input and Output files have the same sampling rate but the length of the output files will be: \((\text{initial length}) \times (\text{displayed ratio})\).

Another setting, Quality, has an effect on the resolution of the oversampling process of the treatment.
This module is available, like MPEX, in the ‘Quick convert’ list of the Media Manager, the Project menu (to process all the media in a project), and as a ‘Surround Encoder’ (Project > Surround Processing).

The following graph gives an indication of the effect of the three Quality settings on THD & Noise.

![Graph showing the effect of quality settings on THD & Noise](image)

### Prosoniq MPEX4 Properties

The Properties dialog of Prosoniq MPEX4 provides options for Stretch and Pitch settings, along with Quality Mode and Formant Type options.

![Prosoniq MPEX4 Properties dialog](image)
Select the required conversion factor from the four **Stretch** and **Pitch** options.

Optimize **MPEX4 Settings** by making appropriate choices from the **Quality Mode** and **Formant Type** combo boxes.

**Quality Mode**
- Single Instrument Fast
- Single Instrument Best
- Polyphonic Fast
- Polyphonic Good
- Polyphonic Best

**Formant Type**
- Sung Voice
- Spoken Voice

**Normalize Properties**

![Normalize Properties dialog](image)

**Level dBfs**
Here you can select from four preset values, or use the slider to specify the maximum level for the new file.

**Group Normalize**
When checked, the level of the highest peak in any group of Clips is raised to maximum and level of the other Clips is increase proportionally.

**DC Removal**
When checked, D.C. offsets will be removed.
Wordlength Converter Properties

**Destination Wordlength**
Select the desired wordlength using the radio buttons.

**Noise Shaping**
Select the required quality of Noise Shaping.

- **Hi-Pass** is single order shaping with
- **8th Order** and
- **49th Order** offering improved quality.

A higher quality setting will produce better results, but the processing time will also increase.

**Dithering** When checked, if dithering is required, dithering will be applied.
Dirac
Optional high quality pitch-shift and time-stretch renderer from The DSP Dimension.

**Note:** Merging Technologies Dirac key is required.

![Dirac dialog](image)

**Dirac Dialog**

- **New Name**: Toggles with **Add Suffix**. The field is populated with the existing name of the file selected in Media Manager. The name may be changed by typing in the field.
- **Add Suffix**: Type in the field to add a suffix.
- **Output Format**: Three options - **Keep Original File Format**, **BWF** or **PMF**.
- **Properties...**: Opens the Dirac Properties dialog.

![Dirac Properties dialog](image)

**Dirac Properties**

**Settings**

- **Time Stretch**
  - 100.00 \% [50 - 200]
  - 24 to 25 fps
  - 25 to 24 fps
  - Transcribe mode (2x Stretch)

- **Quality & Localization**
  - Quality:
  - Time / Frequency localization:
  - Full Time localization (single instr. & voice)
  - Full Freq. localization (good for classical music)

**Pitch**

- 0 semitones
- 0 cents

**Formants**

- Preserve (most natural pitch shifting)
- 1.00 [0.5-2.0]

Dirac Time Stretch/Pitch Shift technology (c) 2005-2012 The DSP Dimension / Stephan M. Beenise
Settings

Time Stretch

Four options are available:

% (percentage) 
Type in the field to enter a percentage value between 50 and 200.

24 to 25fps 
As it says.

25 to 24fps 
As it says.

Transcribe mode (2x Stretch) 
As it says.

Quality & Localization

Three quality modes are available in the drop-down list: Good, Better, Best.

Time/Frequency localization:

The slider can be set to one of five positions from far left to far right:

1. Far left. Selects full time localization. Good setting for single instruments and voice.

2. Time/frequency localization with emphasis on time localization. If setting 1. produces echoes this give better results.

3. Middle. This sets the time/frequency localization halfway between time and frequency domains. It is the best setting for all general purpose signals and should be set as default for non-preview processing.

4. Higher frequency localization and less time localization. May be a better choice for classical music than the lower Time/Freq localization settings.

5. Far right. Highest frequency localization. This may not be an ideal choice if you’re dealing with signals with very fast attack transients.

Pitch

The sliders enable values of -12 to +12 semitones and -50 to +50 cents to be set.

Formants

Choice of Preserve, which results in the most natural pitch shifting or manual with values of 0.5 - 2.0 available.

Samplerate Conversion

Where the sampling rate of a Media File is different to the current Project, Pyramix offers a simple means of converting the Media File’s sample rate at very high quality. Using the Merging Technologies HeptaCon Sample Rate Converter:

Radio buttons offer the choice of two text entry fields, New name for the file or Add Suffix to the existing filename. A check box selects Keep Original File Format otherwise the file will be converted to PMF format as well as sample rate converted.
Properties...
Selecting Properties... opens the HeptaCon SRC module Properties dialog:

Data Format
The radio buttons offer the choice of PCM or DSD 64. (The latter is only available for DSD to DXD conversion.)

Sampling Rate Conversion
Output SR
Select the Output Sampling Rate from the drop down list.
Filter Type
Offers the choice of Lin. Phase, Min Phase or Apodising.
• Linear Phase features constant group delay, thanks to the linear phase, and has a symmetric impulse response, but also longer rings. This offers the best preservation of stereo image. There will be a minimum of phase distortion from the anti-aliasing filter.
• **Minimum Phase** features an asymmetric impulse response with minimum phase response. This gives the lowest amount of phase variation along the frequency spectrum and allows slightly better results for transient sounds.

• **Apodizing** offers the steepest response around the Nyquist point and linear phase. It offers the best of both worlds for the about the same computational effort as the 2 other designs. There is a steep transition band in the LPF filter using an almost linear phase. Arguably this is the best compromise between linear and minimum phase types.

**Quality Conversion Quality** defaults to *Very High*.

**Gain (dB)**

Use the increment/decrement buttons or type a value for any required Gain offset. (E.g. when converting from DSD where the DSD recording has taken advantage of the 3.1dB SACD maximum level allowed by SACD Audio signal properties Annex D3 you should reduce the gain by typing a minus value (e.g. -3.10dB) to avoid clipping in the PCM output product.)

**Note:** In a DSD to PCM conversion the gain is applied on the filter's pre-computed lookup table (64 bit floating point domain) so avoiding any clipping if dealing with levels above 0dB (SACD). In PCM to PCM conversions gain adjustment is applied after the SRC stage and before the dithering stage.

**Dithering**

When ticked **Dithering** is enabled.

**Requantization**

The drop-down list offers a wide choice of output bit-depths.

**Noise Type**

Default is **TPDF**

**Noise Shaping**

Choice of **High Pass (POW-r2)** or **Equal Loudness (POW-r3)**

**OK**

Accepts the settings and closes the dialog.

**Cancel**

Cancels any changes made and closes the dialog.

**Apply**

For future developments

Choose **OK** in the **MT HeptaCon SRC module** dialog box to begin the conversion. When converting multiple files, choose **OK** to convert the files one at a time with the possibility of changing parameters on each file or, if **Add Suffix** was chosen in **step 2**, you can choose **OK All** to convert all the selected files in one operation.
# Media Manager File Format Conversions

<table>
<thead>
<tr>
<th>Input Formats</th>
<th>Generic lossless or lossy PCM format (BWF, PMF, MP3, MTFF-PCM...)</th>
<th>DSDIFF 2.8 MHz (DSD64)</th>
<th>MTFF-DSD 2.8 MHz (DSD64)</th>
<th>MTFF-DSD 5.6 MHz (DSD128)</th>
<th>WSD 2.8 MHz (DSD64)</th>
<th>WSD 5.6 MHz (DSD128)</th>
<th>DSF 2.4 MHz (DSD64)</th>
<th>DSF 5.6 MHz (DSD128)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Generic lossless or lossy PCM format (BWF, PMF, MP3, MTFF-PCM...)</td>
<td>Yes</td>
<td>Yes (1)</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>DSDIFF 2.8 MHz (DSD64)</td>
<td>Yes (2)</td>
<td>Yes (4)</td>
<td>Yes (4)</td>
<td>No</td>
<td>Yes (4)</td>
<td>No</td>
<td>Yes (4)</td>
<td>No</td>
</tr>
<tr>
<td>MTFF-DSD 2.8 MHz (DSD64)</td>
<td>Yes (3)</td>
<td>Yes (4)</td>
<td>Yes (4)</td>
<td>No</td>
<td>Yes (4)</td>
<td>No</td>
<td>Yes (4)</td>
<td>No</td>
</tr>
<tr>
<td>MTFF-DSD 5.6 MHz (DSD128)</td>
<td>Yes (3)</td>
<td>No</td>
<td>No</td>
<td>Yes (4)</td>
<td>No</td>
<td>Yes (4)</td>
<td>No</td>
<td>Yes (4)</td>
</tr>
<tr>
<td>WSD 2.8 MHz (DSD64)</td>
<td>Yes (3)</td>
<td>Yes (4)</td>
<td>Yes (4)</td>
<td>No</td>
<td>Yes (4)</td>
<td>No</td>
<td>Yes (4)</td>
<td>No</td>
</tr>
<tr>
<td>WSD 5.6 MHz (DSD128)</td>
<td>Yes (3)</td>
<td>No</td>
<td>No</td>
<td>Yes (4)</td>
<td>No</td>
<td>Yes (4)</td>
<td>No</td>
<td>Yes (4)</td>
</tr>
<tr>
<td>DSF 2.8 MHz (DSD64)</td>
<td>Yes (3)</td>
<td>Yes (4)</td>
<td>Yes (4)</td>
<td>No</td>
<td>Yes (4)</td>
<td>No</td>
<td>Yes (4)</td>
<td>No</td>
</tr>
<tr>
<td>DSF 5.6 MHz (DSD128)</td>
<td>Yes (3)</td>
<td>No</td>
<td>No</td>
<td>Yes (4)</td>
<td>No</td>
<td>Yes (4)</td>
<td>No</td>
<td>Yes (4)</td>
</tr>
</tbody>
</table>

1. Pyramix Media manager’s Quick export requires the input media’s sampling rate to be 352.8 kHz
2. Pyramix Media manager’s Quick export requires the output format to support 352.8 kHz sample rate
3. Not supported by Pyramix Media manager’s Quick export
4. No processing filter will be applied, only audio data copy
Libraries and other View Windows

Pyramix uses Libraries to help keep Project organization tidy. **Libraries** are used to organize project material into logical groupings. However, **Libraries** are not the same as Windows directories or folders. They are only meaningful within the Pyramix environment. A **Library** is a database, containing a collection of pointers to different types of media objects with tools designed to enable you to work quickly and intuitively.

Other View windows such as **Search Results**, **Used Media**, **Project Default Media** and **Non-Project Default Media** operate in the same way as Library windows.

**Shelves**

A library **Shelf** is a sub-folder. You can create many **Shelves** in a Library and **Shelves** can also contain further **Shelves**.

![Libraries - Shelves](image)

**Project Libraries**

**Composition Library**

Since Pyramix 7, the **Composition Library** is no longer present. This has been done to preserve editing interactivity.

We recommend two work flows to achieve the same results as using the Composition Library:

- Toggle the **Select Used Media** view to list the Media by location, based on Timeline selection. You can search and drag & drop from this window back into the Timeline. You can also save the **Select Used Media** content to a User Library which can be re-opened as a Library.
- Use the **EDL view** since this has been improved and is fully functional and reliable.

**Default Library**

Each new Project creates an empty **User Library** named **Default Library** (`project name.pmx`). This is provided to aid housekeeping and is kept with the project.

**User Project Libraries**

Further Project Libraries can be created at will. From the Document Libraries Tab choose **Library > New Library**.

**Global Libraries**

**Project Libraries** are kept with the Project, **Global Libraries** are available to all projects and users of the system. Otherwise they are identical functionally. Global Libraries are useful for sound effects or where several users need access to the same source material to produce different end products.
User Libraries

Master Clips can simply be dragged from Media Folders to User Libraries for purposes of Clip organization, grouping, etc. just as they are dragged into Compositions.

Clips or Selections can be copied and pasted into User and Global libraries. Library items can be dragged and dropped onto other Libraries, Shelves or the Timeline or you can use the familiar Cut, Copy and Paste commands.
**Other View Windows**

**Search Results**

**Project Default Media**

**Non-Project Default Media**

**Used Media**

All these views have the same controls and behave like Libraries.

**Adding Regions and Compositions to Libraries**

User Libraries are not restricted to storing individual Clips. Whole Compositions or selected Regions of Compositions, including all the Clips in a Composition in relation to each other on multiple Tracks may be placed in a library. To do this, select one or more Clips in a Composition, hold down the Shift-Alt keys and drag the selection from the Timeline to the Library, or hold down the Shift-Alt keys and drag the whole Composition from the Overview panel to the User Library. Media Folders

User Libraries can contain Master Clips, Compositions, Mixer Snapshots, Plug-in Snapshots, Fade Settings, etc…. Each Project can have an unlimited number of User Libraries open, each with an unlimited number and mixture of contents.

N.B. In Pyramix User Libraries, there is no practical distinction between a Clip, a section of a Composition (Region) and a complete Composition. Either can be added to a User Library or to an existing Composition. This is an extremely powerful feature. Any item copied to a User Library from the Timeline appears there as a Composition automatically labelled Part of ‘composition name’.

**Automation in Libraries**

If the menu item Edit > Automation Editing > Enable Automation Editing is enabled then any Edit operation (Cut/Copy/Paste etc…) brings automation data with it according to the mode set in the same sub-menu. E.g. Cut/Copy/Delete Displayed Automation. When active Edit operations will only include Automation Curves visible in the Timeline. When Cut/Copy/Delete Whole Strip Automation is active (Enabled By Default) ALL Automation, even the curves not visible currently in Timeline Track(s) will be affected when editing.

**Note:** Only parameters of controls present in both the source and destination Mixer strips will be copied successfully.

**Library Maintenance**

If media is moved or the path to it is changed (E.g. by copy, backup or moving folders etc.) Libraries referencing the ‘orphaned media can have their paths updated by simply mounting all the media folders involved and selecting Drive > Update Media Paths in the Global Libraries tab window.

Libraries (apart from the Default Library which is embedded in the Project) can be closed from the Library menu, but not deleted. Click on the library you wish to close to highlight it and select Library > Close Library. This will remove the library from the Project Library list but it can still be opened, if required, by selecting Library > Open Library and navigating to the library you wish to open, clicking on it to highlight it, and clicking on Open.

A Shelf can be re-named by clicking on it to highlight it in the right-hand pane and selecting Rename from either the Library Edit menu or the right-click context menu.

A Shelf can be deleted by clicking on it to highlight it in the right-hand pane and pressing Delete.

**Using Global Libraries**

**Overview**

The Pyramix Global Libraries feature is one of the most unique productivity tools imaginable in any DAW and is thus one of the least understood. This section describes the Libraries (Global and Document) and their use. Examples describe workflows which rely on them to speed up an operator’s working day in many different ways.
Global V Document Libraries

The main difference between Global and Document Libraries is this: Global Libraries are independent files, able to be opened and used without having a reference to a single Pyramix Project while Document Libraries are saved embedded within the Pyramix Project itself and are thus more commonly used with the saving of items associated with a single Timeline.

**Note:** Documents Libraries from other Projects can be accessed by simply opening the PMX Project containing the required Document Library in the **Global Libraries** Tab.

Global Libraries as Sound Libraries

One of the most time consuming tasks for any integrated Media Management tool in a DAW is to parse thousands of audio files and search for the exact sound needed. Using the Global Libraries, users are able to do a scan of any media location (even an entire server!) and present this database to Pyramix users to allow for the following:

- Offline reference to an entire set of media files. (Media does not need to be present to be able to search.)
- Ultra-fast searching of terrabytes of media using File Name, or any other metadata.
- Search using Boolean (And/Or) search tools.

Global Libraries as Sound Design Libraries

Most effects editors and dubbing mixers are familiar with the concept that a single sound effect is rarely used on its own to match against a picture element. More often than not, a single sound effect is constructed from a variety of individual elements which, when played together form a composite which aids in the suspension of disbelief.

Once an editor makes such a composite on a Timeline, in order to be able to use it again, they would need to either save the Project, remembering where it exists, or bounce it to a single file for use in other Projects in the future.

The problem with the first solution is that the user would always need to remember which Project and where in the Timeline the effect exists. The problem with the second approach is that, if in the future the editor needs only part of the composite for the subsequent usage, he or she would have to build it again from scratch.

Global Libraries solves this dilemma with the ability to save selections of Clips from the Timeline with the following information, which are then usable in any Project, so long as the media still exists at the same location. These composites can be stored in the same databases as the originating Sound Library, in sub-folders of that Library, or as completely separate Library files.

**Saving edits into a Global Library saves:**

- Edit information: Trim/Fade/Crossfades/Fade Curves.
- Clip Gain and Clip Envelope.
- Track location (if the sound design was done on a specific set of tracks that are normally reserved for certain types of sounds (ie using a template where Atmos tracks are 25-32) then this can be recalled when bringing a saved composite back to the Timeline.
- Track-based automation.
- Clip color, naming etc.

**This is perfect for use in the following work flows:**

- Building a bigger and bigger sound library over time by adding in composites as they are built to be able to enhance future productions with a greater fx toolbox
- Show or production based composites (such as stings for TV programs) where parts of designed sounds need to be used a varying parts of an episode.

Use of Global Libraries for Tracklay Versioning

Understanding that Libraries can hold composite edits from the Timeline as single elements in an easy to search database also means that it is very simply to create versions of a section of the Timeline without having to create Mute Tracks or otherwise disfigure an otherwise pristine Timeline.
If you have a section of a tracklay that you could edit in a number of different ways and want to give the dubbing mixer and/or director options during the mix you can:

- Highlight the initial edit version.
- Color it with a pre-agreed color for "alternate versions available" to be recognized.
- Save it into a Global Library.
- Delete it from the Timeline and complete another fresh edit, coloring it in the same manner once completed.
- Repeat the process as many times as needed.

When it comes to the mix the dubbing mixer can see that there is an alternative version and use the **Place** function in the Library to put into place any of the other versions. The dubbing mixer can even use the **Trimmer** in the Global Libraries tab to audition the edit on its own before placing it on the Timeline.

**Creating a Folder Structure Independent of Sound Library Structure**

Depending on the editor's personal preferences and the working practices in facilities, sound effects may exist in numerous physical libraries and be in an order that does not make a lot of sense in an everyday workflow. Global Libraries allow for complete reordering and restructuring, with the ability to create a folder structure manually. This allows for a sound editor to create and refine their tools as time goes by, creating more and more streamlined methods of organizing (and thus finding!) files for use in editing.

**Libraries as Sharing Tools for Multiple Pyramix’s Working Together**

Global Libraries are multi-read files since they do not actually require saving in order to update them on the disk. Thus, it is possible for a user on one Pyramix computer to place information and edits in a Global Library, and if that same Library is open on another, network connected Pyramix, then that editor can simply grab the Library item and place it on their Timeline.

**Uses of this Feature:**

- A Dialogue editor can send updates to the FX editor(s) without having to save Projects and ask them to open/copy/paste.
- FX editors can make available any additional sounds they are working on for other editors to use as a reference.
- A common library folder can be used a repository for any series based sounds that anyone might need access to.

**Saving Mixer Information Away from a Timeline**

By using the same method as one would for saving a part of the Timeline to a library, users can also save an entire Mixer’s worth of parameters, or that of any individual VS3 plug-in in the Mixer.

**Some reasons for saving parameters to a library**

- EQ settings for standard use. (Source music from a radio effect for example.)
- Mixer Snapshot for a scene that will be occurring again in the Timeline.
- Aux sends for reverbs.
- Basic levels of individual Tracks.
- Mic Pre amp settings for Horus Mic-Pres.

**Useful Library Commands**

**SHIFT+ALT Click** and **Drag** to drag Mixers and composite edits into a Library.

**Right-click** on a composite edit in a Library and choose **Place** and then select: **Original Timecode, Original Track** to return a composite edit to its original placing in the Timeline

**New Shelf** in the **Library** menu in the Global Libraries tab makes new sub folders.
Library Tab Windows

Document and Global Libraries

There is no real difference between Document libraries and Global Libraries. The distinction is an organizational one, made to help keep complex Projects manageable and to provide security features for larger facilities. Libraries designated as Global are available to all projects but can be opened and manipulated from the Document Library window. Equally, Libraries created in the Document Libraries window can be opened in the Global Libraries window.

The default Project Library created with every Project is stored with the Project. It can still be opened in the Global Libraries window by locating the .PMX project file in the Project’s Media Files sub-folder.

The left hand pane shows Libraries and Shelves associated with the project. The contents of the selected Library or Shelf is shown in the right-hand pane with information about the objects in columns. Shelves are displayed at the top with individual library items below. Clicking on the + or - signs in the left-hand pane expands or collapses Libraries and Shelves.

Libraries allow Drag & Drop operations from the Library content (right side window) to the Library/Shelf tree hierarchy (left side window).

Library Menus

Library Menu

The Library menu allows new Libraries and Shelves to be created and existing ones to be opened and saved. When a library is opened the media used by MasterClips/Compositions may not be mounted, (E.g. on a removable drive). Mount Referenced Media automatically mounts the most recent location where these media were found.

- New Library: Create new user library in a mounted folder
- Open Library: Open existing user library
- Save Library As: Save a copy of the current library with a new name or in a new location
- Save Library As 5.x 6.0: Save a copy of the current library in Pyramix 5.x, 6.0 format for maximum compatibility
- Save Library as 4.x: Save a copy of the current library in Pyramix 4.x format for maximum compatibility
<table>
<thead>
<tr>
<th>Close Library</th>
<th>Close current library <strong>Shift + Click</strong> closes all open Libraries</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mount Referenced Media</td>
<td>Automatically mounts the most recent location where media in the current project were found</td>
</tr>
<tr>
<td>Update Referenced Media Paths</td>
<td>To update a library, mount all the media folders involved then select this menu item</td>
</tr>
<tr>
<td>Import MTInterchange XML</td>
<td>Opens the <strong>Import MTInterchange XML</strong> Browser Window</td>
</tr>
<tr>
<td>Export to MTInterchange XML</td>
<td>Opens the <strong>Export MTInterchange XML</strong> Browser Window</td>
</tr>
<tr>
<td>Import OMF library (Avid Bin)</td>
<td>Opens a File Browser to locate the library you wish to import</td>
</tr>
<tr>
<td>Export to Akai DD Series</td>
<td>Opens the Export to Akai DD Series window</td>
</tr>
<tr>
<td>New Shelf</td>
<td>Adds a new Shelf (folder) in the current Library or Shelf</td>
</tr>
<tr>
<td>Open Shelf</td>
<td>Opens selected/highlighted Shelf</td>
</tr>
<tr>
<td>Up One Level</td>
<td>Moves right-hand pane display up one level in the hierarchy</td>
</tr>
<tr>
<td>Properties</td>
<td>Pops up a box with properties of the currently selected object</td>
</tr>
<tr>
<td><strong>Edit Menu</strong></td>
<td></td>
</tr>
<tr>
<td>Cut</td>
<td>Cuts Object from pane. Object will be deleted unless pasted elsewhere.</td>
</tr>
<tr>
<td>Copy</td>
<td>Copy object</td>
</tr>
<tr>
<td>Copy Trimmer Selection</td>
<td>As it says</td>
</tr>
<tr>
<td>Paste</td>
<td>Paste object (Media is preserved at its current location)</td>
</tr>
<tr>
<td>Paste with Media</td>
<td>When more than one Media folder or no Media Folders are mounted this opens the <strong>Choose a Media Folder</strong> dialog.</td>
</tr>
</tbody>
</table>

![Choose a Media folder dialog](image)

**Library Edit menu Paste with Media - Choose a Media Folder dialog**

Select a suitable folder and click on **OK** to complete pasting the object complete with a copy of the associated Media files to the target directory path chosen in the pop-up. Click on **OK** to complete the Paste with Media Files.
If one or more of the Media Files already exist in the chosen destination a dialog pops-up:

![Copy dialog]

**Library Edit menu Paste with Media - Choose a Media Folder - Copy... dialog**

Click on Yes to complete the Paste Click on No to abort the operation.

**Rename**

Rename object

**Lock Rename**

When ticked Locks all objects in the library for Renaming. Do you really want your Sound Effects Library entries to be renamed by anyone who can access it?

**Open/Audition/View**

Opens highlighted (selected) Clip or Composition in the Trimmer and begins audition play. Opens highlighted (selected) Shelf

**Audition**

Opens highlighted (selected) master Clip in the trimmer and begins audition play.

**Stop Audition**

Stop audition Play and return Cursor to beginning

**Place**

Opens the Place dialog:

![Place dialog]

The selected object(s) will be placed in the Timeline according to the rule chosen here.

The selected object will be placed in the timeline on the selected Track and Playhead Cursor position at its Sync Point or, if no Sync Point has been set, at its In Point

**Placement Tool**

Opens the Placement Tool for placing the object. Please see: The Placement Tool on page 192
Consolidate  

(Libraries only) Opens the **Consolidate** dialog.

![Consolidate dialog]

The **Consolidate** function makes a selective backup of the media segments in the selected object. I.e. instead of backing up the whole of every media file referenced by the Clips in a composition, **Consolidate** backs up only those parts of the media files that are referenced by the Clip segments in the **Composition**. Extra media, beyond the Clip boundaries can be added using the **Handles** option. This allows further manipulation of the Composition within the limits of the handle length.

Please see also: Consolidating Projects on page 440

**Collect Selected Media to current Project Media Folder**  
Copies all selected media to the current Project Media Folder.

**Select Menu**

<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Select All</strong></td>
<td>Selects all objects in the right-hand pane (Ctrl Click toggles selection of individual objects)</td>
</tr>
<tr>
<td><strong>Invert Selection</strong></td>
<td>Selected objects are de-selected, unselected objects are selected</td>
</tr>
</tbody>
</table>

**Select Media Present on current Project Media Folder**  
Selects any Media file(s) shown in the right-hand pane that are present on the current Project Media Folder.

**Select Media NOT present on current Project Media Folder**  
Selects any Media file(s) shown in the right-hand pane that are not present on the current Project Media Folder.
**View Menu**

The **View** menu determines how information is displayed.

<table>
<thead>
<tr>
<th>Status Bar</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Turns the Status bar on and off</td>
</tr>
<tr>
<td>Large</td>
<td>Show large Icons</td>
</tr>
<tr>
<td>Small</td>
<td>Show small Icons</td>
</tr>
<tr>
<td>List</td>
<td>Show as list</td>
</tr>
<tr>
<td>Detail</td>
<td>Show as list with details</td>
</tr>
<tr>
<td>Filters</td>
<td>Adds <strong>Filter</strong> term entry boxes above each column in the view</td>
</tr>
<tr>
<td>Options</td>
<td>Opens the <strong>Columns</strong> dialog box:</td>
</tr>
</tbody>
</table>

![Columns dialog box](image)

The dialog box shows two lists, **Available Columns** and **Shown Columns**.

**Available Columns buttons:**

- **Add**: Adds the column(s) selected to the **Shown columns** list
- **Add All**: Adds All the available columns to the **Shown Columns** list

**Shown Columns buttons:**

- **Remove**: Removes the column(s) selected from the **Shown columns** list
- **Remove All**: Removes all column from the **Shown columns** list
- **Apply to Folder**: Applies the changes made in this dialog to the current **Folder**
- **Apply to library**: Applies the changes made in this dialog to all Folders in the current **Library**
- **Set as Default**: Sets the changes made in this dialog as the default column content for all Folders in all Libraries.

**New Window**: Opens a new Library Window empty

**Refresh**: Forces a refresh
Trimmer Menu

Show

Show On When ticked the Trimmer is visible
Show Off When ticked the Trimmer is hidden
Auto-Show When ticked the Trimmer is only shown when a Media file is selected

Don’t Show too Large Media/Compositions When ticked Large Media files and Compositions will not be opened in the Trimmer.

Note: When this option is selected Media or Compositions with more than 16 Tracks or more than 100 Clips will not be shown in the Trimmer. Selecting this option avoids the loading time associated with Compositions containing a large number of Clips.

Show 1 Track Show only the first Track of the object displayed in the Trimmer. When this option is selected up and down arrows appear at the left of the Trimmer Track display which enable any Track to be displayed.

Show Track Details The following information is displayed for each Track of the selected Media file:

- Track Name
- Track Number
- Track Type (left, Right, Center etc.)
- Track File Name (If the Media is recorded in One File Per Track mode)

Auto-Generate Waveform Waveforms are automatically created for objects without them.

Search Menu

Search All Open Libraries Toggles between Global and Local search. When Active, all open Libraries are searched. When Inactive only the current Library / Shelf is searched.

Add to Search Results Creates a new Search Results folder named by date and time and the search term(s).
Control Menu
Provided mostly for use with hardware controllers.

Folders >
- **Up**: Moves the focus up one step in the tree.
- **Down**: Moves the focus down one step in the tree.
- **Collapse**: Collapses the current branch.
- **Expand/Focus on List**: Expands current selection/Shifts focus to list.

List >
- **Up**: Moves the focus up one step in the list.
- **Down**: Moves the focus down one step in the list.
- **Focus on Folders**: Shifts the focus to the Folders level.
- **Focus on Trimmer**: Shifts the focus to the Trimmer.

Trimmer >
- **Focus on List**: Shifts the focus to the list.
- **Play from In**: Play from In marker in Trimmer.
- **Play from Start**: Play from In marker in Trimmer.
- **Stop**: Play from In marker in Trimmer.
- **Set In**: Play from In marker in Trimmer.
- **Set Out**: Play from In marker in Trimmer.
- **Set Sync**: Set Sync Point on Clip in from In marker in Trimmer.
Offline / Reference Libraries

As the name implies Offline/Reference Libraries are useful for keeping track of very large projects and material on media that may not be permanently on-line.

Creating Offline/Reference Libraries

Offline libraries are created in the Media Management Tab Window by selecting Media Folder > Create Offline/Reference Library.

This will open a standard Windows browser.

Navigate to the location you wish to save the library in.

Type a name for the new Offline Library and Click on Save.

Note: The Folder(s) currently mounted in the Media Management frame, the Media Files it contains, its sub-folders their Media File contents will be added to the new Offline Library.

Using Offline/Reference Libraries

When used in the following manner Offline Libraries provide an extremely powerful organizational tool for managing very large project libraries and, for example, sound effects libraries.

Mount The Media

In the Media Management Tab Window, Mount all folders or disks containing your audio files (as ripped with LibraryLoader, mTools or any other source). We strongly suggest these files be in either PMF or BWF (Broadcast Wave Format) as they both have a long description field, a unique identifier and a timestamp.

Note: There may well be Copyright implications when working with ripped files. Please ensure you comply with any restrictions on copying other people’s material.

Create An Initial Library

Open a Media Folder you wish to include in the new Library and follow the above procedure to create the new Offline Library.

The library can now be re-organized, Folders and Shelves created, items duplicated etc. etc.

You can make searches (queries) or apply filters to your Offline / Reference libraries and, if Media > Auto-mount Media is on, each time an item is dragged onto the Timeline the appropriate audio file will automatically mount.

Or this can be done manually by calling Media > Mount Referenced Media.

Updating Libraries - Orphaned Entries

If the original audio files are moved or reorganized, just mount all the folders once again, load all your libraries and call the Library menu command Update Referenced Media Paths.

Media / Timeline Linkage

It is important to note that the link between the Timeline and the media is made using unique ID’s in the files. This means that if multiple files with the same name, with no unique ID (WAV for example) are available in various locations, then Pyramix will not be able to distinguish between them when all the folders are mounted. The Timeline will attempt to reference any and all of the instances of the file, meaning that the media shown in the Timeline may well not be the desired instance.
Mounting Rules

This dialog allows various rules to be applied when parsing BWF or Wave files in a given folder. Pyramix always tries to group multiple mono files that are part of a single multi-track media when viewed in the Media Manager so the multiple mono files appear as a single item with multiple tracks numbered in the form A 1-2 or A 1-8, or A 1-2, 7-8, etc. Otherwise, you would see a separate entry for each mono file whether or not it is part of a multi-track ‘set’. In order to achieve this in the case of BWF files Pyramix looks at the BWF header and uses the Originator Reference field as a Unique Identifier with some rules as defined by the EBU organization and some conventions adopted between various manufacturers.

It may happen that some files do not follow these rules and therefore sometimes the Pyramix Media Manager fails to properly mount these files. Sometimes some files are missing, or some tracks within a multi-track media are missing. The Pyramix Media Manager detects these conflicts at the time the folder is mounted and informs the user of such a problem, prompting him to go to the Media Manager > Drive > Mounting Rules menu item. The Mounting Rules dialog allows a variety of different rules to be applied for this or these Media Folders so all files are properly mounted.

Folders where a conflict has been detected appear in Red.

Folders where a special Mounting Rule has been applied appear in Dark Green.

The Mounting Rules dialog can be found in the Media Management Tab window in the Media Folder menu: Media Folder > Mounting Rules

Most of the dialog is self-explanatory. The description of the Rules that can be applied appears in the Mounting Rules dialog as above but for convenience, we have also listed the options on the left of the dialog below.

Special rules for Wave files

Do not validate Wave format Header and allow mounting invalid Wave files (at your own risk)

This can enable files to be mounted that do not follow the Wave specification strictly.
Treat all files as 48kHz/16bit for ‘exotic’ DAR originated Wave files

As it says. Please see DAR WAV file Import on page 92

Group files with name ending with a surround label (like .L, .C, .R, .Ls, .Rs, .Lf or _L, _C, _R, _Ls, _Rs, _LFE) as a single multichannel media

As it says. Useful when working with files generated by certain other DAWs.

Special rules for Wave files containing BWF or iXML chunks:
Always use Filename as Media Name instead of BWF Description or iXML Family Name

This will allow files recorded in Steinberg’s Nuendo to be mounted and can also help with (re)conforming files from Aaton Cantar or other location recorders where the filename matches information in the EDL.

Ignore BWF chunk and mount files as standard Wave

This effectively treats Broadcast Wave files as ordinary Wave files and can help with (re)conforming as above.

Ignore iXML chunk and mount files as standard BWF or Wave

This treats iXML files as pure Wave or BWF with the same aims as above.

Special rules for Wave/BWF and AIFF files containing OMF information:
Never mount Wave/BWF files as OMF
Never mount AIFF files as OMF
Show ProTools Wave/BWF files with ‘Enforced Avid Compatibility’ as OMF

Special rules for cache file decompression

When compressed audio files are mounted Pyramix creates an uncompressed WAV version of the file(s) in a cache. The location of these cache files is determined by this dialog.

_locally (by the original) _File(s) will be created in the same location as the original file.

Sub-locally (by the original, in a \MTDXCache sub folder). _File(s) will be created in a sub folder created by Pyramix in the same location as the original file.

Custom (files are generated to the specified location). _File(s) will be created in a user specified location. When this option is selected the _Browse... _button is available to open a file browser window to set the user defined path.

Enable enables the rule.

Allow cache files mounting when ticked, cache files can be mounted directly, otherwise they remain invisible, i.e. filtered out of Media Manager views.

Options
Also apply this rule to all sub-folders
Refresh immediately

DAR WAV file Import

It seems that DAR systems were strange in that they always played audio at 48khz. Even if 44.1khz audio was imported into a DAR, it would be converted to 48khz. The sample rate and bit-depth information in the WAV files was ignored as everything was assumed to be 16-bit/48khz. We’ve seen WAV files from DAR systems where the WAV files were identified as containing 128-bit audio or having a 10hz sample rate. So it would seem there must have been a bug in the DAR software that caused incorrect data to be stored in the WAV header. There is already code in the Pyramix WAV handler to try to catch these completely invalid parameters but, unfortunately, the WAV files from DAR don’t include any manufacturer identifier so it isn’t simply a case of identifying that they are from a DAR and automatically forcing them to 48khz in Pyramix.
Tracks and Track Groups
**Tracks**

Each **Project** has a user defined number of audio **Tracks** on which audio **Clips** can be placed, or audio inputs can be recorded. Blocks representing placed or recorded **Clips** will appear on the **Track** as soon as a **Clip** has been placed or recorded onto it. The **Track** itself extends horizontally beneath the **Time Scale** bar, and multiple **Tracks** are stacked vertically.

Where appropriate a Video Track or Tracks can also be added. Please see: Video Tracks on page 515.

On the left side of each **Track** is a **Header** panel with various controls and information displays. Please see: **Track Header Panel** on page 99

Some operations only apply to a selected Track. A **Track** can be selected by left-clicking anywhere on the **Header** which will then appear in a darker shade of gray. You can also select a Track by clicking on a blank **Track** area. However, when selecting a Track, be careful **NOT** to inadvertently click on any of the Track buttons, thereby changing a Track function: the **Track Name** or a blank area are good places to click in order to select.

**Track Numbering**

Tracks are numbered according to the Mixer Strip they are connected to. So, in a project using Mono Mixer Strips exclusively, if there are 10 Tracks they will be numbered 1-10.

Where there are Stereo Mixer Strips or Multi-channel Mixer Strips then, whilst each channel is on a separate Track, both Tracks of a stereo pair are numbered the same, together with a suffix to indicate each channel type. The same applies to multi-channel. As shown here:

![Track numbering - mono - stereo - multi-channel](image)

**Adding Tracks**

By default, a new **Project** opens with the same number of **Tracks** as there are **Input Channels** defined in the **Mixer** for the **Project**. However, **Tracks** can easily be added or deleted.

**Creating Tracks via Paste**

If a Clip or Composition is dragged and dropped or copied and pasted from Media Management or a Library onto a blank area of the TimeLine where no Tracks exist, sufficient Tracks will be created below the last existing Track to accommodate the number of Channels in the Clip or Composition.
Create New Tracks

New Tracks are inserted below the currently selected Track or, if no Track is selected, at the bottom after the last existing Track. To add Tracks to the Timeline, select Tracks > New Audio Track (or right-click in a blank area of the Track header and choose New Audio Track from the context menu).

Create only Tracks: / Create Strips and Tracks:

To simply create Mono Tracks only, check the Create only Tracks radio button, enter the number of Tracks required into the Number of Tracks data entry box and click OK. The Track(s) will be created with the default name Audio numbered in ascending order from 1.

If you wish to create Mixer strips at the same time, check the Create Strips and Tracks radio button. Enter the number of Strips required into the Number of Strips data entry box. Pyramix currently supports four categories of Strip. The default is Mono.
Other types of strip can be selected from the **Strips Type** drop-down list.

![Create New Tracks dialog - Strips Type](image1)

If you choose anything other than **Mono** the appropriate number of Tracks will be created to suit the chosen strip type. The strip inputs and outputs will be 'tagged' with a letter or letters indicating channel assignments depending on the choice made in the **Strips Channels Type** drop-down list.

![Create New Tracks dialog - Strips Channels Type](image2)

The formats on offer vary according to the Strip Type chosen. A six channel example is shown above. As a further example, if you choose **MS**, **<No Type>** is the only available choice and the strip I/O is tagged **C** and **W** for Centre and **Width** since this is the logical format.

---

**Track Types**

**Overview**

In Pyramix there are two basic types of Track. **Audio Tracks** which can be single or multi-channel and **Automation Sub-Tracks** which are a vehicle for displaying extra automation data relating to Audio Tracks. A third possibility exists, which is to use an **Audio Track** to display **Bus Automation**.

**Audio Tracks**

When Multi-channel Tracks are created with a Strip Channels Type format, certain functions are automatically linked, namely: Automation, Solo, Mute, Monitor mode, Record mode, Waveform display.

By default and to reduce on-screen clutter Stereo or Multichannel Tracks only display the full complement of buttons on the first channel. For example, the right-hand Track of a stereo pair will only show a pale gray + button.
next to the R button. Clicking on the + button reveals the rest of the buttons in the header. The + button then turns into a - button. Clicking the - button hides the buttons again:

![Track Headers - Stereo]

**Naming and Numbering**

However many Tracks and Strips you decide to create, they can be automatically named and incrementally numbered.

If the **No Increment** option is chosen all Tracks created will have the same name. I.e. whatever is entered in the **Prefix**: text entry box and no number.

If the **Increment by Track** option is chosen, each Track will be named using the text entered in the **Prefix**: text entry box and numbered incrementally. E.g. If you enter say, *Atom* and add two 5.1 GP strips in L-C-R-Ls-Rs-Lfe format, six Tracks are added. If the **Increment starts at**: number is set to, say **33** then all the Track names will all be *Atom 33* as will the Strip name.

If the **Increment by Track/Strip** option is chosen in the above example then the Tracks will be named *Atom 33*, *Atom 34* to *Atom 38* and the Strip will be named *Atom*.

**Tracks Grouping**

There are three options:

- **Don't Group Tracks** leaves the new Tracks ungrouped.
- **Group all Tracks together** groups all the new Tracks in a single group.
Group Tracks per Strips groups the Tracks as they are assigned to strips. E.g. 12 Tracks assigned to two 5.1 strips would be grouped as two six-Tracks.

Synchronized Creation/Deletion of Tracks/Strips

Note: When Creating, Deleting or Moving Strips in the Mixer Configuration page (or with the right mouse button context menus) the connected Tracks are also Created/Destroyed or moved accordingly.

- This behavior will apply when the Tracks > Synchronize Tracks & Strips is checked.
- When Strips are Created or Moved the Tracks are Created or Moved seamlessly.
- On Deleting a Strip or Strips, only empty Tracks are destroyed. Tracks containing Clips are preserved, disconnected and set to minimum size.

Deleting Tracks

Single Track
To delete a Track, first select the Track to delete. Then choose Tracks > Delete from the Project window pull-down menu. The Track and all Clips placed on it will be deleted. Note that only the Clip or pointer will be deleted, not the original Media File.

Multiple Tracks
You can also delete all Tracks from the selected Track to the last (highest number) by selecting Delete to Last instead of Delete.

You can also right-click in the Track Header to add or delete Tracks.

Routing Tracks to / from the Mixer

When you create a Mixer, Pyramix will automatically create the same number of Tracks as Mixer Input Strips (channels).

If Connect automatically as many inputs and outputs as possible is checked, Pyramix will attempt to automatically route the output of each Track Channel to a corresponding Mixer input Channel, so that with mono Tracks Track 1 outputs route to Mixer Strip 1 input, Track 2 to Mixer Strip 2, etc.

Similarly, Pyramix will attempt to automatically route each Mixer Strip Channel output to a corresponding Track input, so that Mixer channel 1 output routes to Track 1 input, Mixer channel 2 to Track 2, etc.

With Stereo Tracks Track 1L and Track 1R Channels will be routed to Mixer Strip 1 by default, Mixer Strip 1’s outputs will be routed to Track 1L and Track 1R and so on.

So a 5.1 Multi-channel Track connected to a 5.1 Mixer Strip will be connected to the six channels according to the Strips Channels Type scheme selected in the Mixer creation wizard or in the Add Tracks dialog.

These default Track I/O assignments can easily be changed by the user by right-clicking on the Main Mixer Strip Number in a Mono Track or the L and R buttons in a stereo Track or the LCRLsRsLfe buttons in a 5.1 Multi-Channel Track. Please see also: Adding Strips on page 275.
Track Display Height

Individual Presets
Double-Clicking in the blank area of the Track header to the left of the Strip number (highlighted in red below) cycles through four preset Track heights. **Mini, Medium, Large** and **Extra large**: 

![Image of Track Display Height Presets]

Global Track Display Height

1, 2, 4, 8, 16, and A buttons at the bottom left of the **Project Editing Panel** automatically scale the vertical Track size so that 1, 2, 4, 8, 16 or All (as many as possible given the vertical space) **Tracks** fit in the vertical space allocated to the **Project Editing Panel**.

The horizontal Scrollbar adjacent to these buttons enables continuous adjustment of the Track height.

**Shift + Mouse Scroll Wheel** also adjusts Track height.

Track Header Panel

The Track Header Panel contains a number of buttons and information fields.

![Image of Track Header Panel]
In the top row of a Mono Track Header or, by default, in the first Track of a multi-channel Track object, the first button at top left indicates the mixer strip the Track is connected to. Clicking on this pops up a list of all the Channels of all the Strips in the current Mixer plus None. Clicking on any Mixer Strip Channel in the list connects the Track’s output to it.

The next button is the Track Name. Click on it to type in a new name.

The box with the red number in the second row shows the input currently connected. Click on this to pop up a list of all possible inputs. Click on an input in the list to connect it.

To change a Track Input or Output assignment, just click on the corresponding Track input or output box, then select the appropriate Mixer channel or Input number from the corresponding pop-up list. If the Input assignment is changed in the Track Header, this change is reflected in the strip and vice-versa.

When Track inputs and outputs are not assigned, the corresponding boxes for that Track will show no input and Off instead of numbers.

Multiple Tracks can be assigned to the same Mixer channel. They are therefore sub-mixed (summed) before entering the Mixer. This allows more Tracks to be played than the number of Mixer channels.

Many Tracks can be fed from the same physical input.

**Track Control Grouping**

Where the Mixer Strip is multi-channel, Tracks are grouped into Multi-Channel Track groups. By default, only the first Track in such an object shows the full complement of Track Header controls. The other Tracks just show the channel assignment, e.g. R, C, Ls, Lfe etc. and a small [+ ] button. Clicking this button shows the full complement of Track Header controls.

**Button Grouping**

Buttons in Multi Channel Track are linked by default. First by Track Group then by Mixer Strip. This behavior can be modified as follows:

- **No Modifier**
  - Auto linked by Track Group then by Mixer Strip.
- **Ctrl**
  - Bypasses all linking
- **Shift**
  - Affects all Tracks
- **Ctrl + Shift**
  - Bypasses Track Groups but still follows the Strip. (Useful when Multi-Channel Strips/Tracks are grouped.)
- **Scroll Wheel**
  - Affects Track height.

**Tracks Feeding Direct Monitoring Input Strips**

Track returns to these strips do not have automatic delay compensation applied and are intended for monitoring only. When mixing down the Track outputs should be connected to ‘normal’ strips. To indicate this clearly, Tracks feeding Direct Monitoring Input Strips show a small red box with ‘D’ in the header:
**Track Header Components**

**Overview**
The Track Header consists of a number of buttons and information displays spread over from one to three rows. Buttons used most frequently are arranged in the top row so that, when only one row high, they remain visible.

![Track Header Components](image)

If the Track is a member of a Track Group then a toggling - / + button is shown, together with the Track Group name, in the Track Group separator area above the header.

- **Expand Track Group**
- **Collapse Track Group** - Alternate state of Expand Track Group.

**Components**

**First Row**

The number on the top-left button shows the number of the Mixer Strip Channel its output is assigned to. Clicking this icon pops up a list to select from all available Mixer Strip Channels. If the button shows a Off, no Mixer Strip Channel is selected and recording and or replay is not possible.

Where the mixer strip is anything other than mono a channel identifier is also shown. All Tracks are numbered in this way in ascending mixer Strip order.

**Note:** If the small red D symbol is visible to the left of the Strip number then the Track is feeding a Direct Monitoring Input Strip - Therefore automatic delay compensation will not be applied. Patch Track to a ‘normal’ Input Strip for mix down etc. The symbol is also displayed when the Track is feeding an Input Strip with an Internal Bus Return Input. A Strip fed from an Internal Return Bus will NOT be fully Delay Compensated when in Auto-Monitoring mode and when in Repro mode the red ‘D’ will be appear to indicate that automatic delay compensation will not be applied. On the other hand, recorded material will be Compensated correctly and in sync with the current timeline events.

The name button defaults to the Track type. Click on the button to type a new name in the field.

**The Record icon has three possible states.**

- **Record Safe** and **Record Ready** are toggled by left-clicking the icon. **AutoPunch Ready** is enabled / disabled by holding down the ALT key while left-clicking the icon.

  - **Record Safe** - no recording possible.

  - **Record Ready** - Recording commences when the transport Master Record button is pressed and finishes either when the Stop button is pressed, or when the Play button is pressed.
**Autopunch Ready** - Recording commences when the previously set **Record In** point is reached and finishes when the previously set **Record Out** point is reached.

**The Monitor icon has three possible states.**

These are toggled by left clicking the icon.

- **Auto** - monitoring switches the associated **Mixer channel** input automatically between input and repro. Behavior depends on the **Auto-monitoring** section setting in the **Settings > All Settings > Application > Playback/Record** page. **European Monitoring** (All Tracks turn to **INPUT** on stop) OR **US Monitoring** (Only Record Ready Tracks turn to **INPUT** on stop)

- **Repro** - The associated **Mixer channel** is always fed from the Track replay.

- **Input** - The associated **Mixer channel** is always fed from the Track’s selected **Input** source.

  The **Mute** icon toggles the **Track Output** between **Un-Muted**, as shown here; and **Track Output Muted**, as shown here.

- **Solo** icon toggles the **Track Output** between **Solo off**, as shown here and;

  **Solo active** as shown here.

  **Peak Meter** - If the **Peak Meter** is visible on the far right of the Track Header, clicking on it hides it. If not visible, clicking in the space where it should be unhides it.
  
  The meter scales with the Track height.
  
  Meter parameters follow the settings made in **Settings > All Settings > Mixer > Level Meter**.

  **Automation Scale** - If Automation display is switched on, a scale appropriate to the control is shown to the right of the meter.

**Second Row**

- **Input source** - the first number shows the absolute number of the selected record input. The second number in brackets shows the input number within the physical or logical input block. When this area shows a **No Input** no record input is selected. This can be also set directly in the Mixer Console window.

**Playlist** opens this menu:

```
Create New Playlist  for all Record Ready Tracks
Create Copy Playlist  for all Tracks in Group/Strip
Recall Playlist      for this Track
Merge Playlist       
```

**Playlist popup menu**

Please see: **Playlists** on page 621
Effects - Clicking this button pops up a menu:

```
Show Mixer Strip
01-Dynamics
02-Parametric Equalizer
03-Strip Tools
```

The list shows all effects in the Mixer Strip the Track is connected to. Selecting an effect in the list opens the control window for the plug-in.

The **Always Visible** icon toggles between always visible when a member of a Track Group. (As shown here.) and:

Hidden when **Auto Hide** is active.

The **Waveform** icon has three possible states.

- **Display Waveform** - by default shows **Clips** as orange blocks with white waveform superimposed.
- **Display Text** - by default shows **Clips** as orange blocks with **Text Labels** without waveform.
- **Display Envelope** - by default shows **Clips** as orange blocks with white waveform and adds a black line which allows the gain to be adjusted using the mouse by simply clicking and dragging.

**Note:** Waveform display can be conventional symmetric or **Half Waveform** relative to the bottom of the Clip. View > **Waveform Display > Show Half Waveform / Origin**

Toggles automation curve display for the Track. Inactive as shown here, or

Automation curve display for the Track Active, as shown here. Right-clicking the button pops up the automation display menu for the Track. Please see: **Track Automation Menu** on page 402

Third Row

- **Track Group** indicator and selector. Click on the button to pop-up the list of Track Groups available. Click on an entry to select.

- **Track Group** indicator and selector indicating that the Track is a member of the Track Group **Dial**.

- **Automation Curve** indicator and selector. Clicking on the button pops-up a list of automatable parameters for the Track. The selected parameter curve is superimposed on the Track and the label changes to reflect this:

- **Automation Curve** indicator and selector. Here **Fader** has been selected.

- **Add Automation Sub-track** this button is just to the right of the **Automation Curve** button above. Clicking on the button pops-up a list of automatable parameters for the Track. The
selected parameter curve is displayed in a new **Automation Sub-track** below the current normal Track.

![Automation Sub-track Header](image)

The main button in the **Automation Sub-track** Header pops up the list of automatable parameters for the Track. Selecting *More...* opens the **Select Displayed Automation Track** dialog with access to every automatable parameter in the Project. (Please see: Automation Sub-Tracks on page 105)

The smaller [+/-] buttons on the right of the main button create a new **Automation Sub-track** and delete the current one, respectively. The icon to the right indicates the number of audio channels controlled by the automation in the **Sub-track**.

When one or more Automation Sub-tracks exist a small blue [A] button is shown adjacent to the **Strip** number. Clicking this button toggles all Automation Sub-Tracks associated with this Audio Track visible/hidden.

![Automation Sub-track Indicator/toggle](image)
Track Record Modes

Each Track has a tri-state Record Ready toggle button, located to the left of the Track itself in the Track Header. Tip: Right-clicking on a Track arming button opens the Settings > All Settings window immediately on the Project > Record page.

Play
The Green Dot in the Track Header indicates Record Safe mode, the default when Tracks are newly created. When in this state, the Track cannot be recorded to.

Record Ready (Manual)
Click on the Green Dot once to toggle to Record Ready mode. This is indicated by the dot turning into the Red Dot. The Track will now go into Record mode immediately when the Master Record button is pressed in the Transport Strip or Transport window.

Record Punch In (Auto)
Alt-Click on the Red Dot to toggle to Record Punch In mode. This is indicated by a Red Dot flanked by 2 white vertical lines. In this mode, when the Master Record button is pressed in the Transport Strip or Transport window, the Track will stay in Play mode until the current Mark In point is reached, then the Track will go into Record mode. It will stay in Record mode until the current Mark Out point is reached.

Automation Tracks

Overview
Automation curves can be overlaid on Audio Tracks. However, there is often a need to display more than one automation parameter at the same time. (Commonly Gain, Mute and Pan). In order to accommodate this Pyramix has Automation Sub Tracks. Similarly, there are times when it would be highly desirable to be able to display Bus automation curves in the Timeline. Pyramix uses ordinary Audio Tracks for this purpose, Please see: Bus and VCA Group Automation Tracks on page 107.

Automation Sub-Tracks

Add Automation Sub-track this button is located just to the right of the Automation Curve button in the third row of Audio Track headers. Clicking on the button pops-up a list of automatable parameters for the Track.
All automatable functions can be displayed. **Fader Gain** and **Mute** can be selected directly while other functions are grouped logically into sub-menus. Clicking on **All...** at the bottom of the list opens the **Select Displayed Automation Track** dialog:

All automatable parameters for the entire Project are shown in a tree.

- **Hide Empty Tracks** - When ticked only Tracks with existing Automation Date will be present in the tree.
- **Only connected strip / bus** - When ticked only Strips and Buses connected are shown.
- **Display the selection in an extra automation sub-track** - When ticked a new Automation Sub-Track is created to contain the automation curve for the selected parameter when the **OK** button is clicked.

**OK** - Confirms selection and closes the dialog

**Cancel** - Cancels the selection and closes the dialog.

The selected parameter curve is displayed in a new **Automation Sub-track** below the current normal Track.

The main button in the **Automation Sub-track** Header pops up the list of automatable parameters for the Track. Selecting **More...** opens the **Select Displayed Automation Track** dialog with access to every automatable parameter in the Project. The smaller [+ ] and [−] buttons on the right of the main button create a new **Automation Sub-track** and delete the current one, respectively. The icon to the right indicates the number of audio channels controlled by the automation in the **Sub-track**.
When one or more Automation Sub-tracks exist a small blue [A] button is shown adjacent to the Strip number. Clicking this button toggles all Automation Sub-Tracks associated with this Audio Track visible/hidden.

**Bus and VCA Group Automation Tracks**

Normal Audio Tracks are used to display and manipulate Bus and VCA Group Automation. Clicking on the top-left button, used for assigning Tracks to Mixer Strips Now also has the option of connecting to VCA Group Strips and Bus Strips:

A Bus is connected without consideration of the number of Channels in the strip. The Bus ID is displayed in the connection Box (SR1, ST2, A3, etc…)

The Bus Name is displayed in the Name Box, but is not editable currently.

The Fx button remains available.

The Automation button [A] is available.

The Automation Name and [+] are available.

Automation Sub-Tracks [+] are available.

**Notes:**
When connected to a Bus the Track does not play back any audio. It can, however carry Clips.

When right clicking on the [A] button or left clicking on the Automation Name or [+] all menus enabling Automation Tracks to be selected filter available Tracks following the Bus controls as is the case for Input Strips.
Tracks Tab Window

The Track Tab Window shows a table where each row contains information about a single Track and each column contains information and function selection fields. New Tracks can be created or existing ones deleted and the order of Tracks changed. All Track parameters are accessible and modifiable.

New Tracks can be added by clicking on the first line of the Tab Window and typing a suitable name then pressing Enter.

Tracks can be deleted by selecting them and pressing the Delete key.

The order of the Tracks can be changed by selecting and dragging Tracks. Click on the symbol at the far left of the Name field and drag to the desired row.

Tracks Tab pop-up
Right-clicking on a selection of Tracks or on all Tracks (no selection) displays this context menu:

- **Increment Tracks Name**: Adds an incremental number after each selected Tracks name, taking into account an already existing number
- **Repeat & Increment Tracks Name**: Copies the first selected Tracks name to the rest of the selection and adds an incremental number
- **Copy Tracks Name**: Copy the selected Tracks name or all if no selection
- **Paste Tracks Name**: Paste the previously selected Tracks name to the currently selected Tracks
- **Import Tracks Name**: Rename the selected Tracks or all Tracks if no selection with names coming from a text file
- **Export Tracks Name**: Saving the selected Tracks or all if no selection to a text file
Making Settings Changes to Multiple Tracks
Changes to Tracks settings can be made on a multiple selection of Tracks. Press Ctrl and Click on a Track to add or subtract it or press Shift to select a contiguous range of Tracks.

Changing Repro or Input connections
Clicking in the column field to drop down a list of available connections. Highlight the required connection to select it.

With a range of Tracks selected, choosing a connection from the list assigns all selected Tracks to the same connection. If Alt is held down while choosing the selected Tracks are connected in ascending order.

**Track Tab Column Fields**

**Name**
The name of the Track. Up to 29 characters are visible in this field but longer names are accepted. Click in the field or use F2 to enter a new name.

**Repro Connection**
Shows which Mixer Input Strip (and Channel if applicable) the Track is connected to. Clicking in this column field drops down a list box with all available Mixer Input strips (and Channels). Strip number on the left followed by Channel Tag with the Strip Name in brackets.

**Input Connection**
Shows which input is feeding the Track. Clicking in this column field drops down a list box with all available physical inputs and Internal Return buses.

**Group**
Shows which Track Group (if any) the Track belongs to. (see below) Clicking in this column field drops down a list box with all available Track Groups.

**Solo**
If YES Track is soloed. Clicking in this column field toggles between YES and blank.

**Mute**
If YES Track is muted. Clicking in this column field toggles between YES and blank.

**Record Ready**
Shows the current record ready state. Clicking in this column field drops down a list box with the three possible states, Safe, Record Ready and Auto-Punch.

**Monitoring**
Shows the current monitor mode. Clicking in this column field drops down a list box with the three possible modes, Auto, Input and Repro.

**Hidden**
If YES the Track is not visible in the Timeline but continues to operate normally. Clicking in this column field toggles between YES and blank.

**Always Visible**
If YES the Track will always appear on screen (if there is sufficient room) even when scrolling other Tracks.

**Collapsed**
If YES the Track is a member of a Track Group currently collapsed. (see below)

**Display Mode**
Shows the current Clip Display Mode mode. Clicking in this column field drops down a list box with the three possible modes, Block, Waveform or Envelope
**Show Automation**
If **YES** the automation envelope is displayed. Clicking in this column field toggles between **YES** and blank.

**Show Peak-Meter**
If **YES** a Peak Meter is displayed in the **Track Header**. Clicking in this column field toggles between **YES** and blank.

**Size**
Shows the current Track display **Height**. (in pixels) Clicking in this field allows a numeric value between 24 and 511 to be entered.

**Background Color**
Shows Clip background color. If blank, color is set to the default. Clicking in this column field pops-up a color picker. Choosing **Standard** restores to default.

**Waveform Color**
Shows Clip Waveform color. If blank color, color is set to the default. Clicking in this column field pops-up a color picker. Choosing **Standard** restores to default.

**Recording Media Folder**
Shows the **Media Folder** where new recordings will be stored. Clicking in this column field pops-up a list of all mounted Media Folders.
Track Envelope and Static Gain

Pyramix offers two Track based methods of varying Clip gain. **Static Gain** and **Envelope**.

**Note:** Static Gain and Envelope operate independently of the dynamic automation.

**Static Gain**

**Gain Window**

The Gain window allows the gain to be set for the current selection. The gain value can be typed into the box at the top of the strip or set by clicking and dragging the fader.

Keyboard up and down arrows adjust gain by 0.1dB per press, with **Shift** 0.5dB per press and with **Ctrl + Shift** 1.0dB per press.

- **Mute** when checked, mutes the selection but retains the gain value
- **Sel.** box (**Selection**). When checked, the gain change will be applied to the whole selection (default is checked)
- **Rel.** box (**Relative**) When checked and a series of Clips are grouped, the gain change is relative to pre-existing levels

When neither box is checked any gain change is only applied to the Clip which was last right-clicked (even if others are selected)

- **OK** button executes any changes selected in the Gain window and closes it
- **Cancel** button cancels any changes selected in the Gain window and closes it

**Note:** The upper end of the scale is not fixed. You can continue to raise gain until the mouse pointer hits the edge of the screen.

**Keyboard Shortcuts**

- Up Arrow = Increase gain by 0.1dB/step
- Down Arrow = Decrease gain by 0.1dB/step
- Shift + Up Arrow = Increase gain by 0.5dB/step
- Shift + Down Arrow = Decrease gain by 0.5dB/step
- Ctrl + Shift + Up Arrow = Increase gain by 1.0dB/step
- Ctrl + Shift + Down Arrow = Decrease gain by 1.0dB/step
**Envelope**

Enveloping is active continuously for all Clips. However, in order to change the envelope from the default 0db unity gain **Display Envelope** must first be switched on in the Track Header by toggling the Waveform button until it displays:

![Display Envelope](image)

**Display Envelope** - by default shows Clips as orange blocks (brown when selected) with white waveform and adds a thin black line (thicker and orange when the Cue is selected) which allows the gain to be adjusted using the mouse by simply clicking and dragging. Pressing the **Alt** key enables the drawing tool for envelopes. This is also applicable to **Automation curves**.

**Note:** Adjustment nodes on Envelopes are square and nodes on automation Tracks are circular.

![Adjusting Envelope](image)

As can be seen above the mouse cursor changes to a new symbol when over the Envelope line. Different cursor symbols mean that clicking (and, where appropriate, dragging) will do different things. For example, Left-clicking adds a node which can then be dragged to the desired level as shown in the box beside the cursor. Note that the TimeCode value pop-up is elapsed time from the beginning of the Clip.

**Note:** Double-clicking a node restores its value to 0dB.

### Actions and Modifiers

- **Left Click**  
  Anywhere on the Envelope line to make a new node.
- **Ctrl + Click**  
  On an existing node to adjust all nodes in the Region selected currently. New points are inserted automatically at the Region borders if necessary.
- **Alt + Click**  
  Anywhere on the Envelope line to draw nodes freehand.
- **Shift + Click**  
  Fine tune of a point (0.1 dB steps for dB values).
- **V + Click**  
  Constrains changes to a point to **Vertical**.
- **H + Click**  
  Constrains changes to a point to **Horizontal**.
- **Click - hold - Alt**  
  Create new point with same value as next point. (if one exists).
- **Click -hold- Ctrl**  
  Create new point with the same value as previous point (if one exists).
- **Ctrl + Alt + Click**  
  On an existing node to erase it.

### Envelope Cursors
**Note:** Adjustment nodes on Automation Tracks are circular and nodes on Envelopes are square.

**Left Click** anywhere on the Envelope line to make a new node:

![New Node](image)

**Left Click** on an existing node to adjust it:

![Adjust Node](image)

**Ctrl + Click** on an existing node to adjust all nodes in the Region selected currently:

![Adjust All Nodes](image)

**Alt + Click** anywhere on the Envelope line to draw nodes freehand:

![Draw Nodes](image)

**Ctrl + Alt + Click** on an existing node to erase it:

![Erase Node](image)

**Clip Envelope Menu Functions**

**Clips > Envelope** offers a number of powerful Envelope related functions:

<table>
<thead>
<tr>
<th>Function</th>
<th>Keyboard Shortcut</th>
</tr>
</thead>
<tbody>
<tr>
<td>Envelope Reset</td>
<td>CTRL + R</td>
</tr>
<tr>
<td>Envelope Reset Selection</td>
<td>CTRL + SHIFT + R</td>
</tr>
<tr>
<td>Envelope Copy to Selection</td>
<td>CTRL + SHIFT + C</td>
</tr>
<tr>
<td>Envelope Punch</td>
<td>CTRL + P</td>
</tr>
<tr>
<td>Envelope Punch Selection</td>
<td>CTRL + SHIFT + P</td>
</tr>
</tbody>
</table>

---

**Envelope Reset**

Reset the gain envelope for the whole selection by deleting all envelope nodes within the selection only on the Track under the mouse cursor when Reset is chosen.

**Envelope Reset Selection**

Reset the gain envelope for the whole selection by deleting all envelope nodes within the selection.

**Envelope Copy to Selection**

Copies the values of all envelope nodes within the selection from the Track under the mouse cursor when Copy to Selection is chosen to all other Tracks in the selection.
Tracks and Track Groups: Track Envelope and Static Gain

**Envelope Punch**
Places four new envelope nodes at the bounds of the selection on the Track under the mouse cursor when Punch is chosen and opens the Punch Envelope dialog box.

**Envelope Punch Selection**
Carries out the same operation as Punch but to all Tracks in the current Selection.

**Envelope Shortcuts**
If Envelope features in your workflow it is well worthwhile learning some keyboard shortcuts:

- **Envelope Reset** Ctrl + R
- **Envelope Reset Selection** Ctrl + SHIFT + R
- **Envelope Copy to Selection** Ctrl + SHIFT + C
- **Envelope Punch** Ctrl + P
- **Envelope Punch Selection** Ctrl + SHIFT + P

**Punch Envelope**
Punch Envelope is a powerful method of adjusting gain within a Clip in many circumstances, especially when editing dialog.

When invoked from the **Clips > Envelopes** menu or by Ctrl + P or Ctrl + SHIFT + P the **Punch Envelope** dialog appears:

![Punch Envelope dialog](image)

Type the gain change required in the **Punch** field. (Type a - minus to attenuate)

To add a fade at each end of the Punch, type the required duration in **ms** in the **Fade** field.

Click on **OK** to execute the change or **Cancel** to reject it.
**Track Groups**

**Track Groups**, as the name implies, enable a number of logical function linkages between Tracks and several other useful methods of improving efficiency. Track groups can be created and manipulated by the user. Track Groups are also created by default when Recording or Rendering operations occur on more than one Track at the same time.

**Note:** To add Tracks to a **Track Group** use the drop-down list menu in the **Group** field in the **Tracks** Tab pane.

**Track Groups Tab Window**

Opens a table where each row contains information about a single Track group and each column contains Information and function selection fields.

![Tracks Groups Tab floating Window](image)

The first two rows enable new Track Groups to be created and existing ones to be duplicated by clicking on the **Name** field.

To create a new Track Group, click on **Click here to add a new Track Group**. A text entry box replaces the **Name**. Enter a suitable name and press **Enter**. A new Track group will appear at the bottom of the list.

To duplicate an existing Track Group, click on the Track Group you wish to duplicate then click on **Click here to duplicate a Track Group**. A text entry box replaces the **Click here to duplicate a Track Group**. Type a suitable name and press **Enter**. The duplicate Track Group appears in the row below the **Track Group** you have just copied. Subsequent rows are moved down the table. The **Track Group** entries can be re-ordered by clicking on the symbol at the far left of the **Name** field and dragging to the desired row.

When Tracks are assigned to a **Track Group** a small Group Track is shown in the **Timeline** immediately above the first assigned Track.

**Track Groups** can be collapsed/expanded by clicking the little [-] or [+] on the Track Group Track header.

**Track Group Column Fields**

**Name**

The name of the **Track Group**. Up to 29 characters are visible in this field but longer names are accepted. Click in the field or **F2** to edit the name.

**Type**

Clicking in this column field drops down a list box with current choices of **Free**, **Source**, or **Destination**.

**Free** is used to create General purpose Track Groups

**Source** is used for grouping Tracks to be Sources in the Source/Destination model.

**Destination** is used for grouping Tracks to be Destinations in the Source/Destination model.

**Collapsed**

Track Groups can be collapsed, so only one of the Tracks of the group is displayed. When set to **Yes**, only the Track chosen and shown in the **Collapsed Display** field is displayed in the Timeline. This field has the same function as the little [-] or [+] on the Track Group header.

If the single visible Track is selected the group is expanded.

**Collapsed Display**
Clicking in this column field drops down a list box which contains the names of all the Tracks in the group. The selected name determines which Track will be displayed when the display is collapsed.

**The rest of the fields**
All the other column fields toggle when clicked, either displaying *Yes* or a blank. The functions described below apply when the fields are set to *Yes*.

**Keep Cursor**
The Group ‘remembers’ the position of the cursor and restores it each time one of its Tracks is selected.

**Free Zoom**
The group has its own zooming factor, independent of the general zoom factor.

**Free Markers**
Track Groups can have their own list of markers that are displayed on the Track Group Scale or on the main Time-Code Scale if the Track Group Scale is hidden (see below).

**Markers Locked**
Locks the Markers. For the particular Group, Free Markers must be ON

**No Selection**
Clicking on Clips placed on Tracks of the Group does not select anything, the cursor is simply placed at the position where the mouse is clicked. Clicking with the Q key held down allows Clips to be selected on these Tracks.

**Auto Solo**
If any Track of this Group is selected, the whole group is automatically Soloed.

**Auto Mute**
The whole Group is automatically muted unless one of its Tracks is selected.

**Auto Record Ready**
When a Track of this Group is selected, the whole Group goes into Record Ready mode.

**Auto Collapse**
When none of the Tracks of this Group is selected, the Group is automatically collapsed to display a single Track. When this Track is selected, the whole Group is expanded.

**Auto Hide**
When none of the Tracks of this Group is selected, all Tracks of the group are automatically hidden. When any Track of the Group is selected, the whole Group is shown.

**Exclusive Show**
When any Track of this Group is selected, all Tracks that are not part of this Group are hidden. This is the equivalent of a Solo for the Display.

**Show Scale**
Toggles show/hide an independent scale for TimeCode if the Track Group is on Free Zoom and Markers if it is in Free Markers mode. If OFF then the Scale and Markers are displayed in the main Scale of the Timeline when any of the Tracks of this Group is selected.

**Selection**
When set to *Yes* this option ensures that any selection made within a Track Group is extended to all Tracks in the group. Selection is disabled by default for backwards compatibility.

All other columns of the Tab Window (*Solo*, *Mute*, *Record*, *Monitoring*, *Display*, *Show/Hide*, *Size*, *Color*, *Sync*, *Automation Display*) define which of the parameters set in the Track Header or in the *Tracks* Tab window are affected by the group, i.e. which of these parameters are changed in the whole group when a change is made to an individual Track of the Group.
Transport and Navigation
Transport Control

Pyramix features a wide range of Transport Control commands including, unlike many other workstations, **Reverse Play** and Play at fractions and multiples of sync play speed both forwards and backwards. These possibilities can be attached to short-cut keys in the Keyboard Shortcut editor. Please see: Customizing Keyboard Shortcuts on page 500

Of course, these commands are also available via remote controllers that support them.

Navigation

Pyramix Virtual Studio offers a number of ways of navigating around a Project.

**Timeline Structure**

**Important!** The Pyramix Timeline starts at 00:00:00:00 on Day 0. It is perfectly possible to go backwards before 00:00:00:00 say to 23:50:50:00. In this case the cursor is in Day -1. If you go forwards beyond TimeCode Midnight the cursor will be in Day +1. When the Timeline is outside Day 0 it is shaded in red. The TimeCode display in the bottom Transport Toolbar and Main Transport Window will show a red indication when the Playhead Cursor is outside Day 1. E.g. -1 in the day before Day 0, +1 in the day after Day 0 and so on.

**Time Scale Rulers**

Pyramix is equipped with many Time Scale options. Each Time Scale has an associated Time Scale Ruler and **Tool Bar** which appears above the Time Scale Ruler(s).

**Main TimeCode Ruler**

Near the top of the **Project Editing Panel** is a horizontal gray area with time code numbers. This is the **Main TimeCode Ruler**. On the left, above the Track Headers, the Time Range, i.e. the length of the visible Timeline window is indicated.

The simplest way to move the **Playhead Cursor** within the **Project Editing Panel** is to position the mouse anywhere along the **Time Scale Ruler** and left-click. The **Playhead** will immediately move to the new position. You can also left-click the **Playhead Cursor** and drag it along the Ruler.

**Context Menu**

Clicking in the left hand, Header, area of a Time Scale Ruler pops up a context menu.

The first six entries offer a choice of display modes for the Main TimeCode Scale a tick appears next to the option selected currently:

- Main TimeCode Scale - Frames
- Main TimeCode Scale - Samples
- Main TimeCode Scale - [ms]
- Main TimeCode Scale - CD frames
- Main TimeCode Scale - Display as CD time
- Alternate TimeCode Scale
- Feet Scale
- Bars & Beats Scale

Main TimeCode Scale Ruler context menu
The remaining three entries add new Time Scale Rulers beneath the Main TimeCode Scale Ruler:

- Alternate TimeCode Scale
- Feet Scale
- Bars & Beats Scale

**Alternate Time Scale Ruler**

To add an alternative Time Scale Ruler below the Main Ruler right-click in the Main Ruler header area and select Alternate TimeCode Scale.

You can set up the Alternate Time Scale Ruler either by right-clicking in its Header to open the context menu or by selecting **Alternate TimeCode Scale Settings** or View > Scales / Toolbars > Alternate TimeCode Scale Settings:

- Alternate TimeCode Scale Settings

Choosing this pops up the Alternate Scales dialog:
**Scale Setting**

The Scale Setting combo box offers a choice of TimeCode resolution to display:

**Stretch Scale to match Main Scale Frames** (see below)

**Origin in Main Scale**

An Offset can set and stored. For example when versioning. I.e. making several sound versions for the same picture.

The Alternate Frame Type for Frame Resolution combo box offers a choice of frame types appropriate to the chosen resolution. E.g.

**View > Scales / Toolbars > Alternate TimeCode Scale Settings** also enables selection of The TimeCode Resolution for the Alternate Scale from a choice of:
When the Resolution is set to **Frames**, an **Alternate Frame Rate** can be chosen.

When **Alternate Frame Rate** is chosen, the check box **Stretch Scale to match Main Scale Frames** allows the Alternate Scale to no longer display the same time flow as the Main Scale (1 Second = 1 Second). Instead it matches the length of individual Frames (1 Frame = 1 Frame). In this case the time is not the same in both scales and this allows making comparisons between, for example, 24 frames events and 25 frames events.

The **Origin in Main Scale** option allows an offset to be set between the Main Scale and the Alternate Scale.

**Film Feet Scale Ruler**

As with the other Scale Rulers, clicking in the header area pops up a context menu with the extra option **Feet Settings** selecting this pops up the **Feet Settings** dialog:

**Foot Type**

The radio buttons offer a choice of **16mm** feet (units of 40 frames) and **35mm** feet (units of 16 frames).
Frame Type
The combo box offers a choice of frame rates:

![Frame Type combo box](image)

Default is the format selected in **All Settings > Formats & Sync > Frequencies**. You may need one of the others in the context of non-linear editing workflows.
Bars & Beats Scale Ruler
As with the other Scale Rulers clicking in the header area pops up a context menu with show/hide for the Alternate, Feet and Bars & Beats Scale bars plus two extra options, Bars & Beats Settings and Tempo Map. The Tempo Map option shows the current Tempo Map below the Bars & Beats Scale Bar.

Midi Files Import / Export
Load
Save
Both buttons open a Browser Window to enable navigation to a file to load or a location to save to.

Note: Currently, when MIDI files of type 2 are imported, only the Track 1 Tempo Map and Time Signature is imported.

Resolution
Sets the clock resolution in Pulses Per Quarter Note, PPQ. The combo box offers a choice of values between 192 and 49152

Bars & Beats
Offset
Offsets the Bars & Beats scale start from the main Time Scale. Value can be typed in the TimeCode register and or nudged up or down with the increment, decrement buttons.

Store
Offsets the Bars & Beats scale start to the current Playhead Cursor position.

Note: Offsets can be negative or positive.
**Time Signature and Bars**

The bottom left panel displays a list of blocks of bars in the order they appear in the 'song'. The following settings apply to the currently selected entry in the list.

- **Time Signature**: Use the combo boxes to set the Time Signature.
- **Number of Bars**: Type a value or choose **Infinite** from the combo box dropdown list.
- **Snap Grid**: Combo box offers a choice of **Off** or values between **Note** and **1/64 Note**.

**Add Bars**
Click to add a new block of bars to the list above.

**Remove Bars**
Deletes the selected entry from the list above.

**Metronome**

**Metronome Settings...**

![Metronome Settings dialog]

**Tempo**

The bottom right panel displays a list of currently defined Tempos in the order they appear in the 'song'. The following **BPM**, **Frames & Perfs**, **Smoothing**, **Start** and **End** fields reflect the values for the highlighted (selected) Tempo.

- **BPM**: Allows you to pick a tempo from the common values in the drop-down list, to increment or decrement in 1BPM steps with the up and down buttons or to directly type a value in the box.
Frames & Perfs

An alternative method of defining a Tempo used by film composers. It is based on 24 frames per second, each frame subdivided into 8 perfs, or perforations. Thus a value of 24.0 results in a Tempo of 60BPM. Perfs are entered as decimals. E.g. 12.7. Illegal entries are rounded.

Smoothing

Enables values between Note and 1/64. to be chosen. (or OFF)

Start

The starting point for the Tempo can be entered by typing.

End

The end point for the Tempo can be entered by typing.

The Information pane shows all currently defined Tempos.

Add Tempo

Adds a new Tempo

Remove Tempo

Removes the highlighted (selected Tempo) from the list.

Playhead Cursor Options

Four Playhead Cursor options will be found at the top of the View menu:

<table>
<thead>
<tr>
<th>Playhead Cursor Options</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed Cursor while playing</td>
<td>CTRL + ALT + F</td>
</tr>
<tr>
<td>Free Cursor while playing</td>
<td>CTRL + ALT + D</td>
</tr>
<tr>
<td>Free Cursor while chasing</td>
<td></td>
</tr>
<tr>
<td>Cursor Auto-Return after playing</td>
<td>CTRL + ALT + C</td>
</tr>
</tbody>
</table>

Local Options

Fixed or Moving Playhead Cursor

The Playhead Cursor can be static with the Timeline moving (choose: View > Fixed Cursor while playing) or the Playhead Cursor can move while the Timeline remains static, ‘Paging’ when the Playhead Cursor hits the screen edge. (Choose: View > Free Cursor while playing).

Note: In Fixed Cursor While Playing mode, if Play Selection is invoked then Cursor switches to Free Cursor mode until Stop is pressed.

Chase Options

When Free Cursor while chasing is selected in conjunction with either of the local options the Playhead Cursor and Timeline position can be freely manipulated from the workstation whenever the TimeCode Master machine is in Stop, Rew, FF, Play, Locate, etc. as well as while chasing, but as soon as Pyramix has locked to incoming TimeCode, the cursor will "jump" to current TC. This mode is useful for Cinema mixing since it allows the Sound Editor to make good use of idle moments to perform quick edits and adjustments, anywhere in the Timeline and regardless of current TC position. This used to be the default behavior.

When Free Cursor while chasing is NOT selected, the Cursor will always be locked to TimeCode when Pyramix is set to chase, whether in Stop, Rew, FF, Play, Locate, etc. as well as while chasing. This mode is desirable for TV Post, where the Pyramix Playhead cursor and Timeline display should always reflect the current TC position.

Auto Return

Cursor Auto-Return after playing. When this is selected with either of the local options, the Playhead Cursor will return to the point at which Play began when Stop is selected.

Playhead Position

When View > Fixed Cursor while playing is selected, the Playhead position can be set in Settings > All Settings > Application > Playback/Record in the Fixed Cursor Settings section. The Place of Cursor in Screen combo box offers a range of choices between 1/10th and 1/2 of Screen.
Cursor & Timescale Ruler Toolbars

Above the Timescale Ruler(s) and below the Project Editing Panel Toolbar(s) are the Timescale Toolbars and Cursor Toolbar. When several Timescale Ruler Toolbars are displayed together each Toolbar will wrap into two rows as shown here:

Each Toolbar contains a number of Icons and TimeCode register boxes with increment / decrement up and down arrow buttons. The Cursor and Main Marker/Region Timescale Toolbars are associated with the main Timescale Ruler and Marker Tray. Other Timescale Toolbars appear by default when the Alternate Timescale, Footage or Bars & Beats rulers are visible. Any or all of these Toolbars can be Hidden/Shown using View > Scales / Toolbars and toggling individual Toolbars or Hide All Toolbars.

Increment / Decrement UP & DOWN Arrow Buttons

The + (plus) and - (minus) buttons to the right of the TimeCode registers increment or decrement by one unit per click of the smallest unit in the current register. E.g. Frames, Samples etc.

Modifiers

- Click Frames
- Alt + Click Subframes
- Ctrl + Click Seconds
- Shift + Click Minutes
- Ctrl + Shift + Click Hours
- Ctrl + Alt Current Nudge Value

Cursor Toolbar

Click here to locate to the current Playhead Cursor position with the Playhead Cursor centered in the Timeline.

Current Cursor position register. Click to edit.
Global Mute indicator. When unlit no Tracks are muted.

Global Mute indicator. When lit one or more Tracks are muted. Click on the lit indicator to cancel all active Mutes.

Global Solo indicator. When unlit no Tracks are Soloed.

Global Solo indicator. When lit one or more Tracks is Soloed. Click on the lit indicator to cancel all active Solos.

When inactive, as here, the current Project’s mixer is not shared with subsequently opened Projects.

When active, the current Project Mixer will be shared with Projects opened or created subsequently. Please see: Mixer Sharing on page 288

This area indicates the current Edit Mode. Clicking on it pops-up a menu:

<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auto-Ripple</td>
<td>Toggles Auto-Ripple On or Off</td>
</tr>
<tr>
<td>Overwrite</td>
<td>When active Pasting a Cue(s) will overwrite any Cue(s) present on the target Track(s) for the duration of the pasted Cue(s).</td>
</tr>
<tr>
<td>Insert Track</td>
<td>When active Pasting a Cue(s) will split an existing Cue or Cues present at the Insert point to accommodate the Pasted Cue(s).</td>
</tr>
<tr>
<td>Remove</td>
<td>When active deleting a Cue or Selected Region leaves blank space. No subsequent Cues are moved.</td>
</tr>
<tr>
<td>Remove &amp; Ripple</td>
<td>When active, deleting a Cue or Selected Region results in all subsequent Cues on the same Track(s) being moved forward by the same time as the time deleted.</td>
</tr>
<tr>
<td>Don’t Snap</td>
<td>When active, moving a Selected Cue or Range simply moves it at will.</td>
</tr>
<tr>
<td>Head to End</td>
<td>When active, moving a Selected Cue or Range results in its beginning snapping to the end of the last Cue on the Track(s)</td>
</tr>
<tr>
<td>Tail to Beginning</td>
<td>When active, moving a Selected Cue or Range results in its end snapping to the beginning of the first Cue on the Track(s)</td>
</tr>
</tbody>
</table>

Timescale Ruler Toolbars
Head to Nearest  When active, moving a Selected Cue or Range results in its beginning snapping to the nearest Cue on the Track(s) or the Playhead Cursor or In/Out Marker.

Tail to Nearest  When active, moving a Selected Cue or Range results in its end snapping to the nearest Cue on the Track(s) or the Playhead Cursor or In/Out Marker.

Snap to Original TimeCode  When active, moving a Selected Cue results in it snapping to the Original TimeCode as stamped in the file.

Note: Whenever a mode is selected which can affect other Cues, e.g. Ripple then the label displayed in the Toolbar turns red.

Other Timescale Ruler Toolbars

In all of the following Toolbars:

M IN  Centers the Timeline on the In Marker.
M Out  Centers the Timeline on the Out marker.
M Dur  Zooms the Timeline to show the entire area between the In and Out Markers
R In  Centers the Timeline on the beginning of the current Selection or Range.
R Out  Centers the Timeline on the end of the current Selection or Range.
R Dur  Zooms the Timeline to show the entire area between the beginning and end of the current Range or Selection.

When values are typed into the M Dur or R Dur registers, the In value remains fixed while the Out is adjusted.

Main (Markers and Selected Range) Toolbar

Alternate TimeCode Ruler Toolbar

Film Feet Ruler Toolbar

Bars & Beats Ruler Toolbar

M IN  Centers the Timeline on the In Marker.
M Out  Centers the Timeline on the Out marker.
M Dur  Zooms the Timeline to show the entire area between the In and Out Markers
R In  Centers the Timeline on the beginning of the current Selection or Range.
R Out  Centers the Timeline on the end of the current Selection or Range.
R Dur  Zooms the Timeline to show the entire area between the beginning and end of the current Range or Selection.

When values are typed into the M Dur or R Dur registers, the In value remains fixed while the Out is adjusted.

Start  The Start register enables an Offset to be entered for the first Bar
**Metro**

Clicking on Metro opens the Metronome Settings dialog. Clicking on the label to the right toggles through On, Pre-Roll only and Off.

**Volume**

Below Metro the volume slider sets the metronome click level.

**BPM**

Clicking BPM enables an alternative value to be entered. The BPM counter displays and allows modification of the tempo map section where the Cursor is currently.

**SG**

Toggles Time Signature

**4/4**

Click on the Time Signature displayed currently to enter and alternative.

**PRL**

Click on the number adjacent to PRL to enter a Pre-Roll value.

**CLK IN**

When Click In is set (to something other than 1, 1, 1) the Pre-Roll pre-counts to Click In Bar/Beat, otherwise pre-counts to the first Bar.

**Lock (chain) Symbol**

Toggles between blank (off), MRK (In Marker) and RGN (Region) Click In/Out are then linked to the Markers or selected Region automatically.

**CLK OUT**

When Click Out is set (to something other than 1, 1, 1) the PostRoll counts ???
Markers

Pyramix has several types of Marker. For information about Track Group Markers please see: Track Group Markers on page 131. For Media Markers, please see: Media Markers on page 132 and for CD and SACD Markers please see: CD Markers on page 582 and the SACD Production Guide.

The Cursor & Markers and Markers menus, Toolbar and keyboard shortcuts all offer methods of placing Markers and using them for locating etc. The menu entries should be self explanatory. Please see also: Cursor & Markers on page 668 and Markers on page 671

Up to 48 Markers can be attached to shortcut keys and/or mapped to a hardware controller.

Project Markers

Project Markers are shown in a Markers Tray just above the TimeLine Tracks display.

Place Project Markers
Markers are placed at the current Playhead Cursor position in the Timeline by either NUM9, Markers > Add marker to Cursor or in the Markers Tab window.

Renaming or Deleting Markers in the Tray
Right-click a Marker in the Tray to pop a context menu with choice of Rename Marker or Delete Marker.

GoTo Marker
Right or Left-click in the Marker Tray above the Track Header to pop up a list of all Markers in the current Project. Click on a Marker in the list to locate the Playback Head cursor to it.

Markers Linking
The Markers Linking drop-down list menu is at the top of the Markers Tab Window.

The selection made here determines the behavior of markers when Tracks are edited.

Markers Independent (markers are locked to the scale)
Linked to Any Track (markers follow any Track operation)
Linked to Tracks without Group (markers follow any Track that is not a member of a group)
Linked to ‘Effects’, ‘Music’, ‘Foley’ etc. (Markers follow any Track which is a member of the Track Group selected here.)
Editing Project Markers
Project Markers can be edited the following ways:

- Click and drag to move Markers directly in the timeline Marker Tray..
- With the mouse over the Marker in the tray right-click pops up a context menu with Rename Marker and Delete Marker options.
- In the Timeline Markers section of the Markers Tab window.

See: Markers Tab Window on page 137

Track Group Markers

Filter By Track Groups
Separate lists of Markers can be created for the Project as a whole and for individual Track Groups.

The Filter By Track Groups column shows Project Markers and all the Track Groups added to the Project. Timeline Markers can be created in a specific Track Group.

For example:

1. Create a Project with Tracks.
2. Create two or more Track Groups in the Track Groups Tab window.
3. Add Tracks to each of the Track Groups.
4. Turn Free Markers on (Yes) for each Track Group.
5. Add Markers with Group 1 selected in the Timeline (Either by selecting one of the Tracks belonging to the Track Group in the Timeline or by clicking on the Track Group where it is listed under Filter By Track Groups in the Markers Tab window.)
6. Repeat step 5 for the other Track Groups.

Now you can use the Filter By Track Group entries to filter the Markers displayed in the Markers Tab window. Clicking on Project Markers shows the list of Markers belonging to the Project without any of the Markers belonging to Track Groups. Clicking on any of the Track Groups shows only the Markers belonging to that Track Group.

Markers created in Track Groups are shown in the Group separator tray above the Track Group in the Timeline. Clicking on the Track Group Name in the Timeline pops up a list of all markers created in the Track group. These function as locators.

**Media Markers**

**Overview**
Media Files and Libraries Master Clips can store Markers. These are called **Media Markers** to differentiate them from the Timeline Project and Track Group Markers. Media Markers are useful for many purposes, e.g. marking good, bad or indifferent takes within a long continuous recording or marking the peak point of a car or plane pass etc.. They are attached to the Master Clip or to the Media itself.

**Characteristics**

- Media Markers can be added to any Media File, regardless of format.
- Media Markers are stored in the Media Object or Master Clip in the Media Manager, Libraries and in Projects referencing the Media.
- Multiple Clips referencing the same Media share the same Markers within the same Project or Library.

**Note:** When recording into the Active Project Media Markers will not be added if any Clip or Clips is/are selected in the Timeline.
Where Media Markers Are Saved

Media Markers are stored in the Media Object or Master Clip in the Media Manager, Libraries and in Projects referencing the Media. When saving a Project with two different versions (with Project > Save As for example), the Media Markers within both versions can evolve differently as they are saved in the Projects and/or in different Libraries, but: Media Markers can be saved along with the physical Media File by using the menu item Markers > Update Media Markers to Files. A file with the same name as the physical Media File with an .mmd extension is saved in the same location as the Media Files which contains all the Markers for this Media.

When adding Markers to a Media being recorded the .mmd file is automatically saved automatically when the recording is stopped.

When mounting a Media file with no reference to any Projects or Libraries, its associated Markers are only available in its associated .mmd file.

Clips in a Project or Master Clips in a Library carry a copy of the Markers and can be edited separately. The original version of the Markers created during recording can be retrieved from the .mmd file. This .mmd file can be updated after modification of the Markers with the menu Markers > Update Media Markers to Files, as explained above.

Contents

Media Markers contain:

- A Number (not editable) The first Media Marker in each recording starts numbering at 1.
- A TimeCode (the offset from the beginning of the Media).
- A Name.
- A Comment.
- A Rating (a choice of: Excellent, Good, OK, Bad, Ridiculous or Custom).

Display

Media Markers are displayed:

- In the Media Manager or Library Trimmer (not editable here)
- In the Timeline in Clips referencing a Media containing Markers (editable in this case) but only when the Clip(s) is(are) selected and the menu item Markers > Display Media Markers is active.

The Media Markers have a color based on their Rating:

- Excellent = Green
- Good = Blue
- OK = Yellow
- Bad = Orange
- Ridiculous = Red
- Bad Take = Gray
- Custom = Use definable color and name

- Markers outside Clip boundaries (trimmed Clips) are displayed only if the menu item View > Show Media is enabled.
A Rating Line is displayed on Clips containing Media Markers, even if the Clips are not selected.

- This enables sections of a recording with a good or bad rating to be identified easily.
- The Rating Line can be shown/hidden using the menu item **Markers > Display Media Markers Rating Line**

**Note:** When the Rating Line and Media Markers are hidden then **Nudge Cursor to Next/Previous Edit** and **Nudge Clip to Next/Previous Edit** ignore Media Markers.

**Tip! Adding Media Markers in conjunction with the Rating Line**

A nice feature is the possibility of mapping, for example, the **Add Media Marker with Rating Excellent** function to a Key of your choice, and then mapping the **Add Media Marker with Rating OK** to the same Key but on **Key Up**. Do the same with **Add Media Marker with Rating Good**, **Add Media Marker with Rating Bad** and **Add Media Marker with Rating Ridiculous** to three other Keys.

Pressing any of these keys will actually “color” your recording e.g. green (Excellent) as long as the key is pressed and resume “normal” yellow (OK) when released. This allows for marking regions of the recording that will be recognised easily during editing when the Rating Line is displayed.

**Rate Selected Region**

This allows a rating to be applied to a selected region using the menu item **Markers > Rate Region**.

When the command is activated a Media Marker with the chosen rating is placed at the beginning of the region selected. A second Media Marker is placed at the end of the selected region with the rating OK or whatever the former rating at that location was. E.g. an area is selected in a Clip rated **Good**. Under **Markers > Rate Region Excellent** is selected. A Media Marker for **Excellent** is placed at the beginning of the selected region and a Media Marker for **Good** is placed at the end.

**Note:** Any pre-existing Media Markers within the selected region are deleted.

**Rate Playback / Record Zone**

This enables a Region / Zone in a selected Clip to be rated while it is being recorded or played back.

**Note:** This only works with short-cut keys while recording or playing back. The corresponding rating will be applied while the shortcut key is depressed and will cease to be applied when it is released. Ratings are bound to Keys in the Keyboard Shortcut Editor. Please see: Customizing Keyboard Shortcuts on page 500

**Editing Media Markers**

Media Markers can be edited the following ways:

- **Grab and move Media Markers directly on Clips.**
- **Add Markers to the selected Clip with the menu item **Markers > Add Media Marker to Cursor**
- **Add a Rating based Media Marker with the menu **Markers > Add Media Markers Special > Add Media Marker with Rating XXX**
- **Delete a Media Marker with the menu item **Markers > Delete Selected Media Marker**
In the Marker Tab:

- The selected Clip name is shown at the top.
- The Media Marker section displays the list of Media Markers in the Clip selected currently.
- Media Markers can be added, deleted and modified here like standard Markers.
- To change a Rating, click the marker you wish to change in the Rating column. A list drops-down with the standard ratings and the ten custom ratings. (See immediately below.)
**Media Markers Settings - Custom Markers**

Clicking on the **Media Markers Settings** button opens the **Media Markers Settings** dialog:

By default the 10 Custom Markers are labelled **Custom 1** to **Custom 10**. Click in the field and type to rename the Marker. Clicking on the Color pops-up a color picker where any color desired can be selected.

**Note:** Custom Media Markers have no effect on the Rating Line when inserted between standard Media Markers.

**Media Markers - Undo**

**Undo /Redo** operates as normal when Adding, Deleting and Modifying Media Markers of an existing Clip/Media File.

*When Adding, Deleting and Modifying Media Markers while recording a Media File:*  

- In the Timeline: Undo / Redo works as normal while the recording continues. When the recording is stopped nothing that has been done during recording can be undone.
- With Background Recorders whose recordings are being edited in the Timeline in the active Project: **Undo / Redo** works both during recording and after the recording is stopped.
- With Background Recorders whose recordings are NOT being edited in the Timeline of the Active Project (i.e. when using the Take Logger.) There is NO undo for Media markers.

**Editing Media Markers During a Recording in the Timeline:**

If there is a Recording happening in the Project Timeline (and there are no selected Clips), the Marker Tab displays the Markers for the current Recording.

Media Markers for the current Recording can be added, deleted and modified exactly like for the selected Clips.

Media Markers created during a Recording are saved automatically in an **.mmd** file in the same location as the recorded file.

**Note:** This is not available in Dubbing Mode.
Editing Media Markers during a Background Recording:

Media being recorded with a Background Recorder can be added Media Markers by using the **Edit while Recording** option.

The growing Media in the timeline being recorded by a Background Recorder can have Media Markers added in exactly the same way as any other Media placed in the Timeline.

Media Markers created during a Background Recording are saved automatically in an `.mmd` file in the same location as the recorded file.

**Markers Tab Window**

Markers can also be added and managed from within the **Markers Tab Window**.

![Markers Tab Window](image)

Different lists of Markers can be edited by selecting the desired **Track Group** or the main **Project Markers** list in the **Markers Tab Window**. Markers are numbered in ascending order by their position in time. If a Marker is moved before or after another Marker, the affected markers are automatically re-numbered.

Clicking on the first entry in the **Name** or **Time** Fields ‘Click here to add a new Marker... or here’ Adds a new Marker at 00:00:00:00 This value can be edited in the usual way.

Marker colors are user selectable. Clicking in the **Color** field drops down a list box with all the available colors.

**Double-clicking on a Marker’s Name Field** jumps the Playhead Cursor to the Marker.

**Double-click with CTRL** pressed plays from the marker TimeCode

**Double-click with SHIFT** pressed plays from the marker TimeCode with the first Preroll. This also applies to CD markers

Right-click to open a menu that enables Markers to be **Cut / Copy / Pasted** between Groups or Projects.
**Jog / Shuttle**

**Shuttle**
The transport can be shuttled with audio output at up to 8 times speed.

**Jog Wheel Settings**

**Jog Wheel Mode**
Jog Wheel Mode is selected in **Machines > Controllers**.

**Jog Wheel Settings**

**Jog / Scrub** parameters are set in **Settings > All Settings > Application > Jog / Chase**.

**Auto Jog on move**
When checked moving the jog-wheel enters **Jog** mode. When **Auto-Jog** is enabled, all Jog Commands are processed a slightly different way. Pyramix temporarily stops chasing and starts Jogging while sending Goto commands to the External Machine. The audio is therefore perfectly scrubbed and the external machine follows the audio as well as it possibly can. When the user stops Jogging, Pyramix automatically returns to chase mode.

**Geared Jogging**
When checked the jog wheel "gearing" i.e. the amount you have to turn the wheel for a given amount of cursor movement is related to the current Zoom level.

**Jog Speed ceiling**
Sets the maximum jog speed from a choice of 1X, 2X, 4X or 8X play speed

**Jog Sensitivity**
The value typed in the box (in seconds) determines the number of seconds the transport will move per revolution of an attached physical jog wheel.

**Flywheel responsiveness and inertia**
**Responsive** follows the actual movements as sent by the jog wheel. **Smooth** passes the actual movement through a smoothing filter. So, when the slider is set to **Responsive** the **Smoothing Filter** parameters have no effect. For sound to picture work where tight sync to picture is required use a setting biased to **Responsive**. For a more pronounced flywheel effect choose a **Smoothing Filter** setting. The Middle position is a good starting point.

**Jog - sensitivity**  \[0.33\] second(s) per revolution
Sets the time moved in one revolution of the jog wheel. Type the required value in the box.

**Shuttle - sensitivity**  \[2\] revolution(s) for nominal speed
Sets the fraction of a revolution or number of revolutions required to maintain nominal speed. E.g. an entry of 0.25 will require a quarter of a turn clockwise to achieve nominal speed.

**Navigate - sensitivity**  \[3\] revolution(s) to traverse the timeline
Navigate is silent jog mode. Sets the number of revolutions of the jog wheel required to traverse the visible timeline. i.e. the actual speed varies with the zoom setting.

**Geared Jog mute when timeline view range is > 00:00:10:00**
Audio will be muted when the TimeLine view range exceeds the value in the register.

**Fine Jog sensitivity factor** \[
Sets the fraction of the regular Jog Sensitivity Setting that will be invoked when **Fine Jog** is selected in the **Machines > Controllers** menu.

**Mouse Scrubbing Settings**

There are two scrub modes, **Analog Tape Mode** and **Repeat Loop Mode**. Check the appropriate box for the required mode. The length of the loop in **Repeat Loop Mode** is related to the base sampling frequency so the loop will be 116mS long at 44.1, 88.2 and 176.4 kHz or 106ms at 48, 96 and 192 kHz.
Analog Tape Mode gives a similar response to ‘reel-rocking’ on an analogue tape machine.

**Jog anyway**
When lit, Jog Mode is used regardless of how much audio is visible in the Timeline

**Shuttle when more than 10 [s] is shown in the Timeline**
When lit, if there is more than 10 seconds of audio visible in the Timeline scrub will be in Shuttle Mode

**Repeat Loop Mode** continuously repeats a short loop starting at the cursor position.

**Vari Speed Audio Quality**
High when playing less than or equal to [6] track(s)
Best when playing less than or equal to [2] track(s)
MassCore : the varispeed quality is set automatically according to the current core load.
Native : the playback quality is defined by the playback streams numbers set above.

**Fast Speed Settings**
F.FWD and REW nominal speed ratio [20]
Type in the box to set the nominal F.FWD and REW speed. (I.e. a value of 20 means 20 times sync play speed)

**Transport Controls**

The **Transport Bar** brings together the most commonly used Transport Controls, Chase and Capture Offset buttons, and a Counter / transport status display.

From left to right, the controls are as follows:

The counter shows the current **Active Machine** position and transport mode.

**Counter in Record mode.**

The **Rewind** button moves the **Active Machine** at an accelerated speed backwards. A second press doubles the speed.

The **Play Selection** button plays the current highlighted selection area when the **Active Machine** is the **Internal Machine** (Pyramix).

The **Play** button plays the **Active Machine** at normal speed forward. A subsequent press **Pauses** playback and another **Starts**.

The **Record** button puts the **Active Machine** into **Record** mode.

The **Fast Forward** button moves the **Active Machine** at an accelerated speed forwards. A second press doubles the speed.
The **Stop** button stops playback.

The Loop **Play** toggle button puts the **Active Machine** into a Loop Play Mode, which continuously plays between the current **In** and **Out** points.

In the default, Shuttle, mode the Shuttle Control slider shuttles the Play Head forward (right) or backward (left) at up to 8 X play speed. (Depending on the **Jog Speed Ceiling** Setting in **Settings > Jog Chase**. When **Machines > Controllers > Jog Wheel Mode - Pitch** is selected the slide varies playback speed plus or minus 25% when the transport is in **Play**. When the transport is not in **Play** the slider operates in normal, Shuttle, mode.

When the **Chase** toggle button is active, the **Active Machine** will only play back when valid time code is detected on the chosen TimeCode input port.

The **Controllers Online / Offline** button. (Grey = Online Red = Offline) Toggles external hardware controllers **On** and **Off** line.

The drop-down list selects which machine is currently controlled. Select **Internal** from the list to ensure you are directly controlling the **Pyramix Composition Play Head** and not some external device (I.e.RS-422 Sony 9-pin P2 controlled machine)

The colored buttons indicate the presence of a Background Recorder or recorders. One button will be shown per Background recorder. Clicking on a button switches the Transport Bar controls to the associated Background Recorder. Please see also: Background Recorders on page 147

To the right of this is an area where any of the Floating Tool Palettes can be ‘Docked’. By default this will have the **Automation** Toolbar docked. Please see: Global Dynamic Automation Modes on page 394
Pressing the Transport Control Panel button or [Alt T], or selecting View > Windows / Tools > Transport opens a floating Transport Window displaying all available machines with individual sets of buttons and status indicators.

Note: This Window contains a set of transport controls for each machine installed and enabled with the Internal Transport (Pyramix) at the top. Below the machines are displays for LTC and VT2 (and MIDI when applicable) TimeCode Sources and at the bottom of the panel there are controls which indicate and control hardware Remote Controllers Online/Offline (red = Offline), Jog-Wheel Mode, and Shuttle.

Clicking on the black name bar toggles the individual area between collapsed and full.

Important! For details of machine installation and settings Please see: Machine on page 746 and for details of these Transport Controls Please see: Internal / External Machine panels - Features on page 556
Zooming and Panning

The Project Editing Panel allows two kinds of zoom: horizontal or Time Scale zooming; and vertical or Track Height zooming.

**Time Scale Zoom and Pan**

Icons on the View Toolbar zoom in or out at the current Play Head location.

- The Fit in window [Alt 1] icon on the Toolbar automatically adjusts the horizontal scale to fit the selected area inside the Project Editing Panel with a small margin.

- The Previous zoom [Alt 2] icon restores the horizontal scale to the previous size.

- Zoom In [Alt 3] and

- Zoom Out [Alt 4]

Holding down the Alt key, then selecting an area of the Composition by clicking and dragging the mouse to the left or right zooms horizontally on the selected area.

Similarly, an area of the Composition can be selected by clicking and dragging.

The Scrollbar beneath the Tracks Pans the view of the Timeline horizontally left or right.

**Track Height Zoom**

The horizontal Scrollbar adjacent to these buttons enables continuous adjustment of the Track height.

1, 2, 4, 8, 16, and A buttons at the bottom left of the Project Editing Panel automatically scale the vertical Track size so that 1, 2, 4, 8, 16 or All (as many as possible given the vertical space) Tracks fit in the vertical space allocated to the Project Editing Panel.

**Scroll Wheel**

It is well worth while using a three button mouse with a scroll wheel.

- Scroll
  - Scrolls vertically through the Tracks shown in the Project Editing Panel
- Scroll + Ctrl
  - Scrolls the Timeline
- Scroll + Alt
  - Zooms the Timeline timescale
- Scroll + Shift
  - Changes the Track height
The Overview

The Project Management Panel Overview Tab offers a powerful and simple means of navigating around the Project Editing Panel.

Overview displays a graphic representation of the entire current Composition, showing the location of all Clips. A shaded gray box indicates the location and zoom range of the part of the Composition which is currently displayed in the Project Editing Panel. Clips are shown as rectangles in the same color as their background on the Timeline.

Click anywhere in the Overview to center the Project Editing Panel display on that point. Click and drag on the shaded gray box to move the section of the Composition shown in the Project Editing Panel without changing the current horizontal zoom. The zoom range of the Project Editing Panel can be adjusted by dragging the edges of the shaded gray box in the Overview. An alternative method for adjusting horizontal zoom is to press the Alt key while clicking and dragging across the desired range for the zoom, just as you can do directly in the Project Editing Panel itself.

Virtual Transport 2

VT 2 is a built-in synchronizer. It synchronizes VCube with Pyramix running on the same machine or on a remote machine connected over the network. Please see: Virtual Transport 2 on page 756.

VT 2 also provides MIDI Sync capabilities. Please see: MIDI Sync on page 700.
Recording and Acquisition
Getting Audio into Pyramix Virtual Studio

There are four primary methods of getting audio into Pyramix: You can record audio directly into the Timeline of a Pyramix Editing Project, record audio using a Digitizing Session, use Background Recorders or you can import audio files existing previously.

Please see also: Digitizing Sessions on page 163, Background Recorders on page 147 and Importing Audio Files into Pyramix Virtual Studio on page 160.

Check Sync

Before attempting to record any audio please check Pyramix and the audio source(s) are synchronized as you intend.

MassCore
Verify PTP sync (green) under RAVENNA.

Native
Project sampling rate should match ASIO interface sampling rate.

File Format and Disk Limitations

File Size Limitations
By design legacy SD2, WAV or BWF files are limited to a maximum of 2GB due to their 32bit signed addressing (thus 31 available bits) formats, while 32bits unsigned addressing AIf files are limited to 4GB. Please keep this in mind when recording and/or exporting to any of these formats, the 2GB/4GB limit might in fact be quite close, particularly when working with high sample rate multitrack files.

As a comparison, Pyramix, thanks to its own PMF 64bit addressing file format, can generate PMF files of virtually limitless size. This makes it the file type of choice for creating single file, large multitrack projects at high sampling rates.

The WAV file format can now accommodate RIFF64 removing the 2GB limitation. Please see: WAV and BWF on page 466

Hard Drive Limitations
A very similar 2GB/4GB* limit can also be encountered the hard way when attempting to write large files, even in PMF format, onto storage units (hard drives, memory cards etc.) formatted using an old 32bit file system such as FAT32 or HFS.

Yet another, higher, limitation also exists with IDE ATA/ATAPI drives. This will show up at around 137GB. This may be caused by part of a system (drivers, controllers and/or old Windows version) only recognizing the 28bit addressing of the original ATA specifications, and not the enhanced 48bits available on newer equipment. This is usually solved by installing fresh and or updated Bios/Drivers/OS.

*The official limit is 4GB, but serious trouble can start at around 2GB.

Pyramix audio file format

Unless there is a good reason for using another file format for recordings we strongly recommend using the default .PMF file format. This will give the best performance in a number of key areas. For further information please see: Optimizing Pyramix on page 641

Recording Audio into a Pyramix Virtual Studio Project

Start a new Project, or open an existing one. Make certain the Mixer sample rate and sync source is set as desired. You will need to configure at least the same number of Mixer channels as Tracks you wish to record.

Before beginning audio capture, check or select appropriate record settings. Open the Settings > All Settings > Project > Record page (alternatively use the keyboard short-cut Ctrl - f and click the Record Tab). There are many settings in this dialog page, but for now you need only be concerned with; Destination Drive (Media File folder),
Resolution (bit depth or word length) and Format (file type). As previously mentioned, unless you have a specific reason for using a different format we recommend using the default PMF format.

Note: These settings are completely independent of the settings for Mix-down and Render.

Record Source Before or After Effects

The record source can be before or after any effects in the Mixer Strip. This can be set globally from the Gain +- pop-up menu or individually from the right-click context menu when hovering the mouse pointer over the relevant strip.

Track Record Modes

Each Track has a tri-state Record Ready toggle button, located to the left of the Track itself in the Track Information and Setup Area.

Tip: Right clicking on a Track arming button opens the Settings > Project page immediately on the Record page.

Play

The Green Dot in the Track Header indicates Record Safe mode, the default when Tracks are newly created. When in this state, the Track cannot be recorded to.

Record Ready (Manual)

Click on the Green Dot once to toggle to Record Ready mode. This is indicated by the dot turning into the Red Dot. The Track will now go into Record mode immediately when the Master Record button is pressed in the Transport Strip or Transport window.

Record Punch In (Auto)

Alt-Click on the Red Dot to toggle to Record Punch In mode. This is indicated by a Red Dot flanked by 2 red vertical lines. In this mode, when the Master Record button is pressed in the Transport Strip or Transport window, the Track will stay in Play mode until the current Mark In point is reached, then the Track will go into Record mode. It will stay in Record mode until the current Mark Out point is reached.

After Recording

New recordings will be processed according to the settings made in the Settings > All Settings > Project > Record page. Please see: Record on page 714

If the Prompt for name after recording box is checked the Record Name dialog appears when the recording is finished and the transport stopped.

Type a name for the recording (or leave the default) then select one of the button options.
**AutoPunch Mode**

**AutoPunch when Chasing TimeCode**
If Tracks are set to Auto-Punch mode (Alt+Click on Rec Ready button) then the system will start recording (after locking to TC) when it reaches the Mark In point and punch out when it reaches the Mark Out point.

If the Mark In is located before the current location (and the Mark Out far after) then the system will immediately record once locked and stop recording when unlocking.

**Recording from a tape with Discontinuous TimeCode**
Pyramix AutoPunch Mode makes this a simple operation.
- Place the Mark In at 00:00:00:00 and Mark Out at 23:59:59:24 (default values for a new project)
- Connect LTC Out from the tape machine into Pyramix
- Set Chase mode to HARD CHASE
- Rewind the tape
- Press Play on the tape machine

Each time a valid TC is encountered Pyramix will lock and start recording a new Clip, then stop when the timecode stops or jumps. A separate media will be created for each continuous section of timecode on the tape.

**Safety Record Mode**
Pyramix is equipped with a Safe Record mode for the Internal Machine.

Safety Record is turned off by default. It can be activated by selecting Machines > Internal Machine > Safety Record. When this mode is active an S is superimposed on the Transport Controls Record button.

Once a recording has begun the only way to stop it is to go to the Menu and de-activate Safety Record mode. Apart from this no key presses, mouse clicks or external control inputs will stop the recording.

**Note:** Whilst it is possible to assign a Keyboard Shortcut to the Safety Record toggle, for maximum security, it might be wiser not to.

**Background Recorders**
Pyramix is equipped with a very powerful Background Recorder. Up to four Background Recorders may be set up with one or two sets of record locations and parameters per recorder. (Format, Media File Count, Waveform Media destination and edit while recording settings.) Each Recorder has its own Mixer. This is configurable in exactly the same way as the 'normal' Pyramix Mixer. The default mixer has 8 strips for 8 track recording. To record greater track counts reconfigure the mixer with the number and type of strips required.

Typically, Background Recorders will be used in the following ways:
- When recording a concert a backup or backups can be recorded simultaneously.
- In live broadcasting. While recording the recorded file is accessible and can be output for transmission with a few minutes delay for safety reasons.
- Archiving - record multiple sources and manage the process from a single interface without the need to switch between digitizing sessions.
- Multitrack recording without the distractions of the Timeline.
- Pre-buffering enables up to a minute of audio to be recorded before the record button is pressed.

**Editing While Recording**
Clips can be edited while they are still recording. This will be useful in the situations above and also for any application where a lot of voice is recorded. E.g. in radio, when recording talking books and anywhere fast turnaround is a priority.
- Record two or more wild voice-overs and edit while still recording.
- Transfer from a linear master tape and begin clean-up and eq while the transfer continues.

**Set-up and Operation**

**Set-up**

Background Recorders are set up in the **Settings > All Settings > Application > Background Recorders** page.

Please click here to see: **Background Recorders on page 742**.

**Mixer**

Each Background Recorder has its own Mixer. This is fully configurable in exactly the same way as the main Pyramix mixer. Please see: **Mixer on page 204**

*Note:* The default Mixer is configured with 8 mono strips. For multi-track recording up to the capabilities of the system reconfigure the Mixer accordingly.

**Operation**

Once one or more Background Recorders have been set up they are operated from the **Transport** window or the Main Pyramix Window Transport Controls or the Take Logger.

**Main Pyramix Window Transport Control Bar**
The orange and green buttons show the presence of two Background Recorders. The button color will reflect the color selected in the Background Recorders Settings page.

Clicking on the buttons focuses the Transport Controls on the Background Recorder clicked on. This is exactly the same as selecting the Recorder in the adjacent drop-down list.
Transport Window

(Click on the icon to open or View > Windows / Tools > Transport.)
Background Recorder Transport Control Panel

Clicking on the title bar toggles the panel between collapsed and full. When pre-buffering is active the amount of memory used is shown in the title bar.

Upper Section of Panel

For detailed information on the upper section of the panel please see: Internal / External Machine panels - Features on page 556

Controls

Toggles the Mixer window associated with the Background Recorder open/closed.

Toggles the Monitor source between the Pyramix Timeline Mixer and the Background Recorder Mixer. Lights yellow when Monitor source is the Background Recorder.

Opens Pyramix Settings on the Background Recorders page.

Starts Recording.

Stop - One press Stops the recording but leaves the Recorder Enabled.

Enables the Recorder.

Enables/disables Chase. Lights blue when Chase is enabled.

Opens a floating Media Management Window showing the recordings.

Ctrl Control, lights orange when active. Pressing Ctrl or selecting it in the Transport Toolbar combo box routes keyboard shortcuts, Sony 9-Pin commands or controllers to the Background Recorder.

Notes

• Each recorder acts as an independent machine like the Internal or any External Machine.
• Background Recorders are started and stopped manually from the Transport Window.
• When set to Chase Background Recorders follow the current Master.
• The Mixer has all the same features as the main Pyramix Mixer and is configured and operated in the same manner.
• The Mixer is saved on quitting the application and when the settings are confirmed by clicking OK.
• Tracks can be armed from the Mixer with a button next to the strip number at the bottom of the fader. The button turns red when the associated Track(s) are Rec armed.
• All Mixer inputs are pre-buffered but only the Armed Strips are recorded when Recording commences.
• The Background Recorder Mixer can be monitored in the Monitoring Section by clicking on the monitoring button in the transport control panel.
• Background Recorders can also be controlled from the Transport Control Toolbar in the main Pyramix window by selecting them from the drop-down list.

Enable Record
• When the Enable button is active or Play is active in the Transport Toolbar, the Recorder starts to pre-buffer data. (When pre-buffering is active.)
• The amount of pre-buffered data is visible in the Duration counter in the machine display.
• The amount of memory consumed by the pre-buffer is shown in the title bar of the recorder control panel.
• The In and Out counters show the Timestamps for the recording that WILL be performed when Record is initiated.
• Entering Chase mode enables the recorder and starts to pre-buffer data once the machine is locked to the selected incoming Timecode. The In and Out registers then refer to the incoming chased timecode.

Recording
• When record is initiated the all pre-buffered data is sent to the media file(s).
• When the recording is Stopped the file(s) of both Media Sets are closed and data is once again pre-buffered immediately. I.e. One click on Stop leaves the Recorder in Enabled mode. A second click on Stop or clicking on the Enable button or disabling Chase ends the buffering.
• The amount of memory used to pre-buffer data and cache the recording is displayed in the header of the Background Recorder machine on the right of its name. An ever increasing amount here shows that the system may stall rapidly.

Edit while Recording
• When recording a new file or files with the Background Recorders, the file(s) being recorded can be edited in a Timeline while the recording continues.
• This is also possible for recordings in the Timeline but only in non-dubbing mode and only when using the MTFF file formats for the recording. (lossless only available as an output format)
• When a recording starts the new media being recorded appears in the media manager immediately, colored the same as the recorder color for easy identification.
• The media can be dragged to the Timeline and edited while it grows in size.
• The clips in the Timeline are also colored with the Recorder color and the end of the edited clips continues to extend automatically as the recording progresses. This only applies when the clips are the last clip on the Track to avoid undesired collisions.
• Multiple recordings coming from different machines can be edited at the same time.
• The media being recorded can be sent for editing automatically when the recording begins. Please see: Background Recorders on page 742.
Recording Status

The **Recording Status** window is opened from View > Windows / Tools > Recording Status or [Alt + R].

The window can be maximised to full screen by double-clicking anywhere on the window. A subsequent double-click restores to the original size. The Window can also be resized in the normal Windows manner.

The **Start** and **Stop** fields are blank until recording is initiated.

When specified in the **Record Settings** page, in the **Background Recorders Settings** page or in the **Take Logger** the **Take Name** is shown at the bottom. When no Take Name is specified it will show **Untitled**. The Take name is updated in real time when modified in the **Take Logger**.
When in Record the window changes. The “mic” turns red and the **Start** and **Length** fields are populated:

![Recording Status window - Recording](image)

**Note:** If the current recorder is the **Active Project** and this Project is displaying the **Bars & Beats** ruler then the **Start:** time is displayed as a Bars - Beats counter.
Take Logger

Scope
The Take Logger can control any available recorder, the Active Project or any Background Recorder. The Active Project cannot be in Dubbing Mode.

Operation
Note: When the Take Logger has the focus ALL regular keyboard shortcuts are disabled. keyboard shortcuts specific to the Take Logger become active. These shortcuts are assigned in the Keyboard Shortcuts Editor. Please see: Customizing Keyboard Shortcuts on page 500.

The Take Logger window is opened from View > Windows / Tools > Take Logger:

Start Recording
Clicking on the button Starts the recording on the selected recorder.

Stop Recording
Clicking on the button Stops the recording on the selected recorder. If this is a Background Recorder it is left in Enabled mode. i.e. continuously pre-buffering for the length of time specified in Background Recorder Settings. Use Stop Recording to end a successful recording. The Take number is incremented automatically.

False Start
Clicking on the button adds a Media marker with the rating **False Start** (colored dark gray). All preceding Media Markers are also changed to dark gray to indicate that this portion of the recording is bad.

**Bad Take**
Clicking on the button Stops the recording on the selected recorder. A **Bad (xxx)** suffix is added to the file name(s) and to the Take Name. The resultant Clips will be colored in the **Bad Take** color specified in Settings > All Settings > Application > Timeline Layout : Clips & Waveforms.

**Abort & Delete Take**
Clicking on the button Stops the recording on the selected recorder. The recorded file(s) are deleted and the Take number is not incremented.

**Note:** If the Take Logger is being used to control a Background Recorder, the Media and Clips in the Timeline are NOT deleted.

**Recorder :**
The field shows the recorder selected currently. Clicking on the field drops down a list of available recorders. This will include the Active Project and any Background Recorders which have been set up.

**Recorder Settings**
Clicking on the button opens the Settings page for the selected recorder.

**Status Field**
The Status Field shows information about the current state of the recorder being controlled by the Take Logger. This will be one of the following:

- **Stopped**
- **Ready**
  The selected Recorder is Enabled and ready to record.
- **Ready - Prebuffering**
  The selected Recorder is in Enabled mode and is buffering audio to the duration set in Background Recorder Settings.
- **Recording - 00:12:23**
  The selected Recorder is recording. The counter shows recording duration.

When recording the background of the mic symbol flashes red:
**Take Name:**

The **Take Name** will be displayed automatically if specified for the selected Recorder. If no Take Name is specified the field will show **Untitled**. Clicking in the field produces a cursor. Typing a Take Name here is the equivalent of typing it in the Recorder’s Settings. A Take Number suffix is appended automatically where this is specified in the Recorder’s Settings.

The Take Name is applied to the recorded file name(s), to the recorded file(s) metadata and to the recorded clips shown in the Timeline.

**Take Color:**

Clicking on the box pops-up a choice of colors and **More Color...** which opens a color picker. The color chosen is used to color the resultant clips in the Timeline.

**Note:** **Take Name,** **Take Notes** and **Take Color** can all be changed *during* recording. The information is only stored when the recording is stopped.

**Take Notes:**

This is a free form text field. Information entered here is shown in the resultant Clips in the Timeline. Take Notes are also saved in the **MMD (Media MetaData)** file in the same location as the recorded Media file(s).

**Markers**

**Media Markers** can be added in the Take Logger during recording by clicking on one of the Rating buttons. The Media Marker is created at the elapsed time when the button is pressed.
**Lower Section**

Clicking on the [>>] button expands the Take Logger window to show Media Markers added to the recording in progress. The button changes to [<<] clicking it contracts the window again.

Clicking on the first entry in the **Name**, **Time**, or **Rating** columns also creates a new Media Marker. In this case it is given the rating **Good** by default.

<table>
<thead>
<tr>
<th>Name</th>
<th>A free text field</th>
</tr>
</thead>
<tbody>
<tr>
<td>#</td>
<td>Media Marker Number. This field is filled in automatically.</td>
</tr>
<tr>
<td>Time</td>
<td>Shows the position of the Marker.</td>
</tr>
<tr>
<td>Rating</td>
<td>Shows the Rating selected. To change a Rating click in the field to drop-down a list with the five options and select.</td>
</tr>
<tr>
<td>Comment</td>
<td>A free text field.</td>
</tr>
</tbody>
</table>

**Note:** Media Markers shown in the list remain editable whilst the recording continues. When the recording is Stopped the list is removed.

**Note:** Media Markers are saved in the MMD (Media MetaData) file in the same location as the recorded Media file(s).
Managing Takes

When using the Take Logger the Take Name and Take Notes are also saved in the MMD file in the same location as the recorded Media file(s). This data will populate the Media Manager fields. Take Name in the Name field and Take notes in the Notes field.

You can sort by columns in the Media Manager in the usual way and use the right-click context menu > Locate to select any Clips using that take in the Timeline.
Importing Audio Files into Pyramix Virtual Studio

Different file types with different bit depths (word lengths) can be freely combined in a Composition. Simply Mount the Media Drive or Media Folder and drag-and-drop the required material into the Timeline.

Files with different sample rates can also be freely combined.

Note: If a Clip has a different sample rate to the current project the Clip will play at the ‘wrong’ speed! E.g. in a 48kHz project a 96kHz Clip will play at half speed. With most material this will be glaringly obvious, however with sound effects, smaller differences in rate (E.g. 44.1kHz - 48kHz) may well go unnoticed.

Mounting Media Folders

If many audio files already exist in a single Windows directory or folder, it is easy to mount that Windows folder as a Pyramix Media Folder. Once mounted, the supported files become available for use in a Project.

1. Start a New Project or Open an existing one.
2. Click the Media Management Tab in the Project Management Panel to open the Media window, or double-click to open it as a floating window.
3. Select Media Folder > Mount Media Folder. This opens the Choose a media folder to mount dialog box.
4. Click the Browse... button, then navigate to the Windows directory containing the audio files you wish to import.
5. Click the OK button to mount that Windows directory as a Media Folder. All supported audio file types will be seen by Pyramix, and be available for use in the Project. A check in the Recursive box means Pyramix will look in sub-directories of the chosen folder as well as the root. A check in the Permanent mount box means Pyramix will attempt to mount the folder whenever the application is launched. I.e. make it available to all Projects.

Sample Rate Conversion

Where the sampling rate of a Media File is different to the current Project, Pyramix offers a simple means of converting the Media File’s sample rate at very high quality. Using the Merging Technologies HeptaCon Sample Rate Converter.

1. Select a Master Clip file or files in the main Media Management window.
2. Choose Convert > Sampling Rate Conversion. The MT Hepta SRC module dialog box appears:

Radio buttons offer the choice of two text entry fields, New name for the file or Add Suffix to the existing filename. A check box selects Keep Original File Format otherwise the file will be converted to PMF format as well as sample rate converted.
3. Selecting **Properties** opens the **MT Hepta SRC module Properties** dialog:

![MT Hepta SRC module Properties dialog]

4. Choose the required target sample rate by clicking on the **Output SR** down arrow to drop-down the list of all available Sample Rates.

5. **Filter Type** offers the choice of **Lin. Phase**, **Min Phase** or **Apodising**.
   - **Linear Phase** features constant group delay, thanks to the linear phase, and has a symmetric impulse response, but also longer rings. This offers the best preservation of stereo image. There will be a minimum of phase distortion from the anti-aliasing filter.
   - **Minimum Phase** features an asymmetric impulse response with minimum phase response. This gives the lowest amount of phase variation along the frequency spectrum and allows slightly better results for transient sounds.
   - **Apodizing** offers the steepest response around the Nyquist point and linear phase. It offers the best of both worlds for the about the same computational effort as the 2 other designs. There is a steep transition band in the LPF filter using an almost linear phase. Arguably this is the best compromise between linear and minimum phase types.
6. **Conversion Quality** defaults to **Very High**. In the **Dithering** section there is a check box to enable dithering, a **Requantization** drop-down to select the desired bit depth and a further drop-down to select the desired **Noise Shaping**. Finally click on **OK** to close the dialog.

7. Choose **OK** in the **MT Hepta SRC module** dialog box to begin the conversion. When converting multiple files, choose **OK** to convert the files one at a time with the possibility of changing parameters on each file or, if **Add Suffix** was chosen in **step 2**, you can choose **OK All** to convert all the selected files in one operation.
Digitizing Sessions

A Digitizing Session is a special type of Pyramix Project which is intended for efficiently loading audio material into Pyramix. One advantage to using a Digitizing Session for capture is that Master Clips referencing the audio Media Files can be generated and saved directly into a specified Library for later placement.
Manual Digitizing

1. In the Media section, choose an appropriate Media Folder to which to your captured files will be saved. If you wish to simultaneously save Master Clip references to these Media Files into a previously created Library, select that Library from the Library drop-down list.

2. In the Data section, choose the appropriate Resolution (bit depth or word length) and Format (file type) for the saved audio files. Check One File per track ON to generate a separate file for each Track recorded. I.e. two files for a stereo source, six for a discrete 5.1 source and so on.

3. In the Input radio button matrix, check ON for each Input you wish to record from. Also set the Sample Rate, Input Format and Sync Source as appropriate.

4. Type in a New Take Name to name the captured files. If the Auto Increment Take Name box is checked all subsequent takes will use the name typed in the New Take Name field as a ‘seed’ with a numerical suffix to denote the individual takes. E.g. Enter ‘Vocal’ as the New Take Name, check the Auto Increment Take Name box and record a few seconds, stop then record another few seconds. The first take will be called ‘Vocal’ and the second ‘Vocal 2’

5. You can monitor incoming audio through the Mixer. Click on the Show/Hide Mixer icon to display the Mixer, and set levels as appropriate.

6. Any external machine can be used as the source. However, it is much more convenient to use a machine which can be controlled by Pyramix. A machine can be selected from the Machine drop-down list. It’s control panel appears below the list.

7. Locate the required material on the source tape.

8. Click on the red Record button to begin recording. The system will remain in record until the Stop, Pause or Cancel button is pressed.

9. Press the Stop button to stop recording.

10. You can press the Audit button to audition the recording just made.

11. Press the Accept button to save the recording to the destination Media Folder, or press the Cancel button to delete the recording without saving it.

12. To Auto Stop on silence, e.g. at the end of a tape, use the Auto Stop when the input levels are less than check box to stop recording when the input level is lower than the value in: -XX dB for longer than XX second(s)
**Autoconforming**

1. Pyramix can record audio selectively according to an EDL (Edit Decision List) in the CMX format.
2. Follow the set-up suggestions above and ensure the source machine is working correctly under 9-pin control.
3. Click the Load EDL button, navigate to the directory containing the EDL you wish to load the audio for.
4. If the list is not already in Reel order, click the Optimize button. This will sort the list so that audio is digitized with the minimum of reel changing and spooling. All overlapping edits will be merged.
5. Load the first reel in the list, click the Capture button and Pyramix will automatically control the source machine. All the required audio in the reel will be digitized.
6. Change the reel when prompted until all the required audio has been digitized.

If you know the audio is not available for certain edits in the list, or you wish to digitize only certain edits, uncheck the box(es) in the **Status field** for the relevant entries before clicking Capture. The **Status** filed will show when Clips have been captured which match the edits.

**Enable All**
Checks all the boxes in the **Status Field** for capture.

**Disable All**
Un-checks all the boxes in the **Status Field**. I.e. no edits are selected for capture.

**Reset Status**
Restores the **Status Field** check boxes to their previous state.

**Export Report**
Exports an .rtf file detailing the edits which were captured and those which were not.

**Handles**
Sets an extra amount of audio to be captured at each end of the edits. This allows greater freedom in editing but may cause problems in some circumstances. The drop-down list gives a choice of from 0 to 10 frames.
Editing in the Timeline

The **Timeline** is the place in Pyramix where audio **Clips** can be edited, faded up and down and otherwise arranged into a mono, stereo or multi-channel digital audio **Composition**. A **Project Editing Panel** containing the **Timeline** will be visible as soon as you open a **Project**.

The **Fade Editor** provides elegant alternative methods of viewing and adjusting the parameters of edits in the **Timeline**.

Clips and Compositions

**Clips in a Composition**

As with **Clips** in a **Media Drive** or **Library**, **Clips** in a **Composition** are just pointers to the original audio **Media File**. Any actions performed on a **Clip** in a **Composition** will affect neither the original audio **Media File**, nor the **Master Clip** in the **Media Folder** or **Library** it came from. In the **Project Editing Panel**, a **Clip** can be edited, shortened, split into 2 **Clips**, moved, level controlled, deleted, etc., and all actions will ONLY affect the **Composition**.

Once placed in the Composition, each Clip by default displays a Waveform of the Media file to which it points. This Waveform display can be enabled, disabled or scaled by the user.

**Sample Rate Mismatch**

Pyramix allows Clips of any supported sample rate to be placed in the Timeline. By default Clips that do not match the Project sample rate are converted ‘on-the-fly’ to the project sampling rate. (**Please see also: Real-time Sampling Rate Conversion** on page 728)

To help avoid inadvertent placement of Clips that do not match the project sample rate, if **RealTime Sampling Rate Conversion** is active a discreet blue **SR** icon is added in such Clips or a red **SR** icon if not:

If desired, this can be made more obvious by changing the Waveform color of Clips deviating from the Project sampling rate in **Settings > All Settings > Application > Timeline Layout : Clips & Waveforms**.

**Note:** Each Clip’s assumed sample rate is determined by information contained in the file header. If this information is incorrect (as with certain DAR files) the Clips will not play back at the correct speed or pitch.

**Please see also:** DAR WAV file Import on page 92
**Anatomy of a Clip**

Many Edit Commands refer to parts of a Clip rather than the entire Clip.

Once a **Clip** is selected, **Trim Handles** appear at each end which are used to manipulate the **Clip**. Each **Trim Handle** consists of **3 Control Points**. The **Control Points** on the left side of the **Clip** allows adjustment of the beginning of the **Clip**, and the **Control Points** on the right side allows adjustment of the end. Click and drag on the middle **Control Point** to move the head or tail of the **Clip** as desired to shorten or lengthen the **Clip**. These can be moved out to the full extent of the original audio **Media File** to which the **Clip** is pointing. Select **View > Show Media** to view the unused audio (if any) as a grayed out waveform.

**Head**
The beginning of a Clip on a Track is referred to as the **Head**. The Head may or may not represent the actual beginning of the Media File for the Clip, since the Clip is just a set of pointers to an area of the whole media file.

**Tail**
The end of a Clip on a Track is referred to as the **Tail**. The Tail may or may not represent the actual end of the media file for the Clip, since the Clip is just a set of pointers to an area of the whole Media File.

**Sync Point**
The **Sync Point** is an internal reference point inside the Clip. This defaults to the start of a Clip until moved. The Sync Point may be moved by dragging its handle within the Clip. If the Play cursor is positioned over some part of the Clip, the Sync Point may be snapped within the Clip to the position of the Play Cursor by choosing **Clips > Set Sync Point to Cursor**.

**Trim Handle**
The **Trim Handle** is the middle handle available at either end of the Clip when the Clip is selected. This handle is used to shorten or lengthen the Clip (trim the Clip in or out) up to the limit of the available media. To trim the Clip, drag the handle.

**Fade Handles**
The **Fade Handles** are the top and bottom handles available at either end of the Clip when the Clip is selected. The handles are used to create a fade in at the beginning of the Clip, or a fade out at the end of the Clip. To create or adjust a fade, drag one of the trim handles to create the desired fade in or fade out. The top handle adjusts the fade within the Clip and the bottom handle trims the Clip in or out as you adjust the fade. If the Top Handle is used with the CTRL key modifier, a symmetrical crossfade is created with any adjacent Clips, centered at the original end point of the selected Clip. If no adjacent Clip exists, then it extends or shrinks the duration of the fade while maintaining the duration of the selected Clip.

**Waveform Display**
Clips can appear either as a block with the Clip name inside, or can show the audio waveform of the media referenced by the Clip.
Clip Name
The name of the Clip is shown unless suppressed. View > Waveform Display > Hide Clip Name when Waveform Shown.

Clip Gain
The overall Gain applied to the Clip is shown. This value is displayed in decibels.

Gain can be adjusted by selecting Clips > Clip Gain. The Gain window appears. Please see: Gain Window on page 111 If a Region is selected the Gain will be changed on all Clips in the selection.

Locking Clips
Clips can be protected from being displaced during editing by selecting Clips > Lock. A locked Clip cannot be moved in time or to another Track until it is unlocked. Clips > Unlock. If you simply wish to prevent loss of sync select Clips > Lock Horizontal Drag.

Grouping Clips
To Group multiple Clips, whether they are on the same or different Tracks, select the Clips you wish to Group together. Now choose Clips > Group. When any Clip in a Group is selected, copied, deleted or moved, all Clips in its Group will be similarly selected, copied, deleted or moved.

To ungroup previously Grouped Clips in order to treat them separately, select the Group and choose Clips > Ungroup.

Groups can be nested. I.e. one Group may be inside another Group. For example a stereo or multi-channel Clip is simply a group of mono Clips. Stereo or Multi-channel Clips may be ungrouped into individual mono ones in the same way as any other group.
Clip and Selection Editing

Master Clips appear in the Timeline as blocks which can be edited on a Track (or Tracks, depending on how many channels the Master Clip contains). The Clip can be trimmed, split, crossfaded, and have many other operations performed on it without ever affecting the underlying media file. Each instance of a Clip references the entire media file, and can always be “opened up” by using the Trim Handles to reveal more of the Clip until the complete underlying Media File is visible. Clips can be dragged in the Timeline while the transport is playing.

Clip Properties

Clips > Properties opens the Properties window for the selected Clip. If multiple Clips are selected, opens the Properties window for the first Clip selected.
Renaming Clips

Although Clips can be renamed in the Clips > Properties Selection Window, Pyramix offers a more convenient method of renaming Clips in a logical and orderly manner.

**Clips Rename** open the **Rename Clips** dialog:

![Rename Clips Dialog]

The Clip Name can be composed out of user text, automatically generated data or a combination of both. The dialog box is largely self explanatory. Auto numbering is relevant where a number of Clips are selected when the Rename Clips dialog is opened.
The Selection Tab Window groups together Selection, Clip and Media Properties fields in a table. When choosing Selection Properties or a Properties Menu item, this Tab Window is displayed. If the Tab Windows section is hidden, then the Selection Tab Window is undocked to ensure it is visible. Parameters that can be modified are marked with a ‘>’ sign. Click on the ‘>’ sign or on the parameter itself to change/edit it.

**Selection and Clip Modifiable Fields**

**Name**

This field shows the name of Clip as it appears in the composition. This name will also be displayed in the Clip block when the Clip is set to Show Text.
Comment
This field shows a user comment concerning the Clip. The information displayed here will also be shown in the Comment field in the EDL Tab window

Level
Available in both
Pops up a window with a fader and numerical entry box for level, and two check boxes, Sel.ction and Rel.ative. When neither box is checked any gain change is only applied to the Clip on which you last right clicked (even if others are selected). If Sel. is checked, the gain will be applied to the whole selection (selected by default). If Rel. is checked and you have a grouped series of Clips the gain change is relative to pre-existing levels.

If you click on the > in the “selection” part gain is applied to the whole selection, and if you click in the “Clip” part, the gain is applied only to the Clip which was under the mouse when you clicked.

E.g: Three Clips are selected, the first at -1 dB, the second at -2 dB and the third at -3 dB. You wish to increase the gain of all the selected Clips by 1dB. Check the Rel. box and add 1 dB either with the fader or in the numeric box. This will result in the first Track at 0 dB, second at -1, third at -2.

Phase Invert
Toggles between No and Yes (Phase inverted)

Mute
Toggles between No and Yes (Muted)

Auto Deglitching
Drops down a list box with choice of None, Follow General Settings or fade settings between 1.0 [mS] and 5.0 [mS] in 0.5[mS] increments. This feature avoids the necessity to manually make short fades when quickly making cut edits. On any Clips that do not already have a fade a small ramp is automatically applied to avoid clicks at the beginning and end. Any Clips with fades previously applied bypass the Auto-Deglitching feature.

Note: the global Automatic -Deglitching value is set in the Settings > All Settings > Application > Playback/Record page in the Automatic Deglitching section.

Clip Information Only Fields
Apart from the modifiable fields listed above, Clip also shows the following information fields:

Length
This shows the total length of the selected Clip segment.

Media Offset
This field shows the amount by which the start of the selected Clip segment is offset from the beginning of the entire Master Clip.

Original TimeCode
This field shows the original TimeCode stamp at the head of the Clip.

Peak Level
This field shows the highest level (in Decibels Full Scale) reached by any sample within a Clip. This is only shown for Clips which have had a Waveform display generated.

Media Information Only Fields
Name
Shows the original short name of the audio media.

Format
Shows the media format as PMF, Wave etc.

Sample Rate
Word Length
Length
Shows the total length of the media file referenced by the Clip.

Original TimeCode
Tracks
Shows the Tracks the media was originally recorded to.

Peak
This field shows the highest level (in Decibels Full Scale) reached by any sample within a media file.

Author
Shows the user who was logged in when the file was created.

File Name
Shows the full media filename including the unique identifier and extension.

File Location
Shows the full Windows path to the media file

File Size
Shows file size in bytes.

File Creation Date
Scene
Take
Tape
Notes

UBITS

Media Track Information Only Fields

Track Number
Shows the Track number within the media file. I.e. a stereo file will have A1 and A2 for the two Tracks.

File Name
Shows the full media filename including the unique identifier and extension.

Note: The values shown in the Clip, Media and Media Track sections reflect the Track clicked on in the Timeline. Where a selection contains several, possibly multi-channel, Clips, clicking on the individual items in the Timeline updates the information to reflect the last item clicked.

The Selection Tab Window is automatically updated when the selection changes and can therefore remain float-

Selections and Region Selections

Selection Operations
Many Pyramix editing operations can only be carried out if a Clip or Region is selected.

There are two ways of selecting material in the Timeline. Whole Clips and Regions.

Clip Selection
Clicking in a Clip selects it (the color becomes darker and **Handles** appear). The whole Clip is ready for editing. Clicking on other Clips while holding down the **Shift** key adds them to the selection. If the Clip is grouped with other Clips, this will select the entire group. To select a single Clip in a group, first ungroup the Clips, then select the desired Clip.

**Region Selection**

A **Region Selection** is a selected area of the **Composition**. A Region can include many Clips on many Tracks or only a portion of a single Clip. It is indicated as a darker gray rectangular area over one or more Tracks. When selecting a Clip within a group, the **Region** is automatically extended to the whole group. This can be avoided by pressing the **Shift** key while selecting. A **Region** can be made by clicking and dragging the mouse across one or more Tracks.

Of course, keyboard shortcuts exist for making **Regions**, and this is one of the most useful ways to mark a Region. The **Pyramix** default method of marking a **Region** in point is to press [ on the keyboard: this selects everything to the right of the current **Play Head Cursor location** on the currently selected Track. ] marks a Region out point: this selects everything to the left of the current **Play Head Cursor** location, up to a previously marked in point. Once a **Region** has been defined in this manner it can be extended or ‘grown’ across more Tracks by using **Ctrl +Shift +Cursor UP** or **DOWN arrows**. **Ctrl +Alt +Shift +Cursor UP** or **DOWN** shrinks. (Assuming the standard **Pyramix** keyboard shortcut assignments are in use.)

Using the keyboard short-cuts, **Regions** can be easily made on-the-fly while playing or scrubbing the **Timeline**. This is particularly efficient when used in conjunction with the **Numeric Keypad** transport control short-cuts.

**Working with Selections and Regions**

Any selection of Clips or selected Region can be manipulated as a single object. This object will include all Clips, fades, envelopes and automation. It can be Copied and Pasted elsewhere in the Timeline or “Snapshot” copied to a library for future use. The object can be given a suitable name and is treated in the same way as any other library object for searching etc. This function can be used, for example, to keep complex composite effects for future use in the current or future Projects.

With the ability to open the same Library from multiple **Pyramix** on a network, editors can share parts of compositions in real-time between systems (when dropping something in a library from one system it will pop in the other within seconds) and not only within the same **Pyramix** system.

**Snapshot a Selection or Region**
To Snapshot a Selection or Region:

- Make a Selection or select a Region
- Hold down **Alt + Shift**
- Cursor changes to: ![Selection Cursor]
- Click anywhere in the Selection or Region and drag to a library.
- The resulting object will appear in the library labelled, **Region of {Project Name}**.

**Snapshot Timeline**
To Snapshot the entire Timeline:

- Open the Overview Tab
- Hold down **Alt + Shift**
- Cursor changes to: ![Timeline Cursor]
- Click anywhere in the Overview and drag to a library.
- The resulting object will appear in the library labelled, **Region of {Project Name}**.
Dragging Clips into a Composition

The simplest way to place an audio Clip into your Composition is by dragging it from a Media Folder or Library.

To drag from a Media Folder:

1. Click on the Media Management Tab to open the Media Management tab window.
2. Double-click on a mounted Media Folder or subfolder to open it. The Master Clips will all be listed on the right side of that window.
3. Select a Master Clip by left-clicking and holding. Drag the Master Clip into a Track. You can place it into any Track, at any point on the Track.

The procedure for dragging an object from a Library is virtually identical to that outlined above for Media Drives. However, access the required Library using the Global Libraries or Document Libraries Tabs in the Project Management Panel.

Copy and Paste

Another way to get objects into a Composition is by copying and pasting them.

1. Select an object in a Media Folder or Library.
2. Right-click on the Master Clip, and choose Copy from the pop-up.
3. Place the Play Head Cursor where you want to paste the beginning of the Master Clip.
4. Right-click on the Track to which you wish to place the Clip, and choose Paste to Cursor from the pop-up. The beginning of the object will be placed at the Play Head in the Track on which you right-clicked. Alternatively, simply click the mouse on the Track and at the time you want the Clip to start, right-click and choose Paste to Mouse to insert the Clip where you placed the mouse cursor.

Selecting a Clip

Click on any Clip in the Composition to select it. It will change color to indicate selection. Shift-click to select multiple Clips at the same time.

Simple Copy and Paste

1. Left-click a Clip to select it.
2. Right-click and choose Copy from the pop-up. (or use menu Edit > Copy or use Ctrl + C)
3. Place the Play Head Cursor where you want to paste the beginning of the Master Clip.
4. Right-click on the Track to which you wish to place the Clip, and choose Paste to Cursor from the pop-up. (or use menu Edit > Paste to Cursor or use Ctrl + V). The beginning of the Clip will be placed at the Play Head in the Track on which you right-clicked. Alternatively, simply place the mouse cursor on the Track and at the time you want the Clip to start, right-click and choose Paste to Mouse to insert the Clip where you placed the mouse cursor.

Selecting a Region

To select a Region, click the mouse at one end of the Region you wish to select, and drag the cursor to the other end of the Region you wish to select.

A Region can include more than one Clip, and may extend across multiple Tracks. The selected Region may also include the area(s) on a Track where no Clip is present.

Adding Tracks to a Selected Region

With a Region selected, Shift + Click on other Tracks to add them to the selection. The Tracks do not have to be continuous.

Note: Discontinuous Regions cannot be selected horizontally.
Clip Selection Behavior

The following lists the various behaviors for a selected Clip depending on different modifier keys.

When a Clip is selected:

No Modifier Key

With no key modifier, the Clip can be manipulated in standard Edit Mode.

Ctrl Key Modifier (Auto Crossfade Mode)

While a Clip is selected, pressing and holding the Ctrl key before clicking and dragging automatically creates a cross-fade when the Clip is moved to overlap any adjacent Clip. The mouse cursor changes to a hand with an X over it to indicate Auto Crossfade Mode is engaged. While in Auto-Crossfade Mode selected Clips can only be moved in time, not to other Tracks.

Ctrl Key Modifier Option (Layering Mode)

When in the Ctrl Crossfade mode, if the Ctrl Key is released (while still holding the left mouse button) Layering Mode is entered. This mode allows Clips to be overlapped. (Technically, the result is a crossfade with zero length fades.)

Ctrl SHIFT Key Modifier (Slip Media Mode)

While a Clip is selected, pressing the CTRL and SHIFT keys will allow the audio contents of the Clip to be slipped in time. The Media can be slipped to the extent of its availability.

Ctrl Alt Key Modifier (Slip Clip Mode)

While a Clip is selected, pressing the CTRL and ALT keys will allow the In and Out point of the Clip to be slipped together in time while the Media remains where it is in time. Think of this as moving a "window" within the media.

Alt Shift Key Modifier

While a Clip is selected, pressing the ALT and SHIFT keys will allow the Clip to be dropped into a Library as a new Composition.

Note: When a Clip is moved over another in either within the TimeLine in Layering or Auto-Crossfade Modes or from a Library or Media Management, the Clip color temporarily changes to red. This is particularly helpful where there are hidden Clips on the right side of the screen that may be erased by the new Clip or move.

Auto-Crossfade By Default

Auto Crossfade / Layering can be set as the default editing mode. This reverses the functionality described above. When this mode is engaged, pressing the Ctrl key enables the Edit mode.

This mode can be engaged by selecting Edit > Auto-Crossfade or by checking the Auto-Crossfade by Default - Control key for Drag & Drop box in Settings > All Settings > Editing.
Clip Fade Commands

Fade In
Fade Out
X Fade

Each of these three entries on the Clips menu lead to sub-menus which all look like this:

<table>
<thead>
<tr>
<th>Faded In</th>
<th>X Fade New</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faded Out</td>
<td>Ctrl + F9</td>
</tr>
</tbody>
</table>

Crossfade sub-menu

New
Creates a fade when a Region is defined at the beginning (Fade In) the end (Fade Out) or across overlapping Clips (X Fade)

Edit
When chosen from either the Fade In or Fade Out sub-menus, opens the Fade Editor with the current fade. From the Cross Fade sub-menu opens the Fade Editor only when a Region is defined across an existing cross fade. (Please see: Fade Editor Tab Window on page 197)

Default
When a Clip is selected or a Region is defined which includes the Clip start or end, Fade In or Out > Default > Complete recalls the length and shape of the Default Fade In or Out and applies it to the selection. Default > Curve Only recalls only the curve shape.

When a Region is defined on a Clip or Clips which are cross-faded X Fade > Default Complete or Curve Only recalls and applies the Default Crossfade length and shape or shape only respectively.

Standard
Sub-menu offers a choice of fade types
- Power Linear
- Tension Linear
- dB Linear
- Cosine
- Root Cosine

Editing Modes

The current Editing Modes are shown in the Cursor Toolbar. If either Remove, Insert or Snap modes will result in rippling of other Clips. I.e. loss of sync, the Editing Modes are shown in Red Some of the editing commands which delete Clips from, or paste Clips into the Timeline behave differently depending on the current settings of the Insert mode and the Remove mode.
**Edit Modes Context Menu**

Clicking on the current Edit Mode indication in the CURsor Toolbar header pops up the Edit Modes menu:

<table>
<thead>
<tr>
<th>Edit Mode</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auto-Ripple</td>
<td>When this option is checked (enabled) all Insert or Remove operations ripple the rest of the Track.</td>
</tr>
<tr>
<td>Overwrite</td>
<td>When checked, any Clip placed so that it overlaps an existing Clip will overwrite the part of that Clip where the two overlap.</td>
</tr>
<tr>
<td>Insert Track</td>
<td>When checked, any Clip placed on a Track will be inserted into the Track and will ripple all other material on the Track later in time (to the right) by the length of the Clip being inserted.</td>
</tr>
<tr>
<td>Remove</td>
<td>When checked any selected material will simply be removed from the Timeline. Everything else will be left intact and in the same place.</td>
</tr>
<tr>
<td>Remove and Ripple</td>
<td>When checked any selected material will be removed from the Timeline. Everything else to the right (after) the removed material will be Rippled (moved) to the left (earlier) to take up the space left by the removed material.</td>
</tr>
<tr>
<td>Don’t Snap</td>
<td>No snap mode set. This mode doesn’t affect the behavior of objects placed on a Track. Behavior follows the existing Insert and Remove modes.</td>
</tr>
<tr>
<td>Head to End</td>
<td>This mode will cause the beginning of any Clip placed on a Track to snap to the end of the last Clip on the Track, abutting the head of the new Clip to the end (tail) of the last Clip.</td>
</tr>
<tr>
<td>Tail to Beginning</td>
<td>This mode will cause any Clip placed on a Track to snap to the beginning of the first Clip on the Track, abutting the tail of the new Clip to the head of the first Clip.</td>
</tr>
<tr>
<td>Head to Nearest</td>
<td>This mode will cause any Clip placed on a Track to snap the head of the Clip to the nearest edit point or mark on the Track. This includes the head or tail of existing Clips on the Track, as well as the Play Head Cursor, Mark In, Mark Out, Named Markers, or CD Marks. The Clip will interact with existing Clips according to the Insert Mode setting.</td>
</tr>
<tr>
<td>Tail to Nearest</td>
<td>This mode will cause any Clip placed on a Track to snap the tail of the Clip to the nearest edit point or mark on the Track. This include the head or tail of existing Clips on the Track, as well as the Play Head Cursor, Mark In, Mark Out, Named Markers, or CD Marks. The Clip will interact with existing Clips according to the Insert Mode setting.</td>
</tr>
<tr>
<td>Snap to Original TimeCode</td>
<td>This mode will cause any Clip placed on a Track to snap the head of the Clip to the time location represented by the Clips original TimeCode. The Clip will interact with existing Clips according to the Insert Mode setting.</td>
</tr>
</tbody>
</table>
Splitting Clips and Regions

Splitting a Selection

Splitting Clips

Edit > Split (or Ctrl + T) makes an edit on the selected Clip(s) at the cursor position splitting it (them). If a Region is defined within a Clip or Clips then this Region is Split (edited) by using this command. Each split portion of the original Clip(s) now becomes a new, independent Clip in its own right.

Splitting Regions

If the Play Cursor is positioned over a selected Region rather than a whole Clip or Clips, then choosing the Edit > Split command will split the selected Region from the surrounding material at the edges of the selection area, not under the Playhead Cursor.

Once a Region is marked on a Clip, simply clicking on the Region makes an edit. (same effect as the Edit > Split menu command.) This will split the Clip or Clips at the Region boundaries. If a Region is across several Tracks, Edits will be made on all Tracks within the Region.

Cutter

Holding down the C key changes the mouse pointer to a cutter. Edits (cuts) are made wherever the user clicks. To make an edit with the cutter on a range of Clips at the same position, just select them before cutting.

Duplicate Selection

Holding down the D key while clicking on the selection then dragging to a new location duplicates the selected material and moves the copy.

Holding down the F key while clicking on the selection then dragging to another Track (or Tracks if the selection covers more than one Track) duplicates the selected material and moves the copy locked in time.

Moving a Selection

Simply drag a selected Clip move or reposition it to another location on the same Track or a different Track. If a Region is selected, clicking on it will split it from the surrounding material. The resulting separate Clip can then be dragged to a different location or Track. To constrain a Clip in time when moving it to another Track, hold down the Alt, Shift and Ctrl keys at the same time while dragging the Clip to the new Track.

Adjusting a Region Selection

Simply position the Arrow Cursor at the edge (beginning or ending) of the Region. The cursor will change shape to indicate the Region can now be adjusted by clicking and dragging. You may drag the edge beyond the other end of the Region. Doing so ensures that the new selection Region begins (or ends) exactly where the original Region ended (or began). This also applies to the top and bottom edges of the Region. For example, you can extend the selected Region on one Track up or down to include additional Tracks.
Right-clicking in the Timeline opens a context menu with extensive editing options. Some options will be grayed out when they are inapplicable. E.g. unless a Clip is selected, or if there is nothing on the Clipboard to Paste.

All the commands in the context menu and sub-menus can be found elsewhere, principally in the Edit and Clip menus. However, here they are grouped in a convenient way for quick access.

For power users, keyboards shortcuts are the way to go.
Editing Context Sub-menus

- **Cut Special**
  - Cut and Ripple
  - Cut and Join
  - Cut and Ripple to Block

- **Paste Special**
  - Paste Tail to Cursor
  - Paste Sync Point to Cursor
  - Paste & Place
  - Paste to Original TimeCode
  - Paste to End of Selection

- **Delete Special**
  - Delete
  - Delete and Ripple

- **Edit**
  - Split
  - Unsplit
  - Trim
  - Trim In to Cursor
  - Trim Out to Cursor
  - Stretch
  - Reverse
  - Automatic Silence Removal
  - Spread
  - Abut to selected
  - Consolidate
Jog-Wheel Editing

A number of editing actions may be undertaken on a selected Clip or group of Clips using a jog-wheel on an external hardware controller.

First select the Clip or group of Clips, then select the desired Jog-Wheel Editing Mode from:

**Edit > Jog-Wheel Editing >**

<table>
<thead>
<tr>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>Move</td>
</tr>
<tr>
<td>Move And XFade</td>
</tr>
<tr>
<td>Lock XFade Trim</td>
</tr>
<tr>
<td>Force XFade Trim Lock</td>
</tr>
<tr>
<td>Force XFade Trim Unlock</td>
</tr>
<tr>
<td>Trim In</td>
</tr>
<tr>
<td>Trim Out</td>
</tr>
<tr>
<td>Trim Fade In</td>
</tr>
<tr>
<td>Trim Fade Out</td>
</tr>
<tr>
<td>Trim Fade In X</td>
</tr>
<tr>
<td>Trim Fade Out X</td>
</tr>
<tr>
<td>Trim Source In</td>
</tr>
<tr>
<td>Trim Source Out</td>
</tr>
<tr>
<td>Trim Sync Point</td>
</tr>
<tr>
<td>Slide Media</td>
</tr>
<tr>
<td>Previous Clip Trim Out</td>
</tr>
<tr>
<td>Previous Clip Trim Fade Out</td>
</tr>
<tr>
<td>Previous Clip Trim Fade Out X</td>
</tr>
<tr>
<td>Previous Clip Trim Source Out</td>
</tr>
</tbody>
</table>

Now simply move the jog wheel to **Move, Trim, Slip or Slide** the Clip(s)

The last four options are included for mapping to physical buttons on the controller.

Pressing the **Spacebar** or **Enter** confirms the change(s), **Esc** cancels.
**Edit Command highlights:**

Further *Editing* commands are to be found on the main *Edit* menu. Please see: *Edit* on page 651

<table>
<thead>
<tr>
<th>Command</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Undo</strong></td>
<td>Pyramix keeps track of all edit decisions and operations so they can be undone if necessary. This menu item shows the name of the last operation. To undo this operation, simply click on the Undo (operation) menu item and the listed operation will be undone. Whenever an item is undone, it immediately shows up as the most recent item in the Redo list.</td>
</tr>
<tr>
<td><strong>Undo History</strong></td>
<td>Pyramix keeps track of the most recent edit decisions and operations and shows them here in a sub-menu. These are listed from the most recent at the top, to the oldest at the bottom of the list. To undo a whole block of operations, click on the name of the oldest operation and everything since that time (from that point in the list to the top of the list) will be undone. The name of the next operation in the list will be shown as the next undo item, and all the items that have been undone are immediately added to the <em>Redo History</em> list. The size of the undo history is set to 32 steps by default, but it can be adjusted in the <em>All Settings &gt; Settings &gt; Application &gt; General</em> page.</td>
</tr>
<tr>
<td><strong>Redo</strong></td>
<td>If an operation has been undone using the <em>Undo</em> commands in this menu, the most recently undone operation will be shown here. To <em>Redo</em> the operation, simply click on <em>Edit &gt; Redo</em> and the operation will be Redone. Whenever an item is Redone, it immediately shows up as the most recent item in the <em>Undo</em> list in this menu. The next edit operation carried out in Pyramix will then purge this item since the operation could cause a conflict with previous operations and therefore renders the <em>Redo</em> list invalid.</td>
</tr>
<tr>
<td><strong>Redo History</strong></td>
<td>Pyramix keeps track of the most recent operations that have been undone, and shows them here in the <em>Redo History</em> sub-menu. To <em>Redo</em> a whole block of operations, click on the name of the oldest operation and everything since that time (from that point in the list to the top of the list) will be Redone. The name of the next operation in the list will be shown as the next <em>Redo</em> menu item, and all the items that have been Redone are immediately added to the <em>Undo History</em> list. The next edit operation carried out in Pyramix will then purge this list since the operation could cause a conflict with previous operations and therefore renders the <em>Redo</em> list invalid.</td>
</tr>
<tr>
<td><strong>Delete</strong></td>
<td>This command deletes the selected Clip or Region. When a selection is deleted, other material on the Track behaves according to the current <em>Remove</em> mode setting.</td>
</tr>
<tr>
<td><strong>Cut</strong></td>
<td>Cuts the current selection from the project and places it on the Clipboard. When a Selection is <em>Cut</em>, other material on the Track behaves according to the current <em>Remove</em> mode setting.</td>
</tr>
<tr>
<td><strong>Copy</strong></td>
<td>Copies the current selection from the project and places it on the Clipboard</td>
</tr>
<tr>
<td><strong>Paste&gt;</strong></td>
<td><em>Paste to Cursor</em>: Inserts the contents of the Clipboard starting at the current Playhead Cursor position. When the contents of the Clipboard is Pasted, other material on the Track(s) behaves according to the current <em>Insert</em> mode setting.</td>
</tr>
<tr>
<td><strong>Paste to Mouse</strong></td>
<td>Inserts the contents of the Clipboard starting at the current Mouse Cursor position. When the contents of the Clipboard is Pasted, other material on the Track(s) behaves according to the current <em>Insert</em> mode setting.</td>
</tr>
<tr>
<td><strong>Paste Tail to Cursor</strong></td>
<td>Inserts the contents of the Clipboard ending at i.e. immediately before, the current Playhead Cursor position. When the contents of the Clipboard is Pasted, other material on the Track(s) behaves according to the current <em>Insert</em> mode setting.</td>
</tr>
<tr>
<td><strong>Paste Sync Point to Cursor</strong></td>
<td>Inserts the contents of the Clipboard with the first sync point in the Clipboard contents at the current Playhead Cursor position. Depending on where the first sync point is, the material pasted may start, end or straddle the current Playhead Cursor Position. When the contents of the Clipboard is Pasted, other material on the Track(s) behaves according to the current <em>Insert</em> mode setting.</td>
</tr>
<tr>
<td><strong>Paste &amp; Place</strong></td>
<td>Opens the Placement Tool with extensive placement options. Please see: <em>The Placement Tool</em> on page 192</td>
</tr>
</tbody>
</table>
### Paste to Original TimeCode

If the Clipboard contains a single Clip, insert this at its original TimeCode.

Works differently with Clips and Range Selections. If the Clipboard contains a single Clip this will be pasted to its original TimeCode. If the Clipboard contains more than one Clip or a selection of a Clip or Clips this will be pasted to the TimeCode at the beginning of where the selection was made on the next Track(s) where there are no Clips which would be overwritten.

### Paste to End of Selection

Inserts beginning of contents of Clipboard to end of current selection.

<table>
<thead>
<tr>
<th>Command</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fill Selection</strong></td>
<td>This command will substitute the Clipboard contents for the selected Clip or Region for the duration of the Clipboard contents. No Ripple of following Clips will occur.</td>
</tr>
<tr>
<td><strong>Replace Selection</strong></td>
<td>This command will substitute the Clipboard contents for the selected Clip or Region and will ripple all subsequent Clips if the duration of the clipboard contents is greater or shorter than the selected Clip or Region.</td>
</tr>
<tr>
<td><strong>Loop Selection</strong></td>
<td>This command will substitute a loop of the Clipboard contents within the selected Clip or Region boundaries, creating a 10ms cross-fade between the inserted iterations of the Clipboard contents. No ripple will occur. <strong>Note:</strong> all Clips within a region’s boundaries will be replaced.</td>
</tr>
<tr>
<td><strong>Fit Selection</strong></td>
<td>This command allows a Clip on the Clipboard to be fitted into a user defined Region on the Timeline by stretching or squeezing it. (to maxima of 50% and 200%) This requires one of the optional Time compression/Expansion plug-ins to be present.</td>
</tr>
<tr>
<td><strong>Delete and Ripple</strong></td>
<td>Deletes the current Selection forcing a Ripple to occur on all affected Tracks.</td>
</tr>
<tr>
<td><strong>Cut and Ripple</strong></td>
<td>Cuts the current Selection and places it on the Clipboard forcing a Ripple to occur on all affected Tracks.</td>
</tr>
<tr>
<td><strong>Paste and Ripple</strong></td>
<td>Inserts the contents of the Clipboard to the current Playhead Cursor position forcing a Ripple on all affected Tracks.</td>
</tr>
<tr>
<td><strong>Insert Silence</strong></td>
<td>Inserts silence (blank space) into the current selection, forcing a ripple on all selected Tracks.</td>
</tr>
</tbody>
</table>

| **Delete and Join**   | Deletes the currently selected Clip/Selection and ripples the end of the Clip.                        |
| **Cut and Join**      | Cuts and saves to the Clipboard the currently selected Clip/Selection and ripples the end of the Clip. |
| **Delete and Ripple to Black** | Deletes the currently selected Clip/selection and ripples all following butted or cross-faded Clips. |
| **Cut and Ripple to Black** | Cuts and saves to the Clipboard the currently selected Clip/Selection and ripples all following butted or crossfaded Clips. |
Stretch

Opens the Stretch plug-in dialog.

Stretch dialog

The Increment and Decrement buttons allow the In point, Out point or Length of the selection to be adjusted. The Ratio of stretch or squeeze is shown as a percentage. Clicking the OK button starts the process. Cancel aborts.

Depending on the available authorization keys, the Time Stretch algorithm can be selected in:

**All Settings > Application > Editing : Time Stretch Tool : Selected** combo box

Settings for the chosen algorithm can be made in:

**All Settings > Application > Time Stretch > ‘Plug-in name’ Settings**

**Note:** The percentage of Stretch and Shrink is limited to 200% and 50% respectively.

Reverse

Reverses the Clip in the Timeline so it plays backwards.

Normalize

Opens the Normalize dialog.

Normalize dialog

The **Maximum Level** can be set by typing or using the increment / decrement buttons. The process can be applied to:
• Normalize each clip individually
• Normalize clips according to the selection peak

Clicking on OK starts the process. The selected Clip or Clips are examined to locate the highest peak, then the overall gain of the Clip(s) is increased so that this reaches the maximum level specified. All other selected Clips are either treated individually or raised in level by the same amount.

When in Normalize clips according to the selection peak mode, if the following box is checked:

• Use Current Clips Gain values to compute peak levels (previous gain values will be ignored if unchecked)

Then:

MaxPeak of the selection will be computed using the level of Clips:

MaxPeak = Max(peak + Level)

DeltaGainToApply = DesiredMaximumLevel - MaxPeak

And then for each Clip, of the selection:

Level = Level + DeltaGainToApply

Note: this check-box is grayed out when Normalize each clip individually is selected.

Normalize Example:

In this case with Maximum Level = -0.3 dB and “Use Current Clips Gain values to compute peak levels (previous gain values will be ignored if unchecked)” selected:

<table>
<thead>
<tr>
<th>Clip</th>
<th>Peak Level</th>
<th>Original Gain Value</th>
<th>New Gain Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clip 1</td>
<td>-18.0</td>
<td>4.0</td>
<td>3.8</td>
</tr>
<tr>
<td>Clip 2</td>
<td>-16.0</td>
<td>4.5</td>
<td>4.3</td>
</tr>
<tr>
<td>Clip 3</td>
<td>-12.0</td>
<td>-1.0</td>
<td>-1.2</td>
</tr>
<tr>
<td>Clip 4</td>
<td>-9.0</td>
<td>-2.6</td>
<td>-2.8</td>
</tr>
<tr>
<td>Clip 5</td>
<td>-3.0</td>
<td>1.0</td>
<td>0.8</td>
</tr>
<tr>
<td>Clip 6</td>
<td>0.0</td>
<td>-0.1</td>
<td>-0.3</td>
</tr>
<tr>
<td>Clip 7</td>
<td>-40.0</td>
<td>2.0</td>
<td>1.8</td>
</tr>
<tr>
<td>Clip 8</td>
<td>-20.0</td>
<td>4.2</td>
<td>4.0</td>
</tr>
</tbody>
</table>

Consolidate

Opens the Consolidate Project dialog box. Please see: Consolidating Projects on page 440.

Spread

Opens the Enter gap time dialog which enables a space (silence) to be inserted between selected Clips.

Abut to selected

This command abuts all Clips between the Mark In and Mark Out on a Track to a selected Clip between the Marks on the same Track.
Auto Silence Removal

**Edit > Automatic Silence Removal**

Automatic Silence Removal operates by scanning the Selection and then automatically editing it into smaller Clips by removing Regions which fall below the threshold level and meet the ‘Minimal Sound’ and ‘Silence’ criteria set in the **Automatic Silence Removal** dialog.

![Automatic Silence Removal dialog]

**Note:** This function is non-destructive of the Media file - it edits the Clip by breaking it up into smaller Clips, not by deleting any actual audio from the hard drive.

**Threshold [dB]**

This field determines the threshold level in dB below which material in the Clip will be removed.

**Minimal Silence [ms] / Minimal Sound [ms]**

Sets the shortest periods of silence and sound which can be created by removing material that drops below the threshold. Some audio material (E.g. speech) contains very short gaps. If all of these were removed, the audio would become too “chopped up”. On speech the object of the exercise is usually to break it into areas where speech is present not remove small gaps between words or sentences. Some audio material may have very short transient peaks in the midst of a segment that falls below the threshold. If all of these short transients were created as Clips the end result might well sound worse than the original.

The minimum setting is 10 ms and the maximum is 5000 ms (5 seconds).

**Fade Out [ms] / Fade In [ms]**

Sets the length of the automatic **Fade Out** and **Fade In** that will be applied to all new Clips created by the **Automatic Silence Removal** operation. The range for this setting is between 5 ms and 500 ms (1/2 second).

Once the parameters have been set, click **OK**.

This process takes into account the current **Remove Mode** to determine whether to leave gaps between the newly created Clips, or to join or ripple the Clips on the Track together.

**Automatic Silence Removal** cannot be executed on cross-faded Clips.
EDL Tab Window

The EDL (Edit Decision List) Window, is a textual and numeric representation of the same information shown graphically in the Timeline and Fade Editor.

Changes made here are reflected in the Timeline and vice-versa. The list shows information concerning the clips in the form of a list of text and TimeCode fields, most of which can be edited. This provides an alternate way of viewing and editing the composition. To edit a field, click in it to produce a cursor, or drag across the text in the field to select it, then type the desired information using normal text entry procedures.

Fields can be adjusted in width in the usual Windows way. Clicking in a Field label will sort all entries in the list in ascending order, sorted on that field. A second click sorts in descending order.

Fields available in the Edit Decision List Panel are:

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
<th>Editable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td>Clip Name</td>
<td>Yes</td>
</tr>
<tr>
<td>Type</td>
<td>Type of Clip (e.g. audio, video, midi etc.)</td>
<td>No</td>
</tr>
<tr>
<td>Dest In</td>
<td>Clip's In time in the Timeline</td>
<td>Yes</td>
</tr>
<tr>
<td>Dest Out</td>
<td>Clip's Out time in the Timeline</td>
<td>Yes</td>
</tr>
<tr>
<td>Fade In</td>
<td>Clip's Fade In length</td>
<td>Yes</td>
</tr>
<tr>
<td>Fade Out</td>
<td>Clip's Fade Out length</td>
<td>Yes</td>
</tr>
<tr>
<td>Length</td>
<td>Length of Clip in the Timeline</td>
<td>Yes</td>
</tr>
<tr>
<td>Source In</td>
<td>Media TimeCode value at Master Clip's Head</td>
<td>Yes</td>
</tr>
<tr>
<td>Source Out</td>
<td>Media TimeCode value at Master Clip's Tail</td>
<td>Yes</td>
</tr>
<tr>
<td>Sync Source</td>
<td>Media TimeCode value at the Clip's sync point</td>
<td>Yes</td>
</tr>
<tr>
<td>Sync Dest</td>
<td>Clip's sync point time in the Timeline</td>
<td>Yes</td>
</tr>
<tr>
<td>Track</td>
<td>Name of Track Clip is assigned to</td>
<td>No</td>
</tr>
<tr>
<td>Comment</td>
<td>Comments about the Clip from the properties page</td>
<td>Yes</td>
</tr>
</tbody>
</table>
Absolute Sources in EDL View

When View Sources in EDL View is checked in the Settings > All Settings > Application > TimeLine Layout page, the original Source In, Source Out and Sync Point times are shown in Absolute Time in the EDL View. Absolute time is the incoming TimeCode recorded at the audio capture. When this mode is disabled, the default start time of TimeCode for the captured Clip is 00:00:00:00.
The Placement Tool

Although the Placement Tool remains an extremely flexible paste option, most important operations are directly available as single commands in the Edit menu. All these commands can be mapped to a keyboard key or included in a macro. In most cases, this is a far more efficient way to work.

Several different placement options for a Paste action can be chosen from the Edit menu or from the pop-up menu which appears if there is something to be pasted and the cursor is over a Track when you right-click. E.g. Paste to Cursor.

Open the Placement Tool window by selecting Paste & Place... from the right-click Paste options above, or choose Edit > Paste > Paste & Place from the Edit menu.

The Placement Tool window allows the user to customize the placement of a Clip in extremely powerful and flexible ways.

The button layout corresponds to the numeric pad on a standard keyboard.

Select a Paste Place action by choosing amongst the sequence of lit buttons in the window.

For example, you could choose to Send the Sync Point of a Clip to a typed Time Code location on a Destination Track chosen from a pop-up list; or you could Send the Tail of a Clip to the Play Cursor. Nearly every permutation of placement is possible. Whatever action you choose, the results of your choices will be displayed as text in the lower-right corner of the window before you choose to Do It!

Remember to choose an Insert Mode to determine how the surrounding Clips will be adjusted when the new Clip is placed in the Track.
Source - Destination Editing

Concept

Source - Destination Editing is a powerful method of viewing and editing material especially applicable to editing multiple, multi-track, takes into one, ‘ideal’ take. Special Source and Destination Track Groups allow multiple Timelines to be visible simultaneously. Each Source and destination Timeline has its own zoom level and Playhead cursor. By taking advantage of the ‘Collapse’ feature, editing 48 track source material becomes almost as simple as editing mono or stereo.

Source - Destination editing can also be extremely useful in broadcast and tracklaying applications. Pyramix can have as many Clip editors as you wish. Just create some Tracks, group them, set the group as a Source. Set the Clip Editor Track or Tracks as ‘always visible’ (in the Tracks Tab Window, so each Clip Editor always stays on top of the composition and that’s it.

If there is no Destination group in your composition then the section between the Gates in the Source Group/Clip Editor is sent to the positions delineated by the Mark In/Mark Out on the selected Track(s) in the composition.

Setting up a Source - Destination Environment

Templates
The quickest and easiest way to get started with Source - Destination editing is to use one of the supplied Templates. Choose the one which most closely matches your requirements, modify to taste and save as a Template for future use.

Starting from Scratch
In the Track Groups window, Create as many Source groups as there are alternate versions of the material you are editing and select their type as Source.

Tip: Create a Group, select its type as Source then choose Tracks > Duplicate Selected Track Group repeatedly until you have the required number of Source groups.

Create as many Destination groups you want to edit to (generally only one) and select its (their) type as Destination.

Create as many Tracks for each source take as you need for your editing and associate a Group to each of them.

Set these groups as Keep Cursor, Free Zoom, Auto-Solo and No Selection.

Select the option Tracks > Auto Select Tracks.

Show the Source - Destination Toolbar, View > Scales > Toolbars > Source - Destination.

You are now ready to proceed with Source - Destination Editing the following manner:

Source and Destination Groups have special markers called Gate In and Gate Out which can be Set, Nudged and Auditioned:

Set the selected Track Group Gate In/Out of the selected Track Group to Cursor with the menu Cursor & Marks > Gate In/Out to Cursor

To remove a Gate set it again in the same position.

Gates can be dragged with the mouse by clicking on them and moving.

Gate colors:
By default, Gates are displayed in Grey.

The Source Gates currently selected for the next edit operation are displayed in White.
The **Destination Gates** currently selected for the next edit operation are displayed in **Black**.

The current Source and Destination Gates for the next edit operation are the selected group Gates or if no groups are selected the last group where Gates have been set/removed/modified.

In 3 point editing, the “virtual” missing gate of the group that has only one gate set is displayed in Grey.

Set the Cursor to the selected Track Group Gate In/Out

**Cursor & Marks > Cursor to Gate In/Out**

Zoom to the selected Track Group Gate In/Out.

**Cursor & Marks > Show Gate In/Out**

Nudge the selected Track Group Gate In/Out with the menu selection

**Cursor & Marks > Nudge Gates > Nudge Gate In/Out to Left/Right.**

Each nudge operation can be auditioned automatically by setting 'Audition after Nudge' in the **Settings > All Settings > Application > Editing** page

Audition the selected **Track Group Gate In/Out Pre/Through/Post** with the menu selection: **Machines > Internal Machine > Audition > Audition Gate In/Out Pre/Audition/Post.**

The space between **Gate In** and **Gate Out** can be selected with the menu

**Selection > Select between Gates.**

Positions of **Gate In** and **Gate Out** for each selected groups can be displayed and manually modified with the **Source-Destination Toolbar** (If not already visible show with **View > Scales > Toolbars > Source-Destination**)

Once Gates In and Out have been set, Source - Destination operations can be applied FROM either the selected Source Track Group or the last Source Track Group whose Gates have been set TO either the selected Destination Track Group or the last Destination Track Group whose Gates have been set.

Both Source and Destination Gate In and Gate Out can be set or removed
(by setting them twice at the same position) to perform any combination of Source - Destination editing operation described in the table below.

When Gates are set the following Source-Destination operations available in the Edit menu (**Edit > Source-Destination** > [edit command from list below]) can be applied:

- Auto-Edit Source to Destination
- Overwrite Source to Destination
- Insert Source to Destination
- Replace Source to Destination
- Fit Source to Destination

When the Source has only 1 Gate then the Region to edit can be automatically adjusted to the end (or beginning in case of a single Gate Out) of the Clip under the Gate when the edit operation is performed. This is available by choosing the menu item:

**Edit > Source – Destination Settings > Limit 1 Gate Sources to End/Beginning of Clip.**

When the Source has 2 Gates set and the Destination has 1 Gate set, then the behavior of the Auto-Edit Source to Destination operation can be chosen between Overwrite or Insert by choosing the menu item:

**Edit > Source- Destination Settings > 3 Gates Auto-Edit does Overwrite**

or:

**Edit > Source- Destination Settings > 3 Gates Auto-Edit does Insert**
The menu item:

**Edit > Source - Destination Settings > Auto Set Destination Gate In after Edit**

allows the Destination Gate In to be set to the previous Destination Out point after any Source-Destination operation. This automatically prepares the Destination for the next operation. The Destination is also automatically centered around the new Gate In.

The menu item **Edit > Source - Destination Settings > Auto Set Destination Gate In after Edit** allows the Destination Track Group to be automatically selected after any Source-Destination operation.

All these operations work independently of the **Auto-Ripple** mode (they have their own overwrite/ripple modes described in the table on the next page) but follow the Auto-Crossfade settings accessible in the menu **Edit > Auto-Crossfade**.

**Keyboard Shortcuts**

Most **Source - Destination** operations are available as **Keyboard Shortcuts**.

**2,3 and 4 Point Edits**

<table>
<thead>
<tr>
<th>Source-Destination operations</th>
<th>Source Gate In OR Gate Out Only</th>
<th>Source Gate In &amp; Gate Out</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Destination Gate In OR Gate Out Only</strong></td>
<td><strong>Auto-Edit</strong>: Performs 2 points editing by doing the following Overwrite operation.</td>
<td><strong>Auto-Edit</strong>: Performs 3 point editing by doing the following Overwrite or Insert operation depending which one is selected in the menu <strong>Edit &gt; Source-Destination Settings</strong>.</td>
</tr>
<tr>
<td>Overwrite: Copies material FROM Source Gate In to the end of the Track or from start of Track to Gate Out TO Destination Gate In or Destination Gate Out by overwriting Destination material</td>
<td>Overwrite: Copies material between Source Gate In and Source Gate Out to Destination Gate In or Destination Gate Out by overwriting Destination material</td>
<td>Insert: Copies material between Source Gate In and Source Gate Out to Destination Gate In or Destination Gate Out by rippling Destination material</td>
</tr>
<tr>
<td><strong>Destination Gate In &amp; Gate Out</strong></td>
<td><strong>Auto-Edit</strong>: Performs 3 points editing by doing the following Overwrite operation.</td>
<td><strong>Auto-Edit</strong>: Performs 4 point editing by doing the following Replace operation.</td>
</tr>
<tr>
<td>Overwrite: Copies material from Source Gate In or Source Gate Out to Destination Gate In and Gate Out by overwriting Destination material</td>
<td>Overwrite: Copies material between Source Gate In and Source Gate Out to Destination Gate In by overwriting Destination material.</td>
<td>Insert: Copies material between Source Gate In and Source Gate Out to Destination Gate In by rippling Destination material</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Replace: Replaces material between Destination Gate In and Gate Out by material between Source Gate In and Source Gate Out by rippling the Destination material</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fit: Replaces material between Destination Gate In and Gate Out by material between Source Gate In and Source Gate Out by stretching or squeezing the Source material</td>
</tr>
</tbody>
</table>
The Pyramix Fade Editor offers several methods for creating fades and cross-fades. Fades can be made graphically by simply clicking and dragging appropriate points on the display or by using a specialized set of faders and buttons or by directly entering numeric data. A comprehensive set of auditioning options is provided together with libraries for user defined fade shapes and fades.

The Fade Editor always displays the fades for the current selection in the main Editor. The nearest fade to the click point is automatically selected.

### Toolbar

Contains these buttons:

- **Accept & Close Editor** (Close the Fade Editor and keep the changes, in effect an ‘OK’ button)
- **Restore & Close Editor** (Restore the fade to its state prior to opening the Fade Editor or selecting a new fade, effectively a Cancel button)
- **Undo last fade change**
Select/Edit Previous Fade

Select/Edit Next Fade

Zoom around the current Fade (Reset Zoom)

Zoom In

Zoom Out

Xify (Makes an asymmetrical fade symmetrical by using the fade length and curve from the side of the crossfade that is not selected and applying it to the selected side. E.g. to create the mirror image of a fade out select the incoming clip and choose XIFY)

Show/Hide Faders & Control Section

Show/Hide Parameters & Options Section

Audition whole X Fade with Pre-Roll and Post-Roll set before and after the X Fade boundaries

Audition whole X Fade with Pre-Roll and Post-Roll set around the Reference Point

Audition Fade Out up to its End with Curve

Audition Fade Out up to its End without Curve

Audition after the End of Fade Out

Audition Fade Out up to the Reference Point with Curve

Audition Fade Out up to the Reference Point without Curve

Audition after the End of Fade Out from the Reference Point

Audition Fade Out without stopping at its End

Audition Fade In from its Start with Curve

Audition Fade from its Start without Curve

Audition before Start of Fade In
Audition Fade In from the Reference Point with Curve
Audition Fade from the Reference Point without Curve
Audition before Start of Fade In from the Reference Point
Audition Fade In before its Start

**Undo Note:**
By default **Undo** in the fade editor is restricted to the last action only in order to conserve memory. In a complex mix the sheer number of actions to be remembered for undo can lead to excessive memory consumption. This behavior can be changed in **Settings > All Settings > Application > Editing : Fade Editor**. Simply check the box for **Enable Undo for every Fade Editor change**.

**The Graphical Display**

Consists of the following elements:

- The TimeCode scale displaying the Zoom range on its left.
- A Reference Point which is set by default at the edit point or in the middle of the (X) Fade. This marker can be moved by clicking in the TimeCode Scale and is just a Reference Point for Auditioning (see above) or for Auto-Center (see below)
- All Tracks or a selection can be displayed (see Parameters & Options below)
- At the left of each Track display The Track name of each Clip is shown, with a toggling **Edit On/Off** selector. This allows one or more Clip's/Fades to be excluded from further modification.
- A Vertical Scrollbar navigates through hidden Tracks if any
- An Horizontal Scrollbar navigates before and after the Fade position
- The outgoing and incoming Clip fades are displayed with curves
  - The Fade Position can be moved by clicking and dragging within the Fade area (Cursor changes to hand)
  - The Fade Length can be changed by clicking and dragging on the left or right side of the Fade area. (cursor changes to < | >)
  - The Media of the Clips can be moved by clicking and dragging outside the Fade area. (Cursor changes to hand with tape reel)
  - The Fade Curves can be modified by clicking and dragging on the Bezier Control Point Handles in the Fade black box

**Waveform Color Change**

The waveform color can be used to indicate where the main Playhead Cursor is in relation to the **Reference Point**. When the **Update waveform color with cursor position** check box is ticked in **Settings > All Settings > Application > Editing : Fade Editor** the waveform(s) color will change to the color chosen in **Settings > All Settings > Application > TimeLine Layout : Clips & Waveforms - FadeEditor Waveform Position Color** according to the location of the main Playhead Cursor and the **Reference Point** (default is centre of crossfade)
Context Menu
Right-clicking in the graphical display pops-up a context menu:

- Fade In
- Fade Out
- X Fade

The **Fade In**, **Fade Out** and **X Fade** sub-menus offer choices of **Default** (complete or Curve Only), **Standard**, (any of the standard fade curves) and **Load** (from the list of previously saved presets).

The Faders & Control Section

Has the following controls and displays:

- The **Fade Safe** check box in the Fader section ensures (when checked) that all following fades to the right of the one being edited are left intact while editing the current fade. This enables Auto-Ripple to be used without **Auto-Ripple** while keeping Fade synchronization clean.
- When the **Force Safe** box is checked the Fade Editor forces **Fade Safe** to enabled after each edit change.
- Six **Memory Set** and six **Memory Recall** buttons store and recall all the settings in the **Fade Editor**. The recall buttons are only numbered when there are stored parameters to recall.
- **Gain** Faders, Nudge buttons (in 0.5dB steps) and Manual Entry Value Box for both **Fade Out & Fade In**
- **Intercept** and **Asymmetry** Faders, Nudge buttons and Manual Entry Value Box (in dB)
- **Length** Faders, Nudge buttons and Manual Entry Value Box (in milliseconds. Type an s after any numeric entry to obtain a value in seconds) for both Fade Out & In
  - Length of Fade Out & In can be linked by clicking the **Link** button
  - Length of Fade Out and In can be changed symmetrically (centered) by clicking the **Mirror** button.
- **Position** Faders, Nudge buttons and Manual Entry Value Box (in milliseconds, type an s after any number entry for a value in seconds) for both Fade Out & In
  - Position of Fade Out & In can be linked by clicking the **Link** button
- **Media Position** Faders, Nudge buttons and Manual Entry
- **Value** Box (in millisecond, type an s after any number entry for a value in seconds) for **Fade In**

Parameters & Options Section

In this table parameters and options may be modified by clicking on >.

There are these sections and fields:

**Control**

- **Link Length** (see above)
- **Mirror Length** (see above)
- **Link Position** (see above)
- **Fade Safe** (see above)
- **Treat Gap as Fade**. When set to **Yes** enables two Clips which are not overlapping but with overlapping Media to be edited in the Fade Editor as a fade. Default is **No**.

**Display**

- **Shown Tracks** offers these choices:
  - All tracks
• **Follow TimeLine Display**

• **Choice of tracks.** The number of Tracks selected in the TimeLine controls the available choices. So, if 4 Tracks are selected, there will be the option of 1, 2, 3, or 4 Tracks

• **Auto-Center,** enables automatic re-centering of the display around the Fade or Reference Point after certain operations
  
  • None
  • Fade
  • Reference Point

• **Zoom,** can be one of the following:
  
  • **Free,** follows only Zoom Reset, In and Out
  • **Auto-Zoom,** automatically Zooms around the current Fade after some operations
  • **Auto-Zoom / Free,** automatically Zooms around the current Fade but only when it enters the Fade Editor, thereafter, the Zoom is Free
  • **Timeline,** follows the Timeline Zoom factor
  • Choice of User defined Zoom Presets (see menu **View > Zoom**)

• **Waveform Display** Can be any of the following:
  
  • **Follow Project Settings**
  • X1
  • X2
  • X4
  • X8
  • X16
  • X32
  • X64
  • Auto-Scale Visible

**Audition**

• **Pre-Roll** from the choices defined in the **Settings > All Settings Application Playback/Record** Page

• **Post-Roll** from the choices defined in the **Settings > All Settings Application Playback/Record** Page

• **Solo,** when **On** only the edited Tracks are auditioned, when **Off** all Tracks of the composition are auditioned as well

• **Loop,** any audition operation is repeated until Stop is pressed

• **Speed,** allows choice between 100%, 50% and 25% of normal play speed for auditioning

• **Audition after Nudge,** to automatically audition the Fade after nudging any parameter

**Memory**

• **Set,** allows saving up to 6 temporary Fades for comparison

• **Recall,** allows recall of one of the 6 temporary saved Fades

**X Presets / Out Presets / In Presets**

• **Load Curve,** allows loading the Curve SHAPE only from a choice of:
  
  • Default
  • Power
  • Linear
  • dB
• Cosine
• Root-Cosine
• Any User-defined curves

• Load Preset, allows loading a Fade from a choice of:
  • Default Fade
  • Any user defined Fades

• Save Preset,
• Default Fade
• New opens the Save X Fade or Save Fade pop-up dialog box (See below)

**Save X Fade**

![Save X Fade dialog](image)

The dialog box opens with the cursor in the X Fade Name box. Simply type a name for the new preset or choose an existing one to over-write using the dropdown list. Choose appropriate options and click OK or hit the Enter key to save the preset.

**Apply Mode Options**
A number of options are provided which affect the way the Fade will be applied when recalled.

**Curve Only**
When this box is checked only the curve shape will be recalled and applied to the overlapping Tracks for the duration of the existing cross-fade. If left unchecked, the original duration and positions of the start, end and reference point will also be applied to the existing cross-fade.

**Preserve Fade In Attack**
Fade will be aligned to the left, relative to the edge of the Clip, when recalled.

**Center**
Fade will be centered, relative to the edge of the Clip, when recalled

**Preserve Fade Out Release**
Fade will be aligned to the right, relative to the edge of the Clip, when recalled.
Save Fade

The dialog box opens with the cursor in the **Fade Name box**. Simply type a name for the new preset or choose an existing one to over-write using the dropdown list. Choose appropriate options and click **OK** or hit the **Enter** key to save the preset.

**Apply Mode Options**
A number of options are provided which affect the way the Fade will be applied when recalled.

- **Preserve Attack or Release**
- **Center**
- **Preserve Length**
Overview

The Pyramix Mixer has evolved into an extremely powerful tool kit. The extensive range of components and the routing and automation possibilities can be a potential source of confusion. However, the basic principles are simple and logical. Signals enter mixer strips at the bottom, go through various controls and processing to the top of the strip where they are routed to a bus or buses. The buses run horizontally and the sum of the bus signals enters the bus master strip at the top and moves down through a master fader and other controls to the output(s).

Native VS3, VST and External Insert plug-in effects can be inserted in Input Strips, Aux Send Bus masters, Mix-Groups and Mix Buses.

**Note:** For low latency foldback when recording an artist the Direct Monitoring Strip type should be used.

The mixer can also take the output from an ASIO enabled application and merge it into the MassCore engine and I/O and send audio to the ASIO enabled application.

To facilitate copy and paste between projects and importation of AAF/OMF/EDL etc. projects the Mixer has a shared mode where the same mixer is used for more than one open Project.

If you are new to Pyramix, please use one of the simpler mixer templates to become familiar with the basic features. E.g. Mix 08 X 02 (Stereo)

**Bus Architecture and Panning**

For Pyramix Version10 the mixer has been modified and enhanced extensively.

**Important!** When deciding on which types of buses to use, Legacy or the new General Mixing Buses, it is crucial to understand the limitations that are inherent in a system with two ways of employing busing. Please ensure that if you are going to use the new busing and panning that you convert **ALL** of your buses to the new type. Or, if you are building a new Project, please choose the new buses only.

- Legacy subgroups will not feed into new buses.
- A mix of legacy and new buses may confuse some control surfaces.

**Bus Architecture**

A new type of Mix/Aux bus has been added - the **General Mixing Bus**. This comes in five varieties:

- Mix Bus
- Mix Group
- Aux Bus
- Aux Group
- Object Bus

The **Object Bus** is provided for sending any Input Strip’s output(s) to a specialized Object Bus for new 3D, immersive formats such as Dolby Atmos.

The bus type is selected from a dialog when the bus is added.

**Aux v Mix Groups**

In Pyramix Aux buses are intended solely for foldback purposes. They are not intended to be used as a means of applying effects, internal or external, to a collection of sources, with the bus output re-routed back to an input strip. Effects can however be inserted into Aux buses in order to enhance the artists experience.

**Mix-group** buses are intended to be used as conventional Sub-groups and, of course, can have internal VS3 and VST effects inserted and or external inserts.

Using **Mix Group** buses for mix effects ensures that the full automatic (and manual) delay compensation features will function correctly.
General Mixing Bus Channel Configuration
All General Mixing Buses channel configuration can be changed at any time in the 3D Room Editor. Please see: The 3D Room Editor on page 261

Room Models
Two types of room model are available:

Virtual Rooms use a Stereo panning based algorithm using either a Square Root or Sin/Cos panning law extended to all three dimensions. In this mode speaker positions are fixed. This mode is designed for Film, Post Production or Music where no real world room definition is needed or known in advance and precision is needed to focus on each individual speaker.

Sized Rooms use a sound in air propagation/attenuation based algorithm. In this mode speaker positions are editable. The panning algorithm uses real distances to compute levels. In this mode all speakers will output some level even if it is very low, wherever the Panner is positioned.

The room type can be switched at any time in the Room Editor.

Panning Control Buses
Panning is achieved using Panning Control Buses. These are purely control buses, they don’t process any audio and have no channels, no associated Output Strip and no I/O. Instead of having a separate panner on each Input Strip Bus Send there is one or more Panning Control Buses. Input Strip Bus Sends are assigned to Panning Control Buses or routed direct using a Channel Router matrix. One Panner can control several Bus sends in different formats. E.g. when Mono, Stereo, Surround and Auro3D Buses are present. Equally, if it is desired to pan differently to different Buses, this can be achieved by adding more Panning Control Buses.

The Panning Control Bus user interface in each Input Strip can be switched to one of three different panner types or a direct Channel Router Matrix. Left-click on the Bus Send Pan 1 etc. label to open the Routing context menu with the choice of:

Channel Router
Panner 1
Panner 2
etc.

Panner Types
Panner Type is selected by right-clicking on a Panner in the Strip to open the context menu and choosing: Set Panner Type The sub-menu offers the choice of:

- None useful if you wish to hide the panner in a Strip using a Router
- 3D Panner, which gives access to the standard 2D surround control plus the Height/Z axis, divergence and LFE gain.
- 2D Panner, which gives access to the standard 2D surround control plus divergence and LFE gain.
- Pan/Balance (1D Panner), which gives access to three types of panning (below) plus divergence and LFE gain.
  - On a Mono strip the control is always pan.
  - On a Stereo strip the following choices are offered as Dual Source Mode (Right-click on the Panner in the Strip to open the context menu and choose: Dual Source Mode)
    • None (Hides the Panner in the Strip. Useful if you don’t want to see the Panner in a Strip where the Router is in use.
    • Single Pan
    • Dual Pan
    • Balance

Note: Width control is the Source Size parameter when in Single Pan mode.
Mixer Pages

The Mixer user interface is arranged in four pages grouping functions in a logical manner. Most time will be spent working in the main **Mix !** page. The other pages, **Configure**, **Route** and **Organize**, toggle with the **Mix !** screen and are accessed from buttons at top right of the screen...

Mix !

Overview

This is the operational Mixer user interface page. It is necessarily complex when used to the fullest extent since Pyramix' capabilities are prodigious. However, it can also be kept very simple. The Mixer surface is divided into a number of areas both vertically in strips and horizontally in rows. A number of features help to keep track of what is going on in large and complex mixers. Strips and buses can be colored and there is a powerful bi-directional signal flow display. I.e. when signal Flow is active, clicking on an input strip highlights all the buses it is feeding. Similarly, clicking on a Bus highlights all the Input Strips feeding it.

Controls

Rotary Controls, sliders and Faders are adjusted by grabbing them with the mouse and dragging. Rotary controls and horizontal sliders are adjusted by dragging left or right and faders by dragging up or down. Double-clicking a Fader, slider or Rotary knob returns the value to the default. E.g. unity gain on a Channel Strip Fader. Holding down the Ctrl key increases resolution to 0.1dB. Keyboard up and down arrows adjust gain by 0.1dB per press, with Shift 0.5dB per press and with Ctrl + Shift 1.0dB per press. Bargraph shows peak level.
Basic Mixer

Clicking on this pops-up a menu which enables individual Buses to have the focus and or All Mix Buses to be collapsed or expanded.

Clicking on a single bus in the list collapses the others.

Clicking on this toggles the Buses between collapsed into a single row and expanded to full height in separate rows.
Strip Pop-up Menus

The precise contents of the Strip pop-up menu will vary according to the Strip type. The following is a selection of important functions:

**Collapse**
Collapses the Strip to a narrower Strip. If the Strip is collapsed the - changes to +. Clicking on + restores the Strip to full width.

**Hide**
Removes the Strip from the Console UI. To restore hidden Strips hover over the Mixer + button and select Show All in the Input Strips or Masters section as appropriate.

**Reset Strip**
Resets all Strip controls to their defaults.

The other entries are self explanatory.
Mixer Rows

Starting at the top a mixer can contain rows as follows:

Mix & Mix Group Buses  
Every mixer contains one or more summing Mix Buses. Mono, Stereo and Multi-channel are all available. The Mix Bus rows also contain the On/Off switch and the output meter to the target Bus(es).

**Note:** Mix & Mix Group Bus sends are switched OFF by default.

![Mixer & Mix Group Buses rows & Mix Bus drop-down](image)

Aux & Aux-Group Buses  
If Aux and or Aux-group Buses are present in the mixer their send controls appear here.

**Note:** Aux & Aux-Group Bus sends are switched OFF by default.

![Aux & Aux Group Buses rows & Aux Bus drop-down](image)

Effects  
The Effects row has one or more slots per strip for Plug-ins. In Pyramix all processes are considered to be effects. Plug-ins can be either native VS3 or VST. The effects row expands to accommodate the number of plug-ins instantiated in the strips.

Panning  
The panning row has a surround panner section in Input Strips, Mix Group and Aux Group Strips.

![Effects](image)

![Panning](image)
**Gain**

The Gain section includes the Fader, Meter(s) and Record Arm button/indicator (on applicable strips).

**Mute**

The Mute row includes the Mute and Solo buttons along with Solo Safe, Phase reverse and Pre-fade on Input Strips, Repro, Safe and Dither on Aux and Mix Buses, Mute, Safe Re-Pan and Pre-Fade on Aux and Mix Group Strips.

**Mic Pre**

Only present in a system including a HORUS or Hapi with an A to D card installed. Includes all the controls necessary to set source type, gain, phantom powering etc.
**Automation, I/O & VCA**

This row is modal. When collapsed it shows two Automation buttons per strip. When expanded it shows the I/O and VCA Group assignments.

![Automation, I/O & VCA](image)

**Expand / Collapse Vertical**

Expand / Collapse and Hide can reduce clutter by concealing unused controls. This is a simple mixer with all areas Collapsed vertically:

![Simple 8 X 2 X 1 mixer Window with all areas hidden](image)

The small, grey + - boxes on the right of the mixer surface toggle horizontal areas of the mixers surface shown full size or collapsed. They also pop-up context menus when the cursor is above them. (see below)

![This button near the top of the mixer on the right-hand edge pops up a Show/Hide Mix Buses/Groups menu](image)

Ticked Bus rows are shown full height. If all Buses are hidden a single row is displayed to represent all the Buses present in the mixer.

The individual Bus rows expand/collapse when clicked on the meter area in an Input Strip and collapse all other bus rows.
Expand / Collapse Horizontal

The - buttons at the bottom of each Strip collapse the strip to a narrow gray band and also pop-up a menu. The button changes to + when the Strip is collapsed. Clicking again restores the strip to full width. Bus strips also have a + button to the right of the Bus label. It toggles the meters between narrow and wide. In the case of a Bus with many channels the strip width is increased to accommodate the meters when expanded.

This button near the bottom of the mixer on the right-hand edge pops up a Show/Hide Masters menu:

![Show/Hide Masters menu]

Ticked Bus Master Strips are shown. Unticked Strips are hidden.

± Row Menus

Each + - box also pops-up a menu relevant to the row of the mixer it deals with when the cursor is above it. E.g.:

![Row Menus]

---

**Mixer : Mixer Pages**

10 - 213
Collapse Versus Hide
Choosing **Collapse** leaves a small artefact of the mixer area visible, a gray horizontal bar with a + box at the right-hand side which restores. **Hide** completely removes the area from view. Choosing **Show All** in the **Mixer + - pop-up** will restore.

Resets
These context menus also provide a convenient way to restore all controls of specific types or, in the relevant sections, the entire Strip or Mixer to the default condition.

**Bus + - Pop-up Menus**
- **Collapse** Collapses the Bus Send row.
- **Hide** Hides the Bus Send row.
- **Change Color** Opens the Color Picker window.
- **Reset Color** Resets Color to the default.
- **Reset Bus** Turns Bus Off. In an **Aux Bus** reduces the send level to -144.5dB and turns Bus Off.
  
  **Note**: Aux Buses set to Pre-fader are NOT affected.

**Reset Channel Routing** As it says.
- **All On** Turns **On** the Strip sends to the bus for every Input Strip.
- **All Off** Turns **Off** the Strip sends to the bus for every Input Strip.
- **All Pre** **Aux only** All sends are switched to Pre Fader.
- **All Post** **Aux only** All sends are switched to Post Fader.
- **All to Channel Router** All sends are set to **Channel Router** Matrix.
- **All to Panner** All sends are set to the **Panning Bus** (One entry will be present per Panning Bus in the mixer.)

**Panning Pop-up Menu**
- **Collapse** Collapses the Panner row.
- **Hide** Hides the Panner row.
- **Reset Bus** Resets the bus to the default condition.
- **All Panners to None** Removes the Panner from all Input Strips and leaves a thin placeholder row.
- **All Panners to Pan/Balance** Sets every Input Strip Panner to **Pan** for Mono Strips, **Balance** for Stereo Strips and **Pan** for multi-channel Strips.
- **All Panners to Surround Panner** Sets every Input Strip Panner to **Surround** mode.
- **All Panners to 3D Panner** Sets every Input Strip Panner to **3D** mode.

**Effect Pop-up Menu**
- **Collapse** Collapses the Effects row.
- **Hide** Hides the Effects row.
- **Reset Bus** Nothing.
- **All Effects On** Turns all **Effects** in the Mixer **On**.
- **All Effects Off** Turns all **Effects** in the Mixer **Off**.
- **All Effects Bypass** Switches all **Effects** in the Mixer to **Bypass**.
- **All Effects Unbypass** Switches all **Effects** in the Mixer to in circuit.
- **All VS3 Effects On** Turns all **VS3 Effects** in the Mixer **On**.
- **All VS3 Effects Off** Turns all **VS3 Effects** in the Mixer **Off**.
- **All VS3 Effects Bypass** Switches all **VS3 Effects** in the Mixer to **Bypass**.
- **All VS3 Effects Unbypass** Switches all **VS3 Effects** in the Mixer to in circuit.
- **All VST Effects On** Turns all **VST Effects** in the Mixer **On**.
- **All VST Effects Off** Turns all **VST Effects** in the Mixer **Off**.
All VST Effects Bypass

Switches all VS3 Effects in the Mixer to Bypass.

All VST Effects Unbypass

Switches all VS3 Effects in the Mixer to in circuit.

Gain Pop-up Menu

Collapse

Collapses the Effects row.

Hide

Hides the Faders row.

Reset Bus

Resets all faders to 0dB.

Reset Peak

Resets all latched Peak indicators to Off.

Show Peak Log

Opens a window with a list of all Peaks since the last Reset.

All Strips Record Pre Effects

Record source for all Input Strips is taken before any Effects present in the Strip.

All Strips Record Post effects

Record source for all Input Strips is taken after any Effects present in the Strip.

Mute Pop-up Menu

Collapse

Collapses the Effects row.

Hide

Hides the Mutes and Solos row.

Reset Bus

Cancels any active Solos and Mutes.

Reset Solo

Cancels any active Solos.

Reset Mutes

Cancels any active Mutes.

Invert Solo

Any Strips in Solo will be un Soloed and vice-versa.

Invert Mutes

Any Strips Muted will be Unmuted and vice-versa.

Set All Pre On

Sets all Input Strips to Prefade On.

Set All Pre Off

Sets all Input Strips to Prefade Off.

Mic/Pre Pop-up Menu

Collapse

Collapses the Effects row.

Hide

Hides the Mic/Pre row.

Reset Bus

Resets the Mic Pres to the default condition.

Reset All Gain

Resets all Preamp gains to the default value.

All 48V On

Turns 48V Phantom Power On on all Preamps set to Mic.

All 48V Off

Turns 48V Phantom Power Off on all Preamps set to Mic.

All Low On

Turns the High Pass Filter On on all preamps.

All Low Off

Turns the High Pass Filter Off on all Preamps.

All Pad On

Turns the Pad On all preamps set to Mic.

All Pad Off

Turns the Pad Off all preamps set to Mic.

All Mic

Switches all Preamps to Mic mode.

All Line

Switches all Preamps to Line mode.

Automation, I/O & VCA Pop-up Menu

Collapse

Collapses the Effects row.

Hide

Hides the Effects row.

Reset Bus

Nothing.

Reset Delays

Resets all Delays to zero.

Mixer Pop-up Menu

Console

Show All

Shows every section of the Console Unhidden and Uncollapsed. Use this to see sections of the Mixer which have been hidden from View.

Collapse All

Collapses every section of the Console to its minimum height and width.

Reset All

Resets every Console setting to the default value.

Refresh Delays Compensation

Recalculates and applies the required delays to time align the Mixer.
Masters
Show All  Shows every section of the Console Unhidden and Uncollapsed. Use this to see sections of the Mixer which have been hidden from View.
Hide All  Hides all Master Strips from view.
Collapse All  Collapses all Master Strips to narrow bars.
Reset All  Resets every Master Strip setting to the default value.

Buses
Hide Color From Background  Where Bus Colors are active, hides the Colors.
Show All  Shows all Bus Send rows, the Panner & Effects rows uncollapsed.
Hide All  Collapses all Bus Send rows to a single row, collapses all Aux Send rows to a single row, collapses the Panner row(s), Collapses the Effects row.
Collapse All  Collapses all Bus Send rows to minimum height.
Reset All  Resets all Buses.

Input Strips
Hide Color From Background  Where Input Strip Colors are active, hides the Colors.
Show All  Shows all Input Strips at normal width including those hidden or collapsed previously.
Hide All  Hides all the input Strips from view in the Mixer window.
Collapse All  Collapses all Input Strips to narrow bars.
Reset All  Resets all Input Strips.
Mixer Components

Input Strips

Mixer Input Strips associated with Tracks (the main number top-left in the Track Header) are fed by and control the monitor output of the Tracks. The Mixer Strip Channel Live (physical) or Internal Return Bus Input goes direct to the associated Track. When a strip has no associated Track it is fed by and controls the Live (physical) or Internal Return Bus input assigned to it.

When the strip has an associated Track, the Track output is automatically switched between input and playback output depending on transport mode, the monitoring setting in the Track header and the setting of the Settings > All Settings > Application > Playback/Record : Auto-monitoring option, European Monitoring (all tracks turn to INPUT on stop) or US Monitoring (only Record Ready tracks turn to INPUT on stop).

Note: When strip channels have an associated Track NONE of the strip controls, fader, mute, affect the signal fed to the Track input. The Record feed can be Pre or Post Effects, selected from the Strip pop-up menu.

Mixer Input Strips have the same functions as the input strips of any standard mixing console providing level control, pan, mute, etc.

The following types of input strips are available:

Mono
Mono - Direct Monitoring
Stereo
Stereo - Direct Monitoring
MS
MS - Direct Monitoring
Multi-Channel Strip
Basic Strip

Controls and Faders
Rotary Controls, sliders and Faders may be adjusted by grabbing them with the mouse and dragging. Rotary controls and horizontal sliders are adjusted by dragging left or right and faders by dragging up or down. Double-clicking a Fader, slider or Rotary knob returns the value to the default. E.g. unity gain on a Channel Strip Fader. Holding down the Ctrl key increases the resolution to 0.1dB. Keyboard up and down arrows adjust gain by 0.1dB per press, with Shift 0.5dB per press and with Ctrl + Shift 1.0dB per press.

Buttons
Buttons on the main mixer surface are black when inactive. When active they ‘light up’.

A basic mono channel strip contains:

- **Mix Bus Send**
- **Output Meter**
- **On /Off toggle switch, Pan / Router** Click in the box to select.
- **Bus Trim**. click on the button to open the **Bus Trim** pop-up.

**Panning**
- **Pan** Slider Panner type can be 3D, 2D or Pan/Balance as shown here.
- **Divergence** and **LFE** Sliders. LFE only relevant if present in Bus

**Inserts**
- **Slots** for VS3 and VST Plug-ins and External Inserts.

**Numeric display** of fader output level value, if cursor is over a fader knob shows fader gain. If a pan-slider is being moved, shows current pan position. May be clicked to enter a fader gain value directly.

**Fader** and **Post-Fader** (default) Input bargraph Peak Meter(s)
Bargraph shows peak level.

**Rec enable(d)** Enables/disables recording for the associated track. Lights red when enabled. (Purple when source is after effects.)

**Solo** solos the strip, **Mute** mutes the strip. Ctrl + Solo cancels all other Solos.

**SaFe** prevents the strip being muted by solo operations elsewhere. Ø reverses the channel phase. PF changes the metering position to Pre-Fader.

**I/O &VCA** - If a **VCA Group** or Groups is present the select buttons also appear here.

**Delay** A delay value (in samples) can be set in this box.

**Input** Clicking on **Input** pops-up a box with the choice of the strip taking its input from a physical connection or any output bus.

**Input and Direct Output Assignment**
Right-click on the XLR icons to pop-up a drop down list of valid assignments.

**Note**: Direct Outputs must first be enabled in the Mix:er : Route page. Please see: Channel Direct Outputs on page 221
**Stereo Strips**

In a Stereo Strip the single bargraph meter is replaced by a pair and the Panner can be set to **Dual-Source Mode** with a choice of **Balance** control, **Single Panner** or **Dual Panner** (accessible from the right-click context menu.)

Stereo Strips can reverse the **Phase** of both the Left and Right channels. The single button has four possible states:

- **Black:** No phase inversion
- **White:** **Left** channel inverted
- **Red:** **Right** channel inverted
- **Blue:** **Both channels** inverted
M&S Stereo Strips

What is M&S?
M&S stands for Middle and Side. M&S is a microphone technique which outputs Sum and Difference signals instead of Left and Right (also known as LR, AB or XY). These Sum and Difference signals are often known as M&S although this nomenclature is often a source of confusion...

Sum and Difference signals can be created from a conventional Left, Right source. For example, by using the Pyramix MS Encoder plug-in. (Please see: MS Encoder on page 351).

Decoding M&S
A Sum and Difference or M&S decoder reconstitutes Left and Right by adding the Difference (S) signal to the Sum (M) signal to produce Left and adding the phase-reversed Difference (S) signal to the Sum (M) signal to produce Right. This is often represented as:

\[ L = M + S \]
\[ R = M - S \]

Benefit of M&S
In mixing as opposed to recording, the main practical benefit of manipulating a signal in the Sum and Difference domain is true control over the width of the image. Pyramix can handle these signals directly thanks to the provision of M&S Stereo strips.

The new General Mixing Bus decodes MS directly and without any additional user interface. Users can feed an MS strip can be fed with Middle and Side information as before and the Panner will decode the Left and Right information and feed it directly to the connected Buses.

If you wish to route the raw M & S signals, switch the Bus connection to use the Channel Router instead of the Panner.

Width Control
The Middle and Side Mixing controls which existed in the old-style busing connection are absent temporarily. So, when using the new General Mixing Buses, users will need to change the balance between the Middle and Side levels by using Clip Gains & Clip Envelopes.

The direct M&S mixing functionality will return in a subsequent release of the Pyramix software.

Phase Button in an M&S Strip
The Phase of both the Sum and Difference channels can be reversed. The single Ø button has four possible states:

- **Black:** No phase inversion
- **White:** Sum (M) channel inverted
- **Red:** Difference (S) channel inverted
- **Blue:** Both channels inverted

Inverting either Sum or Difference results in the image being reversed left to right.

**Note:** If the Input meters consistently show S higher than M then either the image is very wide and unlikely to be compatible for a mono listener or the M and S inputs have become reversed at some point. Regrettably, this is extremely common when dealing with location recordings in film and TV.
Multi Channel Strips

In a Multi Channel Strip there are as many bargraph meters as there are channels. The Panner type can be None, (which hides the Panner if you are using the Router) 3D, 2D or Pan/Balance.

Channel Direct Outputs

All Input Strip Channels can have Direct Outputs. The Direct Out connection is disabled by default. It can be enabled in the Mixer Route Tab using the Strips Direct Out Page by clicking on [Click to Enable] in the Strip Header in the routing matrix. When active [Click to Enable] disappears. Clicking again in the Strip Header disables the Direct Out and [Click to Enable] reappears.

The Direct Out can be routed per Channel to any output by clicking on a crosspoint in the matrix. The Direct Out can be sent Pre or Post Fader. Click on the DO: Post box in the Mixer I/O section to toggle. The Direct Out is currently always Post Effects. Direct Outs are not shown in the I/O section of the mixer unless they are activated in the Route page.

Direct Monitoring Input Strips

Direct Monitoring Input Strips are a special version of the basic Input Strip designed specifically for recording. The principal feature of these strips is minimum monitoring latency for the artist. This is achieved by applying automatic delay compensation only to the signal fed to the main output bus. For this reason, Aux Sends and Effects cannot be installed in Direct Monitoring Input Strips and they cannot be routed to SubGroups. Three types are available:

Mono - Direct Monitoring
Stereo - Direct Monitoring
MS - Direct Monitoring

Note: Track returns to these strips do not have automatic delay compensation applied and are intended for monitoring only. When mixing down the Track outputs should be connected to ‘normal’ strips. To indicate this clearly, Tracks feeding Direct Monitoring Input Strips show a small red box with ‘D’ in the header:

![Track Header Direct monitoring Indicators](image)

Adding Direct Monitoring Input Strips

To add a Direct Monitoring Strip right-click on a blank area of an existing strip to the right of where you wish to add it. Select Strip > Add > Mono - Direct Monitoring, Stereo - Direct Monitoring or MS - Direct Monitoring from the context menu as appropriate.

Note: If Auto-Delay Compensation is turned on for the Mixer then the recording from a Direct Monitoring Input Strip will be in sync with the existing Tracks while maintaining minimum latency for foldback to the artist.

Input Strips Fed From Internal Return Buses

Note: A Strip fed from an Internal Return Bus will NOT be fully Delay Compensated when in Auto-Monitoring mode and when in Repro mode the red ‘D’ will be highlighted due to non-compensation. On the other hand the recorded material will be Compensated correctly and in sync with the current timeline events.
Global Indicators / Buttons

The small indicators/buttons on the right-hand side of the mixer window, adjacent to and Shown / Hidden with the Fader row, have the following functions:

- **MUTE** - Lit when a Mute or mutes are active. Clicking on the lit button cancels all active Mutes.
- **SOLO** - Lit when a Solo or Solos are active. Clicking on the lit button cancels all active Solos.
- **Overload** - Lit when an Overload indicator is latched. Clicking on the lit button cancels all active Overload LEDs.
- **Automatic Delay Compensation** Status
  Please see: Delay Compensation on page 266

Color and Signal Flow Buttons

These small buttons on the right-hand side of the mixer window, adjacent to the Fader row, have the following functions:

- **Strip Color** - When lit shows the Tracks Clip background colors in the Input Strips background.
- **Bus Color** - When lit the bus colors are shown.
- **Group Color** - When lit the VCA-group fader knob(s) and Strip fader knob(s) of Strips assigned to VCA groups is(are) colored according to the VCA group. Color is fixed.
- **Signal Flow** - When lit Bus and Strip colors are switched off (if active) and the signal flow for the strip selected currently is shown. If an Input Strip is selected then the Strip and all Buses it feeds are colored green. If a Bus strip is selected then the Bus and all Strips feeding it are colored green.

**Signal Flow [FL]**

When the **Signal Flow** button is active (lit):

When an Input Strip is selected it is colored light green and the complete signal path where the signal is sent from that strip is colored a darker green. Loops are taken into account in the signal flow coloring.

Signal Flow coloring applies whether signals are actually present or not.

If an output Bus Strip is selected it is colored blue and the complete signal path of all sources feeding the Bus is also colored blue. Loops are not taken into account.

If a VCA Group is selected, the signal flow of all members of the group is colored green.

If multiple strips are selected (hold down the **Ctrl** key and click on Strip numbers) then the signal flow for all strips selected is colored green.

If the **Ctrl** key is pressed when clicking on the [FL] button, the Mixing console UI contracts to show to only components participating to the signal flow. **Ctrl** clicking the [FL] button again restores the mixer UI to its original state.
Buses

In a MassCore system the only limitation on the number of audio I/O buses is the available power. For now the maximum number of buses is artificially limited in code to 512 (at 1FS, 256@2FS, 128@4FS, 64@8FS).

The Pyramix Mixer uses a number of different types of Bus:

- **General Mixing Buses**: Sum audio and are available in several types. *(see below)*
- **Control Buses**: Do not carry audio. There are two types; the **Panning Control Group** and the so-called **VCA Group**.
- **Object Buses**: These are a special type of General Mixing audio bus provided for new 3D immersive formats including Dolby Atmos.
- **Internal Return Buses**: These are a special type of Bus used to return the output of General Mixing Buses back to Input Strips.

### General Mix Buses

<table>
<thead>
<tr>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mix Bus</td>
<td>Master Output Buses. May be routed to physical outputs.</td>
</tr>
<tr>
<td>Mix Group</td>
<td>Used as a Sub-Group principally for Effects, e.g. reverb. Can only be rerouted into another <strong>General Mixing Bus</strong>.</td>
</tr>
<tr>
<td>Aux Bus</td>
<td>Used principally for artist foldback. May be routed to physical outputs.</td>
</tr>
<tr>
<td>Aux Group</td>
<td>Used as a Sub-Group. Can only be rerouted into another General Mixing Bus.</td>
</tr>
</tbody>
</table>

**Note:** Please be aware that a Mix Group Bus or Aux Group Bus will auto-take **Internal Bus** connection resources, starting from the last one. E.g. IB384-IB385 for the first two Group Channels added to a Mixer. This means that you will no longer see IB384 and IB385 in the IB list.

### General Mix Bus Features

General Mixing Buses can have a virtually unlimited number of channels. (Only limited by the maximum supported by the Pyramix engine.

Each channel can be assigned a type, including 3D specific types, from the extensive list of Channel Types. *Please see: Channel/Speaker Types on page 262*

When creating a new General Mixing Bus, (Right-click context menu Bus > Add > New General Mixing Bus) the choice is given for one of the five types, the number of channels and a choice of predefined **Channel Types** (AKA Speaker Arrangements e.g. Mono, Stereo, 5.1 Dolby, 9.1 Auro etc.) or **Custom**. (Please see next page)

General Mixing Busses can also be given an optional Room Size. In this case the panning algorithm changes to a distance based algorithm. *Please see: Room Models on page 206.*

An existing General Mixing Bus topology can be modified after its creation by using the Room Editor. *Please see: The 3D Room Editor on page 261.*
General Mix Bus Formats

All of the General Mix Bus types apart from Object Bus can be created in any of the formats listed here plus Custom:

<table>
<thead>
<tr>
<th>Channel Type</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mono</td>
<td>9.0 Surround</td>
</tr>
<tr>
<td>Stereo</td>
<td>9.1 Surround</td>
</tr>
<tr>
<td>3.0 Front</td>
<td>11.0 Surround</td>
</tr>
<tr>
<td>3.1 Front</td>
<td>11.1 Surround</td>
</tr>
<tr>
<td>3.0 Surround</td>
<td>5.0 Dolby</td>
</tr>
<tr>
<td>3.1 Surround</td>
<td>5.1 Dolby</td>
</tr>
<tr>
<td>4.0 Quadro</td>
<td>7.0 Dolby</td>
</tr>
<tr>
<td>4.1 Quadro</td>
<td>7.1 Dolby</td>
</tr>
<tr>
<td>4.0 Surround</td>
<td>9.0 Dolby</td>
</tr>
<tr>
<td>4.1 Surround</td>
<td>9.1 Dolby (Atmos)</td>
</tr>
<tr>
<td>5.0 Side (THX)</td>
<td>7.0 DTS (Neo:X)</td>
</tr>
<tr>
<td>5.1 Side (THX)</td>
<td>7.1 DTS (Neo:X)</td>
</tr>
<tr>
<td>5.0 Surround (SACD)</td>
<td>9.0 DTS (Neo:X)</td>
</tr>
<tr>
<td>5.1 Surround (SACD)</td>
<td>9.1 DTS (Neo:X)</td>
</tr>
<tr>
<td>6.0 Side</td>
<td>11.0 DTS (Neo:X)</td>
</tr>
<tr>
<td>6.1 Side</td>
<td>11.1 DTS (Neo:X)</td>
</tr>
<tr>
<td>6.0 Surround</td>
<td>10.2 TMH</td>
</tr>
<tr>
<td>6.1 Surround</td>
<td>12.2 TMH</td>
</tr>
<tr>
<td>7.0 Side</td>
<td>8.0 Auro</td>
</tr>
<tr>
<td>7.1 Side</td>
<td>9.1 Auro</td>
</tr>
<tr>
<td>7.0 Surround (SDDS)</td>
<td>10.1 Auro</td>
</tr>
<tr>
<td>7.1 Surround (SDDS)</td>
<td>11.1 (7+4) Auro</td>
</tr>
<tr>
<td>7.0 Surround (THX)</td>
<td>11.1 Auro</td>
</tr>
<tr>
<td>7.1 Surround (THX)</td>
<td>13.1 Auro</td>
</tr>
<tr>
<td>8.0 Surround</td>
<td>22.2 Hamasaki/NHK</td>
</tr>
<tr>
<td>8.1 Surround</td>
<td>30.2 La Totale</td>
</tr>
</tbody>
</table>

**Custom**

When Custom is selected as the General Mix Bus Channel Mapping the Bus is created with the number of channels specified but not set to any Type. Clicking on the Custom box in the Bus Master I/O section will open the 3D Room Editor where custom channel assignments may be made. Please see: The 3D Room Editor on page 261.
**Bus Sends**

General Mixing Bus sends have similar controls in the Mixer user interface

**Mix Bus & Mix Group Send:**

- **Send peak meter**: Clicking on the meter collapses/expands the bus send.
- **An On/Off button**: When lit the Bus send is active.

**Panning/Routing option box**

Clicking in the box pops up the Routing context menu. This lists all Panning Control Buses present in the mixer and Channel Router.

When **Panner** is selected (or **Panner 1**, **Panner 2**, etc.) the Bus send follows the selected Panning Control Bus parameters to pan/mix the signal in its channels. **Please see: Panning Control Group Buses on page 230.**

**Bus Trim**

**Bus Trim** Only present when **Bus Send** is set to **Pan**. Clicking on the button opens the **Bus Trim** pop-up:

The sliders are used to trim the send level to each speaker present in the Bus. Values may also be entered directly by clicking in the numeric field and typing a value (e.g. `-22.5`)

When **Channel Router** is selected, a small grid icon appears below the box.

Clicking on this opens a Channel Routing grid window
Channel Routing Grid:

Click in a crosspoint field and type a level value (or mute) to route individual Strip Outputs to the bus. Strip Outputs run vertically.

- **Clear** Clears all routing assignments.
- **Auto** Routes the Strip Outputs automatically. Where the destination bus is not the same configuration as the Strip only Channels with matching designations are routed.
- **9: MCS** The box shows the Bus being routed to. The down arrow drops-down a list of all Buses available in the Mixer.
- **<>** The left and right arrows step along the buses according to their positions in the Mixer.

**Aux Bus & Aux Group Send:**

- **Send peak meter** Clicking on the meter collapses/expands the bus send.
- **An On/Off button** When lit the Bus send is active.
- **Send Level box** Shows the current Send Level. Click in the field to enter a precise value manually.
- **An horizontal Send Level display and control** Click and drag the bar to set the Send gain.
- **PF button** When lit (as here) the Bus Send is Pre-fader.
- **Panning/Routing option box**

Clicking in the box pops up the Routing context menu. This lists all Panning Control Buses present in the mixer and Channel Router.

When **Panner** is selected (or **Panner 1, Panner 2**, etc.) the Bus send follows the selected Panning Control Bus parameters to pan/mix the signal in its channels. **Please see: Panning Control Group Buses on page 230.**

**Bus Trim** Only present when **Bus Send** is set to Pan. Clicking on the button opens the Bus Trim pop-up. Please see: **Bus Trim on page 225.**
When **Channel Router** is selected, a small grid icon appears below the box.

![Mix Bus Send Router](image)

Clicking on this opens a Channel Routing Grid window. Please see previous page.
**Object Bus Send**

The Object Bus is a specialised type of General Mix Bus intended for use with formats such as Dolby Atmos which use conventional "Bed" tracks along with Audio "Objects".

An Object Bus Strip Send has an **Object Router**:

![Object Router](image)

The Objects Router shows each Object Channel as a button. All Input Channels of the Strip shown in the box are sent to the Object Channel(s) selected. (button(s) lit)

**Note:** When an Input Strip is routed to an Object bus, all other Buses for that strip input are muted, as for a Solo.

- Objects Bus Routing is automated. Input sound can be sent for a limited time to any Objects Channel.
- Objects Buses can be Enabled and Disabled via the right-hand side [+ ] popup menu. This enables any Object sending in the Object Bus to be disabled temporarily keeping all input audio in its Bed for editing and monitoring.
Bus Master Strips

There are as many Output bargraphs as there are Channels in the Bus. The + button to the right of the Bus label increases the strip width to make the meters easier to see and makes the Channel labels visible.

Mix Bus & Aux Buses

I/O Section:

Mute Section

Repro/Re  Mutes the Bus when in Stop to prevent howl round from auto input switching.
Safe/SaFe  Prevents the strip being Muted by Solo operations elsewhere.
Dither  The button turns Dither on and off. Lit yellow when on. Clicking on the Dither label opens the ReDithering dialog. Please see: Dithering Options on page 277

Bus Format Label  Stereo, 5.1 Dolby, 30.2 La Totale etc. Clicking on the label opens the Room Editor window.
1-8  For Buses with more than 8 outputs this box appears. Clicking on the box steps through the Bus outputs in banks of 8.

XLR icons  Route Bus Channels to physical outputs or Internal Buses or MT ASIO Bridge. (Where these are present.) Right-click to pop-up a list of available destinations.

Mix Group & Aux Group Buses

These Group Buses have the same Mix Bus Send and Panning Options as Input Strips. Aux Groups have Aux Sends, Mix Groups do not.

Mute Section

Mute  Mutes the strip
SF/  SaFe prevents the strip being muted by Solo operations elsewhere.
Re  Mutes the Bus when in Stop to prevent howl round from auto input switching.
PF  Switches the Bargraph meters to Pre-Fader.

I/O Section

Bus Format Label  Stereo, 5.1 Dolby, 30.2 La Totale etc. Clicking on the Bus format label opens the Room Editor window.
1-8  For Buses with more than 8 outputs this box appears. Clicking on the box steps through the Bus outputs in banks of 8.

Remix icons  A label next to each icon indicates the Channel Type or Number if no Type is assigned.
Panning Control Group Buses

This Bus allows for controlling panning information in 1D (Left/Right), 2D (Surround) or 3D (Full Space).

The Panning Control Bus does not process audio and has no Channels, no associated Output Strip and no I/O. Any General Mix Bus / Mix Group / Aux Bus / Aux Group uses the information generated by a Panning Control Bus to pan sound sent to their respective channels.

The same Panning Control Bus can pan sound for any channel mapping of any General Mix Bus. I.e. the panning parameters of an input strip can control for example, the sends to a 9.1 Mixing Bus, a 5.1Mix Group and a Stereo Aux Group simultaneously.

Generally, only one Panning Control Bus is required for all Mixing Buses, however multiple Panning Control Buses can be created if different panning information is required for an Strip to different Mixing Buses. (Right-click context menu: Bus > Add > Panning Control Bus)

The in-strip User Interface for the Panning Control Bus is switchable between three different Types of Panner. (Right-click over the Panner in the Strip to open the context menu: Set Panner Type):

None

2D Panner
Pans in 2D space. I.e. Left/Right and Front/Back and provides control of Divergence and LFE gain.

3D Panner
Pans in 3D space. I.e. Left/Right and Front/Back, Up/Down and provides control of Divergence and LFE gain.

Pan/Balance
Pans in 1D space. I.e. Left/Right and provides control of Divergence and LFE gain. When the Strip is Mono the control is always Pan.

When the Strip is Stereo there are three different types of Pan/Balance available as Dual Source Mode. Right-click over the Panner in a Stereo Input Strip to open the context menu and select Dual Source Mode and one of the following options:
**Single Pan**  Pans the Stereo Channels as a point source.

**Dual Pan**  Pans each Channel independently.

**Balance**  Changes the balance between Left and Right.

**Divergence**

Divergence has a type which can be changed per Strip. The type may be changed in the **Panning Control Bus** window or by right-clicking over the Panner in an Input Strip and selecting the Divergence type from the list:

- **1D (Left/Right)**  The divergence only spreads over the front Left and Right channels.
- **2D (L/R - F/R)**  The divergence spreads over the surround space.
- **3D (L/R - F/R - T/B)**  The divergence spreads over the whole 3D space.

The Divergence Type selected is displayed in the Panning Control Bus window.

The Automation for the panning information is associated with the Panning Control Bus and is the same for any General Mixing Bus sharing the Panning Control Bus. Automation for the **Send On/Off, Send Gain, Pre/Post Fader** is associated with each General Mixing Bus, independently.
Internal Return Buses

Some of the time slots within MassCore can be reserved to convey Aux Send or Master Output Buses back to input strips. In effect, these are internal send/return paths. To change the number of available Internal Return Buses, close all open Projects (if any) and go to:

Settings > All Settings > Mixer > Mixer Settings.

The number of Internal Return Buses can be set using the Internal Buses combo box. Click on the OK button to memorize the setting and exit.

The number of Internal Return Buses you assign here will be available as possible channel strip sources in the mixer.

**Note:** Please be aware that a Mix Group Bus or Aux Group Bus will auto-take Internal Bus connection resources, starting from the last one. E.g. IB384-IB385 for the first two SubGroup Channels added to a Mixer. This means that you will no longer see IB384 and IB385 in the IB list.

**Note:** A Strip fed from an Internal Return Bus will NOT be fully Delay Compensated when in Auto-Monitoring mode and when in Repro mode the red ‘D’ will be appear to indicate that automatic delay compensation will not be applied. On the other hand, recorded material will be Compensated correctly and in sync with the current timeline events.
Groups / VCA

- Master Group Strips - allow the grouping of faders of several mixer strips. Analogous to VCA grouping. When a group or groups are added (from the mixer contextual menu Strip > Add Strip > VCA/Group) A group button for each group created will appear above the I/O section on each input strip. When selected, the associated Group strip will control the grouped input strips if the On button is lit on the Group strip. Pressing and holding the Ctrl key when moving a VCA master fader disables the delta between the faders in the group.

Note: If an input Strip with Horus/Hapi Preamp controls is added to a VCA Group then Preamp Controls will appear under the VCA Master Fader section.

Each VCA group is assigned a color automatically. When the GC button is lit (on the right-hand edge of the console) the VCA Group fader knobs and the knobs of faders in strips belong to the groups are colored accordingly.
Horus/Hapi Preamp Remote Controls

If you are using the Merging Technologies Horus/Hapi I/O with analog inputs, remote control of the analog preamps is available in the Pyramix Mixer. The controls appear automatically in the mixer when a strip’s input is patched to a Horus/Hapi analog preamp.

**Note:** Please ensure that AD inputs have first been connected in the RAVENNA Easy Connect application. Once connected they will be available in the Pyramix Mixer.

If the Horus/Hapi Preamp Remote section is not visible click on the + Expand button on the right-hand side of the mixer.

The controls enable analog gain to be set, the Pad and High-pass Filter to be activated, 48V Phantom Power to be switched, Phase to be reversed and the Preamp to be switched between Mic and Line. If Channels patched to Horus analog preamps are ‘VCA’ grouped then the Preamp Remote Controls in the VCA Group strip will affect all members of the Group.

**Note:** GPS Channels do not support the Horus/Hapi Preamp Remote controls when connected to Horus/Hapi analog inputs.
Horus/Hapi Preamp Remote Controls - Detail

The field at the top shows the Preamp Gain set with the knob. Adjustable between 0dB and 60dB when the preamp is switched to **Mic** or **Line**. May also be clicked to enter a fader gain value directly.

- **Pad**
  - Lights purple when the Pad is active.
- **HPF**
  - Lights green when the 80Hz Filter is active.
- **Phase**
  - Lights Blue when Phase is reversed.
- **48V Phantom**
  - Lights red when the 48V Phantom Power is switched on.
- **Mic/Line**
  - Displays the current preamp mode. Clicking on the box pops-up a list with the choice of Mic or Line.

**Notes**

When the last mouse click was somewhere in the Preamp Control section of the mixer strip the gain can be adjusted from the keyboard up and down arrows in 0.5dB increments.

**Control of Individual Channels in Stereo Strips**

Clicking the + button next to the **Mic** or **Line** indicator in a stereo channel opens the **Preamp Channels Control** panel.

This panel enables the same parameters found in a mono Strip to be set per channel. If a gain offset is applied this is indicated on the single knob in the strip by a second orange dot. The left and right arrows either side of the channel numbers step left and right across the mixer. Alternatively channels may be selected from the drop down list.

**VCA Group Strip**

When changes are made in a VCA Group Strip all controls of all group members will update to match. However, if the Gains of each strip are different the gain will not go below 0dB for the lowest strip's PreAmp Gain value when using the VCAGroup control. This 0dB barrier can be broken by using **Ctrl** while changing the gain. Of course this means that any strips affected will lose their gain relationship with the other strips in the group.
Note: Where a button is half lit this indicates there are mixed settings “behind” the button. E.g. buttons on a VCA Group Strip. When a buttin in this condition is pressed the parameter is switched On in all channels affected.

HORUS Preamp Remote Controls Context Menu
Hovering over the expand/collapse + or - button for the section pops-up a context menu:

Collapse Hides the controls but leaves the gain value visible.
Hide Removes the Preamp control section from the Mixer display. It can be restored by hovering the mouse over the bottom + button and selecting Console > Show All.
Reset Bus Resets all the Preamp Gain settings to 0dB.
Set All Gain Sets all the Preamp Gain settings to 30dB.
Reset All Gain Resets all the Preamp Gain settings to 0dB.
All 48V On As it says.
All 48V Off As it says.
All Low On Switches all the HPFs On.
All Low Off Switches all the HPFs Off.
All Pad On As it says.
All Pad Off As it says.
All Mic Switches all the Preamps to Mic mode.
All Line Switches all the preamps to Line mode.

Mic Preamp Recall Options
When opening an existing project, opening or switching between multiple projects and when creating a new project from scratch or from a template the Mic Preamp settings behavior is customizable in All Settings > Hardware > Mic/Pre Remote. Please see: Mic/Pre Remote on page 699.
Effects and Plug-ins

Please see also: Effects and Plug-Ins on page 339

Mixer Strip Controls
When Native VS3 Effects, VST Plug-ins and External Inserts are instantiated in mixer strips each instance has a block of one or two buttons. The full Effect name, Plug-in name or External Insert pops-up along with the required delay compensation when you hover the mouse pointer over each block:

Buttons
Each block has one or two buttons. The left-hand, yellow button is lit when the effect or insert is switched on. Switching an effect or insert off removes it from the signal chain and this may well be audible. The right-hand, red button indicates that the effect is Bypassed when lit. Bypassing an effect retains the same delay as when the effect is active. Further, well behaved effects will continue to calculate internal parameters when bypassed making seamless switching possible.

When Full Delay Compensation is selected, Effects and Plug-ins that correctly report their latency will have their delay compensated. This delay is maintained when the Effect or Plug-In is in bypass mode.

Please see also Mixer Delay Compensation on page 266
Native VS3 Plug-ins
These include the eq and dynamics found on a conventional hardware mixer’s channel strip. To add a native plug-in when in Mix! mode, right-click with the mouse cursor over the strip where the plug-in is to be added.

If you right-clicked in the effects area of the strip select VS3 Effects > Add.

If you clicked somewhere else, select Add VS3 Effect. Select an effect from the sub-menu. It will appear in the strip.

VST Plug-Ins
To add a VST plug-in the procedure is the same except select VST Plug-In > Add or Add VST Plug-In.

Note: Although VS3 and VST Plug-ins can be added at any time, even during playback, without rebuilding the mixer, if the plug-in reports a Delay Compensation Value, the mixer must be rebuilt before this is compensated for.
Ghost Effects and Plug-ins

Essentially, Ghost Effects or Plug-ins mean that if you load a project containing an effect or plug-in which is unavailable on your machine, this plug-in will appear in the mixer strip as a Ghost plug-in. Subsequently saving the project will not trash the missing Plug-in's state information. When a plug-in is a Ghost its name appears crossed out in the mixer:

![Ghost Plug-in](image)

Removing, Copying or Moving VS3 Effects and VST Plug-Ins

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<td>Automation</td>
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<tr>
<td>Add</td>
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<td>Remove</td>
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</tbody>
</table>

VS3

Right-click on an Effect in a Strip to open the context menu and hover the cursor over VS3 Effects. Here you can make a number of changes to the Effects:

**Copy “Effect Name”**
Copies the effect for pasting into another Strip (Copy the Effect then right-click in the target Strip and select Paste).

**Copy “Effect Name” to all strips**
Copies the Effect you right-clicked on to all Input Strips, but not to any Buses, regardless of whether the original effect is instantiated in an Input Strip or Bus.

**Remove “Effect Name”**
Removes the Effect you right-clicked on.

**Remove**
Removes a list of all effects currently instantiated in the strip. You can select any of them for removal.

**Move “Effect Name” Up**
Moves the effect you right-clicked on Up the list.

**Move “Effect Name” Down**
Moves the effect you right-clicked on Down the list.

**Note:** The **Up** and **Down** options are only shown when a move is possible.

**Automation**
Enables the Automation mode to be set for the entire Effect.

**Remove “Effect Name”**
Removes the Effect you right-clicked on.

**Add**
Accesses the Effects list to add a further Effect to the Strip.

**Remove**
Accesses a list of all effects currently instantiated in the strip. You can select any of them for removal.
As the image above shows, the options are similar for **VST Plug-Ins**

- **Add**
  - Accesses the Plug-Ins list to add a further Plug-In to the Strip

- **Remove**
  - Accesses a list of all Plug-Ins currently instantiated in the strip. You can select any of them for removal.

- **Move “Effect Name” Up**
  - Moves the effect you right-clicked on **Up** the list.

- **Move “Effect Name” Down**
  - Moves the effect you right-clicked on **Down** the list.

- **Remove “Effect Name”**
  - Removes the Plug-In you right-clicked on.

**External Insert**

To add an External Insert simply right-click over the strip where the plug-in is to be added and choose: **VS3 Effects > Add > Other > External Insert**

Clicking on the **External Input** name in the strip opens the **External Insert** Control Window.

**Send** and **Return** Connections can be made by clicking on the XLR icons and levels set with the knobs. When you have determined the delay introduced by the I/O loop including the external effect the value in samples should be entered in the **Ext. Unit Delay** field.
Highlighting

To aid in comprehension Strips and Buses are highlighted when selected. Highlighting a bus strip also highlights all its bus sends in all the strips feeding it.

In this screenshot Strip 8 is selected. The Stereo Bus MB2 is also selected. Strip highlights follow the Tracks selected in the Timeline. Multiple selections are possible.
Colors
Color can be added to Input Strips, Buses, Auxes, Sub-Groups and VCA Groups to improve comprehension.

Bus, Aux and Sub-group colors are set via the +/- pop-up menus. Input Strips follow the color set in the Track Header or in the Tracks Tab window.
**Change Color**

Opens a **Color** picker:

![Color Picker window](image)

**Hide** or **Show Colors** hides or restores the colored lines. **Change color** allows the color of an individual bus to be altered. **Reset color** restores the color to its previous state.
Multiple Strip Selection and Operations

Multiple Console Strips can be selected together.

Select Multiple Strips
Click on a Strip then press and hold the Ctrl key and click on the Strip number (below the fader) to add or remove other strips to or from the selection.

Click on a Strip then press and hold Shift and click on another Strip number (below the fader) to select all Strips between the first selected and the last.

To cancel the multiple selection click on a Strip number (below the fader) on any of the selected strips.

Linked Actions on Multiple Selected Strips
Press and hold [Ctrl] + [Shift] to perform any of the following on all selected (highlighted) strips:

- Double-click on any of the Faders, Gain Knobs or Pans in the selected strips to reset all of them to the default value.
- Move Faders or Gain Knobs in any of the selected Strips moves all of the faders or knobs in the selected strips while preserving their delta.
- Click on any button, e.g. On/Off, Mute, Solo, IP, Phase, Record Ready, etc… to set the same state on all the selected strips.
- Add or subtract all selected Strips to or from a VCA group. (When subtracting the Leaving VCA Group dialog appears for each Strip which is assigned to the VCA Group.)
- Adding Effects (Support for VS3 effects)
- Copying Effects (Support for VS3 effects)
- Stem change

Note: If [Shift] only is pressed and held the above actions are performed on ALL Strips regardless of any selections.

On a MultiBus Matrix router if [Control] + [Alt] are pressed and held then the patching is performed on the selected Strips by incrementing the patched slot for each Strip.


Mixer Configuration from the Mix! page

Adding Strips

Adding Input Strips
Access the right-click context menu with the mouse cursor over a blank area in an existing strip.

Choose Strip > Add:

- Mono: Adds a single Strip.
- Mono - Direct Monitoring: Adds a single Strip.
- Stereo: Adds a single Strip.
- Stereo - Direct Monitoring: Adds a single Strip.
- MS: Adds a single Strip.
- MS - Direct Monitoring: Adds a single Strip.
- Multi - Channel Strip: Opens the Create Strips dialog:

![Create Strips dialog](image)

Number of Strips: Type the number of strips required in the field.
Channels Mapping: Select a Mapping from the drop-down list (52 available) plus Custom.
Number of Channels: Shows the number of Channels and their designations. The number field is grayed and can only be typed in when Custom is chosen as the Mapping.

Note: If you wish to add multiple Mono or Stereo Strips it is much quicker to use the Multi-Channel Strip option and choose Mono or Stereo as the Mapping.
Adding Audio Buses
Select Bus > Add > General Mixing Bus. The Create > General Purpose Mixing Bus dialog opens.

Create General Purpose Mixing Bus dialog

- **Number of Buses:** Type the number of Buses to be created in the field. (Default is 1)
- **Bus Type:**
  - Mix Bus
  - Aux Bus
  - Object Bus
  - Mix Group
  - Aux Group
- **Channels Mapping:** The drop-down lists all the pre-defined Room / Channel mappings and Custom. In most cases there will be a suitable mapping in the list. If you choose Custom then set the number of Audio Channels.
- **Number of Channels:** Only available when Custom is chosen in Channel Mapping.
- **Room Type:** The radio buttons give the choice of Virtual Or Sized. If sized is selected enter a value in meters in the field.
- **Create:** Creates the Bus or Buses with the parameters selected and exits the dialog.
- **Cancel:** Exits the dialog without creating any Buses.
Panning Control Buses
Access the right-click context menu with the mouse cursor over a blank area in an existing strip. Select Bus > Add > Panning Control Bus. A new panning control Bus is created in the Mixer.

Input Strips
Select Strip > Add and choose the type of Input Strip to Add from the list below, or choose VCA Group.

- Mono
- Mono - Direct Monitoring
- Stereo
- Stereo - Direct Monitoring
- MS
- MS - Direct Monitoring
- Multi Channel Strip
- VCA Group

Rearranging Strips
Input strips, VCA group strips and Sub-group strips are moved directly in the console UI.

Only Input Strips, Groups and SubGroups can be moved. The Bus Masters Strips cannot.

Using Context Menu:
- Select one or more Strips
- In the right-click context menu choose Strip > Copy Selected Strips
- Select a destination Strip <x>
- In the right-click context menu choose Strip > Move Copied Strips Before <x> or Move Copied Strips After <x>

Using Drag & Drop:
- Select one or more Strips
- Press Ctrl + Shift + Alt
- Drag the selected Strips onto any other Strips

Note: If a Sub-group or VCA group is not moved, i.e. located at the far right of all the input strips, it is locked in place when scrolling the input strips. When a Sub-group or VCA group is moved in between other input strips it is then scrolled with them.

Effect Management
Add Effects on all Strips Selected
Select the Strips you wish to add the effect to.

Press and hold Ctrl + Shift keys.

From the right-click context menu select the required effect VS3 Effects > Add > xxx or VST Plug-In > Add > xxx

Remove Effects on all Strips selected
Select the Strips you wish to remove effects from.

Hover the Cursor over the Effects Slot you wish to clear.

Right-Click to open the context menu VS3 Effects > Remove > xxx

Press and Hold the Ctrl + Shift keys.

Clicking on the Effect removes it from the Slot on all Strips selected.
Configure Page

In the Configure page multiple changes may be made to the mixer without it rebuilding after each change. The rebuild only occurs when you exit the page.

**Synchronized Creation/Deletion of Tracks/Strips**

**Note:** When Creating, Deleting or Moving Strips in the Mixer Configuration page (or with the right mouse button context menus) the connected Tracks are also Created/Destroyed or moved accordingly.

- This behavior will apply when **Tracks > Synchronize Tracks & Strips** is checked.
- When Strips are Created or Moved the Tracks are Created or Moved seamlessly.

On Deleting a Strip or Strips, only empty Tracks are destroyed. Tracks containing Clips are preserved, disconnected and set to minimum size.

**Settings**

**Mixer Settings**

Opens the Mixer Settings window at the All Settings > Misc > Mixer Settings page.

**Meter Bridge**

When turned on (lit) the Meter Bridge Window is available to be opened from View > Windows / Tools > Meter Bridge or the Toolbar icon. Please see: Meter Bridge on page 289.
Mixer Configuration Summaries
The two panels at bottom right summarize the current mixer configuration. Input Strip Summary lists the total number of Channels and Input Strips and the quantity of each type. Buses / Masters Summary lists the total number of bus channels and buses strips with the quantity of each type.

Note: Rebuilding a large mixer with many effects can take some time.

Direct Outputs
The Direct Out connection is disabled by default. It can be enabled in the Configuration Page by selecting the strip and clicking on the DO: Off box or disabled if the box shows DO: On. Alternatively Direct Out can be set in the Route Page by clicking on the Strip Header.

The Direct Out can be routed by Channel to any physical output. The Direct Out can be sent Pre or Post Fader. Click on the DO: Post box in the Mixer I/O section to toggle. The Direct Out is currently always Post Effects. For multi-channel strips clicking in the box above the DO: box pops-up a Set Direct Out list:

Highlight the required channel. This will be fed to the logical output assigned in the Mixer Route page or by clicking on the DO XLR icon in the Mix page.

Selecting Strips
Strips can be selected by clicking on the label at the top of the strip which turns orange to show it is selected. Selection uses the conventional modifier logic: Clicking a second strip while holding SHIFT selects all strips in between and strips can be individually added or subtracted from a selection by clicking with the Ctrl key held down. Ctrl + A selects all strips. Strips can be selected by type using the Select context menu.

Strip Display
Click and drag the separator bar between Strips and Buses to show more or less Buses. The scroll bars give access to Strips and buses currently off screen.

Double-clicking the label at the top of a strip minimizes the strip. Double-clicking the label button on a minimized Strip restores it to full width.
**Strip and Bus operations**

Once selected, strips can be dragged and dropped to reorganize. Other strip operations make use of the **Topology** and **Display** menu buttons. Each button pops up a list of options:

**Topology**
- Add Strip
- Mono
- Stereo
- MS
- MCS
- VCA/Group
- Add Bus
- General Mixing Bus
- Mono Mix
- Stereo Mix
- Surround Mix
- Aux Send
- SubGroup

**Display**
- Collapse
- Selected
- All
- All Strips
- All Buses
- UnCollapse
- Selected
- All
- All Strips
- All Buses

**Topology and Display menus**

**Add Strip - Mono, Stereo, MS, MCS and VCA/Group** pops up a dialog with appropriate options:

**Add Multi Channel Strip Input Strip(s)...**

- **Number of Strips To Create:**
- **Number of channels per strip:**
- **Direct Monitoring**
- **Channels Configuration:**
  - 5.1 Side (THX) (L-C-R-SL-SR)
  - 5.1 Dolby (L-C-R-Ls-Rs-LFE)
  - 5.1 Side (THX) (L-C-R-SL-SR-LFE)
  - 5.1 Side (THX) (L-C-R-SL-SR-LFE)
  - 5.1 Surround (L-C-R-Ls-Rs-LFE)
  - 5.1 Surround (L-C-R-Ls-Rs-LFE)

**Note:** Notice the **Direct Monitoring** check box. (Grayed out in this case because it is only applicable to Mono, Stereo and MS Strips). When checked, the strip added will be a Direct Monitoring Strip. **Please see Direct Monitoring Input Strips** on page 221
**Add Bus** opens the **Create General Purpose Bus** dialog:

Choose the **Number of Buses**, The **Bus Type**, The **Channels Mapping**: from the drop-down list. **Number of Channels**: is for information only. Also select the **Room Type**.

**Duplicate Strip(s)** adds a copy of the selected strip(s) to the right of the selected strip(s) including settings (pan, gain etc.) and effects.

**Select** Offers selection choices to speed up configuration.

- All Strips
- All Buses
- All Mono Strips
- All Stereo Strips
- All GPS Strips
- All Group Strips

**Productivity Shortcuts**

Ctrl + A selects All Strips, DELete, deletes all selected strips.
Selected Strips can be dragged to a new location in the mixer. The screen scrolls horizontally when you hit the edges of the Strip panel.

**Double-clicking** a Strip toggles its collapsed/uncollapsed states.

Strip names can be edited by clicking in the name box and typing. **Tab** moves to the name box of the next strip to the right, **SHIFT + Tab** moves to the name box of the next Strip on the left.

### Effect Management

Clicking on **Effects** expands the Effects section.

![Configure Page - Effects section](image)

This offers several methods of managing effects on strips and buses.

**Configure: Effects Buttons**

**Add** Pops up a sub-menu with options

- Add
- Add On Selected Strips..
- Add On All Strips..
- Add On All Buses..
Each of these three options opens an **Add Effect On XXX** dialog, identical apart from the title.

![Add Effects on Selected Strips dialog](image)

**Note:** That the different types of effect are shown by color. Pale Gray for VS3 and Red for VST. These colors are also used when effects are shown in containers in the Strips display.

- **Remove**
  
  Pops up a sub-menu with options:

  - Remove
  - Remove Selected Effects...
  - Remove From Selected Strips..
  - Remove All From All Strips..
  - Remove All From All Buses..

- **Move Up**
  
  Moves the selected effect(s) up in the list.

- **Move Down**
  
  Moves the selected effect(s) down in the list.

**Effects Section Containers**

The Effects section of each strip is divided into two container areas by plug-in type, VST at the top and VS3 below. Clicking on the **Click to Add** buttons in each container pops-up a list of available plug-ins in the relevant format sub-grouped by type. E.g. Dynamics, Restoration etc. Simply select from the list by clicking on an entry to install the plug-in, in the Strip. When a Strip or Bus has many effects, the container expands to accommodate them.

**Shift Order**

You can change the order of the VS3 and VST containers by clicking on the **Shift Order** buttons below the containers.

**Selecting, Copying and Moving Effects**

You can select an installed effect with a **left-Click** then **drag and drop** to move or **Ctrl + drag and drop** to copy effects of the same type to a Strip or Bus of the same dimensions or change the order of effects within the effect type container of the strip. **SHIFT + Click**ing a second effect with an effect already selected, selects all effects between the first and last selected. **Ctrl + Click** adds to selection.
Right-clicking on an installed plug-in pops-up a context menu, for example:

**Insert before (effect clicked on)**  > drops down a list of effects of the same type that can be inserted before current the effect.

**Replace (effect clicked on)**  > drops down a list of effects of the same type that can replace the current effect. **Double-Click**ing an installed effect does the same thing.

**Remove (effect clicked on)**  Uninstalls the current effect from the Strip or Bus

**Copy Selected (Effect type) Effects to selected strips** As it says. Target strips can be selected before or after selecting the effect(s)

**Copy Selected (Effect type) to All Strips** As it says.

**Remove All (Effect type) Effects**  Removes all effect of the current type clicked on from the Strip.

**Remove All Effects**  Removes all effects of all types from the current Strip.

**Copy All Effects to All Strips**  Copies all the effects installed in the current Strip to all other Strips.

**Copy All Effects to Selected Strips**  Copies all the effects installed in the current Strip to all selected Strips.

**External Effects Inserts**

External Inserts are added in the same way as VS3 Effects. Click on **Click to Add** and choose **Other > External Insert**
Route brings together all routing to and from physical I/O in an intuitive matrix routing grid environment. It opens in the Strips Input page:

Strips Direct Out and Masters Outputs are similar.

Making Connections
When the cursor is hovering over a destination crosspoint the column and row are highlighted for ease of viewing. Bus colors are carried across from the Mixer. If the cursor is over a crosspoint which is part of a multichannel strip or bus the other channels in the group are also highlighted dimly. In Strips Inputs clicking on a crosspoint routes the source in the left hand column to the destination in the top row. In Strips Direct Out and Masters Outputs sources are horizontal and destinations vertical. Clicking and dragging allow multiple assignments to be made rapidly.
Right-clicking a crosspoint pops-up a context menu with options appropriate to the destination:

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<tr>
<td>Connect LCR…</td>
</tr>
<tr>
<td>Connect LPC…</td>
</tr>
</tbody>
</table>

**Auto-Connect**

Connects all the **Strip Input Channels** to physical inputs in ascending order.

**Disconnect All**

Removes all crosspoint assignments.

**Info**

The **Info** box shows detail about the currently highlighted crosspoint.

**I/O Bus Capacity**

In a MassCore system the only limitation on the number of I/O buses is the available power. For now the maximum number of buses is artificially limited in code to 512 (at 1FS, 256@2FS, 128@4FS, 64@8FS).

**Internal Return Buses**

Some of the time slots within MassCore can be reserved to convey **Aux Send** or **Master Output** Buses back to input strips. In effect, these are internal send/return paths. To change the number of available Internal Return Buses, close all open Projects (if any) and go to:

**Settings > All Settings > Mixer > Mixer Settings.**

The number of Internal Return Buses can be set using the **Internal Buses** combo box. Click on the **OK** button to memorize the setting and exit.

The number of **Internal Return Buses** you assign here will be available as possible channel strip sources in the mixer.

**Note:** Please be aware that a Mix Group Bus or Aux Group Bus will auto-take Internal Bus connection resources, starting from the last one. E.g. IB384-IB385 for the first two SubGroup Channels added to a Mixer. This means that you will no longer see IB384 and IB385 in the IB list.
Organize Page

Here, Mixer Presets and Settings can be managed:

![Mixer Organize Page](image)

**Presets**

**Global & User Presets**
All the Factory **Global** and **User** Presets appear in the list in the right-hand pane. Global Preset are available to any user logged on the current machine, User Presets are available only for the User that created the Preset.

- **Recall Default** Recalls the Default Mixer - see below.
- **Recall Selected** Recalls the selected Preset.
- **Recall Selected State** Recalls parameters, panning, levels etc. from a saved Mixer Preset and applies these to the current Mixer.

**Note:** This only applies to strips and effects common to both configurations. If the current mixer does not have the same plug-ins etc. non-coincident items will be ignored. Similarly if you recall the state of a 100 strip mixer to a 10 strip mixer the last (right-hand end) 90 strips are ignored.

- **Store Default** Makes the current Mixer the default. E.g. when called from the **New Project Wizard**.
- **Update Selected** Opens the **Update Preset** dialog:

![Update Preset dialog](image)

Replaces the Preset selected currently to match the current Mixer. Click on **OK** to save it and close the dialog. **Cancel** closes the dialog without saving, leaving the selected Preset unchanged.
Store New... Opens the New preset name dialog:

New preset name dialog

Type a suitable name for the Mixer. If the Global box is ticked the Mixer Preset will be available in all Projects in the Global section of the Presets list. If unchecked it will appear in the User Presets section. Click on OK to save it and close the dialog. Cancel closes the dialog without saving.

Remove Selected Opens the Remove preset dialog:

Remove Preset dialog

OK deletes the selected Preset and closes the dialog. Cancel leaves the Preset intact and closes the dialog.

Load from file... Opens a Windows File Browser window to enable a Preset to be loaded from a Windows Folder.

Save to file... Opens a Windows File Browser to enable the current Preset to be Saved to a Windows Folder.

Wizard... Opens the Mixer Configuration Wizard. Please see: Mixer Configuration Wizard on page 271.
3D Panning Control Bus Window

The **Panning Control Bus** window offers far more information and a greater degree of control over all the 3D panning parameters than could be shown on an individual Input strip. It is opened from **View > Windows / Tools > Surround Panner** or the icon in the **View** Toolbar.

**Views**

The left hand pane is the view looking down on the virtual room from above.

The right hand pane is the view looking into the virtual room from the back.

Here is the Panning Control Bus window displaying controlling a Mono strip feeding a 32 Speaker Room/Bus:

![Panning Control Bus Window - Mono Source](image)

**Layers**

Speakers are grouped in three layers plus LFEs.

Speakers in the “normal” layer are colored red, the top layer green and the bottom layer blue, LFEs are yellow.

**Controls**

The controls present at the bottom of the window vary depending on the source type.

**Mono Source**

- **Left/Right**: Pans all source channels between left and right.
- **Front/Rear**: Pans all source channels between front and rear.
- **Bottom/Top**: Pans all source channels between bottom and top.
- **Divergence**: Sets the amount of divergence.
LFE
Sets the LFE level.

LFE2
Sets the LFE level to the second Sub-woofer. (Only shown when present in the Room Configuration.)

Divergence Type
Clicking in the field cycles through 1D, 2D and 3D
- **1D** Divergence is applied Left and Right.
- **2D** Divergence is applied Left, Right, Front and Rear.
- **3D** Divergence is applied Left, Right, Front, Rear, Top and Bottom.

Virtual Pan Law
Clicking in the field switches between Sin/Cos and Square Root.

Sized Pan Attenuation
Only applicable to Sized room models. Enables the effect of distance on the attenuation to be exaggerated or reduced by a factor of 5 times. Central position means default attenuation is 1/d, moving the parameter to the right exaggerates the effect of distance, moving the parameter to the left reduces the effect of distance.

Stereo Source
All of the above PLUS:

Rotation LR
Rotates the image in the horizontal plane. No Change in height.

Rotation FR
Tilts / Rotates the image in the vertical plane Left and Right. Center is fixed.

Rotation BT
Tilts / Rotates the image in the vertical plane from Front to Back

Source Size

Dual Source Mode
Clicking on the field cycles through:
- **Balance**
- **Single Pan** Pans the stereo source as a mono source.
- **Dual Pan** Rotation and Source Size controls are hidden and replaced by:

2nd Left/Right
2nd Front/Rear
2nd Bottom Top
2nd Divergence

Thus in **Dual Pan** mode the two source channels are dealt with independently.
The 3D Room Editor

All General Mixing Buses are configurable in the 3D Room Editor window. This is opened by clicking on the Bus label in the Automation, I/O and VCA section of the Bus Strip.
**GP Bus Channel Configuration or ‘3D Room’ types**

**Virtual Room Model**
The Virtual Room model uses a Stereo Panning based algorithm using either a Square Root or Sin/Cos panning law, extended to all 3 dimensions.

The only User parameter is the Square Root - Sin/Cos choice available either in **All Settings > Mixer > Mixer Settings : Virtual Room / Stereo Pan Law** or **Virtual Pan Law** in the 3D Panner Window.

**Channel/Speaker Types**
In Virtual Room mode the Channels or Speakers can only be of the 32 types listed below:

<table>
<thead>
<tr>
<th>Channel Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>L</td>
<td>Left</td>
</tr>
<tr>
<td>C</td>
<td>Center</td>
</tr>
<tr>
<td>R</td>
<td>Right</td>
</tr>
<tr>
<td>Ls</td>
<td>Surround Left</td>
</tr>
<tr>
<td>Rs</td>
<td>Surround Right</td>
</tr>
<tr>
<td>LFE</td>
<td>Low Frequency Effects</td>
</tr>
<tr>
<td>Lc</td>
<td>Center Left</td>
</tr>
<tr>
<td>Rc</td>
<td>Center Right</td>
</tr>
<tr>
<td>Cs</td>
<td>Surround Center</td>
</tr>
<tr>
<td>Sl</td>
<td>Side Left</td>
</tr>
<tr>
<td>Sr</td>
<td>Side Right</td>
</tr>
<tr>
<td>Lcs</td>
<td>Center Surround Left</td>
</tr>
<tr>
<td>Rcs</td>
<td>Center Surround Right</td>
</tr>
<tr>
<td>VoG</td>
<td>Voice of God</td>
</tr>
<tr>
<td>Tl</td>
<td>Top Left</td>
</tr>
<tr>
<td>Tc</td>
<td>Top Center</td>
</tr>
</tbody>
</table>

**Note:** Speakers belonging to the three **Height Layers** and **LFE(s)** are color coded as in the above table in the **3D Room Editor** window and the **Advanced Panning Control Bus** window. The speaker selected currently is colored orange.

- The Channel Type directly defines the position of the Speaker in the Room
- The Room has no real size, the panning algorithm only uses amplitude for computing levels based on the position of each Speakers/Channels, that is defined by its Channel Type.
- The algorithm ensures that the levels are sharply focused near the closest speaker to the Panner’s coordinates.
- This mode is designed for Film, Post-production or Music where no real-world room definition is needed or known in advance and precision is needed to focus on a given Speaker.
- The Channel Type directly defines the position of the Speaker in the Room
- The Room has no real-world size, the panning algorithm only uses amplitude for computing levels based on the position of each Speakers/Channels, that is defined by its Channel Type.
- The algorithm ensures that the levels are sharply focused near the closest speaker to the Panner’s coordinates.
- This mode is designed for Film, Post-production or Music where no real-world room definition is needed or known in advance and precision is needed to focus on a given Speaker.
Sized Room Model

- Sized Rooms use a Sound in Air propagation/attenuation based algorithm.
- In this mode the panning algorithm uses real distances to compute levels.
- All Speakers output some level, even if very low, wherever the Panner is positioned.
- The position of each Speakers is editable in the Room Editor. The selected Speaker is highlighted in Orange and its coordinates can be changed using the editor.
- By default the sound attenuation depends on the distance from the panning source to each speakers by $1/d$. (One divided by the distance.)
- A parameter called Sized Pan Attenuation in the 3D Panner Window enables the effect of distance on the attenuation to be exaggerated or reduced by a factor of 5 times.
- Central position means default attenuation is $1/d$, moving the parameter to the right exaggerates the effect of distance, moving the parameter to the left reduces the effect of distance.
- In this mode the Room has a size and the Speakers have a editable position, independently of their Type, that is only useful in this model.
- The Room Size definition is the Radius of the cubic Room, i.e. half its boundary size. E.g. if 3m is entered the room is 6m x 6m x 6m.
Left Hand Pane

#

The number of the Channel (Not editable).

Type

Clicking in the field pops-up the list of Pre-defined Channel Types, as above, plus <Custom>. Choosing one of the predefined Types sets the X, Y and Z co-ordinates accordingly. However, they are editable.

Custom Name

Type in this field to add a Custom Name. This is applicable to pre-defined channel Types and Custom Channels.

X

Click and type in the field to set the Left - Right co-ordinate for the speaker.

Y

Click and type in the field to set the Front - Rear co-ordinate for the speaker.

Z

Click and type in the field to set the Top - Bottom co-ordinate for the speaker.

Gain

Click in the field and type a value to trim the Speaker output level.

Routing

Click in the field to pop-up a list of all destinations available.

Room Settings

Name

Click in the field and type to name the Speaker Arrangement.

Remap Room/Bus

The drop-down lists all the Pre-defined Room Types available. Choosing one in the list opens the Remap Room and reconfigure Bus dialog:

Note: As the dialog indicates, Changing the Room Mapping will reset all custom speaker names and coordinates you may have set and reconfigure the associated Bus.

Options are OK to reconfigure or Cancel to retain the current configuration.

Type:

The radio buttons toggle between Virtual and Sized. If Sized is selected the Set Room Size dialog appears:

Click in the Please enter the initial room size: field and enter a value (in Meters)

Click on OK to change mode and set the initial room size or Cancel to retain the current mode.

Editing Tools
**Speaker Coords Origin:** Determines the base point in space for the XYZ coordinate settings. The drop-down offers the choice of: <Room center> or any of the speakers present in the room (by number). Speaker position is either relative to the center of the room, or to the selected reference Speaker.

**Display Coords:** When checked the coordinates for the selected speaker are shown numerically and by a dotted orange line from the point of origin.

---

**Predefined Speaker Arrangements/Channel Assignments**

52 Predefined Room types listed below:

<table>
<thead>
<tr>
<th>Mono</th>
<th>9.0 Surround</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stereo</td>
<td>9.1 Surround</td>
</tr>
<tr>
<td>3.0 Front</td>
<td>11.0 Surround</td>
</tr>
<tr>
<td>3.1 Front</td>
<td>11.1 Surround</td>
</tr>
<tr>
<td>3.0 Surround</td>
<td>5.0 Dolby</td>
</tr>
<tr>
<td>3.1 Surround</td>
<td>5.1 Dolby</td>
</tr>
<tr>
<td>4.0 Quadro</td>
<td>7.0 Dolby</td>
</tr>
<tr>
<td>4.1 Quadro</td>
<td>7.1 Dolby</td>
</tr>
<tr>
<td>4.0 Surround</td>
<td>9.0 Dolby</td>
</tr>
<tr>
<td>4.1 Surround</td>
<td>9.1 Dolby (Atmos)</td>
</tr>
<tr>
<td>5.0 Side (THX)</td>
<td>7.0 DTS (Neo:X)</td>
</tr>
<tr>
<td>5.1 Side (THX)</td>
<td>7.1 DTS (Neo:X)</td>
</tr>
<tr>
<td>5.0 Surround (SACD)</td>
<td>9.0 DTS (Neo:X)</td>
</tr>
<tr>
<td>5.1 Surround (SACD)</td>
<td>9.1 DTS (Neo:X)</td>
</tr>
<tr>
<td>6.0 Side</td>
<td>11.0 DTS (Neo:X)</td>
</tr>
<tr>
<td>6.1 Side</td>
<td>11.1 DTS (Neo:X)</td>
</tr>
<tr>
<td>6.0 Surround</td>
<td>10.2 TMH</td>
</tr>
<tr>
<td>6.1 Surround</td>
<td>12.2 TMH</td>
</tr>
<tr>
<td>7.0 Side</td>
<td>8.0 Auro</td>
</tr>
<tr>
<td>7.1 Side</td>
<td>9.1 Auro</td>
</tr>
<tr>
<td>7.0 Surround (SDDS)</td>
<td>10.1 Auro</td>
</tr>
<tr>
<td>7.1 Surround (SDDS)</td>
<td>11.1 (7+4) Auro</td>
</tr>
<tr>
<td>7.0 Surround (THX)</td>
<td>11.1 Auro</td>
</tr>
<tr>
<td>7.1 Surround (THX)</td>
<td>13.1 Auro</td>
</tr>
<tr>
<td>8.0 Surround</td>
<td>22.2 Hamasaki/NHK</td>
</tr>
<tr>
<td>8.1 Surround</td>
<td>30.2 La Totale</td>
</tr>
</tbody>
</table>
Mixer Delay Compensation

**Summary**

Mixer Delay Compensation offers a choice between:

- **Full**
- **Off**

This choice is made in the **All Settings > Project > Mixer > Mixer Settings** page along with a switch to turn Automatic Compensation on or off and a slider to set the **Maximum Mixer Delay Compensation**.

**Delay Compensation Switching**

As detailed above, Compensation can be selected in the **All Settings** menu. It can also be toggled **On/Off** in the Mixer context menu. Right click and select **Settings** then click on **Enable Delay Compensation** to toggle On or Off.

1. Input strip set as a (normal) Input: no compensation. If a Delay is applied manually the output signal of this strip will be delayed by the applied value.

2. Input strip used as a Bus return, i.e. patched to an Internal Bus and set as a bus return (see **Input Strip Mode on page 268**): all other Output Strips are automatically delayed by the amount equal to the Bus internal processing delay.

3. Input strip used as a Bus return, i.e. where the bus signal is sent outside the workstation and returned to a physical Input: All other Strips are automatically delayed by the amount equal to the Bus internal processing delay providing the Input is set as a Bus (see **Input Strip Mode on page 268**). If a Delay is applied manually, for example to compensate for the delay in an external processor, the signal of all other output strips will be further delayed, according to the value entered.

When **Full** is selected, Plug-in effects that correctly report their latency will also have their delay compensated. Further, this delay will be maintained when the plug-in is in **bypass** mode.

Please see also **Mixer Settings on page 709**

**Delay Compensation**

**Delay Compensation Indicator**

A small button labeled **D** on the right-hand side of the mixer adjacent to the Fader line indicates the current state of delay compensation in the mixer:

A stable **green** indicates that delays are compensated.

Stable **red** indicates that delays are **not** compensated.

Blinking **red** indicates that you need to adjust the maximum length of delay that can be compensated in order to achieve proper compensation.
Maximum Delay Compensation

Pyramix sets a default value for the maximum number of samples of delay that can be compensated automatically. As effects are added the required total delay value is calculated. If an Effect is instantiated that will exceed this limit the **Mixer error: Delay compensation** dialog appears:

To deal with the problem either remove an effect or effects or go to **Settings > All Settings > Project > Mixer > Mixer Settings** and increase the **Max Mixer delay Compensation - Delay** setting to a value slightly in excess of that proposed in the dialog.

**Note:** Increasing the Delay value too much steals valuable memory from MassCore.

Outboard Latency

Typical latency in ms of outboard gear ranges from 2 to 5 ms. The following chart may help you to compute the proper delay compensation values for outboard equipment:

**Delay Chart**

<table>
<thead>
<tr>
<th>Ms</th>
<th>samples@4 4.1kHz</th>
<th>samples@4 8kHz</th>
<th>samples@8 8.2kHz</th>
<th>samples@9 6kHz</th>
<th>samples@1 76.4kHz</th>
<th>samples@1 92kHz</th>
<th>samples@3 52.8kHz</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>44</td>
<td>48</td>
<td>88</td>
<td>96</td>
<td>176</td>
<td>192</td>
<td>352</td>
</tr>
<tr>
<td>3</td>
<td>132</td>
<td>144</td>
<td>265</td>
<td>288</td>
<td>529</td>
<td>576</td>
<td>1058</td>
</tr>
<tr>
<td>5</td>
<td>221</td>
<td>240</td>
<td>441</td>
<td>480</td>
<td>882</td>
<td>960</td>
<td>1764</td>
</tr>
<tr>
<td>7</td>
<td>309</td>
<td>336</td>
<td>617</td>
<td>672</td>
<td>1235</td>
<td>1344</td>
<td>2470</td>
</tr>
<tr>
<td>9</td>
<td>397</td>
<td>432</td>
<td>794</td>
<td>864</td>
<td>1588</td>
<td>1728</td>
<td>3175</td>
</tr>
<tr>
<td>10</td>
<td>441</td>
<td>480</td>
<td>880</td>
<td>960</td>
<td>1764</td>
<td>1920</td>
<td>3528</td>
</tr>
<tr>
<td>12</td>
<td>529</td>
<td>576</td>
<td>1058</td>
<td>1152</td>
<td>2117</td>
<td>2304</td>
<td>4234</td>
</tr>
<tr>
<td>Max Delay (Auto PLUS Manual)</td>
<td>1216</td>
<td>1216</td>
<td>2432</td>
<td>2432</td>
<td>4864</td>
<td>4864</td>
<td>9728</td>
</tr>
</tbody>
</table>

**Time Alignment of Recorded Clips**

All recordings from Input Strips designated as **Input** are automatically time-aligned. E.g. recordings from live inputs.
Recording Bus Returns
When recording the output of an input strip taking an Aux or Bus return, for example to “freeze” a reverb Track, the recorded media will be placed too early in the Timeline. In this situation it may therefore be desirable to designate this Aux or Bus return as a normal Input in order to ensure correct time-alignment of the recorded Clip.

Note: For Power Users the SABR debug windows show the delay values applied to each bus / aux node and may prove useful. (Accessible by right-clicking on the Info Bar and selecting from the Debug sub-menu.)

Delay Compensation Detail
All digital processing takes a finite amount of time. When Internal Return Buses are used to route Master output buses back into channel inputs (by selecting an Internal Return Bus input from the routing pop-up for the Bus output, and selecting an Internal Return Bus output as the return channel input) all other buses not so routed must be delayed if the Mixer is to be ‘time-aligned’ i.e. If a signal is fed to two inputs, the first feeding the Main Output direct and the second routed back to an input via (say) a Stereo Send bus with the return input strip routed to the Main Output, then the second will be delayed with respect to the first. Selecting Settings > Enable Delay Compensation from the mixer context pop-up menu will automatically ensure both signals remain in sync by delaying the signals directly routed to the Main Output by an amount equivalent to the delay introduced by the extra processing in the second path.

Note: For obvious reasons a strip fed by an Internal Bus or buses cannot be routed back to the same internal buses.

Input Strip Mode

In order for Pyramix to correctly calculate the required delay you have to tell it which bus is the source for the Internal Return Bus. Clicking on Input at the bottom of the strip, above the XLR icon, pops-up a list of all the output buses and Input. Input is the default and means the strip is fed from a physical live input and no delay compensation is required. If any Internal or External Return Bus is ticked and Automatic Delay Compensation is turned on, Pyramix calculates the required delay and applies it to all Output buses not feeding a Return Bus.

Delay vs. Delay Compensation
When the Input Strip Mode is set to Input the delay setting affects the only the delay on the strip’s signal. When {any Bus name} Return is selected as the Input Strip Mode the delay setting affects the delay on all other output bus signals to ensure correct time-alignment.
Delay Compensation of External Inputs

Where an Output Bus is used to feed an external processor via a physical output and the external processor output is fed back into Pyramix via an external live input, then the necessary delay compensation must be computed and applied by the operator since Pyramix has no means of determining the delay of the external device. However, the Input Strip Mode (Click on Input to pop-up the menu) should be set to the bus feeding the external processor (as above) so that the input channel delay setting affects delay compensation rather than simply delaying the signal through the input strip.

In the illustration, Group Bus Ext Rev feeds an external device via physical outputs 17 & 18. The outputs of the external device are connected to physical inputs 1 & 2. The channels’ Mode has been set to Ext Rev Return and delay compensation of 256 samples applied.

In contrast Int FX SubGroup bus has VS3 and VST plug-ins inserted in the strip and feeds the output buses directly. There is, of course, no reason why an external insert cannot be used in a Group Bus instead of using an Output bus for this purpose.

External Insert Plug-ins

Internal VS3 Engine latency is automatically compensated except for the audio interface I/O latency. Thus you have to manually set the delay of the external unit plus the I/O latency. It is not possible to change the delay or change the bypass status during playback or recording.

Determining Delay Compensation for External Effects Loops

One strategy for achieving this is to route a signal directly to an Output Bus and, via a physical output from a second Output Bus, to the external processor’s input. The processor’s output is connected to a physical Pyramix input and routed to an input strip. The strip mode must be set to the Bus used as the source. Then you can use impulse sounds, clicks, rimshots etc. to aid manual adjustment of the delay compensation by comparing the direct sound with the sound returning from the external processor.

Determining Delay Compensation for External Insert Plug-ins

A similar strategy can be employed here. Route the signal you wish to treat with an External Insert Plug-in to two input strips. Add the External Insert in one strip only, complete with the external processor in circuit. Delay the untreated strip until the audio is in sync with the treated audio and note the delay value. Then apply this value in the Ext. Unit Delay field in the External Insert window.

Effects Delay Indication

When the mouse cursor is hovered over a plug-in, in a strip, the required delay value is displayed:
Here you can see that Dynamics currently requires a 448 sample delay to be applied to the other output buses. This is applied automatically when Full Delay Compensation is switched on.
Creating and Configuring Mixers

If one of the numerous mixer presets does not quite suit your application it is simple to modify an existing mixer, create one using the Mixer Wizard or design one from scratch. The Wizard can be started from the New Project Wizard (Please See: New Project on page 40) or from an existing mixer by right-clicking anywhere on the mixer surface and selecting Settings > Wizard...

Mixer Configuration Wizard

The Mixer Configuration Wizard can be started from within the New Project Wizard or from the right-click context menu in an existing mixer, Settings > Wizard...

Each dialog has <Back, Next> and Cancel buttons at the bottom.

Note: If the <Back button is used to return to a previous page, settings already made in subsequent pages are retained when they are returned to using Next>

Configuration Wizard Welcome dialog

Back
Grayed out since this is the first page.

Next>
Moves to the next Wizard page.

Cancel
Keeps the current Mixer and closes the Wizard.

Click on Next to move to the next page:
Create some Buses:

Column 1
Field for the number of Buses to be created.

Column 2
Drop-down list with the four General Purpose Mixing Bus Types:
- Mixing Bus
- Mixing Group
- Aux Bus
- Aux Group

Column 3
Drop-down list with the 32 Bus Formats available.

Back
Moves to the previous page page.

Next>
Moves to the next Wizard page.

Cancel
Keeps the current Mixer and closes the Wizard.

Type the number of buses required in the left-hand field and select the Type needed from the middle drop down list. choose the Bus Format from the right-hand drop-down list. The six rows are used to create different Bus Types and formats simultaneously. Click the Next button to move on to the next page:
Create Some Strips

Configuration Wizard strips dialog

**Column 1**  
Field for the number of Buses to be created.

**Column 2**  
Drop-down list with the 32 Strip Formats available.

**Back**  
Moves to the previous page.

**Next**  
Moves to the next Wizard page.

**Cancel**  
Keeps the current Mixer and closes the Wizard.

Type the number of Strips required in the left-hand field and choose the Strip Format from the right-hand drop-down list. The six rows are used to create different Strip Types and formats simultaneously. Click the Next button to move on to the next page:
Connect & Finish

Connect automatically as many inputs and outputs as possible  Check the box to auto connect.

Back  Moves to the previous page page.
Next>  Moves to the next Wizard page.
Cancel  Keeps the current Mixer and closes the Wizard.

Checking the Connect automatically as many inputs and outputs as possible check-box will create the same number and types of Tracks as there are Input Strips and connect as many as possible to the available physical inputs in ascending order and connect output Buses to the physical I/O and Track outputs to Mixer Input Strips, although you can easily reconfigure this later. If the box is not ticked, the Tracks will be created in the same way with Track outputs connected to Mixer strips but no physical Inputs or Outputs will be connected.

Note: When the Wizard is run from New Project Wizard clicking Cancel opens the new Project with a Blank Mixer Window (to configure see below).
Configuring a Blank or Existing Mixer

Configuration of the mixer control surface is accomplished via contextual menus. The precise options available will depend on where you click on the mixer. If you wish to affect the entire mixer, right-click on the top bar of the Mixer window. To change options for a Bus, right-click on a blank area of the Bus strip. Similarly, for a channel input strip, right click on a blank area of the Strip. Right-clicking within a function block adds menu entries to the top of the list, relevant to the specific block.

Adding Strips

Right-click anywhere on the Faders, choose Strip > Add and select the appropriate type of strip to add or right-click anywhere on the Faders, choose Bus > Add and select the appropriate type of bus to add.

Removing Strips

To remove a given input strip, bus or group, right-click directly on it and choose Strip > Remove (Strip, Bus or Group) as appropriate.

Mixer I/O Assignments

To or from physical I/O

To change I/O assignments to or from physical I/O or the Internal Return Buses, click on the appropriate XLR icon. Choose Connect Input or Connect Output from the pop-up menu and choose the desired connection.

When connecting a multichannel strip clicking on the header A/D1 in the above illustration) will connect all channels consecutively.

From Tracks

Note that several Tracks may be routed to the same mixer input strip. Tracks are assigned to mixer input strips either automatically or manually from the Track Header. See: Track Header Panel on page 99
**Further Mixer Configuration Options**

**Mixer Context Pop-up menu**

The entries on this menu vary according to where you right-click on the mixer surface. At the top of the menu the entries concern the specific mixer component under the mouse cursor when you right click. The next section of the menu has entries which affect the Strip. Entries from Mixer to the end of the menu affect the entire mixer and are available wherever the mouse is right-clicked.

**Mixer > Show**

- **Show All**
  - Makes all input strips and buses visible
- **Show / Hide**
  - Selects **Strips** and **Buses** to be shown or hidden. When checked, the Buses or strips are visible on the console surface. Both Show and Hide access the same lists.

**Minimize**

- When checked, Mixer window is minimized

**Automation >**

- These menu choices toggle the Automation mode for the entire mixer.
  - **Follow Strip Mode**
  - **Isolate**
  - **Play**
  - **Record**

**Memory >**

- The choices here enable mixer presets to be saved loaded and managed.

  Please see: **Mixer Presets** on page 279

**Settings >**

- **General...**
  - Opens the Mixer Settings window at the All Settings > Hardware > Hardware > Formats & Sync page. Please see: **Formats and Sync** on page 694
Dithering... Opens the Dithering window. Please see: below and Dither on page 432 for an explanation of the need for dither.

Enable Delay Compensation Enables Delay Compensation for the mixer.

Add Strip

Add Bus

Remove Select All Strips, All Buses or All to remove groups of mixer components or every component.

Auto-connect Automatically connects the Mixer inputs and outputs using the available inputs and outputs of the installed daughter card(s) and the Mixers Preferred Monitoring Outputs Wizard... Launches the Configuration Wizard. Please see: Mixer Configuration Wizard on page 271

Show VS3 Plug-Ins Info Pops up the VS3 Plug-Ins Information window. Please see: VS3 Plug-Ins Information on page 341

Show Distribution Redundant

Dithering Options

To open the ReDithering window, right-click anywhere on the mixer surface and select Settings > Dithering... The Dithering window opens.

Selected Bus:
The combo box allows the choice of any of the Mixer's buses.

Dither Type
The Pyramix Mixer offers a choice of dither algorithms. MT-r and POW-r click the box to choose. The bottom-right hand panel changes to reflect the options available with the selected dither process.

Word Length
The output word length of the digital audio data can be varied from 8 bits to 24 bits. Click on the rotary knob and drag left and right to adjust the value.

MT-r Options

PDF (Probability Density Function)
Refers to Dither Noise Type. In basic terms, the addition of a dither signal (noise) into the digital audio streams improves linearity in the reproduction of low-level signals. In other words, as signal level drops (such as in a fade out) dithering helps to maintain a smooth decay. There are three options:
None
No dither signal will be added to the data.

Rectangular
A rectangle shape dither signal will be added to the data. Rectangular distribution is a family of symmetric probability distributions such that for each member of the family, all intervals of the same length on the distribution’s support are equally probable.

Triangular
A triangle shape dither signal will be added to the data. Triangular distribution is a continuous probability distribution with lower limit $a$, upper limit $b$ and mode $c$, where $a < b$ and $a = c = b$.

Noise Shaping
Noise shaping is a technique that is used to push quantization noise energy, which in linear digital systems is normally spread over the whole audio spectrum (0 Hz up to half the sampling frequency), into higher frequencies where the human ear is less sensitive to its effects. There are three noise shaping options and the graph shows the curve applied:

Off
No noise shaping added.

Hi Pass
This provides a first-order high-pass filter for the noise transfer function. This type of noise shaping takes little computational power to produce, but at the expense of not tracking the characteristics of the human ear very accurately when compared with:

Equal Loudness
Psychoacoustically noise shaped dither inserts an FIR-filter in the feedback path. This shapes the noise as closely as possible to the characteristics of the human ear. More taps in this type of filter allow a closer approximation to the response curve of the ear, but each tap, of course, increases the computational instructions required. The filter implemented here is a 9-tap FIR-filter, which closely approximates the curve of the human ear.

Note: As usual there is no “free lunch”. So Acoustic noise-shaping uses more resources than Hi Pass.

POW-r
Note: POW-r is a set of licensed noise shaping which requires the Pow-R Redithering Key

POW-r offers the choice of three settings, POW-r 1, POW-r 2 and POW-r 3. The graph indicates the effect of the noise-shaping.

Dithering POW-r floating Window
• **POW-r**: Is essentially a combination of dither technologies and settings
• **POW-r 2**: Similar to MT-r Triangular with high pass noise shaping
• **POW-r 3**: Similar to MT-r Triangular with equal loudness noise shaping

### Mixer Presets

Mixer Presets can be saved in a user folder or added to the main Mixer Preset list either for the current user or all users.

#### Default Mixer

To save the current Mixer setup as the default Mixer, right-click on the Mixing Console and select Memory > Presets > Store > Default.

#### Storing New Mixer Presets

To add a preset to the main list of available Mixer presets (i.e., the list which appears when starting a new project), right-click on the Mixing Console, select Memory > Presets > Store > New… and enter a name for your Mixer Preset. If the Global check box is checked, then the preset will be available for any user logged on the current machine, if not the preset will be available only for the user that created the new preset.

#### Removing Mixer Presets

To remove a preset from the main list, right-click on the Mixing Console, select Memory > Presets > Remove > (preset you wish to remove). The Remove Preset dialog box appears with OK and Cancel options.

#### Saving / Loading Mixer Presets

Mixer Presets can also be stored in Windows folders. Right-click on the Mixing Console, select Memory > Save. A Windows Explorer window opens enabling the current Mixer Preset to be named and saved to any Windows folder. Similarly, selecting Memory > Load enables a Mixer Preset to be loaded from any Windows folder.
**Strip and Bus Tools**

In a multi-channel strip the clicking the show/hide **Routing** button displays the channel routing buttons. There are as many routing buttons as there are channels in the strip. (Up to 24) Where there are more than 8 channels, up to three rows of 8 routing buttons will be present. Strip and Bus Tools affect all channels whose routing buttons are lit blue. In Mono and Stereo strips the routing buttons are on by default. In MCS strips only channels 1 & 2 have their routing buttons on by default.

![Routing Buttons](image)

If more than one instance of Strip or Bus Tools is used in the strip the routing buttons allow, for example, different settings to be applied to Front L-R and Rear L-R etc.

**Note:** The maximum number of channels a single instance of Strip & Bus Tools can operate on is 8. If you need to affect more channels a second instance will be required.

---

**Peak Logger**

The Pyramix Mixer is equipped with a Peak Logger. This has obvious applications in Mastering.

Click on the Gain Pop-up to access the Gain options:

![Gain Pop-up](image)
Mixer Peak Log Window

Click on **Show Peak Log** to open the **Mixer Peak Log** Window:

**Enable Logging**

Tick the box to enable Peak Logging

**Threshold**

Type a value here to determine the level above which peaks will be logged. Hit **Enter** on the keyboard to validate the change.

**Strips Peaks**

Tick the box to record Strips Peaks

**Buses Peaks**

Tick the box to record Bus Peaks

*Note:* Both Strip and Bus Peaks can be recorded simultaneously.

**Clear**

Clicking on the **Clear** button erases all the recorded values since the last time it was pressed. (Or since Logging was enabled.)
Audio Bridge

Overview

- The **Audio Bridge** enables Pyramix to connect to a non Merging Technologies Audio Device in the system. This can be an internal Sound Card or an external ASIO device.
- This is used typically for monitoring the signals coming from a primary MassCore or ASIO based Horus unit, deployed as a stage box, locally on a secondary Audio Device.
- Since this Secondary Audio Device mode is bi-directional it also provides talkback support for the Pyramix operator to talk to an operator near the Horus deployed remotely.
- Recordings should only be made using signals from the primary unit. The secondary unit should NOT be used as a record source since it employs a sample rate converter to maintain perfect sync with the main unit. This obviates the need for an external hardware sync connection.
- The Audio Bridge also enables an ASIO or Rewire enabled application's output to be merged into the MassCore engine and I/O and to send audio to an ASIO or Rewire application.
- The **Audio Bridge** provides 8 to 96 I/O channels (depending on the ASIO or Rewire application or Secondary Audio Device's capabilities.)

The appropriate **Audio Bridge** option must first be enabled in the VS3 Control Panel (to a maximum of 96 channels with the extended Native Version) Pyramix must first be closed (if open) before the VS3 Control Panel is launched.
Once the Audio Bridge ASIO option is enabled in the VS3 Control Panel new sources and destinations will show up in the Input and Output drop-down lists in the Pyramix Mixer/Monitor etc. just like any other source and destination. E.g. **Audio Bridge 1,2,3 etc.**

**Banks** are prefixed by the driver name, for example:

- **Audio Bridge Bank 1**
- **ASIO4ALL Bank 1**
Secondary Audio Device Host Mode

The Secondary Audio Device is either the built-in sound card or an external ASIO-type device. It is used as a Secondary Audio Device for Pyramix, in addition to the standard primary MassCore device.

Application
This is used typically as a solution for monitoring the signal coming from a primary MassCore or ASIO based Horus unit locally. Typically when the primary Horus unit deployed remotely as a stage box through RAVENNA.

Since this Secondary Audio Device Hosting Mode is bi-directional it also provides talkback support for communication with a person located near the remote primary unit.

Note: The Secondary Audio Device should NOT be used to record from since it uses an always on SRC (Sample Rate Converter) to maintain perfect sync with the main unit without any external hardware based sync being required. Recording should only be performed from signal coming from the primary unit. The secondary unit should only be used for monitoring and talkback.

Configuration
1. Launch the VS3 Control Panel and enable the Secondary Audio Device Host Mode (bottom)
2. Choose between 8 to 96 I/O channels (depending on the secondary Host capabilities).
3. Launch Pyramix and go to the: **Settings > All Settings > Hardware > Secondary Audio Device Bridging** page.

4. Select one device from the **Audio Devices** list and click on **OK** to use it as a monitoring target/talkback source.

5. Open the **Monitoring Panel** and go to the **Configure** tab. The Talkback Monitor tab can be configured for talkback purposes.

6. Patch the **Mixer** or the **Monitor** accordingly.

**Note:** The **Audio Bridge** I/O entries will be labeled as **AB1** to **ABn**.
Secondary Audio Devices in Practice

RAVENNA Network

**Inputs:**
- Microphones
- and other recording Sources

**Outputs:**
- Cue sends to artists on stage/live room

**Pyramix Engine**
- MassCore

**Background Recorders**

**Project Mixer**

**Monitoring Section**

**Secondary Audio Device**
- (Onboard Audio Card or USB external ASIO device)

**Secondary Audio Device Bridging schematic**
Rewire

Propellerhead “ReWire Mixer Application” support.

Once the Audio Bridge ReWire option is enabled in the VS3 Control Panel new sources and destinations will show up in the Input and Output drop-down lists just like any other source and destination. E.g. ReWire 1,2,3 etc.

Banks are prefixed by the driver name, for example:

- Rewire Bank 1
Mixer Sharing

Overview
Mixer Sharing enables a single mixer belonging to a project to be used by other projects, which results in rapid switching between Projects. This facilitates copy and paste operations without requiring a mixer re-build each time you switch between Projects. It is also extremely useful when importing AAF, OMF, EDLs etc. and a rapid means of comparing or reviewing.

Activating Mixer Sharing

Project > Share Mixer Console toggles the feature on and off for the mixer in the current Project. Alternatively, click on the Share Mix button in the Cursor toolbar to the right of the Edit Mode display.

Selecting Create a new Project that shares the current Project Mixer in the Interchange - Import dialog will force Mixer Sharing to active when the import takes place using the mixer from the Project where the import was initiated.

When Mixer Sharing is active the Cursor Toolbar Icon turns to Green, meaning that we're in Shared Mixer Mode and that this is the master Project sharing its Mixing Console.
**Mixer Sharing in Action**

When switching to an open Project, loading a pre-existing Project or creating a new Project, its own Mixing Console will be hidden and the Shared Mixing Console is used instead.

Switching is quasi instantaneous. To reflect this state the Toolbar Icon turns Red, meaning that we’re in Shared Mixer Mode but that the currently active Project is a ‘slave’ and does NOT own the Mixing Console.

Shared Mixing Console Mode can only be terminated when ‘Master Project is active. Exit the mode by selecting **Project > Share Mixing Console** or by Clicking the green icon.

**Note:** It is not possible to exit Pyramix while a Shared Mixer is active. If you attempt to do so, this warning appears:

Simply click on **OK**, close (and save as required) any Projects using the Shared Mixer then exit Pyramix.

**Slave Project Capabilities**

When the active Project is **NOT** the owner of the Mixing Console the following apply:

- The Sampling Rate cannot be changed
- The Mixer cannot be configured (**Configure** button on the Mixer toolbar is disabled)
- All pages in **All Settings** relating to the Mixer and VS3 are hidden. (Hardware, Mixer, Sampling Rate etc...)
- All actions which use a non-real-time mixer are disabled. (Mix-down, Generate CD Image, Convert, Surround Encode)
- Recording is possible but changing the dubbing Mode is not.
- Automation is disabled in the Project(s) using the slave mixer.
When the Project is saved the Mixer saved will be the shared one. If there is a pre-existing Mixer this dialog appears:

![Shared Mixer - Save Warning](image)

If you wish to replace the Mixer saved currently Click on **OK** to accept and close the dialog.
If you do not wish to replace the Mixer saved currently Click on **Cancel**

**Note:** If you have made editing changes in the Slave Project and wish to Save these without Saving the Shared Console to the Slave Project file do this:

1. Switch to the ‘Master’ Project
2. De-activate **Mixer Sharing**
3. Switch back to the ‘Slave’ Project
4. It’s original Mixer will be present but minimized.
5. Maximize the Mixer

**Note:** None of the above apply to the Project sharing its Console (Active Green icon) Everything works as normal when in this Project.

**Multiple Projects**

It is perfectly possible to have several Projects open sharing a single mixer. This can be useful when compiling.

It is also possible to create a new Project from a ‘Slave’ Project. However, the mixer you specify or create will only be saved with the Project if you follow the procedure above. Otherwise, the Shared mixer will be saved with the Project.

If an existing Project is opened from a ‘Slave’ Project the Shared Mixer will be used. Again, if you don’t want to lose the existing mixer when saving the pre-existing Project, follow the procedure above.

**Rewire**

**Propeller Head** “Rewire Mixer Application” is supported with Pyramix.

- ReWire supports Sampling Rates from, 1FS to 8FS.
- ReWire support must first be enabled in the VS3 Control Panel under the **Audio Bridge** section.
- The number of Rewire channels available corresponds with the value set in the VS3 Control Panel.
- The Rewire connectivity will appear in the Mixer input selection lists, as Live Inputs.
- Transport, Bars & Beats will be linked between the ReWire client and Pyramix.

**Note:** At present Rewire cannot be used in combination with ASIO Bridge. Only one mode at a time can be selected in the VS3 Control Panel. Concurrent support will follow shortly.
Legacy Mixer

**WARNING!** Legacy Buses should be converted for compatibility.

**Converting Legacy Buses**
Existing legacy Buses can be converted to the new General Mixing Buses. Right-click on the legacy Bus and select **Bus > Convert ‘Bus XXX’ to the General Mixing Bus model**.

A new General Mixing Bus will be created for legacy Surround Buses, Stereo Buses. Mono Buses are converted to General Aux Buses since General Mixing Buses do not have Gain Control.

A new General Aux Bus will be created for legacy Aux Buses and also for Mono Mix Buses.

A new General Aux Group will be created for legacy SubGroup Buses.

In each case a new Panning Bus is created and associated with the new General Mixing Bus and all automation related to the legacy Bus is transferred to the new Panning Bus.

**Surround Buses:**
For Multi-Stem Surround groups, multiple General Mixing Buses will be created, one per stem. This is the new paradigm for Multi-Stem. Each new Bus/Stem can be modified later with the Room Editor to reduce (or extend) the number of Channels independently for a more optimized use of Buses, Channels and I/Os.

The new Panning Control Bus **Panner Type** is set to **Surround Panner** for all Input Strips but can be changed later to **3D Panner** or **Pan/Balance** per Strip.

The new Panning Control Bus is set to **Dual Source Mode, Dual Panner** for each Stereo Input Strip.

The **Channel Router** option is selected for any GPS Input Strips and the grid set as per the legacy Bus. However it is recommended to switch to the Panning Bus mode in order to benefit from full re-panning.

**Stereo Buses:**
The Panning Control Bus **Panner Type** is set to **Pan/Balance** for all input strips, but can be changed later to **3D Panner** or **Pan/Balance** per Strip.

The legacy panning mode is converted to the Panning Bus modes **Balance, Single Pan, Dual Pan**.

**Legacy Mixing/Monitoring/Aux Send and SubGroup Buses**
These are the summing buses where mixer strip signals are routed to. Each bus type (Mix, Aux Send or SubGroup) has a **Repro** button in the Master section to allow this bus to output signal only when the system is playing back.

No signal will be output in **Stop** or **Record** modes, for example to avoid audio feedback (howl round) in the Studio main speakers when Tracks auto switch to **Input** monitor when **Record**ing or **Stopped**.

**Mix Bus**
A mix bus is the destination for the final product of your mix. The outputs of a mix bus are usually routed to a master machine to record the final mix. They can also be routed via **Internal Return Buses**. Apart from their other uses, these enable the final mix to be recorded in Pyramix. Main **Mixing**, **Aux Send** and **SubGroup** Buses also appear in the **Monitor**.

Mix Buses are available in several formats:

**Mono Mix**
Provides a single mono output. Any input strip can be routed to it.

**Multiple Mono Mix**
Provides several mono outputs. Any input strip can be routed to any or all of them

**Stereo Mix**
Provides a single stereo output. Any input strip can be routed to it

**Multiple Stereo Mix**
Provides several stereo outputs and allows any input strip to be routed to any or all of them.

**Surround Mix - 5.1 format**

Multiple Surround Mix - provides several surround outputs and allows to route any mixer strip onto any of them.

**Note:** Unlike mono and stereo multiple buses, input strips can only be routed to ONE 5.1 destination stem of a multiple surround bus. This reflects their normal use. E.g. a common set-up will have three surround bus stems for Dialogue, Effects and Music. Each Input strip is routed to the appropriate surround bus by clicking on the **Stem ‘X’** button.

All surround bus stems can be summed for monitoring in the **Monitor**.
Multiple Mix Buses (Stems)

Mono / Stereo

When a mono or stereo multiple mix bus is added to the mixer a routing matrix box appears in the input strips with a send level control (mono) or pan control (stereo).

The 8 by 8 matrix gives access to up to 64 output buses. Routing is shown by lit crosspoints. Double-clicking the matrix in the strip opens the routing matrix window.

Valid choices are shown in gray. Once the window is open, other input channels can be route by either selecting them from the drop-down list or using the < and > arrows to step across the mixer surface.

Surround

Up to 16 surround buses each with from six to nine channels may be added as a single Multiple Surround Mix output strip. The principle use of these is for stem mixing where, for example, dialog, background effects, spot effects, Foley and music are recorded as separate recordings but monitored as a complete mix. Each surround bus is identified by number. In this illustration, a Multiple Surround Mix strip has been added to the mixer with three surround buses.

Clicking on the label above the Surround Panner pops up a list of the available stems. Simultaneously selecting more than one on a strip is not possible.
The associated **Surround Mix** output strip routing is shown below:

![Multiple Surround Mix Output Routing](image)

The top (SR1) box shows what the meters are displaying. Clicking on it cycles through each Stem and **Lvl: All** which meters the sum of all the **Stems**. The bottom box shows and selects which Stem the XLR icons refer to. Routing to physical outputs or Internal Return Buses is accomplished in the same way as other buses. I.e. right-click the relevant XLR icon and select **Connect** etc. from the menu.

### Strip & Bus Channel Types

All Strips and Buses Channels have a custom type that can be manually set manually to:

- **Left (L)**
- **Center (C)**
- **Right (R)**
- **Surround Left (Ls)**
- **Surround Right (Rs)**
- **LFE (Lfe)**
- **Left Center (Lc)**
- **Right Center (Rc)**
- **Surround Center (Cs)**
- **No particular type**

**Mono** Strips are tagged by default to no particular type

**Stereo** Strips are tagged by default to **L-R**

**MS** strips are tagged by default to **C-W**

**GPS** Strip (General Purpose Strip):

**GPS** Strips can have from 1 to 8 channels

They can be used as Aux returns or for any kind of direct Input usage e.g. premixes or multi-channel recordings. (LCR, LCRLsRsLfe 5.1) By default a 2 channel GPS Strip is initialized to L-R and a 6 channel GPS Strip is initialized to LCRLsRsLfe 5.1. This can be changed/customized in the Configuration Page.
GPS Strips feeding any buses (Aux or Mix) are routed by default by Channel Type (like any other strip) but this routing can be manually changed by clicking on the Channel Routing grid (like any other strip).

**Aux Send Buses:**

**Aux Send buses** provide a way to create ‘auxiliary’ mixes which are used to provide headphone or cue mixes for musicians etc.

**SubGroup Buses**

**SubGroups** are a special type of Aux bus which are routed to buses automatically, in exactly the same way as normal input strips, instead of having output connections. SubGroup buses offer a quick and efficient means of managing effects channels (e.g. for Reverb plug-ins or any VST/VS3 plug-in used as Send FX). When using SubGroups there is no longer any necessity to have additional corresponding return strips. In addition, this also enables the use of post-fader effects. Hover over the strip pop-up and select from the list:

[Image of SubGroup bus]

SubGroups have **Mute**, **Solo Safe** and **PF**, Pre-Fader metering, buttons like input strips and **Repro** buttons and **In Place** options like Aux Send buses.

**Note:** Please be aware that a SubGroup Bus will auto-take Internal Bus connection resources, starting from the last one. E.g. IB384-IB385 for the first two Sub-Group Channels added to a Mixer. This means that you will no longer see IB384 and IB385 in the IB list.

**Aux Send Bus Channels**

Aux Send Buses are intended purely for folding back a mix to musicians etc. and can have from 1 to 8 channels. Channels have a custom type that can be set manually in the Configuration Page to:

- Left (L)
- Center (C)
- Right (R)
- Surround Left (Ls)
- Surround Right (Rs)
- LFE (Lfe)
- Left Center (Lc)
- Right Center (Rc)
- Surround Center (Cs)

By Default a 2 channel **Aux Send Bus** is initialized to **L-R** and a 6 channel **Aux Send Bus** is initialized to 5.1. This can be changed/customized in the Configuration Page.

**Note:** When an Aux Send bus is added it is important to ensure that the Type for each channel of the Aux Send bus is set correctly.
**Aux Send Bus Context Menu**

As with other buses, Clicking on an Aux Send bus's small gray box on the right-hand edge of the mixer window Expands / Collapses the send display. When the cursor is above the box the Aux Send Bus pop-up context menu opens:

![Aux Send bus pop-up context menu](image)

Most of the entries are the same as other buses, but the last two entries are specific to Aux Send buses.

**Global Strip Channel Routing**

Opens the Global Channel Routing window for the Aux Send bus

![Global Channel Routing window](image)

This routing grid groups together the Channel Types of all the input Strips present in the current mixer, shown horizontally (L, R, C, ...). The vertical channels are the Channel Types of this Aux Send bus. When a node's value is edited, the static aux send gain of all strips having this channel type is updated with the new value for this Aux Send Bus. When some strips are already set to different values for a specific node “---” is displayed.

- **Clear** Sets the entire grid to Mute
- **Unity** Sets the entire grid to Mute

**Note:** Invoking either Clear or Unity will affect all Strips Aux Sends to this Aux Send Bus.

**Apply All Strip Input Gains to Send Gain**

The current input gain value of every strip in the mixer will be applied to all the Aux sends feeding this Aux Send Bus.
Aux Send Routing

When a Strip feeding an Aux Send Bus is of the same type as the Aux Send bus E.g. Stereo strip feeding stereo Aux Send bus 5.1, Strip feeding a 5.1 Bus the sending Strip’s Channels are automatically routed to the corresponding Aux Send bus Channel Type. (Left to Left, Right to Right, etc…).

Where the sending Strip differs in Type to the Aux Send Bus E.g. a Stereo Strip feeding a 5.1 Aux Send Bus, the routing must be made manually. The same method is used if you wish to alter auto-routed values.

Static Channel Routing

Aux Send Channel Routing is set by clicking on the little grid icon adjacent to the knob on the Aux Bus send in the channel strip. This opens a Channel Routing window:

![Channel Routing window]

shown here with a 5.1 channel feeding a 5.1 Aux Send Bus. Gain values can be entered for each node of the Strip/Bus crossing. Just click on any node and enter a dB value. Enter nothing (no character) or -144.5 to reset the node to Mute.

Clear

Clears all nodes to Mute

Auto

Sets a 1:1 flat routing as shown above
Aux Send Buses In-Place Panning

In-Place panning for each Aux Send bus is turned on with the IP button in Aux Send section(s) of each Input Strip. In-Place Aux Sends take the output(s) of the appropriate panner at the same level(s) the panner is feeding its output bus.

**Note:** Only corresponding Bus Types are fed in this way. Thus if you feed a Mono Aux Send Bus typed Center from a 5.1 panner and there is no signal on the centre channel no signal will be fed to the Aux Send Bus even if the signal on the left and right outputs is identical creating a ‘phantom center’.

![In-Place Panning Indicator/Selector](image)

In-Place Panning Source

When an IP button is lit (yellow) on an Input Strip, the way in which the aux send channels are routed to an Aux Send bus is determined in the Aux return strip. For example, in a mixer configuration with an Aux Send bus, a Surround bus and a Stereo bus. Clicking on the highlighted box below the Aux master fader pops up a list of options:

<table>
<thead>
<tr>
<th>In-Place Panning Source pop-up</th>
</tr>
</thead>
<tbody>
<tr>
<td>Off (Use Channel Routing Grid)</td>
</tr>
<tr>
<td>SR1 (Surround Mix)</td>
</tr>
<tr>
<td>ST1 (Stereo Mix)</td>
</tr>
</tbody>
</table>

These determine whether the Aux send will follow one of the output bus panners or the Static Channel Assignment set in the Input Strip. E.g. for Aux Send bus 1:

- **Off (Use Channel Routing Grid)**: Aux pan follows Static Channel Routing assignment
- **SR1 (Surround Mix)**: Aux pan follows Surround Mix bus panners
- **ST1 (Stereo Mix)**: Aux pan follows Stereo Mix bus panners

To make all the Aux 1 sends follow the Mixer Strip Surround Panners, click on the box below the fader and select **SR1 (Surround Mix)**

**Note:** When IP:Off is displayed in the Aux Send master strip i.e. no In-Place source is selected, then the IP buttons in the input strips will be grayed out. Similarly, when an In-Place source IS
selected and the yellow **IP** button in the input strip is lit then the static routing grid is grayed out and unavailable as in this illustration.

![Diagram](image.png)

The three strips shown are **10**, **11**, and **12**. Since the **IP** button is selected (Yellow) on strips **10** and **11** the static routing grid is grayed out and thus unavailable. On strip **12** the **IP** button is deselected (dark) and the Static **Channel Routing** grid can be opened by clicking on the grid button next to the knob.

**Note:** The **IP** button defaults to **On** when the aux send is first turned on. If the send is subsequently turned Off (muted) then the current setting of the **IP** button is remembered when it is unmuted.
**Basic Strip**

A basic mono channel strip contains:

- **On /Off** toggle switch
- **Pan** slider to Main output bus. In this case there is just a single stereo mix bus.

**Inserts** area. Expands to suit the number of plug-ins applied.

**Numeric display** of fader output level value, if cursor is over a fader knob shows fader gain. If cursor is over pan-slider, shows current pan position. May be clicked to enter a fader gain value directly.

**Level Bargraph Rotary Controls and Faders**

Rotary Controls, sliders and Faders may be adjusted by grabbing them with the mouse and dragging. Rotary controls and horizontal sliders are adjusted by dragging left or right and faders by dragging up or down. Double-clicking a Fader, slider or Rotary knob returns the value to the default. E.g. unity gain on a Channel Strip Fader. Holding down the Ctrl key increases the resolution to 0.1dB. Keyboard up and down arrows adjust gain by 0.1dB per press, with Shift 0.5dB per press and with Ctrl + Shift 1.0dB per press. Bargraph shows peak level.

**Buttons**

Buttons on the main mixer surface are black when inactive. When active they ‘light up’.

- **Rec enable(d)** Enables/disables recording for the associated track. Lights red when enabled. (Purple when source is after effects.)
- **Solo** solos the strip, **Mute** mutes the strip **Ctrl + Solo** cancels all other Solos.
- **SaFe** prevents the strip being muted by solo operations elsewhere. **Ø** reverses the channel phase. **PF** changes the metering position to Pre-Fader.

**Delay** A delay value (in samples) can be set in this box.

**Input** Clicking on Input pops-up a box with the choice of the strip taking its input from a physical connection or any output bus.

**Logical Input and Direct Output Assignment**

Right-click on the XLR icons to pop-up a drop down list of valid assignments.

---

**Note:** Direct Outputs must first be enabled in the Route page. Please see: Channel Direct Outputs on page 221

**Stereo Strips**

In a Stereo Strip feeding a stereo bus the single bargraph meter is replaced by a pair and the simple pan pot is replaced by a choice of **Balance control**, **Dual Panner**, **Pan/Width** or **5.x Legacy Stereo Panner** accessible from the right-click context menu. (See below)

Stereo Strips can reverse the **Phase** of both the Left and Right channels. The single button has four possible states:

- **Black:** No phase inversion
- **White:** Left channel inverted
- **Red:** Right channel inverted
- **Blue:** Both channels inverted
Stereo Panners
Pyramix offers a comprehensive choice of stereo panners which can be selected by right-clicking over the panner to open the context menu:

<table>
<thead>
<tr>
<th>Mode</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Balance</td>
</tr>
<tr>
<td>2</td>
<td>Dual Panner</td>
</tr>
<tr>
<td>3</td>
<td>Pan/Width</td>
</tr>
</tbody>
</table>

**Mode 1: Balance**

To adjust the pan (direction), left click and drag to right or left. To adjust the Width, **Ctrl + Left-Click** and drag - The distance between the cursors represents the Width value.

**Note:** The Width value can be negative (-100% to +100% range), and the 2 channels are then reversed. i.e. Right becomes Left and vice-versa.

**Note:** Since the Width range of values and Pan range of values are linked, adjusting the Pan can cause the Width parameter to be updated, but the initial Width value is restored linearly when moving the pan back to its former position, just like fader grouping on some mixer desks. To avoid this (i.e. validate the current Width value), **Ctrl + Left-Click** on the panner to reset the cached Width value.

**Mode 2: Dual Panner**

Pan slider acts like a normal balance control. **Width** alters the stereo image width from mono to 100%. If the **SHIFT** key is held down while moving the Width slider the range is extended to 125%. i.e. Super wide. This can be helpful with overly narrow images but should be used with caution.
Mode 4: 5.x Legacy Stereo Panner Rotary

V5.x and V4.x legacy panner (for compatibility with older projects)

**Default Position Indicators**
Like other Pyramix mixer controls the panner knobs/pointers have an orange dot when at the default position.

**Gearing**
For finer adjustment hold down the *Shift* key whilst clicking and dragging.

**Reset**
To reset any of the panners to the default value simply double-click the knob-pointer.

**Strip Meters**
**Characteristics**
Meter ballistics and other parameters may be adjusted. Please see Level Meter on page 705

**Peak Reset**
To Reset Peak Hold and Overload for the entire mixer hold down *P* when the Mixer is activated.
To Reset the Peak Hold and Overload for a specific Strip or bus *Click* on the lit Overload LED.
To Reset the Peak hold and Overload of every Strip and Bus *Ctrl + Click* any Overload LED.
M&S Stereo Strips

What is M&S?
M&S stands for Middle and Side. M&S is a microphone technique which outputs Sum and Difference signals instead of Left and Right (also known as LR, AB or XY). These Sum and Difference signals are often known as M&S although this nomenclature is often a source of confusion...

Sum and Difference signals can be created from a conventional Left, Right source. For example, by using the Pyramix MS Encoder plug-in. (Please see: MS Encoder on page 351).

Decoding M&S
A Sum and Difference or M&S decoder reconstitutes Left and Right by adding the Difference (S) signal to the Sum (M) signal to produce Left and adding the phase-reversed Difference (S) signal to the Sum (M) signal to produce Right. This is often represented as:

\[ L = M + S \]
\[ R = M - S \]

Benefit of M&S
In mixing as opposed to recording, the main practical benefit of manipulating a signal in the Sum and Difference domain is true control over the width of the image. Pyramix can handle these signals directly thanks to the provision of M&S Stereo strips.

M&S Strip controls
An M&S strip stereo bus send has three controls. The center knob determines the Sum (M) contribution to the Left and Right outputs. The L knob determines the in-phase Difference (S) contribution to the Left output and the R knob determines the out-of-phase Difference (S) contribution to the Right output. The L&R knobs are ganged by default. To move them independently click and drag with the Ctrl key held down.

The Phase of both the Sum and Difference channels can be reversed. The single Ø button has four possible states:

- **Black:** No phase inversion
- **White:** Sum (M) channel inverted
- **Red:** Difference (S) channel inverted
- **Blue:** Both channels inverted

Inverting either Sum or Difference results in the image being reversed left to right.
If the **Input meters** consistently show **S** higher than **M** then either the image is very wide and unlikely to be compatible for a mono listener or the **M** and **S** inputs have become reversed at some point. Regrettably, this is extremely common when dealing with location recordings in film and TV.
Legacy Mixer Surround Components

When a **Surround Bus** is added to the mixer an surround panner appears at the top on the **Input Strips**

![Surround Bus Panner](image)

**Speaker Controls**
Double-clicking on any of the Speaker Controls toggles the mute on/off of the selected surround channel (also muting any audio routed to that surround channel output). When a channel control is muted, it is no longer displayed on the Mixer Input Strip.

**Joystick Panner**
Determines the position of the source within the surround sound space. To position it, simply left-click on the control and move it to the desired location. Double-clicking on this control will automatically center it.

**LFE Level**
Determines the level sent to the LFE (.1) output.

**Surround Stem select**
If a Multiple Surround Bus has been added to the mixer **Stem ‘X’** appears at the top of the strip. Click on the box to select the stem you wish to route the strip to.

**Stereo Input Strips.**

![Stereo Input Strip](image)

The Surround Sound Panner Position control behaves slightly differently in a Stereo Input Strip. Notice there are now two independent position controls and two independent LFE sends. One for each input channel.

**Open Surround Control**
The **Surround Control** window offers far more information and a greater degree of control over all the surround panning parameters than could be shown on an individual Input strip. It can be opened and closed by **Ctrl + Clicking** on the appropriate area on the strip.
Options available will depend on whether the Mixer Channel is single source (mono) or 2 sources (stereo).

**Position/Speaker Control**
When a single source is used, the Position Control is displayed as a green dot on a grid with 5 speaker icons. Each speaker icon represents a Surround Speaker Position (L, C, R, SL, SR). The position of the Green Dot determines the position of the source within the surround sound space. To position it, simply left-click anywhere within the surround sound space. To position it, simply left-click on the control and move it to the desired location or use the knobs. Double-clicking on the Green Dot automatically centers it.

**Surround Panning Algorithm**
The drop down list gives a choice of panning algorithms.

- **Constant Gain**
  Allows the surround panning to preserve a constant gain sum on all speakers wherever the Position Control is placed.

- **Constant Power**
  Allows the surround panning to preserve a constant power sum on all speakers wherever the Position Control is placed.
**Level Meter**

Toggles the main display between the Surround Meter and Level Meter. This shows the send Levels to each surround channel in the middle of the right-hand section and Output meters on the right:
Stereo Surround Control

**Surround Meter**

The Display can show static Left, Right and Summed Lobes in white, red and yellow, respectively when the buttons are lit with the actual signal in bright red.

**Link**

Click and drag on the red and white balls is independent and the controls are switched between **Source 1** and **Source 2** by clicking on the buttons. If a **Link** option is chosen from the combo box click and drag and the controls will affect both sources depending on the chosen linking.
Monitor ! Window

Scope

Monitoring Section:
- The Monitoring Section has been modified to accommodate with the new Channel Types (listed below)
- The central section displaying the Solo/Mute button has been replaced by a 3D view potentially displaying all available new Channel Types
- The output level for each monitoring output is now displayed as a glowing effect around each Channel buttons for easy identification
- Additional Factory Speakers Sets with Down-Mix have been added
- Added link for Solo(X), Mute, Phase. When a speaker is part of a group, the speaker action is applied to the whole group. A button has been added next to the Mute Solo.

Link Modes Menu:

- Link OFF: No link applied to selected parameters (Mute, Solo, Solo X, Phase,)

- Link X
  - Links Left with Right (and everything along each X Axis)
  - Links the left side with the right side (L+ C + R & Ls +Rs & Lr + Cs + Rr etc in each in each height layer separately)

- Link Y
  - Links the Front with the Back (and everything along the Y Axis)
  - Links the associated Front with the side and rears (L + Ls + Lr + C + Cs & C & R +Rs + Rr etc in each height layer separately)

- Link Z
  - Links the associated speaker in all the height layers (Tl + L + Bl etc)

- Link L
  - Links the associated speaker that are on the same Z layer

- LFE
  - Includes the LFE on the selected Link mode

Pyramix has a dedicated Monitor section. This extremely powerful tool offers comprehensive monitoring facilities including summing and downmixing for all supported formats. External Machine Inputs, comprehensive Talkback, Foldback and External Metering are also supported depending on your system specification.
The **Monitor** presents monitor outputs of all buses present in the current Mixer as sources. It is also possible to configure external sources both for recorder returns and for talkback. Sources can be summed for monitoring without affecting the Mixer bus outputs. This is useful, for example, when you need to listen to a guide track while recording.

You do not have to use the **Monitor** and disabling it will save DSP power but, with complex Mixers and routing, the Monitor helps to keep things logical.

The monitor is also used to output the audio signal from the audition function of the Media Manager and Libraries as an unformatted input. (i.e. Routed to LRC in a Surround 5.1 Speaker Set and to LR in a Stereo one)

**Monitor Hardware Control**

Many functions of the Monitor can be mapped to a hardware controller or to the keyboard. To facilitate this, the commands are available in the **Monitor** menu. Please see the documentation for your hardware controller, *Remote Control on page 564* and *Customizing Keyboard Shortcuts on page 500*.

By default the **Monitor** window is shown. It can be opened with **View > Monitor** or toggled with the icon in the View Toolbar.

The Monitor has four pages: a Main **Monitor** page in normal operation, a **Configure** page for setting up and two further pages for configuring **Externals** (machines) and **Talkback**.
Monitor ! page

The Monitor ! window is divided vertically into three sections.

Sources, left-hand section:
The button top-left of the title bar enables/disables the Monitor and lights yellow when enabled. This allows DSP power to be saved when comprehensive monitoring control is not required. Below the Enable Monitoring button is a tree view of all buses used in the mixer. Clicking on the + and - boxes shows and hides branches in the usual way. Click on any complete bus or any available stem or any bus/stem channel to select it for monitoring. Selection is exclusive unless the Ctrl key held is down. Then selection is cumulative and clicking adds or subtracts Sources according to their current state.

Buses / Externals button

Note: At bottom left in the screenshot above the button labelled Buses indicates which sources are available for activation. Clicking on this button toggles through Buses, Externals and Buses / Externals.

Note: Multiple selections are made by holding the Ctrl key and clicking.

Main, centre section:
Selected Sources
<< SR1 >>: Select previous/next Pyramix source. Only sources visible in the Sources section are available. I.e. If the component channels of a bus or stem are collapsed this bus or stem is switched as a unit when the component channels are visible in the Sources section then clicking on the << or >> buttons steps through each available channel in turn.

<< -- -- >>: Select previous/next External Source. Only External Sources visible in the Sources section are available.

Note: Clicking on any of the << or >> buttons cancels the selection made previously in the Sources section.

Selected Output
<< Surround 5.1 >>: Select previous/next Speaker Set.
<< Main >>: Select the previous/next Downmix defined in the Configure page.

Main area
Speakers are only shown when connected in the Configure page.

Halo Meters
The speakers have “halo” meters as seen above. The bigger the colored area, the louder the speaker.

The buttons at the bottom determine the linking and function of the active Speaker buttons.

Monitor Buttons

Link

Clicking on this button pops up a list of possible Link Modes.

Link Off
No Link is applied to parameters selected (Mute, Solo, Solo X, Phase...)

Link X
Links Left and Right (and everything along the X axis).

Link Y
Links the Front with the Back (and everything along the Y axis).
**Link Z**
Links the associated speaker in all the height layers TL +L + BL etc.

**Link L**
Links the associated speakers that are on the same Z layer.

**LFE**
Includes the LFE Speaker(s) in the Link Group.

**Mute**
Clicking on a speaker mutes it. Selections are cumulative.

**Solo**
Clicking on a speaker solos it. Selections are cumulative.

**C**
Works in conjunction with Solo and SoloX. Toggles between In Place and Center. Center routes the soloed channel(s) to the Center speaker or equally to the L/R speakers if no center speaker is present. In Place mode is the normal Solo, SoloX mode.

**SoloX**
Solo eXclusive on the clicked speaker. Selections toggle.

**Phase**
Toggles the phase of the selected speaker(s). Useful for quick image checks.

**RS**
Reset. Deselect all speakers.

**Output, right-hand area**

**Monitor Level box** Displays the current output level. Output level can be entered numerically in the box after clicking on it.

**Volume Knob:** sets all the output gains in a range from -144.5dB to +24dB. Double-click to set it to 0dB.

**Note:** Maximum permissible volume can be set in the Configure page.

**Mute:** button mute the outputs.

**Dim:** button reduces the output level by an amount set in the Configure page. Default value is -20dB.
**Speaker Sets**

Speaker Sets are set-up in the **Configure** page.

A speaker set consists of:

A **Patch**: This connects signals to the physical outputs of the output device(s). The number of connection will depend on the number of speakers you want to connect. Since the number of available live outputs depends on the selected sampling rate, the patch will differ for 1Fs, 2Fs, 4Fs and 8Fs sampling rates.

A **Main grid**: this matrix defines the relation between the Mixer’s buses output channel types and the monitor’s output channel types (thus the monitor’s physical outputs).

A set of **Downmixes** (max: 4): A downmix is an alternative grid which uses the same patch as the main grid. In this page you can patch the outputs of you monitor, add/remove downmixes, and defines the corresponding grids in dB (only the channel types which are patched).
Configure page

The Configure page enables multiple Speaker Sets, each with multiple down-mixes, to be created and edited. Nine factory Speaker Sets (On the left of the page, labelled on a red background at the top of the Speaker Sets list) are installed with Pyramix. Their Main channel to speaker Main Grid and Down-Mix assignments cannot be changed, but their output Patches from speakers in the Monitor to physical outputs can.

Speaker Types
The following Channel/Speaker Types are available:

None    (Channel Type only. Used for Buses and Media with no Type assigned.)
L        Left
C        Center
R        Right
Ls       Left Surround
Rs       Right Surround
LFE      Low Frequency Effects
Lc       Left Center
Rc       Right Center
Cs       Centre Surround
Sl       Side Left
Sr       Side Right
Lcs      Left Surround Center
Rcs      Right Surround center
VoG      Voice of God
Tl       Top Left
Tc       Top Center
Tr       Top Right
Trl      Top Surround Left
Trc      Top Surround Center
Trr      Top Surround Right
Tsl      Top Side Left
Tsr      Top Side Right
Bl       Bottom Left
Bc       Bottom Centre
Br       Bottom Right
Brl      Bottom Surround Left
Brc      Bottom Surround Center
Brr      Bottom Surround Right
Bsl      Bottom Side Left
Bsr      Bottom Side Right
VOD      Voice of Devil
LFE2     Low Frequency Effects 2

Factory Speaker Sets
Stereo
Near
5.1 Surround
SDDS
8.1 Surround
9.1 Dolby Atmos
9.1 Auro
13.1 Auro
NHK

They and each of their down-mixes can be enabled/disabled in order to determine which ones are visible in the main Monitor page.

The **Configure** page is divided into four main areas; **Speaker Sets** and **Down-Mixes**, **Available Sets**, **Output Speakers Patch and Delay[ms]**, **Main Grid and Down-Mixes** and **Output Metering Patch**.

**Available Sets**
To select an existing Speaker Set in order to view or alter its settings, click on its title in the **Available Sets** list. The label will become underlined and the Set's parameters will appear in the grid. If the Set has Down-Mixes already defined there will be one or more tabs next to the **Main Tab** in the **Main Grid and Down-Mixes** area.

Nine sets, **Stereo** and **Surround 5.1** are factory defined and cannot be altered. New Sets and Down-Mixes can be **Created**, **Duplicated** and **Deleted** using the Command buttons.

**Max Vol:**
To set the **Maximum Volume** attainable click on the value box to highlight it and type the desired value in the range 0.0dB to 36db then hit **Enter** or click elsewhere on the window to save the change.

**Dim Value:**
To change the **Dim Value** Level, click on the value box to highlight it and type the desired attenuation value then hit **Enter** or click elsewhere on the window to save the change.

**Note:** Only negative values are accepted. Positive values revert to 0dB. I.e. Type **-15** etc.

**Ref Vol:**
To set the **Reference Volume** level click on the value box to highlight it and type the desired value in the range -20dB to 0dB then hit **Enter** or click elsewhere on the window to save the change.

**Commands**

**Speaker Sets**

**New Set**
Clicking on **New Set** creates a new Speaker Set with a blank matrix Grid and adds a new entry to the **Available Sets** list with the label highlighted ready for text entry:

Type a suitable name and click on a blank area or hit **ENTER** to accept the name.

**Duplicate Set**
Creates a new Speaker Set with the same matrix Grid settings and Down-Mixes and settings as the set currently selected (underlined) and displayed in the grid. The new label is highlighted ready for text entry.

**Delete Set**
Deletes the currently selected (underlined) Speaker Set.

**Down-Mixes**

**Add Down-Mix**
Creates a new Down-Mix associated with the currently selected Speaker Set with a new tab in the **Main Grid** and **Down-Mixes** section.

**Remove Down-Mix**
Deletes the current Down-Mix
Output Patch:
This is where the Monitor's Speaker Set outputs are patched to physical outputs.

Clicking on a cell pops up the Set Output Connection menu with all available physical outputs grouped by their connectors. The sub-menus list the group and the individual channels. Select an individual channel to connect it or select the group, e.g. D/A 4 to connect the whole group in ascending order from the cell clicked on.

**Note:** Each Speaker Set has its own Output Patch associated with it. This is useful where different speakers are used for different formats. If there is only one set of speakers patch all Speaker Sets to the same physical outputs.

**Double Assignment**
When an output of the Mixer and an output of the Monitor are connected to the same physical output then these are summed and the Mixer displays the connection in orange as a warning.

**Speaker Delays**
Delay can be set per Speaker by clicking in the box below the Output Connection and typing in a value. Speaker delays are typically used to compensate for the physical positioning of the loudspeakers for example where the Left Centre and Right speakers are placed in a straight line, the Centre speaker will be nearer to the listening position and should be delayed accordingly.

**Saving Speaker Sets**
Mixer to Monitor connection status is saved in the project.

The Speaker Set settings are saved when you leave the page to go back to the Monitor page; otherwise, modifications are not saved.
Media Manager and Library Monitoring

The Pyramix Monitor Panel is used to audition Cues in the Media Manager and Libraries.

**Note:** The **None** channel type is used to monitor media which do not have a channel type set in metadata. In order to be able to audition such media in the **Media Manager** and **Libraries** the **L** and **R None** entries in the **Main Grid** matrix must be set to a value, e.g. **0.0**. If you plan to audition Surround material also set the **C** entry to a value e.g. **-3.0**.
External Metering

If you wish to use your favorite external hardware meters with Pyramix this can be achieved easily and conveniently.

Under the Main Grid of the Monitor Configure page an extra set of 32 patches is provided to configure external outputs specifically for metering.

Patches are made in exactly the same way as the Speaker Output Patches. Please see: Output Patch: on page 318

External Inputs

External devices may be added in the Monitor panel. This is useful for connecting monitoring returns from the Studio's fixed external audio devices such as recorders.
Adding an External Machine

Up to 8 new externals can be added.

**Note:** External machines will only be visible and available as monitor sources in the Monitor page when the Buses / Externals button is set appropriately. **Please see: Buses / Externals button on page 312**

Each external has a dedicated input Patch. Patches are set up by clicking in the boxes below the speaker letters and choosing inputs from those available.
Talkback

Talkback facilities are provided in the **Monitor** section for studios without a separate talkback system. These facilities are intended to be used with **GPI/O** external connections for physical talkback switches. Please see: **GPI / GPO Support** on page 578 for information about setting up **GPI/Os**.

When **Talkback** is set up and active the **Talkback** section appears at the bottom of the main **Monitor !** page:

Monitor ! page with Talkback Section
Setting Up

Talkback Page
You can add up 8 Studios (Destinations) and 3 Talkbacks (Sources) in the Talkback page:

![Monitor Talkback page](image)

### Destination
- **Add** Adds a Destination
- **Delete** Deletes the selected Destination or the remaining one when there is only one shown.

### Source
- **Add** Adds a Source
- **Delete** Deletes the selected Source or the remaining one when there is only one shown.

### Record reset latch
When lit red all active conversations are muted when the transport is in **Record**.

### Play reset latch
When lit green all active conversations are muted when the transport is in **Play**.

### Stop enable talk to all
When lit yellow the **Talk To All** function is activated when the transport is in **Stop**.

### Example
This is how you would set up talkback for a simple facility with a Mix Room, Studio and Machine Room.

- The Mixer will be able to speak to the Vocal Booth or the Machine Room independently.
- The Assistant will only be able to speak to the Mix Room.
- The Vocal Booth will only be able to speak to the Mix Room.
**Note:** If a separate ‘Producer’ Talkback unit is required this can be achieved with a simple parallel physical connection of buttons that both activate the Mixer to Vocal Booth GPI.

**Setting Up**

1. Click on **Studio Add**
   
   A **New Monitor Studio** box appears. Type a suitable name for the Studio, in this case, **Vocal Booth** and press the keyboard **Enter** key to confirm.
   
   The red button indicates that the destination is active.
   
   **Note:** The **Talkback** section will be shown at the bottom of the **Monitor** page if any destinations are active in the **Talkback** page.

2. Notice the two boxes to the right of the name with orange dashes. Click on the left box to drop down the **Set Output Connection** menu:

3. Choose a suitable physical output to feed the Talkback amplifier/loudspeaker.
   
   **Note:** If you only have digital outputs then you will need a converter.

4. If you wish to have stereo talkback/foldback repeat steps 2&3 for the right-hand box. Here only the **Vocal Booth** is to be fed with Foldback so that is the only stereo destination.

5. Repeat steps 1 to 3 twice to add two more destinations.

6. Label these to suit, in this case, Mix Room and Machine Room.
You should now have something like this on screen:

![Monitor Talkback page with destinations](image)

**Note:** Only the Vocal Booth has been set up as a stereo destination. If you want separate speaker and headphone feeds to the studio just add another destination and label it appropriately. E.g **Vocal Booth HP** for maximum control.

7. Now set up the sources by clicking on **Source Add**

8. A column appears with **New Talker** highlighted in a box. Type a suitable name for the source. In this case **Mixer**.
9. Add two more sources and label them **Assistant** and **Artist**

![Monitor Talkback page with Sources and Destinations]

10. Click on the boxes with the orange dashes at the bottom of each source column to open the **Set Input Connection** menu and choose a suitable input connection for each of the talkback microphones.

   **Note:** If you only have line level analogue inputs you will need external mic pres and if you only have digital inputs then you will need converters as well.

11. Now the levels, **Dim** and **Mute** switching must be set.

   - The boxes in the first column of each **Source** set the attenuation that will be applied to the **Destination** output when Talkback is activated from each source.
   - The second column sets the send level per **Destination**. You can type **mute** or a numeric value in the box.

   **Note:** If **mute** or **-144.5** is entered this **Destination** will be grayed out and unavailable in the **Talkback** section of the **Monitor** page. For example, it is illogical for the **Mixer Source** to talk to the **Mix Room Destination** and so on.

   - The third column offers the choice of **Dim** or **None**. Selecting **Dim** means that when this crosspoint (**Source** to **Destination**) is activated by pressing the relevant **Talk** button, the **Main Monitor Output** will be dimmed.

   **Note:** This is essential when, for example, the **Mix Room** talks to the **Vocal Booth** with the programme mic channel open to avoid howl-round and possible damage to loudspeakers and hearing.

   - The fourth and final column offers a choice between **Rec Free** and **Rec Loc**. **Rec Free** means that talkback on this crosspoint can be initiated when the Transport is in Record and the **Record Reset Latch** is set. **Rec Loc** disables the crosspoint when the Transport is in Record and the **Record Reset Latch** is set.
So, bearing in mind who is going to be allowed to talk to whom and given that it is illogical to use talkback to talk to yourself, the levels should now look approximately like this:

![Monitor Talkback page with Sources and Destinations and levels set](image1)

Returning to the **Monitor !** page you will see this in the **Talkback** section:

![Monitor ! page Talkback Section](image2)

(If the buttons on the left are lit blue ignore them for now) The big buttons with the labels **Mixer**, **Assistant** and **Artist** are **Talk to All** destinations (In this case only relevant to **Mixer**).
Operation
The smaller buttons vertically below the bigger, labelled Source buttons initiate talkback from the horizontal sources to the vertical destinations. These are the buttons you are most likely to want to map to GPIs. For example in the following screenshot the **Mixer** is talking to the **Vocal Booth**:

![Monitor Talkback page: Mixer talking to Vocal Booth](image)

**Note:** Notice that, due to the settings made earlier, **Mixer** talking to **Vocal Booth** also **Dims** the Main Monitor **Output**.

**Talkback Button Operation**
All the Talkback buttons are dual mode. A press of less than one second latches the Talkback open. A second press cancels. A press of more than one second initiates Talkback on press and cancels when the button is released.

**Reset** cancels all latched talkbacks.

**Talk to All** initiates open Talkback between all enabled **Sources** and **Destinations**.
Foldback

Continuing the foregoing Talkback example it is also possible to add foldback to the Talkback outputs. To add Foldback to the Vocal Booth Talkback outputs click on the black box to the right of the Vocal Booth label to drop-down a list of available Foldback sources:

Select the required Foldback Studio Monitor Source.

Note: You can add a bus in the mixer specifically to produce a mix for Foldback.
The buttons on the left of the **Vocal Booth** label etc. toggles the foldback on and off per destination:

Here, the **Vocal Booth** is fed with **MB3 (Mix Bus)** output. The vocals are recorded clean on **MB1 (Mono Mix)** and, as can be seen above, the **Mixer Room** monitors are being fed with the sum of these buses.
**Meter Bridge**

**Scope**

Pyramix has a dedicated **Meter Bridge** window.

The **Meter Bridge** can present a meter display for every Input strip and Bus present in the current Mixer and external Machine configured in the **Monitor : Externals** page.

The **Meter Bridge** also indicates the currently selected mixer strip with a yellow outline, any strips in Record Ready condition with a red outline, whether any strips are Muted or Soloed and optionally shows Ramses Groups and Fader Automation mode per strip.

Meter ballistics and alignment are adjustable either manually or via presets.

You do not have to use the **Meter Bridge** but, especially when used with Ramses MSC, it offers flexible metering in one place. With complex Mixers and routing, the Meter Bridge can help to keep things logical.

**General Purpose Buses**

The new General Buses are supported for Mix and Aux Buses, Groups are not supported currently.

**Note:** The **Meter Bridge** is displayed “Always On Top” of other windows.

**Meter Bridge Switch**

The Meter Bridge Window is enabled/disabled via **View > Windows / Tools > Meter Bridge** or from the Toolbar Icon or by mapping the function to a short-cut key.
**Meter Bridge Window**

By default the **Meter Bridge** window is hidden. It can be opened with **View > Meter Bridge** or the icon in the View Toolbar.
Resize
The Meter Bridge Window can be resized by clicking and dragging the edges. (Mouse cursor changes to double arrow) Vertical resizing is limited to sensible display options. Scroll bars will appear when there is more information to display than the window can accommodate. There is a separate auto-hide scroll bar for the Input Strips so you can keep all the Buses and Externals visible together with a contiguous section of the Input Strips of a very large mixer. (This will appear when the mouse cursor is over the right-hand edge of the top two rows.)

Auto Size
Double-clicking the caption bar positions and resizes the meter window automatically to a third of the available screen height for a single row display, half screen height for a two row display and the full screen height for the three row display mode.

Global Mute and Solo Indicators
If any mixer strip is Muted or Soloed the global indicators in the left margin illuminate.

   Note: Active Track Mutes and Solos are not shown in the Meter Bridge.

Selected Strip and Record Ready Status
When Auto-select Active Strip is switched on in the configuration section the currently selected strip is shown with a yellow outline. Any strips currently in Record Ready mode are shown outlined in red.

Configuring the Meter Bridge
When first opened the Mixer Bridge appears as above. Clicking on the double arrow >> below the Yellow Activate button opens the Display panel (a subsequent click on the << arrows closes):

![Meter Bridge Configuration: Display Section](image)

Layout
The three buttons determine whether the meters are displayed as a single, double or triple row (default).
**Single Row**

Single row is useful if you only wish to display buses and or **Externals** (returns).

![Meter Bridge - Single Row Mode](image)

**Strips**

The red button shows/hides the Input Strip Meters (default is Show)

*Note:* Show/Hide for Input Strips is only available in ‘single row’ display mode. Useful in applications where the Bus and External Machines are of more interest than the Inputs.

**Pre-Fader**

When lit, the Input Meters source is taken pre-fader. (default is post-fader)

**Automation**

When lit, four Fader Automation Mode indicators are shown in each Input Strip. (default is hidden)

**Auto-select Active Strip**

When lit, the active strip is highlighted in yellow

**Buses**

The red button shows/hides the Bus Strip Meters (default is Show)

**Pre-Fader**

When lit, the Buses Meters source is taken pre-fader. (default is post-fader)

**Externals**

The red button shows/hides the External Machines Meters.

*Note:* **Externals**, External machine Returns, are set up in the **Monitor : Externals** page. Please see: **External Inputs** on page 320

**Meters Zoom**

The slider adjusts the meter scaling. Range is from 0dB to -144.5dB maximum to 0dB to -10dB minimum. Double-clicking on the slider ‘knob’ resets to default scaling.
Meters Type

The drop-down offers a choice between displaying **Peak** (default), **VU** or **Peak + VU** as seen here along with the **Automation Indicators**:

![Meter Bridge - Triple Row Mode](image-url)
Meter Settings
Clicking on the **Meter Settings** button opens the **MeterBridge Settings** window. This is divided into two tabs **Timing** and **Align.**

### Presets
A number of presets are provided in each tab. To apply a preset click on the desired preset in the list. A * will appear in the top left-hand corner of the selected preset. Click on the **Apply** button to apply the preset and close the window. Alternatively click on **Cancel** to retain the existing settings and close the window.

### Timing Tab
The **Timing** tab offers a number of **Presets** on the left of the window and individual parameter control sliders on the right.

- **Peak Integration** = 20 ms, 1ms to 100 ms
- **RMS Integration** = 60 ms, 20 ms to 300 ms
- **Peak Release** = 16 dB/s, 1 dB to 50 dB
- **RMS Release** = 6 dB/s, 1 dB to 50 dB
- **Max Level Hold Time** = 2.0 s, 0.1 s to 10 s

### Align. Tab
- **RMS Ref** = -18 dBFs, -32 dBFs to 0 dBFs
- **Peak Color A Alignment** = -18 dB, -48 dB to -10 dB
- **Peak Color B Alignment** = -9 dB, -17 dB to -48 dB
- **RMS Color A Alignment** = 0 dB, -48 dB to 8 dB
- **RMS Color B Alignment** = 9 dB, 1 dB to 48 dB

**Note:** The **Peak Integration** setting determines the range of settings available to the **RMS Integration** slider. This is because the RMS integration time is a simple multiple of the peak integration time. Hence, a 1ms integration time for peak offers the best resolution for RMS integration. The A and B color change alignment sliders’ ranges are interactive. The A setting determines the level at which the first color change occurs and the B setting determines the level at which the second color change occurs.
Automation Fader Mode and Group Indicators

Ramses Group

This indicator shows that the associated strip is a member of a Ramses MSC control Group. When in inverse video (filled in) it also indicates that the associated strip is a member of the currently selected strip's Group.

**Note:** These Ramses MSC Control Groups are currently completely independent of the Pyramix grouping arrangements.

Automation Fader Mode

In the default, **Auto-Write**, mode only the **Write** and **Read** indicators are lit together.

As soon as a fader is touched with the transport in play the **Read** indicator extinguishes leaving only the red **Write** indicator lit.

If an Automation **Trim** mode is selected the yellow **Trim** indicator will also be lit.

Similarly, if a **Hold** mode is selected the purple **Hold** indicator will be lit.

Thus, in the **Meter Bridge** screenshot above, the automation is in **Auto-Write** plus **Trim & Hold** modes.
Effects and Plug-Ins
Effects and Plug-ins

This chapter describes individual effects and their components as they are applied in the Pyramix Mixer.

For rendered effects please see: Effects Rack on page 445, ReNOVAtor on page 382 and Prosoniq MPEX 4 on page 448

Adding and Managing Effects

Please see: Effect Management on page 247 and Native VS3 Effects and VST Plug-Ins on page 238

Note: If a Plug-in is unregistered then (unregistered) will be appended to the name in the list. For more detailed information about registration status open the VS3 Plug-ins Information window.

VS3 Plug-In Support

VS3 Plug-ins are Pyramix native. A wide selection is available both from Merging Technologies and from third-party authors. VS3 Plug-ins operate over a maximum of 8 channels per iteration. If you wish to affect more than 8 channels, e.g. in a multichannel bus with n channels then it is necessary to use more than one iteration of the plug-in and route each accordingly.

VS3 Plug-ins in DXD Projects

Most VS3 Plug-ins work in DXD Projects without conversion. The following table shows which plug-ins work directly and which convert:

<table>
<thead>
<tr>
<th>VS3 Plug-ins DXD Support</th>
<th>VS3 Plug-ins</th>
<th>Work in DXD Without Conversion</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 Band EQ</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Angudion I &amp; II</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Aphro</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Arkamys Upmix</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Bus Tools &amp; Strip Tools</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>DC Meter</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Delay</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Denoiser / Descratcher</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>EqX</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Flanger</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Flux Plug-ins</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Generator</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Modulometer</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>MS Encoder</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Parametric Equalizer</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Phase-Oscillo</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Pure Compressor</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Solera +</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Surround Meter</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>VB Plug-ins</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>VU Meter</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Wordlength Meter</td>
<td>Yes</td>
<td></td>
</tr>
</tbody>
</table>
### Viewing Plug-in Information

**VS3 Plug-Ins Information**

The Mixer right-click context menu has an option to pop-up the **VS3 Plug-Ins Information Window**.

![VS3 Plug-Ins Information Window](image)

This window shows all effects currently present on the machine. Fields show the **Effect Name**, the manufacturer/developer **Company Name**, the **Category Name** and **Security Status**. I.e. if the plug-in is currently authorized.

#### Common Components

Several of the following Pyramix Effects share common components.

![Common Components](image)
Channel Combo Box
Shows which channel has the plug-in that the window is currently controlling. Clicking the arrow drops down a list of all channels that have this plug-in assigned to them. Click on a name to select a channel from the list. The control values will change to reflect the current state of the plug-in on the selected channel. This feature enables all instances of a particular plug-in to be controlled from the same interface window without opening duplicate windows for each channel.

Bypass Switch
The On/Off (bypass) switch when lit red the effect is bypassed but remains “in circuit”. Well behaved effects will maintain their internal parameters in this state so that they can be switched back in without artefacts.

Bypass all Effects
Clicking on a bypass button with Shift bypasses all effects in the strip.

Auto Gain Compensation
(Only where relevant) When this switch is lit Auto Gain Compensation is in circuit. The function is intended to keep the output level of the plug-in approximately equal to the input level. The computed value varies as the plug-in controls are adjusted and can be further adjusted using the knob.

Output Gain
Manually adjusts the gain applied at the output of the plug-in. The value is shown in dB.

Effects Presets
Right-clicking in the Plug-in window pops-up a contextual menu which enables the plug-in to be Reset to its default values. Presets can be Recalled, Stored or Removed and Imported or Exported to and from libraries.

Choosing Presets
Click on the desired preset from the list. The plug-in’s parameters will be set to the values stored in the preset.
Storing Presets
Creating a new preset stores a snapshot of the current values. **Store > New** opens the **New Preset Name** dialog box.

If the **Global** box is checked, the Preset will be available in all future Projects.

**Default**
Choosing **Presets > Store > Default** makes the current parameters the default. These can be from new values or a previously recalled Preset.

**Modifying an Existing Plug-in Preset**
To modify or update an existing preset, set the effect's parameters to the desired new settings. Right-click and select **Presets > Store** then choose the Preset name in the list to update or modify. A **Store preset** dialogue box will appear asking if you wish to replace the chosen Preset. Click **OK** to accept or **Cancel** to reject. The new settings will overwrite the previous preset parameter settings.

**Deleting Presets**
To delete the current preset, right click in the effects window. Then choose **Presets > Remove** then choose the preset you wish to remove.
Effects Automation

Right-clicking over the effect controls gives access to Automation mode selection for the plug-in. VS3 Plug-in automation works in the same way as the Mixer automation.

Please see Automation on page 393

Parametric EQ

The Parametric Equalizer is a four band fully parametric EQ with independent control of boost and cut, frequency, and bandwidth (Q factor) for each band. The common controls at the top of the window behaves as outlined earlier. The equalizer can be operated using the rotary controls at the bottom (shown or hidden by the knob and arrow icon on the left), by directly entering numerical parameters in the boxes below the knobs or by clicking and dragging on one of the four colored nodes. Left-clicking enables level and frequency to be adjusted, right-clicking then dragging left or right allows adjustment of Q.
All bands are full range. Boost and cut of up to 24dB is available. Q can be set anywhere from 0.2 (wide) to 20 (narrow).

This button shows or hides the rotary controls.

**Peaking / Shelving** When lit, the lowest (red) band is switched to shelving response. In this mode the Q control for the band is unavailable.

**Peaking Shelving** When lit, is switched to shelving response. In this mode the Q control is for the band unavailable.

### 10 Bands EQ

This ten band graphic equalizer offers +/-24dB of boost or cut in any or all of ten bands, one band per octave, ranging from 32Hz to 16kHz. Double-clicking on a slider knob restores it to zero.

**Note:** 10 Bands EQ is limited to a maximum of 2FS i.e. 96kHz.
Three Band Tone Control

A simple three band equalizer which offers a boost or cut of +/- 24dB in any or all of three bands.

The Low LPF is a shelving EQ with a slope of 6dB/Octave and a turnover frequency of 100 Hz, the Medium BPF has a Q (bandwidth) of 0.8 with a center frequency of 2 kHz, and the High HPF is a shelving EQ with a slope of 6dB/Octave and a turnover frequency of 8 kHz.

**Note:** Three Band Tone Control is limited to a maximum of 1FS i.e. 48kHz.
Dynamics Processing

A comprehensive dynamics processing module. Functions available include one gate, one expander, two compressors, one limiter, and a de-esser. The operation of each of these effects is interrelated in this comprehensive dynamics processor, and the user interface shows the operative dynamic range where each process takes effect.

Output Level Max
This box shows Inactive when auto-gain compensation is on.

Thresholds
Threshold controls set the level above or below which the plug-in will affect the dynamics of the input signal. All the threshold settings are on the right of the window. From the bottom up, Gate, Expander, Compressor 1, Compressor 2, Limiter, and Input Reference Level.

Reference Level
Sets the input level reference. E.g., setting the reference level to -20 would mean an input level of -20dB is considered to be the equivalent of unity gain for purpose of calculating the input threshold levels for all dynamics processes except limiting. The reference level value is variable between 0dB (unity gain) to -30dB.

Limit
Sets the limit threshold (and ceiling).

Ratios / Slope
Limit and Gate have fixed ratios, tending to infinity. Ratio settings for the Expander and Compressors are to the left of their respective Threshold controls.
**Compression Bar Graph Meter**
The Compression bar graph indicator, above the ratio controls, shows the amount of overall gain reduction or increase applied to the input signal. No change is in the middle of the scale. Green ‘leds’ above the middle indicate gain increase, red ‘leds’ below indicate gain reduction. The display range of the indicator can be toggled between +/-10dB, +/- 20dB, and +/-40dB by clicking on it.

**Time**
The speed at which the dynamics processor responds when signals go above or below any of the threshold settings are in this section. Careful setting of these parameters make dynamics processing more subtle and less obtrusive.

**Delay**
Allows the main program signal to be delayed by 0.01ms to 10ms. Allows ‘brick-wall’ limiting since the processor has time to respond to fast transients.

**Attack**
Attack Time sets the response speed of the processor when a threshold level is reached within the range of .01 milliseconds to 600 milliseconds.

**Release**
Release Time sets the rate at which applied gain change returns to unity after the threshold is no longer exceeded. Range is 5 milliseconds to 5 seconds.

**Equalizer**
The equalizer is in the side-chain. I.e. it affects the key signal which triggers the effect of the dynamics processor, but does not alter the tonal balance of the main signal. This enables the response of the processor to be made more sensitive to certain frequencies than others. This is typically used to produce a de-essing effect, used to control excessive sibilance. E.g. boosting frequencies 3kHz to 8kHz range so that a compressor acts when the signal has components in this range thus reducing signal level and making the sibilance less obtrusive.

**Q**
Sets the bandwidth of the eq.

**Frequency**
Sets the equalizer center frequency in the range 20Hz to 20kHz. 24dB of Boost/Cut are available. The Test button toggles the output of the EQ between side and program chains. When On, the output of the EQ is heard. This can be useful when identifying sibilance etc. On/Off toggles the equalizer on and off in the side chain. When Off, the program material triggers the processor. When On, the signal is in effect, split. The portion sent via the equalizer is used to trigger or ‘key’ the operation of the dynamics processor on the normal program material.

**X/Y Dynamics Response Display**
This shows the threshold and ratio settings for the gate, expander, compressor 1, compressor 2, and limiter processes, and the Dynamics Processor’s reference level. These are shown as a series of colored lines with control handles on a grid representing input level in dB below unity gain (0dB) on the horizontal axis, and output gain in dB below unity gain (0dB) on the vertical axis.
The legend for this display is as follows:

<table>
<thead>
<tr>
<th>Process</th>
<th>Line Color</th>
<th>Handle Color</th>
<th>Line Slope Function</th>
<th>Handle Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gate</td>
<td>Red</td>
<td>***</td>
<td>Gate on/off</td>
<td>***</td>
</tr>
<tr>
<td>Expander</td>
<td>Green</td>
<td>Red</td>
<td>Expander Ratio</td>
<td>Gate Threshold, Expander Ratio</td>
</tr>
<tr>
<td>Linear</td>
<td>Yellow</td>
<td>Green</td>
<td>Linear response between Expander and Compress 1</td>
<td>Expander Threshold</td>
</tr>
<tr>
<td>Compressor 1</td>
<td>Green</td>
<td>Green</td>
<td>Compressor 1 Ratio</td>
<td>Compressor 1 Threshold</td>
</tr>
<tr>
<td>Compressor 2</td>
<td>Blue-Gray</td>
<td>Blue</td>
<td>Compressor 2 Ratio</td>
<td>Compressor 2 Threshold, Compressor 1 ratio</td>
</tr>
<tr>
<td>Limiter</td>
<td>Red</td>
<td>Red</td>
<td>Shows Limit</td>
<td>Limiter Threshold, Compressor 2 Ratio</td>
</tr>
<tr>
<td>Reference</td>
<td></td>
<td>Red</td>
<td>***</td>
<td>Limiter Threshold</td>
</tr>
</tbody>
</table>

Adjusting Dynamics Parameters
Parameters can be altered by clicking and dragging on the control knobs or by clicking and dragging the control handles in the graphic display. Handle controls are affected by other parameter settings. In some instances dragging a handle will change more than one parameter.

Dancing Star Real-time Response Indicator
A red "dancing star" inside the graphic display gives a useful indication of how the processor is affecting program material. It shows the output level in real-time when signal is present at the inputs.

Delay

The delay Plug-in provides four delay-based effects. ‘Plain-vanilla’ Delay, Echo, Comb Filter and All Pass Filter. The interface is slightly different when Delay is selected.

Delay floating Windows

uses a straight-through signal path at unity gain with no direct (un-delayed) signal present at the output. The length of delay can be set in milliseconds, meters or samples. The range of delay available is 0 to 800 ms. Delay time can be set with the knob, or by typing in the desired delay amount in the text box.
**Echo**

Echo adds a set amount of delay to the signal passing through it and then mixes this delayed signal with the direct audio source signal. The delayed signal is always at unity gain. The level of the direct signal relative to the delayed signal is set by the **Delay Gain** control as a factor between 0 (full attenuation of the direct signal), 1 (unity gain of the direct signal), and -1 (unity gain of the direct signal phase reversed).

**Comb Filter**

Delays the signal then feeds part of the delayed signal back to the input of the delay. **Comb Filter** has the same control parameters as **Echo**, but the audible effect is quite different because it uses a feed backward rather than a feed forward signal path. The name **Comb Filter** comes from the fact that signals with a wavelength which is an odd multiple of half the delay time are canceled by the process. This result gives a frequency response chart which looks like a comb, with some frequencies (depending on the delay time) missing, like the gaps between the teeth of a comb.

**All Pass Filter**

Combines the processes used in the **Echo** and **Comb Filter** effects. The result is a multiple echoed signal with a flat frequency response. The control parameters are again the same as in the Echo and Comb Filter effects. Delay Gain has a quite different effect. It doesn’t affect the overall level of the output signal. It primarily affects the phase of the signals at different frequencies. If set to 1, it inverts the phase of the input signal and there will be no echo. With a gain of -1, the input signal there is no phase shift. A gain of 0 means that there is no direct signal component and the delayed signals are phase shifted by an amount dependent on their respective frequencies.

**Flanger**

The flanger produces the characteristic sound which was first produced by playing two copies of something, in sync but varying the speed of one copy by holding the flanges of the tape spool.

Pyramix **Flanger** plug-in simulates this effect by time modulating the signal and feeding it back to the input either in phase (positive) or phase reversed (negative). Feedback type toggles between Positive and Negative. Depth of modulation can be varied between 0 and 100%, Frequency between 0.05Hz and 5Hz and the Amplitude of the modulation between 0 and 100%.
MS Encoder

As it says on the tin.

Either input can be phase reversed, the input levels are adjustable and the both channels can be individually panned anywhere between hard left and hard right.

Encode Levels

With the controls hard Left and Right and Unity gain applied signals are encoded in this way:

\[ M = A + B - 3\text{dB} \]
\[ S = A - B - 3\text{dB} \]

AnguDion

Interesting! Three buttons labeled Stooge, Angel, and Tricky, one knob calibrated from 0 - 100

You work out what it does!
AnguDion II

Even more interesting!

This time with **Wide** and **Sub** buttons and linkable **Input** and **Output** gain rotaries. **Velocity** and **Amount** rotaries flank a rotary switch with **Stooge**, **Angel** and **Tricky** options. The concentric **Wide** pot becomes active when **AnguDion II** is inserted in a stereo channel and the wide button is pressed. The **Sub** button can be selected when **AnguDion II** is inserted in a surround strip.

If you have had a play and still want to know more, please see the separate **Angudion** PDF file.
A precise measuring instrument. The VU meter displays the audio level on every strip where it is activated in a common window. It can serve as a master level display replacing expensive external hardware metering units. Clicking on a VU meter plug-in opens the meter window. The plug-in offers three different level displays, each with the option of Dynamic range display.
**Peak-Meter**

This measures the peak value of the audio signal. Peak metering is very useful to check the absolute digital level of the audio signal. The Peak meter bars are blue and it has a default release time of 16 dB/second.

**VU-Meter**

The VU (Volume Unit) meter displays an average amplitude level. The VU meter is displayed in orange/yellow color, has a default integration time of 60 ms and a release time of 10 dB/second.

**Dynamic-Meter**

This display measures the instantaneous dynamic range of the audio signal. Basically this is the difference between the Peak and the VU display. If a pure sine tone is measured, the dynamics would be zero. The Dynamics meter is displayed in yellow and has a default release time of 12 dB/second.

**Activating the VU-Meter**

The VU-Meter can be added like any other plug-in on any strip by choosing **Add Effect > VU-Meter** from the context menu within the mixer strip. The only difference compared to other plug-ins is that when multiple instances of the VU-Meter are activated they are always displayed within a single window frame.

**Display options**

The Peak and the VU meter can be displayed individually with a middle mouse click anywhere within the window area of the VU meter. Each click with the middle mouse switches between the options Peak and VU, only Peak and only VU.

The Dynamics display can be activated by clicking on the switches at the top of the meter bargraphs. On multi-channel meters (stereo strips, surround mixes, etc.), the dynamics are summed together into one bargraph, allowing for example to display the dynamics of the L, R and C channels of a surround mix without the rear channels.
VU-Meter controls

Most of the display parameters of the VU-meter can be adjusted individually. Click with the right mouse button anywhere on the VU-meter to display a dialog allowing to control most parameters of the VU-meter.

The left side of the control window contains global settings and several predefined presets, while the right side has four tabs and a panel of controls specific to the selected tab.

**Global Settings and Presets**

Eight presets are defined which allow you to quickly select a set of parameters which fit best to your application.

<table>
<thead>
<tr>
<th>Preset Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Def. (ref -16)</td>
<td>Default preset with a VU reference level of -16 dBFS</td>
</tr>
<tr>
<td>Def. (ref -18)</td>
<td>Default preset with a VU reference level of -18 dBFS</td>
</tr>
<tr>
<td>Fast (ref -16)</td>
<td>Preset with fast response times and a VU reference level of -16 dBFS</td>
</tr>
<tr>
<td>Fast (ref -18)</td>
<td>Preset with fast response times and a VU reference level of -18 dBFS</td>
</tr>
<tr>
<td>Slow (ref -16)</td>
<td>Preset with slow response times and a VU reference level of -16 dBFS</td>
</tr>
<tr>
<td>Slow (ref -18)</td>
<td>Preset with slow response times and a VU reference level of -18 dBFS</td>
</tr>
<tr>
<td>BBC VU (ref -16)</td>
<td>Preset with BBC standard settings (slower VU release time settings) and a VU reference level of -16 dBFS</td>
</tr>
<tr>
<td>BBC VU (ref -18)</td>
<td>Preset with BBC standard settings (slower VU release time settings) and a VU reference level of -18 dBFS</td>
</tr>
</tbody>
</table>

**Switch Display**

Clicking on this large button cycles through VU, PEAK and BOTH.

**Double VU**

When this button is lit, the peak meter switches to VU characteristics, thus enabling you to run 2 VU-meters with different settings at the same time.

**Level Mark**
When this button is lit, a mark at your desired “nominal” level (set in the Scale Tab), will be displayed as a gray bar. When the input signal exceeds the mark level, the bar will become light green.

**Timing Tab Settings**
These parameters are accessed by clicking onto the Timing Tab at the right side of the settings pane (see also picture above).

**Peak integration**
This parameter adjusts the integration time of the peak meter for rising levels measured in milliseconds.

**VU integration**
This is the integration time of the VU meter for rising levels measured in milliseconds.

**Peak Release**
This is the speed at which the peak meter falls, when the level is decreasing, expressed in dB’s per second.

**VU Release**
This is the speed at which the VU meter falls, when the level is decreasing, expressed in dB’s per second.

**Dyn Release**
This is the fall time of the dynamics display. It is expressed in dB’s per second.

**Max Level Hold Time**
The highest segment reached will remain lit for a specified time after the level decreases, making it easy to see what the maximum level was. This parameter adjusts the length of time the segment remains illuminated.

**Alignment Tab Settings**
The alignment parameters affect the scale of the peak and VU meter. They are accessed by clicking the Align Tab.
**VU Ref**
This parameter sets the level of the 0 VU point in relation to 0 dBFS (0 dBFS is the value at which the maximum value of a sample word is reached. Anything above this level means that the signal is clipped).

If, for example, the VU Reference level is set to -16 dBFS, the VU meter would display 0 dB when the signal is at -16 dBFS.

**Peak Color A/B alignment**
The peak meter uses three colors depending on the magnitude of the displayed level. Below the A point, the color is blue. Between the A and B point, the color is a lighter blue, and above the B point, the color is red.

These two parameters adjust the level of the A and B points.

**VU Color A/B alignment**
The VU meter uses three colors depending on the magnitude of the displayed level. Below the A point, the color is dark orange. Between the A and B point, the color is a lighter orange, and above the B point, the color is red.

These two parameters adjust the level of the A and B points.

**Scale Tab Settings**
These alignment parameters affect the rulers of the peak and the VU meter and also the dB range of the display. They are accessed by clicking the Scale Tab.

![Vu-Meter Controls Scale Tab](image)

**Rulers Max**
This sets the maximum level of the range displayed by the peak meter. Usually you would set this to 0 dBFS, such that a digital full scale level would reach exactly the top of the scale. But since Pyramix uses Floating Point arithmetic, you might theoretically have signal levels above 0 dBFS, so it may be useful to be able to display them (of course, at the output of the mixer, such a signal has to be converted back to an integer number, and would cause digital clipping, so care should be taken with signals at these levels).

**Rulers Min**
This sets the minimum level of the range displayed by the peak meter, and thus influences the accuracy and the resolution of the peak and VU meter. Signals lower than the minimum are not visible on the meter.

**Mark Level**
Sets the position of the Level Mark. This is normally set to your desired “nominal” level.
**Height**
This modifies the height (in pixels) of the VU meter plug-in window as it is displayed on the screen.

**Priority Settings Tab**
The priority settings are accessed by clicking the **Priority** Tab.

![Vu-Meter Controls Priority Tab](image)

The buttons select how much CPU time of the host PC can be consumed by the plug-in, and therefore influences the redraw speed and accuracy of the VU-meter. The higher the priority, the more CPU time is assigned to the plug-in and the better the meter performs.

**DSD Settings Tab**
For DSD sessions special meter settings are accessed via the **DSD** Tab.

![Vu-Meter Controls DSD Tab](image)
**DSD Filtering options**

In the specific case of a DSD session the VU meter offers three filtering options which allow you to make sure that your DSD signal is compatible to Annex D.4 of the SACD Scarlet Book concerning the high frequency dither noise content. These radio buttons let you choose one of three possible filters which will be applied to the DSD signal before it is measured by the level meter.

The **20k** option applies a 20 kHz low pass filter to the signal, thus only the audible audio content is measured.

The **20k-50k** option applies a band pass filter with a frequency range of 20 kHz to 40 kHz to the signal. According to Annex D.4 of the SACD Scarlet Book the signal level in this frequency range should not exceed -28 dB.

The **40k-100k** option applies a band pass filter with a frequency range of 50 kHz to 100kHz to the signal. According to Annex D.4 of the SACD Scarlet Book the signal level in this frequency range should not exceed -20 dB.

**Measurement Accuracy**

Where maximum accuracy is required select **High**. However, this setting does require extra processing.

*Note:* In order to avoid such HF noise residuals whenever it is intended to release material in **PCM**, Merging Technologies usually recommends users to work in **DXD**, for preference. Please see the FFT plots on the next page.

For more information on how to cope with the High Frequency noise content of the DSD a good starting point is to read the Wikipedia entry on DSD at:


Refer in particular to the DSD Technique chapter.
FFT Plots
Phase-Oscillo

This plug-in combines a phase meter and a X/Y oscilloscope.

**Note:** Phase-Oscillo cannot be used in a mono strip. Attempting to do so will result in an error message.

The phase meter displays the phase of a stereo signal within the range of -1 to +1. A value of +1 means that the left and right channel are completely in phase. A value of -1 means that the left and right channel are completely out of phase causing complete cancellation when they would be summed into a mono signal. A good stereo mix should be somewhere in between 0 and +1.

The basic oscilloscope gives you some information about the stereophony and the phasing of a stereo signal. A signal which is completely mono appears as a vertical line. If only the right channel carries a signal, it is displayed as a straight line at a 45° angle from the bottom left to the top right. If only the left channel carries a signal, it is displayed as a straight line at a 45° angle from the bottom right to the top left. If the left and right channel are out of phase, this would result in a horizontal line.

A decent stereo mix would appear as a vertically shaped cloud as shown in the example below:

![Phase-Oscillo floating Window](image)

**Phase-Oscillo Controls**

Simple controls are available immediately with more comprehensive setup available in the expanded window when **Setup...** is clicked.

**Bypass**

When lit red, the Phase Oscillo is bypassed.

**Assignment**

Where several instances of Phase Oscillo exist in the Mixer the drop-down list provides access to each instance.
**Expand**
Toggles the oscilloscope display on and off. When off, only the phase meter is displayed.

![Phase-Oscillo Phase only](image)

**Interpolation**
When this switch is on, the samples of the signals displayed on the oscilloscope are interconnected, resulting in increased readability in many circumstances.

**Setup...**
This button opens the set-up pane with further options.

**Working Priority**
Choose one of these switches to select the amount of CPU time of the host PC which will be consumed by the plug-in. This influences the redraw speed and accuracy of the oscilloscope. The higher the priority, the more CPU time is assigned to the plug-in.

**Left and Right Channel selection**

If the plug-in is inserted on a bus with more than two channels (e.g. a surround bus or a multiple stereo bus), these two selectors allow you to select the appropriate channels for the left and right input of the plug-in. On a surround bus, you might for example select the left front and right front channels to be displayed.
**Display Mode**

Three Display Modes are available for the Oscilloscope.

Interpolation adds two further variants for Phase Oscilloscope and Stereo peak meter.

- Phase oscilloscope

- Stereo phase meter
Surround Meter

Gives a very useful indication of energy distribution in a surround sound field.

The Surround Meter incorporates automatic gain ranging which maintains a meaningful display for a wide range of material. There are no settings to adjust!
DC Meter

Measures the DC content in the signal.

**Modulometer**

The Modulometer is a faithful reproduction of the classic meter fitted to Nagra portable Tape recorders.

Common operational practice to is set levels so the meter reads (average) - 8 when recording speech. This is partly due to the Modulometer’s characteristics as a quasi peak meter (quasi because it has the ballistics of a mechanical meter) and it also reflects the caution required in location dialogue recording where a lost take can represent many thousands of dollars. Although not by any means desirable, a low level signal is better than one with distortion from peak clipping.
Right-clicking anywhere on the window pops up a context menu. This has several options which control the behavior of the Modulometer.

<table>
<thead>
<tr>
<th>Option</th>
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<tbody>
<tr>
<td><strong>Reset</strong></td>
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<tr>
<td><strong>Presets</strong></td>
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<tr>
<td><strong>Display (Frame / Sec)</strong></td>
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<tr>
<td><strong>Release (dB / Sec)</strong></td>
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<td><strong>Reference (dBFS)</strong></td>
</tr>
<tr>
<td><strong>Integration (ms)</strong></td>
</tr>
<tr>
<td><strong>Hide</strong></td>
</tr>
</tbody>
</table>

**Modulometer menu**

**Reset**
Restores the default settings

**Presets**
Offers the standard Preset options

**Display (Frame / Sec)**
Sets the display refresh rate

**Release (dB / Sec)**
Sets the Release time

**Acceleration (dB / Sec)**
Sets the Acceleration rate

**Reference (dBFS)**
Sets the Reference level in DeciBels Full Scale

**Integration (ms)**
Sets the Integration time in milliseconds

**Hide**
Hides the Modulometer
Function Generator

This oscillator can produce a Sine wave, a Pulse wave, a Triangular (Sawtooth) wave, DC and White or Pink Noise.

Wordlength Meter

The Wordlength Meter (or Bit Meter) allows you to view the effective wordlength of a signal.

Bear in mind that, once you apply any gain adjustment (e.g. a fader set anywhere other than 0dB) the signal will become 32 bit float data.
Effects and Plug-in Automation

All signal processing parameters in Pyramix VS3 Effects Plug-ins can be fully automated dynamically in the same manner as the Mixer controls. Please see Dynamic Automation Transport Modes on page 397.

Note: For information about differences when automating VST Plug-ins Please see: VST Plug-in Automation on page 390

Effects Snapshots

Effect Settings can be easily stored and recalled by dragging them to/from libraries.

Creating Effects Snapshots

Hold Alt + Shift, then click and drag from the horizontal bar next to the Channel combo box in a Plug-in window to the library where you want to store the settings, then release. A new item, of the type Mixer Snapshot, is stored in the library. The snapshot is given the name of the plug-in by default. The new item is automatically highlighted so, if you wish to change the default name, simply type the new name and hit Enter to confirm. The name of the snapshot can be subsequently changed by clicking on the name in the library, then entering the new name.

Note: In some plug-ins Alt + Shift click and drag will work on any of the horizontal section title bars and in others from anywhere on the plug-in window where the cursor changes to .

Using Effects Snapshots

Simply click and drag a snapshot from a user library to a plug-in of the same type as the original and release anywhere on the surface where the cursor changes to .

Anywhere the snapshot cannot be dropped, or if the snapshot plug-in type does not match the target plug-in, the cursor changes to .
Optional Plug-ins

Optional Pyramix plug-ins. For operating instructions please see each plug-in’s guide.

Merging Technologies

EQ-X

EQ-X builds on the existing and universally acclaimed quality of Pyramix EQ. It is backwards compatible. EQ-X offers Extreme definition filtering at sampling frequencies up to DXD with notch, low pass, hi-pass, peak and shelving filter types available.

The state space filter design of this Extreme Definition Equalizer has been specifically optimized to deal with the highest audio resolutions while still permitting very low noise & distortion, typically offering a THD+N of better than -110dB, throughout the entire audible (and even non-audible) range. Of course, this new digital filter’s topography, while designed with high sample rate in mind, also offers the extra benefits and low noise to 1FS equalization. However, since there is no such thing as a free lunch, EQ-X does “eat” about double the processing DSP power of an equivalent "traditional" digital EQ instance in Pyramix.

EQ-X is a five band fully parametric EQ with independent control of Filter Type, Gain boost and cut, Frequency, and Q factor (bandwidth) for each band. The equalizer can be operated using the rotary controls, by directly enter-
ing numerical parameters in the boxes beside the knobs or by clicking and dragging on one of the five colored box nodes which appear when the mouse cursor is over the response graph. Left-clicking enables level and frequency to be adjusted, right-clicking then dragging left or right allows adjustment of Q.

All bands are full range. Boost and cut of up to 24dB is available. Q can be set anywhere from 1.0 (wide) to 100 (narrow). Master Gain enables the overall level to be adjusted to suit the applied eq.

EQ-X Frequency Response THD+Noise
PanNoir Panner

Overview
This VST plug-in is essentially a panner employing phase and amplitude to achieve superior results in comparison with simple amplitude panning. When the position of the different sources, is entered as well as information about the main mic pair, The PanNoir Panner computes and applies the delays and gain appropriate to the distances from each source to each mic of the main mic pair. This enables extremely realistic left-right placement of spot mic sources in relation to the main mic pair.

Note: PanNoir will only work with Pyramix as the host.
Installation
The PanNoir Panner is installed with Pyramix but can only be used if the relevant security key is present. Please contact your Merging Technologies Sales Partner to obtain the relevant security key.

Note: Since the PanNoir Panner is a VST plug-in it is necessary to run the VST Scanner application (located in: All Programs > Merging Technologies > VS3Runtime > VST Scanner) to Re-Scan the folder in which the PanNoir.dll has been installed (in C:\Program Files\Steinberg\VSTPlugins\Merging Technologies). Please see also: VST Plug-ins Scanner on page 386

Mono vs. Stereo
The PanNoir Panner is a stereo-in/stereo-out VST plug-in. To pan a mono input to a stereo output it MUST be inserted into a stereo channel. To pan a mono input just use one of the input channels. Please read about the Div., parameter and the notes after that. Please see: Div. on the next page.

User Interface
The upper section of the plug-in user interface is about the placement of sources, the lower section, deals with settings concerning the main mic pair.

Sources placement (upper section of the GUI)
The parameters Main Pan, Dist, and Div set the positions of the two sources. Source number 1 is simply the left channel of the input signal, while source number 2 is the right channel. If the input is a mono signal, source number 2 can simply be ignored: it will only contain silence.

Note: The left-most source is always source number one, and vice versa. This plug-in will never swap the inputs.

The easiest way to place the sources is by clicking and dragging the grey circles on the upper screen. Active regions will turn pale yellow when the cursor is over them and bright yellow when clicked and dragged. Keyboard shortcuts are described below.

Note: For greater precision, double-clicking on the upper screen opens a copy of this screen in a separate window. This new window can be resized and hence permits very precise control to be achieved via simple mouse drags.

Alternatively, you can use the three upper knobs directly:
Main Pan

Source Angle - The angle from the center of the main mic couple to the center of the sources. Value in degrees, from -90° to +90°. Negative values indicate a source on the left hand side, positive values indicate a source on the right hand side.

**Note:** To limit dragging to Pan Angle only hold down the **crtl** key to lock Distance while dragging the circles on the screen.

Dist.

Source Distance - The distance from the center of the main mic pair to the sources. Value in meters, from 0.1m to 20m.

**Note:** To limit dragging to Distance only hold down the **Crtl + Shift** keys to lock Angle while dragging the circles on the screen.

Div.

Source Divergence Angle - The angle between the two sources, as seen from the center of the main mic pair. Value in degrees, from 0° to 180°.

**Note:** To limit dragging to Divergence Angle only hold down the **Shift** key to lock Pan Angle and Distance while dragging the circles on the screen.

**Note:** A divergence of 0° means the sources are superimposed, so the two channels of the input signal will be summed, and then treated as a mono input. If you are indeed working with a mono input signal, this is exactly what is needed, and you should never need to change the **div**. If however the input signal is a stereo pair, you will probably prefer to use a non-zero **div**.

**Note:** This allows sources to be placed behind the main mic pair. This represents a 180° phase shift in the audio signal (multiplication by -1) and is, in principle, not illegal. However, the simulation is very likely to sound less realistic, since the real-world microphones used for recording were probably neither designed nor placed to record what was behind them. Try it by all means, you may like the effect!

**Damping**

The value determines the degree of source attenuation with increasing distance from the main mic pair. If no attenuation is required the value is set to 0%.

**Main Mic Pair Settings (lower section of the GUI)**

The parameters **Spac**, **Angle**, and **Dir** set up the main mic pair. This setup should match the actual settings that were used for the recording. If these settings are not known, the default parameters are probably a good approximation. However, feel free to try other settings to see if they improve the result.

In a similar manner to **Sources** placement, the microphones on the lower screen can be clicked and dragged. Active regions will turn pale yellow when the cursor is over them and bright yellow when clicked and dragged. Keyboard shortcuts are described below.

Alternatively, you can use the three lower sliders directly:

**Spac.**

Mic Pair Spacing - The distance between the two mics of the main mic pair. Value in meters, from 0 m (mics on top of each other) to 2 m (2m away from each other, so in other words, 1m away from the center point). Simply drag one mic from left to right on the screen to change this parameter.

**Angle**

Mic Angle - The angle between the two mics of the main mic pair. Value in degrees, from 0° (facing forward, parallel to each other) to 180° (facing left and right, opposite each other). Hold down the **Shift** key and drag one mic on the screen, rotating it, to change this parameter.

**Dir.**

Mic Directivity [0, 2] - The directivity of the mics of the main mic couple. Value without units. 0 = omni, 1 = cardioid, 2 = fig. 8. Hold down the **ctrl** key and drag one mic vertically on screen to change this parameter.

**Gain L and Gain R**

Click and drag the knobs to set the Left and Right Gains. Clicking on the button between the knobs links the Gain knobs. (Lit yellow.)
**Additional Information**

- Knobs and the horizontal slider are controlled by horizontal mouse click and drag. Vertical sliders are controlled by vertical mouse click and drag.

- When the mouse cursor is over a parameter name, the VST-parameter name pops up. This is the name that is needed when mapping the plug-in to an external device, such as a control surface.

- When clicking on the white text boxes of the parameters, a popup window lets you edit their values with the keyboard directly. Note that you don't need to type the unit in.
VoiCode

Overview
This VST plug-in produces highly convincing stereo from mono sources. It requires some experimentation to achieve the best possible results. When adjusted optimally, the effect is uncanny.

The system represents the interpolation of an MS stereo recording technique where the S-signal is being calculated from specific delays and amplitude corrections which depend on the chosen directivity, the angle of incidence, the left apex angle, the right apex angle, and room size. If the left and right VoiCode output signals are summed the original mono signal is restored.

Install
VoiCode is installed with Pyramix or Ovation but can only be used if the relevant security key is present. Please contact your Merging Technologies Sales Partner to obtain a security key.

Note: Since VoiCode is a VST plug-in it is necessary to run the VST Scanner application (located in: All Programs > Merging Technologies > VS3Runtime > VST Scanner) to Re-Scan the folder in which the VoiCode_Stereo.dll has been installed (in C:\Program Files\Steinberg\VSTPlugins\Merging Technologies). Please see: VST Plug-ins Scanner on page 386

Mono vs. Stereo
VoiCcode is a stereo-in/stereo-out VST plug-in. To produce a stereo output it MUST be inserted into a stereo channel.

User Interface
The user interface defaults to Control Panel A on the left of the window with a polar co-ordinate display, which doubles as an oscilloscope, the Display Setup section and Input selection on the right. When Show Panel B is
active a second control panel appears on the right. This enables two sets of settings/presets to be compared and a slider allows for fading between the two.

**Top Row**
On the left, the first button activates/de-activates and lights yellow when the plug-in is active. The second button toggles bypass and lights red when the plug-in is bypassed. On the right, the Green R and Red W buttons control the local dynamic automation mode. Green lit = Read, Red lit = Write, Green and Red lit = auto-write and both off = automation off. The global automation mode takes precedence. The **Option** button gives access to **Info...** about VoiCode. The other options are standard VST entries and irrelevant in the case of VoiCode.

**Input Selection and Graphics/Meters section**

**Input Selection**
This VST plug-in can use 2 inputs and obviously has 2 outputs. The plug-in is however intended to process a mono input. The drop-down list offers the options of using:

- **Channel 1**
- **Channel 2**
- **Sum Channels 1 & 2**
- **Sum Channels 1 & 2 (-3dB)** (Classic derivation for **M** of a Sum and Difference (M&S) recording)

**Display Setup**
VoiCode has the option of an **Oscilloscope** display, a **Correlation** (phase) meter and **Show Panel B**. (Double control panels.)

- **Oscilloscope**
  When ticked the **Oscilloscope** display is active, superimposed on the polar coordinate display.
- **Correlation**
  When ticked the vertical **Correlation** meter is shown to the left of the polar coordinate display.
- **Show Panel B**
  When ticked all the controls in the **A** Control panel on left of the window are duplicated on the right of the window in the **B** Control panel and an **A - B** slider control appears below **Display setup**.
- **A B Slider**
  **Show Panel B** enables two different sets of parameters to be set up and viewed simultaneously. The slider is used to fade between parameter sets. Two sets of parameters can be compared and, if desired, blended in any proportion. I.e. with the slider hard left only the left-hand **A** panel parameters are used. Similarly, with the slider hard right only the parameters in the right-hand **B** panel are used. At any setting in between a proportion of left **A** and right **B** panel parameters is blended.

**Note:** If **Show panel B** is deselected when the slider is anywhere other than fully at **A** then the slider is returned to the **A** side.

- **Correlation Meter**
  The vertical bar is a Correlation (phase) meter looking at the VoiCode stereo output. When the ‘needle’ is at the top of the scale (+1) the left and right outputs are 100% correlated, i.e. double mono. At the other end of the scale (-1) the left and right outputs are decorrelated i.e. substantially out of phase. This is highly undesirable.

- **Polar Coordinate Display/Oscilloscope**
  The graphic shows a representation of the **Mic directivity** chosen and the **Left apex, Incidence** and **Right apex** angle settings. When **Oscilloscope** is active a goniometer is superimposed on the graphic.
Control Panels
A (or B)
Identifier for the two control panels.

User Presets
User presets can be saved, loaded and deleted. A drop down list and three buttons, Save, Load and Delete manage the presets.

New Preset... The drop-down list shows all existing presets with New Preset... at the bottom of the list. Click on an existing Preset to select it followed by the Load button to update the parameters.

To create a new preset click on New Preset... adjust parameters until you are happy with the results then click on Save to open the Saving Preset dialog:

```
Saving preset
Please enter a name for your preset.

Preset name:
Speech small studio cardioid
```

Type a suitable name for your preset and click on the Save button to save it and close the dialog. Alternatively click on the Cancel button to close the dialog without saving the preset.

To delete an existing preset click on the preset to select it then click on the Delete button. A safety Are you sure? dialog opens. Click on Yes to delete the selected preset and close the dialog or No to close the dialog without deleting. Deleted presets are sent to the Recycle bin and can be recovered from there if deleted inadvertently.

Adjusting VoiCode
The two sections detailed below control the output signal. Tune the plug-in from top to bottom in the first instance. I.e. adjust the Automatic tuning parameters first, then press the Update Changes button, then adjust the parameters in the Fine tuning section. It should not be necessary to make large adjustments in the Fine tuning section since the Update Changes function computes a good approximation of the values required.
Automatic Tuning

Target correlation: This control slider has no direct effect on the output signal. It only takes effect when Update Changes is clicked. When this happens, the parameters will be tuned so that the correlation of the stereo output signal will match the chosen Target correlation value selected by this control.

Less echoes - Widening effect: This control slider has no direct effect on the output signal. It only takes effect when Update Changes is clicked. The range is from 0 - 10. Choosing a large (wide) value informs the algorithm that the signal comes from a wide stereo scene (typically an orchestra) and that when searching for optimal parameters, it should favour the ones with a widening effect. The downside of choosing a very wide setting is that small delays may become apparent. Choosing a lower value, towards the Less echoes end of the scale, will minimize such artefacts. However, the widening effect will be diminished. As a general rule, the more spooky, jumpy and rhythmic the input signal, e.g. speech, the smaller the value required.

Room: The slider sets the area of the room the signal was recorded in. (Or your best estimate.) Between 10.0 m and 50.0 m. If the room size is not known then choose a value of 34 - 35 m as a starting point.

Mic directivity The slider selects the pick-up pattern of the mic used to record the original signal. The adjustment is continuous from Omni through Cardioid to Fig. 8. The pattern is shown graphically in the Oscilloscope display. If the mic pick-up pattern is not known, use Omni as a starting point. If the mic was a shotgun use Fig. 8.

Avoid Echoes When ticked the Less Echoes - Widening Effect slider range is reduced to 0 - 1.5, the Target Correlation slider range is reduced to 0.66 - 1 and the Room: slider range is reduced to 10.0 m - 39.0 m.

Update Changes This is the most important component of the Automatic tuning-section. If any of the Automatic Tuning controls have been moved the button flashes red to remind you to click it in order to re-compute the parameters. When clicked, the plug-in will attempt to tune the parameters in the Fine tuning section, to achieve optimal values. In order to do this successfully, the plug-in needs two pre-conditions:

- Sensible values for the parameters of the Automatic tuning section. (As described in detail above.)
- A 1 second long sample of the mono signal to be processed. When Update Changes is activated the plug-in uses the last 1 second of input sound to calculate the parameters. Therefore it makes no sense to click Update Changes when no audio (silence) is being played. Similarly, clicking Update Changes during a trumpet solo or when the whole string orchestra is playing may produce slightly different tuning, even if both passages are on the same recording, with the same automatic tuning-parameters.

- When Update Changes is clicked on very slow systems the plug-in may stop reacting for a short while. The computation can be interrupted by pressing the Esc key.

Note: If you attempt to invoke the Update Changes function when there is no audio passing through VoiCode a warning dialog appears:

VoiCode Auto tuner cannot work dialog
Fine tuning

**Left apex, Incidence** and **Right apex**

**Incidence** The slider operates in the range 0 to 90 degrees within the boundaries of the **Left** and **Right Apex** sliders. (See below.) **Incidence** is the angle of incidence enclosed by the major (on) axis of the mic and the bearing line of the sound source. I.e. how far off-axis the source is. This value is usually zero since, in an ideal world the source will be on-axis. In some circumstances, e.g. a telephone conversation, the angle would be around 12 degrees. Or a piano recording with a boundary mic directly on the lid (value should be approximately the same as the angle of the lid…).

**Left and Right Apex** The sliders operate in the range from 5 to 90 degrees. These values represent the fictitious left and right angles in relation to the direction the mic is pointing in. You might want to think of them as the major axis angles from the centre line of two mic capsules used for a classic co-incident pair recording.

**Symmetric** When ticked, forces **Left** and **Right Apex** angles to keep the same values regardless of which is adjusted and locks the angle of **Incidence** to 0 degrees.

**Stereo** The slider takes direct control of the generated stereo signal. I.e. it is a width control. Values close to 0dB will reduce correlation of the output and negative values will increase correlation to +1 at infinity. (I.e. mono.)

**Swap Outputs** When ticked the Left and Right outputs are swapped. Since the VoiCode algorithm generates and artificial S (side) signal it is not possible to determine its sign which means that the plug-in chooses arbitrarily which signal is Left and which is Right. If the generated stereo image appears to be reversed then ticking (or unticking) **Swap outputs** will reverse the image.

**Other Considerations**

The **Room** size slider also affects the spatial parameters directly. Smaller values will make the signal "dry", and bigger values will make the signal "wet". The default choice is an ideal value between "dry" and "wet".

Narrow Apex angles correspond to a less spatial impression than wide Apex angles since the spatial impression is based on smaller delays.

By choosing the appropriate **Target Correlation** or by moving the **Stereo** slider the sound stage is opened or closed. These controls also have a major effect on annoying artefacts in the upper frequency range which can be eliminated by choosing a value towards the **Less echoes** end of the scale.

The effects of changing the **Mic directivity** setting (which may be unknown) can be heard immediately by the user. However, please remember to click on **Compute** after changing the **Mic directivity** setting in order to adapt the other parameters to suit.

**Note:** A professional stereo signal should have a target correlation between 0.2 and 0.7. It should not be lowered to an average which is less than 0. If a slight stereo is introduced with legacy mono recordings or speech then, in order to avoid nasty pseudo stereophonic effects outside the sweet spot and to improve the overall sound quality, the target correlation of may of course exceed 0.7.
**Flux**

**Note:** The Flux VS3 plugins come as a separate installer. 32bit and 64bit installers are available as downloads.

**Solera +**

*Solera +* is the flag ship of the range of *Angel Class Dynamic Processors*. It is primarily designed for mastering and re-mastering applications. However, it can also be used as a regular dynamic processor for superior sonic quality and distortion free operation.

Developed for Merging Technologies by Flux, every Angel Class Dynamic Processor plug-in uses some exclusive algorithms that endows them with an incredibly clear and natural sound.

The *Pure* series uses the same technologies for specific dynamic processes.

Here are some of the key features that make our plug-in the best available for dynamic processing in the digital domain:

1. Analog like metering. RMS values are more useful than dBfs when setting up a dynamic processor.
2. The *Angel's Share* parameter takes account of the signal for intelligent relaxation of the compressor action.
3. The *Hysteresis* parameter allows compressing and de-compressing independently of the sound level and can be mixed with the standard compression scheme.
4. The *Auto Release* features an unique algorithm that avoids typical pumping effect.
5. A delay line can be inserted in the signal path to produce a null attack time.

6. The A/B compare and Morphing section enables ultra-fast and precise operation.

The Angel Class Dynamic Processor family supports up to simultaneous 8 channels and DXD operations.

*Note:* Solera is a wine-making technique: A Solera is a method of fractional blending for wine, closely paralleling the making of Sherry or Madeira. A solera consists of several rows of stacked oak barrels with the oldest wine in the bottom row and the most recently made at the top. At bottling, about one-third of the wine in the bottom row is removed and wine from the row just above replaces it and soon, until reaching the top row, which is replenished with new wine. The concept behind a Solera is to make a wine that remains consistent from year to year.

Angel’s Share is a term used for Armagnac, Cognac, Whisky; that part of the spirit that evaporates during the process of aging.

Full operating details can be found in the Angel Class Processors User Guide.

**Syrah v3 Creative adaptive dynamics processor.**

Syrah v3 is a new generation dynamics processor utilizing real-time dynamic detection and level-dependent processing, providing adaptive dynamic capabilities, which mean that Syrah is always trying to adapt to the music and to the beat of the material. Using parts of Flux’ exquisite ‘BitterSweet’ technology, new adaptive-dynamics technology, and well-recognized level-independent dynamics processing, Syrah will be well suited as a creative versatile processor for recording and mixing, as well as for delicate and demanding mastering tasks.

**Pure Series**

The Pure Series plug-ins are essentially the individual building blocks of Solera presented as individual plug-ins. The advanced release mode is only available in Solera.

**Pure Compressor**

Pure Compressor is the compressor section of the Solera

**Pure Expander**

Pure Expander is the expander section of the Solera

**Pure DCompressor**

Pure Compressor is the de-compressor section of the Solera

**Pure DExpander**

Pure Compressor is the de-expander section of the Solera
Algorithmix

DeNoiser
DeScratcher
DeNoiser + DeScratcher, Restoration Suite

ReNOVAtor

Overview
The ReNOVAtor™ plug-in for the Pyramix rendering interface is an impressive weapon in the battle for cleaner recordings. Coughs, chair scrapes even mobile phone tones are all in its sights.

The ReNOVAtor™ Plug-In enables audio data in the frequency domain to be modified simply and quickly. These modifications include interpolation of selected areas over the time- and/or frequency line as well as gain modifications. The interpolation can also be restricted to certain gain ranges within the selected area, which is very useful if only a certain part of the data needs treatment (e.g. one specific harmonic etc.) which cannot otherwise be selected. The ReNOVAtor™ window is fully resizable for optimum compatibility with all screen resolutions.

Vincent Burel

The VB plug-ins are bundled in the Pyramix 64-bit installer and require valid keys to operate. In the absence of the relevant keys they operate in demo mode. (Plug-ins are bypassed every 30 seconds.)

Aphro V1 Reverb / Aphro V1.5 Reverb

Aphro-V1.0/Aphro V1.5 are real time Digital Effects Processors. Elements of a high quality effects processor series called Aphro-Vx, Aphro-V1 and V1.5 are specially created to simulate sonorous atmosphere and room effects, in a realistic way. The handling philosophy is made simple and practical thanks to a wide range of presets, which requires the user to select a preset matching the best desired effect, and then to use the different interfaces in order to adjust it, according to his requirements. Grouping parameters by theme, gave us the idea of creating a modular and ergonomic user interface.

VB Packs

- VB C10-Multiband Compressor (C10-D10 - Limiter / C10-DXD)
- VB Compressor (Red-Blue Compressor and Decompressor / MultiChannel Compressor)
- VB EQ-Pro Pack (EQPro - G3/G4 EQnotch - G3/G4)
- VB Limiter (C-Limiter)
- VB Measure Pack (VU-Meter / Oscilloscope / Spectrum Analyzer)
- VB Special Fx (Chorus / MultiTap)
- VB Stereo Management (Stereoman / MonoSwitcher)
- VB Striptool V1* / V2 / V3)
- VB Tone-X Pack (Tone-Param / Tone-Shelf / Tone-4)

* VB Striptools V1 plug-in is free of charge for all users. (32-bit or 64-bit)

Note: Having the VB plug-ins installed can result in a 10 second (approximately) delay when launching Pyramix. If you do not wish to install the VB plug-ins along with Pyramix 9.1 or higher then select Custom when launching the Pyramix installer and under the VBAudio plugin entry select: This Feature will Not be Available.

Cedar Audio Restoration Suite for Pyramix

Cedar's range of restoration tools need no introduction here. The following processes are available for Pyramix:

- Cedar dehiss for Pyramix
- Cedar declick for Pyramix
- Cedar manual declick for Pyramix
- Cedar decrackle for Pyramix
Effects and Plug-Ins : Flux 13 - 383

- Cedar dethump for Pyramix
- Cedar Retouch for Pyramix

For full details please contact your Merging sales partner.

The DSP Dimension

Dirac

Optional high quality pitch-shift and time-stretch renderer from The DSP Dimension.

Note: Merging Technologies Dirac key is required.

Accessing Dirac

When a valid key is present Dirac replaces Timezone as the Default Time-stretch tool in Editing.

It can also be defined under Settings > Application > Editing > Time Stretch Tool

TimeZone is no longer supported and no longer available.

Configuration

Dirac is configured is in Pyramix Settings under Settings > Application > Time Stretch > Dirac.

Three quality modes are available: **Good**, **Better**, **Best**.

**Time/Frequency localization setting**

1. Selects full time localization. Good setting for single instruments and voice.
2. Time/frequency localization with emphasis on time localization. If setting 1. produces echoes this give better results.
3. This sets the time/frequency localization halfway between time and frequency domains. It is the best setting for all general purpose signals and should be set as default for non-preview processing.
4. Higher frequency localization and less time localization. May be a better choice for classical music than the lower Time/Freq localization settings.
5. Highest frequency localization. This may not be the ideal choice if you're dealing with signals with very fast attack transients.

Prosoniq

MPEX4 Timestretch and pitch change

Overview

The MPEX4 algorithm for Pyramix has been developed with the German based company Prosoniq, well known for their high quality digital audio algorithms.

MPEX stands for Minimum Perceived Loss Time Compression/Expansion. Incorporating this technology into Pyramix Virtual Studio enables users to adjust timing and pitch of existing material with outstanding results and ease of use.

Algorithm

Time Scaling (also known as 'Time Stretching', 'Time Compression/Expansion' and 'Time Correction') is the process of changing the length of a sound or sounds without changing its pitch. When a sound is transposed by playing it back at a different speed, e.g. when slowing down the playback speed of a tape recorder, it will play back at a different tempo but also at a different pitch. While this may be fine when tuning drum loops to match the speed of a recording it will make pitched sounds - like vocals - sound totally out of tune. Therefore it is desirable to provide a process that enables the duration and pitch of a recording to be changed independently from each other.

**Time Stretch and Pitch Change for Film Applications**

There are three main categories of Cinema time stretching and pitch changing requirements:
1) Conversion of audio rushes from 24 to 25 or 25 to 24 when their associated video or film has to be sped up or slowed down. The main reasons are:

a. The shooting has been done with film AND video, so one part of the rushes or the other have to be sped up or slowed down.

b. The telecine process to bring the film rushes to video for editing didn't preserve the original speed, intentionally or by mistake.

c. The shooting has been done on video at 25fps (intentionally or by mistake) and has to go to film.

Pyramix provides various solutions to this problem:

**Batch conversion**

of a whole media folder. Just select all media to stretch/squeeze / pitch change and select the menu Quick Convert > Prosoniq MPEX4 module. All media will be processed in one shot. Media will have to be re-synchronized in time with their video equivalent by using the reference “Clap”.

In the case where all the media are already synchronized in time with their video equivalent (either manually or because they’ve been properly stamped while recording), then simply send all these media to their original Time-Code (time stamp) in a Pyramix project and select the menu item Project > Stretch / Pitch. All media will be properly stretched/squeezed and their position will be also correctly updated. The new original TimeCode (time stamp) can then be written back to the media by selecting the menu item Clips > Operations > Update Media Original TC, so these new media can now be used exactly as if they’ve been recorded and stamped at that new speed, allowing also auto-conformation or other TimeCode based processes. All information stored in the Clips referencing these media in the Timeline (like fades, sync points, gain curve, ...) are also stretched/squeezed properly. Optionally the media can be consolidated to convert only the required part.

The two processes described above are necessary when a mix of different source material speed have to be “normalized”. In the case where it is known from the beginning that the whole editing and mix will have to be stretched back to the other (original rushes) speed, Merging provides a very convenient solution in term of hard disk space, conversion time and finally sound quality. The Virtual Transport Video Player allows playing the video editing at a different speed than the audio material allowing matching (for instance and in the majority of cases) a video running at 24 frames per second with an audio editing stamped at 25 frames per seconds. This avoids compressing the audio so it matches the video being played too fast (25fps instead of 24) but preferably run the video at the correct speed (24fps) and therefore the audio also.

**Surround Post-processing**

Conversion of a final mix from 24 to 25 for DVD/Video distribution of a film or 25 to 24 for film distribution of a video shot and edited movie.

Pyramix allows stretching/squeezing a whole surround mix by selecting the menu Project > Surround Post-processing and choosing the Prosoniq MPEX4 24/25 Time Stretcher module. This function stretches/squeezes a whole 5.1 mix without inter-channels phase artifacts thanks to the new Prosoniq MPEX4 algorithm. This function allows processing multiple stem surround mixes stem by stem. Due to artefacts introduced by most time stretching algorithms available until now, the normal procedure was to separate the dialogue stem and the music/effects/ambiance stems, time-stretch them separately and remix them afterward. Although the Surround Post-processing function allows this methodology, this is no longer required due to the very high quality of the MPEX4 module. Therefore a complete mix can be stretched in one pass retaining maximum sound quality.

**Time fit**

Compression or expansion of a portion of audio to fit in a given time, generally dialogue, ADR, translation or Foley.

Pyramix provides three ways to stretch/squeeze a Region of audio:

- Just select the Region or Clip to process and place the cursor at the position where the nearest Region boundary should be extended to and select Edit > Stretch. A dialog will then allow the boundaries to be precisely adjusted with the help of TimeCode entries, or simply click OK or press the Enter key to confirm the operation.

- Select the Region or Clip you want to process and copy it (Edit > Copy, or Ctrl C etc.). Select the Region you want the copied Region to fit into then simply use the command Edit > Fit Selection.
Select the Region or Clip to process, select the menu **Project > Render** and choose the **Prosoniq MPEX4** module.

A comprehensive interface then enables the time-stretch parameters to be precisely adjusted. In addition to time-stretching this interface also allows Pitch and Formant adjustments.

**Quick Convert**

The Prosoniq MPEX4 process can also be accessed by the Quick Convert function (Media Management Tab Window, Menu **Convert > Quick Convert > Prosoniq MPEX4**
VST Support

VST Plug-ins
All well-behaved VST plug-ins can be used with Pyramix.

32 bit or 64-bit OS
From Pyramix V10 onwards only 64-bit VST plug-ins are supported.

Under 32-bit OS only 32-bit VST plug-ins are supported. (Only if running Pyramix v9.1 and prior 32-bit versions.)

Note: Please ensure you use 64 bit plug-ins on 64 bit OS systems and 32 bit VST plug-ins on 32 bit OS systems. It is possible to use a workaround to run 32 bit VST plug-ins on a 64 bit OS system by using the jBridge application. For further details please follow this link:

http://jstuff.wordpress.com/jbridge

VST Plug-ins Scanner
In order to use VST Plug-ins, when launched, Pyramix must first scan the directories where the plug-ins are located. By default \Program Files\VSTPlugins and or \Program Files\Steinberg\VSTPlugins directories are scanned if they exist.

Further directories may be added to the scan list in Pyramix Settings. Please see: VST Plug-Ins Settings on page 710.

Also in VST Plug-ins Settings there are two options for how installed plug-ins will be ordered in the list menu: By Company Name and I/O Configuration or by I/O configuration.

Note: The VST Plug-ins are initialized during Pyramix launch and this can take some considerable time. E.g. around four minutes for a Waves bundle. Please be patient if the Pyramix splash screen is displayed for a long time.

Note: VST plug-ins are processed by the host CPU. Therefore, if you are intending to use VST plug-ins intensively, fast host processors are recommended.

Multi-channel VST Plug-ins
Multi-channel VST plug-ins are supported on MassCore Systems only.

Note: The input scheme for multi-channel VST plug-ins is SMPTE L-R-C-Lfe-Ls-Rs. The output is routed correctly for the Pyramix bus layout Film L-C-R-Ls-Rs-Lfe.

Routing
On all Pyramix platforms VST plug-ins are automatically routed according the Strip or Bus Channel types e.g. C, LR etc. and the matching VST Speaker arrangement (typically, 5.1 Surround VST speaker arrangement uses the SMPTE L-R-C-Lfe-Ls-Rs mapping). If no VST Speaker arrangement can be found, the routing is straight.

For example, if for some strange reason you stamp a Stereo Aux as R-L, the left channel of a VST plug-in inserted into it will be fed by the 2nd channel of the Aux, and the Right channel by the 1st one; and at the VST insert output, the R-L routing is restored.

Note: If the VST Core meter shows peaks we recommend increasing the VST Plug-ins Latency value. Please see: VST on page 37.
On/Off and Bypass
Like VS3 plug-ins, VST plug-ins have yellow On/Off and red bypass buttons on the mixer providing standard bypass control.

The left-hand yellow button is lit when the effect is switched on. Switching an effect off removes it from the signal chain and this may well be audible. The right-hand red button indicates that the effect is bypassed when lit.

Bypassing an effect retains the same delay as when the effect is active. Further, well-behaved effects will continue to calculate internal parameters when bypassed, making seamless switching possible.

Note: Certain VST plug-ins such as UltraPitch do not have the standard VST internal “soft” bypass function. In this case, Bypass simply acts as an ON/OFF button. One effect of this is a change in Delay compensation scheme resulting in latency changes as the plug-in is switched ON or OFF. Changing the delay compensation on the fly during Playback or Record is not safe since it will cause a glitch or playback stall, and therefore Pyramix postpones the delay compensation recomputation until the transport switches back to stop. When you change the bypass status of such a plug-in on the fly, the DelayComp status LED turns red and, on the next Stop, Delay compensation is recomputed and the status LED returns to green.

Most VST plug-ins provide a private ‘bypass’, (inside the plug-in’s own user interface), which enables clean, click-free and state-safe bypassing, without latency change (i.e. the plug-in maintains the same latency whether it is bypassed or not). Unfortunately, there is no simple and effective bypass solution for plug-ins that do not have an internal bypass.

VST Effect Wrapper Header

On the VST user interface windows themselves, the On/Off and bypass buttons are on the left of the caption bar and function in the same way as the buttons on the mixer.

Caption Bar
The Caption bar text of these windows shows the ID of the related Strip or Bus and its name, before the plug-in name.

Automation
Automation mode is set using the R and W buttons. (Unlike VS3 plug-ins, individual controls cannot have independent Automation modes).

Programs
The Program List combo box and previous/next buttons below the automation buttons are only present if the plug-in has more than one program.

Ghost Plug-ins
As with VS3 plug-ins, the Ghost plug-in feature is implemented for VST plug-ins: essentially, this means that if you load a project containing a VST plug-in which is unavailable on your machine, this plug-in will appear in the mixer as a Ghost plug-in. Saving the project will not trash the missing plug-in’s state information.

When a plug-in is a Ghost, its name appears crossed out in the mixer:
**Processing Delay Display**
At any time, you can view a VST plug-in's processing delay in the VST plug-in name tooltip on the mixer (if non-zero, the processing delay will be appended in smp (samples) after the plug-in name):

![VST - Plug-In Tooltip with delay value](image)

**VST Plug-ins Display Order**
The list of VST Plug-ins that appears when adding a new instance of a plug-in can be ordered in two ways.

*If Company Name and I/O Configuration* is chosen the list will be ordered by Company Name and the plug-in's grouped according to their I/O configuration. I.e. **1 in - 1 out**, **1 in - 2 out**, **2 in - 2 out** and so on as shown here:

![VST - Plug-Ins List by Manufacturer](image)
Alternatively, choosing **I/O Configuration** groups the Plug-ins by I/O Configuration and within each group lists them alphabetically by name as shown here:

```
VST - Plug-ins list by I/O configuration
```

The alternative displays are chosen in the **Settings > All Settings : Project > Mixer > VST Plug-ins Settings** page.

Please see also: VST Plug-Ins Settings on page 710
**VST Plug-in Automation**

VST plug-in automation works in much the same way as VS3 plug-in and Pyramix Mixer automation. However, there are a few differences:

**Automation Mode**
Read/Write, Auto-Write or Isolate status can only be set for an entire plug-in.

Automation mode is set using the R and W buttons to be found at top right of a VST Effect window. (Unlike VS3 plug-ins individual controls cannot have independent Automation modes).

**Automated Control Values**
Control values are always expressed as zero to one. I.e. in the range 0.0 to 1.0 when editing automation points in the Timeline. The exception is when the VST plug-in reports a control as a toggle switch.
**Direct X Plug-ins**

In Pyramix V6.1 and later, DirectSound / DirectX plug-ins can only be used inside a suitable “VST Wrapper”. There are several freely available, for example from Vincent Burel.

**Important!** Projects and templates created with previous versions of Pyramix may well contain Direct X plug-ins. If a Project or Template is loaded which contains Direct X plug-ins then these will be visible in the mixer but cannot be activated. However, if such a Project is “Saved As” V5.1 then these plug-ins will be active if the Project is subsequently opened in a system running V5.1.
External Effects

Pyramix **General Purpose Mix Bus** Types, **Mix Bus** and **Aux Bus**, can be routed to any physical output. Thus, an **Aux** can be routed via a physical output to an external effect. The output of the external effect is simply brought back into Pyramix via one of the physical inputs. However, a delay will be introduced by the external processor and the converters. If the return needs to be time-aligned with other signals please see: **Mixer Delay Compensation on page 266**

**External Insert**

To add an External Insert simply right-click over the strip where the plug-in is to be added and choose: **VS3 Effects > Add > Other > External Insert**

Clicking on the **External Input** name in the strip opens the **External Insert** Control Window.

![Mixer Strip External Insert Plug-in Control Window](image)

**Send** and **Return** Connections can be made by clicking on the XLR icons and levels set with the knobs. When you have determined the delay introduced by the I/O loop including the external effect the value in samples should be entered in the **Ext. Unit Delay** field.
Scope

Pyramix Virtual Studio is equipped with an extremely powerful automation system, including both dynamic and snapshot automation of levels, pans, effects, etc. This chapter covers internal control of automation. If you are using a Ramses MSC or ISIS Controller, please see the relevant User Guides for further information.

Master Automation Transport Controls

Global Dynamic Automation Modes

Set using the On/Off, Read and Write buttons in the Automation toolbar (or the Automation menu items) these set the dynamic automation mode for the entire console. Individual controls will behave according to their own current mode.

The Global Automation Controls are in a dockable Tool Palette, by default located at the bottom right side of the main Pyramix window. There are Off, Play(Read) Write and Preview buttons plus two buttons with camera icons which deal with Snapshot automation:

- **Off** button can only be used to turn dynamic automation Off. When it is Off, no existing automation data is played back and no new data is recorded when controls are moved.

  When dynamic automation is on, (Play or Write buttons lit), existing automation data is played back. New automation data can only be recorded when Write is lit and the controls to be automated are in an appropriate mode.

- When the Play (read) button is pressed it 'lights' green.

  Controls set to Read, or Auto-Write, Read existing automation data, otherwise they maintain their default values. Controls set to Isolate or Record maintain their current values and no new data is recorded.

- When the Write button is pressed it 'lights' red. Controls set to Write write their current values. Controls set to Touch only record when they are moved. Controls set to Read, Read existing automation data (if any). Controls set to Isolate maintain their current values.

Snapshot Automation

When the Preview button is pressed it 'lights' yellow. In preview mode Automation Read is active until a control is moved. When the Transport is stopped the Filter Automation Tracks to Snapshot Range dialog appears. (If this has been selected in All Settings > Application > Automation.) Please see: Preview Automation Mode on page 400. Please see also: Filter Automation Tracks to Snapshot Dialog on page 410.

The Off button cancels either Read, Write or Preview modes and switches dynamic automation off.

The Snapshot button opens the Filter Automation Tracks to Snapshot dialog. When OK is pressed inserts an automation event (key frame) is inserted which records the state of all
enabled controls at the current cursor position if their state has changed since the previous Snapshot.

The **Snapshot Range button** opens the **Filter Automation Tracks to Snapshot Range** dialog. When **OK** is pressed automation snapshot key frames of all enabled controls are inserted at the **Mark In** and **Mark Out** cursor positions. In effect, this sets all enabled controls to the current state throughout the range defined by the marks.

Please see also: **Filter Automation Tracks to Snapshot Dialog** on page 410

**Designated Bus Selector for Fader Alignment**

The box shows which bus the automation is aligned with when automatic delay compensation is active. The drop-down list shows all available buses plus the option of none.

![Designated Bus Selector](image)

**Dynamic Automation Levels**

There are two “levels” of automation in the mixing console.

**Level 1**

The modes as defined per Strip in the section at the bottom of the mixer:

![Control strips Automation buttons](image)

Clicking on the upper button pops-up the list of available Strip Automation Modes:

- Touch
- Latch
- Trim
- Touch
- Trim Latch
- Record
- Read
- Isolate
• Isolate

Clicking on the lower button pops-up the list of available Release Modes:

![Control Strip Automation Release Mode pop-up]

• Release
• Snap
• Write to Next
• Write to End

These modes are also available through the contextual right-click mouse button under **Strip > Automation** and have the same effect as selections made with the buttons at the bottom of the strips.

These modes do not color the mixer strips, only the buttons on the bottom of strips.

To set these modes for the entire mixer the **Automation** menu has entries for **Console Strips Mode - XXX** and **Console Strips Release Mode - XXX**.

**Level 2**

Level 2 is the modes available via the right-click context menus under **Automation** (per component), **Bus > Automation** (for the whole bus), **Mixer > Automation** for the entire mixer. The modes are:

• Follow Strip
• Record
• Read
• Isolate

These modes override the Strips level 1 mode.

When in **Follow Strip** Mode, the level 1 Strip mode for the whole strip applies to the component, when in **Record, Read** or **Isolate** the component ignores the Strips mode.

These modes color the background of the mixer components and override any strip or bus color.

**Automation Modes**

Behavior when a control is touched or released depends on the global settings in the Automation menu, strip settings or individual control settings.

**Automation Menu - Touch and Release Modes**

<table>
<thead>
<tr>
<th>Console Strips Mode - Touch</th>
<th>The automation starts writing a new pass when the control is touched and stops writing when the control is released. Behavior on release depends on the release mode.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Console Strips Mode - Latch</td>
<td>The automation starts writing a new pass when the control is touched. The value when the control is released will continue to be written until the transport stops.</td>
</tr>
<tr>
<td>Console Strips Mode - Trim Touch</td>
<td>The automation starts updating the current pass when the control is touched and stops updating when the control is released.</td>
</tr>
<tr>
<td>Console Strips Mode - Trim Latch</td>
<td>The automation starts updating when the control is touched but continues when the control is released and stops only when the transport stops.</td>
</tr>
</tbody>
</table>

**Console Strips Release Mode - Snap** A straight jump is made from the current control value to the value written in the previous pass.
### Console Strips Release Mode - Auto-Release
An interpolation is created from the current value to the value written in the previous pass. I.e. a fade. The length of this is defined in **Automation Settings > Auto-Release Time**.

### Console Strips Release Mode - Write to Next
The same value is kept after the last written point until the next point is found in the previous pass.

### Console Strips Release Mode - Write to End
Writes the current value to the end, ignoring previously written points. (If any)

<table>
<thead>
<tr>
<th>Release Auto-Writing</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Auto-Writing</strong></td>
<td>Immediately releases all controls currently recording automation. This option is provided for controllers without touch sensitive faders etc.</td>
</tr>
</tbody>
</table>

**Note:** Ctrl + Alt + Esc releases Auto-Write

### Dynamic Automation Transport Modes
Every control in the mixer can be set to one of four dynamic automation transport modes. The automation mode can be set for individual controls, for channel strips, for buses, for groups of controls or for the whole mixer. The current mode is shown by the background color.

![Dynamic Automation Transport Mode colors](image)

<table>
<thead>
<tr>
<th>Mode</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Auto-Write</strong></td>
<td>Default background color.</td>
</tr>
<tr>
<td><strong>Write</strong></td>
<td>With the transport in <strong>Play</strong>, and the <strong>Master Automation Controls</strong> in <strong>Read</strong> or <strong>Write</strong> modes, the control(s) <strong>Read</strong> (play back) previously recorded automation data. In <strong>Write</strong> mode When a control is moved new automation data is written until the control is released. Behavior when the control is released, or the transport stopped, is governed by the choices made in the <strong>Automation</strong> menu and in <strong>Automation &gt; Automation Settings</strong>.</td>
</tr>
<tr>
<td><strong>Read</strong></td>
<td>Dull red background.</td>
</tr>
<tr>
<td><strong>Isolate</strong></td>
<td>With the transport in <strong>Play</strong>, and the <strong>Master Automation Controls</strong> in <strong>Write</strong> mode, the current state of all controls in <strong>Record</strong> mode is recorded as automation data. The control(s) follow the last automation data recorded for them or maintain their default position where no previously recorded automation data exists.</td>
</tr>
<tr>
<td><strong>Isolate</strong></td>
<td>Charcoal gray background.</td>
</tr>
<tr>
<td><strong>Isolate</strong></td>
<td>The control(s) are isolated from any automation moves already recorded. Controls can be moved without affecting existing automation data.</td>
</tr>
</tbody>
</table>
Default Mode
The default mode is **Auto-Write.** When the Automation Transport mode is **Write** if a control is moved automation data is written automatically. Press a button and the same applies.

Selecting Automation Modes
Automation modes are set globally for the entire mixer, per strip or per component.

Entire Mixer
The entire mixer can be set to the same mode from the Automation menu or by right-clicking in a blank area of mixer panel (E.g. under the bus strips) and selecting the desired mode from the popup menu. **Mixer > Automation > xxxxx**

Block, Strip, Bus or Entire Mixer
Right-clicking in a mixer channel strip function-block, e.g. as shown here in the fader area, pops up a contextual menu. Selecting **Automation** opens a sub-menu offering a choice of four automation modes:
This contextual menu also enables the automation mode for the whole strip, one or more buses or the entire mixer to be set by choosing **Strip, Bus or Mixer**.

Selecting one of these opens a sub-menu. Selecting **Automation** opens a further sub-menu offering the choice of automation modes:

**WARNING:** We advise that users do not automate Buses or Aux Send ON/OFF as this could cause Delay Compensation issues. As an alternative simply automate Bus or Aux Send **Gain**.
Preview Automation Mode

This mode allows Automation moves and snapshots to be tried out. If the result is as desired it can be saved. Otherwise any changes made are discarded, preserving the pre-existing automation.

Preview Mode Options are set in the **Settings > All Settings > Application > Automation** page.

![Preview Mode Options in the Automation Settings page](image)

**Preview Mode Options**

- **Auto write on Stop**: Applies the Automation on all parameters changed during the pass without confirmation.

- **Confirm on Stop**: The [Filter Automation Tracks to Snapshot Range](#) dialog will open automatically when the Transport is stopped. (Equivalent of pressing the **Snapshot Range** button.)

- **Manual Write**: The Preview button will blink when the Transport is stopped if any parameter changes have occurred but the [Filter Automation Tracks to Snapshot Range](#) action dialog will not open automatically. Clicking on the Preview button will open the dialog.

The Automation states in which parameters will be affected by changes in Preview Mode are set by checking the desired boxes in:

**Affect Parameters in:**

- Isolate
- Read
- Touch / Latch
- Write / Record

When Automation Preview mode is active there are a number of different scenarios depending on the controls automation mode:

- **Isolate**: No automation data will be Read or Written. (Same behavior as Play or Write modes.)

- **Read**: Read the current automation data. (Same behavior as Play or Write modes.)

- **Write**: When the automation [Snapshot Range](#) button is pressed the window shows every control in Write Mode which has been moved since the previous Snapshot. Until a control is adjusted it follows the pre-existing automation curve. The last value set is retained until the Snapshot Range window appears. This window opens automatically on Stop when **Preview mode: Popup Snapshot window on Stop** is active. In the Snapshot Range window the changes can be cancelled or accepted per control.

- **Auto-Write**: Same behavior as Write mode.
Projects With Existing Automation

When opening a Project that has existing dynamic automation and where a mixer element is no longer present or when rebuilding a mixer where a previously automated element has been removed the following dialog appears:

Clicking on Yes removes the redundant data. Clicking on No retains it giving the opportunity to re-instate the missing element(s).

Display and Editing of Automation Data

The automation data recorded for any control on any strip can be viewed and edited on any Track in the Timeline.

Clicking the Show/Hide Automation button in the Track Header displays or hides automation curves.

The Automation curve is colored depending on the parameter type displayed:

**Automation Curve Colors**

<table>
<thead>
<tr>
<th>Parameter Type</th>
<th>Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fader</td>
<td>Blue</td>
</tr>
<tr>
<td>Pan/Balance/Surround</td>
<td>Green</td>
</tr>
<tr>
<td>Send &amp; On/Off</td>
<td>Cyan</td>
</tr>
<tr>
<td>Mute</td>
<td>Red</td>
</tr>
<tr>
<td>Everything else</td>
<td>Black</td>
</tr>
</tbody>
</table>
**Track Automation Menu**

Right-clicking the **Show/Hide Automation** button pops up the automation menu for the Track. This menu is modal, i.e. the content varies according to the current mixer architecture and depending on pre-existing automation data.

![Track Automation Initial context menu](image)

- **Gain Bus 1 | Gain**
  This line shows the current automation parameter selected for display as a curve.
  
  - **Fader Gain**
    Sets the automation curve display to **Fader Gain**.
  
  - **Mute**
    Sets the automation curve display to **Mute**.
  
  - **Panning**
    Sets the automation curve display to the Pan or Balance parameter chosen from the sub-menu. The options available will depend on the type of Mixer Strip and the Buses present in the Mixer. Any of the following may be present:
    - Pan, Balance, Left/Right Pan \( \text{(bus)} \), Front Rear Pan \( \text{(bus)} \).
  
  - **Sends**
    Sets the automation curve display to the Send chosen from the sub-menu.
  
  - **More**
    Sets the automation curve display to any other automatable parameter in the current mixer which has automation data written, chosen from the sub-menu.

**Note:** All of the above choices will be overridden the next time a different control parameter is written, if **Auto Display** (see below) is turned **On**.
Opens the **Select Displayed Automation Track** dialog:

Every automatable parameter of every Strip and Bus is available. However, default is to have the **Only connected strip / bus** box ticked so only parameters from the Mixer Strip connected to the Track are shown.

Clicking on the plus sign next to a folder will show the all automatable parameters associated with it. Simply choose the parameter you wish to have displayed.

- **Hide Empty Tracks**
  - When ticked (default), Tracks with no automation data written are not shown in the tree.

- **Display the selection in an extra automation sub-track**
  - When ticked, a new Automation Sub-Track is created to contain the automation curve for the selected parameter when the **OK** button is clicked.

- **Only connected strip / bus**
  - When ticked (default) only the parameters from the current Strip or Bus are shown. When un-ticked every parameter in the Mixer is available.

- **OK**
  - Confirms selection and closes the dialog

- **Cancel**
  - Cancels the selection and closes the dialog.

**Note:** If you choose a Strip AND a specific parameter to display in this dialog then **Auto Display** should be turned OFF.

**Auto Display**

- When Auto Display is selected, the automation curve displayed will be from the last control on the Mixer Strip associated with the Track that has been adjusted or switched. (Defaults is **ON**)

**Note: Auto Display** should normally be **Off** when any control NOT on the Mixer Strip is displayed, or if you wish to lock the view to automation data from a specific control.
Init

Creates an initial "write" of automation parameters for mouse editing. The initial version is created with the current state of the mixing console control.

Snapshot

Creates a snapshot of the automation curve displayed currently.

Snapshot Region

Creates a snapshot of the automation curve in the current Region.

Delete Points & Interpolate

Deletes all automation points from the control curve in the current Region and interpolates between the last existing point before the selection and the first point after the selection.

Delete Points

Deletes all points from the automation curve in the current Region.

Trim

See below

Trim

When automation Trim is invoked a dialogue box opens which enables the automation points values in the range selected currently to be trimmed:

Values can be increase by simply typing the number of dB required or decreased by typing - (minus) before the number in the Trim box. The Fade box allows a value in ms to be entered. This defines the length of fade which is automatically applied at the beginning and end of the selected range from and to the original values.

Note: dB applies to level changes. If the automation curve is displaying frequency, values will be in Hz and so on.
**Automation Tracks Versions**

**Automation > Automation Tracks** opens the **Automation Tracks Versions** window:

**Automated Controls**

The **Automated Controls** pane displays all the automatable controls in a tree structure. Double-clicking an entry in the tree brings the automation passes for the entry into the **Automation Tracks Versions** pane. This shows all the automation passes for the selected Control, Strip or the entire mixer. Double-clicking a version makes it current.

- **Label Current Version** creates a copy of the current version for the selected control or branch of controls, gives it a name that will be displayed in the version Tree and locks it/them. This makes it easy to recall a given and easily identifiable version of the automation for the whole mixing console. A warning dialogue is shown if the item selected is anything other than **Mixer**.
- **Lock Current Version** Locks the current version
- **Unlock Current Version** Unlocks the current version
- **Delete Current Version** Deletes the current version. Subsequent passes are re-numbered as necessary.
- **Export Current Version** Exports the current Track or Branch as an XML file.
- **Unlock All Versions** Unlocks all versions in the tree.
- **Clean Up Versions** Deletes all versions except the most recent.
- **Delete All Versions** Deletes all the automation passes for the selected control.
- **Clean Up All Tracks** Deletes all versions except the current one for all Tracks.
- **Delete All Tracks** Deletes all automation information for all Tracks.
- **Locked Versions**

Locked versions will be preserved when:
• Clicking on the Clean Up Versions button
• Clicking on the Clean Up All Tracks button
• Saving with the “Keep only current and locked versions while saving” option in the Automation Settings
• The “Limit versions to the number of Undo/Redo” option is enabled in the Automation Settings

**Locked versions will NOT be preserved when:**
• Clicking on the Delete Current Version button
• Clicking on the Delete All Versions button
• Clicking on the Delete All Tracks button

**VCA Follow Masters**
When ticked (default) Moving Clips in the Timeline will result in both Masters and VCAs following the automation.

**Masters Controls Link**
The drop-down list enables you to select which Track(s) or Track Groups will, when edited, affect the position of automation applied to Master controls, buses etc.

Like **Markers** or **CD/SACD Markers**, all Masters controls can be either:
• Independent (No action on any Track will affect the Masters)
• Linked to Any Track (Any editing action requiring synchronization will affect the Masters controls)
• Linked to Any Track without a Group
• Link to Track Group A, B, C, etc…

**Close**
Closes the dialog.

**View Several Parameters**
To view more than one automation parameter in the Timeline for a Track, create **Automation Sub-tracks** for each parameter you wish to view. Please see also **Automation Sub-Tracks** on page 105

**Undo/Redo**
The menu item **Edit > Undo/Redo** also reacts to Automation actions providing a shortcut to the Automation Tracks Window.

**Editing and Automation**

**Overview**
Editing data exists independently of the Clips on Tracks. When Clips are edited in the timeline any automation data applying to Clips affected by the editing process is treated according to choices made in the **Edit > Automation Editing** sub-menu:
Automation Editing

Enable Automation Editing  Enabled By Default. Enables Timeline Automation Editing

Cut/Copy/Delete Displayed Automation  Will only affect Automation Curves visible in the Timeline when Editing.

Cut/Copy/Delete Whole Strip Automation  Enabled By Default. Will affect ALL Automation, even the curves not visible currently in timeline Track(s) when editing.

Erase Points on Cut/Delete  Erases all points contained within the selection. Does not add Automation points to the selection boundaries.

Delete and Interpolate on Cut/Delete  Enabled By Default. Interpolates a curve from the start of the selection to end of the selection.

Delete and Maintain on Cut/Delete  Does not interpolate the curve from start to end of the selection. Therefore maintains a flat curve on Cut or Delete.

Editing Automation and Envelope Data

Automation Curve Colors
Blue  Fader
Green  Pan/Balance/Surround
Cyan  Send & On/Off
Red  Mute
Black  All others

Actions and Modifiers Automation and Envelope

Left Click  Anywhere on the Automation line to make a new node
Ctrl + Click  On an existing node to adjust all nodes in the Region selected currently. New points are inserted automatically at the Region borders if necessary
Ctrl + Shift + Click  Anywhere on the Envelope line to draw nodes freehand
Shift + Click  Fine tune a node (0.1 dB steps for dB values)
V + Click  Constrains changes to a node to Vertical
H + Click  Constrains changes to a node to Horizontal
Click & hold + Alt  Create new node with same value as next point (if one exists) when the mouse is moved.
Click & hold + Ctrl  Create new node with the same value as previous point (if one exists) when the mouse is moved.
Ctrl + Alt + Click & hold  Deletes any existing node the mouse moves over.
Ctrl + Alt + Click  On an existing node to erase it

Automation Cursors

Note: Adjustment nodes on Automation Tracks are circular and nodes on Envelopes are square.

Left Click  anywhere on the Automation or Envelope curve line to make a new node:
**Left Click** on an existing node to adjust it:

![Node Adjustment](image)

**Ctrl + Click** on an existing node to adjust all nodes in the Region selected currently. New nodes are inserted automatically at the Region borders if necessary:

![Node Adjustment](image)

**Ctrl + Shift + Click** anywhere on the Automation or Envelope curve line to draw nodes freehand:

![Freehand Node Drawing](image)

**Ctrl + Alt + Click** on an existing node to erase it

**Ctrl + Alt + Click & hold** Deletes any existing node the mouse moves over:

![Node Erase](image)

**Edit**

Automation data can be edited directly with the mouse. When the mouse is over the of automation curve, the cursor changes into an add node symbol. When the mouse is over a node of the automation curve, the value and timestamp of the point is displayed.

![Automation Curve](image)

Dragging an automation node

The value can be adjusted by clicking on the node and dragging. If you click anywhere on the automation curve, a new node will be inserted.

![Value Adjustment](image)
If you hold the **Ctrl + Shift** keys while dragging on the automation curve, the mouse pointer will turn into a pencil. The curve can then be drawn freehand.

**Drawing an automation curve**

**Automation Menu Editing options**

- **Delete Selected Points**: Deletes all automation points contained in the selected Region.
- **Cut Selected Points**: Cuts all automation points contained in the selected Region.
- **Copy Selected Points**: Copies all automation points contained in the selected Region.
- **Paste Points to Cursor**: Pastes all copied or cut automation points at the cursor on the selected Track.
- **Paste Points to Original TC**: Pastes all copied or cut automation points at the Original TimeCode on the selected Track.

**Note:** Each of these options opens the **Filter Automation Tracks to Snapshot** dialog:
Filter Automation Tracks to Snapshot Dialog

This dialog shows all automation Tracks available and enables you to choose which Tracks will be modified by an **Cut, Copy, Delete or Snapshot** action. The Tracks shown are limited to the current Timeline selection (A selected Clip or Clips, or a Region) if one is present.

The following actions will pop-up the dialog:

- Automation > Automation Snapshot Cursor
- Automation > Automation Snapshot Range
- Automation > Delete Selected Points & Interpolate
- Automation > Delete Selected Points
- Automation > Cut Selected Points
- Automation > Copy Selected Points

**Stopping the Transport after a control has been moved when in Preview mode**

**Note:** The **Dialog** title changes to reflect the action.

I.e. **Filter Automation Tracks to Snapshot - Cursor/Range/Delete/Cut/Copy**
**Filter Automation Tracks to Snapshot Dialog Options**

The top Tabs switch between displaying Controls by **Strips** or by **Types** of Control.

The bottom Tabs change the automatic selections:

- **All**  
  Every Control in the Mixer is selected

- **Nothing**  
  No Controls are selected

- **Displayed**  
  Only the Controls displayed on Tracks / Automation Sub-tracks are selected

- **Last**  
  The Control(s) selected previously are selected

**Switches**

- **Note:** The following switches are only available when appropriate. E.g. **Automation Snapshot**
- **Cursor** etc. not **Delete Selected Points**

- **Maintain to next point**  
  When ticked the parameter values at the cursor position will be maintained until the next automation point per parameter.

- **To End**  
  When ticked the parameter values at the cursor position will be maintained until the end of time(line).

- **Note:** If both **Maintain to next point** and **To End** are ticked, then **To End** takes precedence.
Automation Editing

VCA Group Automation Editing

VCA Group Automation is displayed in the Timeline as an extra curve showing the summed effect of the original Strip Automation and the VCA Group automation (Gain or Mute only).

The VCA Group Automation can not be edited when it is displayed in a Strip Track part of that Group, but all editing of the Strip Automation will Link and calculate the summation in real time.

The VCA Group Automation can only be edited if displayed in its own Track Header. (Right-click on the A button in a Track Header and select the VCA Group you wish to edit the automation for from the list.)

VCA Coalesce

If a Strip is associated with one or more VCA Groups then, when you exit the group, the Leaving VCA Group box appears:

Two choices are available:

Yes (default) Merges the Strip Automation with the VCA Group Automation into a single sum curve.

No Excludes the effect of the VCA Group Automation and leaves the Strip Automation curve as it was. The Coalesce option is the only one in the Mixer which supports Undo/Redo.
Automation Settings

Select **All Settings > Application > Automation.** (**Automation > Automation Settings** also takes you to the Automation page):

**Optimizations**

Offers a choice of options to enhance system performance when using automation.

**Keep only current version while saving** when checked, the system only saves the current version of all automation Tracks. This looses the saved automation versions history, but dramatically shortens the save time for projects with automation.

**Limit versions to the number of Undo/Redo** when checked the system only keeps a limited number of versions in memory (the same as the number of Undo/Redos as defined in the Settings > All Settings > General Page). This reduces the number of automation versions kept in the history but enhances performance.

**Auto-Release Options**

If **Auto Release** is enabled any control will, when released or when the transport is stopped, return to its value or state in the previous automation pass or the default where no previous pass exists. This occurs either immediately...
if the control only has two states (e.g. a button) or over a period of time if the control is a fader or knob. The time period is determined by the value entered in the Release Time box in ms.

**Preview Mode Options**

The selections here affect actions in Automation Preview Mode.

- **Auto write on Stop**: Automation goes into Auto write mode when a Preview pass is stopped.
- **Confirm on Stop**: A confirmation dialog pops-up when a Preview pass is stopped.
- **Manual write**: Clicking on the Preview button writes the Preview pass.

**Affect Parameters in**:

- **Isolate**: When checked, parameters are affected in Isolate mode.
- **Read**: When checked, parameters are affected in Read mode.
- **Touch / Latch**: When checked, parameters are affected in Touch / Latch mode.
- **Write / Record**: When checked, parameters are affected in Write / Record mode.

**Options**

**Check Source/Destination settings**

When enabled (default) verifies the project when it is opened and ensures that the Automation > Automation Tracks : Master Controls Link setting is set to Master Controls are linked to any Track.

**Preview mode: Popup Snapshot window on Stop**

When enabled pops-up the Filter Automation Tracks to Snapshot ... dialog.

---

**Automation in Editing and Libraries**

You can use the Automation menu Cut/Copy/Paste functions to copy data (even between projects). Just select a Region and select Automation > Copy Selected Points, then choose which list(s) to copy, then go into another project (or the same) and select Automation > Paste Points to Cursor or Paste Points to Original TC.

If you enable the menu item Edit > Enable Automation then any editing operation on Clips also applies to all associated automation data (Cut/Copy/Paste, Auto-Ripple, etc…)

If you edit a Clip or Clips in the Timeline or drag a Clip or Clips to a library, all automation applied to the Clip(s) is also copied/pasted according to the mode set in the same sub-menu.

E.g. Cut/Copy/Delete Displayed Automation.

When active Edit operations will only include Automation Curves visible in the Timeline.

**Cut/Copy/Delete Whole Strip Automation** when active (Enabled By Default) ALL Automation, even the curves not visible currently in Timeline Track(s) will be affected when editing.

**Note:** Only parameters of controls present in both the source and destination Mixer strips will be copied successfully.
Mixer and Plug-in Snapshots

**Note:** Mixer Snapshots as described here use the dynamic automation mechanism.

**Mixer Snapshots**
Snapshots of the entire state of the mixer surface may be easily and quickly saved and recalled.

**Saving Mixer Snapshots**
To save a Mixer snapshot hold down **Alt** and **Shift** then **Click** anywhere on the Mixer surface and drag to a user library. A new item of the type **Mixer Snapshot** will appear in the library. The snapshot is named **Mixer Snapshot** by default. To accept this name just hit **Enter**. Otherwise, type a suitable name then hit **Return**.

**Recalling Mixer Snapshots**
To recall a mixer snapshot simply click on it in the library, drag it over the mixer surface and release. All parameters will be reset to the values stored in the snapshot.

**Note:** A Mixer Snapshot includes all Plug-in Parameters.

**Effects Snapshots**
Effect Settings can be easily stored and recalled by dragging them to/from libraries.

**Creating Effects Snapshots**
Hold **Alt** + **Shift**, then click and drag from a **Plug-in** window to the library where you want to store the settings, then release. A new item, of the type **Mixer Snapshot**, is stored in the library. The snapshot is given the name of the plug-in by default. The new item is automatically highlighted so, if you wish to change the default name, simply type the new name and hit **Enter** to confirm. The name of the snapshot can be subsequently changed by clicking on the name in the library, then entering the new name.
Strip and Bus Tools
Strip and Bus Tools

Eq, Comp/Limiter/Expander
Strip and Bus Tools are a quick and efficient way of adding the Equalization and Dynamics (compression and expansion) functions commonly found on hardware consoles to channels and buses. Strip and Bus Tools are particularly economical with DSP processing power. Each processing block may be switched into circuit individually. Blocks which are not ‘in circuit’ do not use DSP resources.

Difference between Strip Tools and Bus Tools
There is only one major difference between Strip and Bus Tools. Bus Tools have a sophisticated Limiter with Look-ahead and Delay Compensation where Strip Tools has a Compressor.

Both may be freely used in Strips or Buses if the need should arise for a limiter in an Input Strip or a Compressor in a Bus.

Modules
The Strip and Bus Tools plug-ins consist of several Sections or modules. Each Section has a title bar at the top containing an On/Off switch for the section and a control triangle which toggles between showing or hiding the section.

Display Options
Multiple instances of the Bus Tools plug-in are displayed in one large window. Right-click onto the window title bar of the plug-in to open a menu offering some general display options for the Strip Tools plug-ins:

This menu allows you to either directly select the number of strips displayed in the plug-in window, or to increment/decrement this number by one. The maximum number will vary depending on how many Strip Tools are assigned.
**Sections**

From top to bottom, Strip Tools contains the following Sections:

**Input Level**
This section contains the input level control and shows the name of the mixer strip this instance of the plug-in is assigned to.

**Dynamics**
This section contains a compressor. It can be switched, as shown here, to act as a decompressor.

**Expander**
This is a downwards expander. It can also be switched to act as an upwards expander.

**Equalizer**
This is a five band fully parametric equalizer. Each band can be switched to high or low pass, shelving or peaking characteristics.

**Output**
This section controls the output level of the strip tool and also offers automatic gain make up for the compressor.

**Common Features**
Each Section or module of Strip and Bus Tools has a number of controls in common.

**Title Bar**
A text description of Section's function, e.g. **Input, Dynamic** etc. Also contains:

**Show/Hide triangle**
At top left of every Section a grey triangle toggles between showing or hiding the section. Clicking a triangle with **Shift** held down opens the Section (if hidden) and hides all other Sections. Clicking a Section with **Ctrl**. held down opens all Sections.

**Note:** Sections remain active when hidden.

**Section On/Off Button**
Between the **Show/Hide** triangle and the Section **Title** is the **On/Off** button for the Section.

**Knobs**
The position indicator dot lights orange when the control is at the default value. A white star appears top-left of the scale of the last control 'touched.'
**Input Section**

- **Color bar indicates Selected**
- **Strip Name**
- **Show/Hide Input Section**
- **Input Level Control**
- **Activate/De-activate Plug-in**
- **Input Section On/Off**
- **Show/Hide Routing**
- **Routing Buttons**

**Color Bar**
Indicates strip is selected.

**Strip Name**
Displays the name of the strip the plug-in is assigned to. The name for the plug-in can be changed by double-clicking on the strip name, then typing in a name and hitting the **Return** key to confirm. If a plug-in name is changed in this way, subsequent changes to the parent mixer-strip name do not affect the plug-in strip name. To recover the name of the parent strip, simply remove the strip name.

The strip name is saved with presets and within Pyramix projects.

**Activate/deactivate plug-in**
This button switches the entire Strip plug-in on or off. Note that when the plug-in is switched off, it doesn't consume any DSP power.

**Show/Hide input section**
**Input section on/off**
**Input level control**
Adjusts the input level over a range of -48 dB to +48 dB.

**Show/hide Routing**
By default Routing buttons are hidden. This button toggles between Showing and Hiding the Routing Buttons. Routing remains active when hidden.

**Routing Buttons**
Determine which audio streams running through the strip will be processed by the plug-in. The number of buttons depends on the number of steams controlled by the strip. This means one for a mono input channel or two for a stereo input channel and so on up to 8 for a 7.1 input channel. Streams which are not selected will be left untouched.

**Dynamics Section**

- **Show/Hide Dynamics Section**
- **Gain Reduction Display**
- **Threshold Level Control**
- **Ratio Control**
- **De-Compress Switch**
- **Dynamics Section On/Off**
- **Attack Time Control**
- **Release Time Control**
- **Hold Control**
Show/Hide Dynamics section
Dynamics Section On/Off
Gain reduction display

The bar graph shows the gain reduction/increase generated by the Dynamics Section or by the Expander. The range of the display can be switched between +10 or 20 dB by clicking on the bar graph. Scale markings in 1dB increments on the right-hand side of the bar graph make it easy to see if the range is 10 or 20 dB.

Colors are used to denote a gain reduction or increase generated by either the compressor or the expander:

- Gain reduction by the Compressor is displayed in Red from top to bottom.
- Gain increase by the De-Compressor is displayed in Pink from bottom to top.
- Gain reduction by the Expander (normal or inverse) is displayed in Green from bottom to top. With the compressor in inverse mode, the gain reduction of the expander is displayed in Green from top to bottom.

Threshold Level Control

Sets the level at which the compressor begins to act. If the input signal level exceeds the Threshold Level, the gain is reduced (or increased in De-Compressor mode) in proportion to the setting of the ratio control.

Ratio Control

Determines the proportion of gain reduction (or increase) for signals above the threshold level. If, for example, the ratio is set to 2.00:1, in Compressor mode, if the input level rises by 2dBs above the threshold level, the output level will only rise by 1 dB.

Attack Time Control

Controls the time the compressor takes to react when the input level exceeds the Threshold Level. The lower the attack time, the faster the reaction.

Release and Hold Time controls

These two parameters work together and control the amount of time the compressor takes to react when the input level is above the threshold level and starts fall. During the hold time the gain of the compressor remains constant. After the hold time the gain of the compressor is changed at the rate set by the release time. The lower the release time, the faster the reaction.
**De-Compress Switch**

Switches the compressor between the compress and the de-compress modes.

In compressor mode, when the input level exceeds the threshold level, the gain is reduced according to the setting of the ratio control. In de-compressor mode, when the input level exceeds the threshold level, the gain is increased according to the setting of the ratio control.

**Expander Section**

Show/hide Expander section
Dynamics section on/off
Threshold Level Control

If the input signal level falls below the threshold level, the gain of the expander is reduced (or increased in inverse mode) according to the setting of the ratio control.

**Ratio control**

Determines the proportion of gain reduction (or increase) for signals below the threshold level. If, for example, the ratio is set to 2.00:1, in normal mode the output level will be decreased by 2 dB if the input level is decreased by 1 dB below the threshold level.
**Inverse switch**
Switches the between normal and inverse expander modes.

**Expander normal mode**

![Output level vs Input level graph for normal mode](image)

**Inverse mode**

![Output level vs Input level graph for inverse mode](image)

**Attack/Release/Hold controls**
The **Expander Section** uses the settings of the **Attack/Release/Hold** controls in the **Dynamics Section** to control its timing.

**Equalizer section**
A fully parametric five band equalizer. Each band covers the entire frequency range from 20 Hz to 20 kHz (or higher, depending on the sampling rate of the project) and can be switched between peaking, high or low shelving and low-pass or high-pass characteristics. Each of the five bands can be switched off. De-activated bands do not consume DSP power.

**Show/Hide EQ Section**
**EQ section on/off**

**Pre Dynamics Switch**
This switch offers the option to switch the EQ before the dynamics section. By default the EQ is after the dynamics section.
**Graphic Display Window**

This small window displays the settings of the currently selected EQ band in blue color and the resulting curve of the whole EQ section in gray color. You can click and drag directly onto the handles (the small blue or gray points) of the EQ bands to change the settings within the graph window.

Double-click anywhere in the window to open a bigger version. Please see The Big Graph Window on page 423.

**Band Selector**

Click onto one of these five buttons to select the band to be manipulated by the Gain, Frequency and Q control underneath. A band gets also selected if it is manipulated in the small or big graph window.

**Selected band characteristics**

These five buttons determine the characteristics of the selected EQ band. The choices from left to right are High-Pass Filter, Low Shelving, Peak, High Shelving and Low-Pass Filter.

**Selected Band On/Off**

Switches the selected EQ band on or off. By default the five bands are switched off in order to economize DSP power, so don’t forget to switch an EQ band on before you can hear what it is doing.

**Gain Control**

-24 dB to +24 dB, boost and cut.

**Frequency Control**

The frequency range for each band is 20 Hz to 20 kHz regardless of the project sampling rate.

**Q (bandwidth) Control**

The range for the Q parameter is 0.2 up to 100. A Q of 0.2 results in a very wide bandwidth, a Q of 100 will give an extremely narrow notch.

**Output Section**

- **Show/Hide Output Section**
- **Output section on/off**
- **Output Level control**
  Adjusts the output level over a range of -48 dB to +48 dB.

**Automatic Gain Make Up switch**

When lit, Output gain is automatically adapted according to the settings in the Dynamics Section. In this case the Output Level Control will be grayed out and inaccessible.

**The Big Graph Window**

The big graph window opens when you double-click the small graph window inside the EQ Section. The current settings of the selected EQ band are displayed as a blue line and the resulting overall EQ curve is displayed as a gray shaded area. Frequency and Gain parameters of each of the five bands can be altered by clicking on a band’s handle and dragging with the mouse.
Handles of bands which are not selected are displayed as small gray squares. Grabbing and drag a handle selects the band.

The frequency response display uses two separate gain scales. The left hand, blue scale shows the scale used for individual bands. The right hand, gray scale shows the scale for the overall EQ curve. Both scales automatically adapt their range according to the settings of the curves they apply to. The range of the left and the right scale may be different. The ranges for the individual bands can be either +/- 6 dB, +/- 12 dB or +/- 24 dB, but the scale for the overall curve may go up to +/- 72 dB.

The upper area of the Big Graph Window provides an On/Off switch and buttons to select and indicate the characteristic (High-Pass, Low Shelf, Peak, High Shelf or Low-Pass) for the selected EQ band together with numeric displays of Gain, Frequency and Bandwidth.

Shortcut
- Double click on a handle to reset the gain of this band to unity.
- The Tab key switches between EQ bands.
- Clicking and dragging a handle with the right mouse button alters the Q (bandwidth) of this band.
- Hold the Ctrl key while dragging with the left mouse button to lock the gain parameter and only change the frequency.
- Hold the Shift key while dragging with the left mouse button to lock the frequency parameter and only change the gain.

Bus Tools

Bus Tools are very similar to Strip Tools but are specifically designed to be inserted into buses rather than channels. Bus Tools combine the most frequently used 'mastering' processing blocks you find on the output buses of a mixing console in a single plug-in, including an advanced limiter. Like Strip Tools multiple instances of the Bus Tools plug-in are displayed in one large window. The number of instances displayed is user selectable.

IMPORTANT! Pre-Anticipation (PA) and Delay Compensation (DC)
Delay compensation adds a delay determined by the Pre-Anticipation delay setting to all channels passing through a Bus Tools plug-in NOT selected for processing.

If two or more Bus Tools are inserted in a Bus with PA & DC switched on, the delay times of each Bus Tools will add together for all channels:
Sections

The Input, EQ, and Output sections are almost identical to the ones found in Strip Tools. Please see the relevant paragraphs in the Strip Tools section for a full description. Where there are differences, these will be dealt with here. Shortcuts, Linking and Automation functions are the same as Strip Tools.

From top to bottom, the Bus Tools plug-in contains the following sections:

**Input Level**
This section contains the input level control and shows the name of the mixer strip this instance of the plug-in is assigned to.

**Limiter**
This section contains the limiter, which either acts as a standard limiter, but it can also work in conjunction with Limiter DRC section below.

**Limiter DRC**
This section adds a Dynamic Release Compensation (DRC) to the Limiter section. This enables very musical control of the release time of the limiter.

**Equalizer**
This is a five band fully parametric equalizer. Each band can be switched to high or low pass, shelving or peaking characteristics.

**Output**
This section controls the output level of the Bus Tool and also offers automatic gain make up for the Limiter.
Main and Input Level Section

Strip Name
Displays the name of the strip the plug-in is assigned to. The name for the plug-in can be changed by double-clicking on the strip name, then typing in a name and hitting the Return key to confirm. If a plug-in name is changed in this way, subsequent changes to the parent mixer-stripe name do not affect the plug-in strip name. To recover the name of the parent strip, simply remove the strip name.

Activate/De-activate Plug-in
This button switches the entire Strip plug-in on or off. Note that when the plug-in is switched off, it doesn't consume any DSP power.

Show/Hide Input Section

Input Section On/Off

Input level control
Adjusts the input level over a range of -48 dB to +48 dB.

Show/hide Routing
By default Routing buttons are hidden. This button toggles between Showing and Hiding the Routing Buttons. Routing remains active when hidden.

Routing Button Matrix
The buttons determine which audio channels running through the Bus will be processed by the plug-in. The number of buttons shown depends on the number of channels controlled by the Bus. In the case of a multiple surround Bus this may be up to 64. A single instance of Bus Tools can process up to 8 channels selected from this matrix.

A 5.1 surround bus will have six buttons. The order of the channels selected by the buttons is (from left to right): Left, Center, Right, Left Surround, Right Surround, Subwoofer.

This enables, for example, the Left, Center and Right channels of a surround Bus to be independently processed from the surround channels by adding two Bus Tools plug-ins to the Bus and selecting L, C, R in the first and LS and RS in the second.

Using Bus Tools on multiple surround buses
Although a single instance of Bus Tools can process 8 channels it is simple to use multiple instances to process many more with linked parameters. E.g. with four surround Buses you could use 3 instances. Assign the L & R channels of each Bus to Bus Tools A, the Centers of each bus to Bus Tools B and the Surround Ls and Rs of each Bus to Bus Tools C. The 3 Bus Tools can then be linked as you wish by right-clicking and creating control groups in the yellow matrix. If Delay Compensation (see below) is activated all channels will remain time-aligned, even when using Pre-Anticipation.

Linking Bus-Tools controls
Any choice of Bus Tools controls can be linked together. When you move any of the controls which is a member of a link group, all the other members of the group also move. There are 48 link groups for linear/rotary controls and 48 link groups for switches.
To add a control to a link group, right-click on the knob or button to display its **Link Status** and **Automation Status** pop-up window. E.g. this is the pop-up for an input gain control:

![Strip Tools - Link and Automation Status](image)

**Group assignment mode buttons**

These four buttons define the link mode of the control. Four choices are available:

- **None**
  - The control is not a member of any group.

- **Group**
  - The control is a member of the selected group. When you move (or switch) this control or any other control which is a member of this group, all the members of the group will move (or switch) along with it.

- **Exclusive**
  - This mode is only available for switches. With this mode selected, when this switch is on, all the other members of the group will be switched off.

- **Group Exclusive**
  - This is a mode which has a superior effect on all groups which are set to Group Exclusive. When any of the groups which are set to Group Exclusive is switched on, all the other groups set to Group Exclusive will be switched off.

Grouped controls are indicated by a yellow L in the corner of the control ‘block’.

![Strip Tools - Grouped Controls](image)

**Factor X Slider**

Works only on continuous (rotary or linear) controls. It determines the gearing of this control in relation to other members of the group and vice versa. E.g. assume the input gain of strip tools #1 and the input gain of strip tools #2 are both assigned to group one. The scale factor of the gain of strip tools #2 is set to 2. Now when you change the gain of strip tools #1 by 1 dB, the gain of strip tools #2 will change by 2 dB's.

**Invert**

Also works only on continuous controls. It inverts the effect of the movement for this control caused by another group member or vice versa. E.g. assume the input gain of strip tools #1 and the input gain of strip tools #2 are both assigned to group one. The invert button of the gain of strip tools #2 is on. Now when you increase the gain of strip tools #1 by 1 dB, the gain of strip tools #2 will diminished by 1 dB.
Automation mode switches
Please see: Dynamic Automation Transport Modes on page 397 for a description of the automation mode switches.

When a grouped control is clicked, all other members of the group have a yellow L at the bottom left-hand corner.

Offset
If controls are offset when grouping is turned on, they retain the offset as shown here.

The red bar at the top of the strip indicates it is selected. The grayed out knob is the one which was right-clicked.

Delay Compensation

Delay Compensation
When the DRC section is active, the plug-in introduces a small delay to the audio signal. Since some signals of a bus may not be selected for processing using the routing buttons, these signals would not be delayed, and there would be a time misalignment at the output of the bus. When Delay Compensation is on, the same delay is applied to all signals whether selected for processing or not. This results in correct time alignment for all the signals of a bus.

Limiter section
This is a straightforward ‘brick-wall’ limiter with simple Threshold and Release parameters. However, the DRC (Dynamic Release Compensation) feature described in the next section can be activated to allow very musical control of the release time.

A brickwall limiter is a limiter which guarantees that the output level will never exceed the threshold level. On a normal limiter, a high level signal with very fast attack might cause an output higher than the threshold level, with a brickwall limiter this will not happen.

Show/Hide Limiter section

Limiter section on/off
Gain reduction display
The bar graph shows the gain reduction generated by the Limiter Section. The range of the display can be switched between 6 or 12 dB by clicking on the bar graph. Scale markings in 1 dB increments on the right-hand side of the bar graph make it easy to see if the range is 6 or 12 dB.

Threshold control
If the input signal level rises above the threshold level, the gain of the limiter is reduced. This limiter guarantees that at no time will the level of the output signal exceed the threshold.

Release control
This parameter controls the amount of time the limiter takes to release. (i.e. remove the gain reduction) when the input level was above the threshold level and starts fall. During the hold time the gain of the compressor remains constant. The lower the release time, the faster the reaction.
Limiter DRC Section

DRC stands for Dynamic Release Compensation. In short, this means the release time of the limiter is altered depending on the dynamic nature of the signal routed through the processor.

Show/hide DRC section

DRC section on/off

Release Acceleration or Modification Display

Gain Reduction Bargraph

Offset Control

Dynamics Bargraph

Velocity Control

Curve Control

Gain reduction bargraph

Displays the gain reduction of the limiter while the DRC circuit is active. The scale is fixed at 6 dB.

Dynamics bargraph

Displays the dynamics of the input signal, which is the basis for the DRC algorithm.

Velocity control

Determines the speed of the DRC algorithm. The lower the value, the faster the algorithm reacts to changes of the dynamics of the signal and the more it reacts to dynamics the more the release time will remain constant.

Offset control

This parameter basically sets the minimum release time. In this sense the release control of the limiter defines the maximum release time, so the release time determined by the DRC algorithm will vary between these two times.

Curve control

This parameter controls the characteristics of the relationship between the dynamics of the signal and the resulting release time.
**Pre-Anticipation (Lookahead delay) control**
This parameter changes the integration time for RMS detection and thus changes the effect of the DRC circuit.

The delay setting here also determines the delay that will be applied to signals passing through the plug-in NOT
not be selected for processing when Delay Compensation is switched ON.

**Note:** Please note that this parameter delays the all signals running through the **Bus Tools** plug-in, so phase or other timing errors may occur when the plug-in is used in places other than the mix bus.

**EQ and Output Sections**
These are identical to the **Strip Tools** versions.

It is worth noting that, since the Limiter is in this case a brickwall design, the Automatic Gain Make-up function compensates for the same amount as the value set by the **Threshold Control** of the **Limiter**. The resulting signal will be close to, but never exceed 0dBfs. If **Gain Make-up** is **Off** the **Output Level Control** will act as a ‘ceiling’ control, setting the absolute level of the resulting output signal.

**Delay Compensation / Pre-Anticipation**

**Example**

<table>
<thead>
<tr>
<th>Channel</th>
<th>BUS 1</th>
<th>BUS 2</th>
<th>BUS 3</th>
<th>BUS 4</th>
<th>BUS 5</th>
<th>BUS 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Routing</td>
<td>L</td>
<td>C</td>
<td>R</td>
<td>SL</td>
<td>SR</td>
<td>SW</td>
</tr>
<tr>
<td>Instance 1</td>
<td>IN</td>
<td>OUT</td>
<td>IN</td>
<td>OUT</td>
<td>OUT</td>
<td>OUT</td>
</tr>
<tr>
<td>Delay</td>
<td>8,71 (PA)</td>
<td>8.71 (DC)</td>
<td>8,71 (PA)</td>
<td>8.71 (DC)</td>
<td>8.71 (DC)</td>
<td>8.71 (DC)</td>
</tr>
<tr>
<td>Instance 2</td>
<td>OUT</td>
<td>OUT</td>
<td>OUT</td>
<td>IN</td>
<td>IN</td>
<td>OUT</td>
</tr>
<tr>
<td>Delay</td>
<td>5.8 (DC)</td>
<td>5.8 (DC)</td>
<td>5.8 (DC)</td>
<td>5.8 (PA)</td>
<td>5.8 (PA)</td>
<td>5.8 (DC)</td>
</tr>
<tr>
<td>Total Delay</td>
<td>14.51 ms</td>
<td>14.51 ms</td>
<td>14.51 ms</td>
<td>14.51 ms</td>
<td>14.51 ms</td>
<td>14.51 ms</td>
</tr>
</tbody>
</table>

In this table **Bus Tools Instance 1** is IN circuit for the Left and Right channels of the mix and **Bus Tools Instance 2** is IN circuit for the Left Surround and Right Surround channels. For the Center and Sub-Woofer Channels both **Bus Tools** are OUT of circuit. BUT Pre-Anticipation and Delay Compensation is switched ON for the channels selected for processing. To ensure proper time alignment all channels are automatically delayed by the same total amount. (the 8.71 and 5.8 figures are arbitrary)

If all channels are selected for processing (in circuit) with linked Pre-Anticipation then there is no need to activate Delay Compensation.
Dither

Whenever changes are made to digital audio signals such as mixing, altering gain, eq or reverb, the result is usually an increase in the number of bits. These extra bits have to be removed to suit the requirements of delivery and interconnect standards. If the bit depth is reduced by simply ignoring the extra bits (truncation) or even rounding the least significant bit up or down, the resulting error can give rise to audible distortion of low signal levels. Obviously, there is also a permanent loss of resolution. These effects are cumulative. I.e. If the signal is repeatedly processed and bit reduced to shorter word lengths, there will be a significant and audible loss of accuracy in subtle, low level sounds. Human hearing makes use of this low level information in imaging and unless something is done to avoid the problem, space and clarity will be adversely affected.

In Pyramix all processing takes place in 32 bit floating point so, if signals are kept within this environment, there is no need for bit depth reduction until the final stage before output. Truncation or rounding are undesirable but a single ‘dithering’ stage can reduce bit depth whilst maintaining low level linearity. This is achieved by adding a controlled amount of low level noise to the signal. Since there is no such thing as a free lunch, the trade off is a slightly increased level of noise. However, the noise can be ‘shaped’ to reduce its perceived audibility.

See also: Dithering Options on page 277

It is important dithering is only applied once.
Archiving Metadata

Overview
Custom metadata may be user defined and associated with rendered files. The metadata is defined in the Metadata Tab Window.

Metadata Tab Window

### Load Metadata Set and Save Metadata Set
Load and Save, respectively, the Metadata definition including the BWF mapping and Values. Metadata definition templates can be created that can be loaded in other projects.

### Enable Metadata Set definition Editing
When checked, the Name, Mapping and Value fields are editable and new Metadata entries can be added. This is for editing the Metadata Set definitions. When unchecked, only the Value field is accessible for modification. No new Metadata entries can be added. This is for normal operation of editing Metadata content.
Metadata Fields
Three columns are accessible for defining, editing and exporting Metadata:

**Name:** The key name of the metadata, identifies this metadata, consists of a freely definable string of characters.

**BWF Mapping:** A list of fields available in the BEXT header or in the LIST-INFO chunk. Any Metadata Value can be mapped/written to when a file is rendered in BWF format. These fields are:

<table>
<thead>
<tr>
<th>BEXT / Description</th>
<th>BEXT / Originator</th>
</tr>
</thead>
<tbody>
<tr>
<td>BEXT / OriginatorReference</td>
<td>BEXT / OriginDate</td>
</tr>
<tr>
<td>BEXT / OriginTime</td>
<td>BEXT / TimeReference</td>
</tr>
<tr>
<td>BEXT / CodingHistory</td>
<td>BEXT / UMID</td>
</tr>
<tr>
<td>INFO / IARL</td>
<td>INFO / IART</td>
</tr>
<tr>
<td>INFO / ICMS</td>
<td>INFO / ICMT</td>
</tr>
<tr>
<td>INFO / ICOP</td>
<td>INFO / ICRD</td>
</tr>
<tr>
<td>INFO / IENG</td>
<td>INFO / IGNR</td>
</tr>
<tr>
<td>INFO / IKEY</td>
<td>INFO / IMED</td>
</tr>
<tr>
<td>INFO / INAM</td>
<td>INFO / IPRD</td>
</tr>
<tr>
<td>INFO / ISBJ</td>
<td>INFO / ISFT</td>
</tr>
<tr>
<td>INFO / ISRC</td>
<td>INFO / ISRF</td>
</tr>
<tr>
<td>INFO / ITCH</td>
<td></td>
</tr>
</tbody>
</table>

**Value:** The actual Value, or useful content of the metadata, consists of a freely definable string of characters.

- Below the Metadata list columns, the **Advanced Value Editing** text field enables multiple lines of text to be edited for the selected Metadata.

**Note:** The **Update Value** button must be clicked to save the edited data.

- The Metadata Set defined in the Metadata Tab is simply saved in the current project.

Render with Archiving
In the **Render** dialog window (accessible through the menu **Project > Render**) a new **Archiving Metadata** section has been added, offering two options:

**Insert Archiving Metadata if target is BWF**
This will insert all Metadata entries defined in the current Metadata Tab that have a BWF Mapping field set correctly into the corresponding field of the generated BWF file.

Only the Metadata Value field content is inserted in the file fields/chunks. The Metadata Name information is not inserted in the target file, this is only present for information in the application during editing and rendering.

**Generate Archiving Metadata XML along with rendered files**
This will generate an XML file along with any rendered files (of any format, even if not BWF) containing all Metadata defined in the Metadata Tab.

If the target rendered file is named `x:\yyy\zzz\file.typ` the generated XML will be named `x:\yyy\zzz\file.typ.xml`
Sample MetaData Set

<MetaDataDefinition>
  <MetaDataSet>
    <MetaData>
      <Name>Originator</Name>
      <BWFMapping>BEXT / Originator</BWFMapping>
      <BWFMappingEnum>2</BWFMappingEnum>
      <Category></Category>
      <Value>US, LOC/RS8S</Value>
    </MetaData>
    <MetaData>
      <Name>MAVIS number</Name>
      <BWFMapping>BEXT / OriginatorReference</BWFMapping>
      <BWFMappingEnum>3</BWFMappingEnum>
      <Category></Category>
      <Value>143722-21</Value>
    </MetaData>
    <MetaData>
      <Name>Coding History</Name>
      <BWFMapping>BEXT / CodingHistory</BWFMapping>
      <BWFMappingEnum>2</BWFMappingEnum>
      <Category></Category>
      <Value>ANALOG, N=mono, T=7", magnetic polyester tape; ¼", Studer A810 SN: 2637; 7.5 ips A=PCM,F=9600,G,W=24,N=mono,T=Merging Horus SN: 90088; Pyramidix 9.1, S/N: FLT0407</Value>
    </MetaData>
    <MetaData>
      <Name>JARL</Name>
      <BWFMapping>JMO / JARL</BWFMapping>
      <BWFMappingEnum>9</BWFMappingEnum>
      <Category></Category>
      <Value>US, LOC/RS8S</Value>
    </MetaData>
    <MetaData>
      <Name>ICHT</Name>
      <BWFMapping>JMO / ICHT</BWFMapping>
      <BWFMappingEnum>12</BWFMappingEnum>
      <Category></Category>
      <Value>143722-21, local, system-generated number, MAVIS number KXC 0539, local, LOC source location number</Value>
    </MetaData>
    <MetaData>
      <Name>ICOP</Name>
      <BWFMapping>JMO / ICOP</BWFMapping>
      <BWFMappingEnum>11</BWFMappingEnum>
      <Category></Category>
      <Value>Publication and other forms of distribution or duplication may be restricted. For details, contact the Recorded Sound Section of the Library of Congress.</Value>
    </MetaData>
    <MetaData>
      <Name>NAM</Name>
      <BWFMapping>JMO / NAM</BWFMapping>
      <BWFMappingEnum>10</BWFMappingEnum>
      <Category></Category>
      <Value>Interview with Bo Didllis at WW62, New Orleans, 1999-03-21</Value>
    </MetaData>
    <MetaData>
      <Name>DAW</Name>
      <BWFMapping>JMO / DAW</BWFMapping>
      <BWFMappingEnum>22</BWFMappingEnum>
      <Category></Category>
      <Value>Pyrannix 9.1</Value>
    </MetaData>
    <MetaData>
      <Name>Creation Date</Name>
      <BWFMapping>JMO / CRE</BWFMapping>
      <BWFMappingEnum>14</BWFMappingEnum>
      <Category></Category>
      <Value>47-14</Value>
    </MetaData>
  </MetaDataSet>
</MetaDataDefinition>
Mixing Down Projects

Exporting a Composition to a File

Once you have finished editing your Composition, the complete Composition or any selected area can be exported to an audio file (or files). This is really the same as mixing down the Composition to a file instead of to an audio output.

1. Choose Project > Mix Down to open the Mix Down dialog box.

2. In the Target Settings section, type in an appropriate file name under Mix Down Name or use the default which will be Mix Down of “Project Name”; choose the folder to which the file will be saved from the Media Folder drop-down list (only previously mounted folders will be available as options) or use the ... open a browser to navigate to and mount an alternative.

3. The Suffix with Bus Name option will create files named like:
   Terminator_Final-M&E-Stem1-L.wav
   Terminator_Final-M&E-Stem1-C.wav
   Terminator_Final-M&E-Stem1-R.wav

   Unique filename extension when checked, produces files with a unique identifier.

4. The Single Media drop-down list offers the choice of Singe Media to make a single multi-track audio file, or One file per Track to generate separate audio files for each Track or One file per Bus/Stem and choose the
appropriate export file type from the Media Format pop-up list, choose the bit depth/word length from the Media Wordlength combo box.

**Note:** These settings are completely independent of the settings for Recording and Render.

5. In the Record section, choose to export the Whole composition, or the area between the In and Out Markers with Between Marks, or a Selection made previously, by clicking the appropriate radio button.

6. Processing choose Real time for a real-time mixdown otherwise, leave unchecked for a faster mixdown at the same quality.

7. If the mixdown is required at a sampling rate other than the Project sampling rate check the SRC and ReDithering box. Clicking the 48000 Hz/32bits/NoDither button opens the SRC Output Settings dialog.

8. Mix Sources - Choose the appropriate output bus(es) as the source for the exported file. All output buses configured in your Mixer will be available in the Bus Name list. Double-click the check boxes to add buses to the mixdown. If the bus is a GP bus clicking in the Channel Mapping column will pop-up a list of mapping choices. Clicking in the Destination Track column drops-down a list of all existing tracks in the Project plus the options, Create New Tracks and None.

**Note:** The names displayed will correspond to the labels in the mixer strips.

9. Mix Down begins the process.

   **Stop** pops-up a Stop Record? confirm dialog. If you click Yes the recording stops at the point where you clicked and is retained up to that point. The Mix Down dialog is closed.

   **Abort** pop-ups an Abort Record? confirm dialog. If you click Yes the recording is stopped at that point and discarded. The Mix Down dialog is closed.

### Options

**Processing**

- **Real Time**
  
  When checked the Mix Down will take place in Real Time

- **SRC and ReDithering**
  
  When checked the settings shown in the button below come into play.

  Clicking the button opens the SRC Output Settings Properties dialog. Please see: Properties... on page 75

- **Loudness and True peak Limiting**
  
  When checked Loudness control and True Peak Limiting will be applied to the mixdown.

**Note:** The Final Check key is required to use these options.

**Note:** One file per Bus/Stem mode must be enabled.

**Settings**

Click on Settings to open the Loudness and True peak limiting settings dialog:

![Loudness and True peak limiting settings dialog](image)

**True Peak Limiting Normalization**

Check the box to enable.

**Target Loudness**

The drop-down list offers a choice of target loudness levels.
**Max. True Peak**
The drop-down list offers a choice of maximum peak levels.

**Max. Gain change**
The drop-down list offers a choice of maximum allowable gain change to be applied by the processing.

A measurement report will be displayed after the Mixdown process.

The measurement report is available in a Log file in the same location as the Mixdown media file(s).

**Post-Processing**

**Keep in default library**
When checked the resultant mixed down file(s) will be placed in the Default Library

**Place in timeline**
When checked the resultant mixed down file(s) will be placed in the Timeline

**Place in VCube**
When checked the resultant mixed down file(s) will be placed in new Tracks in the VCube Timeline automatically. All pre-existing audio Tracks are removed. See also note below.

**Controllers**

**Offline Controllers**
When checked Hardware Controllers will be switched Offline automatically for the duration of the Mix Down. If the box is left unchecked it is possible to use the Hardware Controller for changing Monitor volume etc. or to fade out.

**Notes on ‘Place in VCube’**
The following notes apply when VCube is running on a different machine running on the same local network.

**Important!** If using the Post-Processing **Place in VCube** function with separate standalone machines.
I.e. a Pyramix and a VCube the Mix Down Destination Folder must be mounted as a network path, e.g. `\server\sharedisk\folder\file.pmf`. The files must be accessible from both machines using the same network name.
Typically the share name of a disk can be seen differently from both machines if not set correctly, e.g. one can see e:\media\file and the other see \machine\shared\media\file in such case Pyramix cannot translate the name for the VCube.

**Non Real-Time Mixdown**

**Note:** In Pyramix, non real-time mixdowns introduce no degradation whatsoever and are a considerable aid to productivity since they are usually (much) faster than real-time.
Archiving Projects

Project > Archive opens the Archive dialog:

This function copies the Project and media utilized to a single location.

If Consolidate is checked then new audio Media Files be created containing only the audio used in the Project not the entire original Media. Handles may be added by typing a handle length in the box. Project Libraries referenced in the Project are also Consolidated but not Global Libraries.

Force Copy if Media Files already exist on Target Location is grayed out when Consolidate is active. When checked Files will be copied regardless of whether they already exist at the target location.
Consolidating a Composition is a method of reducing the storage space used by Media files and of bringing all elements of the Composition together to move it to another machine or storage medium. The Consolidate function makes a selective backup of the media used in the Composition. Instead of backing up the whole of every media file referenced by the Clips in a composition, Consolidate backs up only those parts of the media files that are referenced by the Clip segments.

**Target Settings**
The Radio Buttons offer a choice of locations for the consolidated Composition.

**Use Original Files Media Folder**
The Consolidated Composition will be saved in the same location as the original files.

**Use Current Project Media Folder**
The Consolidated Composition will be saved in the same location as the current Project Media.

**Use Custom Media Folder**
The Consolidated Composition will be saved in a user selected location.
Options

Handles
To allow for limited further editing of the Consolidated Composition, changing fade durations etc. extra material (if it exists), can be retained at each end of every Clip, beyond that which is defined by the Composition EDL. Enter a value in seconds.

Format
This drop down list enables the Consolidated Composition to be saved in the same format as the original or to be converted to any supported format.

Generate Waveform
When checked, waveform files will be generated and saved with the Consolidated Composition

Use clip names to generate media
When checked, the original Clip names are used for the newly generated media

Don’t optimize media for overlapping clips

Advanced Options

Skip generation if original media already exists on target drive
When checked new media will not be written where a version already exists on the target drive.

Delete original media (Use with care!)
When checked the original media files referenced by the consolidation are deleted after the consolidation is complete. N.B. Destructive!

Converting Projects

Changing Project Length / Pitch
Processes whole Projects. Offers Time Compression or Pitch Reduction of 4% (24fps to 25fps) or Time Expansion or Pitch Rise of 4.17% (25fps to 24fps)

Given an Origin Reference and a Ratio, all Clips of the project are stretched/squeezed and moved accordingly to the stretch ratio and origin reference. Optionally all media can be consolidated to process only the part of audio required by the Clips. This function is available through the menu Project / Stretch and requires the Prosoniq MPEX4 authorization key to be entered.

Reconforming a Project

Processes entire project. To be used where the existing project was created by Autoconforming material to a CMX EDL.

Surround Post-Processing Projects

The Surround Source Stem can be selected from a list of available stems from all Surround buses.

Available processing plug-ins are:

- Multiple File Export
- Minnetonka AC3 (Dolby Digital) Encoder (to be purchased separately)
- MPEX4 Cinema 24fps to 25fps or 25fps to 24fps Multi-channel Time Stretcher by Prosoniq (optional)
Rendering Projects

The Render function available in menu **Project > Render** offers a choice of Rendering plug-ins. **Please see also:** Render with Archiving on page 434

**Rendering Process**
List the currently authorized Rendering Processes and is where you select the one required.

**Extra Handles**
The before and after boxes allow a time value to be entered for extra material (where available) to be included in the material used for analysis by the process (where applicable).

**Note:** Handles added in the Render menu are not meant to be processed. They're only used to give some extra material to processes that need analyzing before or after the given portion of data.

Handles will NEVER be processed by any Render plug-ins.

**Target Settings**
Affect the Output File.

- **Render Name**
  A text entry box where any legal filename may be entered.

- **Media Folder**
  The drop-down list allows mounted Drives/folders to be selected as the destination for the output file. The adjacent ... button opens a browser window if more options or a new folder are required.

- **Resolution**
  A drop down list with all valid choices of bit-depth for the output file(s)

- **One file per track**
  When checked, multi-track sources will be rendered as separate files.

- **Unique filename extension**
  When checked, ensures the output files have unique extensions.
Format

The drop-down list allows a choice of output formats.

Settings

If options are available for the chosen format, this button accesses them. If no options are available the button is grayed out.

Waveform

The drop-down list offers Waveform generation options. None, Generate AFTER recording or Generate WHILE recording.

Note: These settings are completely independent of the settings for Recording and Mix-down.

Source

Offers a mutually exclusive choice of sources between Whole composition, Between Marks, Selection or Selection (Split by Groups)

Selection (Split by Groups) splits the rendering process into multiple renders for each selected Clip Group in the timeline. In this case the Render Name text edit box is ignored and all renders take the name of the first Clip in time of each group.

Only render solo tracks (one file per track medias and mono processing only)

When checked, only soloed Tracks will be rendered. Only media files with ‘one-file-per-track’ will be processed and processing will be mono only.

Render

Initiates the Render Process.

Cancel

Cancels all changes made in the dialog and closes it without rendering.

Process Plug-ins

Glitch Detector

Finds Glitches and Pops. Select Digital Glitch Detector in the Rendering Process list in the Render dialog, make other settings as required then click on Render to open the Digital Glitch Detector dialog:

Type the number of consecutive samples to detect on in the When finding _____ consecutive samples box. (Default is 10)

Choose detection method:

- lower than -144.5dB

or
of the same value

Now select what you wish Pyramix to do when it detects the type of potential glitch chosen above:

- add a marker
- slice the region
- copy the region to another track

**Dirac**

Optional high quality pitch-shift and time-stretch renderer from The DSP Dimension.

**Note:** Merging Technologies Dirac key is required.

**Accessing Dirac**

When a valid key is present Dirac replaces Timezone as the Default Time-stretch tool in Editing.

It can also be defined under **Settings > Application > Editing > Time Stretch Tool**

TimeZone is no longer supported and no longer available.

**Configuration**

Dirac is configured in Pyramix Settings under **Settings > Application > Time Stretch > Dirac**.

Three quality modes are available: **Good, Better, Best**.

**Time/Frequency localization setting**

1. Selects full time localization. Good setting for single instruments and voice.
2. Time/frequency localization with emphasis on time localization. If setting 1. produces echoes this give better results.
3. This sets the time/frequency localization halfway between time and frequency domains. It is the best setting for all general purpose signals and should be set as default for non-preview processing.
4. Higher frequency localization and less time localization. May be a better choice for classical music than the lower Time/Freq localization settings.
5. Highest frequency localization. This may not be an ideal choice if you're dealing with signals with very fast attack transients.
**Effects Rack**

Enables chains of up to eight VS3, VST and or Direct X plug-ins to be used as rendered processes. Select **Effects Rack** in the **Rendering Process** list in the **Render** dialog, make other settings as required then click on **Render** to open the **Effects Rack** Window.

Note: The Effects Rack is a **Stereo Only** process. Automatic Delay compensation is available.

Each of the eight slots can be loaded with one plug-in effect.

Most of the buttons are self explanatory.

- **Load FX**
  Opens a pop-up with lists of installed VS3 and VST plug-ins. Selecting **None** removes the currently loaded effect.

- **Show**
  Toggles the control Window for the currently loaded effect visible or hidden.

- **M**
  Mutes the effect in this slot

- **S**
  Solos the effect in this slot

- **Bypass**
  Bypasses all effects in the rack when lit

- **Audition**
  Plays the Timeline to audition the effects
**Stop**
Stops the Audition

**Process**
Closes the Effects Rack Window and initiates the Rendering Process

**Cancel**
Closes the Effects Rack Window and cancels the Render

**Load Preset**
Pops up a menu with **Recall... >**, **Remove... >** and **Load From File** options.

Hovering the mouse pointer over **Recall... >** reveals a list of all Presets present. Selecting one loads all its effects and parameters into the Effects Rack.

Hovering the mouse pointer over **Remove... >** reveals a list of all Presets present. Selecting one erases it from the Presets list.

Selecting **Load From File** opens a Browser Window to enable a previously written Preset File to be located and loaded.

**Save Preset**
Opens a pop-up with two options: **User >** and **Save To File**.

Hovering the mouse pointer over **User >** reveals the option to **Create New...** and a list of all existing Presets. Selecting an existing preset will overwrite the current contents of the selected Preset.

Selecting **Save To File** opens a Browser Window where you can name the Preset and navigate to a suitable location for the file.

**Mutes Reset**
Resets all slots Mutes

**Solos Reset**
Resets all slots Solos
For retouching waveforms. To use the **Pencil** tool first select the section of audio containing the waveform you wish to modify. Now select **Pencil** in the **Rendering Process** list in the **Render** dialog, make other settings as required, then click on **Render** to open the **Pencil** window:

**Note:** If you select a section of audio longer than 1 second this Pencil Tool dialog will appear:

The yellow Track is the one currently selected for treatment.

The **1** and **2** buttons on the right determine whether one or both Tracks of a two Track selection are shown. **Fit** shows all selected Tracks.

The + and - buttons zoom in and out in time.
**Solo**  When ticked solos the selected Track

**Loop**  When ticked preview playback will loop

**Add Marks**  When ticked adds a Marker to the Timeline where the Pencil Render has taken place

The > button initiates preview playback and the square stop button stops preview playback.

**Prosoniq MPEX 4**

An optional Multi-channel Time Stretch / Pitch Scaling with Formant plug-in. Please see: MPEX4 Timestretch and pitch change on page 383

**ReNOVAtor**

An optional renovation suite plug-in by Algorithmix.

**Cleaning Up Project media**

Deletes all Media files in the selected folder which is not used in, or referenced by the current Project.

N.B. This operation is NOT reversible. There is no **UNDO**!

**Project Notes**

Click on the **Notes** tab to add text notes to a project. Type or cut and paste text into the editor. Drop down list boxes give a choice of font and size. Text can be emboldened, italicized, underlined and colored. Justification can be left, centre or right.

Notes entered here are saved with the project. The notes can be reviewed, edited and copied into other applications by highlighting the text and copying with **Ctrl + C**.
Final Check Metering
Final Check Metering

Scope
Pyramix has an optional plug-in dedicated to precision metering. As the name implies this window brings together all the tools necessary to ensure that masters conform to the relevant standards.

Final Check enables you to monitor and check a wide variety of mix characteristics objectively. Final Check presents this information via a simple and easy to read user interface making it easier to be confident that your mix will conform to the specifications required by your clients.

Note: FINAL CHECK supports GENERAL MIX BUSES in Stereo and L C R LS Rs Lfe formats ONLY.

Final Check Window

Open the Final Check window either by clicking on the icon or View > Windows / Tools Final Check Metering.

The Final Check Window is presented with two tabbed pages, Metering and Setup.

In the upper left-hand corner, the yellow square toggles the plug-in between active and inactive states.

The Window can be resized by clicking and dragging. Double-clicking on the upper boundary maximizes the Final Check Metering window automatically and sets the window to full screen.

If you are using more than one monitor, it will be maximized on the screen where most of the window was located previously. Double-clicking again restores to the previous size.

In the upper-right corner the [X] box closes the Final Check window.
**Metering Tab**

The **Metering** page is divided between the upper Stereo-panel and the lower Surround-panel. If one panel is not required for the current application, it can be minimized by simply clicking on the (-) icon at the top-left of the panel. To restore, click the (+) icon. The window is resizable using the usual edge handles and double-headed arrows.

At top-left the button must show yellow before the meters will operate. Clicking the button toggles between on and off.

At top right of each panel, the down arrow accesses a list of all buses in the current Pyramix mixer. Click on an entry to select which bus will be monitored. If a bus contains more than one stem, an additional menu allows you
to select which stem to monitor. It is not possible to monitor a combination of bus and/or stem. To achieve this simply create an additional bus in the mixer and route the multiple stems as required. The bus and stems being monitored currently, appear ticked. Final Check will even perform useful tricks such as managing a fold-down of the selected Surround Bus to be monitored by the Stereo Panel, thus enabling you to see what the levels would be after mixdown. Select **Use Stereo Mixdown** from the Stereo section bus list to access this option.

**Keyboard Shortcuts**

In the **Metering** page [P] clears ALL peak indicators. (Same shortcut as Pyramix Mixer.)

In the **Metering** page [R] resets all the History graphs and LIA R. Same as Right-click on a History Graph and selecting **Reset all** or [Shift] + click on **Reset** on LIA R.

**Meters**

Once the Bus(es) is (are) selected, any or all of the following meters will be active depending on the choices made in the **Setup** page:

**Phase Meter Stereo**

![Stereo Phase Meter](image)

This displays the value of the phase correlation within the mix. A clear colour code allows you to easily spot negative correlations.

Yellow = In phase, Red = Out of phase.

**Phase Meter Surround**

![Surround Phase Meter and Channel Assign](image)

For a surround mix, a simple right-click allows you to select which two channels you want to monitor. An Icon at the top of the phase meter shows the user which two channels are selected. Alternatively, this can be selected via the **Setup** page. Please see: **Setup on page 458**
Phase Oscilloscope (stereo mix only)

A classical phase oscilloscope, which also includes two new display modes:

**Stereo Phase stereo-meter**: A polar co-ordinates plot of the points displayed by the classical phase oscilloscope

**Stereo Phase VU Meter**: A circular graph showing directional RMS of the points of the phase stereo-meter as described above.

**Note**: Any points or lines below the L - R line represent out of phase samples.

**Surround Monitor (surround mix only)**

This meter shows a true 360° display of your surround-mix. With the added feature of a simple colour code allowing the user to quickly detect phase issues by highlighting them in red.

**Principle**

A negative phase between two neighboring channels (L-Ls, Ls-Rs, Rs-R, R-C and C-L) is displayed by a "symmetric" red segment centred halfway between the two channels in question. For example, a phase just below zero between Ls and Rs will result in a red dot at the "back" i.e. lowest part of the surround monitor display. If, on the other hand, Ls-Rs were totally out of phase, (phase = -1) the whole 72° (one fifth of 360°) between Ls and Rs lines would be red. The rule is: a phase of -x will turn red a region of x°72° (linearity is also to angle, not to segment length).
Additionally, the LR phase is displayed (although L and R are not neighboring channels) centered midway between L and R, that is on C… Consequently, it is possible for the red regions to overlap if LR and LC/RC phase correlations are all negative.

To gain familiarity, we suggest you experiment using the Phase Correlation meters and the Surround Monitor together, in a Project that just uses sine wave at the same frequency, e.g. 1kHz, and see what happens when the various elements are phase reversed.

**Note:** In simple terms, any red segment means there is a phase issue which should be investigated since it may have an adverse effect on your mix.

**Peak Programme Meter (PPM):**

This digital replication of the old analogue PPM includes separate overload indicators and a **Slow** option enabled in the **Setup** page. Clicking on the **Slow** button activates the mode and the button turns red. A selection of different, presets for scale and dynamics (DIN, Nordic, BBC or EBU) are available in the **Setup** page.

**VU Meter:**

A classical Volume Unit (VU) indicator which also comes with a separate overload indicator.

**True Peak Meter:**

This is also known as an "inter-sample peak meter". In accordance with EBU R128, it allows you to spot areas susceptible to producing analog overflows, after D/A conversion, with high accuracy even beyond +0dBFS.
Loudness Meter:

As recommended by EBU R128. Three different loudness bargraphs can be displayed, differentiated by their integration time.

- **Loudness M** (EBU mode Momentary: 400 ms) integration time.
- **Loudness S** (EBU mode Short-term: 3 s) integration time.
- **Loudness Custom** (Custom integration time) An additional loudness meter with any integration time you wish. (Defined via the setup page.) Note the different names on the meters themselves.

Loudness metering is rapidly becoming the standard for transmission-ready mixes for TV and in most territories conformity to a LUFS level is now a delivery requirement. It is also fully compatible with ATSC (Advanced Television Systems Committee) A/85.

**LlaR (Loudness Integration and Range):**

**Values Panel**
The right-hand panel shows several values and indicators and also contains the **Start, Pause, Reset** and **Restart** buttons.

**Values**
- **INT**
  The integrated LUFS total for the period when the instantaneous loudness is above the gate threshold.
- **Max True Peak**
  Shows the Maximum True Peak value in dBTP since the last reset.
- **INT Time**
  Shows the elapsed time since the **Start** button was pressed. (Only increments when the transport is running.)
- **GATE**
  LED flashes when gating is active. The red LED will turn on when the signal streamed through Final Check is below the gating threshold, and hence isn’t taken in account for the measurement. If the gate is set to -70LUFS in the Setup page it remains active at this threshold.
- **LRA**
  Loudness Range value. Shows the value in LU between the quasi lowest and quasi highest LU results recorded since the start of recording values.
Max M  Shows the Maximum M value (**EBU mode Momentary : 400ms**) recorded since the last Reset.

Max S  Shows the Maximum S value (**EBU mode Short : 3s**) recorded since the last Reset.

**Controls**

**Start**  Begins the analysis process.

**Pause**  Stops new data being written and freezes the display. A second click resumes. LUFS values continue to be calculated while in Pause and the first new value after pause resumes will reflect this.

**Reset**  Clears the values whether running or paused.

**Restart**  Clears the values and restarts whether in pause or running.

**Note:** If used with the **Shift** modifier the LIaR controls also affect ALL the History graphs.

**LRA Curve**

The purple LRA curve (and the other measurements) is refreshed every second, and plots the amount of time the output is at a given Loudness (vertically) against the Loudness, in LUFS (horizontally) The width of the filled space below the curve represents the LRA.

**Context Menu**

LIaR has a right-click context menu with these entries:

- **Copy Data To Clipboard**  Copies the LIaR data to the Windows Clipboard (to ease export to MS Excel, etc.)
- **Copy All Data To Clipboard**  Copies all FinalCheck Meter data to Windows Clipboard.

**History Graphs**

All the meters except Phase and Spatialization have the option of a **History Graph**. This shows the values over time. The data recorded can be copied to the Clipboard and used in other applications such as Microsoft Excel to produce graphical or numerical reports. Currently, the History Graphs are most useful where a Project or Song is played continuously from beginning to end.

**Loudness History Graph**

Arguably the most useful of the History Graphs, the Loudness History has three color bands, dark-blue, light-blue and red. The transition thresholds are determined in the Setup page.

**Context Menu**

- **Start**  When ticked, the History Graph updates constantly with new values. Mutually exclusive with **Pause**.
- **Pause**  When ticked, the History Graph stops scrolling. New values will not be logged until **Start** is clicked again.
- **Reset**  Clears the contents of the History Graph.
- **Restart**  Clears the contents of the History Graph and starts recording.
- **Start all**  Applies to all History Graphs and the LIaR graph. Mutually exclusive with **Pause all**.
| **Pause all** | When ticked all History Graph and the LlaR graph stop scrolling. New values will not be logged until **Start all** is clicked again. (Or one of the individual **Start** context menu entries.) |
| **Reset** | Clears the contents of the History Graphs and the LlaR graph. |
| **Restart** | Clears the contents of the History Graphs and the LlaR graph and starts recording. |
| **Copy Data To Clipboard** | Copies the History Graph's data to the Windows Clipboard (to ease export to MS Excel, etc.) |
| **Copy All Data To Clipboard** | Copies all FinalCheck Meter data to Windows Clipboard. |
Setup

Final Check Metering Setup Tab
Click on the **Setup** tab at top right of the Final Check window, adjacent to the X (close) box to open the **Setup** page.

Click on the **Metering** tab to return to the main **Final Check Metering** page.

The **Setup** tab has a **User presets** management area at the top. The rest of the window is divided into sections for each meter type, in two columns, and a **Preview** section to show how the **Metering** tab layout will appear.

<table>
<thead>
<tr>
<th>Phase Meter</th>
<th>Spatialization</th>
</tr>
</thead>
<tbody>
<tr>
<td>PPM</td>
<td>Loudness</td>
</tr>
<tr>
<td>True Peak</td>
<td>Preview</td>
</tr>
<tr>
<td>VU Meter</td>
<td></td>
</tr>
</tbody>
</table>

**User Presets**

User presets can be saved, loaded and deleted. A drop down list and three buttons, **Save**, **Load** and **Delete** manage the presets. Deleted presets go to the Recycle bin. If a preset is deleted inadvertently it can be restored. However, restored or copied presets from another location will not be visible in Final Check until Pyramix is restarted.

**New Preset...** The drop-down list shows all existing presets with **New Preset...** at the bottom of the list. Click on an existing Preset to select it followed by the **Load** button to update the parameters.

To create a new preset click on **New Preset...** adjust parameters until you are happy with the results then click on **Save** to open the **Saving Preset** dialog:

![Saving preset dialog](image)

**Common Controls**

The **Enable** buttons in each section allow you to show or hide a given meter. Meter settings are accessible only when the meter is enabled.

**Note** that **Spatialization** refers to the **Oscilloscope** and **Surround Monitor**.

For Bargraph-meters (**PPM**, **TruePeak**, **VU** and **Loudness**), the **Show history graph** button enables the display of a history graph beside the bargraph. It also enables the time range that the history graph should cover to be set using the **Displayed time** slider. Also, when a meter is showing more than one channel, the history graph will log only the maximum of all channels. Therefore, be careful with loudness.

For Bargraph-meters (**PPM**, **TruePeak**, **VU** and **Loudness**) **Peak hold time** sets the time during which overload LEDs and peaks (small horizontal lines above the filled column) remain displayed.

Left boundary (0.0s) will reset the peaks and OL LEDs immediately.

Right boundary (on click) will never reset the peaks and OL leds automatically. You can reset them by clicking on the meters. Tip: hitting **P** on the keyboard will reset all peaks and OL LEDs in Final Check.

Bargraph-meters (**PPM**, **VU**, **TruePeak** and **Loudness**) have a preset drop-down menu that allows you to select from a variety of presets, or the option **Customize...** Most settings cannot be changed unless **Customize...** is selected.

If you use **Shift** when operating the **Liar Start**, **Pause**, **Reset** and **Restart** buttons ALL the history graphs will follow suit.
Individual Meters Setup

Phase Meter
Enable When ticked the Phase Meters are active and shown in the Metering page.
Surround channel pair to monitor The drop-down list offers the choice of any channel pair in a 6 track surround bus to monitor for stereo phase. (This only affects the Surround Phase Meter.) This setting can also be altered in the Metering page, by simply right-clicking on the Surround Phase-Meter.

PPM
Enable When ticked the PPMs are active and shown in the Metering page.
Type Label (Type II A (BBC)) Clicking on the label drops down a list of alternative PPM standards. Type I (DIN), Type I (Nordic), Type II A (BBC) and Type II B (EBU) or Customize...

When Customize is active the following five controls will be available:
0dBu calibration The slider enables adjustment between -24dBFS and 0dBFS.
Attack time The slider enables adjustment between 1ms and 15ms.
Release time The slider enables adjustment between 0.5s and 5.0s for a 20dB fall.
Slow mode available When ticked a Slow button will be shown on the PPM scales in the Metering window. Active when red. Clicking the button toggles on/off. When the button on the PPM scale is off, nothing happens. When active, the attack time of the PPM is raised significantly.
Attack time deviation in slow mode The slider sets the attack time when Slow is active from -50% to +50% of the PPM slow-mode standard.
Peak hold time The slider sets the amount of time the peak value is held from 0.0s to 19.5s or on click, which requires a click on the meter to reset.
Show history graph When ticked the history graph is shown in the Metering page.
Displayed time The slider enables adjustment of the time window that the History Graph displays from 00:02:00s to 02:00:00s

True Peak
Enable When ticked the TPMs are active and shown in the Metering page.
Type Label (Standard Preset) Clicking on the label drops down a list of alternative standards or Customize...
0dB calibration The slider enables offset adjustment between -12dBFS and +12dBFS
Release time The slider enables adjustment between 1ms and 1000ms.
Peak hold time The slider sets the amount of time the peak value is held from 0.0s to 19.5s or on click, which requires a click on the meter to reset.
Show history graph When ticked the history graph is shown in the Metering page.
Displayed time The slider enables adjustment of the time window that the History Graph displays from 00:02:00s to 02:00:00s

VU Meter
Enable When ticked the PPMs are active and shown in the Metering page.
Standard (-14) preset The down arrow drops down a list of alternative presets. Standard (-14) preset, North America / Australia (-18) preset and France (-20) preset.
0dB calibration The slider enables offset adjustment of the 0dB point between -24dBFS and 0dBFS.
Integration time The slider varies the integration time from 1ms to 1000ms.
Release time The slider varies the release time from 1ms to 1000ms. (for 20dB decay)
Peak hold time The slider sets the amount of time the peak value is held from 0.0s to 19.5s or on click, which requires a click on the meter to reset.
Show history graph When ticked the history graph is shown in the Metering page.
Displayed time
The slider enables adjustment of the time window that the History Graph displays from 00:02:00s to 02:00:00s

Spatialization
Enable
When ticked the spatial displays are active and shown in the Metering page.
Stereo display type
The drop-down list offers the choice of: Phase Oscillo, Phase Stereo-meter and VU stereo-meter.
Interpolate
When ticked, the dots of the Phase Oscillo display will be interpolated. It is irrelevant to other meter displays

Loudness
Enable M (EBU mode Momentary : 400ms) enables the display of a loudness bargraph with integration time of 400ms, which corresponds to the momentary mode according to EBU R128.
Enable S (EBU mode Short : 3s) enables the display of a loudness bargraph with integration time of 3 seconds, which corresponds to the short-term mode according to EBU R128.
Enable (custom integration time) enables the display of a loudness bargraph with user-selectable integration time. The integration time is set with the Integration time slider.
Enable LlIR (Loudness Integration and Range) enables the display of the loudness INT and LRA meter and graph.
Standard ITU preset
The drop-down list offers the choice of:

* EBU Mode (R128) preset
  * ATSC A/85 & ITU 1864 preset
  * Customize...
    When this option is selected the Target loudness and Gate threshold sliders are active.

Scale
The drop-down menu allows you to select one of the following scales for the loudness bargraphs.

* EBU +9 absolute (LUFS)
  This scale covers a range from -41 LUFS to -14 LUFS and is appropriate for programs with small dynamic range.

* EBU +18 absolute (LUFS)
  This scale covers a range from -59 LUFS to -5 LUFS and is appropriate for programs with large dynamic range.

* EBU +9 relative (LU)
  This scale covers the same range as EBU +9 absolute (LUFS), but is labeled in LU, relative to -23 LUFS, hence from -18 LU to +9 LU. This scale is only available with EBU Mode (R128) preset.

* EBU +18 relative (LU)
  This scale covers the same range as EBU +18 absolute (LUFS), but is labeled in LU, relative to -23 LUFS, hence from -36 LU to +18 LU. This scale is only available with EBU Mode (R128) preset.

Target Loudness
When Customize... is the selected preset the slider enables adjustment between -30 LUFS and -20 LUFS.

Gate threshold
When Customize... is the selected preset the slider enables values between -70LU and -4 LU relative to be set. This threshold is relative to the selected Target loudness. When the instantaneous loudness is below this threshold, the integrated loudness calculation does not take the values into account until the instantaneous loudness rises above the threshold again.

Peak hold time
The slider varies the peak hold time between 0 and 19.5 seconds in half second increments plus on click. (Peak is held until the display is clicked.)

Color Range
The two markers set the transition points between the color bands in the Loudness graph displays. Defaults are -30LUFS and -16LUFS.

Show channels separately
When ticked each channel will have its own LUFS bargraph display. Note: the history graph will NOT display the sum of all channels, when this button is ticked. Instead, it shows the maximum channels loudness.

Show history graph
When ticked the history graph is shown in the Metering page.

Displayed time
The slider enables adjustment of the time window that the History Graph displays from 00:02:00s to 02:00:00s.
**Max True Peak alert threshold** Sets the threshold value (in dBTP) at which the Max True Peak numerical display turns red. (In order to make it obvious there is an overload problem.)

**Show LRA graph** Toggles the LRA-repartition curve shown/hidden alongside the Loudness INT and LRA display. (where some meters would display a History Graph instead.)

The LRA curve (the purple one) and other Llar displays are refreshed every second. The LRA curve plots the amount of time a given Loudness occurred (vertically) against the Loudness, in LUFS (horizontally) The width of the filled space below the curve represents the LRA. The left boundary of the filled space is the LRA Inf (the ignored quietest 10%), and the right one, the LRA Sup (the ignored loudest 5%)

**Displayed interval** The markers set the boundaries of the displayed LRA curve, in LUFS, to enable zooming into the range where the program is located.

**Preview** Shows a thumbnail of the layout of the Metering page.

**Loudness Metering Notes**

**Loudness Graph Color Range**

The boundaries for the dark-blue and red zones can be selected in the Setup page. (Color range marker sliders) You can of course choose the maximum LUFS value for the transition to the red band, e.g. -23LUFS, however momentary excursions beyond -23LUFS are not necessarily a problem since it is the average value we are concerned with.

**Keeping In the Spirit**

Advertisers will always look for ways to make their messages stand out from the crowd. One way of achieving this in the new world of R128 loudness delivery requirements is to have the majority of the advert quiet with one excessively noisy section.

Broadcasters can foil attempts at such subterfuge by specifying a required value for max M or max S, although this is not in the R128 recommendations.

If this is done then it makes sense to set the Color Range transition to red at the same value. (For -23LUFS target loudness -16LUFS is a good starting point.)

**Report Files**

A Final Check report file will look something like this when opened in Notepad or a text editor:

```xml
<?xml version="1.0" encoding="UTF-8"?>
<FinalCheck_Metering>
  <Stereo>
    <Loudness_INT>-70</Loudness_INT>
    <Loudness_Range_LRA>0</Loudness_Range_LRA>
    <Max_TruePeak>-144.5</Max_TruePeak>
    <MML>-70</MML>
    <MSL>-70</MSL>
  </Stereo>
  <Surround_5.1>
    <Loudness_INT>1.50099659</Loudness_INT>
    <Loudness_Range_LRA>4.75279236</Loudness_Range_LRA>
    <Max_TruePeak>6.76408482</Max_TruePeak>
    <MML>1.63770938</MML>
  </Surround_5.1>
</FinalCheck_Metering>
```

XML information

- Title and start of results
- First, showing results for the selected stereo pair
- Loudness integrated (=averaged) on the whole file in LUFS
- Loudness range AKA Ira in LUs
- Maximum True Peak value in dBFS
- Maximum momentary loudness AKA Max M
- Maximum long-term loudness AKA Max S
- End of results for the stereo pair
- Start of results for surround
- Loudness integrated (=averaged) on the whole file in LUFS
- Loudness range AKA Ira in LUs
- Maximum True Peak value in dBFS
- Maximum momentary loudness AKA Max M
Final Check Metering: Loudness and Peak Metering

ITU-R 1770-1
This is the new recommendation of the ITU (International Telecommunication Union) about Peak and Loudness measurement. It specifies the requirements for the audio meters employed to measure programme loudness, and/or to indicate true-peak level to assist in the avoidance of overload of digital audio signals.

Loudness Algorithm
The goal of the loudness measurement is to give a numerical expression of the overall loudness that the listener feels. It is expressed in LUFS. The block diagram below shows inputs for five main channels.

![Block diagram of multichannel loudness algorithm](image)

The pre-filtering accounts for the acoustic effects of the head. The RLB-filter is a LEQ (Loudness equivalent) frequency-weighting curve that delivers much more precise results than previous LEQ-curves. The G-factors account for different weighting of different channels.

LUFS
Loudness Unit Full Scale is the unit used for Loudness measurement. To match the ITU recommendation, a mix shall have an overall Loudness of -23 LUFS. This unit is dB-like, in the sense that a variation of 1 dB in a mix will produce a variation of 1LUFS in its loudness as well.

For calibration: a full scale sine wave on one non-surround channel shall read -3.01 LUFS.

LKFS
LKFS (Loudness K-Weighting Full Scale) is the old name for the Loudness unit, which is now called LUFS instead, as recommended by the ITU. These two units are strictly the same, though.

Dolby Dialnorm™
LUFS are the same unit as the Dolby Dialnorm™ unit, and you will therefore get the same results as long as Dolby’s automatic speech detection is disabled.

LEQ(A)?
LEQ(A) is not supported. With the new Loudness algorithm described above, old-fashioned LEQ-curves are now widely obsolete, and are therefore not included in this plug-in.

True Peak Detector
Unlike traditional digital peak detectors that merely check if the input samples are close to digital full scale, a True Peak Detector first performs an oversampling operation. This means that it is able to detect peaks that would occur between samples, possibly with an amplitude larger than 0dBFS (which traditional digital peak detectors cannot detect). With heavily compressed audio material it is not uncommon for a True Peak Detector to show values up to +3 dBFS (or even worse) while a standard digital peak detector would only show + 0 dBFS.
## File Interchange - Formats

### Pyramix Supported Audio Files

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<th>Interleave</th>
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<th>Max File Size</th>
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<th>Data Chunk (metadata) format</th>
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<td>pmf</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>PMF</td>
<td>Virtually Unlimited (note1)</td>
<td>block</td>
<td>32bit float</td>
<td>384 kHz</td>
<td>virtually unlimited</td>
<td>in Name &amp; PMF</td>
<td>PMF (Proprietary)</td>
</tr>
<tr>
<td>PMF (DXD)</td>
<td>pmf</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>PMF</td>
<td>Currently up to 48</td>
<td>block</td>
<td>32bit float</td>
<td>352.8 kHz</td>
<td>virtually unlimited</td>
<td>in Name &amp; PMF</td>
<td>PMF (Proprietary)</td>
</tr>
<tr>
<td>WAV</td>
<td>wav</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>WAV</td>
<td>Virtually Unlimited (note1)</td>
<td>y</td>
<td>32bit float</td>
<td>384 kHz</td>
<td>4GB</td>
<td>in iXML</td>
<td>iXML</td>
</tr>
<tr>
<td>BWF</td>
<td>wav</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>WAV</td>
<td>Virtually Unlimited (note1)</td>
<td>y</td>
<td>32bit float</td>
<td>384 kHz</td>
<td>4GB</td>
<td>in BWF &amp; iXML</td>
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<td>WAV</td>
<td>wav</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>RIFF64</td>
<td>Virtually Unlimited (note1)</td>
<td>y</td>
<td>32bit float</td>
<td>384 kHz</td>
<td>virtually unlimited</td>
<td>in iXML</td>
<td>iXML</td>
</tr>
<tr>
<td>BWF</td>
<td>wav</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>RIFF64</td>
<td>Virtually Unlimited (note1)</td>
<td>y</td>
<td>32bit float</td>
<td>384 kHz</td>
<td>virtually unlimited</td>
<td>in BWF &amp; iXML</td>
<td>BWF &amp; iXML</td>
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<tr>
<td>AIF</td>
<td>aif</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>AIF</td>
<td>Virtually Unlimited (note1)</td>
<td>y</td>
<td>32bit float</td>
<td>384 kHz</td>
<td>4GB</td>
<td>n</td>
<td>n</td>
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<tr>
<td>SD2 (note 3)</td>
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<td>y</td>
<td>y</td>
<td>y</td>
<td>SD2</td>
<td>Virtually Unlimited (note1)</td>
<td>y</td>
<td>24bit</td>
<td>48kHz</td>
<td>2GB</td>
<td>n</td>
<td>n</td>
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<td>PMI</td>
<td>pmi</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>WAV</td>
<td>Virtually Unlimited (note1)</td>
<td>y</td>
<td>32bit float</td>
<td>384 kHz</td>
<td>virtually unlimited</td>
<td>CD TOC</td>
<td></td>
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<td>y</td>
<td>y</td>
<td>y</td>
<td>WAV or AIF</td>
<td></td>
<td>y</td>
<td>32bit float</td>
<td>384 kHz</td>
<td>2GB</td>
<td>n</td>
<td>n</td>
</tr>
<tr>
<td>MXF</td>
<td>mxf</td>
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<td>y</td>
<td>y</td>
<td>AES3 or WAV</td>
<td></td>
<td>y</td>
<td>32bit float</td>
<td>384 kHz</td>
<td></td>
<td></td>
<td></td>
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<td>AVI</td>
<td>avi</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>WAV</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>QuickTime (note 2)</td>
<td>mov</td>
<td>y</td>
<td></td>
<td></td>
<td>PCM</td>
<td></td>
<td></td>
<td>32bit float</td>
<td>192 kHz</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DSDIFF</td>
<td>dff</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>DSD64</td>
<td>Currently up to 16</td>
<td>y</td>
<td>1bit</td>
<td>2822 kHz</td>
<td>virtually unlimited</td>
<td>n</td>
<td>PMF (Proprietary)</td>
</tr>
<tr>
<td>DSDIFF Bm</td>
<td>dff</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>DSD64</td>
<td>Typically 2, 5 or 6</td>
<td>y</td>
<td>1bit</td>
<td>2822 kHz</td>
<td>virtually unlimited</td>
<td>n</td>
<td>PMF (Proprietary)</td>
</tr>
</tbody>
</table>

n=not supported  
y=supported  
note 1: While both block interleaved and sample interleaved formats may theoretically accept an unlimited number of channels, disk performance of multichannel sample interleaved files will degrade severely over 24 to 32 tracks  
note 2: QuickTime Pro is required for the QuickTime handler to work correctly.  
note 3: Beware of the fragile data fork / resource tw in file structure of (MacOS) SD2 file format, requiring special care to be handled properly in a PC. More on this topic at the following URL:  


### File Size Limitations

By design SD2 and legacy WAV or BWF files are limited to a maximum of 2GB, sometimes 4GB due to their 32bit signed addressing (thus 31 available bits) formats, while 32bits unsigned addressing AIF files are limited to 4GB.
Please keep this in mind when recording and/or exporting to any of these formats, the 2GB/4GB limit might in fact be quite close, particularly when working with high sample rate multitrack files.

Pyramix's WAV/BWF Media handler now accommodates RIFF64 removing the 2/4GB limitation. It does this in the following way: Up to 4GB Pyramix creates a regular (legacy) WAV/BWF, but when a recorded media exceeds 4GB, for example during a recording/render or mixdown, Pyramix will automatically and transparently start creating a RIFF64 instead of a regular WAV/BWF.

When performing file interchange please be aware that the destination workstation/software must be compatible with RIFF64 WAV/BWF to be able to read RIFF64 WAV/BWF files.

Similarly, some "old" applications may only recognize WAV/BWF as proper files if their file size remains below the 2GB limit.

**Hard Drive Limitations**

A very similar 2GB/4GB* limit can also be encountered the hard way when attempting to write large files, even in PMF format, onto storage units (hard drives, memory cards etc.) formatted using an old 32bit file system such as FAT32 or HFS.

Yet another, higher, limitation also exists with IDE ATA/ATAPI drives. This will show up at around 137GB. This may be caused by part of a system (drivers, controllers and/or old Windows version) only recognizing the 28bit addressing of the original ATA specifications, and not the enhanced 48bits available on newer equipment. This is usually solved by installing fresh and or updated BIOS/Drivers/OS.

*The official limit is 4GB, but serious trouble can start at around 2GB.

**PMF**

PMF or Pyramix Media File is Merging Technologies native format. It carries a number of advantages when compared with others, especially where multi-channel recordings are concerned.

- PMF has a 64bit addressing structure, so there is no 2GB limit.
- PMF can contain comprehensive proprietary metadata

**Note:** Please see: Appendix VI - Pyramix iXML Implementation on page 783 for further information.

The advantages of using interleaved PMF for multi-channel files (One file per track not selected) are:

- Contiguous blocks on disk so, when reading the same block (same time position) for all the Tracks at once, the disk head does not have to do long and time-consuming seeks.
- It is not necessary to read samples for all Tracks when only one Track is required for replay. E.g. when using a guide mix to edit a multitrack recording.
- Simpler Media Management, one file instead of say, 48 for a 48 track recording.
- Waveforms are embedded in the file.

The only time to consider using a different file format is when material must be exported to an application that does not support PMF.

**WAV and BWF**

Wave and Broadcast Wave (BWF) files are supported by Pyramix. In Pyramix WAV/BWF is now RIFF64 compatible, so the 2/4 GB file size limitation no longer applies.

The disadvantage of using WAV and BWF for interleaved multi-track recordings is that the audio is interleaved sample by sample for all channels, which may adversely impact the overall throughput of hard drives or any other storage media, particularly when only a subset of all channels present in such a file is being used on subsequent playback.

**Example:** if, in a given Pyramix project, only channels 1 and 2 out of a 48 track BWF file are being played, the hard drive's head will still have to spend the time scanning the entire data corresponding to all 48 tracks to just retrieve the useful samples corresponding to those two channels. Alternatively, PMF with its much larger channel inter-
leaving in blocks of typically 64 kB can instruct the hard drive's head to only seek to the corresponding blocks containing the required data of channels 1 and 2.

**Broadcast WAV file Tips.**

**File Types**
There are two types of BWF file:

- **BWF P** means polyphonic -> multitracks
- **BWF M** means monophonic -> one file per track

The Cantar location recorder produces only BWF-M files, and some Avid people want BWF-P. To convert BWF M to BWF P mount the file in the Media Manager and select Convert > Quick Export, then do NOT check the One file per Track option. (Uncheck it if necessary). All Scene and Takes information present in the original BWF file will be also exported in the resulting BWF-P file.

**Metadata**

BWF files have a special chunk in the file that contains metadata; this is called the BEXT chunk or Broadcast Wave File metadata.

The first field of this chunk is the Description. This is the field we display in the Name column for BWF files instead of the file name. We do the same for PMF and OMF. We only display the real filename for Wave, AIFF and SDII that have no metadata.

In v4.2.6 or higher you can add the FileName column to also display the real filename of all files. (Media Manager window View > Options : Columns tab)

Once renamed in the Media Manager both the Description field and the filename of your BWF files should be updated.

**iXML**

WAV files generated by Pyramix can also contain iXML information and as such carry similar information to data chunk of a BWF.

The iXML metadata of a WAV file is available to any compatible application, if the application is not iXML aware, the file will be seen as a regular WAV.

**Quicktime**

In order to enable the Quicktime handler you will need to purchase and install Quicktime Pro from Apple.

MTFF

Merging Technologies File Format

- Format Support
  - PCM
  - DXD (linear PCM requiring extra HF filtering)
  - DSD - DSD 256
- Lossless Compression (Only available for output formats)
- Metadata
  - Unique ID
  - Album Art (under development)
- Settings Options
  - LRC - Lossless Compression
  - Channel mapping presets

DSD

DSD
DXD
DSF

1 bit file format designed by Sony

- playback only
- supports DSD64 and DSD128

WSD

1 bit file format designed by Korg-Audio

- playback only
- DSD64 only
Compressed Audio File Formats

Pyramix supports many compressed file formats, including MP3, Ogg Vorbis, FLAC, and AAC, directly. Other compressed formats WMA, RA (RealAudio) AVI and more are supported via Windows DirectShow technology.

Codecs

**MP3 and AAC**

Pyramix supports MP3 and AAC directly. (Requires the optional Advanced Audio Codec Support key.) No separate codec installation is required and no decompressed file is generated.

**MP3**

Requires the optional Audio Advanced Codec Support key.

- MP3 file format support (Encode/Decode)
- No decompressed file is generated for these formats (doesn't use DirectShow)
- Word length: Record 16/24/32 bits, playback 32 bits
- Sampling Rates: 44kHz & 48kHz
- Mono or stereo tracks
- Encoding: MPEG 1 Layer 3 ABR (VBR) mono or Joint Stereo
- Decoding: MPEG-1 Layer 1/2/3 (MPEG-2 and 2.5 are supported but the sample rates required are not supported by Pyramix)

**MP4/M4A (AAC)**

Requires the optional Audio Advanced Codec Support key.

- No decompressed file is generated for these formats (doesn't use DirectShow)
- Wordlength: 16/24/32 bits
- Sampling Rates: Record and playback 44kHz, 48kHz, 88.2kHz, 96kHz
- Record - max 6 tracks, Playback - max 48 tracks
- Encoding: LC-AAC MPEG4
- Decoding: HE/LC/Main/SSR-AAC (MPEG2 or MPEG4), DRM not supported

**FLAC**

FLAC encoding and decoding is supported directly. No separate codec installation or key is required and no decompressed file is generated.

*Note:* Additional codec installation is not required

- No decompressed file is generated for this formats (doesn't use DirectShow)
- Wordlength: 16/24/32 bits
- Sampling Rates: 44kHz, 48kHz, 88.2kHz, 96kHz, 176.4kHz, 192kHz, 352.8kHz, 384kHz
- Record - max 6 tracks, Playback - max 8 tracks

**Ogg-Vorbis**

Ogg-Vorbis encoding and decoding is supported natively. No separate codec installation or key is required.

- No decompressed file is generated for this formats (doesn't use DirectShow)
- Wordlengths: 16/24/32 bits
- Sampling rates: 44.1kHz, 48kHz, 88.2kHz, 96kHz, 176.4kHz, 192kHz
- Format: Number of tracks: Record - max 6 tracks, Playback - max 255 tracks
**MXF**

The Pyramix MXF implementation can read and decode MXF files following specifications AS WELL as files coming from Avid / DigiDesign workstations.

Pyramix MXF can generate valid MXF files complying with MXF specifications and have passed the validations tests provided by Snell & Wilcox.

As of today, supported MXF formats are OP1A and OPAtom, as well as potentially OP1B, OP1C, OP2A. MXF Essences supported today are AES3 & Broadcast Wave audio files (conforming to SMPTE 382M).

For the latest MXF interchange information please see:


**Dolby**

**Dolby AC3 encoding** and **Dolby E** encoding and decoding can be accommodated via optional Minnetonka Sur-Code plug-ins. These require the relevant iLok authorizations from Minnetonka. Please contact your Merging Technologies sales partner for more information.

**Note:** The Dolby plug-ins require a separate installer.

**Simple File Conversion**

To convert to or from PMF audio files use the **Project > Render > None** function.

Place the file you wish to convert on a Track or Tracks in the Timeline and select the resultant Clip by clicking on it. Make appropriate settings in the **Render** dialog, click on the **Render** button and voila!

**File & Project Interchange with Apple Macintosh**

Currently, the recommended Interchange Format when working with Pro Tools 7 is **AAF** / **OMF**, with **BWF** media files. Please see: **AAF on page 476** and **OMF on page 490** for further information and also refer to the Pyramix Interchange Forum in the Support Section (for registered users) for regularly updated information, as well as Interchange tips & tricks:


**History**

**SD2 & Pro Tools 5 Sessions and Legacy Apple File Formats**

Old Macintosh files such as SD2 and PT4.x and PT5.x projects files have a Mac-binary, or double-fork structure that the PC cannot handle directly. As opposed to interchange files, PC files or new Mac files (that do carry a simple single file structure), SD2 and PT5 projects files are based on a Data fork (the one you see in every computer file) and a Resource fork (a hidden, second file storing all the file info). While this binary structure was actually quite a clever and convenient move, the fact that half of the file is hidden by design makes it a very fragile cross-platform media.

A sure sign that the resource fork has been lost is when the file appears with a generic icon and is present but unreadable. A broken binary file cannot be rebuilt.

**Note:** SD2 is only supported on 32-bit systems.

**Note:** For more info about the specific handling of "old" Apple files, please read the following entry in the Forum’s Support Section (for registered users):

# Project Interchange

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<th>Project Interchange Options</th>
<th>Interchange Format</th>
<th>Software Key</th>
<th>File Format(s)</th>
<th>Import</th>
<th>Export</th>
<th>Max. Sample Rate</th>
<th>Max. EDL Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>AAF</td>
<td>PSO-AAF</td>
<td>BWF</td>
<td>y</td>
<td>y</td>
<td></td>
<td>192kHz / DSD</td>
<td></td>
</tr>
<tr>
<td>AES31</td>
<td>PSO-AES31</td>
<td>BWF</td>
<td>y</td>
<td>y</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>CD Import</td>
<td>PSO-CDR</td>
<td>PMF, AIF, WAV, etc.</td>
<td>y</td>
<td></td>
<td></td>
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<td>CMX-EDL</td>
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<td>-</td>
<td>y</td>
<td>y</td>
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<td></td>
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<tr>
<td>DDP import</td>
<td>See Packs</td>
<td>-</td>
<td>y</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Final Cut Pro XML (v7)</td>
<td>PSO-FCP</td>
<td>See packs</td>
<td>y</td>
<td>n</td>
<td></td>
<td>13h30</td>
<td></td>
</tr>
<tr>
<td>OMF V1 &amp; V2</td>
<td>PSO-OMF</td>
<td>OMF, AIF, BWF/WAV</td>
<td>y</td>
<td>n</td>
<td></td>
<td>13h30</td>
<td></td>
</tr>
<tr>
<td>OPEN TL</td>
<td>PSO-OTL</td>
<td>BWF/WAV</td>
<td>y</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SACD Edited Master Import</td>
<td>PSO-SAA</td>
<td>DSDIFF Edited Master</td>
<td>y</td>
<td></td>
<td></td>
<td>2822 kHz</td>
<td></td>
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<td>Sonic Solutions</td>
<td>PSO-SONIC</td>
<td>AIF</td>
<td>y</td>
<td></td>
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<td></td>
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<tr>
<td>Video Clips</td>
<td>-</td>
<td>See Supported Video Medias</td>
<td>y</td>
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<tr>
<td>XML EDL</td>
<td>-</td>
<td>-</td>
<td>y</td>
<td>y</td>
<td></td>
<td>unlimited</td>
<td></td>
</tr>
</tbody>
</table>

n = Not supported
y = Supported
Import and Export are handled by InterChange. In the Project menu the Import and Export options each open a window where a list of available InterChange plug-ins is presented.

**Note:** On export, the Volume Automation can be set to represent the Clip Gain, the Clip Envelope or a combination of both.

---

### Pyramix Project Interchange Options Clip and Marker Support

<table>
<thead>
<tr>
<th>Interchange Format</th>
<th>Clip Name</th>
<th>Clip Gain</th>
<th>Clip Envelope</th>
<th>Clip Fades</th>
<th>X-fade Curves</th>
<th>Markers</th>
<th>CD/SACD Markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>AAF</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td>n</td>
<td>n</td>
</tr>
<tr>
<td>AES31</td>
<td>y</td>
<td>y</td>
<td>y (note 1)</td>
<td>y</td>
<td>y</td>
<td>n</td>
<td>n</td>
</tr>
<tr>
<td>CD Import</td>
<td>y</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DDP Import</td>
<td>y</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>y</td>
</tr>
<tr>
<td>Final Cut Pro XML (v7)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OMF V1 unembedded</td>
<td>y</td>
<td>n</td>
<td>n</td>
<td>y</td>
<td>no (all to Power)</td>
<td>n</td>
<td>n</td>
</tr>
<tr>
<td>OMF V2 unembedded</td>
<td>y</td>
<td>y</td>
<td>n</td>
<td>y</td>
<td>no (all to Power)</td>
<td>n</td>
<td>n</td>
</tr>
<tr>
<td>OMF V2 embedded</td>
<td>y</td>
<td>y</td>
<td>y (note 2)</td>
<td>y</td>
<td>no (all to Power)</td>
<td>n</td>
<td>n</td>
</tr>
<tr>
<td>OPEN TL</td>
<td>y</td>
<td>y</td>
<td>n</td>
<td>y</td>
<td>basic</td>
<td>n</td>
<td>n</td>
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<tr>
<td>SACD Edited Master Import</td>
<td>em name</td>
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<td>n</td>
<td>n</td>
<td>n</td>
<td>y</td>
<td></td>
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<td>Sonic Solutions</td>
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<tr>
<td>Video Clip</td>
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<td>y</td>
<td>y</td>
<td>y</td>
<td>y</td>
<td></td>
</tr>
</tbody>
</table>

n = Not supported  
y = Supported

**Note 1:** clip envelopes will be supported soon when specification is published by AES  
**Note 2:** Export from Pyramix is feasible but not yet import. Currently import is only supported by PT
Import / Export

Import

Note: For most Import types it is not necessary to have a Project open in order to use the Import function since a Project can be created on Import. The exception is Akai DD/DR

Project > Import opens this window:

The Options radio buttons determine how the imported material will affect the current project.

Options

- **Create a new Project** - creates a new Project from scratch using the Default Mixer
- **Create a new Project that shares the current Project Mixer**. (Mixer Sharing is turned on automatically in the current project when this option is selected and Import is clicked.)
- **Replace the current Project by removing all existing data** - Replaces the current project Tracks, Track Groups and Markers then creates new Tracks, Track Groups and Markers from the imported Composition
- **Append the imported tracks at bottom of current Project tracks**
- **Insert the imported clips into the current Project tracks**
- **Automatically Group aligned clips** - When this option is chosen with one of the above, stereo and other multi-channel Clips will be grouped automatically.
Audio Options

Force Fade Curves: the choice made here may be overridden in the subsequent Import dialog depending on the type of Import. e.g. AAF

- Keep as they are - existing fades rendered or otherwise are retained
- Power - forces fades to Pyramix Power curve, usually used where individual fades predominate
- Linear - forces fades to Pyramix Linear curve, usually used where crossfades predominate

Video Options

If the imported file contains Video Tracks or Clips:

- Place the Video Clips in the Timeline.

If this option is checked then any Video Clips present in the imported file will be placed in the Timeline as black Video Clips. These Clips are usable only for reference and are not played back as such by Pyramix (see below for playing them back). Audio in a Video Clip container is also imported and placed in the Timeline according to the method chosen in the Options section of the dialog.

Open Video Clips in VCube:

- Open Video Clips in VCube.

Single or multiple Video Clips are opened in VCube.

Imported Video Clips are saved in the project, so, when the project is opened, the Video Clips will again be present on the timeline. The referenced Video Media will be opened automatically in VCube depending on the same options as above, but for general project opening that can be found in:

Settings > All Settings > Application > General: Project Opening Section

- Open Video Clips in VCube
Export

Project > Export opens this window:

![Project Interchange - Export dialog](image)

**Options**

- Export whole composition including Tracks, Track groups, Discs and Markers
- Export selection only

**Note:** The Export selection only choice will be grayed out if there is no selection in the Project Timeline.
Pyramix can import and export projects in AAF (Advanced Authoring Format)

Note: Pyramix can also use MXF audio files and export MXF audio files. Please see: MXF on page 470

About AAF
AAF is a set of specifications for project interchange (.aaf) files. Media files can be embedded or referenced by link.

When embedded, audio can be in a WAV or AIFF wrapper or be in simple PCM format. When imported from an AAF file PCM audio must be ‘wrapped’ for playback. E.g. as BWAV, Wave or PMF files.

AAF files can have envelope information, static level information or both.

Note: AAF files can specify sample and frame rate per track.

Alternates
The AAF specification accommodates Alternate Clips. I.e. Alternative media for a given Clip. Unfortunately not all applications deal with the alternates in the same way when exporting and importing. Therefore we have attempted to accommodate the common variations.

Sample Accurate Edits
Certain NLE applications require audio edits to occur only on frame boundaries. It is often desirable to have audio Clips start or finish somewhere other than a frame boundary. Therefore some applications allow this to be accomplished but add small padding Clips of silence to maintain frame boundary compliance. In a large project large numbers of these tiny Clips can make editing in a DAW difficult or impossible. Therefore we have included an option to remove them on import and also an option to add them on export for applications down the line which require them.

Recommendations
• Use embedded audio in AAF files where possible.
• In a controlled network workflow with proven file compatibility AAF files with linked Media files may be more appropriate to avoid needless duplication.
• Where the AAF file contains embedded PCM audio (E.g. AAF export from Pro Tools) Normalize Envelope to Envelope + Gain. This option offers greater clarity and flexibility.
• Remove ‘Sample Accurate Edits’. If these are not removed, editing complex projects becomes difficult or impossible due to all the tiny ‘padding’ Clips. Sync is not affected in any way by selecting this option.
• Use mono WAV files for stereo and multi-channel Media files for maximum compatibility with other applications.
Import
Select AAF in the Interchange Import dialog. Choose the appropriate import options leaving Audio Options Force Fade Curves: set to Keep as they are and click on Import. (Please see also: Options on page 473)

The Import AAF File window opens:

The lower section of the dialog contains Import Settings, the upper section is a File Browser. The Open button initiates the Import once a suitable AAF file has been selected and the Import Settings have been made.

Import Settings
Embedded Media Options
The drop-down list has the following options:

- Extract to an 'Extracted Media Files' folder near the AAF file
- Extract to the Project Default Media Folder
- Extract to a new Sub-folder in the Project Default Media Folder (Sub-folder will be named automatically after the AAF source file)
- Prompt for a Folder to Extract Media to
- Do not Extract any Media
**Note:** You will see:

- (N/A) Extract to the Project Default Media Folder
  and
- (N/A) Extract to a new Sub-folder in the Project Default Media Folder

If either a new Project is to be created or no Project Media Default Folder has been set in the **Settings > All Settings > Project > General** page. *(Please see also: Project Media Folder on page 713)*

**Extract Media as :**
The drop-down list has the following options:

- PMF
- BWF/Wave

**Extract only non pre-existing Media**
Note: Pre-existing Media must have been extracted originally as PMF and must be mounted prior to importing the AAF file.

When ticked if Media used by the imported AAF file already exists as PMF files and is mounted then it will not be extracted again. This is big time saver when working with AAF imports subject to frequent updating.

**Linked Media Options**
The main drop-down list has the following options:

- Link to original Media
- Copy/Convert to the Project Default Media Folder
- Copy convert to a new sub-folder in the Project Default Media Folder
  (Sub-folder will be named automatically after the AAF source file)
- Prompt for a Folder to Copy/ Convert Media

**Note:** You will see:

- (N/A) Copy/Convert to the Project Default Media Folder
  and
- (N/A) Copy/Convert to a new Sub-folder in the Project Default Media Folder

If either a new Project is to be created or no Project Media Default Folder has been set in the **Settings > All Settings > Project > General** page. *(Please see also: Project Media Folder on page 713)*

**Convert Media to:**
Only available when **Prompt for a folder to Copy/Convert Media to** is chosen in the main **Linked Media** drop-down. The drop-down offers the choice of:

- Keep Original Format (Simple Copy)
- PMF
- BWF/Wave

**Use UTF-8 conversion to import Links/Locators Path Names**
Default is ticked i.e. On. This allows the referenced path names (called Locators in AAF/OMF) to be converted using UTF-8 coding. If you experience problems with the conversion untick the box.

**Fades Options**
**Replace Rendered Fade Clips with Real Fades or X-Fades**
When the box is ticked there is a radio button choice of **Power** curve or **Linear** curve for both:

- Removed Fade Curves:
• Removed Cross Fade Curves:
  The default settings are **Power** for Fade Curves and **Linear** for Cross Fade curves.

**Level Options**

**Convert whole Envelope under-90dB to Mute**
When ticked does as it says.

**Normalize Envelope to Envelope + Gain**
When ticked the highest envelope point in the Clip is normalized to 0dB and a corresponding inverse static gain adjustment is applied. For example, if the highest envelope point is -10dB all envelope points will be increased in value by 10 dB and the static gain will be reduced by 10dB.

  Note: This function is selected automatically and grayed out when Replace Rendered Fade Clips with Real Fades or X-Fades is ticked.

**Avid/Digidesign specific Options**

**Use Alternate Segments from Clip Selectors/Groups**
The AAF specification allows for alternative media to be specified for Clips. Unfortunately, not all applications apply this in the same way. If you experience problems with missing media checking the box may help.

**Remove any ‘Sample Accurate Edits’**
Only available when Replace Rendered Fade Clips By Real Fades or X-Fades is not ticked. (see Fades Options above) When selected all the tiny, mute ‘padding’ media files used to ensure edits are always on frame boundaries will be removed. The Media Clips with wanted material will be in precisely the correct positions.

**Execute Import**
Navigate to the required AAF file or type its name in the **File name** box and click **Open** to begin the Import process. A progress box opens to inform the user:
If a linked Media File or Files cannot be located, a browser window opens:

![Browse For Folder Window](image)

The browser enables the user to navigate to the missing file. If the file cannot be found or is known to be absent, click on the **Cancel** button to ignore the file.

A further dialog box opens with the option to ignore just the one file or the current file and all subsequent missing files:

![InterChange Import](image)

Click on **Yes** to skip the current missing Media file and Continue searching for any other missing Media

Click on **No** to skip the current missing file and Cancel searching for any other missing Media.

If a subsequent missing file is identified the Browser opens again with the same options as above.
Import Report

If files are skipped during the Import process, the **Import Report** window appears:

All skipped files are listed along with the locations searched.

Clicking on the **Save Report button** opens a **Save As** dialog. Here you can save the Import Report as a Text File. **Close** simply closes the Import Report without saving.
Export
Select AAF in the **Interchange Export** dialog. Choose the appropriate export option and click on **Export**. The **Export AAF File** dialog opens:

The lower section of the dialog contains **Export Settings**, the upper section is a File Browser. The **Save** button initiates the Export once a file name has been typed and the Export Settings have been made.

**Export Settings**

**Media Options**
The radio buttons offer the following options:

- Embed all Media in the AAF file. All Media will be embedded in the AAF file in PCM format.
- Copy all Media to a ‘Media Files’ folder near the AAF file.
- Link Clips to original Media in its Original Location

**Conversion Options**

**Convert Media to mono Wave files if necessary**
When ticked (default) all Media not already in the form of mono Wave files will be converted to mono Wave files.

**Note:** This option is unavailable when **Embed all Media in the AAF file** is selected.

**Consolidate all Media**
When ticked only Media used in the project (plus handles - see below) will be embedded or copied. (This function will be grayed out and unavailable if **Link Clips to original Media in its Original Location** is selected above)

**Handles:**
Handles at the beginning and end may be added to Consolidated Media files to facilitate future editing. Type the required handle length in the box. (Handles will not be added when a Clip begins at the beginning or ends at the end of the Media file)

**Bit Rate Options**
The radio buttons offer the following options:

- 24 Bits (default)
- 16 Bits

Use 24 bits unless you have a good reason not to.

**Video Frame Rate Options**
The radio buttons offer the following options:

- Same as Project Video frame Rate - i.e. same as the Pyramix source project
- Set to: - The drop down list offers the choice of all conventional frame rates.

**Quantize all Edits to the Video Frame Boundaries**
When ticked ‘padding’ files will be added to ensure that all edits occur on Video Frame Boundaries. This option is not available when **Link Clips to original Media in Original Location** is selected.

**Level Options**
The radio buttons offer the following options:

- Export Clip Gain
- Export Clip Envelope
- Export Clip Mute

Note: If checked Gain and Envelope will be lost for Clips effectively muted.

**Avid/Digidesign specific Options**

**Force Envelope over Static Gain (required for Avid Pro Tools only)**
If the Pyramix Project contains Static Gain variations and or Envelope information the two are combined into Envelope information.

**Execute Export**
In the Browser section navigate to the required destination drive/folder, type in a suitable name for the AAF file in the **File name** box and click **Save** to begin the Export process. A progress box opens to inform the user:

When the export is concluded this info box appears:

![AAF Interchange Export Succeeded info box](image)

**Note: EMBEDDED MEDIA** When exporting to AAF with embedded Media the Clip names may change when the file is opened in Pro Tools. In order to avoid problems getting AAF files into Pro Tools there are some limitations to the structure of the AAF file and where the Clip name can be stored. For AAF files referencing external media, these restrictions don't cause any noticeable differences. When exporting embedded AAF files, the Clip name basically needs to be associated
AES-31

Straightforward Import and Export in AES-31 format.

Genex Cuepoint files are supported. If a .CPT file exists near the .ADL file, cue points will be converted to Pyramix markers.

**Audio File import**

Since Pyramix is capable of reading the audio data directly from an Akai disk, it is not necessary to import the actual audio files into a local Windows drive. Thus, when you click the Import button, a dialog box is displayed: **Do you want to import the Audio Files used by this/those projects?** If the answer is **No**, only references to the audio files will be stored in the local Windows Media folder instead of copies of the actual audio data. The audio will play correctly but no waveforms will be displayed.

**Closing the Akai loader dialog**

If you attempt to close the **Akai DD-Series File System Loader** the following dialog appears:

If you wish to continue to directly access Akai files click **NO** and minimize the window.
Pyramix has comprehensive CD import functions. **Project > Import** opens the **Interchange Import** dialog box. Choose the appropriate destination option and choose **CD Import**.

**Device Settings**

The combo box drop-down list shows all suitable drives on the machine.
Settings
The Settings button opens a dialog box with specific drive settings. These settings may be altered if required by clicking on an entry and typing a new value in the box.

Status
The field to the right of the Settings button shows pertinent information about the CD import process.

Disc Content
Read TOC...
Click the Read TOC button to read the Table Of Contents on the CD. The tracks are listed in the pane below.

Read ISRC, UPCEAN & CDtext  When checked this information will also be read, if present.
Read pause and index markers  When checked the Pause and Index markers will be read.
(Scanning can take several minutes)  This can take several minutes longer than a simple read.
Query Database

Click to use an online database to obtain track names and other data about commercial CDs. Results are shown in a dialog:

If multiple disc titles are shown, click on the appropriate one to select it then click on OK to import the data. The disc name is automatically entered in the Clip Prefix field.

Database Settings

Click to access a dialog where the database address and other settings can be changed:

Default settings are shown above. To change a setting, click on the entry and type. Click OK to save the edited settings. Defaults restores the default settings and Cancel closes the dialog without making changes.

Import All Tracks

When active all tracks on the CD will be imported regardless of individual selections in the track list check boxes.

Import Selected Track(s)

When active only the tracks selected (ticked in the track list) will be imported.

Select All

Click the button to select all tracks in the list.

Deselect All

Click the button to deselect all tracks in the list.

Target File

Destination Drive: The combo box drop-down lists all mounted folders.

Format: Shows the format selected and offers the choice of:

PMF, SD2, AIFF, FLAC, Ogg Vorbis, MP3/MPEG-1/2 Audio, MP4/AAC, DSDIFF, DSDIFF Edited Master, Virtual Tape, Wave, BWF, CD Image, MTFF, Digital Release, OMF.
Waveform: Offers the choice of **Generate WHILE recording**, **Generate AFTER recording** or **None**.

Sampling Rate Offers an extensive choice of sampling rates for the imported tracks. CD tracks are sample rate converted automatically on import if anything other than 44.1kHz is selected.

Prefix When checked a prefix will be added to each imported track. This defaults to the CD title but any desired prefix may be typed in the field when the box is checked.

Place in timeline When checked imported tracks will be placed in the Timeline.

Add track group When checked a Track Group will be added for the imported tracks.

Add Disc & CD markers When checked Disc and CD markers will be added.

Track Bar illustrates progress bar for each imported track

Disc Bar illustrates import progress of all selected tracks or the entire disc.

Import Tracks Click to initiate the import process.

Cancel Click to abort an import in progress or to close the dialog without importing.

**Keep window open after Import** When checked the CD Import window remains open, e.g. for further imports, after the import is completed. The Place in timeline, Add Track Group and Add Disc & CD markers options and the **Prefix** label field will be grayed out when this option is selected.

**Keep open** keeps the CD Import window open after the import is completed and grays out the **Place in timeline**, **Add Track Group** and **Add Disc & CD markers** options. (Since these only take effect when the window is closed.)

**CMX EDL**

**Importing a CMX EDL**

Select **Project > Import** and choose **CMX EDL** in the **InterChange-Import** dialog then click on the **Import** button. Select the desired edl file in the **Open** file-browser window. The CMX EDL Import Options dialog opens:
If the EDL Frame Rate is correct, simply click the OK button. Otherwise, select the correct rate from the drop down list and click the OK button. The CMX EDL Import Options main dialog opens.

The Settings Presets buttons at the bottom of the box set the options for a variety of common CMX variants. If the edl you wish to import matches one of these, simply click the appropriate Preset button. The settings are reflected in the rest of the dialog. Click the OK button to begin the Import.

If the edl is not one of the common variants or the intention is to perform a partial or re-conform, make the appropriate choices in the dialog before clicking on the OK button to begin the Import.

Exporting a CMX EDL
To export a CMX EDL choose Project > Export... and select CMX EDL in the Interchange - Export dialog. Click on the Export button to open a file browser where you can select or create a suitable destination for the file.

Click on the Save button to start the export.

Note: Any Compositions or Cues which cross “TimeCode Midnight” into a different day will be split and wrapped back to the start. E.g. I have a Cue which starts at 23:59:51:00 in Day0 and finishes at 00:01:10:00 in Day +1. In the EDL this Cue will be split into two Cues. The first will run from 23:59:51:00 to 24:00:00:00 and the second from 00:00:00:00 to 00:01:10:00 both in Day 0.

Cue Sheets Printer
The Cue Sheets Printer is a mini application for printing Cue Sheets from a Project. Full instructions can be found at the end of this chapter. Please see: Cue Sheet Printer on page 496

Note:

DDP Import
Import DDP file.
**Final Cut Pro XML**

**Note:** FCP X is NOT supported.

Supports import and export of MasterClips, Bins, Sequences or Projects to and from Pyramix.

To export a FCP XML file from Final Cut Pro, either select a single Sequence or a full Project in Final Cut Pro and select **File > Export > XML**. This will export either a single Sequence (with the choice of all referenced MasterClips along with it) or a full Project including all Sequences and MasterClips contained in it.

To import a FCP XML file into Pyramix, create an empty project and select **Project > Import** and choose the **Final Cut Pro XML** format.

**Note:** When importing in Pyramix a FCP XML file containing more than one Sequence or Master-Clip, Pyramix will prompt you to choose which of the available Sequences you would like to import into the Timeline and will allow you to import all others into the Default Library of the current project.

**Scope**

The following items are imported by Pyramix:

- Video and Audio Bins, Sequences and MasterClips
- Video and Audio Tracks Names
- Video and Audio Clips
- Audio Clips Fades
- Audio Clips Gain
- Audio Clips Envelopes (Key Frames)
- Clips Sync Points
- Clips Comments and Metadata (Master Comments, Clip Comments, Labels and Scene & Take)
- Links and Groups
- Clips colors

**Known limitations**

- FCP XML Export from Pyramix is not yet implemented
- Video Clips from HD compositions have length and positions truncated to an even number

**OMF**

**OMF Import** supports both OMF1 and OMF 2 format. Supports 10.5.3 / 11 sub-compositions.

When exporting OMF from another application, there is a choice of either embedding the audio files into the OMF file, or keeping them external as a link. Pyramix supports both approaches.
Selecting **Project > Import** followed by **OMF** in the **Interchange Import** dialog opens the **Import OMF File** browser window.

![Import OMF File browser window](image)

**Import Settings**

At the bottom of the browser window two import settings check boxes offer the options to:

**Extract any Embedded Media if present (Clips will be linked to currently mounted media if unchecked)**

(default is ticked) and

**Remove any Rendered Fade Clips if present (and replace them with real fades or X-Fades)**

Default is un-ticked

When importing an OMF file with embedded audio for the first time, leave the **Extract** option ticked to extract the media files. Please un-tick the **Extract any Embedded Media if present** box on subsequent imports of the same OMF file (because the media will already be present).

If the same file is imported a second time, there’s no need to extract the audio twice, simply mount the folder where it’s been extracted to, prior to importing the OMF file. The OMF Media Handler generates an external Waveform (.pk) file when the file is first imported.

When importing an OMF file that references (links) to external audio files, the folder(s) that contain these files must be Mounted in Pyramix before importing the OMF file. (This also applies to Sonic Solutions import).

Ticking the **Remove any Rendered Fade Clips if present** box converts any rendered fades or X-fades present in the OMF file into normal Pyramix real-time fades. These can subsequently be manipulated in the usual Pyramix manner.

**OMF Mounting Rules**

(**Media Management Tab** window, **Media Folder > Mounting Rules**)

AIFF files generated by Avid systems and BWF files generated by Pro Tools with the option **Enforce Avid Compatibility** have a built-in OMF chunk and have always been recognized by Pyramix as an OMF Media. The **Mounting**
Rules dialog has some special Mounting Rules options for folders containing Wave/BWF and AIFF files that have an OMF chunk. These enable the default behavior to be altered:

- Never mount Wave/BWF files as OMF (for files coming from Avid)
- Never mount AIFF files as OMF (for files coming from Avid)
- Show Pro Tools Wave/BWF files with Enforced Avid Compatibility as OMF (the new default behavior is to always show BWF files generated by Pro Tools as BWF even if they have the OMF/Avid compatibility chunk. This option allows forcing these files to be mounted “a la Avid” as in previous Pyramix versions)

Importing Avid and AudioVision bins
Avid and AudioVision bins may be imported as a library. In a library tab window select:

Library > Import OMF library (Avid bin)

Open TL
Straightforward Import and Export in Tascam Open TL format.

Report Printer
(includes EDL, Markers, CD TOC report sheet)
This program really needs a printer. Here is a way to add a printer when no physical printer exists:
1. Start the add new printer wizard. Start > Settings > Printers > add Printer
2. In the wizard choose local printer and deactivate automatically detect
3. Under "Use the following port" choose File
4. Select the printer that you will eventually use to print the file
5. The rest of the installation is the same as a standard printer installation
If you print a page test, a dialog will open and ask you the name of the file. Enter the path where you want to write the file.
**SACD Edited Master Import**

Import Edited Master file.

**Sonic Solutions**

Straightforward Import in Sonic Solutions format. When importing an Sonic Solutions file that references (links) to external audio files, the folder(s) that contain these files must be Mounted in Pyramix before importing the file.

**Note:** Sonic Solutions HD format is not currently supported.
Video Clips

Pyramix

Please see: Importing Video Clips on page 516

VCube

Note: If using the ASIO bridge for VCube audio I/O then prior to importing video clips launch Pyramix followed by VCube when Pyramix has finished starting. Check that the VCube is shown and connected in Settings > All Settings > Remote Control > Virtual Transport 2. (If using a separate ASIO device or no VS3/ASIO audio then the boot order is unimportant.)

Import

Note: Prior to using Project > Import : Video Clips VCube should be running and connected via VT2. To ensure that imported Clips open in VCube when the Project is reopened subsequently make sure that Save the VCube composition in the Pyramix project is active in the Settings > All Settings > Remote Control > Virtual Transport 2 page.

Selecting Project > Import... opens the Interchange - Import dialog.

1. Select Video Clips in the left-hand list.
2. Choose the appropriate Import Options.
3. Click on Import.
4. The Import Video File browser window opens.
5. Select the file you wish to import.

6. Click on Open to import the video file.

   **Note:** Audio Tracks are also imported and placed in the Timeline. The method of placement follows the Replace/Append/Insert rules as per other (composition based) formats. **Please see:** Options on page 473

**Export : Video Clips**
Under Construction

**XML**

Straightforward Import and Export in Pyramix XML format.

   **Note:** This will NOT work with Final Cut Pro (X or earlier versions).
Cue Sheet Printer

The **Cue Sheet Printer** offers comprehensive options for printing out a graphic representation of the Timeline. Cuesheets are frequently a contracted delivery requirement which takes much time and effort to produce.

Select **Project > Export**. This opens the **Project Export** dialog box. Select **Cue Sheets printer** and click on the **Export** button. (or simply double-click the **Cue sheets printer** entry)

The **CueSheet Printing** window opens. (Shown with the **Preview** option selected.):

![CueSheet Printing Window](image)

Report

Print

Click this button to print the cue sheet(s) with the selected options. This opens the **Print Options** dialog box unless the **Orientation** selected is different from the printer’s default. If it is the **Paper Orientation conflict** dialog...
box pops-up with buttons which offer a choice of Select other report, Change Orientation, Force or Cancel. Force should make the printer change orientation for this print. Some printers will not accept this. If this is the case, see below.

Print Options dialog box
Offers the choice of which pages to print and the number of copies. Allows any installed printer to be selected and configured. If Force does not result in correct page orientation the printer page orientation can be changed by clicking Change then Select in the next screen which should give access to the Printer's set up dialog with options dependant on the selected printer.

Preview
Adds a graphic preview of the Cue-Sheet(s) to the right-hand side of the window

Design
Opens the design software used to create the Cue-sheets. Please see the on-line documentation

Select
Opens a file browser. Saved Cue-sheets can be loaded for printing.

Sheets Arrangement
Horizontally and Vertically set the number of pages with the increment / decrement buttons. This also controls the time scaling.

Orientation
Portrait / Landscape
Toggle between vertical and horizontal page orientation.

Settings
TimeCode Format
Shows the TimeCode format which will be used on the cue-sheets from the choice in the drop-down list. Frames, Samples, [ms] or CD Frames

Clip TimeCode
When checked, Clip TimeCodes will be printed

Clip Name
When checked, Clip Names will be printed

Color
When checked, the cue-sheets will be printed in the colors used in the original project. (With a color printer)

Comments
When checked, Comments will be printed

Preview
Clip Borders
When checked, Clip borders are shown in the preview display.

Background
Black / White
Toggle the preview background color.
Customizing the User Interface

**Pyramix Virtual Studio** allows considerable customization of the user interface. Apart from the usual Windows interface possibilities Pyramix has **Interface Editors**, user defined **Workspaces**, customizable **Keyboard Shortcuts** and user defined **Macros**.

**Desktop Layout, TimeLine Layout** and **Track Headers Layout** are designed in **Settings > All Settings > Application**.

### Toolbars and Menus

The Pyramix Toolbars and Menus are almost entirely customizable. Please see: **Desktop Layout on page 733**

Complete Toolbars can be managed by right-clicking anywhere in the blank space in the Toolbar dock to pop up this menu:

<table>
<thead>
<tr>
<th>✔ Project</th>
<th>✔ Edit</th>
<th>✔ View</th>
<th>✔ Clips</th>
<th>✔ Tracks</th>
<th>✔ Cursor and Marks</th>
<th>✔ Selection</th>
<th>✔ Internal Machine</th>
</tr>
</thead>
</table>

**Save Toolbars Layout** Clicking on this entry saves the current Toolbar arrangement.
Customizing Keyboard Shortcuts

We strongly encourage you to learn the default Pyramix keyboard shortcuts. These have been used by audio professionals for over a decade, and are powerful, quick and efficient for audio editing and device control. However, if you are already familiar with another style of audio or video editing, you may wish to create your own Keyboard Shortcuts for various Pyramix transport and editing functions.

To define your own Keyboard Shortcuts:

1. Choose View > Customize > Keyboard Shortcuts from the Toolbar. This opens the Keyboard Shortcuts window:

2. All menu Commands are grouped together into Tabs within this window. Select the Tab with whichever group of Command Functions you wish to add or change key assignments for.

3. Click on the appropriate Command so that it is highlighted.

4. Click in the Press new shortcut key box. The cursor will become a blinking bar.

5. Now press the desired Key or combination of Key and modifier (e.g. the Ctrl, Shift, Alt, etc.). These will appear in the Press new shortcut key box. Note that Pyramix will warn you if the chosen Key or combination is already assigned to another function.

6. Click the Assign button.

7. Continue assigning Keys to Commands until you are satisfied.

8. Any set of user defined Keyboard Shortcuts can be saved as a Preset. To do so, click the Save Preset button, then name the Preset. Similarly, to recall a previously saved Preset, click in the Presets box and select it from the pop-up list. Note that several common Presets are shipped with Pyramix Virtual Studio. The Table will be saved in the system for the user currently logged in and will not affect any other user.
9. A table can be Saved or Loaded to a file so it can be taken to an other system. Just Click on the Save Table or Load Table button.

10. A table can be exported as a Text File along with some comments about commands. This is very useful since it enables you to print it as a command reference guide with your own keyboard shortcuts.

Example:
Many users with a video editing background will be familiar with the J, K and L keys assigned to Reverse Play, Stop and Play respectively. To make these assignments:

1. Choose **Settings > Keyboard Shortcut Editor** or **View > Customize > Keyboard Shortcut Editor**
2. Select the **Active Machine Tab**
3. Click on the **Play Reverse** Command to select it.
4. Click in the **Press new shortcut key** box.
5. Type J (Notice J is not currently assigned to any function)
6. Click Assign
7. Click on the **Stop** Command to select it.
8. Double click the J in the **Press new shortcut key** box to highlight it.
9. Type K
10. Click Assign.
11. Repeat steps 7 to 10 substituting **Play** and **L**
12. Save the **Preset**. It is immediately active.
User Macros

Macros are sequences of commands which can be invoked by a single keypress or combination. Macros can be a very powerful aid to productivity.

To define a new Macro:

1. Choose Settings > Macro Editor or View > Customize > Macro Editor. This opens the Macros window:

   ![Macros Window](image)

   1. Click the New Macro button, then name the Macro.
   2. Various menu Command functions are grouped together into Tabs. Select the Tab with whichever group of Command Functions you wish to add to the Macro.
   3. Click on the appropriate Command so that it is highlighted.
   4. Press the << button to add this command to the Macro.
   5. Repeat steps 3 to 5 to assign further Commands to the Macro until it is complete.

A Keyboard Shortcut can now call the new Macro. Follow the instructions in the previous section for assigning Keyboard Shortcuts. In this case, choose the Macro Tab within the Keyboard Shortcut window. Your new Macro will appear as an option inside this window.

Note: macros can also contain keystrokes including: Enter, Shift, Tab, the Arrows (up, down, left, right), Space Bar and ESC
Project Templates

Pyramix provides the user with a number of Templates for various applications. A Template is a complete Pyramix Project, without any associated audio, specially configured to suit a particular type of activity. Apart from configuring the appearance of Pyramix, the Track layout and Mixer design, templates also include important optimizations to suit the activity.

Please see: Optimizing Pyramix on page 641

These templates also offer a good starting point for creating your own customized templates. To begin a new project using a template choose Project > New from Template which opens the Select a Template file browser.

![Select a Template dialog]

When a template is opened a dialog box appears requesting the user to choose a Media Folder for the new project. Unless the project is saved using the Save As option, the first time it is saved the Save As dialog will appear.

Further Templates will be added as they are developed.

To save a new Template choose File > Save as Template, name and save.

Virtual Multi-track

A number of Templates suitable for multi-track recording are provided with Pyramix. These Templates have all the required settings already in place. If none of the supplied Templates is exactly suitable for your task it will save time if you modify the one closest to your needs and save it as a Template for future use.

Settings for Multi-track recording

Multi-track recording can be demanding on disk performance, DSP and the host CPU. In order to optimize Pyramix for the purpose if not using one of the supplied Templates the following settings should be made in the Record Page:
Applications : Virtual Multi-track

- Flatten Track Numbers: OFF
- Quiet if creation failed: ON
- Prompt for name after recording: OFF
- Keep in default library: OFF (Should always be OFF)

Suggested Settings
- Group Recorded Clips: ON
- Increment Take Number: ON
- Prefix with Track Name: ON

To Record audio directly into the Tracks of a Project, using Pyramix Virtual Studio as if it were a tape machine:
1. Set the Destination Drive, Resolution and Format.
2. Arm each Track on which you wish to record. In this case, set each Track to Record Ready mode (simple Red Dot).
3. Check your input levels using the Mixer, and adjust as appropriate.
4. Position the Play Head Cursor in the Composition where you wish the recording to start.
5. Click the red Master Record button in the Transport Strip or Transport Window. The recording will begin, and display a red bar in those Tracks you have armed for recording.
6. Press the Stop button in the Transport Strip or Transport Window to stop the recording. A Record Name dialog box will appear.

If you are satisfied with the recording, type an appropriate name into the Record Name box and click the Good Take button. This will save an audio Media File of the selected type onto the selected Media Drive, with the name you just chose and place a Clip in the Timeline, also with the same name. If you are not satisfied with the recording, click the Delete Take button and the recording will not be saved. The third option is Bad Take. A Bad Take is saved and a Clip placed in the Timeline just like a Good Take, but the Clip’s color is set to a specific color (definable in the Settings > All Settings > Application > TimeLine Layout page) and are numbered the following way: Take 1, Take 2, Take 3 (Bad 1), Take 3 (Bad 2), Take 3 (Bad 3), Take 3, Take 4, Take 4 (Bad 1), Take 5, and so on… This helps manage takes where there are mistake(s) but the user wishes to keep them anyway.

To Punch In audio directly into the Tracks of a Project, using Pyramix Virtual Studio as if it were a tape machine with punch in capabilities:
1. Set the Destination Drive, Resolution and Format as above.
2. Arm each Track on which you wish to punch in. In this case, set each Track to Record Punch In mode (Red Dot with 2 vertical bars). (alt-click on the round rec/play button in the Track Header.
3. Check the input levels using the Mixer, and adjust as appropriate.
4. Mark a punch in record In and Out point. This can be done either by marking a selection area on a Track, or by setting a Mark In and Mark Out on the Time Scale bar. The simplest way to mark a selection area on a Track is to click and drag in the Track: a darker gray rectangle indicates the selected area. The simplest way to set a Mark In is to Shift-click on the Time Scale bar: a movable red triangle and vertical line indicates the Mark In. The simplest way to set a Mark Out is to Ctrl-click on the Time Scale bar: a movable green triangle and vertical line indicates the Mark Out. A selection takes precedence over Mark In and Out for punch in.
5. Position the Play Head Cursor before the marked In point or Selection area.
6. Press the red master Record button in the Transport Strip or Transport Window. The Play Head will begin moving through the Composition, and Tracks will begin playback. Recording will begin on the armed Tracks as soon as the selection area or Mark In point is reached during playback. A red bar will be displayed in those Tracks which are recording.
7. The recording will stop automatically when the selection out or Mark Out point is reached. The Play Head Cursor will continue playing through the Composition.
8. Press the Stop button in the Transport Strip or Transport Window to stop playback. A Record Name dialog box will appear with the same options as a normal recording.
Multitrack Editing

Pyramix is ideally suited for editing multitrack recordings. Grouping Clips across all Tracks used for the recording allows edit decisions to be made while listening to a single Track or several with the resulting edit changes reflected in all the Clips in the group. Track Grouping functions enable you to work in a way that suits you. The Source - Destination editing model is just one possibility.

Please see the following sections:

Grouping Clips  on page 169
Track Groups  on page 115
Source - Destination Editing  on page 193

Editing with Limited Hardware

Multi-track recordings with many Tracks (E.g. 48 Track 96kHz 24 bit music recordings) can be edited on hardware which cannot support this number of Tracks. (E.g. a laptop) Simply mute Tracks that do not need to be heard using the  button in the Track Header. Tracks muted here, rather than in the mixer, no longer access the disk. Providing the Multitrack recording's Clips are grouped across all Tracks, then any editing changes made on the Tracks used for the editing guide sound will also be reflected in the muted Tracks.

Pyramix With VCube

The highly sophisticated VCube video recorder/player has a symbiotic relationship with Pyramix. Whether the VCube is running on a separate remote PC or locally on the same machine (PyraCube) there is tight integration between the two. In a Pyracube this extends to synchronized editing and automatic VCube launch when a Pyramix project containing video is opened.

Sony 9-pin (P2) Protocol Support Over IP

Hitherto there have been two principle options for synchronizing a VCube with Pyramix, Virtual Transport either locally or over IP and Sony 9-pin (P2) protocol over an RS422 serial connection.

In Pyramix V7.x and later with VCube V3.x and later there is the further, elegant option of using the Sony protocol over IP ethernet. This offers enhanced reliability and simplified configuration. Please see: Sony P2 Protocol Over IP on page 550
LTC sync

EXAMPLE - where a cinema projector must be the master

- Cinema projector follows mains (or is crystal controlled) and sends biphase signal to a Biphase-to-LTC converter. (E.g. the Rosendahl BIF)
- Converter’s LTC output is directly fed to Networked Audio Interface LTC input
- Pyramix is set to “LTC sync” mode and will adapt it’s own internal clock to sync to LTC whenever the Pyramix is set to lock and the external LTC is recognized to be playing at about 1x forward speed.
- Pyramix feeds it’s own clock to the DA-88 (or similar machine used as an A/D converter) via Word-clock.
- The DA-88 (or equivalent) is set to sync to external Wordclock

All LTC sync ballistics in the Pyramix software have been carefully designed to both allow a large locking range (-7 to +5%) while still exhibiting extremely low instantaneous jitter and more importantly a controlled maximum speed change slope - not more than about 25 PPM per ms (25 Parts Per Million/millisecond) - in order to make sure that any other digital audio equipment connected to it’s Wordclock output is provided with a smoothly changing clock speed (free of any abrupt speed changes). Driving the pyramix with the LTC output of the DA-88 is maybe possible in some situations but will demonstrate several limitations which should not occur if you follow precisely the recommended setup as described above.

Dubbing Mode

This mode is provided principally for film re-recording. It allows Tracks to be Armed or Disarmed for recording while recording is taking place.

Dubbing Mode is selected via All Settings > Settings > Project > Record

Enable Dubbing

When checked, Dubbing Mode is engaged.

Confirm Track Arming

Only available when Dubbing Mode is selected in the adjacent check box. A check in this box means that any changes to Track arming made whilst recording must be confirmed by a new Record command before they will take effect.

Example

When recording a final mix in stems (E.g. Dialogue, Effects and Music) you may well wish to retain a previous take for, say Effects, until a certain point. This can be achieved by arming the Dialogue and Music Track Groups, playing the transport and punching into record at the desired point. Once in record, the Effects Track Group can be dropped straight into record at the appropriate moment by simply arming it, or if the Confirm Track Arming box is checked, by arming it and, applying a second record command when you wish to begin recording. (either on screen or via MMC, 9-pin etc.)

Discontinuous TimeCode

Auto-Punch mode allows a whole tape with discontinuous TimeCode to automatically be recorded.

- Set all desired Tracks is auto-punch mode
- Place Mark In at 00:00:00:00 and Mark Out at 23:59:59:24 (default values for a new project)
- Plug LTC Out from the tape machine into Pyramix
- Set Chase mode to HARD CHASE
- Rewind the tape
• Press Play on the tape machine
Each time a valid TC is encountered Pyramix will lock and start recording a new Clip, then stop when the timecode jumps. A separate media file will be created for each continuous timecode on the tape.

Reconforming to Original Media from Avid &/or OMF

There are no specific rules for the detailed settings of the procedure described below. It may change from user to user, project to project, etc… It really is up to the user to define a specific workflow including naming of the original recording, importing the stereo/original version into the Avid and making sure that the Video Editor properly keeps track of the proper naming, metadata, etc… Once the method is properly defined and working, the rules should then be communicated to all people involved in a given project, once and for all.

Philosophical Point
Reconforming to New Media always involves some delicate & dirty experimentations in the Relink to New Media dialog. This usually requires comparisons of Clip information in Clip Properties and Media information in Pyramix Media Manager. Once some kind of correspondence in the naming structure can be found, then all of a sudden the whole process becomes incredibly simple, the entire TimeLine becomes populated by happy green Clips and an amazing feeling of personal achievement is yours forever.

The following example could and should be interpreted at will to match your specific needs and requirements

Procedure
• Import the OMF from the Avid (even without Avid media, it is not required)
• Mount the original Multitrack session media
• Select Project > Reconform > Relink to New Media
• Now the hard part: try to find, in the Clips imported from the OMF, any matching information (in Clip Properties) that can also be found in the original media properties
• For instance, you may find that the Clip Names match the Original Media File Names, but you may very well find that the Clip Names are in fact Scene & Takes and should rather match the Original Media Scene & Take, etc…

(OMF is at this better than CMX since it can include information such as Clip Names, Metadata, TimeCodes, etc…)

It finally all depends on how the original media has been documented while recording (BWF metadata) and how the Video Editor and Media “Ingester” have documented the Media and Clips in the Avid.

Again, as already stated above, there are no rules and it may change from user to user, project to project.

Suggested Procedure for Managing a Workflow
• Record the Original Media in BWF with TimeCode and name them Take1, Take2, Take3, etc… or any other name that can easily be understood and searched.
• Create a BWF 16 bits Stereo Render of your Multitrack recording files WITH THE SAME NAME as the original.
• Import these files into the Avid and make sure all Clips created out of these Media keep the Media Name or File Name.
• Export an OMF out of the video edit and import it back in Pyramix (Even without media).
• You should then be able to match the OMF Clip Name to the Original Media File Name, or at least, if the Video Editor messed up with the Clip Names, the OMF Media Names with the Original Media Name or File Name.
• - Once the Relink procedure has been successfully achieved, you should have all your Clips referencing the Original Media’s first track(s).
• - Then go to Tracks > Extend, select all Tracks you want to extend and choose Auto-Detect. This should extend all your Clips according to the number of Tracks of your original multitrack recording.
Summary
If something goes wrong with Reconform (apart from SD2 files not recognized, Please see: File & Project Interchange with Apple Macintosh on page 470) please look for some sort of timing or wording mismatch between Clips and Media and feel free to try several different settings in the Relink to New Media Dialog, till you find THE ONE that matches your topology.

Digitizing a Tape with Discontinuous TimeCode

Pyramix can automatically record a whole tape where the TimeCode is not continuous:

- Set all desired Tracks in Auto-Punch mode
- Place Mark In at 00:00:00:00 and Mark Out at 23:59:59:24 (These are the default values for a new project)
- Plug LTC Out from the tape machine into Pyramix
- Set Chase mode to HARD CHASE (Settings > All Settings > Jog/Chase : Chase Settings -Chase Mode)
- Rewind the tape
- Press Play on the tape machine
- Each time a valid TC is encountered Pyramix will lock and start recording a new Clip, then stop when the TimeCode jumps. A separate media will thus be created for each continuous TimeCode on the tape.

Loop Recording With Simultaneous Playlist Creation

- Check the Create an Empty Playlist for each Recording option in the Settings > All Settings Project > Record Page.
- Put the required Tracks in Auto Punch mode (Alt + click the Track arming, the Track arming button will display)
- Place Mark In and Mark Out around the Region to be recorded.
- Put Pyramix in Chase Mode (preferably Hard Chase) and chase an LTC input.
- Have the TimeCode that feeds Pyramix looping around two boundaries that start a little before the Mark In and stop a little after the Mark out. (To make a Preroll Postroll. These should be big enough to let Pyramix sync properly and lock to the incoming TimeCode).
- Pyramix will then, for each loop, sync and lock, enter in record at Mark In, stop recording at Mark Out and create a new PlayList for each loop iteration.

N.B. This requires that an external TimeCode source/generator be used to generate the reference TC loop.

TimeCode Midnight

For those users with a requirement to sync/chase TimeCode with projects near or crossing the day barrier (be it Zero or 24 hours) Pyramix has an Allow chasing across midnight option in the Settings > All Settings > Application > Jog/Chase page.

If this setting remains unchecked (default) then the Pyramix cursor will always follow the exact given TimeCode and therefore will remain strictly within "day zero" of the Pyramix timeline. For additional security and comfort, if Pyramix is in locked state while crossing the midnight barrier, then even with this setting unchecked, there will not be an immediate jump from midnight back to zero while playing or recording in sync. The playback or recording will remain seamless, uninterrupted and cross the day barrier until an out-of-lock status is recognized. Only then is re-chase triggered to whatever the incoming TimeCode currently is.
**Editing Multitrack Recordings**

To edit Multitrack recordings without listening to all of them just Mute the Tracks and Hide them. All edits performed on the remaining visible one will still occur on all others and only the audio from the visible one will be played back for monitoring. (E.g. a stereo guide mix)

**Film 24 to NTSC Sync**

Here are some settings for the most common Scenarios for Film 24 to NTSC Sync. Presets for all of these can be found in *Settings > All Settings > Hardware > Formats & Sync*.

**Mix/Editing for TV shot in NTSC and 48 kHz and edited in sync with NTSC equipment:**

- Set the Frame Rate to NTSC Drop
- Set the Video Format to NTSC
- Set the Sampling Rate to 48 kHz
- Set the Varispeed to Nominal

Result: FR = 29.97 SR = 48000 Video Input = 29.97 (Standard for TV, Audio at 48kHz in sync with 29.97 while Shooting, Post and Diffusion)

**Mix/Editing for Film shot at 24 fps and 48kHz but edited in sync with NTSC equipment:**

- Set the Frame Rate to Film (24 fps)
- Set the Video Format to NTSC
- Set the Sampling Rate to 48 kHz
- Set the Varispeed to Pull-Down

Result: FR = 23.98 SR = 47952 Video Input = 29.97 (Standard for Film, Audio at 48kHz in sync with Film 24fps for Shooting and Diffusion, but at 47952 in sync with 29.97 for the Post with Film 24 running at 23.98)

**Mix/Editing for Film shot at 24 but converted 3:2 to 30 frames and edited in sync with NTSC equipment:**

- Set the Frame Rate to SMPTE Non-Drop
- Set the Video Format to NTSC
- Set the Sampling Rate to 48 kHz
- Set the Varispeed to Pull-Down

Result: FR = 29.97 SR = 47952 Video Input = 29.97 (Standard for Film, Audio at 48kHz in sync with Film 24fps for Shooting and Diffusion, but at 47952 in sync with 29.97 for the Post with Film converted to 30 running at 29.97)

**Special case:**

**Mix/Editing for Film shot in High Def at 23.98 fps and 48kHz and edited in sync with HD NTSC equipment like D5 or other:**

- Set the Frame Rate to 23.98
- Set the Video Format to Trilevel 24/1.001
- Set the Sampling Rate to 48 kHz
- Set the Varispeed to Nominal

Result: FR = 23.98 SR = 48000 Video Input = 23.98 (For Film shot in HD 23.98, Audio at 48 kHz sync with Film 23.98 while Shooting and Post. **Caution:** The Audio needs a Pull-Up to run in sync with the Film if printed a real Roll)
Checking AC3 encoded files in Pyramix

Two types of AC3 encoded files can be played back in Pyramix:

If the file was generated as an .ac3 file, then Pyramix will automatically decode it on the fly and playback 6 channels of audio.

If the file was generated as a .wav file, then Pyramix will consider the file as Wave and simply play two channels of digital encoded AC3 to its (digital) outputs to feed an external decoder.

Most AC3 encoders allow embedding of encoded AC3 signal into a Wave file while encoding, for easy playback. For example, Minnetonka SurCode offers this feature.

Working with External Machines

*Use Auto-chase*

Auto-Chase is a convenient, one button press solution for situations where control must be frequently switched between the Internal Machine i.e. Pyramix and an External Machine or machines.

If all enabled machines are set to Auto-Chase, when Ctrl is switched between machines the Active Machine is automatically taken out of Chase mode and the previously Active Machine automatically enters Chase mode. To activate Auto-Chase for all external machines, enable the menu setting:

**Machines > External Machine > Auto-Chase**

And, to activate Auto-Chase for the internal machine, enable the menu setting:

**Machines > Internal machine > Auto-Chase**

*Using Freeze Mode*

- If you are using Pyramix for sound-for-picture work, the Freeze Mode is a very powerful tool. For example, to position an out of sync car-door slam do the following:
  - Use the Transport controls with all machines on-line to position the picture on the point where the door slams.
  - Press the Freeze button to freeze the external machine(s).
  - Select the Clip that has the sound of the door slam.
  - Position the Clip Sync Point at the beginning of the impact. (Click and drag the red Clip Sync Point or position the Playhead Cursor and select Clips > Set Sync Point to Cursor (Ctrl + M))
  - Press Freeze and the Playhead Cursor will jump to the point at which Freeze was activated.
  - Now, select Clips > Send Sync Point to Cursor (Ctrl + Alt + M) and the Clip will move so that its Sync Point is at the Playhead Cursor position and the sound of the slam is synchronized with the picture.

*Versioning*

When making “promos” and commercials for radio, TV and film there is often a requirement to produce several different versions with, for example, different dates or times or different languages. The effects and music are often the same for each version. Pyramix offers several ways of achieving this.

Probably the simplest method is to select all the Clips you wish to move or copy to a new location in the Timeline then select Cursor and Marks > Goto TimeCode, (NUM 6) type in the new TC location and then Cut and Paste or Copy and Paste. If you have a lot of this work to do, you may want to build a couple of simple macros to do this with the these commands: Cut / Paste to Cursor and Copy / Paste to Cursor.

As an alternative to typing in the new cursor TimeCode location, you could use the Nudge Cursor functions to offset it from where it is currently parked. Nudge to the left/right uses one of the 5 predetermined nudge settings.
Another method uses **User Libraries**. Copy the selected Clips and paste to a library or *(Shift + Alt Drag)* then place the Composition using any tool you wish. This method has the advantage that you can save the library and open it in another project.
Scope
Video Playback Support with up to two independent outputs. (Four may be available optionally at a later date.) These outputs can be displayed on any screen connected to the PC’s graphics device. Certain Blackmagic interfaces are also supported. AJA interfaces are not supported.

It’s now possible to playback video directly within Pyramix. This video can be imported via the Interchange Import (Video Clips, AAF, XML) or via the Media Manager.

VCube
For more complex video requirements VCube offers a great deal more: Recording/Capture, Rendering, Wrapping, 4k support, ADR support with wipes and clocks, SDI Audio support, Crosslock (TimeCode different to frame rate) and higher performance on a dedicated system/engine.

Hardware
Black Magic support
Pyramix supports Blackmagic design Video Cards via the DeckLink SDK. This covers DeckLink, UltraStudio and Intensity product lines. Only Decklink Studio 4K has been validated as of now. The DeckLink Studio Monitor is known to be working but has no Video reference to ensure genlock.

Video Card Outputs:
The Video card can be enabled under All Settings > Video > Settings : Video Cards:

![Settings > Video > Settings : Video Cards](image)

In order for this feature to work the correct Merging Key Pack and a Blackmagic Design Video Card are required.

The Video Output(s) are mirrored to this hardware when a supported Blackmagic DeckLink device is installed on the computer.

Formats
Merging Technologies have tested and validated for use the following file types and codecs in Pyramix’s video-in-timeline feature. Other codecs and file types may work, but we currently will only support the ones listed below.

Mov: DNxHD (8bit) **
ProRes 422 HQ
ProRes 422 LT
ProRes 422 Proxy
DV25
DV50
H264**
MXF: DNxHD (8bit) **
XDCAM HD**
AVCI**, IMX**

** Note: 10bit DNxHD is not supported.

** DNxHD, AVCI, IMX, XDCAM HD and H264 (Encode only for VCube encoding via render, H264 Playback is included as standard) are all optional codecs and come at an additional cost to the Pyramix pack. Please contact your local Merging Sales Partner if you wish to purchase one or more of these options. **
Delay Compensation
The video will often be delayed with respect to the audio whether displayed via the graphics card or a dedicated video card. Pyramix is able to compensate for this.

Separate delay compensation settings are available for the graphics card and optional video card. These may be found in the Settings > All Settings > Video > Settings page.

**Graphics delay**
Compensates for the graphic card(s) output delay. (computer screen) Type a value (in frames) or use the increment / decrement buttons.

**Video delay**
Compensates for the video card(s) output(s) (Blackmagic Design). Type a value (in frames) or use the increment / decrement buttons.

**Recommendations:**
- To avoid excessive memory consumption and consequent impact on audio performance, work with intra-frame proxy files whenever possible.
- H264 is not recommended for editing.
- If using Video in the Timeline of a a DXD or DSD Project we recommend using ONE video output for optimum performance.

**Pro Res** or **DNxHD** are recommended for editing and performance purposes.

Video Tracks

Video Tracks are quite similar to Audio Tracks and many operations are the same, move, lock, split, cut, copy and paste, dissolve etc.. The Mute and Solo buttons in the Track Header work in the same way as Audio Mute and Solo.

Clicking on the Video Track number (V1 in this case) pops up a menu to select the Video Output for the Track:

**Adding a Video Track**
A new empty Video Track may be added from Video > New Video Track or from the right-click context menu accessed when the mouse cursor is over the Track Headers Add Video Track or from the Add Video Track button in the Video Toolbar:
The new Video Track will be added above the Track selected currently or above the first track if no Track is selected currently.

Video Tracks are added automatically when importing.

Where Video Tracks already exist the Media Manager may be used to place Video Clips in the same way as Audio Clips.

**Supported Video Formats**

Pro Res or DNxHD files are recommended for editing and performance purposes.

**Importing Video Compositions**

AAF and XML are supported via Project > Import: AAF or XML. Please see: Import on page 473.

**Importing Video Clips**

Video Clips are imported via Projects > Import: Video Clips. Please see: Import on page 473.

**Video in Media Manager**

Video Clips can be placed from the Media Manager in the same way as Audio Clips.

**Multi Layer Compositions**

When a multi-layer composition is imported, Pyramix displays the layers under the main video track (layers are inverted compared to most video editors). The compositing is done bottom-up. In this example the smallest video clip will overlay the 2 other clips:

When several Tracks are patched to the same Video Output, they are composited in the bottom-up order. Two Tracks patched to different Outputs are displayed independently (see Video Tab window and Video Output Windows). This can be useful for comparing Video Clips or in a multi-camera workflow.

By default, all imported layers are patched and composited into Video Output 1.

**Note:**

**Thumbnails**

Video Thumbnail images may be added to the Video Track in the Timeline. Thumbnails generation is initiated manually by right-clicking on the relevant Video Track and selecting Display > Image. Thumbnail Generation may be cancelled by Right-Clicking and selecting Cancel Image Generation on the generation message at the bottom left-hand corner of the Pyramix GUI.
Video Output

Output Windows
Output Windows are added from Video > New Video Window... > New Video Window Output 1, 2, 3 or 4 or from the Video Toolbar.

The left-hand four buttons add Video Output Windows for each of the outputs:

Click on the buttons to create Video Output Windows. Multiple Windows for each output are supported.

Note: Two Output Windows are available currently. Four may be made available as an option at a later date. The extra buttons are greyed out and inoperative for now.

The right-hand four buttons toggle all Output Windows open and closed per Output:

A shortcut key may be assigned to display or hide all the video frames routed to the respective Video Output (1 or 2). This can be bypassed using the Always Visible context menu option (see below).
## Output Window

Right-clicking anywhere in the window pops-up a context menu.

<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Video Output 1</strong></td>
<td>Information only. Shows which of the video outputs is feeding the Window.</td>
</tr>
<tr>
<td>No aspect ratio</td>
<td>Output Window may be resized to any shape by clicking and dragging the edges/corners.</td>
</tr>
<tr>
<td>16:9 aspect ratio</td>
<td>The Video Output Window is fixed at 16:9 aspect ratio when resized.</td>
</tr>
<tr>
<td>4:3 aspect ratio</td>
<td>The Video Output Window is fixed at 4:3 aspect ratio when resized.</td>
</tr>
<tr>
<td>Double Size</td>
<td>Sets the Video Output Window size to <strong>Double</strong> normal size.</td>
</tr>
<tr>
<td>Normal Size</td>
<td>Sets the Video Output Window size to <strong>Normal</strong> normal size.</td>
</tr>
<tr>
<td>Half Size</td>
<td>Sets the Video Output Window size to <strong>Half</strong> normal size.</td>
</tr>
<tr>
<td>Quarter Size</td>
<td>Sets the Video Output Window size to <strong>Quarter</strong> normal size.</td>
</tr>
<tr>
<td>Hide Windows Frame</td>
<td>Hides the Windows border around the video. In this mode the Video Output window can be moved by clicking and dragging and can be resized from the Right-Click context menu to <strong>Double, Normal, Half or Quarter</strong> sizes.</td>
</tr>
<tr>
<td>Always Visible</td>
<td>Overrides the Toggle Video Output Window function and keeps the Video Output Window visible.</td>
</tr>
<tr>
<td>Always on Top</td>
<td>The Video Output Window is always displayed on top of any other Windows or dialogs on screen.</td>
</tr>
<tr>
<td>Full Screen</td>
<td>Displays the Video Output full screen. (On the monitor the window is on in a multi-screen system.)</td>
</tr>
<tr>
<td>Show Overlays</td>
<td>Toggles <strong>Overlays</strong> shown/hidden.</td>
</tr>
</tbody>
</table>

### Overlays

Each of the Video Outputs supports independent Overlays of **TimeCode**, **Name** and **Text**. Overlays are set-up in the **Settings > All Settings > Video > Overlays** page. Please see: **Overlays on page 757**
**Video Tab**

If the **Video Tab** is not already present it can be added by selecting **View > Editor Tabs > Video**.

Patched **Video Outputs** are displayed in condensed form. There are no controls or menus in the Video Tab.

**Notes**
- Video Editing: We recommend using **Pro Res** or **DNxHD** files for editing and performance purposes.
- Wrap is not yet integrated but planned.
- There is no control over the video output(s) assignment (yet). Video Output 1 will be output to the first detected Video hardware, Video Output 2 to the second, and so on. Multiple output cards are supported.
Conforming and Reconforming
Conforming

**Conform**
Conforming is the process of making and positioning audio Cues in the Timeline from Audio media files already present in a folder available to the Pyramix PC in conformity with an imported EDL (Edit Decision List.) or video project, for example, AAF, Final Cut Pro or OMF.

**Autoconform**
Where the Audio media files associated with an EDL are not available to the Pyramix PC, Pyramix can control a tape deck or other device to import the required audio.

**Reconform**
Pyramix can conform audio to match a several flavours of EDL and also reconform an existing project to match a CMX change EDL.

Pyramix can also reconform an audio project by importing two versions of a video project, original and new.

**CMX EDLs**
CMX is one of the earliest types of EDL. The name comes from the company that developed it in the early 1970s CBS Memorex eXperimental. Over the intervening decades other companies have extended the original format to encompass, for example, more audio tracks. Although there are now several far more sophisticated alternatives, CMX remains the lingua franca of EDLs.

**Importing a CMX EDL**
Select Project > Import choose CMX EDL in the InterChange-Import dialog then click on the Import button. Select the desired edl file in the Open file-browser window. The CMX EDL Import Options dialog opens:

If the EDL Frame Rate is correct, simply click the OK button. Otherwise, select the correct rate from the drop down list and click the OK button.
The CMX EDL Import Options main dialog opens:

CMX EDL Import Options dialog

**Common CMX Variants**

The **Settings Presets** buttons at the bottom of the box set the options for a variety of common CMX variants. If the edl you wish to import matches one of these, simply click the appropriate Preset button. The settings are reflected in the rest of the dialog. Click the **OK** button to begin the Import.

If the EDL is not one of the common variants or the intention is to perform a partial or re-conform, make the appropriate choices in the dialog before clicking on the **OK** button to begin the Import.

**CMX EDL import Options**

**General Options**
- Import EDL Edits as Clips
- Import EDL Edits as Markers

**Edit/Clip Options**
Choose to name created Clips from either:
- Using Tape/Reel Name
- Using Edit/Clip Name
- Using EDL Edit Number
- Using Scene & Take (if available)
- Using Scene & Take (if available) of linked media file. (E.g. BWF PMF etc. files with information in the **Scene & Take** fields)

**Tracks Options**
Conforming and Reconforming: Conforming

**Import Track**
- Drop-down list offering a choice of importing **All Tracks** (default) or any individual track. Importing only the edits made on the first audio track. This can be useful with projects edited on a MediaComposer where the TimeCode of all audio tracks but the first one has been lost from files imported from a Deva recorder.

**Extend Edits to more tracks**
- Offers the choice of extending the edits to more tracks than the original list by selecting the desired number of target tracks from the drop down list.

**Media Linking Options**

**Connect EDL edits:** Choose the way to relink the audio media to edits by either:
- **Using Tape/Reel Name**
- **Using Edit/Clip Name**
from the EDL...

**To Mounted Media:** ... and match it to either
- **Matching Tape Name or FIXREEL pragma** (the media original)
- **Matching Media Name** (the media original)
- **Matching File Name** (the media original)
- **By TimeCode in matching Folder name** (the media Timestamp in a folder whose name matches the Reel or Edit name)
- **By TimeCode and prompting for location** (the media Timestamp in a given folder)
- **By TimeCode in any media folder** (the media Timestamp in any mounted media folder)

**Ignore File Extension**
- When checked any file extension is ignored while comparing file names

**Match only X first characters**
- When checked only the given number of first characters in the file-name are compared. (useful for matching files coming from Aaton Cantar or InDAW recorders)

**CMX EDL Format**

CMX Edls are a set of statement lines which typically look like this:

```
TITLE: An example of CMX EDL
001 TEST AA C 00:00:24:24 00:00:25:00 00:59:58:00 00:59:58:01
AUD 3 4
* Sine on all tracks
* Introduction
003 TAPE1 AA C 01:15:07:07 01:15:11:13 01:02:43:13 01:02:47:19
004 TAPE1 NONE C 01:15:14:02 01:15:16:04 01:02:47:19 01:02:49:21
AUD 3 4
005 TAPE1 NONE C 1000Hz 01:15:14:02 01:15:16:04 01:02:47:19 01:02:49:21
006 TAPE1 NONE C “A sound” 01:15:14:02 01:15:16:04 01:02:47:19 01:02:49:21
```

Pyramix will extract all the information regarding audio from these EDLs and then paste a set of Clips into the current composition’s Timeline.

There are many CMX formats which differ in details, Pyramix should be tolerant enough to accept most of them as long as edit lines fields are well separated by spaces or TABs.
Any errors encountered while parsing an EDL file are stored and reported after loading as much of the file as possible. Any non-valid lines, missing media or media sampling rate mismatches are reported.

**Media Reconnection**
The major problem encountered while importing an EDL is reconnecting to referenced media. Pyramix needs all referenced media to be present (mounted) when the import occurs. After the import, the newly created composition **MUST** be saved as a Pyramix project to keep the connection between Clips and media.

Media are searched while importing the EDL by Media Source name (or Reel name following the EDL terminology), and Source In and Source Out TimeCodes. So, to be reconnected, a Clip needs to find in any media folder a media file with a Media Source name matching field #2 in the EDL, in the preceding example TEST, DAT12 or TAPE1, and where the original TimeCode and length match the Source In and Source Out field.

**Source Names - FIXREEL**
It often happens that the media is generated with a different Source (Tape, Reel) name than the EDL referencing it. For this purpose we have added a special keyword to the CMX language which allows Pyramix to replace one Reel name with another while parsing the EDL.

**FIXREEL:** DAT12 DAT012 This preamble added at beginning of the file will replace all occurrences of the reel name DAT12 by DAT012. The preamble can be preceded by the comment asterisk (and a space or TAB) so the EDL remains compatible for import by other systems:

* FIXREEL: DAT12 DAT012

   It is also possible to add the keyword MEDIANAME, FILENAME or FOLDERNAME at the end of this line to tell Pyramix, instead of the Source (Tape, Reel) name, to search for the Media name or the Media Filename:

* FIXREEL: DAT12 Ambiance43b MEDIANAME

* FIXREEL: DAT12 d:\pmxmedia\dat12\ambiance43b.wav FILENAME

   or to search by TimeCode in the given mounted media folder (this is kind of a conformation to existing digitized material):

* FIXREEL: DAT12 d:\pmxmedia\dat12 FOLDERNAME

   The keyword OFFSET followed by a TimeCode can be added at the end of the line to allow media without origin (original TimeCode, source TimeCode, time stamp) to be referenced, for example WAVE files.

* FIXREEL: DAT12 Ambiance43b MEDIANAME OFFSET 08:45:32:00

* FIXREEL: DAT12 d:\pmxmedia\ambiance43b.wav FILENAME OFFSET 08:45:32:00

This covers most cases of media reconnection and should help solve special cases of EDLs exported by exotic systems.

**Media Reconnection Failure**
An imported Clip whose media has not been retrieved or whose media is not at the same sampling rate as the current project will be associated a ‘fake’ media.

It **WILL NOT** be possible to retrieve its media file after the import, but it will be possible to associate a new media file in the standard way (Control key pressed while dragging a media file from a media folder).

**CMX Autoconform**
When a CMX EDL is not accompanied by audio files on disk an Autoconform can be performed. A **Digitizing Session** is used to grab the audio referenced by the CMX EDL from an external machine (This may be operated under 9-pin control or simple time-code chase). The CMX EDL can then be imported into an **Editing Project** (as described above) to link to the digitized media.

Please see also: Digitizing Sessions on page 163
Reconform

Introduction

Reconform enables Tracks in an existing project to be conformed to take account of changes in the picture edit. Reconform > Relink to new Media can be used to link to new Media files when new Cues without previously associated Media files are produced by the Reconform.

In Pyramix there are three routes to Reconforming. The first two make use of a so-called Change EDL. This EDL is a standard CMX EDL generated from a “State 1 EDL” and a “State 2 EDL”.

In the first case, CMX Reconform, the change EDL is generated by a third party application. This may be the video editing software, or a specialized EDL manager.

Please see: Reconform Using Pyramix with an Existing Change EDL below.

Where there is no existing Change EDL there are two possibilities:

For users with Pyramix and access to both the original and modified video EDLs Pyramix can load the original picture (Version1 if not already part of the project) plus the new picture (Version2) and generate the necessary changes from these.

Please see: Reconforming Using Pyramix for Picture Change Detection on page 529

For users running VCube as well as Pyramix, VCube can be used to generate a Change EDL from the original (Version1) and revised (Version2) EDLs.

Please see Reconforming Using VCube for Picture Change Detection on page 537

Reconforming with an Existing Change EDL

The Reconform function allows picture edit changes to be applied to a project by loading a so-called “Change EDL”. The Reconform function rearranges Cues within the current project where necessary to reflect the change from State 1 to State 2 by creating edits on all Tracks of the project using the original material as sources and placing them to the new destination TimeCodes.

Step 1

With the Pyramix project you wish to conform open in Pyramix select:

Project > Reconform > Load Change EDL & Reconform
Opens the **Reconform...** dialog:

![Reconform... dialog](image)

This **Warning:** gives good advice. It is good operational practice to retain the old Project (**Version 1** in this case) and to reconform a copy, saving this copy with a suitable filename matching the new Video composition version. Assuming you have already done this, click on **OK** to close the dialog.

A file **Open** Browser Window opens:

![Pyramix Open Browser Window](image)

Now, if necessary, navigate to the folder containing the **Change EDL**. In this case the required file is **Version1_CHANGES_Version2.EDL**. Select this and Click on **Open**.

The **CMX EDL Import Options, Confirm EDL Frame Rate** dialog opens:

![Pyramix CMX EDL Import Options dialog](image)

Check that the EDL Frame Rate matches the Pyramix Project Frame Rate. If the Frame Rate is incorrect, choose the correct one from the drop-down list. Click on **OK**.
The **Reconform from Change EDL** dialog opens:

Select all Tracks that will have to be reconformed (generally all Tracks in the project).

Tick the **Create Changes Tracking Tracks** box if these are required.

Click on **OK** to perform the Reconform.
Step 2
Pyramix automatically conforms Version1 to Version2 on all Tracks:

As can be seen in the above screenshot two new ‘fake’ Tracks have been created and added at the bottom of the Timeline to display the Change Tracking. These show in colour which sections of the Version1 Timeline have been moved, sliced, diced and or squeezed etc. to become Version2

Step 3
Selecting Edit > Undo (Ctrl+Z) once will remove the Change Tracking Tracks.

Note: Once the Change Tracking Tracks have been removed they are NOT retrievable.
Reconforming Using Pyramix for Picture Change Detection

You can use Pyramix to perform a Reconform from two Video Projects.

**Note:** The precise details of subsequent Dialog boxes may vary from those shown below depending on the specific format selected:

**Step 1**
Open the Pyramix Project you wish to reconform.
Step 2
Select Project > Import and choose the appropriate format. (in this case OMF)

![Interchange Import dialog]

Select the following options:
- Append the imported Tracks at bottom of current project Tracks
- Place the Video Clips in the Timeline
- Do not open them

Click on the Import button to open the Open File Browser Window:
If necessary, navigate to the folder containing the **Version1** Video Project file. Select the file and click on **Open**.

Notice that the **Version1** Video and Audio Tracks have been added at the bottom of the Timeline.
Step 3

Repeat Step 2 with the same options, substituting Version 2 when selecting the Video Project file.

Notice that the Version 2 Video and Audio Tracks have been added below the Version 1 Video and Audio Tracks at the bottom of the Timeline.
Step 4
Select Project > Reconform > Detect Picture Changes & Reconform (Ctrl+R):

The Detect Picture Change & Reconform dialog opens.

Step 5

Select all Tracks that will have to be reconformed (generally all Tracks in the project except those belonging to the Version2 Video project, but including Version1 Video and Audio Tracks). Select the Track that will be the Version1 Reference Track for the picture change detection (generally the V1 Track of the Version1 Video Project), then Select the Track that will be the Version2 Reference Track for the picture change detection (generally the V1 Track of the Version2 Video Project).

Tick the Create Changes Tracking Tracks box if these are required.

When all the selections have been made click on OK to perform the Reconform:
Step 6
The Pyramix Project has now been Reconformed:

Pyramix Project Version 1 and imported Video Project Version 1 Conformed to match Version 2 Video Project with Change Tracks

Verifications can be made with the Change Tracking Tracks, as well as comparing the Version 1 Video Tracks that should now match the Version 2 Video Tracks.
Step 7
Selecting Edit > Undo (Ctrl+Z) once will remove the Change Tracking Tracks.

Note: Once the Change Tracking Tracks have been removed they are NOT retrievable.
Step 8

The Video Reference Tracks (with their associated Audio Tracks) can be removed by right-clicking on the first Video Track Header and selecting **Delete To Last Track**. The original Pyramix Project is now reconformed and ready for you to continue working on **Version2**.

**Note:** Where the **Version2** project contains new material, it may well be appropriate to move the relevant audio from the **Version2** Audio Tracks up to the main Pyramix Project Tracks before deleting. A future Pyramix version may contain an option to carry out this step automatically.
Reconforming Using VCube for Picture Change Detection

For users with VCube a Pyramix Project can be reconformed to match a new version of a Video Project quickly and simply.

**Step 1**

Open the original version of the video in VCube and the Project with the matching audio in Pyramix:

![VCube Original Version 1 Composition](image-url)
Conforming and Reconforming: Reconform

Pyramix Version 1 Project with Audio matching Original VCube Version 1 Composition
Step 2

In VCube select: **File > Import > Import Composition and Export Changes:**

This opens a Browser Window.

If necessary, navigate to the folder containing the changed version of the Video Composition. Select this and Click on **Open.**
Step 3

The new video file, Version 2 is now displayed in the VCube Timeline:

![VCube New Version 2 Composition](image)

The changes between the two versions will have been exported to a **Change EDL** file which will be found in the same source folder.
Step 4
Return to Pyramix, which is still displaying the original Version 1 audio Project:

Select **Project > Reconform > Load Change EDL**.

The **Reconform...** dialog opens:

This **Warning**: gives good advice. It is good operational practice to retain the old Project (Version 1 in this case) and to reconform a copy, saving this copy with a suitable filename matching the new Video composition version.

Assuming you have already done this, click on **OK** to close the dialog.
A file **Open** Browser Window opens:

Now, if necessary, navigate to the folder containing the **Change EDL**.

**Note:** This automatically generated file will be named in the form:

**Original Composition name** _**CHANGES**_ **New Composition name.EDL**.

In this case the required file is **Version1** _**CHANGES**_ **Version2.EDL**. Select this and Click on **Open**.

The **CMX EDL Import Options, Confirm EDL Frame Rate** dialog opens:

Check that the EDL Frame Rate matches the Pyramix Project Frame Rate. If the Frame Rate is incorrect, choose the correct one from the drop-down list. Click on **OK** to confirm
The **Reconform Project** dialog opens proposing the creation of two new **Change Tracking Tracks**:

Select all Tracks that will have to be reconformed (generally all Tracks in the project).

Tick the **Create Changes Tracking Tracks** box if these are required.

Click on **OK** to perform the Reconform.
Step 5
Pyramix automatically conforms Version1 to Version2 on all Tracks:

As can be seen in the above screenshot two new ‘fake’ Tracks have been created and added at the bottom of the Timeline to display the Change Tracking. These show in colour which sections of the Version1 Timeline have been moved, sliced, diced and or squeezed etc. to become Version2.
Step 6
Selecting Edit > Undo (Ctrl+Z) once will remove the Change Tracking Tracks.

**Note:** Once the Change Tracking Tracks have been removed they are **NOT** retrievable.

Now you will have both Pyramix and VCube Version2 displayed in the respective applications:

VCube displays the ‘real’ Version2 from the editing department and Pyramix displays Version2 Reconformed automatically from Version1.

**Note:** The above example used two VCube Projects for the Video. The procedure is identical when importing two AAF, OMF or Final Cut Pro Video Editing Projects.
**Relink to New Media**

Opens a dialog offering various options similar to the Import CMX EDL function.

![Reconform Relink to New Media Options dialog](image)

This allows relinking all or a selection of Clips to new media. Typically, this is used for replacement of 16 bit versions of audio files with 24 bit versions based on the Clip name, media name, Scene & Take information or original TimeCode.

**Relink Clips Media**

Gives options to extract a string from the original Clip:

- **Using current Media Tape Name**
- **Using current Media Name**
- **Using current Media File Name**
- **Using current Media Scene & Take**
- **Using Clip Name**

With various options applicable to the above:

- **Ignore characters after finding**... ignores the rest of the string after a given substring is found
- **Ignore File Extension** ignores any characters after the last dot
- **Match only ... first characters** ignores all characters after a given number

Note: In case of multiple passes for the conform operation, this function can be performed afterward with the menu Tracks > Extend.
Scene & Take Separators
gives a choice of characters to be used to separate a Scene name and a Take name from the string.

Note: Note: this is relevant only for Tape, Media and Clip Name, as Scene & Take are already properly separated in a Media Scene & Take tag.

To any other Media
gives options to find which information to use from the Media that will be searched:

Matching Media Tape Name
Matching Media Name
Matching Media File Name
Matching Media Scene & Take

By TimeCode in matching Folder name Any Media with overlapping TimeCode in a folder with a matching name
By TimeCode and prompting for location Any Media with overlapping TimeCode with prompting for the folder name/ location
By TimeCode in any media folder Any Media with overlapping TimeCode

With various options:

Ignore characters after finding… ignores the rest of the string after a given substring is found
Ignore File Extension ignores any characters after the last dot
Match only … first characters ignores all characters after a given number of them
Search In allows the choice of which Media Folder to search in
Search sub-folders When checked sub-folders are searched

Match Options Offers options for the matching algorithm:

Match exactly both strings must be identical
Match only minimum common available characters

Original contains new Media Take0001 will match with 0001
New Media contains Original 0001 will match with Take0001
Case insensitive TAKE0001 will match with Take0001
Ignore characters… if, for instance, /_+- are specified then 12-A/0001 will match with 12/A_0001
Ignore TimeCodes no checks are made on Original TimeCodes (timestamps). This allows media with erroneous/lost timestamps to be replaced with the correct ones or vice-versa.

Other Options

Extend Edits to more tracks When conforming a Clip referencing multiple Tracks to a Clip referencing a mono media file adds a new Clip (with the same fades, etc…) for all of these Tracks as well.

Note: In the case of multiple passes for the conform operation, this function can be performed afterwards with the menu item Tracks > Extend This automatically extends the number of Tracks to accommodate all the Media channels of each of the Clips of one or more timeline Track(s)

Color Clips that successfully relinked in Green Re-colors successfully linked Clips in Green
Color Clips that failed relinking in Red Re-colors Clips that failed to re-link in Red
Pyramix can control and be controlled by a wide variety of external hardware. This chapter, **Machine Control** deals with situations where Pyramix is controlling an external machine or machines. It also deals with Pyramix and VCube running either on the same machine or on separate machines.

**Pyramix and VCube**

**Virtual Transport 2**

Virtual Transport 2 provides a simple and robust method of controlling a VCube from Pyramix whether the VCube is running on the same machine as Pyramix or a machine on the same network.

**PyraCube**

Pyramix and VCube running on the same machine.

**VCube Prerequisites**

The VCube audio I/O must be set in the VS3 control panel. Options are:

- Use the **ASIO bridge** so that VCube I/O is available to the Pyramix Mixer.
- **Native - ASIO** with an ASIO sound device.

**Note:** In a non MassCore, Native mode PyraCube the ASIO sound device buffer must be set to 256 samples for correct synchronization between Pyramix and VCube. If this is not possible, for example if the device does not permit it, then you must use the **No VS3/ASIO Audio** setting.

- **No VS3/ASIO Audio**

Apart from this no settings are required to be made in VCube.

**Note:** If using the **ASIO Bridge** for VCube audio Pyramix must be launched first and complete start up before launching VCube.

**Set-up in Pyramix**

The VCube will appear in the list in the **Settings > All Settings > Remote Control > Virtual Transport 2** page. If not already connected, click on the VCube and click on **Connect**.

Note that it’s status is shown as **Connected**.

If you are intending to use **Import Video Clips** in Pyramix set the **Save VCube composition in the Pyramix project** option to on. (Checked). When the Pyramix Project is opened subsequently, the Video Clip(s) will be opened in VCube.

**VCube on External PC**

**Set-up in Pyramix**

The VCube will appear in the list in the **Settings > All Settings > Remote Control > Virtual Transport 2** page.

Click on the VCube and click on **Connect**.

Note that it’s status is now shown as **Connected**.

If you are intending to use **Import Video Clips** in Pyramix set the **Save VCube composition in the Pyramix project** option to on. (Checked). When the Pyramix Project is opened subsequently, the Video Clip(s) will be opened in the remote VCube.

No settings are required on the remote VCube.
Control of External Device

If Pyramix is controlling another machine, (with the exception of GPO control) this device must be set up as an External Machine.

External Machines

9-pin (Sony P2 protocol)

9-pin Control of External Machine
If you wish to control a 9-pin slave machine from Pyramix the target machine must be set up as an external machine. If you wish to control Pyramix as a slave from an external 9-pin controller / synchronizer then the external controller must be set up as a Remote Controller in Pyramix. Please see: Control by External Device on page 567

Connection for the Sony 9-Pin protocol
Please see: Appendix IV 9-Pin connection on page 778 for a description of the physical connection between the PC’s COM port and the RS-422 connector of the external machine.

Setting up an external machine

- Select the Settings > All Settings > Remote Control > Machine page.
- Click the Add button.
- Enter a suitable name for the external machine in the Name field, such as “Betacam”.
- Choose the Driver for the machine from the drop-down list. Sony 9-pin
- Check the Enable field.
- Adjust the Driver Properties, the Port Properties and the Settings according to your needs. Please see: Sony 9-Pin Protocol Configuration (Machine) on page 748.
- Click OK to confirm all the entries and to add the new machine to the list.

Note: Since Merging Technologies products are based on hard disk and computer technology they do not need to take account of the color framing sequence. (Used to produce ‘legal’ picture edits). Therefore Sony P2 devices must have their Color Framing mode disabled (2F), in order to synchronize correctly. Please see the device manufacturer’s documentation for the correct procedure to do this.

Sony P2 Protocol Over IP

A Pyramix can control one or more Pyramix workstations on the same network using Sony P2 protocol over IP

Note: Both Machine Control and Remote Control authorization keys are required to use P2 over IP.

Configure 9-pin over IP in Pyramix

- On the Slave Pyramix machine select the Settings > All Settings > Remote Control > Controller page.
- Click the Add button. The Controller Properties dialog opens.
- Enter a suitable name for the slave in the Name field.
- Choose the Driver for from the drop-down list. I.e. Sony 9-pin
• Click on the Properties button to open the Sony 9-Pin Configuration dialog.

- In the Port section click on the IP (Ethernet) radio button.
- Click on OK to close the dialog.
- Make any other changes you need in the Sony 9-Pin Configuration dialog. (Please see: Sony 9-Pin Protocol Configuration (Machine) on page 748 for a detailed description of the options.)
- Click OK to confirm all the entries and to add the new machine to the list.
1. On the Master Pyramix machine open **Settings > Remote Control > Virtual Transport 2.**

- The slave machine will appear in the list. Click on it to select it and click on **Connect.**
- The status will change to **Connected.** The machine will appear in the Pyramix **Transport Control Panel (Alt + T)** window and is now ready for use.

**Note:** For solid and stable synchronization ensure that all machines use the same video reference.
Port In Use

If you attempt to connect to a port which is already in use an error message appears in the relevant section of the Transport Control Panel. In the example above the remote Pyramix on machine ME-CHEETA is already connected via 9-pin over IP therefore the remote VCube on machine ME-CHEETA cannot be connected.
Linking Functions of External and Internal Machines

The following functions can be linked in the Settings > All Settings > Remote Control : Machines page by simply ticking the boxes:

- Play and Record
- Play-Record Toggle
- In / Out Points
- Offset

Please see also: Machine on page 746

Synchronizer

Pyramix will chase an external TimeCode source as a slave, however, a far more satisfactory method is to work with Pyramix as the master.

External machines, capable of chasing TimeCode can, of course, follow Pyramix as slaves.

Chase Synchronizer

Pyramix can synchronize external 9-pin (Sony P2 protocol) machines including those that cannot chase TimeCode. No TimeCode connection TO the machine from Pyramix is required. The Chase Synchronizer compares the TimeCode coming FROM the external machine with the required position (including offset, if any) and sends transport commands in order to synchronize the machine.

9-Pin Controller/Synchronizer Explained

The Host Pyramix system (the first machine shown in the Transport Control Panel) is the synchronizer. It may or may not be the Master.

Therefore, when an External Machine is the Master, the Host Pyramix MUST chase it if a second External Machine is to be synchronized. For Example, in a set-up with two External Machines Ext1 and Ext2.

If the Host is the master then either or both Ext 1 and Ext 2 can Chase.

If Ext 1 is the Master then Host and Ext 2 can Chase

If Ext 1 is the Master and the Host is offline then Ext 2 cannot chase.

I.e. whenever an External Machine is in Chase it follows the Host Pyramix.

TimeCode Source

When the Host Pyramix is in Chase it follows either LTC or External TimeCode as determined by the settings on the All Settings > Hardware > TimeCode page.
Pressing the Transport Control Panel button or [Alt T], or selecting View > Windows / Tools > Transport opens a floating Transport Window displaying all available machines with individual sets of buttons and status indicators.

**Note:**
This Window contains a set of transport controls for each machine installed and enabled with the **Internal** Transport (Pyramix) at the top. Below the machines are displays for LTC and VT2 (and MTC when applicable) TimeCode Sources and at the bottom of the panel there are controls which affect hardware Remote Controllers.

Clicking on the black bar with the machine name toggles the individual area between collapsed and full. For example, **dvcam** is collapsed in the above illustration.

**Important!** For details of machine installation and settings. Please see: Machine on page 746
Internal / External Machine panels - Features

Main Counter
In each machine panel the main counter shows the machine’s current position and status of Transport and Record.

The Master machine shows Play in green when running at sync speed:

The Master machine in jog or shuttle shows Play and the + or - percentage off sync speed or Play Still when stationary. If the speed exceeds 200% then Rewind or Fast Forward is shown in yellow:

An External Machine shows Play Lock in green when it is master and at sync speed:

An External Machine shows Locked in green when it is locked at sync speed:

A machine chasing shows Chase in blue:

If an offset is applied the status display and TimeCode registers are purple:

A machine in record shows Record in red and the main counter also turns red:

A machine in Fast Forward or Rewind shows this in yellow:
A machine carrying out an **Auto-Edit** shows this in red:

![Auto-Edit](image)

A **Stopped** machine shows this in white:

![Stopped](image)

If a machine is disconnected or there is a problem this is shown in gray:

![Not Responding](image)

**Chase, Offset register, Capture Offset and Delta**

When the button is lit the machine is in Chase Mode (see below)

![Chase](image)

The Offset Register shows the current Offset value.

An Offset can be captured with the **Offset Capture** button. The button lights when an Offset is set.

Offset values can also be typed directly into the register and trimmed with the increment/decrement buttons.

**Note:** A positive Offset Value makes the machine with the Offset later and a negative Offset value makes it earlier. E.g. If you are sourcing picture from an external VCR and the picture is arriving 3 seconds before the sound, enter a 3 second positive offset in the video machine's External Transport control panel.

**Delta** shows the current difference (error) value between where the machine should be and where it actually is.
Locate

Pressing the Locate button pops up the Goto Timecode dialog:

![Goto TimeCode dialog]

The register shows the machine's current TimeCode position value and is highlighted, ready for typed input. The value can also be adjusted with the increment/decrement buttons. Clicking the OK button sends the machine to the TimeCode value in the register and closes the dialog.

A Preroll value can also be set. This value is retained and will be present when the dialog is next opened from any Machine control panel.

**Note:** Goto TimeCode has no effect if it is invoked from a machine in Chase Mode.

**Internal Machine panel - Features**

**Transport Controls**

The Internal Machine panel has the same transport controls as the Transport Control Bar with some extras:

- The Rewind button moves the Play Head at an accelerated speed backward through the Composition. A second press doubles the speed.

- The Play Selection button plays the current highlighted selection area.

- The Play button plays the Composition at normal speed forward from the current position of the Play Head. A subsequent press Pauses playback and another Restarts.

- The Record button puts Pyramix into Record mode, and creates a new recording to the disk on the Tracks previously armed for recording. The Play Head moves forward at normal Play speed during the recording.

- The Fast Forward button moves the Play Head at an accelerated speed forward through the Composition while it is being pressed. A second press doubles the speed.

- The Stop button stops playback.

- The Loop Play toggle button puts Pyramix into a loop play mode, which continuously plays through from beginning to end of the current selection.
Pops up the Goto Timecode dialog. See above in Internal / External Machine panels - Common Features

Chase Please see: Chase Mode on page 560

Offset capture button. Captures the current offset which is shown in the OFFSET register.


In Locates Playhead Cursor to the value in the IN register. Ctrl + In Captures the current Playhead Cursor position to the IN register.

Out Locates the Playhead Cursor to the value in the OUT register. Ctrl + Out Captures the current Playhead Cursor position to the OUT register.

Note: The In and Out points set for the Internal Machine are the main, red In and green Out, marker positions in the Pyramix TimeLine.

The Freeze button stops all External Machines where they are. See Freeze Mode below.

Sets the Internal Machine (Pyramix) as the Active Machine. See Active Machine below.

External Machine panel - Features

Transport Controls

The Rewind button moves the External Machine at an accelerated speed backwards.

The - 1 Frame button nudges the External Machine backwards one frame per press.

The Play button starts the External Machine in Play mode.

The + 1 Frame button nudges the External Machine forwards one frame per press.

The Fast Forward button moves the External Machine at an accelerated speed forwards.

The Stop button sends a Stop command to the External Machine.

Chase Please see: Chase Mode on page 560
**Offset** capture button. Captures the current offset which is shown in the OFFSET register.

Pops up the Goto Timecode dialog. See above in Internal / External Machine panels - Common Features.

**In** Locates Playhead Cursor to the value in the IN register. *Ctrl + In* Captures the current Playhead Cursor position to the IN register.

**Out** Locates the Playhead Cursor to the value in the OUT register. *Ctrl + Out* Captures the current Playhead Cursor position to the OUT register.

Sets the External Machine as the Active Machine. See Active Machine below.

**Record and Edit controls**

The fifteen small buttons are for arming audio tracks 1-12 and arming the Video and TimeCode. The [A] is Assemble mode for machines that support it.

*The Record button initiates and indicates recording on the External Machine*

*Inhibits recording on the External Machine*

**Preview Edit** Initiates a preview of an edit. The External Machine (and any chasing machines) go into play from the In point minus preroll and the output on all tracks armed for record switches from replay to direct at the In point and back to replay at the Out point. The machine Stops at the Out point plus post roll.

**Auto Edit** Initiates an edit. The External Machine (and any chasing machines) go into play from the In point plus preroll and all tracks armed for record are punched into record at the In point and back to replay at the Out point with the machine monitor outputs following. The machine Stops at the Out point plus post roll.

**Review Edit** Initiates a review of the Auto Edit just performed. The External Machine (and any chasing machines) go into play from the In point minus preroll and plays to the Out point plus post roll.

**Note:** Pre and Post roll for the machine in question are set up in the dialog. This can be found in the Settings > All Settings > Remote Control > Machine page by selecting the machine and clicking on Properties. Further settings are to be found in the Sony 9-Pin Protocol Configuration (Machine) dialog, accessed by clicking on the Properties button in the Machine properties dialog.

Please see also: Machine Properties on page 747

**Chase Mode**

Each Machine has a Chase button. The choice of Hard, Soft and Vari Chase is available in the Settings > All Settings > Application > Jog/Chase page. When Chase Mode is engaged the Internal Machine can chase LTC, the selected External Machine or Virtual Transport inputs selected in the Settings > All Settings > Hardware > TimeCode page in the TimeCode Source and Ext. TC Source combo boxes.
Hard

When **Hard Chase** is active, Pyramix will only playback when valid TimeCode is detected on the chosen TimeCode input port. If there is a jump in the incoming TimeCode, Pyramix will adjust to the new TimeCode, re-synchronize and begin playback from the new TimeCode position. Pyramix will run on its own internal TimeCode for up to 1 frame if there is a drop out in the time code. If no valid TimeCode is detected after that time, playback will stop.

Soft

When **Soft Chase** is active, Pyramix will only playback when valid TimeCode is detected on the chosen TimeCode input port. If there is a jump in the incoming TimeCode, Pyramix will not adjust to the new TimeCode, but will continue playback with an offset from the incoming TimeCode position. Pyramix will continue to run on its own internal TimeCode for up to 1 frame if there is a drop out in the TimeCode. If no valid TimeCode is detected after that time, playback will stop.

Vari

When the **Vari Chase** is active, Pyramix will Varispeed, i.e. alter its sampling rate to follow fluctuations in an external TimeCode. (going back and forth, slowing down, accelerating, playing normally or backwards, up to 8x nominal speed) while in playback (not in record)

Freeze Mode

The **Internal Machine** also has a **Freeze** button. When active, as shown here, all External Machines remain where they are and the point in time at which Freeze was activated is kept in memory. Pyramix can be freely used and moved while Freeze is active. When the Freeze button is cancelled, the Pyramix **Playhead Cursor** jumps to the point where Freeze was activated and full control is restored.

This function has many uses. For example, it can be used to position an out of sync effect, say a car-door slam. For detailed instructions please see: Using Freeze Mode on page 511

Active Machine

Each Machine's Panel has a **Ctrl** button which sets it as the **Active Machine**. The Active Machine receives the full input of the **Active Machine** mapped keyboard shortcuts, the **Transport Control Bar** and input from all available Remote Controllers.

The **Machine** combo-box in the Transport Control Bar shows the active machine and can be used to switch between the installed and enabled machines. Alternatively you can toggle through the currently enabled machines. **Machines > Active Machine > Toggle machines**

Auto-chase

If all enabled machines are set to **Auto-Chase**, when **Ctrl** is switched between machines the **Active Machine** is automatically taken out of **Chase** mode and the previously **Active Machine** automatically enters **Chase** mode. To activate **Auto-Chase** for all external machines, enable the menu setting:

**Machines > External Machine > Auto-Chase**

And, to activate **Auto-Chase** for the internal machine, enable the menu setting:

**Machines > Internal machine > Auto-Chase**

**TimeCode Registers**

![TimeCode Registers](image)

Each TimeCode reference source has two registers:

**Reader** register shows show the current TimeCode incoming on the LTC, MTC physical or logical inputs.
Generator register shows the current TimeCode outgoing on the LTC or MTC physical or logical outputs.

In the case of VT, Virtual Transport, the Reader Timecode is the VT TimeCode and the Generator is the TimeCode reported by Pyramix on the corresponding Pyramix VT client.

Controllers Section

Controllers Online/Offline

- When the Controllers button is lit red all connected Controllers are set Offline.
- Press the button again to toggle to Online.

Offline ensures no External Commands can be sent to Pyramix while a maintenance or housekeeping operation is in progress.

When performing a Mix-down, Generating a CD image, or during any Surround encoding operation, Pyramix automatically sets all controllers offline to ensure the operation is not inadvertently interrupted and to prevent exaggerated motor fader movements during non real-time processes.

Jog Wheel Mode

- Jog
- Shuttle
- Loop
- Navigate
- Zoom
- Off

The buttons select the hardware Jog Wheel Mode from a choice of Jog, Shtl, Loop, Nav, Zoom or Off. Many controllers will have buttons either corresponding directly to these functions or mappable to them.

Note: Further Jog Wheel Modes are available in Machines > Controllers.

The selected function is lit in yellow. (Off in the images above.)

The Shuttle slider is provided for convenience when using the Transport Control Panel.
Examples:

In the following examples there are three machines. At the top of each window is the host Pyramix Internal Machine. Below this is a BETACAM - PVW-2800 and the third machine is a BiPhase transport or transports. (Via the MTUsbSync Board) Both External Machines are controlled via the Sony 9-pin P2 protocol.

In the left-hand example the Host Pyramix is **Master** and both External Machines are in **Chase** and **Locked**.

In the right-hand example the Betacam is now the Master and both the Internal Pyramix and External BiPhase Machines are in **Chase** and **Locked**.

**Note:** Machines **NOT** in chase can be used independently of the Master while the Master is in use by using their individual controls. So you can locate on a machine whilst continuing to mix using the Master and slaves.
Scope
Pyramix can control and be controlled by a wide variety of external hardware. This chapter, Remote Control deals with situations where Pyramix is controlled by an external device such as a control surface or machine controller.

Generic Control

The Pyramix transport can be controlled by devices capable of issuing standard Sony 9-Pin (P2 Protocol) commands and by MMC (MIDI MACHINE CONTROL) commands.

The Pyramix Mixer can be controlled by devices capable of issuing suitable MIDI data. The Mixer can be “taught” which commands relate to which function.

Hardware Control Surfaces

Hardware remote control is accomplished via the Merging Technologies Oasis protocol, Proprietary protocols, Merging Technologies EMC (Enhanced MIDI Control) MIDI or the 9-pin (Sony P2 protocol). Templates are supplied for some popular controllers or you can map your own MIDI control surface to Pyramix.

ISIS

The Merging Technologies ISIS and ISIS Expander are purpose designed for Pyramix and offer comprehensive control for many applications. Notably, in conjunction with the Pyramix Fade Editor, editing is extremely quick. For full details please contact your Merging Technologies Sales Partner.

Supported Controllers Table

Pyramix Virtual Studio supports controllers from many different manufacturers, as seen in the table below, in several control modes. While JL Cooper products work with a proprietary protocol, Yamaha, Radikal Technologies, and Mackie units need to be set to HUI mode to communicate with Pyramix. Finally the Sony DMX-R100 communicates via standard MIDI control and Sony 9-pin P-2 protocol commands.

Auto-mapping
Wherever auto-mapping is supported, our controller driver will automatically link active Pyramix parameters to all available control surface items. With manual mapping, a drag & drop or menu dialog, depending on the driver, will allow for any specific Pyramix parameter to be linked to any available control surface item.

Strip Cloning
Strip cloning will duplicate all parameter assignment for a dedicated strip to adjacent channel(s). Finally, MIDI mapping will create links between Pyramix parameters and control surface items with a select and learn method.
**Controllers Table**

The following controllers and digital mixers are (or will be) supported (if the appropriate Pyramix option Keys are present):

<table>
<thead>
<tr>
<th>Manufacturer</th>
<th>Supported Protocol</th>
<th>Key 1*</th>
<th>Key 2</th>
<th>Supported Model</th>
<th>Controlled Items in Pyramix</th>
<th>Mapping</th>
<th>Supported Since</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studer</td>
<td>EMC (Enhanced Midi Control)</td>
<td>PSO-RCTR</td>
<td>PSO-RCT-EMC</td>
<td>Vista series</td>
<td>Mixer + Transport + Editor</td>
<td>Auto + XML</td>
<td>6.2 SP2</td>
</tr>
<tr>
<td>Yamaha</td>
<td>EMC (Enhanced Midi Control)</td>
<td>PSO-RCTR</td>
<td>PSO-RCT-EMC</td>
<td>DM2000/DM1000</td>
<td>Mixer + Transport + Editor</td>
<td>Auto + XML</td>
<td>5.0 SP2</td>
</tr>
<tr>
<td>Yamaha</td>
<td>EMC (Enhanced Midi Control)</td>
<td>PSO-RCTR</td>
<td>PSO-RCT-EMC</td>
<td>02Rv2 / 02R96 02R96v2</td>
<td>Mixer + Transport + Editor</td>
<td>Auto + XML</td>
<td>5.0 SP2</td>
</tr>
<tr>
<td>Yamaha</td>
<td>EMC (Enhanced Midi Control)</td>
<td>PSO-RCTR</td>
<td>PSO-RCT-EMC</td>
<td>01V96</td>
<td>Mixer + Transport + Editor</td>
<td>Auto + XML</td>
<td>6.0</td>
</tr>
<tr>
<td>Tascam</td>
<td>EMC (Enhanced Midi Control)</td>
<td>PSO-RCTR</td>
<td>PSO-RCT-EMC</td>
<td>US-2400</td>
<td>Mixer + Transport + Editor</td>
<td>Auto + XML</td>
<td>5.0 SP2</td>
</tr>
<tr>
<td>Tascam</td>
<td>EMC (Enhanced Midi Control)</td>
<td>PSO-RCTR</td>
<td>PSO-RCT-EMC</td>
<td>FW-1884</td>
<td>Mixer + Transport + Editor</td>
<td>Auto + XML</td>
<td>5.1</td>
</tr>
<tr>
<td>Tascam</td>
<td>EMC (Enhanced Midi Control)</td>
<td>PSO-RCTR</td>
<td>PSO-RCT-EMC</td>
<td>DM-3200</td>
<td>Mixer + Transport + Editor</td>
<td>Auto + XML</td>
<td>6.0 SP1</td>
</tr>
<tr>
<td>Mackie</td>
<td>EMC (Enhanced Midi Control)</td>
<td>PSO-RCTR</td>
<td>PSO-RCT-EMC</td>
<td>Mackie Control / HUI compatible models</td>
<td>Mixer + Transport + Editor</td>
<td>Auto + XML</td>
<td>5.0 SP2</td>
</tr>
<tr>
<td>SSL</td>
<td>EMC (Enhanced Midi Control)</td>
<td>PSO-RCTR</td>
<td>PSO-RCT-EMC</td>
<td>AWS-900+</td>
<td>Mixer + Transport + Editor</td>
<td>Auto + XML</td>
<td>5.1</td>
</tr>
<tr>
<td>Radikal Technologies</td>
<td>EMC (Enhanced Midi Control)</td>
<td>PSO-RCTR</td>
<td>PSO-RCT-EMC</td>
<td>SAC2.2 / SAC2k</td>
<td>Mixer + Transport + Editor</td>
<td>Auto + XML</td>
<td>5.0 SP2</td>
</tr>
<tr>
<td>JL Cooper</td>
<td>Proprietary / Midi</td>
<td>PSO-RCTR</td>
<td></td>
<td>MCS-3800 / 3000 / 3000x / Bridge</td>
<td>Mixer + Transport + Editor</td>
<td>Graphical + Cloning</td>
<td>&lt; 5.0</td>
</tr>
<tr>
<td>Sea Level</td>
<td>Proprietary Sea-Level</td>
<td>PSO-RCTR</td>
<td>PSO-GPIO</td>
<td>Sea/O 4xxU series</td>
<td>GPI / GPO Events</td>
<td>Manual</td>
<td>5.1</td>
</tr>
<tr>
<td>Sea Level</td>
<td>Proprietary SeaMax</td>
<td>PSO-RCTR</td>
<td>PSO-GPIO</td>
<td>SeaPort PLC16</td>
<td>GPI / GPO Events</td>
<td>Manual</td>
<td>5.0</td>
</tr>
<tr>
<td>Sea Level</td>
<td>Proprietary Sea-Level</td>
<td>PSO-RCTR</td>
<td>PSO-GPIO</td>
<td>SeaDAC P/N 822x (except P/N 8227)</td>
<td>GPI / GPO Events</td>
<td>Manual</td>
<td>7.1</td>
</tr>
<tr>
<td>Sony</td>
<td>Generic Midi Control</td>
<td>PSO-RCTR</td>
<td></td>
<td>DMX-R100</td>
<td>Mixer</td>
<td>Manual Learn</td>
<td>&lt; 5.0</td>
</tr>
<tr>
<td>Any</td>
<td>Generic Midi control</td>
<td>PSO-RCTR</td>
<td></td>
<td>Midi Controller</td>
<td>Mixer</td>
<td>Manual Learn</td>
<td>&lt; 5.0</td>
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<tr>
<td>Any</td>
<td>Sony P2</td>
<td>PSO-RCTR</td>
<td></td>
<td>Sony 9pin / P2 Controllers</td>
<td>Transport</td>
<td>Fixed</td>
<td>&lt; 5.0</td>
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<tr>
<td>Any</td>
<td>Midi Machine Control</td>
<td>PSO-RCTR</td>
<td></td>
<td>MMC Compatible devices</td>
<td>Transport</td>
<td>Fixed</td>
<td>&lt; 5.0</td>
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<tr>
<td>Merging Technologies</td>
<td>OASIS ISIS</td>
<td>PSO-RCTR</td>
<td></td>
<td>ISIS-RC</td>
<td>Mixer + Transport + Editor</td>
<td>Auto + Manual</td>
<td>5.0</td>
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<tr>
<td>Merging Technologies</td>
<td>OASIS ISIS</td>
<td>PSO-RCTR</td>
<td></td>
<td>ISIS-FE</td>
<td>Mixer</td>
<td>Auto + Manual</td>
<td>5.0</td>
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<tr>
<td>Merging Technologies</td>
<td>OASIS</td>
<td>PSO-RCTR</td>
<td>PSO-OAS-FIR</td>
<td>Ramses</td>
<td>Mixer + Transport + Advanced Editor</td>
<td>Full Auto</td>
<td>6.0</td>
</tr>
<tr>
<td>Avid</td>
<td>EUCON</td>
<td>PSO-RCTR</td>
<td>PSO-OAS-FIR</td>
<td>System 5 / MC /SS Fusion</td>
<td>Mixer + Transport + Advanced Editor</td>
<td>Full Auto</td>
<td>5.0</td>
</tr>
<tr>
<td>Avid</td>
<td>EUCON</td>
<td>PSO-RCTR</td>
<td>PSO-OAS-ECO</td>
<td>Artist Series</td>
<td>Mixer + Transport + Advanced Editor</td>
<td>Full Auto</td>
<td>6.1</td>
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<tr>
<td>Smart AV</td>
<td>OASIS</td>
<td>PSO-RCTR</td>
<td>PSO-OAS-FIR</td>
<td>Smart Consoles Elite Series</td>
<td>Mixer + Transport + Advanced Editor</td>
<td>Full Auto</td>
<td>5.0</td>
</tr>
<tr>
<td>Smart AV</td>
<td>OASIS</td>
<td>PSO-RCTR</td>
<td>PSO-OAS-BUS</td>
<td>Tango</td>
<td>Mixer + Transport + Advanced Editor</td>
<td>Full Auto</td>
<td>6.1</td>
</tr>
<tr>
<td>Harrison-GLW</td>
<td>OASIS</td>
<td>PSO-RCTR</td>
<td>PSO-OAS-FIR</td>
<td>“IKIS Direct” compatible consoles</td>
<td>Mixer + Transport + Advanced Editor</td>
<td>Full Auto</td>
<td>5.0</td>
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<tr>
<td>AMS-Neve</td>
<td>OASIS</td>
<td>PSO-RCTR</td>
<td>PSO-OAS-FIR</td>
<td>“Encore Plus” compatible consoles</td>
<td>Mixer + Transport + Advanced Editor</td>
<td>Full Auto</td>
<td>5.0</td>
</tr>
</tbody>
</table>

For the latest version of this table, the **EMC User Guide** and other downloadable **User Guide** documents about supported controllers/consoles please go to:

[www.merging.com](http://www.merging.com)
Then select: **Pyramix : Download : Documentation : Controllers**, and choose the required document for download.

For links to Controller and Console manufacturers go to:

www.merging.com

Then select: **Pyramix : Controllers** and choose the relevant manufacturers link.

### Control by External Device

If Pyramix is to be controlled by another device or devices, these are installed via **Settings > All Settings Remote Control > Controller** (See: **Controller on page 751**) and, where applicable, Pyramix functions are mapped to the controller via the **Settings > All Settings > Project > Controller Mapping** page. (See: **Controller Mapping on page 720**)

**9-pin Configuration (Pyramix controlled by external device)**

Please see: **Sony 9 - Pin Protocol Configuration (Pyramix controlled by external device) on page 753**

### Control by Another Pyramix

This can be achieved either by using Virtual Transport 2 and Sony P2 over IP, or by conventional 9-pin RS422 serial. The former is a convenient, cost effective and robust solution.

**Configuring Pyramix for Control by another Pyramix using P2 over IP / VT2**

- In Pyramix select the **Settings > All Settings > Remote Control > Controller** page.
- Click the **Add** button. The **Controller Properties** dialog opens.
- Enter a suitable name for the Pyramix in the **Name** field.
- Choose the **Driver** for the machine from the drop-down list. I.e. **Sony 9-pin**
- Click on the **Properties** button to open the **Sony 9-Pin Configuration** dialog.
- In the **Port** section click on the **IP (Ethernet)** radio button
- Make any other changes you need in the **Sony 9-Pin Protocol Configuration (Please see: Sony 9-Pin Protocol Configuration (Machine) on page 748 for a detailed description of the options.)**
- Click on **OK** to close the **Sony 9-Pin Configuration** dialog.
- Check that **Enable** is ticked in the **Controller Properties** dialog.
- Click on **OK** to close the **Controller Properties** dialog.

**Note:** The slave machine will show up on other Pyramix machines in the **Settings > All Settings > Remote Control > Virtual Transport 2** page. (This may take a while until the network map is refreshed) Once showing as **Available** simply click on the name in the list to highlight it and click on **Connect**.

**Configuring Pyramix for Control by another Pyramix using Sony P2 protocol over RS422**

- In Pyramix select the **Settings > All Settings > Remote Control > Controller** page.
- Click the **Add** button. The **Controller Properties** dialog opens.
- Enter a suitable name for the Pyramix in the **Name** field.
- Choose the **Driver** for the machine from the drop-down list. I.e. **Sony 9-pin**
- Click on the **Properties** button to open the **Sony 9-Pin Configuration** dialog.
- In the **Port** section click on the **Serial (RS-422)** radio button
- Click on **Configure** to open the
• Make any other changes you need in the Sony 9-Pin Configuration. Please see subsequent pages for a detailed description of the options.
• Click on OK to close the Sony 9-Pin Configuration dialog.
• Check that Enable is ticked in the Controller Properties dialog.
• Click on OK to close the Controller Properties dialog.

Sony 9 - Pin Protocol Configuration (Pyramix controlled by external device)

Device Request Settings
The Sony 9-pin P2 protocol transmits a code to identify the machine. Some machine controllers will do nothing or exhibit aberrant behavior if they do not recognize the identifier code. Therefore, Pyramix can masquerade as another device. The device identifier can be selected from a long list in the Show the system as a: combo box.

Jog/Var/Shuttle Speeds Reinterpretation
The radio buttons determine Pyramix behavior when specific Jog/Var or Shuttle commands are received.

- Speed -1 into Reverse Playback
- Speed 0 into Stop
- Speed 1 into Playback

Note: When using a controller with a jog wheel please set Jog/Var/Shuttle ... Speed = 0.
**Note:** Interpreting a Sony reverse varispeed command as Reverse Playback is sometimes necessary to achieve proper (locked to video) reverse playback.

**Monitoring**

**Filter Monitoring Commands (EE On/Off)** when ticked, E to E On and off commands are filtered out.

**Print Masters Track Banks**

The selected banks of 8 tracks are armed for recording when any OTHER track is armed. This is primarily useful when recording a Print Master or Masters at the same time as stems. E.g. if you are recording Dialogue, Music and Effects stems it is common practice to update an element on one stem only. However, the final mix Print Master, which is the sum of all the stems must be updated at the same time. Print Masters Track banks allow the user to forget about arming the Print Master Tracks and concentrate on the stems.

**Filter Arming of Print Masters Tracks**

When ticked, arming a Print Master Track will not arm the other Print Master Tracks.

**No Tallies for Print Masters Tracks**

When ticked, record tally commands are filtered out for the Print Masters Tracks.

**Port**

- **Serial (RS422)** Select this option if the connection uses conventional 9-pin cabling
- **IP (Ethernet)** Select this option if connecting to Pyramix or VCube machine(s) using Sony P2 over IP. Configuration is automatic when the **OK** button is pressed to close the dialog.

**Configure**

Clicking the **Configure** button opens the respective configuration dialog.

**COMM422 Configuration:**

![COMM422 Configuration dialog](image)

**Serial Port**

Shows the current **Serial Port** selected from the drop-down list. If not already highlighted, select the desired serial COM port. Standard choices are either COM1 or COM2.

Click **OK** to confirm the choice. This automatically sets the selected COM port with the proper parameters of the Sony 9-pin communication protocol.

**Transport Commands Filtering**

- **Filter Transport Commands Except Edit On/Off** When ticked all transport commands apart from Edit On or Edit Off are filtered out.
- **Always Process Stop** Some controllers send a **Chase Off** command for Stop. If you need this command when filtering Transport Commands, checking the box will allow it through.
- **Play Command Resets Loop Mode** (i.e. the transport Loop)

**Note:** These filter settings are mainly relevant where multiple controllers are in use. E.g. where a Mixing console controls monitoring and recording.
Edit On/Off Frame Alignment and Delay

Edit On and Edit Off boxes enable delays (in ms) to be entered.

**Note:** 0 = Immediate Punch, 1 = Align to next Frame boundary, 2 or more = Align to the given following Frame boundary.

Edit Preset (Track Arming) Mapping

The Map Track # combo box allows you to select a Track between 1 and 96 to be mapped to a choice made in the second combo box from:

- Default
- No change
- Always Off
- Always On

or any Track between 1 and 96

This function is useful if more than one Pyramix is to be controlled by the same controller. E.g. with two machines set up to record 32 Tracks each, Pyramix one is mapped 1 - 1 to 32 - 32 and Pyramix two is mapped 1 - 33 to 32 - 64
Remote Control: EMC

Scope
EMC includes HUI and Mackie Control Support.

The following controllers are supported and validated:

- Mackie MCU in HUI and MackieControl modes
- Yamaha DM1000 in HUI mode
- Yamaha DM2000 in HUI mode
- Raditec SAC2-k in HUI mode (MackieControl is not working properly)
- Tascam US-2400 in HUI mode (US-2400 MackieControl mode is specifically configured for other DAWs than Pyramix)

Note: Please see also: Controllers Table on page 566

Key
Valid Remote Control Support and Remote Control – Midi Enhanced Midi protocol keys are required to use EMC.

Configuration
Configuring a Remote EMC Connection
Since EMC is implemented as a subset of OASIS, to configure a remote connection, an OASIS controller must be added in Settings > All Settings > Remote Control and then EMC must be chosen by clicking the Properties button which opens the OASIS Configuration dialog:

Faders, Solo, Mute, Pan, Surround Panning, Auxes, Vu-Meter, Advance channel display, Strip tools, transport (Internal and Externals machines), Bank switching and Jog are all fully supported. Please see the EMC User Guide for full configuration details.
**OASIS Protocol**

**OASIS** is a generic TCP/IP based protocol for integrating disparate digital audio consoles and controllers with Merging’s Pyramix digital audio workstation. Although Pyramix supports several other protocols **OASIS** is in a different league.

**The Oasis Advantage**
- Allows control surface mapping to faders, rotary encoders, keys, machine control functions etc.
- TCP/IP Network based
- High bandwidth
- Flexible connectivity from any unit to any other unit on a LAN/WAN
- Low delay transmission performance (provided there is adequate Network topology.)
- No additional hardware needed for a console/controller that has an Ethernet (IEEE 802.3) connection.
- Low cost and upgradeability of the Ethernet technologies

**Overview of Pyramix Controls**

**Mixing:**
The virtual Pyramix mixing console is fully exported over OASIS with a high degree of control precision.

**Editing:**
Everything that is available in the Pyramix menu is remote controllable

**Machine Transport Control:**
Internal Pyramix machine control and all connected machines (Sony P2, MMC) can be remote controlled over OASIS in a unified protocol.

**Multiple DAW Control:**
- The virtual mixer power can be distributed on multiple mix engines
- The number of available Play/Record Tracks may be expanded seamlessly without limits over any number of Pyramix engines

**Export of useful information to the console:**
- “Units of” parameters (%, dB, ms...)
- The range of each specific control
- The default value of controls
- Mixer strips/bus names
- Floating point number based (32 bits)
- Possibility of choosing between the DAW and/or the Console Automation engine

**OASIS In Practice**

**OASIS** allows:
- 384 channel I/O multi-track player/recorder and dubber (Pyramix V6.1)
- Access to all the editing and processing functionality of Pyramix
• The internal mixer can be configured as a 384 input into several buses types.
• Up to 16 surround simultaneous stems can be sent to the console as part of the main mix.
• Multi-layer mixing - switch between the DAW mixing layer and the main mix on the console retaining discrete control over pre-mixed channels.
• With two or three Pyramix systems connected, as in a film dubbing environment, this allows for virtual, non-destructive, pre-mixes and any changes to the pre-mix can be made instantly by simply switching to the relevant layer.

Comparison with MIDI based Solutions
• MIDI vs. Ethernet… No comment!
• Peak-meter refresh rates of 25-30 times per seconds
• Pyramix evolution will enable the protocol to develop still further.
• All third party (VST, DirectX) plug-ins can be fully described and parameters can be exported over OASIS.
EUCON Control Surfaces

Avid control surfaces supporting the EUCON protocol require the following setup to work with Pyramix.

1. Open the EUCON **EUCONtrol** application and in the **Surfaces** tab add **MC Control Surface** to **My Surface**.
2. In the **Workstation tab**. Make sure the Pyramix PC is attached:
3. Launch Pyramix and go to **Settings > Remote Control > Controllers**.

![Pyramix Controller Properties dialog](image1)

4. Add controller and select **OASIS**.

5. Click on **OASIS Properties** to open the **OASIS Configuration** dialog:

![OASIS Configuration Dialog](image2)

6. In the **Transport** drop-down list select **EUCON**.
GPI / GPO Control
GPI / GPO Support

GPI/O support is available as a Remote Controller module.

**Note:** For the present the only supported GPI/O interfaces are the following models manufactured by **Sealevel:**

- SeaPORT PLC-16** 8 in 8 out
- Seal/O-410U 16 in 16 out
- Seal/O-420U* 16 in 8 out
- Seal/O-430U* 32 in 0 out
- Seal/O-440U* 0 in 32 out
- Seal/O-450U* 0 in 16 out
- SeaDAC P/N 8221* 16 in 16 out
- SeaDAC P/N 8222 16 in 8 out
- SeaDAC P/N 8223* 32 in 0 out
- SeaDAC P/N 8224* 0 in 32 out
- SeaDAC P/N 8225* 0 in 16 out

* Obtainable on special order.

** No longer available.

**Note:** Note: USB drivers are included in the Pyramix Installer. There is no need to download the driver from the supplier’s website. For more information about the specification of the GPIO hardware device please see:

http://www.sealevel.com

Using the GPI/O controller

**Add a GPI/O Controller**

Before Pyramix can use the adaptor, it must be set up.

Select the **Settings > All Settings > Remote Control > Controller** page

Click the **Add** button. The **Controller Properties** dialog opens. Type a name for the Controller and select **GPI/GPO** from the **Driver** drop down list. Click **OK** to close the dialog and click **OK** to close the Pyramix Settings window.

**Note:** Do not do this more than once. Only one GPI/GPO controller is allowed. However this can control more than one physical GPI/GPO USB Module.

![GPIO Controller Properties dialog](image)
Enable/Disable
The GPI/GPO controller may be disabled by unchecking the Enable box in the Controller Properties Dialog. Some GPI/GPO USB Modules can be individually enabled or disabled by clicking on the Properties button to the right of the Driver combo box.

Configuring the GPI/O controller for a specific project
Open the Settings > All Settings > Project > Controller Mapping page.

Select your GPI/O controller and click Properties. The GPI/O Controller Configuration Window will appear; On the left you can browse the Remotes list. Next to this is the GPI/O Controllers list. To map a Remote to a GPI/O Input or Output pin just drag the Remote onto the Controller pin; The right-hand pane is a list of all currently mapped Controller pins. By clicking in the Mapping Options column you can configure how the pin works.

Click OK to accept the changes to the GPI/O configuration, or Cancel to abort.

Mapping Example

Mapping Description of Example Shown Above
Input triggering:
In 1: Monitor | Talkback | Artist | Mix Room | On
The Artist opens the talkback circuit to the Mix Room
In 2: Monitor | Talkback | Mixer | Studio | On
The Mixer (Engineer) opens the talkback circuit to the Studio
In 5: Monitor | Volume Dim
Dim the Monitor output section
In 6: Mixer | Mute Bus 1 | Reset Solo
Reset the solo in the Mixer
In 8: Machines | Internal Machine | Play
Put Pyramix in playback. I.e when the Artist is ready.

Output are triggered by:
Out 1: Machines | Internal | Status | Recording
Control of the Record Red light.

**Out 4:**  
**Mixer | 1 (Strip 1 - Mono) | Gain Bus 1 | Gain**  
Fader start of the first mixer fader. For dB value the threshold is -90 dB

**Out 5:**  
**Mixer | 2 (Strip 2 - Mono) | Gain Bus 1 | Gain**  
Fader start of the second mixer fader. For dB value the threshold is -90 dB

**Out 6:**  
**Mixer | Mute Bus 1 | Reset Solo**  
Control of an additional indicator in the mixer room when a mixer strip is soloed.

**GPI/O Remote types**

There are 5 different types of Remote that can be used with GPI/O Input and/or Output pin:

- **Toggle** can be associated with both input and output pins.
- **Range** can be associated with both input and output pins and acts like a toggle 0 = off, other = on
- **Event** can only be associated with input pins.
- **Event-Status** can be associated with input and/or output pins;
- **Status** can be only associated with output pins.

The other Remotes cannot be mapped to GPI/O pins.

**GPI/O Input and Output Pin Configuration**

- Input pins mapped to Toggle or Range remotes can be configured as:
  - **Normal Input**
  - **Inverted Input**
  - **Rising Event**
  - **Falling Event**

Input pins mapped to Event or Event-Status remotes can be configured as:

- **Rising Event**
- **Falling Event**

Output pins mapped to Toggle or Range remotes can be configured as:

- **Normal Status**
- **Inverted Status**

Output pins mapped to Status or Event-Status remotes can be configured as:

- **Normal Status**
- **Inverted Status**
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CD/SACD Mastering and Album Production
Overview
Pyramix has comprehensive mastering features for CD, Album production for digital delivery and SACD mastering as an option.

Mastering a Composition to CD-R

Pyramix is used to set CD Track Start, Stop, and Index Markers for CD-R Mastering, and a separate application called DiscWrite is provided to actually burn a CD-R or make a DDP.

One of the advantages to this way of working is that multiple 'virtual discs' can exist. This makes it simple to produce several different versions using the same material.

**Note:** For a step-by-step guide to producing a simple CD please see the Pyramix Quick Start Guide, Page 70 Quick CD

IMPORTANT! - First Steps

Open the CD/SACD Tab Window and Double-click <New Disc> in the Album tab. Type a name for the CD then proceed to add CD Markers

CD Markers

CD Markers are much like other User Flags or Markers.

To set a CD Start Marker (which indicates the beginning of a CD track), place the Play Head at an appropriate CD track Start location and choose Cursors & Marks > Add CD Start Marker to Cursor; similarly, to set the CD Stop Marker (which indicates the ending of a CD track), place the Play Head at the appropriate CD track End location and choose Cursors & Marks > Add CD Stop Marker to Cursor. A named CD Index Marker can also be added using Cursors & Marks > Add CD Index Marker to Cursor. These CD Markers can be examined, named and changed in the CD/SACD Tab window.

Add CD Markers Automatically

CD track Start Markers and Stop Markers can be added automatically to Grouped Clips in a Composition. To accomplish this, first create a CD in the CD/SACD Tab window and select it. Make an appropriate Group of Clips which correspond to CD tracks. Then choose Cursors & Marks > CD Mark Groups from the CD/SACD Tab window Markers menu or from the main Cursor and Marks menu to open the CD Mark Groups dialog:

The only option is a check box to Remove existing CD Markers. Click on OK to automatically create CD markers for all grouped Clips.

**Note:** If the gap between Clips in the Pyramix TimeLine is less than one second only Start Markers are placed or required. (There will always be a Stop Marker after the last Clip). Stop Markers can be useful where there is applause after a piece which may not be wanted when broadcasting from a CD. Suitably equipped CD Players can be set to stop when they find a Stop Marker.
**Convert Text Markers to CD**

Text Markers can be converted into a CD.

Simply right-click on a selection of Text Markers in the Markers Tab pane and choose Create CD Disc.

This will create a new CD disc and select it. A final Stop marker will be added at the end of the next Clip found (if any) after the TimeCode of the last Start marker. (So it only creates CD Start Markers on the first and intermediate Cues, but also creates a Stop Marker after the Cue that has the last Start Marker, in order for the CD to be valid).

**SACD Notes**

**D.4 High Frequency DSD Signal + Noise Level**

The accumulated RMS signal + noise level of the DSD signal, measured after a 40 kHz Butterworth 30dB/Oct high pass filter and a 100 kHz Butterworth 30dB/Oct low pass filter, is maximally equal to the RMS level of an input sinewave with a peak amplitude of -20 dB SA-CD (see D.2).

The averaging filter used to calculate the RMS level must be a first order unity gain IIR filter with a coefficient of 1/524288 ( \( 2^{-19} \) ), corresponding to an IIR filter with a cutoff frequency of about 0.85 Hz.

and annex E.2 of the same:

**E.2 Analog Post-filter**

To protect analog amplifiers and loudspeakers, it is recommended that a Super Audio CD player contain at its output an analog low pass filter with a cut-off frequency of maximum 50 kHz and a slope of minimum 30 dB/Oct. For use with wide-band audio equipment, filters with a cut-off frequency of over 50 kHz can be used.

**Note:** When releasing material at higher than 44.1 or 48 kHz sampling rate, Merging recommends to add a gentle low pass filter (typically 6 to 12 dB/octave) in the range from 30 to 50 kHz for all recordings made originally in DSD 64. The corner frequency of such low pass filters can be doubled whenever converting from DSD 128 and even quadrupled when converting from sources originally recorded in DSD 256 (which essentially means that even when converting from DSD 256 to PCM at 192 kHz, there is no need to add such a filter).
CD/SACD Tab Window

All the mastering features are grouped in the CD View; in three sections.

The **Top Pane** is the **Tracks** list for the current CD/SACD Project.

The lower half of the window is divided into three, the **Album** area, the **Tree Info/Track Inspector** section and the **PQ Markers** list.

**Album, All Markers and Track Inspector**
The **Right** pane shows the track list fields. (see below)

**Album Section:**
The bottom left-hand pane shows a tree view of CD and SACD Albums and Discs with `<New Disc>` entries to create new Discs. The middle pane **Tree info** default Tab enables properties and default parameters to be set for the selected Disc.

**Tree Info/Track Inspector Section**

**Tree Info Tab**
(Global – CD Header). In addition, there are similar fields for each track in the CD Track grid.

**General Info**
- **Disc Title** CD Title
- **Label** CD Production Label
- **Date** CD Date

- **Customer Name** The company the Disc is being made for.
- **Customer Contact** Customer Contact (name).
- **Customer Phone** Customer contact phone number.

- **Master ID Code** CD Identifying code (if one is required)
- **Ref Code** CD Reference Code (if one is required)
- **UPCEAN Code** Clicking in this field opens the **UPC-A / EAN13 code** dialog box.

![UPC-A / EAN-13 code dialog](image)

UPC/EAN capture for CD/SACD Albums, Discs and Areas is handled via this dialog box.

**Enable UPC/EAN Code:** When ticked **UPC/EAN Code** is enabled.

**Code Type:** offers a choice of UPC-A or EAN-13 barcode formats. Enter the 11 or 12 digit **Company prefix and Product Code**. The **Checksum** is calculated automatically and the resulting code displayed. Click **OK** to enter the result in the field.

The number of digits is checked according the type of code and the **Checksum**: digit (the last one) is automatically calculated (to ensure its validity).

Moreover, the **TOC** information part of a Pyramix generated CDImage file (PMI) will always contain a 13 digits UPCEAN code (left 0-padded if UPC-A type code) or no UPCEAN code at all if the field is left blank.

- **Catalog Number** Free text field.
- **Artwork** Section heading
- **Front Cover** Click in the field to open a browser window to select a picture (PNG or JPEG) for Cover Art.

**Note:** Recommended size is 300 x300. (iTunes up to 600 x 600) High resolution (e.g. 1600 x1200) pictures may fail to display on some media players and are not recommended.

- **CD Disk info**
- **CD Text Character Set**
- **CD Text Genre**
- **CD Text Title**
- **CD Text Performer** CD General Performer
- **CD Text SongWriter** CD General Song Writer
- **CD Text Composer** CD General Composer
Markers/Tracks Relation

- **Markers are linked to** Clicking in the field shows a list of choices. These are the same as the Markers Tab window choices: <Independent>, Any Track or any Track without Group

Track Inspector Tab

The second Tab in the bottom middle pane shows, and allows editing of, data pertaining to the track selected in the top Tracks pane.

- **Name** Track Name. The "*" suffix tells you that this name was auto generated.
- **# (Number)** The track number in ascending order from the beginning of the Disc.
- **Pause**
- **Start**
- **End**
- **Length**
- **Start Offset**. The Offset between the Start of the Track and the Marker. Click in the field to type a new value
- **Use Offset** Clicking in the field toggles between Yes and No
- **ISRC** Clicking in the field allows an ISRC code to be entered
- **Copy** Clicking in the field toggles the copy protect flag for the track between Yes and No
- **Comment** Free text field for authoring comments

CD Text Info

- **Genre**
- **Title**
- **Performer**
- **Song Writer**
- **Composer**
- **Arranger**

Clicking in any of these fields enables text to be entered which will appear in the relevant CD Text fields on the disc.

PQ Markers Section

In the lower right-hand pane **PQ Markers** shows and allows editing of all the PQ markers. Here only the PQ is modified, not the audio edit. CD Markers can be Cut / Copied / Pasted like standard Markers by right clicking an entry.

The CD Marker List is linked to the Disc (in the case of CD) and Area (in the case of SACD). There is no longer a CD Marker List in the Track Group tab window or a Global CD Marker List. If necessary the CD Marker List in Disc/Area can be linked to a Track Group to associate Audio content to a CD Marker List.

At the top of the list, the first entry is **Click here to add a new CD Marker** does what it says. Clicking on it places a text cursor in the **Name** field of a new PQ Marker entry. You can type a name for the Marker and fill in the other fields to suit.

**Fields**

- **Name**

Name of the PQ Marker. When the markers are automatically created with the function "CD Mark Group", the stop marker gets the same name as the start marker + a *Stop* suffix at the end. The "*" tells you that this marker was auto generated.

- **# (Number)**
(Read only) Number of the PQ Marker. The stop marker has the same number as the start. The index markers begin at 2 then Inc… This is a Read only property; it depends on the position of the marker in relation to the others.

**Type**
Type of the Marker.

**Time**
Time position of the Marker.

**Offset**
Offset of the Marker. Grayed out when offset is disabled.

**Use Offset**
Enable or disable the Offset of a marker.

### Tracks List Section

The top pane is the CD Tracks List which enables viewing and editing the content of the CD; by track. **All modifications applied here automatically affect your edit.** For example, if you modify a track pause from 4 to 6 seconds, all the Clips (from the first one in the selected track to the last Clip of the last track), markers and automation will be rippled to the right to add 2 seconds to the pause.

All operations can be undone.

The fields are:

**Name**
Name of the CD Track

**# (Number)**
Number of the Track. Click on the Value to display a drop-down list with all available track position numbers, then you can select a new location for the track (E.g. Send track 9 to 2).

**Pause**
Pause of the CD Track: Time between the start of the track and the stop of the previous one. The pause of the first track is always 0 (the 2 second pause required by the RED Book standard are automatically added for you in the final TOC) except in the case of a Ghost track (see the Ghost Track section for more detail).

**Start**
Start of the CD Track in the Timeline. Modify this value to ripple the track and all the tracks after.

**End**
Stop of the CD Track in the Timeline. Modify this value to ripple all the tracks after (performs a similar function to **Length**).

**Length**
Length of the CD Track. Modify this value to increase or decrease the length of the track and ripple all the tracks after.

**Start Offset**
Negative Offset for the start marker of the track.

**Use Offset** Click in the field to toggle No or Yes.
Enable or disable the offsets of the track (start, stop, and index). To individually apply offset to start, stop and index, go the **All Markers** page in the left-hand panel.

**ISRC**
International Standard Recording Code. See the **CD Properties** section in the left-hand panel to get a complete description of this code. See the **Extra Functions** section to see how to automatically create this code. This field
has a validation routine. The code may be entered as you wish and will automatically be validated. (E.g. “(FR) W01-02 / 1” gives “FRW010200001”).

**Copy**
Toggles the Copy Protection bit. **No** or **Yes**

**Comment**
General purpose comment. For ‘in house notes’.

**Genre**

**CD Text fields**
All the remaining fields can be copied from the **CD Properties** page, see the **Extra functions** section, after this:

**CD Text Title**
**CD Text Performer**
**CD Text Song Writer**
**CD Text Composer**
**CD Text Arranger**

---

**CD/SACD Tab Window Menus**

**Discs**

- **Create SACD Disc From CD Disc** Does what it says. Only available when current Disc is a CD.
- **Create CD Disc From SACD Disc** Does what it says. Only available when current Disc is an SACD

**Markers**

<table>
<thead>
<tr>
<th><strong>CD Mark Groups</strong></th>
<th>Generate PQ markers automatically from Clips or Clip groups.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Add Start Marker</strong></td>
<td>Add a Start Marker to the cursor position.</td>
</tr>
<tr>
<td><strong>Add Stop Marker</strong></td>
<td>Add a Stop Marker to the cursor position.</td>
</tr>
<tr>
<td><strong>Add Index Marker</strong></td>
<td>Add an Index Marker to the cursor position.</td>
</tr>
<tr>
<td><strong>Delete Selected Marker(s)</strong></td>
<td>Deletes selected Markers</td>
</tr>
<tr>
<td><strong>Delete Selected Track(s)</strong></td>
<td>Deletes selected Track(s) complete with Clip, Markers, Automation etc.</td>
</tr>
<tr>
<td><strong>Clear All Markers</strong></td>
<td>Clear all the PQ markers.</td>
</tr>
<tr>
<td><strong>Validate name</strong></td>
<td>For a track selected in the right-hand pane: Removes the “*”, which is included in the name of an auto-generated marker and copy the name of the Start Marker to the Stop marker (if it is the last track in a disc), with a “stop” suffix added at the end of the Stop Marker name.</td>
</tr>
<tr>
<td><strong>Validate PQ</strong></td>
<td>Validates the PQ for the disc. <em>(Please see Red-Book Validation on page 592)</em></td>
</tr>
</tbody>
</table>

**Offsets**

| **Show Offset** | Move the PQ marker to reflect the final position of the markers with offset. The **Table of Content** page always displays the final PQ code with offset; so this function is useful to show the real position of the marker on the Timeline or when you want simulate the final CD with the CD player. |
| **Copy First Start** | Apply the Offset before first Track value. |
| **Copy Last Stop** | Apply the Offset after last Stop value. |
| **Copy Start** | Apply the Offset before start value. |
| **Copy Stop** | Apply the Offset after stop value. |
### ISRC

**Create**
Create ISRC for the selected track(s) using the ISRC default parameters in the CD Properties page. If there is more than one selected track, the ISRCs are first created on the first selected track then incremented for the other(s).

**Inc. Selection**
Increment the designation code part of the ISRC for the selected track(s).

**Validate ISRC**
Check if the ISRC code is correct and correct it if it's bad.

### CD-Text

**Export>**
- **CD-Text File (.TXT)**

**Set All Track CD-Text form Disc info**
Copy all the CD Disc information to the selected track(s) CD Text fields.

**Set Track Performer from Disc Info**
Copy the CD Performer to the selected track(s) CD Text Performer field.

**Set Track Song Writer from Disc info**
Copy the CD Song Writer to the selected track(s) CD Text Song Writer field.

**Set Track Composer from Disc info**
Copy the CD Composer to the selected track(s) CD Text Composer field.

**Set Track Arranger from Disc info**
Copy the CD Arranger to the selected track(s) CD Text Arranger field.

**Set Track Title from Track Name**
Copy the Track Name to the CD Text Title for the selected track(s).

### SACD Text

**Import>**
- Philips Album file (.lbm)
- Sony STT Disc file (.mts)

**Export>**
- CD-Text File (.TXT)

**Copy Album Info to selected Disc Info**

**Set Track Performer from Disc Artist**

**Set Track Title from Track Name**

### View

**Show CD Player**
Opens the CD Player floating window. Please see: Show CD Player on page 591

**Display TOC...**
Opens the Xtoc dialog. The left hand pane shows all Discs in CD Albums and SACD Albums associated with the current project. Click on a Disc to select it, then click on the Display XTOC button to display the complete TOC for the Disc in the right-hand pane.
Default Settings

CD Offset default parameters and ISRC default parameters are set in the Settings > All Settings > Application > CD/SACD page.

CD Offset default parameters
These parameters are used when the offset of a PQ marker is set to zero and you enable them by ticking the boxes.

- **CD Start Offset Enabled**
- **CD Index Offset Enabled**
- **CD Stop Offset Enabled**

Offset values can be typed and/or adjusted using the increment decrement buttons.

**Offset before first Start**
Negative offset applied to the first PQ start marker only.

**Offset before Start**
Negative offset applied to all PQ Start markers except the first one.

**Offset after stop**
Positive offset applied to PQ Stop marker except the last one.

**Offset after last stop**
Positive offset applied to the last PQ stop marker.

**Offset before Index**
Negative offset applied to PQ index marker.

**ISRC default parameters**
These parameters are used to automatically create or increment ISRC with the function ISRC > Create & ISRC > Inc Selection are invoked from the Offsets and ISRC menus. (Right-click anywhere in the right-hand pane)

All these parameters are stored in the project. If you want to define the value as Default value, right click on the value and select “Set as Default”.

**Country Code**
2 characters (GB, SW, FR etc…)

**Producer**
3 characters (W01).

**Year of Reference**
2 digits (02).

**Designation Code**
5 digits (00012, 80010).

**Increment by**
Used to auto increment the designation code part of the ISRC. The default value is “1”.

**Show CD Player**

View > Show CDPlayer in the CD/SACD Tab window displays an “always on top” small CD Player which enables simulation of the CD playback (like a “real” CD player). The CD can be simulated with or without the markers offset. Choose Show Offset in the Track list pane pop-up menu to take care of the offset The player has standard playback functions (play, stop, next, previous, scan etc…) and some special functions:

**Preroll**
Clicking in the number box allows a value (in seconds) to be entered.

**Postroll**
Clicking in the number box allows a value (in seconds) to be entered.

**CD Player floating Window**

Skip Track Backwards

Skip Track Forwards
Stop

Play

Rewind

Fast Forward

**Play Transition** Play the current track from the previous Stop marker minus pre-roll to the current Start marker plus post-roll. Pre and Post roll can be edited directly on the CD player interface.

**Play All Transitions** Has the same functionality as Play Transition but plays all transitions between CD tracks.

**Track** Clicking on the third from the right button cycles through four different time display options. Elapsed time from start of CD, Time remaining from the End of the CD, Elapsed time of Track and Time remaining from end of Track

**Frame** Shows/hides the CD frames display

**Rnd** Shows/hides the CD frames display

**Ghost Track**

Normally a CD begins from the first track which has a 2 second pause. Pyramix allows you to modify this and create a ghost track; a track before the first track. To accomplish this simply add a CD Index Marker at the beginning of your ghost track, before the first start marker. You can also edit the pause of the first track then this will create or move the ghost marker index for you.

**Multiple CDs or versions in one Project**

All CD Information and CD Markers can be either "global" or per Track Group. Each Track Group that has the Destination type and Free Markers enabled has its own CD Information and CD Markers. This enables multiple versions of PQ editing for an album to be handled and for multiple CD albums in the same document. The CD Info and Markers displayed in the CD Tab Window follow the currently selected Track Group.

**Red-Book Validation**

**Validate PQ**: This function ensures that the PQ conforms to the Red Book specifications by carrying out the following checks and corrections.

- When a pause is less than 1 second, the pause is removed. (The offset is automatically dealt with).
- Track Length is set to 4 second if it is less. (The offset is automatically dealt with).
- Track count is reduced to 99 if greater
- ISRC is removed if it is incorrect
• UPC/EAN is removed if it is incorrect
   This function can be undone if necessary.

**DDP Import**

You can use the DDP import function **Project > Import > DDP Import** to import a DDP tape or file and generate a new CD image file. From this CD image file you can burn a CD or generate a new DDP tape.

**CD Image File / SACD Edited Master Import**

Import audio and **PQ** Markers from a CD Image file or SACD Edited Master. **Project > Import > CD Image File / SACD Edited Master Import.**

![CD Image File / Edited master import dialog](image)

Each ... button opens a File Browser Window to locate the desired file(s).

The boxes at the bottom of the screen determine how the data will be processed on import.

- **Place in Timeline** When ticked the audio will be placed in the Timeline on an appropriate number of Tracks.
- **Add Track Group** When ticked a Track Group will be created containing all the relevant audio tracks.
- **Add Disc & PQ markers** When ticked Disc and PQ markers will be added to the Marker bar.

**SACD Functions**

Accessed from the right-click context menu:
Exporting Projects to CD Image Files

To export a previously Marked Composition to a CD-R image file and Cue Sheet text file:

Open the CD/SACD Tab window. Fill in CD information as appropriate. Clicking in the UPC/EAN Code field opens the UPC-A / EAN13 code dialog:

- **Enable UPC/EAN Code**: When ticked, UPC/EAN Code is enabled.
- **Code Type**: offers a choice of UPC-A or EAN-13 barcode formats. Enter the 11 or 12 digit Company prefix and Product Code. The checksum is calculated automatically and the resulting code displayed. Click OK to enter the result in the field.

The number of digits is checked according the type of code and the CheckSum: digit (the last one) is automatically calculated (to ensure its validity).
Moreover, the TOC information part of a Pyramix generated CDImage file (PMI) will always contain a 13 digits UPCEAN code (left 0-padded if UPC-A type code) or no UPCEAN code at all if the field is left blank.

Choose Project > Generate CD Image / SACD Edited Master. This opens the Generate CD Image dialog.

Select a CD-Disc from the left-hand pane.

**Target Settings**

**Image Format**

Choose the required format from the drop-down list. Options available are:

- **CD Image (Red Book)** Produces a disk image compliant with the CD ‘Red Book’ standard.
- **Digital Release**
- **SACD Edited Master - Render Mode (Only for DSD or DXD Mixing Projects)**
- **SACD Edited Master - Mixing Mode**

**Image Name**

Type a suitable name for the image.

**Image Location**

The combo box has a list of all mounted media folders or you can use the button to open the Choose a media folder to mount dialog.

**Mix Sources**

Double clicking the box on a Mix Source toggles it active or inactive.

**Note:** Only one bus can be selected. Inappropriate choices are hidden. E.g. a multichannel bus when Red Book CD is selected as the Image Format.
Mixdown Processing

Real Time
Tick the box if you want to generate in real time or if you wish to listen to the CD while the image is being generated.

Offline Controllers
Untick the box if you want to use a Hardware Controller while generating the image in realtime for e.g. changing Monitor volume etc. or to fade out.

SRC Filter Type
If Sample Rate Conversion is necessary this option will be available. It uses the Merging technologies **HeptaCon** technology. Choose the desired Filter Type from the drop-down list:

- **Linear Phase** features constant group delay, thanks to the linear phase, and has a symmetric impulse response, but also longer rings. This offers the best preservation of stereo image. There will be a minimum of phase distortion from the anti-aliasing filter.

- **Minimum Phase** features an asymmetric impulse response with minimum phase response. This gives the lowest amount of phase variation along the frequency spectrum and allows slightly better results for transient sounds.

- **Apodizing** offers the steepest response around the Nyquist point and linear phase. It offers the best of both worlds for the about the same computational effort as the 2 other designs. There is a steep transition band in the LPF filter using an almost linear phase. Arguably this is the best compromise between linear and minimum phase types.

Dithering

**Note:** There is no necessity to manually disable dither in the Mixer.

There is a choice between two dither processing units:

**Use Mixer Settings (default)**
Applies the same treatment as the Mixer’s Dither (parameters are those selected in the Mixer) or

**Use 16 bits WLC/Noise Shaper**
This is the same as the dither in v4.2, available even if no SRC is applied. The combo box offers a choice of settings:

Select the required quality of Noise Shaping from the drop-down list.

- **1st Order** is simple single order shaping with
- **8th Order** and
- **49th Order** offering improved quality.

A higher quality setting will produce better results, but the processing time will also increase.

**Post processing**

**Album Publishing**
Tick the box to produce an album for digital delivery in addition to a CD image. Please see: Album Publishing on page 598

**Settings**

Opens the *Album Publishing options Properties* dialog.
Album Publishing

Digital Release

Overview
Online downloadable album publishing is tending to supersede classic Audio CD production and Pyramix includes features intended to make the process of generating suitable files easier.

Formats supported currently:
- FLAC (lossless compression),
- Ogg Vorbis (lossy compression),
- WAVE (uncompressed)
- AIFF (uncompressed)
- MTFF (uncompressed or lossless compression)
- LC-AAC (lossy compression)
- MP3-ABR (lossy compression)
- DSF (uncompressed) DSD64, DSD128, DSD256

Multiple formats and multiple versions of each format with different settings can be generated simultaneously.

Album Publishing is available in four ways:

In the Generate CD Image window:
- As an additional output or outputs when generating a PMI CD Image from a Pyramix Timeline.
- As a stand alone Digital Release from a Pyramix Timeline.

In the separate application DiscWrite
- As an additional output or outputs when making a disk from a PMI CD Image or DDP file.
- As a stand-alone Digital Release from a PMI CD Image or DDP file.

For users wishing to deliver high resolution files without generating a PMI CD Image (e.g. 96k, 192k-24bits FLAC/OGG/WAV/AIFF/MTFF) from a higher than 44.1k project, the Digital Release Target format will ensure optimal quality throughout the processing workflow by creating a stereo mixdown (same sampling rate as project, 24 bit resolution in MTFF format) and using this audio file as input for Album Publishing processing.
**Generate CD Image and Publish Album**

Proceed exactly as you would when making a CD Image. In the Generate CD Image / SACD Edited Master window ensure that the Album Publishing checkbox in the Export section is ticked. Click on the adjacent Settings button to open the Album Publishing options Properties dialog, make the appropriate settings and click Generate Image to commence the process.

**Digital Release**

If the release is purely for download/streaming proceed as you would when making a CD Image. In the Generate CD Image / SACD Edited Master window select Digital Release (Stereo or Mch) in the Target Settings: Image Format dropdown.

**Note:** Rather than ticking the Album Publishing checkbox when CD Image (Red Book) is the target, using Digital Release as the target instead will avoid an unnecessary intermediate conversion to 44.1kHz 16 bits. This is obviously desirable when the original material is at a higher sampling rate and or bit depth.
Various items in the Generate CD Image / SACD Edited Master window change to reflect the **Digital Release** selection:

![Generate CD Image / SACD Edited Master](image)

**Target Settings**

**Image Format**

**Digital Release (Stereo or Mch)**

*Note:* Multichannel only possible when supported by the target format.

**Digital Release file Name**

The file has the same name as the CD Album by default. Type an alternative in the field if required.

**Image Location**

Click on the down arrow to choose a folder (mounted currently) where the file will be written. Or click on the ... button to open the **Choose a media folder to mount** dialog.

*Note:* The Image file is retained. If you wish to delete it, use a Windows file browser to navigate to the location chosen and delete the file.

**Mix Sources**

Double clicking the box on a Mix Source toggles it active or inactive. Only one bus may be selected at a time. If a multi-channel bus is selected a drop-down offers a choice of channel mappings.

**Mixdown Processing**

**Real Time**

Tick the box if you want to generate in real time or if you wish to listen to the output while the image is being generated.
Offline Controllers
Check the box to turn any connected controllers off during the image generation process.

SRC Filter Type
If Sample Rate Conversion is necessary this option will be available. It uses the Merging technologies HeptaCon technology. Choose the desired Filter Type from the drop-down list:

- **Linear Phase** features constant group delay, thanks to the linear phase, and has a symmetric impulse response, but also longer rings. This offers the best preservation of stereo image. There will be a minimum of phase distortion from the anti-aliasing filter.

- **Minimum Phase** features an asymmetric impulse response with minimum phase response. This gives the lowest amount of phase variation along the frequency spectrum and allows slightly better results for transient sounds.

- **Apodizing** offers the steepest response around the Nyquist point and linear phase. It offers the best of both worlds for the about the same computational effort as the 2 other designs. There is a steep transition band in the LPF filter using an almost linear phase. Arguably this is the best compromise between linear and minimum phase types.

Dithering
**Note:** There is no necessity to manually disable dither in the Mixer.

There is a choice between two dither processing units:

- **Use Mixer Settings (default)**
  Applies the same treatment as the Mixer’s Dither (parameters are those selected in the Mixer) or

- **Use 16 bits WLC/Noise Shaper**
  This is the same as the dither in V4.2, available even if no SRC is applied. The combo box offers a choice of settings:

  ![Dithering Options](image)

  Select the required quality of Noise Shaping from the drop-down list.

  - **1st Order** is simple single order shaping with
  - **8th Order** and
  - **49th Order** offering improved quality.
  
  A higher quality setting will produce better results, but the processing time will also increase.

Controllers
**Offline Controllers**
Untick the box if you want to use a Hardware Controller while generating the image in realtime for e.g. changing Monitor volume etc. or to fade out.

Post Processing Album Publishing
Check the Album Publishing box to generate files in one or more formats.

Click on the Settings button in the Album Publishing section to open the Album Publishing options Properties dialog, make the appropriate settings and click Generate Image to commence the process.
Settings

Output Formats

All output formats currently added are listed here. Tick the check-box next to the name to generate an album in this format. Multiple formats may be selected. Multiple instances of the same format with different settings can be produced simultaneously. For example, you could produce two FLAC and three WAV versions, with different settings at the same time.
The settings on the right of the dialog are specific to each instance of each format and reflect the format instance highlighted in the **Output Formats** list. (In the above screenshot **FLAC** is highlighted and the settings are specific to this.)

**Note:** Double-clicking an entry in the **Outputs Formats** list opens the **Modify Output Format** dialog which is functionally identical to the **Add Output Format** dialog.

**Add - Adding Output Formats**

Clicking on **Add** opens the **Add new output format** dialog. (See below)

The formats available currently are:

- FLAC (lossless compression),
- Ogg Vorbis (lossy compression),
- WAVE (uncompressed)
- AIFF (uncompressed)
- PMI CD Image
- MTFF (uncompressed or lossless compression. Merging Technologies File Format)
- LC-AAC (lossy compression. Low Complexity Advanced Audio Coding.)
- MP3-ABR (lossy compression. MP3 Average Bit-Rate compression. This is less aggressive than VBR)

Click on the **Add** button to open the **Add New Output Format** dialog.

![Add new output format dialog](image)

**Format**
Choose the format required from the drop-down list.

**Sampling Rate**
The default is **No Change** in which case the Project sampling rate will be used. Otherwise, choose the required sampling rate from the drop-down list.

**Wordlength**
The default is **No Change** in which case the Project Wordlength will be used. Otherwise choose the required Wordlength from the drop-down list.
Dither Noise Shaping Filter  This is based on MT-r Dither using Triangular Noise with the choice of None, High Pass or Equal Loudness.

SRC filter type  For appropriate formats the drop-down offers the choice of:

- **Linear Phase**: Features constant group delay, thanks to the linear phase, and has a symmetric impulse response, but also longer rings. This offers the best preservation of stereo image. There will be a minimum of phase distortion from the anti-aliasing filter.

- **Minimum Phase**: Features an asymmetric impulse response with minimum phase response. This gives the lowest amount of phase variation along the frequency spectrum and allows slightly better results for transient sounds.

- **Apodizing**: Offers the steepest response around the Nyquist point and linear phase. It offers the best of both worlds for the about the same computational effort as the 2 other designs. There is a steep transition band in the LPF filter using an almost linear phase. Arguably this is the best compromise between linear and minimum phase types.

Sigma Delta Type  For appropriate formats the drop-down offers the choice of:

- **SDM D**
- **SDM Trellis E (8paths)**
- **SDM Trellis E (16paths)**
- **SDM Trellis E (24paths)**
- **SDM Trellis E (32paths)**

Click on OK to add the format to the Output list and close the dialog. Click on Cancel to close the dialog without adding a new format to the output list.

Settings for (format name) export

- **One contiguous audio file + Cue File**  When ticked a single contiguous audio file and a Cue file will be generated.
- **Unicode (UTF8) encoded CUE Sheet**  When ticked a Unicode CUE Sheet is also generated. (CDEx generates CUE files this way while ExactAudioCopy uses ASCII/multibyte coding.)
- **One audio file per track**  When ticked an audio file is produced for each track in the Album.
- **Include Pause**  When ticked (default) CD pauses are included. Untick to produce CD Pause free exports.

Compression Setting:

The slider varies the compression settings.

- **FLAC**  the choice is on a scale between 0 - Fast Encoding and 8 - Best compression.
- **Ogg Vorbis**  the choice is on a scale between ~64kbps - Lower quality - smaller files and ~500kbps - Higher quality - bigger files.
- **MTFF**  the choice is between Not Compressed and Lossless compressed.
- **LC-AAC**  the choice is on a scale between 8kbps - Lower quality - smaller files and 320kbps - Higher quality - bigger files.
- **MP3-ABR**  the choice is on a scale between 32kbps - Lower quality - smaller files and 320kbps - Higher quality - bigger files.

File Naming and Destination

Contiguous audio files convention:

For a Single contiguous file the file naming can be specified by typing in the field and tags (e.g. `<TagName>`) can be used (information will be retrieved from the Disc info. Use upper/lower case for tag names to change the default capitalization:

- `<FileFormat>`  When substituted by the name of the output format a subfolder is created for that format.
- `<DiscTitle>`  Album title
• <DiscPerformer>  Album artist
• <DiscSongwriter>  Album songwriter
• <DiscComposer>  Album Composer
• <DiscArranger>  Album Arranger
• <UPCEAN>  Album UPC/CEAN code
• <SampRate>  Target Sampling Rate
• <Wordlength>  Target Resolution
• <DiscNum>  Disc Number

The ? button pops up a list of available tags.

**One file per track convention:**

For One file per CD Track, the file naming can be specified by typing in the field and tags (e.g. `<TagName>`) can be used (information will be retrieved from the Disc/Track CD-Text info and Track number). Use upper/lower case for tag names to change the default capitalization:

• <FileFormat>  When substituted by the name of the output format a subfolder is created for that format.
• <DiscTitle>  Album title
• <DiscPerformer>  Album artist
• <DiscSongwriter>  Album songwriter
• <DiscComposer>  Album Composer
• <DiscArranger>  Album Arranger
• <UPCEAN>  Album UPC/CEAN code
• <TrackTitle>  (only for one file per CD Track)
• <TrackPerformer>  (only for one file per CD Track)
• <TrackSongwriter>  (only for one file per CD Track)
• <TrackComposer>  (only for one file per CD Track)
• <TrackArranger>  (only for one file per CD Track)
• <SampRate>  Target Sampling Rate
• <Wordlength>  Target Resolution
• <DiscNum>  Disc Number
• #,## or ###  (only for one file per CD Track) : Track number, with eventual leading 0(s).

The ? button pops up a list of available tags.
**Output Folder:**
The current output path is shown (if any). Clicking on the ... button opens a File Browser window where a suitable path may be selected and a destination folder selected or created.

**Note:** The tag `<FileFormat>` may be used to create sub-folders for the named format type. Published files which could not be written to a specific destination folder will be written by default to `C:\User\<login name>\My Music\<filename(s)>`

**Misc**

**Generate Disc Summary XML file (required for publishing on Abeille Musique, HDTracks, ...)** Tick the box to generate an additional XML file summarizing the disc information as specified by a few online music stores like Abeille Musique and HDTracks.

The resulting file will be placed and named according to the specified Output Folder and Contiguous Filenaming convention.

**OK**
Click on OK to accept the settings and close the dialog.

**Cancel**
Click on Cancel to reject any changes made to settings and close the dialog.

**Cover Artwork**
A picture file can be embedded, PNG or JPEG. Recommended size is 300x300. High resolution (e.g. 1600x1200) pictures may fail to display on some media players and are not recommended.

Output formats supported: Ogg/Vorbis, FLAC, MP3, MP4-M4A, AIFF and MTFF

In Pyramix clicking on the **Front Cover** field in the **Tree Info** section of the CD-SACD Tab Window opens a browser window to select a picture file.

In DiscWrite: the **Settings** button has a **Select Cover Artwork** option when **Target** is set to **Album Publishing**.

**Note:** Recommended size is 300 x300 for MP3/ID3 tag. (iTunes may be up to 600 x 600 separate to Wave files). High resolution (e.g. 1600 x1200) pictures may fail to display on some media players and are not recommended.

**Cue Sheets**
The Cue Sheet file is a metadata file which describes how the tracks of an album are laid out. Cue sheets are stored as plain text files and commonly have a `.cue` filename extension. CDRWIN first introduced cue sheets, which are now supported by many optical disc authoring applications and media players.

For an Audio CD, a Cue Sheet specifies titles and performers for the disc and its tracks as well as the names of one or more audio files to be used. MP3, WAV and MTFF files are often used, although some programs support other formats. Cue sheets are especially useful when burning or listening to live sets where all tracks are recorded in one file.
Generating Cue Sheet Files

A Cue Sheet file is only generated when Album Publishing is active, one or more Output Formats for export are selected and **One contiguous audio file + Cue file** mode is active.

![Album Publishing options Properties dialog - section](image-url)
**Cue Sheet file Contents**

The Cue Sheet file will display information in this form when opened in a text editor the exact fields present will depend on which fields are populated in the **Tree Info** section of the **CD/SACD** Tab:

```
REM Customer Name: "Ricardo Ryan"
REM Origination date: 8-18-2011
REM DATE 2011
REM DISCID 9507880a
PERFORMER "U2"
SONGWRITER "Bono"
FILE "G:\Digital Release\Test\Album.mp3" WAVE

TRACK 01 AUDIO
  TITLE "Pride"
  INDEX 01 00:00:00

TRACK 02 AUDIO
  TITLE "Unforgettable Fire"
  INDEX 00 00:59:17
  INDEX 01 01:56:57

TRACK 03 AUDIO
  TITLE "Sweetest thing"
  INDEX 00 03:08:5
  INDEX 01 03:40:19
```
### Audio Cue Sheet Compatibility

<table>
<thead>
<tr>
<th>Tested Features</th>
<th>ImgBurn v2.4.2.0 (freeware)</th>
<th>Ahead Nero v6.3.1.15</th>
<th>Ahead Nero v7.2.3.2 to Nero v9.0.9.4</th>
<th>CDRDAO (multi platform command line app.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open CUE file</td>
<td>OK</td>
<td>OK</td>
<td>Crash</td>
<td>OK</td>
</tr>
<tr>
<td>CD Text Disc Title</td>
<td>OK</td>
<td>OK</td>
<td>-</td>
<td>OK</td>
</tr>
<tr>
<td>CD Text Disc Performer</td>
<td>OK</td>
<td>OK</td>
<td>-</td>
<td>OK</td>
</tr>
<tr>
<td>CD Text Disc Songwriter</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>?</td>
</tr>
<tr>
<td>Catalog Number (UPC/EAN)</td>
<td>OK</td>
<td>-</td>
<td>-</td>
<td>OK</td>
</tr>
<tr>
<td>CD Text Track Title</td>
<td>OK</td>
<td>OK</td>
<td>-</td>
<td>OK</td>
</tr>
<tr>
<td>CD Text Track Performer</td>
<td>OK</td>
<td>OK</td>
<td>-</td>
<td>OK</td>
</tr>
<tr>
<td>CD Text Songwriter</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>?</td>
</tr>
<tr>
<td>Track ISRC</td>
<td>OK</td>
<td>OK</td>
<td>-</td>
<td>OK</td>
</tr>
<tr>
<td>PreGap / Pauses</td>
<td>OK</td>
<td>OK</td>
<td>-</td>
<td>OK</td>
</tr>
<tr>
<td>Index markers</td>
<td>OK</td>
<td>OK</td>
<td>-</td>
<td>OK</td>
</tr>
</tbody>
</table>

### Generating Album(s)

Clicking on **Generate Image** in the **Generate CD Image / SACD Edited Master** window initiates the process.

The generated files will be placed in the specified paths (folders will be created if necessary) and metadata will be written based on the CD Image TOC + CD Text information.

### Album Publishing Exported Metadata

The file exported will contain metadata sourced from the CD Authoring/CD Text fields.

**Exported Fields:**

- Encoding Tool
- Track title
- Artist (per track)
- Album artist (disc artist)
- Composer
- Album name
- Track number/Total number of tracks
- Disc number / Total number of discs
- ISRC code
- UPC/EAN code (as Barcode and Catalog Number)
- Label code (also as comment)
- Year
- Genre
• Comments

Tagging Formats:
• ID3v2: for AIFF, MP3
• Xiph Comments: for Ogg Vorbis and FLAC
• Quicktime metadata atoms: M4A

The field mapping between various Tagging formats (ID3v2, Xiph Comments, Quicktime metadata atoms) follows the same convention as MusicBrainz Picard. Please see

http://wiki.musicbrainz.org/PicardTagMapping

Example of Exported File

```xml
<?xml version="1.0" encoding="UTF-8"?>
<root>
  <upc>774355158623</upc>
  <artist>Brad Shepik Quartet</artist>
  <album>Across the Way</album>
  <label>Songlines Recordings</label>
  <year>2010</year>
  <genre>Jazz</genre>
  <disc>
    <discnum>1</discnum>
    <track>
      <tracknumber>1</tracknumber>
      <trackname>Across the Way</trackname>
      <trackisrc>CAS231000023</trackisrc>
      <trackartist>Brad Shepik Quartet</trackartist>
    </track>
    <track>
      <tracknumber>2</tracknumber>
      <trackname>Down the Hill</trackname>
      <trackisrc>CAS231000024</trackisrc>
      <trackartist>Brad Shepik Quartet</trackartist>
    </track>
    <track>
      <tracknumber>3</tracknumber>
      <trackname>Xylo</trackname>
      <trackisrc>CAS231000025</trackisrc>
      <trackartist>Brad Shepik Quartet</trackartist>
    </track>
    <track>
      <tracknumber>4</tracknumber>
      <trackname>Garden</trackname>
      <trackisrc>CAS231000026</trackisrc>
      <trackartist>Brad Shepik Quartet</trackartist>
    </track>
    [...]
  </disc>
</root>
```

Example of Disc Summary XML file
DiscWrite is a separate application bundled with Pyramix Virtual Studio that is used to write the CD image out to a CD-R disc or a DDP image file to a folder or DDP tape drive.

**Source**
The drop-down list enables the user to choose between a **Pyramix CD Image**, all installed optical drives, a **U-Matic Tape** or an existing **DDP** master file as the source for the new CD-R or DDP file.

**Source - Pyramix CD Image**

![DiscWrite Source - CD Image](image)
When the chosen **Source** is **Pyramix CD Image**, the left-hand button below the **Source** drop-down list will be **Open Image**... Clicking on **Open Image**... leads to a file browser window where you can navigate to the desired image file. The right-hand button will be **Edit**...

Clicking on the **Edit**... button opens the **Image Editor** dialog:

![DiscWrite Image Editor dialog](image)

CD-Text can be edited freely.

**Restore Original**

Undoes any changes made since the dialog was opened.

**Source - CD Drive**

When the chosen **Source** is **CD: ...**, the left-hand button below the **Source** drop-down list will be **Eject** and the right-hand one **Settings**...

**Eject**

opens the loading tray of the selected optical disk drive (or ejects the disk if the drive is a slot-loader). Clicking on the down arrow next to the Eject button drops down a list of other optical disk drive commands.
Retract  Closes the loading tray on the source drive
Disk Info  Reads the disc information and displays it in the Results box
Drive Info  Interrogates the optical drive firmware and displays information about the drive in the Results box

Info
The Info box shows either the read speed of the optical drive or the path to the image file.

Target
The drop-down list enables the user to choose between any installed CD-R or DDP drives, a **DDP Folder** or **Album Publishing**.

DDP Folder
When DDP folder is the selected target the button beside the **Record** button drops-down a list of options:

- **Verify**  Verifies the recording
- **Select Folder...**  Opens a Browser to enable a suitable folder to be chosen
**Settings...**

This button opens a *Settings* window with DDP settings information and options.

![DiscWrite DDP General and Advanced Settings](image1)

Clicking on an entry reveals a drop-down with a list of available options for example *Create Checksums file(s)*

![DiscWrite DDP CreateChecksums file(s) Settings](image2)

This drop-down offers the choice between:

- None
- CRC32
- MD5
- SHA
- All

The other entries in the list offer appropriate choices.
**Album Publishing**

When *Album Publishing* is the selected target the **Record** button changes to **Launch**:

![DiscWrite Target - Album Publishing](image)

**Settings...** opens the **Album Publishing options Properties** window. Please see: **Settings on page 602**. When suitable settings have been made the **Launch** button initiates the Album export.

**Cover Art**

When *Album Publishing* is the selected target the down arrow to the right of the **Settings** button has a **Select Cover Artwork** option.

**Note:** Recommended size is 300 x 300. (iTunes up to 600 x 600) High resolution (e.g. 1600 x 1200) pictures may fail to display on some media players and are not recommended.
**CD-R/CD-RW**

When a CD-R(RW) is the selected target, the arrow beside the **Record** button drops-down a list of options:

![DiscWrite Target - CD-R Record drop-down]

- **Eject**
  - Opens the loading tray on the target drive

- **Retract**
  - Closes the loading tray on the target drive

- **Disk Info**
  - Reads the target disc's information and displays it in the **Results** box

- **Fix Disc**
  - Writes the information necessary to allow a Track at Once disc to be read by a CD player.

- **Erase Disc**
  - Erases a re-writable disc

- **Drive Info**
  - Interrogates the optical drive firmware and displays information about the drive in the **Results** box

**Settings...**

The **Settings...** button is grayed out unless a suitable optical drive or image file has been selected. When available, clicking on **Settings...** opens a dialogue with access to all relevant settings. In particular, this is where you can choose between **Disc-at-Once** and **Track-at Once** modes. Use **Disc-at-Once** for maximum compatibility.

**Record**

Clicking on the **Record** button initiates the recording process.

Detailed reporting about the progress of the process is shown in the **Results** box as the recording is made.

**Info**

Shows the Write speed of the target drive or the path if you are writing a DDP file to a folder. Also shows the chosen record mode, e.g. Track At Once or Disk At Once.

**Status**

Shows the status of the recording device/process

**Progress**

A ‘thermometer’ bar graphically shows the progress of the recording.

**Buffer**

Another ‘thermometer’ showing the state of the record buffer.

**Results**

This box displays detailed information about various aspects of the process depending on what you are doing at the time.

**Table Of Content**

Displays the TOC in detail.

**Print TOC...**

Opens a **Print Options** dialog. The actual options available will depend on the printer you have selected.
Save TOC...
Opens a File Browser dialog. Here, you can type a name for the TOC file and choose a suitable folder to save it in.

Select Report...
Opens a File Browser dialog where you can select a report style for the TOC

Design Report
Opens the Report Designer application. With this you can design your own report formats for TOCs.

**Optical Drives - Important Note:**
Most, if not all the issues you might encounter when working with optical drives, Windows and DiscWrite can be solved by installing the latest firmware for your drive. This, together with installation instructions, should be available from the drive manufacturer's website. This is true for CD-Text writing, write speed & buffer issues, as well as for CD-Import.

**CD Text**
CD-Text has been successfully tested with several high quality DVD-R and CD-R drives. However, DiscWrite and its CD-text functionality should work with most of the writers available on the market, provided care has been taken to install the latest available firmware for the unit.

A warning will appear when a non CD-Text writer is intended to be used to write a Disc Image containing CD-Text.

Compatibility with CD-Text can be confirmed in the Target area by making sure the desired drive is selected and choosing Drive Info from the Record drop down menu.

Writing CD-Text (audio, disc at once): Yes. Should be found in the Supported write methods: section of the list in the Results window. (You will have to scroll the list to find this)

**Burning a CD-R**
Launch DiscWrite. (A normal Pyramix installation places a DiscWrite icon on the desktop) To burn a CD-R from a previously created CD image file:

1. In the Source section, click the Open Image... button, then navigate to and select a previously created CD Image file (an .img or .pmi file).
2. In the Target section, click in the drop-down menu to select a CD-R device. DiscWrite should recognize a previously configured CD-R device which is also recognized by the OS itself.
3. Also in the **Target** section, click on the **Settings...** button to open the **CD-R Settings** dialog box. Set these as desired for the CD-R burning session. The default settings will usually be fine but it is worth checking that the **CD Write Method** entry is set to **Disc At Once**.

![DiscWrite CD Writer General and Advanced Settings](image)

4. When all CD-R settings are adjusted as needed, click the **Record** button in the **Target** section to begin burning the CD-R.

**DDP Masters**

*Note:* As in the example above, Pyramix allows you to specify burning your DDP to a folder (instead of an Exabyte tape) and from there on it may be transferred, copied, duplicated, checked, archived or whatever else you want to do with it, such as sending it over a secure FTP connection.

**Red Book Compatible Masters**

If the CD-R is to be used as a “Red Book” compatible master, "**Contiguous**" MUST be selected.

**CD Copy**

Where suitable hardware is available, a CD may be directly copied by selecting a CD-ROM drive as the source and a CD-R/RW drive as the destination.

**TOCs**

- **Print TOC...** prints the current TOC in the currently selected report format.
- **Save TOC...** opens a file save dialog to save the current TOC as a text (.txt) file.
- **Select Report...** opens a file open dialog. Any previously designed TOC report format (*.lst) may be loaded.
- **Design Report...** Opens the **Report Designer**. Please see the on-line documentation.
Locating Clips

In projects containing a large number of Clips it can be very helpful to be able to find where a particular Media file or files are being used. For example if you wish to replace all instances of a particular sound effect.

The **Media Manager** Tab Window **Edit Menu** has two commands to assist:

- **Locate**
  - Locates the Playhead Cursor to the start of the first (or only instance) of a single item selected in the Media Manager list and Selects it in the Timeline.

- **Show Usage**
  - Selects all instances in the Timeline of the item(s) selected in the Media Manager list and zooms the Timeline to show them.
Playlists

Overview
Playlists in Pyramix are a way in which multiple takes of a recording can be held on a single timeline, in essence keeping them in layers. Each layer is called a playlist and it contains its own EDL containing audio file, Clip Gain and Envelope information.

The purpose of this is to be able to access multiple versions of a recording from the same place on the timeline (cursor position) by switching the Playlist (layer) that the user is looking at.

Playlists can be managed and changed on a Track by Track basis, by Track Group, or the entire Timeline can be affected at once if required. All of this is managed from the Playlist Tab, which allows views to be filtered and controls, with a simple overview, which Playlist(s) is(are) affecting which Tracks on the Timeline.

New Playlists can either be Copy Playlists or Empty playlists. An empty playlist is a new layer on the Track containing no clips. A Copy Playlist makes a new layer but places into it the Clip information from the last layer used. The Copy Playlist is a perfect tool when a record pass will not necessarily be recording the exact same thing over and over again, and when it may be a requirement to hear previous recordings on either side of the latest drop in.

Application
Comp a Vocal Recording:
A vocalist comes in to do a Lead vocal overdub on a multitrack session recorded previously. The intention is to record take after take of the vocalist singing in time with the rest of the music in as efficient a manner as possible. By using a separate Playlist for each take, when the record in finished, the operator can then cycle quickly through the layers to find the sections of the vocal they want, placing them in a final “destination” Playlist layer.

Playlists Tab Window

Playlists Tab Window - floating

By selecting a Track Group or one or more Tracks in the Playlist Tab Window, you can:
• Create a new empty Playlist for these Tracks
• Create a new Playlist for these Tracks containing a copy of their current content

You can also:
• Create a new empty Playlist for all Tracks in Record Ready mode
• Create a new Playlist for all Tracks in Record Ready containing a copy of their current content

Double-clicking on a Playlist icon replaces the content of the Tracks it references with the version it contains.

Modifications made on the Tracks referenced by a Playlist are updated in the last recalled Playlist when another one is recalled. A new Playlist can be automatically created for each recording for every recorded Track by checking this option in Playlists section of Settings > All Settings > Project > Record.
Playlist Button

Clicking the Playlist button in the Track Header pops up a menu with the following choices:

Create New Playlist
- for all Record Ready Tracks
- for all Tracks in Group/Strip
- for this Track

Create Copy Playlist
- for all Record Ready Tracks
- for all Tracks in Group/Strip
- for this Track

Each of these options opens the New Playlist Name dialog. However, for all Record Ready Tracks will only do so when one or more Tracks is/are armed for recording.

Recall Playlist>
All the existing Playlists for the Track/Track Group are listed. Selecting one brings it to the top layer.

Merge Playlist
All the existing Playlists for the Track/Track Group are listed. Selecting one merges it with the current top layer.

Note: If you create a new Playlist on a Track with existing Cues these will be deleted from the Track. If you wish to retain the existing material use Create Copy Playlist first and then create a new Playlist or Playlists.
Bars & Beats

Overview
Bars & Beats mode is the method by which a recording or edit can be managed easily to ensure that the timing within a song follows a rigid structure. The various tools within the module enable the user to record, edit and manage the media coherently.

Activating Bar and Beats Mode
Simply click on Main in the Main Timescale Ruler and choose Bars & Beats. (Or View > Scales / Toolbars > Bars & Beats.)

Once activated, this will show the Bars & Beats Timescale Ruler and grid on the Timeline, enable use of the Tempo Map and open up the Bars & Beats Control Toolbar in the toolbar area at the top of the edit window.

Bars & Beats Toolbar
If you like working with toolbar buttons you may wish to turn on any or all of the Bars & Beats Toolbar buttons.

Settings > All Settings > Desktop Layout : View
In the Commands list change Toolbar Status to Present for:

<table>
<thead>
<tr>
<th>Tool</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars &amp; Beats</td>
<td>Toggles the Bars &amp; Beats Timescale Ruler and Ruler Control Bar visible / hidden</td>
</tr>
<tr>
<td>Bars &amp; Beats Settings</td>
<td>Toggles the Bars &amp; Beats Settings window visible / hidden</td>
</tr>
<tr>
<td>Bars &amp; Beats Grid</td>
<td>Toggles the Bars &amp; Beats Grid visible / hidden</td>
</tr>
<tr>
<td>Tempo Map</td>
<td>Toggles the Tempo Map visible / hidden</td>
</tr>
</tbody>
</table>

Note: When the Bars & Beats Timescale Ruler is not visible the other buttons are grayed out and unavailable.
**Bars & Beats Settings**

The Bars and Beats Settings window can be accessed by clicking on the Bars and Beats label in the ruler and selecting **Bars & Beats Settings** or **View > Scales / Toolbars > Bars & Beats Settings**.

![Bars & Beats Settings Window](image)

Here, you can set the grid **Resolution**, **Metronome Settings** including the sound, the **Time Signature** and manually edit the **Tempo** map to change between certain bars. Once made, these settings are saved with the project.

**Midi Files Import / Export**

**Load**

**Save**

Both buttons open a Browser Window to enable navigation to a file to load or a location to save to.

Currently, when type 2 Midi files are imported, only the Track 1 Tempo Map and Time Signature are imported.

**Resolution**

Choose the required grid resolution from the drop-down list.
Metronome

Metronome Settings... Opens the Metronome Settings dialog:

![Metronome Settings dialog]

**Note:** The Metronome Settings can also be accessed by clicking on Metro on the Bars & Beats Ruler Toolbar. See below.

**Metronome Routing**
- **Mixing Console Strip Input** Choose a console strip for the Metronome sound from the drop-down list.

**Bars Sound**
- **Audio File** Shows the audio file currently selected. Browse... opens a Browser window to locate and select audio files.
- **Attack Offset** Enter a value in Samples to adjust the exact timing.
- **Level** Enter a value in [dB] to set the Bars Sound playback level.

The Beats Sound and Grid Sound settings are the same as for Bars Sound.

Any audio file can be used, for the Bars, Beats and Grid sounds. By default, some suitable WAV files are installed with Pyramix in the same location where you installed the Pyramix software. By default, this will be:

C:\Program Files\Merging Technologies\Pyramix Virtual Studio\Metronome Bars.wav etc.

**Bars & Beats**
- **Offset** Offsets the Bars & Beats scale start from the main Time Scale. Value can be typed in the TimeCode register and or nudged up or down with the increment, decrement buttons.
- **Store** Offsets the Bars & Beats scale start to the current Playhead Cursor position.
**Note:** Offsets can be negative or positive.

<table>
<thead>
<tr>
<th><strong>Time Signature</strong></th>
<th>Set the <strong>Time Signature</strong> by selecting from the drop-down lists.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Number of Bars</strong></td>
<td>Type the <strong>Number of Bars</strong> required or choose <strong>Infinite</strong> from the drop-down list.</td>
</tr>
<tr>
<td><strong>Snap Grid</strong></td>
<td>Select the required resolution from the drop-down list. The Information pane shows all currently defined Time Signatures. The <strong>Time Signature</strong>, <strong>Number of Bars</strong> and <strong>Snap Grid</strong> fields reflect the values for the highlighted (selected) Bars &amp; Beats section.</td>
</tr>
</tbody>
</table>

**Tempo**

<table>
<thead>
<tr>
<th><strong>BPM</strong></th>
<th>Choose a tempo from the common values in the drop-down list, increment or decrement in 1bpm steps with the up and down buttons or type a value in the box.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Frames &amp; Perfs</strong></td>
<td>Another way of expressing BPM. The value entered here will be reflected in the <strong>BPM</strong> field.</td>
</tr>
<tr>
<td><strong>Smoothing</strong></td>
<td>Smoothing is a ramp, used mainly when a tempo changes at some point in a project. For example you could smooth up gradually the passing from a 120 bpm to a 80 bpm tempo. Values can be selected between <strong>Note</strong> and <strong>1/64</strong>. (or <strong>OFF</strong>)</td>
</tr>
<tr>
<td><strong>Start</strong></td>
<td>Enter a <strong>Start</strong> value</td>
</tr>
<tr>
<td><strong>End</strong></td>
<td>Enter an <strong>End</strong> value or choose <strong>Infinite</strong> from the drop-down list.</td>
</tr>
</tbody>
</table>

**Time Signature and Bars**

The bottom left panel displays a list of blocks of bars in the order they appear in the ‘song’. The following settings apply to the currently selected entry in the list.

<table>
<thead>
<tr>
<th><strong>Time Signature</strong></th>
<th>Use the combo boxes to set the <strong>Time Signature</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Number of Bars</strong></td>
<td>Type a value or choose <strong>Infinite</strong> from the combo box dropdown list.</td>
</tr>
<tr>
<td><strong>Snap Grid</strong></td>
<td>Combo box offers a choice of <strong>Off</strong> or values between <strong>Note</strong> and <strong>1/64 Note</strong>.</td>
</tr>
</tbody>
</table>

**Add Bars**

Click to add a new block of bars to the list above.

**Remove Bars**

Deletes the selected entry from the list above.

---

**Bars & Beats Ruler Toolbar**

From within the Bars and Beats Control Toolbar, the following can be accomplished:

![Bars & Beats Ruler Toolbar](image)

- **M IN** Centers the Timeline on the **In** Marker.
- **M Out** Centers the Timeline on the **Out** marker.
- **R In** Centers the Timeline on the beginning of the current Selection or **Range**.
- **R Out** Centers the Timeline on the end of the current Selection or **Range**.

**Start**

The **Start** register enables an **Offset** to be entered for the first Bar, counting from **00.00.00.00**, independent of the Playhead Cursor position.

**Note:** in the **Bars & Beats Settings** dialog, the **Offset** field will reflect the value entered in **Start**. However, pressing the **Store** button, will default the offset value to the difference between **00.00.00.00** and the present Playhead Cursor position.

- **Metro** Clicking on **Metro** opens the **Metronome Settings** dialog. Clicking on the label to the right toggles through **On**, **Pre-Roll** only and **Off**.
- **Volume** Below **Metro** the volume slider sets the metronome click level.
BPM
Clicking BPM enables an alternative value to be entered. The BPM counter displays and allows modification of the tempo map section where the Cursor is currently.

Note: To display the Tempo Map, click on the Bars & Beats label on the corresponding Timescale Ruler and enable Tempo Map from the drop-down menu.

SG
Toggles Time Signature

4/4
Click on the Time Signature displayed currently to enter and alternative.

PRL
Click on the number adjacent to PRL to enter a Pre-Roll value. The PRL values are entered in Beats. The PRL tempo defaults to the tempo of the Bar that follows immediately after the end of the Pre-Roll count.

Note: When the PRL is set to a value other than 0 and the Click In is set (to a value other than 1,1,1) the Pre-Roll pre-counts to Click In Bar/Beat, otherwise it pre-counts to the first Bar.

CLK IN
When Click In is set (to a value other than 1,1,1) the Metronome will start playing at the entered Bar/Beat value.

CLK OUT
When Click Out is set (to a value other than 1,1,1) the Metronome will mute automatically at the entered Bar/Beat value.

Lock (chain) Symbol
Toggles between blank (off), MRK (In/Out Markers) and RGN (Region). Click In/Out time is then linked to either Between Marks section or selected Region length automatically.

This is very useful for quick setting of pre-determined Metronome In and Out times, saving the user the trouble of switching the Metronome on and off repeatedly at different parts of a song when this is required. When used along with the Pre Roll (PRL) function it becomes a really handy tool.

Setting the Click In and Click Out values is easy:

Using MRK
Simply select MRK next to the chain symbol and then set your Mark In and Mark Out at the desired Timeline positions to define the Metronome active (playing) section. When the Playhead Cursor arrives at the Mark In position, the Metronome starts playing, when it reaches the Mark Out position, it mutes. You can of course define a Pre-Roll value and use the two functions at the same time:

Metronome set to start and end at Mark In/Mark Out time, using a 4 beat Pre Roll
Using RGN (Region)

Simply select RGN next to the **chain** symbol and then select/draw a region at the desired Timeline positions to define the Metronome active (playing) section. When the Playhead Cursor arrives at the Region selection Start position, the Metronome starts playing, when it reaches the Region selection End position, it mutes. You can of course define a **Pre-Roll** value and use the two functions at the same time.

![Metronome set at Region Selection Start and End time, using a 4 beat Pre Roll value.](image)

Another useful combination of a pre-defined Metronome section and a Pre-Roll value is to quickly select a part of a song (other than the start) prior to which the Pre Roll should count. To achieve this, set the Metronome to Pre-Roll and set the **Click In** and **Click Out** to a determined value, using one of the examples above. For instance draw a Region with the mouse with Snap Region Selection enabled. The Pre Roll will start counting by the amount defined in PRL but the Metronome will switch off at the start of the pre defined Click In position.

![Metronome set to a Pre-Roll of 4 beats before a given section](image)
This is useful for those situations in which you might want a Pre-Roll count to a given section in a song, but don’t want the Metronome playing after that section starts. If you also want the Metronome to play the first beat after the Pre Roll countdown, just reduce the Region to the first beat of the first bar at which your Click In starts. Easy.

**Tempo Map**

The Tempo Map is accessed by clicking on the **Bars & Beats** label in the Ruler Bar and selecting **Tempo Map**.

From within this window, it is possible to be able to adjust the length of each Bar and Beat to match that of an initial recording, via keyboard modifiers.

**Shift + Left-click, hold and drag** in the ruler bar:

When the mouse cursor is over a grid line it changes to a double-headed arrow with a clock. Dragging left or right then modifies, up or down, the BPM of the area following the mouse cursor position.

If there is only one tempo section in the timeline, then it effectively changes the BPM for the entire project.

So, operationally, the user would make the initial recording, then, using a reference waveform (like a Kick Drum) would go through and adjust the tempo at each point the grid moves away from the transients in the waveform denoting the kickdrum pattern.

**Ctrl + Left-click, hold and drag** in the ruler bar:

When the mouse cursor is over a grid line it changes to a double-headed arrow with a clock and knife. Dragging left or right then modifies, up or down, the BPM of the previous tempo change (By Bar) in the tempo map.

**Ctrl + Shift + Left-click, hold and drag** in the ruler bar:

When the mouse cursor is over a grid line it changes to a double-headed arrow with boundaried arrows below. Dragging left or right then adjusts, up or down, the previous Beat.

**Snap**

When Bars & Beats mode is active, it is possible to have edits snap to the Bars & Beats Grid.

**Edit > Snap > Snap to bars & Beats Grid**

This will help speed up the syncing process.
Note: that if **Auto Crossfade by default** is enabled in **Settings > All Settings > Application > Editing : Drag & Drop**, you’ll need to hold down the **Ctrl** key to achieve Clip snapping to the Bars & Beats grid while dragging on the Timeline.

In addition, to draw regions quickly on the Timeline, which also snap to the Bars & Beats grid, enable:

**Edit > Snap >Snap Region Selection**

This allows easy drawing of regions on the Timeline for the Click In and Out for instance.
Tab Windows

Tab Windows have long been a powerful aid to productivity in Pyramix. You can still use Tab Windows in the same way as version 5 and earlier but you will miss out on some major ‘Power User’ features if that is all you do.

Just as before, clicking on a Tab opens the associated Window in the space below the Project Editing Panel and double-clicking a Tab opens the associated Window floating. Double-clicking the title-bar of a floating Tab Window restores it to the space below the Project Editing panel.

Tab Behavior

Tabs can be ‘torn away’ to open as floating Windows in blank screen space by simply clicking on the Tab and dragging. Clicking the X closes a floating Window and the Tab is removed from the Tab pool. This means that the interface can be streamlined by removing Tabs you never use or which are inappropriate for the specific task in hand. Tabs removed in this way can be restored by choosing View > Editor Tabs and clicking on the required Tab or Show all Tabs to restore all closed Tabs.

Apart from this last feature, the ability to remove Tabs from the user interface, simple Tab behavior is almost identical to previous versions. However, there are many other things you can do with Tabs to enhance productivity.

Tab Arrangement

Hiding and Showing All Tabs

To quickly Close all Tabs, Show all Tabs, or Toggle Show/Close all Tabs and to find the other Tab display options go to the menu View > Editor Tabs.

In the Project Editing pane, clicking on the Magnify/Maximize Timeline box at the junction of the vertical and horizontal scroll bars also actuates Toggle Show/Close all Tabs.
Tab Docking and Nesting

Floating Tab Windows can be nested or docked together in the Program Window or in floating Windows by simply clicking and dragging. When a Tab Window or group of Windows is clicked and dragged, small blue “landing lights” appear indicating where the Tab can be docked in the main Program Window with a center block of five indicating where the Tab can be docked in the Window or panel it is currently being dragged over.

Thus, in the highly artificial screenshot above, it is the Markers Tab Window that has been clicked and dragged. The peripheral blue landing lights indicate where in the main programme window it can be docked and the centre landing lights indicate where in the Notes Tab Window it can be docked.
**Note:** The centre button is only available when the Tab can be docked as a Tab in another Tab Window.

![Tab Window “Landing Lights” and “Ghost Image”](image1)

Placing the mouse cursor over a specific Landing Light determines what will happen when the mouse button is released. In order to help avoid confusion blue “ghost images” appear showing where the Tab Window will land. In the screenshot above, if the mouse button is released the **Markers** Tab Window will become nested with the **Notes** floating Tab Window thus:

![Nested Tab Windows](image2)

If a nested, floating Tab’s title bar is double-clicked all the nested Tabs are returned to the main Tab dock.
Layout Example

Here, the **Overview** Tab has been ‘torn off’ by clicking and dragging.

It is often useful to have the **Overview** above the **Timeline** and so that is the landing light used here.

When the mouse button is released, the **Overview** will be positioned above the Timeline and can then be re-sized as required.
Pinned and Unpinned Tab Windows

By now you've probably noticed the small 'pin' icon next to the close box on the title bar of each Tab window:

![Pinned Icon](image)

With the Pin in the vertical position the Tab Window behaves as normal. Clicking on the Pin toggles between the default 'Pinned' state and 'Unpinned' - Auto-Hide mode:

![Unpinned Icon](image)

**Note:** The Pin is only present where the unpinned, Auto-Hide mode is available.

**IMPORTANT:** If there is only one Tab Window at the bottom of the main screen and you unpin it you will lose access to all other Tabs until you open the Tab and unpin it.

Once a Tab Window is Unpinned it collapses down to a Tab a second or so after the mouse cursor leaves the Tab Window. Hovering the mouse cursor over an Unpinned Tab opens the Tab Window which can then be used as normal until the mouse cursor leaves the Tab Window again. Clicking in the title bar 'locks' the Tab Window open as if it were pinned. Alternatively, clicking on the Tab to open it does the same thing.
An unpinned Tab can be extremely useful, for example, to give near instant access to the Media Management Tab Window without disturbing the layout. It is shown here first as a Tab and then with the Tab Window open (both screenshots cut down to save space):

**Note:** Unpinned Tab Windows cannot be moved by clicking and dragging until they are pinned once again.

**Note:** Once a Tab Window has been unpinned, double clicking on the title bar will pin it, a second double-click will open it as a floating Tab Window. A subsequent double-click will now return it to the place it was unpinned from until it is manually returned to the main Tab Dock.

**Managing Tab Windows**

The button at the bottom-right of the main timeline (at the conjunction of both scroll bars) Toggles **Show/Close** all Tabs. This is extremely useful with big projects when screen space is at a premium.

The **All Settings > Timeline Layout > General : Display Timeline on Top/Left of Tab Windows** setting is rendered obsolete by the Tab enhancements, but can still be used for brand new projects to initially place Tabs as
before in the screen (to the right or at the bottom). But the following considerations demonstrate that employing Project Templates makes for a more streamlined way of working.

The Default Tabs layout and up to ten Tab Layout Presets can be stored and recalled from the View > Editor Tabs menu:

These presets can be bound to short-cut keys by using the Keyboard Shortcuts Editor (Settings > Keyboard Shortcut Editor : View Tab

• The Default Tabs Layout and Tab Layout Presets are saved with the application. I.e. available in all projects.

• View > Editor Tabs > Load Default Tabs Layout and Save Default Tabs Layout enable the complete Tabs layouts to be saved and loaded. If you open a Project that does not have a suitable layout simply call one of your Tab Layout Presets or you can Load Default Tabs Layout to invoke the Tabs Settings previously saved as your Default.

• If Always Use Default Tabs Layout mode is engaged (View > Editor Tabs > Always Use Default Tabs Layout ticked), then the default layout is always used when loading any project, bypassing the layout stored in the project, so your own familiar environment will always be properly displayed no matter what layout has been saved in the project.

• Workspaces include a column called Tabs Layout. If ticked the Workspace stores and recalls a complete Tabs Layout. Since the 10 first workspaces can have an associated keyboard shortcut, this is very useful.
method for switch rapidly from one Tab Layout to another For example, Editing, Recording, Browsing Media, etc. etc.

Please see also: Workspaces on page 639
Workspaces

Overview
Workspaces are a method of creating presets of Timeline views and setups. A whole range of parameters including Track Header switches can be saved into a Workspace and recalled via the Workspaces Tab window or assignable short-cut keys.

The object of the exercise with Workspaces is to be able to change a large number of Timeline parameters simultaneously and quickly. Anything from Zoom level and Visible Tracks to Input Connections and Record Ready Status, Monitoring mode etc. can be saved together in a Workspace for later recall with a single key press.

Workspaces can be accessed via the pull-down menu on the Pyramix Virtual Studio Window Toolbar or via the Project Management Panel Tab.

Workspaces Tab Window

The Workspaces Tab window is a Row and Column based area, where the rows correspond to the Workspace being configured and the column refers to the parameter within the Workspace itself.

To create a new workspace, simply click on the Click here to add a new Workspace row at the top of the list, type in a suitable name and press Enter/Return to add the new Workspace to the top of the list.

Once created the Workspace can be saved into a slot by selecting Workspaces > Save > Save Workspace 1 ...
Save Workspace 10.

When a Workspace is saved, every parameter column enabled YES will have that parameter saved as part of the Workspace.

Workspaces may be re-named by clicking the name.

Workspaces can be deleted by selecting them and pressing the ‘Delete’ key.

Recalling a Workspace can be achieved by double-clicking on the Workspace icon to the left of the name.or select the menu item Workspaces > Recall > Recall Workspace (X). However, the quickest method is to use keyboard shortcuts. By default, Workspaces 1 to 10 are mapped to Shift + 1 to Shift + 0.

Parameters remembered by Workspaces are selectable per Workspace by clicking in the appropriate columns.

Update on change
If the Update on change column is set to Yes. The current state of all selected parameters is saved to the current Workspace when another Workspace is selected.

Note: Before using the Update on change feature it is strongly advised that you save the Workspace using Workspaces > Save > Save Workspace (name of workspace) to avoid undesired behavior.

Update on change in practice:
It is often useful to have a quick way to view the entire Timeline, with as many Tracks as possible in view, from time to time whilst in the middle of an edit.

This would require the creation of two workspaces. The first would be the view of the entire Timeline including the Track Size, Zoom Level, Hidden and top track parameters. This Workspace would then be saved with the Zoom level fitting the entire Composition into the Timeline window and the Tracks all reduced in height to fit all or as many as possible in the window.

The second workspace would be saved with the same parameters except, it would also have Update on Change enabled.

Thus, whenever you leave the 2nd Workspace (in progress edit) and go to the 1st Workspace to see the entire Timeline, the edit Workspace will be exactly the same as when you left it when you return.
Optimizing Pyramix

PC/OS Setup

For optimal performance:

• Disable Windows File Indexing
  • Open My computer
  • Right-click on each drive and select
  • Un-Check the Indexing check box

• Verify the Power Management:
  • Look in the Windows Control Panel and open Power options.
  • XP Users: Set Power Scheme to Always On and set Turn off Hard disks to Never and System Standby to Never.
  • MassCore users Under Vista & 7: Power plan should be RTX – recommended B.
  • Native Users: Make sure you select the High Performance power plan.

Recommended (not mandatory)

• Set your Antivirus to Off while running Pyramix.
• Set Windows Automatic-Update to notify me.
• Avoid having an active internet connection while running Pyramix.

Housekeeping

Database Location

For optimum housekeeping perfomance Merging recommend strongly that the Default Database Location should be set to point to the fastest drive on your system. SATA2 - 7200 rpm Disks are recommended and, where possible, not the C:OS defaultdrive (since a drive with less activity and higher speed should perform better).

Saving

V7.0 will speed up Project Save times if Saves are made to a high-performance Disk (e.g. SATA2 7200 rpm). Saving to older Disks (e.g. IDE, 5400 rpm etc) or saving to the Disk where the OS is located (this disk is often very busy with other tasks) could slow down Saves times.

Keep Mounted Folders

Keeping Mounted Folders when closing and restarting Pyramix can speed up workflow: Set the option under:

Settings > All Settings > Application > General : Mount all Media folders that were Mounted at previous Application Exit.

Media Manager History

In order to reduce Database size and improve performance the Media Manager History can be cleared: Media Manager Media Manager > Media Folder > Clear Media Manager History.

Use Templates

The supplied Templates have settings appropriate to their purpose and are the fastest way of optimizing Pyramix. However, the following information should help when deciding what settings to use when creating your own projects and templates.

Pyramix File Format .PMF

We strongly recommend the use of the native .PMF format for a number of reasons.
The first issue is the size limitation of the WAV and BWF formats. These are LIMITED TO 2 GB in size by design (they use 32 bit signed, which gives a total of 2 to the power of 31 Bytes addressable = 2’147’483’648 Bytes precisely).

2GB may sound a lot but a little elementary arithmetic will show it is easy to exceed this limit when using higher sample rates and bit depths for multi-track recordings of real-world durations.

AIFF is slightly better in the sense that it is "only" LIMITED TO 4 GB (it uses 32 bit unsigned, which gives a total of 2 to the power of 32 Bytes addressable = 4’294’967’296 Bytes precisely).

PMF uses 64 bit addressing which would probably allow 128 tracks to be recorded for about 10,000 years (if you can afford the disks!), which should be more than enough for any practical applications.

The second advantage of the Pyramix File Format for large multitrack projects is that it is not "sample-interleaved" but "block-interleaved". Which means that instead of (as with WAV, BWF and AIFF) recording on disk one sample of channel 1, then 1 sample of channel 2, and so on to 1 sample of channel n,.pmf was designed from day one to optimize disk access by recording a quite large block of samples for each channel in a sequence. Typically 64 kB of channel 1, then 64 kB of channel 2, etc, finally 64 kB of channel n.

This setting (default 64 kB) can be changed by the user to one of four alternative values in the Record Block Size section of the Playback/Record page of All Settings > Settings > Application. However, the alternatives are really only applicable to certain RAID and Network-Attached-Storage set-ups and, unless you have considerable knowledge and experience, the default setting should be used.

**Note:** PMF is optimized for interleaved multi-channel as opposed to single.

### One File Per Track option

**For non PMF formats**

Found in the All Settings > Settings > Project > Record page, The One file per track option should always be chosen (checked) whenever more than 2 tracks of recording are contemplated as there is a rather high potential performance penalty that can occur with all the (non PMF) sample-interleaved file formats (E.g.WAV and AIFF) on playback, when not all tracks of a multi-channel recording are used or played in their original sync relationship on the Timeline. This is because with other, interleaved, formats the hard disk head will still have to go through all the bits of all the channels, even if only 1 or 2 tracks of that file are used at a given point in time.

For maximum performance with One File Per Track choose BWF in preference to PMF.

### Reducing Unnecessary Disk Access

**Track and Mixer Muting**

There is a subtle difference between muting a Track Output (with the button in the Track Header) and muting the same signal in it's associated mixer input strip. Muting a Track stops disk access for the Track (There is a delay before the sound stops while the replay buffer is emptied). Muting a mixer strip doesn't affect disk access but simply mutes the strip (Therefore muting is immediate). Muting Track outputs enables multi-track recordings with many Tracks (E.g. 48 Track music recordings) to be edited on hardware which cannot support this number of Tracks. (E.g. a laptop) Providing the Clips are grouped across all Tracks, then any editing changes made on the Tracks used for the editing guide will also be reflected in the muted Tracks. **Track Grouping** can be used to make operation simpler and more convenient.
Core Power Saving
Although MassCore automatically optimizes Core allocation certain large configurations may still benefit from the following Core husbandry strategies.

Core Power Saving
Core Power saving modes can be found in the All Settings > Settings > Hardware > Mixer > Core Power Saving page:

Player/Recorder mode
Transforms the mixer's full nodal matrix topology into a "diagonal" topology where only the direct paths are computed (i.e. Input 1 to Output 1, Input 2 to Output 2, Input n to Output n)
This allows Pyramix to accommodate very large player/recorder Track counts (up to 128. It MUST be used with Multiple Mono Mix buses.

Disable Punch in / Punch Out
is another DSP processing saving function that, as it name indicates, disables concurrent record stream management whenever no Punch recordings are required during certain phases of a project's life. This might save another couple of % of DSP load.

Disable Mixdown
is similar to the above. Disables concurrent Master outputs possible extra paths used for recording as mixdowns.

MassCore & VST Core Allocation

CPU Core Allocation
MassCore
MassCore can be allocated one or more cores for its exclusive use. If it is desired to allocate more than one core to MassCore, the optional SMP Key is required.

MassCore SMP
Without the MassCore SMP key the engine dedicates one core to MassCore. (Two cores will be hidden in hyper-threaded configurations.)
With the MassCore SMP key multiple dedicated processor cores may be allocated to MassCore. This makes it easier to manage lower latency and massive mixers.
SMP provides more real-time power and also benefits users requiring multiple RAVENNA I/O connections in their workflow.

Remaining Cores
By default Pyramix allocates all but one of the remaining cores to Windows as VST cores.

Example: Intel i7 4 core CPU (with Hyperthreading switched off) where MassCore is installed and running.
• 1 core is allocated at boot-up for RTX/MassCore. This separation of MassCore audio processing and non-real-time Windows environment functions is absolute.
• The remaining 3 cores are available to Windows as seen in the Task Manager.
• Of the remaining 3 cores, Pyramix allocates 2 cores for use by VST plug-ins by default thus leaving one core totally free for Windows.
The 2 cores allocated for use by Pyramix for VST threads are still solicited by Windows and in essence are simply multi-tasking both Pyramix VST tasks and anything else Windows needs to process, so the separation of audio processing and non-real-time Windows functions is not absolute, contrary to the case with MassCore and Windows.

The VST core allocation slider in Settings > All Settings > Hardware > MassCore enables the user to allocate the remaining 3rd core, in exceptional circumstances, for extended VST processing power. The evident trade-off cost is a possible reduction in Windows performance and (in the extreme) rendering the entire system sluggish and even unstable.

**VST Core Allocation**

VST threads are one of the highest priority threads (godlike) in relation to the overall Pyramix priority scheme because we try to keep the latency of VST plug-ins as low as (humanly) possible. Pyramix treats every instance of a real-time VST plug-in in the mixer's strips and buses as a separate thread of processing.

Each group of VST plug-in threads in a single Strip or Bus will receive that Strip's or Buses' audio stream of data to be processed, one plug-in after the next, so they cannot be dissociated and become a single “thread process group” in themselves.

When Pyramix has only one core allocated for VST use then all VST thread process groups are sent to that single core (logical enough). The more VST threads are added and the more those threads are CPU intensive, the more that core will peak. However, when two or more cores are made available for dynamic VST thread distribution, Pyramix divides the mixer as per it’s “best guess” of which combination of groups of strips and busses will consume as equal amount of CPU resources as predictably possible and distributes the VST process threads between the number of available cores allocated for VST plug-ins.

This means that if you had, for example, a mixer with 8 strips of which each strip has an evenly distributed array of identical VST plug-ins and Pyramix has two cores allocated for VST plug-ins then Pyramix assigns strips one through four to the first core and strips five through eight to the second core at the moment of mixer allocation. This helps to keep the chances of peaking on one VST core through unevenly distributed VSTs.

Another more complex example would be to illustrate an uneven distribution of plug-ins on a system with three cores allocated for VST plug-ins. Picture a mixer of eight strips with two instances of a huge VST reverb on strips one and two with strips three through eight only having low-consumption VST instances of an equalizer plug-in. Pyramix would find that the big reverb on strip one consumes nearly half of the resources required to process all VST threads for that mixer and assign it to one core on its own. It would then assign the second instance of the reverb on strip two to the second core. The remaining EQ plug-ins on strips three through eight would then be allocated to the third core basically cutting the mixer in three VST processing zones. Zone 1= Strip 1, Zone 2= Strip 2, Zone 3= Strips 3-8 (and buses).

With this understanding of the distribution by Strips and Buses of VST plug-ins over the allocated cores, you can analyze more clearly the consumption of CPU resources displayed in the VST core meters at the bottom of the GUI and better understand when you need to widen the core allocation to compensate for VST core peaks.

**Note:** As a general rule of thumb it should be considered that the allocation of every available core for VST plug-ins be an exceptional event and not a recipe for a normal Pyramix setup. This is much the same as pushing audio buffers to extremes for a demanding Project and resetting them to their default values for smaller Projects and day-to-day use whenever possible. Pyramix was designed to work at optimum efficiency with the default values and should be “tweaked” only when demanding Project circumstances call for it.

**Note:** MassCore Core Allocation is automatic unless the optional SMP key is present.
SMP

The optional SMP key enables more cores to be allocated to MassCore.

In the screen shot above, the SMP key is present, the processor has four cores with Hyperthreading switched on in the BIOS hence the 8 cores shown.
**Use Workspaces**

Workspaces provide a powerful means of storing and recalling the state of a number of parameters of the Project Editing Panel, especially Track Header Panel switches. In effect a Workspace is a snapshot which enables the operator to quickly switch between set-ups for a variety of common tasks.

- New Workspaces can be added by clicking on the first line of the Tab Window and typing a name.
- Workspaces can be deleted by selecting them and pressing the Delete key.
- Applying a Workspace is achieved by double-clicking on the Workspace icon.
- Parameters remembered by Workspaces are selectable per Workspace by clicking in the appropriate columns.

The penultimate column **Update on Change** allows a stored Workspace to be automatically updated to the current values before switching to another one and the last one, **Tabs Layout** stores the physical positions and sizes etc. of all Tab Windows.

**Creating Tracks via paste**

This is a fast way of creating Tracks.

If a Clip is dragged and dropped or copied and pasted from Media Management or a Library onto a blank area of the TimeLine where no Tracks exist, sufficient Tracks will be created below the last existing Track to accommodate the number of channels in the Clip.

**Disable Skin**

This option can be found on the All Settings > Application > Desktop layout page. It may improve performance on certain older systems.
Pyramix Default Menus

Menus are highly configurable in Pyramix. Commands can be hidden or added and entire menus shown or hidden. If a command cannot be found check if it is currently hidden in the relevant tab page of Settings > All Settings > Application > Desktop Layout. Please see also Toolbars and Menus on page 499

Many Pyramix menu entries are self-explanatory. These are simply listed. Other menu entries are either described here or elsewhere in this manual. Wherever menu options have Toolbar icon alternatives, these are shown in the menu screenshots.

Project

<table>
<thead>
<tr>
<th>Project</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>CTRL + N</td>
</tr>
<tr>
<td>New</td>
<td></td>
</tr>
<tr>
<td>New from Template</td>
<td>CTRL + O</td>
</tr>
<tr>
<td>Open</td>
<td></td>
</tr>
<tr>
<td>Open Recent</td>
<td></td>
</tr>
<tr>
<td>Save</td>
<td>CTRL + S</td>
</tr>
<tr>
<td>Save As</td>
<td></td>
</tr>
<tr>
<td>Save as Template</td>
<td></td>
</tr>
<tr>
<td>Close</td>
<td></td>
</tr>
<tr>
<td>Import...</td>
<td></td>
</tr>
<tr>
<td>Export...</td>
<td></td>
</tr>
<tr>
<td>Import from Tape (Capture)</td>
<td></td>
</tr>
<tr>
<td>Export to Tape (Auto Edit)</td>
<td></td>
</tr>
<tr>
<td>Archive</td>
<td></td>
</tr>
<tr>
<td>Consolidate</td>
<td>CTRL + H</td>
</tr>
<tr>
<td>Convert</td>
<td></td>
</tr>
<tr>
<td>Stretch / Pitch</td>
<td></td>
</tr>
<tr>
<td>Resample</td>
<td></td>
</tr>
<tr>
<td>Reconform</td>
<td></td>
</tr>
<tr>
<td>Ovation</td>
<td></td>
</tr>
<tr>
<td>Render</td>
<td>CTRL + W</td>
</tr>
<tr>
<td>Mix Down</td>
<td>CTRL + Y</td>
</tr>
<tr>
<td>Generate CD Image / SACD Edited Master</td>
<td></td>
</tr>
<tr>
<td>SACD Cutting Master Wizard</td>
<td></td>
</tr>
<tr>
<td>Surround Post-processing</td>
<td></td>
</tr>
<tr>
<td>DSD Render</td>
<td></td>
</tr>
<tr>
<td>Share Mixing Console</td>
<td></td>
</tr>
<tr>
<td>Exit</td>
<td></td>
</tr>
</tbody>
</table>

**Project menu**

**New**
Create a new Editing Project or Digitizing session

**New from Template**
Create a new Project based on an existing factory or user Template
<table>
<thead>
<tr>
<th>Menu Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open</td>
<td>Open an existing Editing Project or Digitizing session</td>
</tr>
<tr>
<td>Open Recent</td>
<td>The sub-menu shows the 9 most recent Projects opened. Click on a Project to open it.</td>
</tr>
<tr>
<td>Save</td>
<td>Save current Project. If the project has never been saved, the Save As dialog box will appear</td>
</tr>
<tr>
<td>Save As</td>
<td>Save current Project with a new name</td>
</tr>
<tr>
<td>Save as Template</td>
<td>Save current Project as a Template</td>
</tr>
<tr>
<td>Save Special</td>
<td>For compatibility</td>
</tr>
<tr>
<td>Save as Version 4.3</td>
<td></td>
</tr>
<tr>
<td>Save as Version 5.0</td>
<td></td>
</tr>
<tr>
<td>Save as Version 5.1</td>
<td></td>
</tr>
<tr>
<td>Save as Version 6.0.8</td>
<td></td>
</tr>
<tr>
<td>Save as Version 6.0.15 SP1</td>
<td></td>
</tr>
<tr>
<td>Save as Version 6.0.16 SP2</td>
<td></td>
</tr>
<tr>
<td>Etc.</td>
<td></td>
</tr>
<tr>
<td>Note: V10 Projects can only be saved as earlier Versions if only legacy buses are instantiated.</td>
<td></td>
</tr>
<tr>
<td>Close</td>
<td>Close the current Project. If the file has changed since last saved, the Save dialog box will appear</td>
</tr>
<tr>
<td>Import...</td>
<td>Opens the InterChange Import Manager</td>
</tr>
<tr>
<td>Export...</td>
<td>Opens the InterChange Export Manager</td>
</tr>
<tr>
<td>Import from Tape (Capture)</td>
<td>Allows media on external devices to be captured into the current Project</td>
</tr>
<tr>
<td>Export to Tape (Auto Edit)</td>
<td>Allows the current composition to be exported to an external device</td>
</tr>
<tr>
<td>Archive</td>
<td>Creates a copy of the current project with all associated media to another location</td>
</tr>
<tr>
<td>Consolidate</td>
<td>Create an optimized set of media for the current project</td>
</tr>
<tr>
<td>Convert</td>
<td>Convert the whole project to an other sampling rate</td>
</tr>
<tr>
<td>Stretch / Pitch</td>
<td>Stretch or Pitch the whole project from 24fps to 25fps (4% time compression or pitch reduction) or 25fps to 24fps (4.17% time expansion or pitch rise)</td>
</tr>
<tr>
<td>Resample</td>
<td>Opens the resampler</td>
</tr>
<tr>
<td>Reconfom &gt;</td>
<td></td>
</tr>
<tr>
<td>Relink to New Media</td>
<td>Opens a dialog offering various options similar to the CMX Import function. This allows relinking all or a selection of Clips to new media. Typically, this is used for replacement of 16 bit versions of audio files with 24 bit versions based on the Clip name, media name, Scene &amp; Take information or original TimeCode.</td>
</tr>
<tr>
<td>Load Change EDL &amp; Reconform</td>
<td>Allows a so-called “Change EDL” generated from a “State 1 EDL” and a “State 2 EDL” to be loaded. Cues are rearranged within the current project to reflect the change from State 1 to State 2</td>
</tr>
<tr>
<td>Detect Picture Change &amp; Reconform</td>
<td>You can use Pyramix to perform a Reconform from two Video Projects. After loading the Video Projects select this option to begin the Reconform process.</td>
</tr>
<tr>
<td>Ovation</td>
<td>Only Applicable to Ovation Systems. Please see the Ovation User Guide for details.</td>
</tr>
<tr>
<td>Render</td>
<td>Render the project or current selection to a new Media File</td>
</tr>
<tr>
<td>Menu</td>
<td>Description</td>
</tr>
<tr>
<td>----------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Mix Down</td>
<td>Opens the <strong>Mix Down</strong> dialog to Mix the Project or current Selection down to a new Media File or files through the Mixer</td>
</tr>
<tr>
<td>Generate CD Image / SACD Edited Master</td>
<td>Opens the Generate CD Image / SACD Edited Master Dialog: DSD options are only available for DSD Projects</td>
</tr>
<tr>
<td>SACD Cutting Master Wizard</td>
<td>Only applicable to SACD systems. Please see the SACD User Guide.</td>
</tr>
<tr>
<td>Surround Post-processing</td>
<td>Enables the current composition to be encoded in different Surround format such as AC3 or DTS (if the appropriate optional encoder plug-in is installed)</td>
</tr>
<tr>
<td>DSD Render</td>
<td>Enables Timeline edits (Fades/Gain/Cuts) to be processed. Applies to DSD64, DSD128, DSD256 and DXD Projects. Also applies to 352.8 kHz PCM projects containing only DSD material. For DXD the sampling rate must be specified. With DSD projects the sampling rate is forced to the Project rate. Media Phase Invert is supported.</td>
</tr>
<tr>
<td>Share Mixing Console</td>
<td>Activates or terminates Sharing the current Mixing Console with other Projects.</td>
</tr>
<tr>
<td>Exit</td>
<td>To quit the application, choose Exit from the File menu. If there have been changes since the last time you saved the project, the system will prompt you to save your changes</td>
</tr>
</tbody>
</table>

**Note:** The **Stretch / Pitch** menu selection requires the optional Prosoniq MPEX.
Edit menu

Undo change track color: CTRL + Z, F5
Undo history
Nothing to Redo: CTRL + SHIFT + Z, F6
Redo history

Delete: DELETE
Cut: CTRL + X, F2
Copy: CTRL + C, F3

Paste to Cursor: CTRL + V, F4
Paste Tail to Cursor
Paste Sync Point to Cursor
Paste & Place
Paste to Original TimeCode: SHIFT + ALT + V
Paste to End of Selection

Paste Sub-menu

Fill Selection: CTRL + SHIFT + V
Replace Selection: CTRL + SHIFT + ALT + V
Loop Selection
Fit Selection

Delete and Ripple: CTRL + DELETE
Cut and Ripple: CTRL + ALT + X
Paste and Ripple: CTRL + ALT + V
Insert Silence: CTRL + ALT + S

Delete and Join
Cut and Join
Delete and Ripple to Black
Cut and Ripple to Black

Split: CTRL + T
Unsplit

Trim: CTRL + SHIFT + X
Trim In to Cursor
Trim Out to Cursor

Stretch: CTRL + SHIFT + S
Reverse
Normalize: CTRL + ALT + N

Consolidate: CTRL + Q
Spread: CTRL + SHIFT + E
Abut to selected: CTRL + E

Automatic Silence Removal
Delete with Media
Update Original TC to Media Files
Update Media Markers to Media Files
Source-Destination
Automation Editing
Jog-Wheel Editing
Editing Modes
Library Editing

Auto-Ripple
Auto-Crossfade
Update Original TC on Move
Snap
The Edit menu in Pyramix contains the conventional **Delete**, **Cut** and **Copy** commands, and a **Paste** sub-menu, also options for **Undo** and **Redo** of previous edit operations and special edit commands for placing Clips in the Pyramix Composition Editor.

<table>
<thead>
<tr>
<th>Command</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Undo clip(s) move</strong></td>
<td>Undo command changes to show the last edit action and cancels it when selected</td>
</tr>
<tr>
<td><strong>Undo history &gt;</strong></td>
<td>leads to a sub-menu with a list of all previous editing actions which can be undone</td>
</tr>
<tr>
<td><strong>Redo clip(s) move</strong></td>
<td>Redo command changes to show the last action undone and cancels it when selected</td>
</tr>
<tr>
<td><strong>Redo history &gt;</strong></td>
<td>leads to a sub-menu with a list of all editing actions which have been undone and can be redone</td>
</tr>
<tr>
<td><strong>Delete</strong></td>
<td>Deletes the currently selected Clip/selection</td>
</tr>
<tr>
<td><strong>Cut</strong></td>
<td>Cuts the current selection from the project and saves it on the Clipboard</td>
</tr>
<tr>
<td><strong>Copy</strong></td>
<td>Copies the current selection from the project and saves it on the Clipboard</td>
</tr>
<tr>
<td><strong>Paste &gt;</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Paste to Cursor</strong></td>
<td>Inserts the object on the Clipboard at the current Cursor position</td>
</tr>
<tr>
<td><strong>Paste Tail to Cursor</strong></td>
<td>Inserts the object on the Clipboard with the end at the current Cursor position</td>
</tr>
<tr>
<td><strong>Paste Sync Point to Cursor</strong></td>
<td>For a single Clip Pastes the Clip with the Sync Point at the current Cursor position</td>
</tr>
<tr>
<td><strong>Paste &amp; Place</strong></td>
<td>This command opens the Placement Tool to allow for more extensive placement options</td>
</tr>
<tr>
<td><strong>Paste to Original TimeCode</strong></td>
<td>Inserts the object on the Clipboard to the pasted Clip's original source TimeCode position</td>
</tr>
<tr>
<td><strong>Paste to End of Selection</strong></td>
<td>Inserts the object on the Clipboard to the end point of the current selection</td>
</tr>
<tr>
<td><strong>Fill Selection</strong></td>
<td>This command will substitute the Clipboard contents for the selected Clip or Region for the duration of the Clipboard contents. No Ripple of following Clips will occur.</td>
</tr>
<tr>
<td><strong>Replace Selection</strong></td>
<td>This command will substitute the Clipboard contents for the selected Clip or Region and will ripple all subsequent Clips if the duration of the clipboard contents is greater or shorter than the selected Clip or Region.</td>
</tr>
<tr>
<td><strong>Loop Selection</strong></td>
<td>This command will substitute a loop of the Clipboard contents within the selected Clip or Region boundaries, creating a 10ms cross-fade between the inserted iterations of the Clipboard contents. No ripple will occur. <strong>Note:</strong> all Clips within a region's boundaries will be replaced.</td>
</tr>
<tr>
<td><strong>Fit Selection</strong></td>
<td>This command allows a Clip on the Clipboard to be fitted into a user defined Region on the Timeline by stretching or squeezing it. (to maxima of 50% and 200%) This requires one of the optional Time compression/Expansion plug-ins to be present.</td>
</tr>
<tr>
<td><strong>Delete and Ripple</strong></td>
<td>Deletes the currently selected Clip/selection, forcing a ripple to occur</td>
</tr>
<tr>
<td><strong>Cut and Ripple</strong></td>
<td>Cuts the current selection from the project and saves it on the Clipboard, forcing a ripple to occur</td>
</tr>
<tr>
<td><strong>Paste and Ripple</strong></td>
<td>Inserts what’s on the Clipboard to the current cursor position, forcing a ripple</td>
</tr>
<tr>
<td><strong>Insert Silence</strong></td>
<td>This command will insert blank space (silence) into to the current selection</td>
</tr>
<tr>
<td><strong>Delete and Join</strong></td>
<td>Deletes the currently selected Clip/selection and ripples the end of the Clip.</td>
</tr>
<tr>
<td><strong>Cut and Join</strong></td>
<td>Cuts and saves to the clipboard the currently selected Clip/selection and ripples the end of the Clip.</td>
</tr>
<tr>
<td><strong>Delete and Ripple to Black</strong></td>
<td>Deletes the currently selected Clip/selection and ripples all following butted or cross-faded Clips.</td>
</tr>
<tr>
<td><strong>Cut and Ripple to Black</strong></td>
<td>Cuts and saves to the clipboard the currently selected Clip/selection and ripples all following butted or crossfaded Clips.</td>
</tr>
<tr>
<td><strong>Split</strong></td>
<td>This command uses the play cursor as a razor blade to split selected Clips into two Clips at the point where the play cursor crosses the selected Clips</td>
</tr>
<tr>
<td>Menu</td>
<td>Description</td>
</tr>
<tr>
<td>------</td>
<td>-------------</td>
</tr>
<tr>
<td><strong>Unsplit</strong></td>
<td>Clips that have been <strong>Split</strong>, <strong>Cut</strong> or <strong>Crossfaded</strong> can now be joined back together providing they are still in sync and referencing the same media.</td>
</tr>
<tr>
<td><strong>Trim</strong></td>
<td>When a Region is selected, Trims the Clip(s) In and Out points to the region boundaries.</td>
</tr>
<tr>
<td><strong>Trim In to Cursor</strong></td>
<td>Trims the Clip In point to the current Cursor position.</td>
</tr>
<tr>
<td><strong>Trim Out to Cursor</strong></td>
<td>Trims the Clip Out point to the current Cursor position.</td>
</tr>
<tr>
<td><strong>Stretch</strong></td>
<td>Opens the <strong>Stretch</strong> dialog. The selected Clip can be stretched or squeezed by maxima of 50% and 200%. Requires one of the optional Time Stretch plug-ins.</td>
</tr>
<tr>
<td><strong>Reverse</strong></td>
<td>Reverses the Clip in the Timeline so it plays backwards.</td>
</tr>
<tr>
<td><strong>Normalize</strong></td>
<td>Apply the normalize process to the selected Clip.</td>
</tr>
<tr>
<td><strong>Consolidate</strong></td>
<td>The Consolidate function will make a selective backup of the media segments in the Composition.</td>
</tr>
<tr>
<td><strong>Spread</strong></td>
<td>Opens the <strong>Enter gap time</strong> dialog which enables a space (silence) to be inserted between selected Clips.</td>
</tr>
<tr>
<td><strong>Abut to selected</strong></td>
<td>This command abuts all Clips between the Mark In and Mark Out on a Track to a selected Clip between the marks on the same Track.</td>
</tr>
<tr>
<td><strong>Automatic Silence Removal</strong></td>
<td>This command opens the Automatic Silence Removal dialog box.</td>
</tr>
<tr>
<td><strong>Delete with Media</strong></td>
<td>Removes the current selected Clip from the composition, and delete the associated media file.</td>
</tr>
<tr>
<td><strong>Update Original TC to Media Files</strong></td>
<td>Updates the Media Original TC for all selected Clips with their TimeCode position in the composition. This operation modifies the Media and is not reversible.</td>
</tr>
<tr>
<td><strong>Update Media Markers to Media Files</strong></td>
<td>Updates the original Media Markers for all selected Clips with the Media Marker positions in the composition. This operation modifies the Media and is not reversible.</td>
</tr>
</tbody>
</table>

**Source-Destination >**

<table>
<thead>
<tr>
<th>Menu</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Auto-Edit Source to Destination</strong></td>
<td>Executes the appropriate Source/Destination 2, 3 or points editing operation depending on the Gates status.</td>
</tr>
<tr>
<td><strong>Overwrite Source to Destination</strong></td>
<td>Overwrites the content between the Destination Track Group Gates with the content between the Source Track Group Gates.</td>
</tr>
<tr>
<td><strong>Insert Source to Destination</strong></td>
<td>Inserts the content between the Source Track Group Gates to the Destination Track Group Gates.</td>
</tr>
<tr>
<td><strong>Replace Source to Destination</strong></td>
<td>Replaces the content between the Destination Track Group Gates with the content between the Source Track Group Gates by rippling the Destination.</td>
</tr>
<tr>
<td><strong>Fit Source to Destination</strong></td>
<td>Replaces the content between the Destination Track Group Gates with the content between the Source Track Group Gates by stretching the Source.</td>
</tr>
<tr>
<td><strong>Auto Set Destination Gate In after Edit</strong></td>
<td>When this option is checked (enabled), the Destination Gate In point is automatically set to the current Gate Out point after any Source-Destination operation.</td>
</tr>
<tr>
<td><strong>Auto Select Destination after Edit</strong></td>
<td>When this option is checked (enabled), the Destination Track Group is automatically selected after any Source-Destination operation.</td>
</tr>
<tr>
<td><strong>Limit 1 Gate Sources to End/Beginning of Clip</strong></td>
<td>When this option is checked (enabled), then the Source material between the Source Gate and the end of the Clip under the Gate instead of the whole Track is copied to the Destination.</td>
</tr>
</tbody>
</table>
3 Gates Auto-Edit does Overwrite
When this option is checked (enabled), then when 2 Gates are set in a Source and 1 is set in the Destination then AutoEdit performs an Overwrite operation.

3 Gates Auto-Edit does Insert
When this option is checked (enabled), then when 2 Gates are set in a Source and 1 is set in the Destination then AutoEdit performs an Insert operation.

Automation Unchanged for Source Track Groups
Automation Off for Source Track Groups
Automation Play for Source Track Groups

Note: For the above options: If the main Automation Mode is Write, then this mode is automatically changed to Unchanged. Off or Play when a Source Track Group is selected, and changed back to Write when any other Track Group is selected (typically the Destination one).

Note: When the following modes are enabled:
• Automation Off for Source Track Groups
• Automation Play for Source Track Groups
Then this also affects the Enable Cut/Copy/Paste Automation mode (set to Off for Source Tracks).

Automation Editing

Enable Automation Editing Enabled By Default. Enables Timeline Automation Editing. Mode is determined by the next three entries:

Link to Media Content When enabled automation data is linked to the content so that if the Media Content is slipped the Automation data moves with it.

Cut/Copy/Delete Displayed Automation Will only affect Automation Curves visible in the Timeline when Editing
Cut/Copy/Delete Whole Strip Automation Enabled By Default. Will affect ALL Automation, even the curves not visible currently in timeline Track(s) when editing.

Erase Points on Cut/Delete Erases all points contained within the selection. Does not add Automation points to the selection boundaries.

Delete and Interpolate on Cut/Delete Enabled By Default. Interpolates a curve from the start of the selection to end of the selection.

Delete and Maintain on Cut/Delete Does not interpolate the curve from start to end of the selection. Therefore maintains a flat curve on Cut or Delete.

Jog-Wheel Editing>

A number of editing actions may be undertaken on a selected Clip or group of Clips using a jog-wheel on an external hardware controller.
First select the Clip or group of Clips, then select the desired Jog-Wheel Editing Mode from the choice of:

Move
Move And XFade

Lock XFade Trim
Force XFade Trim Lock
Force XFade Trim Unlock

Trim In
Trim Out
Trim Fade In
Trim Fade Out
Trim Fade In X (Symmetrically)
Trim Fade Out X (Symmetrically)
Trim Source In
Trim Source Out
Trim Sync Point

Slide Media

Previous Clip Trim Out
Previous Clip Trim Fade Out
Previous Clip Trim Fade Out X (symmetrically)
Previous Clip Trim Source Out

Now simply move the jog wheel to Move, Trim, or Slide Media of the selected Clip(s)

Pressing the Spacebar or Enter confirms the change(s), Esc cancels.

Editing Modes > Insert Mode >

Overwrite
When checked, any Clip placed so that it overlaps an existing Clip will overwrite the part of that Clip where the two overlap.

Insert Track
When checked, any Clip placed on a Track will be inserted into the Track and will ripple all other material on the Track later in time (to the right) by the length of the Clip being inserted.

Editing Modes > Remove Mode >

Remove
When checked any selected material will simply be removed from the Timeline. Everything else will be left intact and in the same place.

Remove and Ripple
When checked any selected material will be removed from the Timeline. Everything else to the right (after) the removed material will be Rippled (moved) to the left (earlier) to take up the space left by the removed material.

Editing Modes > Snap Mode >

Don’t Snap
No snap mode set. This mode doesn’t affect the behavior of objects placed on a Track. Behavior follows the existing Insert and Remove modes.

Head to End
This mode will cause the beginning of any Clip placed on a Track to snap to the end of the last Clip on the Track, abutting the head of the new Clip to the end (tail) of the last Clip.

Tail to Beginning
This mode will cause any Clip placed on a Track to snap to the beginning of the first Clip on the Track, abutting the tail of the new Clip to the head of the first Clip.

Head to Nearest
This mode will cause any Clip placed on a Track to snap the head of the Clip to the nearest edit point or mark on the Track. This includes the head or tail of existing Clips on the Track, as well as the Play Head Cursor, Mark In, Mark Out, Named Markers, or CD Marks. The Clip will interact with existing Clips according to the Insert Mode setting.

Tail to Nearest
This mode will cause any Clip placed on a Track to snap the tail of the Clip to the nearest edit point or mark on the Track. This includes the head or tail of existing Clips on the Track, as well as the Play Head Cursor, Mark In, Mark Out, Named Markers, or CD Marks. The Clip will interact with existing Clips according to the Insert Mode setting.

Snap to Original TimeCode
This mode will cause any Clip placed on a Track to snap the head of the Clip to the time location represented by the Clips original TimeCode. The Clip will interact with existing Clips according to the Insert Mode setting.

Library Editing

Library Cut
Library Copy
Library Copy Trimmer Selection
<table>
<thead>
<tr>
<th>Feature</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Auto-Ripple</strong></td>
<td>When this option is checked (enabled) all <strong>Insert</strong> or <strong>Remove</strong> operations ripple the rest of the Track</td>
</tr>
<tr>
<td><strong>Auto-Crossfade</strong></td>
<td>When this option is checked (enabled) the default cross-fade (defined in the Fade Editor Tab Window) is applied to any Paste or Source-Destination operation</td>
</tr>
<tr>
<td><strong>Update Original TC on Move</strong></td>
<td>When this option is checked (enabled) the original TimeCode stamp of any copied/move selection is updated to the position it was in before the current move</td>
</tr>
<tr>
<td><strong>Snap</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Snap Off</strong></td>
<td>When this option is checked (enabled), Snap mode is disabled</td>
</tr>
<tr>
<td><strong>Snap to Edits</strong></td>
<td>When this option is checked (enabled), Snap mode is set to Edits</td>
</tr>
<tr>
<td><strong>Snap to Scale</strong></td>
<td>When this option is checked (enabled), Snap mode is set to Scale</td>
</tr>
<tr>
<td><strong>Snap to Feet Scale</strong></td>
<td>When this option is checked (enabled), Snap mode is set to Feet Scale</td>
</tr>
<tr>
<td><strong>Snap to Bars &amp; Beats Grid</strong></td>
<td>When this option is checked (enabled), Snap mode is set to Bars &amp; Beats Grid</td>
</tr>
<tr>
<td><strong>Snap Cursor</strong></td>
<td>When this option is checked (enabled), the Cursor is also snapped following the current mode</td>
</tr>
<tr>
<td><strong>Snap Region Selection</strong></td>
<td>When this option is checked (enabled), the Selection is also snapped following the current mode</td>
</tr>
<tr>
<td><strong>Snap Selection Head</strong></td>
<td>When this option is checked (enabled), Snap mode is set to Head of selection</td>
</tr>
<tr>
<td><strong>Snap Selection Tail</strong></td>
<td>When this option is checked (enabled), Snap mode is set to Tail of selection</td>
</tr>
<tr>
<td><strong>Snap Selection Sync Point</strong></td>
<td>When this option is checked (enabled), Snap mode is set to Sync Point of Selection</td>
</tr>
</tbody>
</table>
View Menu

<table>
<thead>
<tr>
<th>View</th>
<th>2. Fixed Cursor while playing</th>
<th>CTRL + ALT + F</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. Free Cursor while playing</td>
<td>CTRL + ALT + D</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Free Cursor while chasing</td>
<td></td>
</tr>
<tr>
<td>4. Cursor Auto-Return after playing</td>
<td>CTRL + ALT + C</td>
<td></td>
</tr>
</tbody>
</table>

Set Focus to the Timeline

- **Set Focus to the Timeline**: Most useful when mapped to a keyboard shortcut. When a floating Tab or other window has been opened that keeps the focus and monopolizes some commands, typically the Space Bar and Cursor buttons invoking this command is the direct equivalent of clicking in the Timeline to restore the focus, but avoids having to grab the mouse and loosing any selections.

- **Show Media**: When checked (enabled) shows the full extent of the underlying digital media for a selected Clip as a red line on the Track above and below the selected Clip with a grayed out image of the waveform when this is on.

- **TimeCode Resolution > Frames**: Sets the < 1 second Cursor TimeCode display resolution to frames.

**Fixed Cursor while playing**: When checked (enabled) Playhead Cursor remains stationary while playing at the position set in the Settings > All Settings > Playback/Record page and the Tracks scroll from right to left.

**Free Cursor while playing**: When checked (enabled) Playhead Cursor disappears when the screen boundary is reached. I.e. the Timeline is not redrawn.

**Free Cursor while chasing**: When checked (enabled) in conjunction with either of the above options the Playhead Cursor and Timeline position can be freely manipulated from the workstation whenever the TimeCode Master machine is in Stop, Rew, FF, Play, Locate, etc. as well as while chasing, but as soon as Pyramix has locked to incoming TimeCode, the cursor will "jump" to current TC. This used to be the default behavior. When disabled, the Cursor will always be locked to TimeCode when Pyramix is set to chase, whether in Stop, Rew, FF, Play, Locate, etc. as well as while chasing.

**Cursor Auto-Return after playing**: When checked (enabled) Playhead Cursor returns to its starting position when playback stops.
| Samples | Sets the < 1 second Cursor TimeCode display to samples |
| [ms] | Sets the < 1 second Cursor TimeCode display to display milliseconds |
| CD frames | Sets the < 1 second Cursor TimeCode display to display CD frames |

| Display as CD time | Sets the TimeCode display to CD Track elapsed time (only available when CD Markers are present) |

**Alternate TimeCode Scale**
- **Frames**
- **Samples**
- **[ms]**
- **CD Frames**

**Alternate TimeCode Scale Settings**

**Waveform Display**
- **Larger**
  - Increase the size of the current waveform display
- **Smaller**
  - Decrease the size of the current waveform display

| Larger | Increase the size of the current waveform display |
| Smaller | Decrease the size of the current waveform display |
| x1 | Sets the magnification factor of the current waveform display to 1x |
| x2 | Sets the magnification factor of the current waveform display to 2x |
| x4 | Sets the magnification factor of the current waveform display to 4x |
| x8 | Sets the magnification factor of the current waveform display to 8x |
| x16 | Sets the magnification factor of the current waveform display to 16x |
| x32 | Sets the magnification factor of the current waveform display to 32x |
| x64 | Sets the magnification factor of the current waveform display to 64x |
| dB | Sets the current waveform display to decibels |

**Auto-Scale Individual Waveform**
- Sets the current waveform display to automatically display an optimal waveform for the Clip(s) selected currently.

**Auto-Scale Visible Waveform**
- Auto-scales the Waveform for the Track selected currently, based on what is currently seen on screen

**Show Full Waveform**
- Sets the current waveform display to display a symmetrical waveform

**Show Half Waveform / Origin**
- Sets the current waveform display to display a half waveform from the bottom up which also shows the 0dB origin

**Show Dynamic Waveform**
- Sets the current waveform display to display a waveform that shows the dynamic range from the minimum to maximum excursion within the media file. i.e the lowest and highest Peak values

**Hide Clip Name when Waveform Shown**
- Hides the Clip names when the waveform is displayed

**Zoom**

**Fit in window**
- Adjusts the horizontal magnification (zoom level) of the Project Editor panel to fit the selected Clip or Region

**Previous zoom**
- Restores the Project Editor Panel view to the previous zoom resolution and location

**Zoom In**
- Zooms in by a factor of 2x, centered around the middle of the Project Editor Panel

**Zoom Out**
- Zooms out by a factor of 2x, centered around the middle of the Project Editor Panel

**Recall Preset**

<table>
<thead>
<tr>
<th>Recall Preset</th>
<th>Zoom 1</th>
<th>Recall Preset Zoom 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recall Preset</td>
<td>Zoom 2</td>
<td>Recall Preset Zoom 2</td>
</tr>
<tr>
<td>Recall Preset</td>
<td>Zoom 3</td>
<td>Recall Preset Zoom 3</td>
</tr>
<tr>
<td>Recall Preset</td>
<td>Zoom 4</td>
<td>Recall Preset Zoom 4</td>
</tr>
</tbody>
</table>
### Menus : View Menu

#### Zoom
- **Zoom 5**
  - Recall Preset Zoom 5

#### Set Preset
- **Zoom 1**
  - Set Preset Zoom 1
- **Zoom 2**
  - Set Preset Zoom 2
- **Zoom 3**
  - Set Preset Zoom 3
- **Zoom 4**
  - Set Preset Zoom 4
- **Zoom 5**
  - Set Preset Zoom 5

#### Auto Zoom Selection
- Project Editor Panel display automatically zooms-in to any selection made on the Timeline

#### Tracks
- **Show all Tracks**
  - Show (Unhide) all Tracks and Expand (Uncollapse) all Track Groups
- **Hide Tracks without selection**
  - Hide all Tracks that have nothing selected

#### Fit View to
- **Fit View to 1 Track**
  - Fit current View to 1 Track
- **Fit View to 2 Tracks**
  - Fit current View to 2 Tracks
- **Fit View to 4 Tracks**
  - Fit current View to 4 Tracks
- **Fit View to 8 Tracks**
  - Fit current View to 8 Tracks
- **Fit View to 16 Tracks**
  - Fit current View to 16 Tracks
- **Fit View to All Tracks**
  - Fit current View to All Tracks

#### Enlarge Track Size
- **Enlarge Track Size**
  - Enlarge current Track Size

#### Reduce Track Size
- **Reduce Track Size**
  - Reduce current Track Size

#### Track Size
- **Track Size Mini**
  - Shows the Track at the height of one row of Track header
- **Track Size Medium**
  - Shows the Track at the height of two rows of Track header
- **Track Size Large**
  - Shows the Track at the height of three rows of Track header
- **Track Size Extra Large**
  - Shows the Track at the height of 8 rows of Track header

#### Scroll Timeline
- **Scroll Timeline Left**
  - Scroll the whole Timeline to the left
- **Scroll Timeline Right**
  - Scroll the whole Timeline to the right
- **Scroll Timeline Up**
  - Scroll the whole Timeline up
- **Scroll Timeline Down**
  - Scroll the whole Timeline down

#### Libraries

##### Folders
- **Library Folders Up**
- **Library Folders Down**
- **Library Folders Collapse**
- **Library Folders Expand / Focus on List**

##### List
- **Library List Up**
- **Library List Down**
- **Library List Focus On Folders**
- **Library List Focus On Trimmer**

##### Trimmer
- **Library Trimmer Focus On List**
- **Library Trimmer Play From In**
- **Library Trimmer Play From Start**
### Scales / Toolbars

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<th>Function</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Library Trimmer Stop</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Library Trimmer Set In Point</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Library Trimmer Set Out Point</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Library Trimmer Set Sync Point</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Hide All Toolbars</strong></td>
<td>Hides all Toolbars visible currently. A second click restores</td>
</tr>
<tr>
<td><strong>TimeCode Toolbar</strong></td>
<td>Shows/Hides the main TimeCode Toolbar</td>
</tr>
<tr>
<td><strong>Alternate TimeCode Scale</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Alternate TimeCode Scale Settings</strong></td>
<td>Opens the Alternate TimeCode Scale Settings dialog box. (Only available when Alternate TimeCode Scale ruler is present.)</td>
</tr>
<tr>
<td><strong>Feet</strong></td>
<td>Adds a ruler calibrated in Feet below the Time ruler (if present)</td>
</tr>
<tr>
<td><strong>Feet Settings</strong></td>
<td>Opens the Feet Settings dialog box (Only available when Feet Time Scale ruler is present.)</td>
</tr>
<tr>
<td><strong>Bars&amp;Beats</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Bars&amp;Beats Settings</strong></td>
<td>Opens the Bars&amp;Beats Settings dialog box. (Only available when Bars&amp;Beats Scale ruler is present.)</td>
</tr>
<tr>
<td><strong>Bars&amp;Beats Grid</strong></td>
<td>Shows/Hides the Bars&amp;Beats Grid. (Only available when Bars&amp;Beats Scale ruler is present.)</td>
</tr>
<tr>
<td><strong>Tempo Map</strong></td>
<td>Adds a Tempo map below the Main Timescale ruler. (Only available when Bars&amp;Beats Time Scale ruler is present.)</td>
</tr>
<tr>
<td><strong>Source - Destination</strong></td>
<td>Shows / Hides the Source - Destination Timescale Ruler(s) and Toolbar</td>
</tr>
<tr>
<td><strong>Transport Toolbar</strong></td>
<td>Shows/Hides the Transport Toolbar</td>
</tr>
<tr>
<td><strong>Automation Toolbar</strong></td>
<td>Shows/Hides the Automation Toolbar</td>
</tr>
</tbody>
</table>

### Windows / Tools

<table>
<thead>
<tr>
<th>Function</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Transport</strong></td>
<td>Displays/Hides the Transport Large Control</td>
</tr>
<tr>
<td><strong>Mixer</strong></td>
<td>Displays/Hides the Mixer</td>
</tr>
<tr>
<td><strong>Monitor</strong></td>
<td>Displays/Hides the Monitor</td>
</tr>
<tr>
<td><strong>Meter Bridge</strong></td>
<td>Displays/Hides the Meter Bridge</td>
</tr>
<tr>
<td><strong>Final Check Metering</strong></td>
<td>Displays/Hides the optional Final Check Metering Window</td>
</tr>
<tr>
<td><strong>Media Management</strong></td>
<td>Displays/Hides the Media Management folders</td>
</tr>
<tr>
<td><strong>Global libraries</strong></td>
<td>Displays/Hides the Global Libraries</td>
</tr>
<tr>
<td><strong>Fade Library</strong></td>
<td>Displays/Hides the Fade library</td>
</tr>
<tr>
<td><strong>RAVENNA Easy Connect</strong></td>
<td>Opens the RAVENNA Easy Connect application</td>
</tr>
<tr>
<td><strong>Information</strong></td>
<td>Displays/Hides the Information Window</td>
</tr>
<tr>
<td><strong>Take Logger</strong></td>
<td>Opens the Take Logger Window</td>
</tr>
<tr>
<td><strong>Recording Status</strong></td>
<td>Displays/Hides the Recording Status Window</td>
</tr>
<tr>
<td><strong>I/O Status</strong></td>
<td>Displays/Hides the I/O Status Window</td>
</tr>
</tbody>
</table>

### Editor Tabs

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<tr>
<th>Function</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Overview</strong></td>
<td>Open Overview Tab window</td>
</tr>
<tr>
<td><strong>EDL</strong></td>
<td>Open EDL Tab window</td>
</tr>
<tr>
<td><strong>Document Libraries</strong></td>
<td>Open Document Libraries Tab window</td>
</tr>
<tr>
<td><strong>Tracks</strong></td>
<td>Open Tracks Tab window</td>
</tr>
<tr>
<td><strong>Track Groups</strong></td>
<td>Open Track Groups Tab window</td>
</tr>
</tbody>
</table>
**Menus : View Menu**

- **Playlists**: Open **Playlists Tab** window
- **Workspaces**: Open **Workspaces Tab** window
- **Selection**: Open **Selection Tab** window
- **Fade Editor**: Open **Fade Editor Tab** window
- **Markers**: Open **Markers Tab** window
- **CD**: Open **CD Tab** window
- **Notes**: Open **Notes Tab** window
- **Media Management**: Open **Media Management Tab** window
- **Global Libraries**: Open **Global Libraries Tab** window
- **ADR**: Open **ADR Tab** window (Only when the optional ADR key is present.)
- **Log**: Open **Log Tab** window

- **Show all Tabs**: Shows all Tabs in docking area
- **Close all Tabs**: Hides all Tabs
- **Toggle Show/Close all Tabs**: As it says. Mainly useful when bound to keyboard shortcut.
- **Dock all Tabs**: Return all floating Tabs to the Tab dock

- **Load Default Tabs Layout**: As it says
- **Save Default Tabs Layout**: Saves the current Tabs Layout as the default
- **Always Use Default Tabs Layout**: Default Tabs Layout is used regardless of Tab layout saved with Project

### Tabs layout Presets

- **Save Tabs Layout Preset 1** to **Save Tabs Layout Preset 10**
- **Load Tabs Layout Preset 1** to **Load Tabs Layout Preset 10**

### Customize>

- **Keyboard Shortcut Editor**: Opens the **Keyboard Shortcut Editor**
- **Macro Editor**: Opens the **Macros Window**

### All Settings

- **All Settings**: Opens the **Pyramix Settings** Window
# Clips

## Clips Menu

<table>
<thead>
<tr>
<th>Action</th>
<th>Shortcut</th>
</tr>
</thead>
<tbody>
<tr>
<td>Select</td>
<td></td>
</tr>
<tr>
<td>Nudge</td>
<td></td>
</tr>
<tr>
<td>Set Sync Point to Cursor</td>
<td>CTRL + M</td>
</tr>
<tr>
<td>Send Sync Point to Cursor</td>
<td>CTRL + ALT + M</td>
</tr>
<tr>
<td>Group</td>
<td>CTRL + G</td>
</tr>
<tr>
<td>Ungroup</td>
<td>CTRL + U</td>
</tr>
<tr>
<td>Lock</td>
<td>CTRL + L</td>
</tr>
<tr>
<td>Unlock</td>
<td>CTRL + K</td>
</tr>
<tr>
<td>Lock Horizontal Drag</td>
<td></td>
</tr>
<tr>
<td>Clip Gain</td>
<td>CTRL + SHIFT + G</td>
</tr>
<tr>
<td>Mute Clip</td>
<td>CTRL + SHIFT + M</td>
</tr>
<tr>
<td>Rename</td>
<td></td>
</tr>
<tr>
<td>Edit Fade near Cursor</td>
<td>Q</td>
</tr>
<tr>
<td>Edit Fade near Mouse</td>
<td>W</td>
</tr>
<tr>
<td>Fade In</td>
<td></td>
</tr>
<tr>
<td>Fade Out</td>
<td></td>
</tr>
<tr>
<td>X Fade</td>
<td></td>
</tr>
<tr>
<td>Envelope</td>
<td></td>
</tr>
<tr>
<td>Waveform</td>
<td></td>
</tr>
<tr>
<td>Properties</td>
<td></td>
</tr>
</tbody>
</table>

## Select

<table>
<thead>
<tr>
<th>Action</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Select All</td>
<td>Select all Clips on Timeline</td>
</tr>
<tr>
<td>Select All to Mark In</td>
<td>Select all Clips on Timeline, to the current Mark In Point</td>
</tr>
<tr>
<td>Select All between Marks</td>
<td>Select all Clips on Timeline, between current In/Out Marks</td>
</tr>
<tr>
<td>Select All from Mark Out</td>
<td>Select all Clips on Timeline, from the current Mark Out Point</td>
</tr>
<tr>
<td>Select Source</td>
<td>Select all Clips on current audio Track</td>
</tr>
<tr>
<td>Select Online Clips</td>
<td>Selects all Clips on the Timeline which are On-line currently</td>
</tr>
<tr>
<td>Select offline Clips</td>
<td>Selects all Clips on the Timeline which are Offline currently</td>
</tr>
<tr>
<td>Deselect All</td>
<td>Deselect all currently selected Clips</td>
</tr>
</tbody>
</table>

## Add

<table>
<thead>
<tr>
<th>Action</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Add Previous Clip to Selection</td>
<td>Apply selection to Clip to left of currently selected Clip</td>
</tr>
<tr>
<td>Add Next Clip to Selection</td>
<td>Apply selection to Clip to right of currently selected Clip</td>
</tr>
<tr>
<td>Add all Preceding Clips to Selection</td>
<td>Apply selection to all Clips preceding the currently selected Clip</td>
</tr>
<tr>
<td>Add all Following Clips to Selection</td>
<td>Apply selection to all Clips following the currently selected Clip</td>
</tr>
</tbody>
</table>

## Select Next Clip Crossfade  | Selects the Next Crossfade                        |
Select Previous Clip Crossfade  Selects the Previous Crossfade

Nudge >

**Nudge to Previous Edit**  Nudges the selected Clip to the left (earlier in time) to the previous edit points in the Track or marks in the editor

**Nudge to Next Edit**  Nudges the selected Clip to the right (later in time) to the next edit points in the Track or marks in the editor

**Nudge to Left**  Nudges the selected Clip to the left (earlier in time) by an amount equal to the current Nudge setting

**Nudge to Right**  Nudges the selected Clip to the right (later in time) by an amount equal to the current Nudge setting

**Nudge to Left Custom**  Nudges the selected Clip to the left (earlier in time) by an amount that can be entered with the keyboard

**Nudge to Right Custom**  Nudges the selected Clip to the right (later in time) by an amount that can be entered with the keyboard

**Nudge to Left Custom in Bars/Beats**  Nudges the selected Clip to the left (earlier in time) by an amount that can be entered in Bars/Beats with the keyboard

**Nudge to Right Custom in Bars/Beats**  Nudges the selected Clip to the right (later in time) by an amount that can be entered in Bars/Beats with the keyboard

**Nudge In to Left**  Moves selected Clip's In point to the Left by an increment of the current Nudge value

**Nudge In to Right**  Moves selected Clip's In point to the Right by an increment of the current Nudge value

**Nudge Out to Left**  Moves selected Clip's Out point to the Left by an increment of the current Nudge value

**Nudge Out to Right**  Moves selected Clip's Out point to the Right by an increment of the current Nudge value

**Nudge Media to Left**  Moves selected Clip's Media to the Left by an increment of the current Nudge value

**Nudge Media to Right**  Moves selected Clip's Media to the Right by an increment of the current Nudge value

**Move Up**  Moves the selected Clip or Region up to the adjacent Track above it

**Move Down**  Moves the selected Clip or Region up to the adjacent Track below it

**Move Up with Fade**  Moves the selected Clip or Region up to the adjacent Track above it. If there is another Clip on the adjacent Track at that location, it will interact with it by cross-fading

**Move Down with Fade**  Moves the selected Clip or Region up to the adjacent Track below it. If there is another Clip on the adjacent Track at that location, it will interact with it by cross-fading

---

**Current Setting >**

- **Nudge Setting 1**  Apply Nudge Setting 1
- **Nudge Setting 2**  Apply Nudge Setting 2
- **Nudge Setting 3**  Apply Nudge Setting 3
- **Nudge Setting 4**  Apply Nudge Setting 4
- **Nudge Setting 5**  Apply Nudge Setting 5

---

**Set Sync Point to Cursor**  Sets the selected Clip's Sync Point at the current cursor position

---

Menus : Clips
<table>
<thead>
<tr>
<th>Menu</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Send Sync Point to Cursor</td>
<td>Sends (moves) the currently selected Clip so that its Sync Point is aligned with the current position of the Play Cursor</td>
</tr>
<tr>
<td>Group</td>
<td>Groups together all selected Clips in the Timeline</td>
</tr>
<tr>
<td>Ungroup</td>
<td>Ungroups members of a selected group Clip in the Timeline</td>
</tr>
<tr>
<td>Lock</td>
<td>Locks selected Clips so that they can no longer be edited or moved in the Timeline</td>
</tr>
<tr>
<td>Unlock</td>
<td>Unlocks selected locked Clips so that they can be edited again</td>
</tr>
<tr>
<td>Lock Horizontal Drag</td>
<td>When enabled, Clips cannot be dragged horizontally (left to right)</td>
</tr>
<tr>
<td>Clip Gain</td>
<td>Displays an audio fader to set the audio level for the selected Clips</td>
</tr>
<tr>
<td>Mute Clip</td>
<td>Mutes all selected Clips</td>
</tr>
<tr>
<td>Rename</td>
<td>Enables a selection of Clips to be renamed with various combinable options chosen in the <strong>Rename Clips</strong> dialog</td>
</tr>
</tbody>
</table>

**Rename Clips dialog**

<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keep Current Name</td>
<td>When checked the current name is retained but with the choice of keeping or removing the current Track number in parenthesis</td>
</tr>
<tr>
<td>Remove Track Number</td>
<td>Removes Track Number from the Clip Name</td>
</tr>
<tr>
<td>Prefix</td>
<td>Text entry box where a new custom Prefix may be added adding a custom prefix and suffix text to the automatic renaming and automatically renumbering all Clips.</td>
</tr>
<tr>
<td>Track Name</td>
<td></td>
</tr>
<tr>
<td>Media Scene &amp; Take</td>
<td></td>
</tr>
<tr>
<td>Media Name</td>
<td></td>
</tr>
<tr>
<td>Media Tape Name</td>
<td></td>
</tr>
<tr>
<td>Media File Name</td>
<td></td>
</tr>
<tr>
<td>Scene &amp; Take Separator</td>
<td></td>
</tr>
<tr>
<td>Media Track Number (X)</td>
<td></td>
</tr>
<tr>
<td>Media Track Type -T</td>
<td></td>
</tr>
<tr>
<td>Ignore File Extension</td>
<td></td>
</tr>
<tr>
<td>Include Full Path</td>
<td></td>
</tr>
<tr>
<td>Auto number clips</td>
<td></td>
</tr>
<tr>
<td>Start Numbering at</td>
<td></td>
</tr>
<tr>
<td>Items Separator</td>
<td></td>
</tr>
</tbody>
</table>

*Options*

**Keep Current Name**

When checked the current name is retained but with the choice of keeping or removing the current Track number in parenthesis.

**Remove Track Number**

Removes Track Number from the Clip Name.

**Prefix**

Text entry box where a new custom Prefix may be added adding a custom prefix and suffix text to the automatic renaming and automatically renumbering all Clips.
Menus : Clips

Track Number - X
Media Scene & Take (if available)
Media Name
Media Track Number (X)
Media Tape Name
Media File Name
Ignore File Extension
Include Full Path
Suffix Text entry box where a new custom Suffix may be added
Auto number clips When checked Clips are numbered starting with the value in:
Starting Numbering at Text entry box where a new custom Separator may be added

Edit Fade near Cursor Opens the Fade Editor with the audio fade located near the current Playhead cursor position ready to be edited
Edit Fade near Mouse Opens the Fade Editor with the audio fade located near the current mouse cursor position ready to be edited

Fade In >
Fade Out >
X Fade >

Note: Sub-menu options for Fade In, Fade Out, and X Fade are the same. For brevity, only the Fade In sub-menu options are listed.

Fade In New Apply new Fade In
Fade In Edit Default > Edit Fade In
Fade In Default Apply Fade In Default
Fade In Default Curve Apply Fade In Default Curve
Fade In Standard >
Fade In Power Linear Apply Fade In Power Linear
Fade In Tension Linear Apply Fade In Tension Linear
Fade In dB Linear Apply Fade In dB Linear
Fade In Cosine Apply Fade In Cosine
Fade In Root Cosine Apply Fade In Root Cosine

Envelope >

Envelope Reset Reset the gain envelope for the whole selection by deleting all envelope nodes within the selection only on the Track under the mouse cursor when Reset is chosen.
Envelope Reset Selection Reset the gain envelope for the whole selection by deleting all envelope nodes within the selection.

Envelope Copy to Selection Copies the values of all envelope nodes within the selection from the Track under the mouse cursor when Copy to Selection is chosen to all other Tracks in the selection

Envelope Punch Places four new envelope nodes at the bounds of the selection on the Track under the mouse cursor when Punch is chosen and opens the Punch Envelope dialog box
Envelope Punch Selection Carries out the same operation as Punch but to all Tracks in the current Selection.
Waveform >

Waveform follow Track  Waveform display of the Clip will always correspond to the setting for the entire Track in the Track information and Settings panel

Waveform force Waveform  Clip will always show the waveform display regardless of the waveform display settings for the Track

Waveform force Name  Clip will always show the Clip name regardless of the waveform display settings for the Track

Generate Waveform  Generate the waveform data in the background for the selected Clip

Properties  Opens the Selection Properties display window, which shows details concerning the currently selected Clip

Tracks

<table>
<thead>
<tr>
<th>Tracks menu</th>
</tr>
</thead>
<tbody>
<tr>
<td>Add Audio Track  CTRL + SHIFT + N</td>
</tr>
<tr>
<td>Add Video Track</td>
</tr>
<tr>
<td>Delete Track  CTRL + SHIFT + DELETE</td>
</tr>
<tr>
<td>Delete to Last Track  CTRL + SHIFT + ALT + DELETE</td>
</tr>
<tr>
<td>Auto-connect</td>
</tr>
<tr>
<td>Select Previous Track Group</td>
</tr>
<tr>
<td>Select Next Track Group</td>
</tr>
<tr>
<td>Duplicate Selected Track Group</td>
</tr>
<tr>
<td>Auto Create/Delete Track Groups</td>
</tr>
<tr>
<td>Select Previous Track  UP</td>
</tr>
<tr>
<td>Select Next Track  DOWN</td>
</tr>
<tr>
<td>Deselect Track  SHIFT + ESC</td>
</tr>
<tr>
<td>Auto Select Tracks</td>
</tr>
<tr>
<td>Selected Track</td>
</tr>
<tr>
<td>Synchronize Tracks &amp; Strips</td>
</tr>
<tr>
<td>Select All Clips  CTRL + SHIFT + A</td>
</tr>
<tr>
<td>Select All Clips to Mark In  CTRL + SHIFT + I</td>
</tr>
<tr>
<td>Select All Clips between Marks  CTRL + SHIFT + B</td>
</tr>
<tr>
<td>Select All Clips from Mark Out  CTRL + SHIFT + J</td>
</tr>
<tr>
<td>Deselect All Clips  CTRL + SHIFT + D</td>
</tr>
<tr>
<td>Ripple</td>
</tr>
<tr>
<td>Extend</td>
</tr>
</tbody>
</table>

Add Audio Track  Opens the Create Tracks dialog to enable new Audio Tracks / Mixer Strips to be created in the Timeline and Mixer

Add Video Track  Adds a Video Track above the Track selected currently. If no Track is selected adds a Video Track at the top of the Timeline.

Delete Track  Removes the currently selected Track from the composition editor
<table>
<thead>
<tr>
<th>Menu Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Delete to Last Track</strong></td>
<td>Deletes all Tracks between the currently selected Tracks to the last Track on the Composition Editor</td>
</tr>
<tr>
<td><strong>Auto-connect</strong></td>
<td>Automatically connect all Tracks sequentially to any available Mixer Strip inputs</td>
</tr>
<tr>
<td><strong>Select Previous Track Group</strong></td>
<td>Selects the Track group above the currently selected Track group</td>
</tr>
<tr>
<td><strong>Select Next Track Group</strong></td>
<td>Selects the Track group below the currently selected Track group</td>
</tr>
<tr>
<td><strong>Duplicate Selected Track Group</strong></td>
<td>Duplicates the currently selected Track group</td>
</tr>
<tr>
<td><strong>Auto Create/Delete Track Groups</strong></td>
<td>When enabled allows Track Groups to be automatically created when Clips insertion requires creation of new Tracks</td>
</tr>
<tr>
<td><strong>Select Previous Track</strong></td>
<td>Selects the audio Track above the currently selected Track</td>
</tr>
<tr>
<td><strong>Select Next Track</strong></td>
<td>Selects the audio Track below the currently selected Track</td>
</tr>
<tr>
<td><strong>Deselect Track</strong></td>
<td>Deselects the currently selected audio Track</td>
</tr>
<tr>
<td><strong>Auto Select Tracks</strong></td>
<td>The audio Track is automatically selected on any Click / Move in its content</td>
</tr>
<tr>
<td><strong>Selected Track &gt;</strong></td>
<td></td>
</tr>
<tr>
<td>Mute</td>
<td></td>
</tr>
<tr>
<td>Solo</td>
<td></td>
</tr>
<tr>
<td>Monitoring Mode</td>
<td></td>
</tr>
<tr>
<td>Record Ready</td>
<td></td>
</tr>
<tr>
<td>Display Mode</td>
<td></td>
</tr>
<tr>
<td>Show/Hide Automation</td>
<td></td>
</tr>
<tr>
<td>Show/Hide Automation Sub-Tracks</td>
<td></td>
</tr>
<tr>
<td><strong>Automation Init</strong></td>
<td>The audio Track and its associated mixing console strip are always selected together. Also, When Strips are Created Deleted or Moved in the Mixer Configuration page (or with the right mouse button context menus) the connected Tracks are also Created/Destroyed or moved accordingly. When Strips are Created or Moved the Tracks are Created or Moved seamlessly. On Deleting a Strip or Strips, only empty Tracks are destroyed. Tracks containing Clips are preserved, disconnected and set to minimum size.</td>
</tr>
<tr>
<td><strong>Automation Snapshot</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Automation Snapshot Region</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Automation Delete</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Automation Erase</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Automation Trim</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Synchronize Tracks &amp; Strips</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Select All Clips</strong></td>
<td>This command selects and highlights all Clips on the selected Track</td>
</tr>
<tr>
<td><strong>Select All Clips to Mark In</strong></td>
<td>Selects all Clips on the Track from the beginning of the composition up to the mark in</td>
</tr>
<tr>
<td><strong>Select All Clips between Marks</strong></td>
<td>Selects all Clips on the Track between the Mark In and Mark Out</td>
</tr>
<tr>
<td><strong>Select All Clips from Mark Out</strong></td>
<td>Selects all Clips on the Track from the Mark Out to the end of the composition</td>
</tr>
<tr>
<td><strong>Deselect All Clips</strong></td>
<td>Deselects all Clips on the selected Track</td>
</tr>
<tr>
<td><strong>Ripple</strong></td>
<td>Launches the Ripple Tracks dialog box</td>
</tr>
<tr>
<td><strong>Extend</strong></td>
<td>Automatically extends the number of Tracks to accommodate all the Media channels of each of the Clips of one or more timeline Track(s)</td>
</tr>
</tbody>
</table>
# Cursor & Marks

## Cursor and Marks

| Cursor and Marks                                      |  
|------------------------------------------------------|---|
| Nudge Cursor                                         |  
| Nudge Marks                                          |  
| Nudge Gates                                          |  
| Current Nudge Setting                                 |  

<table>
<thead>
<tr>
<th>Goto TimeCode</th>
<th>NJM 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goto Foot</td>
<td>SHIFT + NJM 6</td>
</tr>
<tr>
<td>Goto Beat</td>
<td>CTRL + NJM 6</td>
</tr>
</tbody>
</table>

| Cursor to Mark In | NJM 4 |
| Cursor to Mark Out | NUM 5 |
| Cursor to Gate In  |  
| Cursor to Gate Out |  
| Cursor to Selected Marker | SHIFT + ENTER |
| Cursor to Start of Selected Track |  
| Cursor to End of Selected Track |  
| Auto Center on Goto |  

| Mark In to Cursor | NUM 7, F7 |
| Mark Out to Cursor | NUM 8, F8 |
| Gate In to Cursor |  
| Gate Out to Cursor |  
| Marks to Selection | ENTER |
| Lock Marks        | CTRL + SHIFT + L |
| Hide Marks        |  

| Show Cursor |  
| Show Mark In |  
| Show Mark Out |  
| Show Gate In  |  
| Show Gate Out |  
| Show Selected Marker |  

## Nudge Cursor

<table>
<thead>
<tr>
<th>Nudge Cursor to Previous Edit</th>
<th>Nudge Cursor to Previous Edit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nudge Cursor to Next Edit</td>
<td>Nudge Cursor to Next Edit</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Nudge Cursor to Previous Clip</th>
<th>Nudge Cursor to Previous Clips</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nudge Cursor to Next Clip</td>
<td>Nudge Cursor to Next Clip</td>
</tr>
<tr>
<td>Nudge Cursor to Previous Clip Fade</td>
<td>Nudge Cursor to Previous Clip Fade</td>
</tr>
<tr>
<td>Nudge Cursor to Next Clip Fade</td>
<td>Nudge Cursor to Next Clip Fade</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Nudge Cursor to Left</th>
<th>Nudge Cursor to Left</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nudge Cursor to Right</td>
<td>Nudge Cursor to Right</td>
</tr>
<tr>
<td>Nudge Cursor to Left with Region</td>
<td>Nudge Cursor to Left and update the nearest selection boundary to this location</td>
</tr>
<tr>
<td>Nudge Cursor to Right with Region</td>
<td>Nudge Cursor to Right and update the nearest selection boundary to this location</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>--------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Nudge Cursor to Left Custom</td>
<td>Nudge Cursor to Left by an amount entered with the Keyboard</td>
</tr>
<tr>
<td>Nudge Cursor to Right Custom</td>
<td>Nudge Cursor to Right by an amount entered with the Keyboard</td>
</tr>
<tr>
<td>Nudge Cursor to Left Custom in Bars/Beats</td>
<td>Nudge Cursor to Left by an amount entered in Bars/Beats with the Keyboard</td>
</tr>
<tr>
<td>Nudge Cursor to Right Custom in Bars/Beats</td>
<td>Nudge Cursor to Right by an amount entered in Bars/Beats with the Keyboard</td>
</tr>
<tr>
<td>Nudge Cursor to Previous Foot</td>
<td>Nudge Cursor to the Previous Foot</td>
</tr>
<tr>
<td>Nudge Cursor to Next Foot</td>
<td>Nudge Cursor to the Next Foot</td>
</tr>
<tr>
<td>Nudge Cursor to Previous Foot Frame</td>
<td>Nudge Cursor to the Previous Foot Frame</td>
</tr>
<tr>
<td>Nudge Cursor to Next Foot Frame</td>
<td>Nudge Cursor to the Next Foot Frame</td>
</tr>
<tr>
<td>Nudge Cursor to Previous Bar</td>
<td>Nudge Cursor to the Previous Bar</td>
</tr>
<tr>
<td>Nudge Cursor to Next Bar</td>
<td>Nudge Cursor to the Next Bar</td>
</tr>
<tr>
<td>Nudge Cursor to Previous Beat</td>
<td>Nudge Cursor to the Previous Beat</td>
</tr>
<tr>
<td>Nudge Cursor to Next Beat</td>
<td>Nudge Cursor to the Next Beat</td>
</tr>
<tr>
<td>Nudge Cursor to Previous Grid Step</td>
<td>Nudge Cursor to the Previous Grid Step</td>
</tr>
<tr>
<td>Nudge Cursor to Next Beat Grid Step</td>
<td>Nudge Cursor to the Next Grid Step</td>
</tr>
</tbody>
</table>

**Nudge Marks >**

| Nudge Mark In to Left          | Nudge Mark In to Left |
| Nudge Mark In to Right         | Nudge Mark In to Right |
| Nudge Mark In to Left Custom   | Nudge Mark In to Left by an amount entered with the Keyboard |
| Nudge Mark In to Right Custom  | Nudge Mark In to Right by an amount entered with the Keyboard |
| Nudge Mark In to Left Custom in Bars/Beats | Nudge Mark In to Left by an amount entered in Bars/Beats with the Keyboard |
| Nudge Mark In to Right Custom in Bars/Beats | Nudge Mark In to Right by an amount entered in Bars/Beats with the Keyboard |

| Nudge Mark Out to Left         | Nudge Mark Out to Left |
| Nudge Mark Out to Right        | Nudge Mark Out to Right |
| Nudge Mark Out to Left Custom  | Nudge Mark Out to Left by an amount entered with the Keyboard |
| Nudge Mark Out to Right Custom | Nudge Mark Out to Right by an amount entered with the Keyboard |
| Nudge Mark Out to Left Custom in Bars/Beats | Nudge Mark Out to Left by an amount entered in Bars/Beats with the Keyboard |
| Nudge Mark Out to Right Custom in Bars/Beats | Nudge Mark Out to Right by an amount entered in Bars/Beats with the Keyboard |

**Nudge Gates >**

(Use with Source Destination Editing Projects)

| Nudge Gate In to Left          | Nudge Gate In to Left |
| Nudge Gate In to Right         | Nudge Gate In to Right |
| Nudge Gate Out to Left         | Nudge Gate Out to Left |
| Nudge Gate Out to Right        | Nudge Gate Out to Right |

**Current Nudge Setting:**
<table>
<thead>
<tr>
<th>Menus</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nudge Setting 1</td>
<td></td>
</tr>
<tr>
<td>Nudge Setting 2</td>
<td></td>
</tr>
<tr>
<td>Nudge Setting 3</td>
<td></td>
</tr>
<tr>
<td>Nudge Setting 4</td>
<td></td>
</tr>
<tr>
<td>Nudge Setting 5</td>
<td></td>
</tr>
<tr>
<td><strong>Goto TimeCode</strong></td>
<td>Opens the Goto TimeCode dialog box, which allows the Play Cursor to be positioned to a specific TimeCode position</td>
</tr>
<tr>
<td><strong>Goto Foot</strong></td>
<td>Allows the Play Cursor to be positioned to a specific Footage</td>
</tr>
<tr>
<td><strong>Goto Beat</strong></td>
<td>Allows the Play Cursor to be positioned to a specific Beat</td>
</tr>
<tr>
<td><strong>Cursor to Mark In</strong></td>
<td>Moves the Play Cursor to the Mark In</td>
</tr>
<tr>
<td><strong>Cursor to Mark Out</strong></td>
<td>Moves the Play Cursor to the Mark Out</td>
</tr>
<tr>
<td><strong>Cursor to Gate In</strong></td>
<td>Moves the Play Cursor to the selected Track Group Gate In</td>
</tr>
<tr>
<td><strong>Cursor to Gate Out</strong></td>
<td>Moves the Play Cursor to the selected Track Group Gate Out</td>
</tr>
<tr>
<td><strong>Cursor to Start of Selected Track</strong></td>
<td>Moves the Play Cursor to the start position of the first Clip on the selected Track</td>
</tr>
<tr>
<td><strong>Cursor to End of Selected Track</strong></td>
<td>Moves the Play Cursor to the end position of the first Clip on the selected Track</td>
</tr>
<tr>
<td><strong>Auto Center on Goto</strong></td>
<td>When enabled, the Project Editor will automatically center the display to the new Play Cursor position when the Goto TimeCode command is used.</td>
</tr>
<tr>
<td><strong>Mark In to Cursor</strong></td>
<td>Moves the Mark In to the Play Cursor</td>
</tr>
<tr>
<td><strong>Mark Out to Cursor</strong></td>
<td>Moves the Mark Out to the Play Cursor</td>
</tr>
<tr>
<td><strong>Gate In to Cursor</strong></td>
<td>Moves the selected Track Group Gate In to the Play Cursor</td>
</tr>
<tr>
<td><strong>Gate Out to Cursor</strong></td>
<td>Moves the selected Track Group Gate Out to the Play Cursor</td>
</tr>
<tr>
<td><strong>Marks to Selection</strong></td>
<td>Moves the Mark Out to the current selection</td>
</tr>
<tr>
<td><strong>Lock Marks</strong></td>
<td>Prevents the Mark In/Out points from being changed</td>
</tr>
<tr>
<td><strong>Hide Marks</strong></td>
<td>Removes the Mark In/Out cursors</td>
</tr>
<tr>
<td><strong>Show Cursor</strong></td>
<td>Automatically centers the display of the Project Editor to the Play Cursor</td>
</tr>
<tr>
<td><strong>Show Mark In</strong></td>
<td>Automatically centers the display of the Project Editor to Mark In current position</td>
</tr>
<tr>
<td><strong>Show Mark Out</strong></td>
<td>Automatically centers the display of the Project Editor to Mark Out current position</td>
</tr>
<tr>
<td><strong>Show Gate In</strong></td>
<td>Automatically centers the display of the Project Editor to the selected Track Group Gate In</td>
</tr>
<tr>
<td><strong>Show Gate Out</strong></td>
<td>Automatically centers the display of the Project Editor to the selected Track Group Gate Out</td>
</tr>
</tbody>
</table>
## Markers

<table>
<thead>
<tr>
<th>Menu Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cursor to Selected Marker</td>
<td>Moves the Play Cursor to the Selected Marker</td>
</tr>
<tr>
<td>Nudge Cursor to Previous Marker</td>
<td>Nudge Cursor to Previous Marker</td>
</tr>
<tr>
<td>Nudge Cursor to Next Marker</td>
<td>Nudge Cursor to Next Marker</td>
</tr>
<tr>
<td>Nudge Cursor to Previous CD Marker</td>
<td>Nudge Cursor to Previous CD Marker</td>
</tr>
<tr>
<td>Nudge Cursor to Next CD Marker</td>
<td>Nudge Cursor to Next CD Marker</td>
</tr>
<tr>
<td>Show Selected Marker</td>
<td>Automatically centers the display of the Project Editor to the currently selected Marker</td>
</tr>
<tr>
<td>Select Previous Marker</td>
<td>Selects the Previous Marker (left) of the currently selected Marker</td>
</tr>
<tr>
<td>Select Next Marker</td>
<td>Selects the Next Marker (right) of the currently selected Marker</td>
</tr>
<tr>
<td>Auto-Select Marker Before Cursor</td>
<td>When enabled the Marker immediately before the Cursor will be selected. As the Cursor is moved the selection will change as the next Marker is passed</td>
</tr>
</tbody>
</table>
**Prompt for Marker Name at insertion**  When ticked the *Add New Marker* dialog opens when a new marker is inserted

**Add Marker to Cursor**  
[**NUM 9**] Adds a new Marker to the current Play Cursor Position

**Delete Selected Marker**  
[**SHIFT + DELETE**] Deletes the currently selected Marker

**Move Selected Marker to Cursor**  
[**CTRL + ENTER**] Moves the selected Marker to the current Play Cursor Position

**Set >**

**Set Marker 1**  
Set the Marker #1 to the current Play Cursor Position

*Note:* Set Markers 2 - 10 not shown

**Goto >**

**Goto Marker 1**  
Set the Play Cursor position to Marker #1

*Note:* Goto Markers 2 - 10 not shown

**Add Media Marker to Cursor**  
The Clip to be marked must first be selected. Adds a Media Marker at the current Cursor position.

**Add Media Marker Special >**  
When *Display Media Marker Line* is on the line to the right of the Media Marker will be colored according to the rating selected when a Media Marker is added from this sub-menu until the next Media Marker. Default, in the absence of a Media Marker is yellow i.e. **OK**.

---

Add Media Marker with Rating Excellent
Add Media Marker with Rating Good
Add Media Marker with Rating OK
Add Media Marker with Rating Bad
Add Media Marker with Rating Ridiculous
Add False Start Media Marker
Add Custom 1 Media Marker
Add Custom 2 Media Marker
Add Custom 3 Media Marker
Add Custom 4 Media Marker
Add Custom 5 Media Marker
Add Custom 6 Media Marker
Add Custom 7 Media Marker
Add Custom 8 Media Marker
Add Custom 9 Media Marker
Add Custom 10 Media Marker

---

*Markers > Add Media Markers Special sub-menu*
Note: Media Markers are added to the current recording ONLY when no other Clip or Clips is/are selected in the Timeline.

Rate Region

The Sub-menu offers a choice of Ratings for the Region Currently selected:

- Rate Selected Region as Excellent
- Rate Selected Region as Good
- Rate Selected Region as OK
- Rate Selected Region as Bad
- Rate Selected Region as Ridiculous

Delete Selected Media Marker

Deletes the selected Media Marker.

Display Media Markers Rating Line

When active a colored line is shown reflecting the color of the most recent Media Marker. Default in the absence of a Media Marker is yellow i.e. OK

Update Media Markers to Media Files

- Add CD Start Marker to Cursor: [SHIFT + ALT + ENTER] Adds a CD Start marker at the Play Cursor position
- Add CD Stop Marker to Cursor: [CTRL + ALT + ENTER] Adds a CD Stop marker at the Play Cursor position
- Add CD Index Marker to Cursor: [CTRL + SHIFT + ALT + ENTER] Adds a CD Index marker at the Play Cursor position
- Delete Selected CD Marker: [SHIFT + ALT + DELETE] Deletes the currently selected CD Marker
- CD Mark Groups: [SHIFT + ALT + G] Enables automatic creation of CD Markers Groups in the Project Editor
Selection

Nudge

- **Nudge to Left**
  - Nudges the selection to the left
- **Nudge to Right**
  - Nudges the selection to the right
- **Nudge Start to Left**
  - Nudges the selection start to the right
- **Nudge Start to Right**
  - Nudges the selection start to the left
- **Nudge End to Left**
  - Nudges the selection end to the right
- **Nudge End to Right**
  - Nudges the selection end to the left

- **Move Selection Up**
  - Moves the current selection to the Track above its current position
- **Move Selection Down**
  - Moves the current selection to the Track below its current position
- **Grow Selection Up**
  - Applies the current selection to the Track above its current position
- **Grow Selection Down**
  - Applies the current selection to the Track below its current position
- **Narrow Selection Up**
  - Removes the current selection from the Track above its current position
- **Narrow Selection Down**
  - Removes the current selection from the Track below its current position

- **Set Cursor to Selection Start**
  - Positions the Play Cursor to the start point of the current selection
- **Set Cursor to Selection Start with Preroll**
  - Positions the Play Cursor to the start point of the current selection, adding the defined Preroll value
- **Set Cursor to Selection Start with Preroll #2**
  - Positions the Play Cursor to the start point of the current selection, adding the defined Preroll #2 value

---

Menus : Selection

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Set Cursor to Selection Start with Preroll #3 - Positions the Play Cursor to the start point of the current selection, adding the defined Preroll #3 value

Set Cursor to Selection End - Positions the Play Cursor to the end point of the current selection

Set Selection Start to Cursor - Positions the start point of the current selection to the Play Cursor position

Set Selection End to Cursor - Positions the end point of the current selection to the Play Cursor position

Select between Gates - Sets the Selection between the selected Track Group Gates

Gates to Selection - Moves the Gates to the extremities of the current selection

Auto Select Clip(s) under Cursor - Automatically Selects the Clip(s) currently in contact with the Playhead Cursor

Select Clip(s) under Cursor - Selects the Clip(s) currently in contact with the Playhead Cursor

Add/Remove Clip(s) under Cursor to Selection

Show Selection Console Signal Flow - Displays the signal flow on the console of the Clips currently selected on the Timeline

Toggle Selection To Console Mapping - Toggles Map Selection to Console. (Enables this to be bound to a single keyboard shortcut.)

command/keyboard shortcut

Map Selection to Console - Shrinks the console UI to display only strips carrying the signal flow of current Timelineseselection. (Clips or Region).

Reset Console Mapping - Resets the Console UI to normal after Map Selection to Console.

Undo Selection - Cancels the last selection command

Redo Selection - Cancels (redo) the last Undo Selection command

Undo / Redo Selection - Toggles between the last Undo / Redo Selection command

Fade Editor

Open Editor - Opens the Fade Editor window
### Accept & Close Editor
Approve changes to the fade and close Fade Editor window

### Restore & Close Editor
Restore fade to original state and close Fade Editor window

### Restore Fade
Restore fade to original state

### Undo Fade Change
Undo the last parameter change

### Previous Fade
Select / Edit previous fade

### Next Fade
Select / Edit net fade

### Xify
Makes an asymmetrical fade symmetrical by using the fade length and curve from the side of the crossfade that is not selected and applying it to the selected side. E.g. to create the mirror image of a fade out select the incoming clip and choose **XIFY**

### Show Faders & Control
Show the Faders and Control Section of the Fade Editor

### Show Parameters & Options
Show the Parameters and Options section of the Fade Editor

#### Display & Zoom >

<table>
<thead>
<tr>
<th>Command</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fit Fade</td>
<td>Zoom around the current Fade (Reset Zoom)</td>
</tr>
<tr>
<td>Zoom In</td>
<td>Zoom in on graphic display</td>
</tr>
<tr>
<td>Zoom Out</td>
<td>Zoom out on graphic display</td>
</tr>
</tbody>
</table>

#### Display & Zoom Options >

<table>
<thead>
<tr>
<th>Setting</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Auto-Center</td>
<td>Auto-Centering off</td>
</tr>
<tr>
<td>Auto-Center Fade</td>
<td>Auto-Centering on</td>
</tr>
<tr>
<td>Auto-Center Reference Point</td>
<td>Auto Center on Reference Point</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Zoom Setting</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Free Zoom</td>
<td>Follows only Zoom Reset, In and Out</td>
</tr>
<tr>
<td>Auto-Zoom</td>
<td>Automatically Zooms around the current Fade after some operations</td>
</tr>
<tr>
<td>Auto-Zoom/Free</td>
<td>Automatically Zooms around the current Fade but only when it enters the Fade Editor, thereafter, the Zoom is Free</td>
</tr>
<tr>
<td>Timeline Zoom</td>
<td>Follows the Timeline Zoom factor</td>
</tr>
<tr>
<td>Zoom Preset 1</td>
<td>Recall Preset Zoom #1</td>
</tr>
<tr>
<td>Zoom Preset 2</td>
<td>Recall Preset Zoom #2</td>
</tr>
<tr>
<td>Zoom Preset 3</td>
<td>Recall Preset Zoom #3</td>
</tr>
<tr>
<td>Zoom Preset 4</td>
<td>Recall Preset Zoom #4</td>
</tr>
<tr>
<td>Zoom Preset 5</td>
<td>Recall Preset Zoom #5</td>
</tr>
</tbody>
</table>

### Faders & Control >

<table>
<thead>
<tr>
<th>Nudge Setting</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nudge Out Gain Less</td>
<td></td>
</tr>
<tr>
<td>Nudge Out Gain More</td>
<td></td>
</tr>
<tr>
<td>Nudge In Gain Less</td>
<td></td>
</tr>
<tr>
<td>Nudge In Gain More</td>
<td></td>
</tr>
<tr>
<td>Nudge Intercept Less</td>
<td></td>
</tr>
<tr>
<td>Nudge Intercept More</td>
<td></td>
</tr>
<tr>
<td>Nudge Asymmetry Less</td>
<td></td>
</tr>
<tr>
<td>Nudge Asymmetry More</td>
<td></td>
</tr>
<tr>
<td>Nudge Out Length Less</td>
<td></td>
</tr>
<tr>
<td>Nudge Out Length More</td>
<td></td>
</tr>
<tr>
<td>Nudge In Length Less</td>
<td></td>
</tr>
</tbody>
</table>
### Nudge In Length More

### Nudge Out Position Left
### Nudge Out Position Right
### Nudge In Position Left
### Nudge In Position Right

### Nudge In Media Left
### Nudge In Media Right
### Nudge Out Media Left
### Nudge Out Media Right

#### Faders & Control Options

<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Link Length</td>
<td>Links length of Fade Out &amp; In</td>
</tr>
<tr>
<td>Mirror Length</td>
<td>Length of Fade Out and In will be changed symmetrically (centered)</td>
</tr>
<tr>
<td>Link Position</td>
<td>Links position of Fade Out &amp; In</td>
</tr>
<tr>
<td>Fade Safe</td>
<td>Ensures all following fades (to the right of the one being edited) are left intact while editing the current fade.</td>
</tr>
</tbody>
</table>

#### Audition

<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audition X Fade</td>
<td></td>
</tr>
<tr>
<td>Audition X Fade with Ref</td>
<td></td>
</tr>
<tr>
<td>Audition Out with Curve</td>
<td></td>
</tr>
<tr>
<td>Audition Out without Curve</td>
<td></td>
</tr>
<tr>
<td>Audition Out after Fade</td>
<td></td>
</tr>
<tr>
<td>Audition Out with Curve with Ref</td>
<td></td>
</tr>
<tr>
<td>Audition Out without Curve with Ref</td>
<td></td>
</tr>
<tr>
<td>Audition Out after Fade with Ref</td>
<td></td>
</tr>
<tr>
<td>Audition Out Original Material</td>
<td></td>
</tr>
<tr>
<td>Audition In with Curve</td>
<td></td>
</tr>
<tr>
<td>Audition In without Curve</td>
<td></td>
</tr>
<tr>
<td>Audition In before Fade</td>
<td></td>
</tr>
<tr>
<td>Audition In with Curve with Ref</td>
<td></td>
</tr>
<tr>
<td>Audition In without Curve with Ref</td>
<td></td>
</tr>
<tr>
<td>Audition In before Fade with Ref</td>
<td></td>
</tr>
<tr>
<td>Audition In Original Material</td>
<td></td>
</tr>
</tbody>
</table>

#### Audition Options

<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audition Pre-Roll 1</td>
<td></td>
</tr>
<tr>
<td>Audition Pre-Roll 2</td>
<td></td>
</tr>
<tr>
<td>Audition Pre-Roll 3</td>
<td></td>
</tr>
<tr>
<td>Audition Post-Roll 1</td>
<td></td>
</tr>
<tr>
<td>Audition Post-Roll 2</td>
<td></td>
</tr>
<tr>
<td>Audition Post-Roll 3</td>
<td></td>
</tr>
<tr>
<td>Audition Speed 100%</td>
<td></td>
</tr>
<tr>
<td>Audition Speed 50%</td>
<td></td>
</tr>
<tr>
<td>Audition Speed 25%</td>
<td></td>
</tr>
</tbody>
</table>
Audition Solo
Audition Loop
Audition After Nudge

Memory >
Set Memory 1
Set Memory 2
Set Memory 3
Set Memory 4
Set Memory 5

Recall Memory 1
Recall Memory 2
Recall Memory 3
Recall Memory 4
Recall Memory 5

Presets >
Load Default X Curve
Load Default X Preset
Save Default X Preset

Load Default Out Curve
Load Default Out Preset
Save Default Out Preset

Load Default In Curve
Load Default In Preset
Save Default In Preset
# Media

<table>
<thead>
<tr>
<th>Menu Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Search Media</strong></td>
<td>Opens the <strong>Search Media</strong> dialog.</td>
</tr>
<tr>
<td><strong>Mount Referenced Media</strong></td>
<td>Mounts all media not already mounted and used in the current Project.</td>
</tr>
<tr>
<td><strong>Auto-Mount Media</strong></td>
<td>When selected, whenever a reference from an Offline library is placed in the current Project, the Media will automatically be mounted.</td>
</tr>
<tr>
<td><strong>Select Online Clips</strong></td>
<td>Selects all Clips in the Timeline whose Media files are currently mounted.</td>
</tr>
<tr>
<td><strong>Select Offline Clips</strong></td>
<td>Selects all Clips in the Timeline whose Media files are not currently mounted.</td>
</tr>
<tr>
<td><strong>Select Used Media</strong></td>
<td>Opens a floating Media Manager window containing all Media used by the current Project.</td>
</tr>
<tr>
<td><strong>Select Media present on Project Default Folder</strong></td>
<td>Opens a floating Composition Library window with all Media present in the Project Default folder selected (highlighted).</td>
</tr>
<tr>
<td><strong>Select Media NOT present on Project Default Folder</strong></td>
<td>Opens a floating Composition Library window with all Media NOT present in the Project Default folder selected (highlighted).</td>
</tr>
<tr>
<td><strong>Collect Media to current Project Default Folder</strong></td>
<td>Copies all media files used in the current project (as shown when the previous <strong>Select Media not present</strong> ... is invoked to the current Project Default Folder. This function is especially useful if moving a machine or disk to another studio or where network resources may not be available.</td>
</tr>
<tr>
<td><strong>Clean-Up Media</strong></td>
<td>Opens the <strong>Choose a Media Folder to Clean-Up</strong> window. Choose the Media Folder you wish to clean-up and click OK. All media not referenced by the current Project will be permanently removed from the selected folder.</td>
</tr>
</tbody>
</table>
Automation menu

- **Automation Off**: Automation system is disabled.
- **Automation Play**: Automation system is set to playback any previously recorded automation data.
- **Automation Write**: Automation system is set to playback any previously recorded automation data and record new automation data for all enabled controls.
- **Automation Preview**: Automation system is set to playback any previously recorded automation data and new automation data is recorded for all enabled controls touched. This new information is retained or discarded as the user wishes.
- **Automation Snapshot**: Creates an automation key frame at the current cursor position, for all currently armed automation controls.

### Automation menu

- **Console Strips Mode - Touch**
- **Console Strips Mode - Latch**
- **Console Strips Mode - Trim Touch**
- **Console Strips Mode - Trim Latch**
- **Console Strips Mode - Record**
- **Console Strips Mode - Read**
- **Console Strips Mode - Isolate**
- **Console Strips Release Mode - Release**
- **Console Strips Release Mode - Snap**
- **Console Strips Release Mode - Write to Next**
- **Console Strips Release Mode - Write to End**
- **Release Auto-Writing**: CTRL + ALT + ESC
- **Automation Tracks**
- **Automation Settings**
| **Automation Snapshot Last Selection** | Applies the last Snapshot without the need to open the **Filter automation Tracks to Snapshot** window. Ctrl + Click on the single Camera button does the same thing. I.e. the last selection is applied directly thus improving the workflow. **Note:** The last entry is lost after a Mixer rebuild so, if a rebuild occurs between Snapshots the **Filter automation Tracks to Snapshot** Window will open. |
| **Automation Snapshot Range** | Places automation key frames at the currently defined In / Out cursor positions, for all currently armed automation controls.. |
| **Automation Snapshot Range Last Selection** | Applies the last Snapshot Range without the need to open the **Filter automation Tracks to Snapshot** window. Ctrl + Click on the double Camera button does the same thing. I.e. the last selection is applied directly thus improving the workflow. **Note:** The last entry is lost after a Mixer rebuild so, if a rebuild occurs between Snapshots the **Filter automation Tracks to Snapshot** Window will open. |
| **Delete Selected Points & Interpolate** | Deletes all automation points contained in the selected Region and interpolates between the last existing point before the selection and the first point after the selection. |
| **Delete Selected Points** | Deletes all automation points contained in the selected Region. |
| **Cut Selected Points** | Cuts all automation points contained in the selected Region |
| **Copy Selected Points** | Copies all automation points contained in the selected Region |
| **Paste Points to Cursor** | Pastes all copied or cut automation points at the cursor on the selected Track |
| **Paste Points to Original TC** | Pastes all copied or cut automation points at the Original TimeCode on the selected Track |
| **Bus Reassignment on Paste** | When set on the **Automation Buses Reassignment** dialog will appear if some automated bus elements of a strip are available in the automation clipboard. When set off the dialog will appear only when at least one bus in the clipboard is not available in the target mixer. |
| **Console Strips Mode - Touch** | The automation starts writing a new pass when the control is touched and stops writing when the control is released. |
| **Console Strips Mode - Latch** | The automation starts writing a new pass when the control is touched. The value when the control is released will continue to be written until the transport stops. |
| **Console Strips Mode - Trim Touch** | The automation starts updating the current pass when the control is touched and stops updating when the control is released. |
| **Console Strips Mode - Trim Latch** | The automation starts updating when the control is touched but continues when the control is released and stops only when the transport stops. |
| **Console Strips Mode - Record** |  |
| **Console Strips Mode - Read** |  |
| **Console Strips Mode - Isolate** |  |
| **Console Strips Release Mode - Release** | An interpolation is created from the current value to the value written in the previous pass. I.e. a fade. The length of this is defined in **Automation Settings > Auto-Release Time**. |
| **Console Strips Release Mode - Snap** | A straight jump is made from the current control value to the value written in the previous pass. |
| **Console Strips Release Mode - Write to Next** | The same value is kept after the last written point until the next point is found in the previous pass. |
| **Console Strips Release Mode - Write to End** | Writes the current value to the end, ignoring previously written points. (If any). |
| **Release Auto-Writing** | Immediately releases all controls currently recording automation. |
| **Automation Tracks** | Opens the Automation Tracks window. This view allows the automation versions for a specific control to be displayed. Once the desired control has been located in the tree |
view, simply double-clicking on the control will update the Automation Track Versions window.

**Automation Settings**

Opens the Settings > All Settings > Application > Automation page which allows automation parameters and settings to be defined.

**Video**

![Video menu]

- **New Video Track...**
  
  Adds a Video Track above the Track selected currently. If no Track is selected adds a Video Track at the top of the Timeline.

- **New Video Window**
  
  Opens a sub-menu with the choice of opening floating windows displaying:

  - New Video Window Output 1
  - New Video Window Output 2
  - New Video Window Output 3
  - New Video Window Output 4

- **Toggle Video Window**
  
  Opens a sub-menu with the choice of toggling Video windows open/closed:

  - Toggle Video Window Output 1
  - Toggle Video Window Output 2
  - Toggle Video Window Output 3
  - Toggle Video Window Output 4

**Workspaces**

![Workspaces menu]

- **Save**
  
  - **Save Workspace 1**
  - **Save Workspace 1**

  **Note:** Save Workspace 2 to 10 omitted

- **Update Current Workspace**
  
  Updates (overwrites) the current stored Workspace with current settings

- **Recall**
  
  - **Recall Workspace 1**
  - **Recall Workspace 1**

  **Note:** Recall Workspace 2 - 10 omitted
Recall Previous Workspace Toggles backwards through the list of available Workspaces
Recall Next Workspace Toggles forwards through the list of available Workspaces

ADR

For details of the ADR Menu please see the ADR User Guide

Machines

<table>
<thead>
<tr>
<th>Machines menu</th>
</tr>
</thead>
<tbody>
<tr>
<td>Active Machine</td>
</tr>
</tbody>
</table>

Active machine >

Note: Active machine Sub-menus will reflect whichever machine is currently chosen as the active machine.

<table>
<thead>
<tr>
<th>Toggle machines</th>
<th>Toggle between installed machines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stop</td>
<td>Stop</td>
</tr>
<tr>
<td>Pause</td>
<td>Pause</td>
</tr>
<tr>
<td>Play</td>
<td>Play</td>
</tr>
</tbody>
</table>

Play Special >

<table>
<thead>
<tr>
<th>Play Reverse</th>
<th>Play 1/2</th>
<th>Play 1/2 Reverse</th>
<th>Play 1/4</th>
<th>Play 1/4 Reverse</th>
<th>Play 1/16</th>
<th>Play 1/16 Reverse</th>
<th>Play 2x</th>
<th>Play 2x Reverse</th>
<th>Play 4x</th>
<th>Play 4x Reverse</th>
</tr>
</thead>
<tbody>
<tr>
<td>Play Reverse</td>
<td>Play 1/2</td>
<td>Play 1/2 Reverse</td>
<td>Play 1/4</td>
<td>Play 1/4 Reverse</td>
<td>Play 1/16</td>
<td>Play 1/16 Reverse</td>
<td>Play 2x</td>
<td>Play 2x Reverse</td>
<td>Play 4x</td>
<td>Play 4x Reverse</td>
</tr>
</tbody>
</table>

Toggle Play/Stop Toggle Play/Stop
Toggle Play/Pause Toggle Play/Pause
Toggle Play/Record Toggle Play/Record

Record Record
Fast Forward Fast Forward
Fast Rewind Fast Rewind
Scan Forward Scan Forward
Scan Rewind Scan Rewind
<table>
<thead>
<tr>
<th>Start</th>
<th>Goto Start</th>
</tr>
</thead>
<tbody>
<tr>
<td>End</td>
<td>Goto End</td>
</tr>
<tr>
<td>Goto TimeCode</td>
<td>Goto TimeCode</td>
</tr>
</tbody>
</table>

| Nudge +1 frame | Goto TimeCode |
| Nudge -1 frame |               |
| Nudge to Right |               |
| Nudge to Left  |               |

| Set Loop In       | At current Playhead Cursor position |
| Set Loop Out      | At current Playhead Cursor position |

| Goto Loop In       |               |
| Goto Loop Out      |               |

| Chase               |               |
| Store Chase Offset  |               |

**Internal Machine**

<table>
<thead>
<tr>
<th>Stop</th>
<th>Stop</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pause</td>
<td>Pause</td>
</tr>
<tr>
<td>Play</td>
<td>Play</td>
</tr>
</tbody>
</table>

**Play Special**

| Play Reverse | Play Reverse |
| Play 1/2    | Play 1/2    |
| Play 1/2 Reverse | Play 1/2 Reverse |
| Play 1/4    | Play 1/4    |
| Play 1/4 Reverse | Play 1/4 Reverse |
| Play 1/16   | Play 1/16   |
| Play 1/16 Reverse | Play 1/16 Reverse |
| Play 2x     | Play 2x     |
| Play 2x Reverse | Play 2x Reverse |
| Play 4x     | Play 4x     |
| Play 4x Reverse | Play 4x Reverse |

**Toggle Play/Stop** | Toggle Play/Stop |
**Toggle Play/Pause** | Toggle Play/Pause |
**Toggle Play/Record** | Toggle Play/Record |

**Toggle Play/Stop Record Safe**

**Note:** This command toggles between **Play** and **Stop** (or other state) but has no effect when recording. In this case the real **Stop** command has to be issued to stop a recording.

| Play with Preroll | Record |
| Play with Preroll #2 | Fast Forward |
| Play with Preroll #3 | Fast Rewind |
### Punch Selection

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Punch Selection</td>
<td>Punch Selection</td>
</tr>
<tr>
<td>Punch Selection with Preroll</td>
<td>Punch Selection with Preroll</td>
</tr>
<tr>
<td>Punch Selection with Preroll #2</td>
<td>Punch Selection with Preroll #2</td>
</tr>
<tr>
<td>Punch Selection with Preroll #3</td>
<td>Punch Selection with Preroll #3</td>
</tr>
<tr>
<td>Auto-punch with Preroll</td>
<td>Auto-punch with Preroll</td>
</tr>
<tr>
<td>Auto-punch with Preroll #2</td>
<td>Auto-punch with Preroll #2</td>
</tr>
<tr>
<td>Auto-punch with Preroll #3</td>
<td>Auto-punch with Preroll #3</td>
</tr>
<tr>
<td>Remake last Punch (In only)</td>
<td>Repeat last Punch operation (Punch In only)</td>
</tr>
<tr>
<td>Remake last Punch (In - Out)</td>
<td>Repeat last Punch operation</td>
</tr>
</tbody>
</table>

### Safety Record

When this mode is active the only way to stop a recording is to return to this menu and de-activate it. (Or use an assigned keyboard Shortcut)

### Play Selection

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Play Selection</td>
<td>Play Selection</td>
</tr>
</tbody>
</table>

### Loop Selection

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loop Selection</td>
<td>Loop Selection</td>
</tr>
</tbody>
</table>

### Play between Marks

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Play between Marks</td>
<td>Play between Marks</td>
</tr>
</tbody>
</table>

### Loop between Marks

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loop between Marks</td>
<td>Loop between Marks</td>
</tr>
</tbody>
</table>

### Play between Gates

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Play between Gates</td>
<td>Play between selected Track Group Gates</td>
</tr>
</tbody>
</table>

### Loop between Gates

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loop between Gates</td>
<td>Loop between selected Track Group Gates</td>
</tr>
</tbody>
</table>

### Audition

#### Audition Pre

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audition Pre</td>
<td>Audition Pre</td>
</tr>
<tr>
<td>Audition Pre (Preroll #2)</td>
<td>Audition Pre (Preroll #2)</td>
</tr>
<tr>
<td>Audition Pre (Preroll #3)</td>
<td>Audition Pre (Preroll #3)</td>
</tr>
</tbody>
</table>

#### Audition

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audition</td>
<td>Audition</td>
</tr>
<tr>
<td>Audition (Pre/Postroll #2)</td>
<td>Audition (Pre/Postroll #2)</td>
</tr>
<tr>
<td>Audition (Pre/Postroll #3)</td>
<td>Audition (Pre/Postroll #3)</td>
</tr>
</tbody>
</table>

#### Audition Post

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audition Post</td>
<td>Audition Post</td>
</tr>
<tr>
<td>Audition Post (Postroll #2)</td>
<td>Audition Post (Postroll #2)</td>
</tr>
<tr>
<td>Audition Post (Postroll #3)</td>
<td>Audition Post (Postroll #3)</td>
</tr>
</tbody>
</table>

#### Audition Gate In Pre

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audition Gate In Pre</td>
<td>Audition selected Track Groups Gate In Pre</td>
</tr>
<tr>
<td>Audition Gate In Pre (Preroll #2)</td>
<td>Audition selected Track Groups Gate In Pre (Preroll #2)</td>
</tr>
<tr>
<td>Audition Gate In Pre (Preroll #3)</td>
<td>Audition selected Track Groups Gate In Pre (Preroll #3)</td>
</tr>
</tbody>
</table>

#### Audition Gate In

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audition Gate In</td>
<td>Audition selected Track Groups Gate In</td>
</tr>
</tbody>
</table>

#### Audition Gate In (Pre/Postroll #2)

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audition Gate In (Pre/Postroll #2)</td>
<td>Audition selected Track Groups Gate In (Pre/Postroll #2)</td>
</tr>
</tbody>
</table>

#### Audition Gate In (Pre/Postroll #3)

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audition Gate In (Pre/Postroll #3)</td>
<td>Audition selected Track Groups Gate In (Pre/Postroll #3)</td>
</tr>
</tbody>
</table>

#### Audition Gate In Post

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audition Gate In Post</td>
<td>Audition selected Track Groups Gate In Post</td>
</tr>
<tr>
<td>Audition Gate In Post (Postroll #2)</td>
<td>Audition selected Track Groups Gate In Post (Postroll #2)</td>
</tr>
<tr>
<td>Audition Gate In Post (Postroll #3)</td>
<td>Audition selected Track Groups Gate In Post (Postroll #3)</td>
</tr>
</tbody>
</table>

#### Audition Gate Out Pre

<table>
<thead>
<tr>
<th>Selection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audition Gate Out Pre</td>
<td>Audition selected Track Groups Gate Out Pre</td>
</tr>
<tr>
<td>Action</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>-------------</td>
</tr>
<tr>
<td><strong>Audition Gate Out Pre (Preroll #2)</strong></td>
<td>Audition selected Track Groups Gate Out Pre (Preroll #2)</td>
</tr>
<tr>
<td><strong>Audition Gate Out Pre (Preroll #3)</strong></td>
<td>Audition selected Track Groups Gate Out Pre (Preroll #3)</td>
</tr>
<tr>
<td><strong>Audition Gate Out</strong></td>
<td>Audition selected Track Groups Gate Out</td>
</tr>
<tr>
<td><strong>Audition Gate Out (Pre/Postroll #2)</strong></td>
<td>Audition selected Track Groups Gate Out (Pre/Postroll #2)</td>
</tr>
<tr>
<td><strong>Audition Gate Out (Pre/Postroll #3)</strong></td>
<td>Audition selected Track Groups Gate Out (Pre/Postroll #3)</td>
</tr>
<tr>
<td><strong>Audition Gate Out Post</strong></td>
<td>Audition selected Track Groups Gate Out Post</td>
</tr>
<tr>
<td><strong>Audition Gate Out Post (Postroll #2)</strong></td>
<td>Audition selected Track Groups Gate Out Post (Postroll #2)</td>
</tr>
<tr>
<td><strong>Audition Gate Out Post (Postroll #3)</strong></td>
<td>Audition selected Track Groups Gate Out Post (Postroll #3)</td>
</tr>
<tr>
<td><strong>Goto TimeCode</strong></td>
<td>Goto TimeCode</td>
</tr>
<tr>
<td><strong>Nudge +1 frame</strong></td>
<td>Nudge +1 frame</td>
</tr>
<tr>
<td><strong>Nudge -1 frame</strong></td>
<td>Nudge -1 frame</td>
</tr>
<tr>
<td><strong>Set Loop In</strong></td>
<td>At current Playhead Cursor position</td>
</tr>
<tr>
<td><strong>Set Loop Out</strong></td>
<td>At current Playhead Cursor position</td>
</tr>
<tr>
<td><strong>Goto Loop In</strong></td>
<td>Goto Loop In</td>
</tr>
<tr>
<td><strong>Goto Loop Out</strong></td>
<td>Goto Loop Out</td>
</tr>
<tr>
<td><strong>Loop On/Off</strong></td>
<td>Loop On/Off</td>
</tr>
<tr>
<td><strong>Chase</strong></td>
<td>Chase (According to setting in, Settings &gt; All Settings &gt; Application &gt; Jog/Chase: Chase Settings)</td>
</tr>
<tr>
<td><strong>Store Chase Offset</strong></td>
<td>Store Chase Offset</td>
</tr>
<tr>
<td><strong>Auto Chase</strong></td>
<td>Auto Chase</td>
</tr>
<tr>
<td><strong>Freeze External Machines</strong></td>
<td>Freeze External Machines</td>
</tr>
<tr>
<td><strong>Cursor Auto-Return after playing</strong></td>
<td>Auto Return On/Off</td>
</tr>
</tbody>
</table>
| **External Machines** | External Machines>
<p>| <strong>Stop</strong> | Stop |
| <strong>Pause</strong> | Pause |
| <strong>Play</strong> | Play |
| <strong>Play Special &gt;</strong> | Play Special &gt; |
| <strong>Play Reverse</strong> | Play Reverse |
| <strong>Play 1/2</strong> | Play 1/2 |
| <strong>Play 1/2 Reverse</strong> | Play 1/2 Reverse |
| <strong>Play 1/4</strong> | Play 1/4 |
| <strong>Play 1/4 Reverse</strong> | Play 1/4 Reverse |
| <strong>Play 1/16</strong> | Play 1/16 |
| <strong>Play 1/16 Reverse</strong> | Play 1/16 Reverse |
| <strong>Play 2x</strong> | Play 2x |
| <strong>Play 2x Reverse</strong> | Play 2x Reverse |
| <strong>Play 4x</strong> | Play 4x |
| <strong>Play 4x Reverse</strong> | Play 4x Reverse |
| <strong>Toggle Play/Stop</strong> | Toggle Play/Stop |
| <strong>Toggle Play/Pause</strong> | Toggle Play/Pause |</p>
<table>
<thead>
<tr>
<th><strong>Toggle Play/Record</strong></th>
<th><strong>Toggle Play/Record</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Record</strong></td>
<td>Record</td>
</tr>
<tr>
<td><strong>Fast Forward</strong></td>
<td>Fast Forward</td>
</tr>
<tr>
<td><strong>Fast Rewind</strong></td>
<td>Fast Rewind</td>
</tr>
<tr>
<td><strong>Scan Forward</strong></td>
<td>Scan Forward</td>
</tr>
<tr>
<td><strong>Scan Rewind</strong></td>
<td>Scan Rewind</td>
</tr>
<tr>
<td><strong>Start</strong></td>
<td>Goto Start</td>
</tr>
<tr>
<td><strong>End</strong></td>
<td>Goto End</td>
</tr>
<tr>
<td><strong>Goto TimeCode</strong></td>
<td>Goto TimeCode</td>
</tr>
<tr>
<td><strong>Nudge +1 frame</strong></td>
<td>Nudge +1 frame</td>
</tr>
<tr>
<td><strong>Nudge -1 frame</strong></td>
<td>Nudge -1 frame</td>
</tr>
<tr>
<td><strong>Set Loop In</strong></td>
<td>At current Playhead Cursor position</td>
</tr>
<tr>
<td><strong>Set Loop Out</strong></td>
<td>Out At current Playhead Cursor position</td>
</tr>
<tr>
<td><strong>Goto Loop In</strong></td>
<td>Goto Loop In</td>
</tr>
<tr>
<td><strong>Goto Loop Out</strong></td>
<td>Goto Loop Out</td>
</tr>
<tr>
<td><strong>Chase</strong></td>
<td>(According to setting in, <strong>Settings &gt; All Settings &gt; Application &gt; Jog/Chase : Chase Settings</strong>)</td>
</tr>
<tr>
<td><strong>Store Chase Offset</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Auto-Chase</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Eject</strong></td>
<td>Eject</td>
</tr>
<tr>
<td><strong>Preview</strong></td>
<td>Rehearse the Edit taking into account the current Pre and Post Roll settings.</td>
</tr>
<tr>
<td><strong>Auto Edit</strong></td>
<td>Perform the Edit</td>
</tr>
<tr>
<td><strong>Review</strong></td>
<td>Review the Edit taking into account the current Pre and Post Roll settings.</td>
</tr>
<tr>
<td><strong>Enable Record On/Off</strong></td>
<td>Enable Record On/Off</td>
</tr>
<tr>
<td><strong>Record Ready &gt;</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Record Ready V1</strong></td>
<td>Record Ready V1</td>
</tr>
<tr>
<td><strong>Record Ready A1</strong></td>
<td>Record Ready A1</td>
</tr>
<tr>
<td><strong>Record Ready A8</strong></td>
<td>Record Ready A8</td>
</tr>
<tr>
<td><strong>Record Ready A2 - A7 omitted</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Locator &gt;</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Goto Locator 1</strong></td>
<td>Goto Locator 1</td>
</tr>
<tr>
<td><strong>Goto Locator 10</strong></td>
<td>Goto Locator 10</td>
</tr>
<tr>
<td><strong>Goto Locator 2 to 9 omitted</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Set Locator 1</strong></td>
<td>Set Locator 1</td>
</tr>
<tr>
<td><strong>Set locator 2 to 9 omitted</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Set Locator 10</strong></td>
<td>Set Locator 10</td>
</tr>
<tr>
<td>Jog-Wheel Mode</td>
<td>Description</td>
</tr>
<tr>
<td>----------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Jog</td>
<td>Jog mode</td>
</tr>
<tr>
<td>Shuttle</td>
<td>Shuttle mode</td>
</tr>
<tr>
<td>Loop</td>
<td>Loop mode, repeats a short loop, starting at the cursor position</td>
</tr>
<tr>
<td>Navigate</td>
<td>Navigate is silent jog mode</td>
</tr>
<tr>
<td>Zoom</td>
<td>Zoom mode</td>
</tr>
<tr>
<td>Track Size</td>
<td>Track size mode</td>
</tr>
<tr>
<td>Volume</td>
<td>Volume mode</td>
</tr>
<tr>
<td>Pitch</td>
<td>Pitch mode, varies the pitch in normal speed playback. Clockwise increases, anti-clockwise decreases. Range is limited to -25% to +25%</td>
</tr>
<tr>
<td>Off</td>
<td>Off mode</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Jog-Wheel Listen</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mix</td>
<td>Listen to mix when Jog is active</td>
</tr>
<tr>
<td>Selection</td>
<td>Listen only to Tracks included in the current Selection</td>
</tr>
</tbody>
</table>

| Jog-Wheel Fine    | Change jog-wheel ‘gearing’ to the sensitivity factor set in **Settings > All Settings > Application > Jog/Chase : Fine Jog sensitivity factor** (Default 0.25) i.e. a quarter of nominal sensitivity. E.g. if nominal = 1.00 seconds per revolution then Fine will be a quarter of a second per revolution. |

**Auto Show Plugins**

When selected Plugins parameters windows are automatically opened when selected on the remote controller.

---

**Monitor**

The **Monitor** menu is intended mainly for use with hardware controllers such as the Merging Technologies Ramses. I.e. it makes these functions available for mapping to hardware controls. For full details of the functionality, please see: **Monitor on page 309**

**Next Mix Source**

**Previous Mix Source**

---

---
Menus: Macros

Next External Source
Previous External Source

Next Speaker Set
Previous Speaker Set
Next Down Mix
Previous Down Mix

Mute
Dim
Volume Up
Volume Down

Talk to All

Macros

Macro Editor: Opens the Macros Window

Please see User Macros on page 502

Settings

Settings menu:

- All Settings: ALT + G
- Keyboard Shortcut Editor: CTRL + SHIFT + ALT + C
- Macro Editor: CTRL + SHIFT + ALT + M

The Settings menu brings together access to the main All Settings window, the Keyboard Shortcut Editor and the Macro Editor.

All Settings: Opens the Pyramix Settings Window

Keyboard Shortcut Editor: Opens the Keyboard Shortcuts Window

Macro Editor: Opens the Macros Window

Window

Window menu:

- Cascade
- Tile
- Arrange Icons
- 1 Sample Rate.pmx
- 2 Final Check 1.pmx

The Window menu maintains a list of open projects and enables switching between them. It also enables multiple open project windows to be arranged on screen, Tiled or Cascaded. When there are many Projects open and minimized Arrange Icons will tidy up the view.
The **Help** Menu gives quick on-line access to this manual and others. **About** pops up a Window with the Pyramix logo and details about the registered user and software version.
Overview
Pyramix is massively configurable to suit diverse applications and personal preferences. To keep the vast number of parameters manageable, Pyramix has an intuitive Settings dialog window. The Pyramix Settings dialog window brings together all Pyramix settings apart from the Keyboard Shortcut Editor and the Macro Editor, both of which can be accessed from the Settings menu. Although you will find information about individual pages elsewhere in this document, all the Settings pages are detailed in this chapter. Settings can be accessed from a Tool Bar icon, the menu Settings > All Settings or Alt + G.

Configuration - The Settings Dialog Window

The left-hand side of the window shows all available settings grouped in folders. Folders can be collapsed or expanded by clicking on the folder icons. By default, all folders are open, displaying the settings pages they contain by name. Clicking on a settings page opens it in the right-hand side of the window for viewing and editing.

Settings Buttons

Apply changes to ...
Below the Settings folders tree view the first large button's function and label changes to reflect the currently open settings page (if any). Apply changes to ... does as it says without saving the changes to a Settings file. Settings can be saved selectively or in their entirety for future use.
Save
To save all settings, Click on the Save button to open a Save As browser window. If necessary, navigate to a suitable location for the file. Type a suitable name in the File name: box and click the Save button to save the file and close the browser window.

Load
Load opens a Browser window to enable location of settings Profile (*.pms) files. When the required file has been located clicking on the Open button loads the file and opens the Load Settings dialog.

Loading Settings Selectively
Load Settings loads only the settings with ticked boxes. The Load Settings dialog auto selects the currently selected page. Clicking a folder check box checks the boxes of all the sub-folders and pages they contain. Thus, clicking the All Settings box checks all the boxes.

OK
Saves any changes made to settings and exits the Pyramix Settings window.

Cancel
Cancels any changes made to settings and exits the Pyramix Settings window.
Note: The capabilities of this page vary according to the platform. The screenshot above applies to a MassCore Ravenna system.
Preset
This section allows the user to Save and Reload or Delete Presets of all the parameters in this page. A variety of common scenarios are covered in the supplied Presets:

- **FILM 24 Pull-Down (modified)**
- **FILM 24 Pull-Down**
- **FILM 24**
- **FILM 30 Pull-Down**
- **FILM 30**
- **HDFILM 23.98/1080**
- **HDFILM 23.98/720**
- **HDFILM 24/1080**
- **HDFILM 24/720**
- **HDFILM 29.97/1080**
- **HDFILM 29.97/720**
- **HDFILM 30/1080**
- **HDFILM 30/720**
- **HDFILM 30/720++**
- **HDFILM 30/720**
- **HDTV NTSC 720**
- **HDTV NTSC 720++**
- **HDTV PAL 1080**
- **HDTV PAL 1080**
- **HDTV PAL 720++**
- **HDTV PAL 720**
- **TV NTSC**
- **TV PAL**

**Information**

- **Effective Sample Rate**
  Displays the sampling rate including the effect of any pull-up or down or Varispeed settings.

  The sampling rate display in the Status Bar also displays the resulting sampling rate.

- **Effective TC Frame Rate**
  Displays the TC Frame Rate including the effect of any pull-up or down or Varispeed settings.

**Warnings**

Displays any caveats about the selected rates.

**Frequencies**

- **Sampling Rate**
  The drop-down list presents a choice of all available nominal sampling rates.

**TC Frame Rate**

The drop-down list presents a choice of all available TC Frame Rates

**Drop**

Only available for NTSC Frame Rates i.e. 29.97fps and 30fps. When checked drop-frame counting is applied.
Secondary Audio Device Bridging

Audio Devices

Type: The drop-down list offers the choice of Windows Audio, DirectSound or ASIO.

Note: ASIO only supports Outputs.

Output: The drop-down list offers the choice of all audio devices with drivers of the Type selected.

Input: The drop-down list offers the choice of all audio devices with drivers of the Type selected. (Windows Audio or DirectSound only).

Note: This Settings page is only present when Secondary Audio Device Mode has been selected in the VS3 Control Panel.
**MassCore**

Note: The MassCore mode is indicated in brackets but is determined by the hardware present in the PC.

**VST Plugins Engine(*)**
This sets the VST buffer size in samples. The smaller the buffer the lower the latency and vice-versa. Some third-party VST plug-ins require very large buffer sizes. This setting is provided to give the user control over the required value. Increasing the value can prevent clicks at the expense of increased latency.

Values up to 8192 samples may be set.

**No of Cores:**
On a Quad Core sets the number of VST cores used 1, 2 or 3 for a quad core CPU. (Default is two, one CPU core is already dedicated to MassCore.) This option is useful when dealing with extreme Projects and for a few VST plug-ins which do not like Multithreading processing. For a better understanding of VST and MassCore core allocation please see: MassCore & VST Core Allocation on page 643

**MT ASIO Bridge (*)**
This sets the Virtual ASIO buffer size in samples.

Note: (*) The Buffer size values are based on the 1Fs (44.1k and 48k) range of sampling rates. For higher sampling rates, actual values can be obtained by multiplying the effective Sampling Rate's range factor (2, 4 or 8) by the displayed value.
Routing

**Note:** For systems using HORUS or HAPI please see the respective User Guides.
Mic Preamp Recall Options

Opening an existing project

Ask me every time When selected a dialog opens whenever an existing project is opened asking if you would like to keep the current Mic Pre settings.

Use Project Mixer Mic Pre Settings When selected the Mic Pre Settings saved with the project replace the current settings.

Use Current Horus Mic Pre Settings When selected the current Horus Mic Pre settings are retained.

Project and mixer template use

Ask me every time When selected a dialog opens whenever a new project is created whether from scratch or from a template asking if you would like to keep the current Mic Pre settings.

Use Template or Mixer Mic Pre Settings

Use Current Horus Mic Pre settings

Opening/Switching multiple projects

Ask me every time When selected a dialog opens whenever an existing project is opened and when switching between open projects asking if you would like to keep the current Mic Pre settings.

Recall each project Mic Pre settings When selected each project opened or switched to uses the settings save with the project(s).

Maintain current Horus Mic Pre Settings When selected the current Horus Mic Pre settings are retained.

See also: Horus/Hapi Preamp Remote Controls on page 234
**MIDI Sync**

DIN MIDI

- **Input**
  - The drop-down list shows all connections physically present on the system.

- **Output**
  - The drop-down list shows all connections physically present on the system.

**Apple MIDI**

- **Session**
  - Shows the local Apple MIDI name of the Pyramix system (What you see on the network.)

- **Session port**
  - The UDP port used for the local Apple MIDI connection. This defaults to port 5016 but may be changed if required.
**Directory:** The list shows a real-time view of the Apple MIDI connections available on the network. E.g. Horus/Hapi, Pyramix system (another v9.1 or later if available on the network, any Apple MIDI port available on the network. Hovering the mouse cursor over an entry in the list displays its IP address and port number.

**>> button** Adds a selected directory entry to the Participants list.

**<< button** Removes a selected Participant from the list.

**Participants:** **OK** will appear to the right of an entry in the list when connected. **NOK** is shown to the right of an entry in the list when not connected.

**Note:** When a MIDI connection is configured and is providing MTC, the MIDI TimeCode Reader is displayed in the Pyramix Transport panel under **Available Machines**. Pyramix will output the MIDI TimeCode on all the configured MIDI connections.

**Note:** **USB Sync** users will find their USB Sync MIDI ports under the **DIN MIDI** section. Please ensure the USB Sync Board is set to **MIDI mode**. Check this in the **USB Sync Control Panel**.
TimeCode Setup

Networked Audio Interface TimeCode Setup
TimeCode connections to Horus/Hapi are handled by Apple Bonjour.

Apple Bonjour MIDI Connection Discovery
This may be seen in:

Settings > All Settings > Hardware > MIDI Sync
rtp MIDI (Windows third party utility.)
MIDI Network Setup (Mac OSX)
Directory:

MIDI Sync Page - Directory section

The list shows a real-time view of all the Apple MIDI participants discovered on the network.

Naming/Nomenclature

Horus/Hapi_<SERIAL>_LTC_in Physical LTC input (seen as MTC) used to receive Timecode to DAW
Horus/Hapi_<SERIAL>_LTC_out Physical LTC output (seen as MTC) used to send out Timecode to Horus/Hapi
Horus/Hapi_<SERIAL>_midi_pre Used to remotely access the Horus/Hapi MicPre
Horus/Hapi_<SERIAL>_TC_ref Internal connection used to synchronize to a Video ref source
<Computer Name>_LTC_in MassCore virtual LTC input
<Computer Name>_LTC_out MassCore virtual LTC output
<Computer Name>_LTC_ref Internal connection used to synchronize to a Video ref source
Pyramix_<Computer Name>_sync Pyramix shows a MIDI in/out connection for transferring MTC
Networked Audio Interface LTC IN-OUT for MassCore users
MassCore users please refer to the RAVENNA Network Guide, use the Easy Connect TimeCode connections and set the Pyramix Transport to LTC Reader chase mode.

Note: We recommend NOT using the Settings > All Settings > MIDI Sync : Participant entries.

Networked Audio Interface LTC IN-OUT for Pyramix Native users
- Ensure that the Project Frame Rate is set to match the incoming TimeCode.
- Open Settings > All Settings > Hardware > MIDI Sync
- Add the Networked Audio Interface LTC IN and Networked Audio Interface LTC Out entries to the Participants : list.
- Click on OK to save the settings and close the window.
- Open the Pyramix Transport window. [Alt + T].
- Set the Pyramix to Chase the MTC Reader.
- Pyramix will Generate MTC once a MIDI connection is on the Participants : list.
**TimeCode over Physical MIDI (MTC) Horus/Hapi**

Horus/Hapi firmware supports the transport of TimeCode over physical MIDI (MTC) using the DIN connectors on the Sync breakout cable (part code: CON-D15-VTC). Timecode is transmitted to the workstation via the network (RAVENNA connection).

**Note:** Horus / Hapi firmware version 3.1.0 b28867 or above is required.

**Horus/Hapi hardware Prerequisite:**

Please refer to the Horus or Hapi User Manuals. The Ethertube dip switches (1 and 2) must be set to OFF in order to enable physical MIDI (MTC) support over the Sync breakout cable (part code: CON-D15-VTC).

**Pyramix Configuration**

Configuration is undertaken in the **Settings > All Settings > Hardware > MIDI Sync** page:

In the **Directory:** list, choose an Apple MIDI service with a ...midi_din suffix. This nomenclature corresponds to the Physical MIDI DIN port of a Horus/Hapi.
Mixer

Level Meter

This page determines the appearance and behavior of the level meters in the Mixer and Track Headers.

These settings only apply to the current Mixer. This allows each Mixer to have its own custom General and Level Meter settings.

To change any of the settings, click the left or right buttons or drag the horizontal scroll bar to increment or decrement the selected parameter. Alternatively, type directly into the number field for each parameter (these fields will only accept numbers within the permissible range for each parameter). The color graphic display of the level meter will respond immediately to show the effect of Headroom and Alignment parameter changes.
**Headroom**
Sets the amount of headroom displayed as red meter segments before clipping. I.e. the number of dB below 0dBFS at which the red meter segments begin.

**Note:** This headroom value is only for the Mixer meter displays and will not (and cannot) be reported to the Plug-in (VU Meter or Meter Bridge). The VU meter Plug-in has its own headroom setting.

**Note:** If the mixer displays an * next to the Level field value it indicates that a custom value was entered in the Headroom settings.

**Alignment**
Sets the alignment level. Displayed by the point on the scale at which the dark orange segments begin.

**Peak and Overload Hold Time**
Sets the amount of time in seconds that the peak segment or overload segment (topmost red segment) of the level meter remains illuminated.

**Permanent Overload**
When the box is checked, the red Overload LED above a Track will remain lit, even after playback is stopped. To clear the LED, double-click it. When not checked, the Overload LED will automatically clear itself after a few seconds and remain off until the next overload occurrence.

**Note:** The overload LED will go on after one sample with the maximum level.

**Permanent Peak**
This parameter works in conjunction with the Peak Level Display. When this is on (checked), the Peak Level pop-up display will show the value and location of the highest level reached on a Track up to the time when the mouse was clicked on the meter. The level display will not be updated until the next time playback is stopped and restarted. If it is not on (unchecked), the Peak Level Popup Display will show the highest level reached in that Track from the last time the Popup Display is activated (while playback continues). For example, clicking a channel’s meter while playing back will display the Peak Level Popup, which will show the peak level (and its location) reached so far. Click away from the Popup, and it will disappear. Click on that meter again, and the Popup will appear again, this time showing the peak level/location reached since the last time the Popup was displayed.

**Decay integration time**
This parameter sets the rate at which the level meter display decays after the level falls below the most recent peak. The slope of the decay is given in terms of milliseconds per decibel (ms/dB).

**Peak level indicator**
**Show After**
When the box is checked, the **Fader/Input Level** displays located above the faders on each mixer strip display the peak level of the signal running through the corresponding mixer strip. The value are updated at the interval set by the slider below the check box. If the check box **Show After** is off, the **Fader/Input Level** displays always show the setting of their corresponding fader.
**DSD Peak Filter**

For DSD projects this drop-down list offers the choice between two filtering options which will be applied to the DSD signal before it is measured by the level meter.

This will help enable you to ensure that the DSD signal is compatible with Annex D.4 of the SACD Scarlet Book concerning the high frequency and noise shaping.

**20k**

Applies a 20 kHz low pass filter to the signal, thus only the audible audio content is measured.

**40k-100k**

Applies a band pass filter with a frequency range of 40 kHz to 100kHz to the signal. According to Annex D.4 of the SACD Scarlet Book the signal level in this frequency range should not exceed -20 dB.

**Note:** Further to Annex D.4 of the SACD Scarlet Book:

D.4 High Frequency DSD Signal + Noise Level.

The accumulated RMS signal + noise level of the DSD signal, measured after a 40 kHz Butterworth 30dB/Oct high pass filter and a 100 kHz Butterworth 30dB/Oct low pass filter, is maximally equal to the RMS level of an input sinewave with a peak amplitude of -20 dB SA-CD (see D.2). The averaging filter used to calculate the RMS level must be a first order unity gain IIR filter with a coefficient of 1/524288 (2^-19), corresponding to an IIR filter with a cutoff frequency of about 0.85 Hz.

**Note:** E.2 Analog Post-filter

To protect analog amplifiers and loudspeakers, it is recommended that a Super Audio CD player contain at its output an analog low pass filter with a cut-off frequency of maximum 50 kHz and a slope of minimum 30 dB/Oct. For use with wide-band audio equipment, filters with a cut-off frequency of over 50 kHz can be used.

**Note:** When releasing material at higher than 44.1 or 48 kHz sampling rate, Merging recommends adding a gentle low pass filter (typically 6 to 12 dB/octave) in the range from 30 to 50 kHz for all recordings made originally in DSD 64. The corner frequency of such low pass filters can be doubled whenever converting from DSD 128 and even quadrupled when converting from sources originally recorded in DSD 256 (which essentially means that even when converting from DSD 256 to PCM at 192 kHz, there is no need to add such a filter).
**DSP Power Saving**

![Pyramix Settings](image)

**Special Modes**

**DSP Time Saving**

**Disable the Punch in/out**

When the box is checked, Punch-in and out recording capabilities are disabled.

**Important!** Pyramix still will allow you to arm Tracks and to start the recording process, but the resulting media file will contain digital nulls.

**Disable Mix Down**

When the box is checked, the digital mixdown function activated with the menu command **Project->Mix Down** is disabled.

**Important!** Pyramix still will allow you to start the mixdown process, but the resulting media file will contain digital nulls.
Virtual Room / Stereo Pan Law
The drop-down menu offers a choice between the default **Sin/Cos law, Constant Power, -3dB center** and **Square Root law, Constant Power, -3dB center**.

Delay Compensation Policy
**Mode**
The drop-down menu offers the choice between:

- **Full Delay Compensation**
- **Off**

**Note:** Automatic Delay Compensation does not support more than 3 nested I/O loops.

**Automatic Delay Compensation**
When ticked, turns Automatic Delay Compensation **On**

**Note:** Any changes to the delay required that occur during playback or recording will only be computed and applied when the Transport is next in **Stop**.

**Max Mixer Delay Compensation**
When required by the **Mixer error: Delay compensation** dialog the slider should be set to a value just above the delay latency value requested.

**Reset to Factory**
Click the button to restore the factory computed maximum delay value.

**VST Plug-Ins Settings**

![VST Plug-Ins Settings](image)

**VST Plug-ins**
The buttons offer a choice of how the VST Plug-ins are ordered and grouped in the **Plug-ins List Menu**.

**Company Name and I/O Configuration** The list will be ordered by Company Name and the plug-ins grouped according to their I/O configuration. I.e. 1 in - 1 out, 1 in - 2 out, 2 in - 2 out and so on.

**I/O Configuration** Groups the Plug-ins by I/O Configuration and within each group lists them alphabetically by name.

**VST Plug-ins Folder Structure** Organises the Plug-ins in the same way as they are in the Windows filing system.
Please see also: VST Plug-ins Display Order on page 388

**VST plug-ins folders**

The box shows which folders Pyramix will scan for VST Plug-ins on launch. By default, `\Program Files\VSTPlugins` and `\Program Files\Steinberg\VSTPlugins` directories are scanned if they exist. Further directories may be added to the scan list using the **Add** button, which opens a File Browser window. Directories are removed from the list by selecting them in the list and clicking on the **Remove** button.

**Show Available plug-ins**

Clicking on the button opens the **Available Plug-ins** dialog:

![Available Plug-ins dialog](image.png)

The list shows all VST Plug-ins which have been scanned and are available to Pyramix. Blacklisted plug-ins are displayed in red.

**Scan**

Initiates a scan of any directories added to the **VST Plug-ins Folders** list since Pyramix was launched.

**Force Rescan**

Initiates a forced rescan of all the directories in the **VST Plug-ins Folders** list.

**OK**

Closes the dialog.
The General Page has fields for displaying and entering information concerning the current project. This information is specific to the Project and will always be available in this display.
**Project Media Folder**

When a Project is created, either with **Project > New** or **Project > New From Template** and a Media Folder is created or selected, the **Project Media Folder**, the **Record : Target settings** Media Folder, the **Project > Render : Target Settings** Media Folder and the **Project > Mix Down : Target Settings** Media Folder all point to the same folder.

The combo box has a list of all mounted Media Folders and the button opens the **Choose a Media Folder to Mount** dialog where you can browse for and mount or create and mount any other Media Folder. Please See: Housekeeping on page 45

When a Project operation will generate new Media Files, the radio buttons below the combo box offer the choice of either:

- Generate new Media in the Project Media Folder
- Generate New Media in their Original Folder

**Project mounted Media Folders**

All folders mounted by the Project are listed here. Further folders may be mounted or existing ones unmounted by using the **Add** and **Remove** buttons.

**Composition Information**

Lists three categories of Composition data:

- **Number of Groups**
- **Number of Clips**
- **Number of Cross-fades**
Record

Pyramix Settings

Target settings
- Take Name
- Prefix with Track Name
- Suffix with Strip Name
- Media Folder
- Name is Scene & Take
- Format
- Resolution
- Waveform
- Source/Tape Name
- Media Type

Dubbing Mode
- Enable Dubbing
- Confirm Track Arming

Media option
- One file per track
- Unique filename extension
- Flatten track numbers
- Quiet if creation failed

Post-processing
- Prompt for name after recording
- Keep in default library
- Increment take number
- Place on new tracks
- Clean up Media after recording
- Group Recorded Clips
- Auto Cross-fade

Playlists
- Don’t create Playlist
- Create an empty Playlist for each recording
- Create a copy Playlist for each recording

Apply changes to Record
Load
Save
OK
Cancel

All Settings Project Record Page
Target Settings

Take Name
Type a ‘seed’ name here. This is used to begin the name of new recordings. E.g. if you type "Vocal" the next recording you make into a Track will be called "Vocal". This field works in conjunction with the "Increment take number" function (see below). If you leave this field blank, Pyramix will apply the name "Untitled" as a default.

Prefix with Track Name
When checked the name of the recording will be prefixed by the name of the Track it was recorded on, like:

Guitar-Take 001_##001###.wav
Guitar-Take 002_##001###.wav

Suffix with Strip Name
When checked allows Multitrack recording of typed sources, typically for archiving Film stems, or Render of Mixes/Dubs:

With a set of multi-channels strips (GPS strips) properly named and typed, the **Suffix with Strip Name** option will create files named like:

Episode3-M&E-Ls.wav
Episode3-M&E-Rs.wav
Episode3-LtRt-L.wav
Episode3-LtRt-R.wav

Name is Scene & Take
When checked, the name of a take recorded in Pyramix will be used as the source for the Scene and Take fields in BWF and PMF audio files with the proper tag set. The last numeric digits of the name are used as the Take number and any preceding characters are used as the Scene name.

E.g. 203/5 003 will be interpreted as SCENE = 203/5 TAKE = 003

Media Folder
Displays the selected Media Folder for recording. Clicking the adjacent button opens the **Choose a Media Folder to Mount** window. This enables folders to be created mounted and managed. Please See: **Housekeeping** on page 45

Format
Displays the current recording format from the choice available in the drop-down list. (PMF, SD2, AIFF, AVI, WAVE, BWF, CD Image or OMF)
Settings

If **PMF** is chosen as the **Format** then the **Settings** button becomes active. When clicked the **PMF Settings** dialog appears:

![PMF Settings dialog](image)

**Options**

- **Unbuffered read** Improves general Playback performance but may impact on waveform display and update. **Default = OFF**
- **Unbuffered Write (Recommended for large number of tracks)** **Default = ON** (may have a negative effect when recording over a network. If you experience problems set this to **OFF**.

Both the above options enable/disable the Windows Disk Cache.

**MT Active Key Encryption**

- **Do not lock or encrypt files** **Default = ON**
- **Lock files** (No data will be encrypted, keys will be required only to open the files)
- **Encrypt files** (All data will be encrypted, keys will be required to open and play the files back)

**MT Active Key used to lock or encrypt the file**

Copy and paste or type the appropriate key or choose from the drop-down list.
If Wave is chosen as the Format then the Settings button becomes active. When clicked the Wave/BWF Settings dialog appears:

The only option is Unbuffered, ticked by default. When files are read the Windows cache is not used. This improves performance in most cases. Un-check the box to turn buffering on. The System Cache disk is then used to buffer.

Resolution
Displays the number of bits per sample for recordings from the choice available in the drop-down list. (16bps, 24bps or 32bps)

Read Options

Unbuffered read Improves general Playback performance but may impact on waveform display and update. Default = ON

This option enables/disables the Windows Disk Cache.

Request Size
The default value is 64kB. This can be increased to a maximum of 320kB if problems are experienced during playback.

Waveform
Displays the current Waveform generation mode from the choice available in the drop-down list. (None, Generate AFTER recording or Generate WHILE Recording for all supported formats) (Default is WHILE)

Source Name
This field allows you to give a name to indicate the source of the material being recorded into Pyramix. For example, you might enter "Reel #1" to indicate the first source reel, etc. If the MediaType field (see below) is set to "None", the Source Name field will be grayed out and not available.

Media Type
Displays the type of media the source material came from, chosen from the drop-down list. Clicking on the EDIT button allows existing names to be edited or new ones created. The media type chosen here and the source name given in the previous field are saved with the media file created by the new recording. This information can then be viewed by selecting a Clip and displaying its Properties page.

Dubbing Mode
Please see also: Dubbing Mode on page 507

This mode is provided principally for film re-recording. It allows Tracks to be Armed or Disarmed for recording while recording is taking place.

Enable Dubbing
When checked, Dubbing Mode is engaged.

Confirm Track Arming
Only available when **Dubbing Mode** is selected in the adjacent check box. A check in this box means that any changes to Track arming made whilst recording must be confirmed by a new Record command before they will take effect.

**Media option**

**One file per track**

When checked, each recording on each Track of a multi-track recording is recorded into a separate file. When this option is off (which is the default), one single media file is created containing all the Tracks.

**Flatten track numbers**

When a recording is made on a Track, Pyramix always adds a media number to it. When checked on (default), Pyramix starts enumerating at one. E.g. If a recording is made on Tracks 5 and 9 of a multitrack session simultaneously, the media numbers will be 1 and 2. When this option is off, Pyramix adds the real Track numbers to the media. In the example above, this would be 5 and 9.

**Unique filename extension**

When checked, Pyramix will append a random number to the name of each new recording in order to avoid duplicate file names.

**Quiet if creation failed**

Unless this box is checked, Pyramix displays a dialog with an error message when the creation of a media file fails. This can be annoying if Pyramix is remotely controlled. Checking the box suppresses the error message.

**Post Processing**

These options determine what Pyramix will do after each recording is finished.

**Prompt for name after recording**

When checked, a **Record Name** dialog box will open immediately after recording is finished and playback of Pyramix is stopped.

If a name was entered in the **Take Name** field (see above) it will automatically appear in the **Record Name** dialog box when it opens. You can edit the existing name, or replace it completely with a new name.

**Keep in default library**

When checked, new recordings will automatically appear in the Default library of the current Project.

**Increment take number**

When checked, each successive recording will have the name in the **Take Name** field applied to it, plus a number that will increment with each new recording. E.g, if the first recording is named "Take", the next recording will automatically be named "Take 2", etc.

**Place on new tracks**

When checked, Pyramix will place the newly recorded Clips on new Tracks. These new Tracks will be added to the Project Editor as soon as playback is stopped following a punch in/punch out recording. When first created, these Tracks are not assigned to mixer channels, so it will be necessary to assign them when you want to output them. If this item is not checked, the new Clips will be placed on the Track(s) set to record them.

**Clean up Media after recording**

**Note:** This option is automatically set OFF when a Project is opened.
This mode makes Pyramix work like an analog or DASH multitrack. I.e. All punch-ins are **highly destructive!!** With modern, large hard drives, we would rather recommend:

**View > Used Media > Invert selection > Delete media** (after a good **archive/consolidate/back-up** has been made) or:

b) **Project > clean-up media**, etc.

All these functions destroy media on the hard drive, but b & c offer more control over what is permanently deleted.

**Group Recorded Clips**

When checked, Clips in a multi-track recording are automatically grouped.

**Auto Cross-fade**

When checked a cross-fade is automatically applied when punching in or out. The current fade shape is displayed form the choice available in the drop-down list (Power, Linear, dB, Cosine or Root-Cosine) Duration can be set in frames, samples or milliseconds depending on which box is selected.

**Playlists**

These buttons toggle between three possible choices:

- **Don't create Playlist**

- **Create an empty Playlist for each recording**

- **Create a copy Playlist for each recording**

Please see: Playlists on page 621
Controller Mapping

Please see Guides for specific controllers. E.g. Merging Technologies Ramses MSC and ISIS and for Sony P-2 Protocol 9-pin controllers please see: Sony 9 - Pin Protocol Configuration (Pyramix controlled by external device) on page 753.
Application

General

Application Loading

At Application Loading:

Mount the Folders listed in:

All Settings > Application > Location Page > Permanently Mounted Media Folders

Mount all Media Folders that were mounted at previous Application Exit

Keep Media Manager History

Project Opening

Automatically open previous projects

On Project Opening:

Rescan and Mount all Media Folders for that project (see Project > General page)

Mount all Media Folders for that project (see Project > General page)

Mount only Media Folders containing Media used by that project

Do not try Mounting any Media or Folders

Search for missing Media

Ask for DSD/DSD conversion

Open video clips in VCube

Undo

Number of Undo / Redo

Auto-Saving

Enable

Frequency

Auto-Backup Versions

Number of versions to preserve

Alternate Backup

Enable

Location: C:\PYMX_ALT_BACKUP
Project Opening
This section determines Pyramix behavior when the application is launched.

Automatically open previous projects
When checked, Pyramix opens all projects that were open when the application was last used.

On Project Opening:
Rescan and Mount all Media Folders for that project (see Project > General page)
Can result in long opening times when there are very large Media Folders

Mount all Media Folders for that project (see Project > General page)
Default. Usually results in the fastest opening time.

Mount only Media Folders containing Media used by that project
May be quicker than previous option when Project points to folders containing media not used in the project.

Do not try Mounting any Media or Folders
Media must be mounted manually.

Search for missing Media
When checked, Pyramix automatically searches for unmounted or missing media when a project is opened.

Ask for DSD/DXD conversion
When checked, Pyramix will open a dialog whenever a DSD or DXD Project is opened. This offers the opportunity to convert to the opposite format.

Open Video Clips in VCube
Single or multiple Video Clips are opened in VCube.

Undo
Number of Undo / Redo
Sets the Number of Undo / Redo levels. Also sets the number of automation versions to be kept when the Automation tab option, Optimization : Limit versions to the number of Undo/Redo is enabled. The default is 32.

   Note: Increasing this value uses more RAM.

Auto-Saving
Pyramix can be set to automatically perform a save of all open projects at regular intervals. This does not create a backup unless a value in excess of 1 is entered in Auto-Backup Versions (see below).

Enable
When checked the current Project will be automatically saved at the interval set by:

Frequency
Sets the time between saves between 1 and 60 minutes.

Auto-Backup Versions
Number of versions to preserve
The number in the box determines how many previous versions will be kept. This ensures that every Save operation (Automatic or Manual) preserves at least one version of any projects being saved in their last stored state. The number of previously saved versions to preserve can be set by the user. The minimum is one.
Alternate Backup
Enable
When enabled all projects saved (automatically or manually) are also saved to the chosen alternate location. The Backup Versions are not saved to the alternate location. This offers increased security if another drive or network drive is chosen.

Note: Only project files are stored into this directory, not the media files.

Location
Displays and sets the alternative location. The Browse button opens a Browser window to enable navigate to a suitable location.
**Nudge settings**

These settings control the amount by which a cursor or Clip will be nudged when using the left and right Arrow keys. Five Nudge Settings can be stored. Any one of these can be selected as the current nudge setting using **Clips > Nudge > Current Setting** or **Cursors&Marks > Current Nudge Setting**.

---

Pyramix Settings Application Editing page

---

**Nudge settings**

These settings control the amount by which a cursor or Clip will be nudged when using the left and right Arrow keys. Five Nudge Settings can be stored. Any one of these can be selected as the current nudge setting using **Clips > Nudge > Current Setting** or **Cursors&Marks > Current Nudge Setting**.

---

Pyramix Settings Application Editing page
Nudge #1~Nudge #5
For each nudge preset, enter an numeric value and click the appropriate check box to set increments to frames, samples, milliseconds, CD frames or the current Bars & Beats grid.

Audition after Nudge
These options set automatic Audition on for the selected actions.

To
When checked, the playback will start before the selected option and stop when this is reached (cursor, mark in or mark out)

From
When checked, the rehearsal will be performed from the selected option (cursor, mark in or mark out)

Separate To and From options are provided for Gate In and Gate Out

Drag & Drop
Auto-Crossfade by default - Control key for Drag & Drop
When checked, dragging a selection or Clip over another results in a crossfade. (Cursor changes to a hand with an X.) Otherwise, dragging a selection or Clip over another overwrites it. (Cursor is a hand) Holding down the control key when dragging selects the alternate function.

Drag & Drop bypasses Auto-Ripple
When checked, dragging a selection on the Timeline to a new location does not cause a ripple to take place even when in Auto-Ripple mode.

N.B. If a Clip is dragged from the Media Manager over a Timeline clip a Ripple WILL result.

Fade Editor
Redirect Timeline Play and shortcuts to Fade Editor
When checked, the Timeline Zoom commands are redirected to the Fade editor. Also, the Active Machine > Toggle Play/Stop command usually mapped to the Spacebar is replaced with the Fade Editor > Audition X Fade command but only if the Fade Editor has been opened with the Fade Editor > Open Editor command.

Update waveform color with cursor position
When checked the waveform color will change from the default to the color set in Settings > All Settings > Application > TimeLine Layout : Waveform Position Color whenever the Playhead cursor is on the right-hand side of the Reference Point (default is centre fade position) in the Fade Editor.

Apply default fade at fade creation
When checked the default Fade In/Out default will be applied when a new fade is created.

Undock Fade Editor when editing a fade
On by default. When checked the Fade Editor Tab is automatically undocked when editing a fade.

Enable Undo for every Fade Editor Change

Fade library location
This is the path for the fade library. The Browse button launches an Explorer window allowing any local or network path to be set.

Note: If you do decide to change the default location, copy the FadeLibrary.pml file from the default location to the new location and include it in the path.

Time Stretch Tool
The Selected: combo box offers a choice of Time Stretch algorithms depending on which keys are installed.
Pre/Post Roll Settings
Allows values to be set for the Default and two alternative Pre and Post-roll settings.

Fixed Cursor Settings
The drop-down list offers nine possible positions for the Playhead cursor position on screen when scrolling Timeline with fixed cursor is selected. (View > Fixed Cursor while playing)
Playback Stall
When checked, interruptions to playback will pop-up a message box with details of when the stall occurred.

Playback Lookahead Buffer
Sets the length of audio that will be pre-loaded into buffers prior to playback. Four levels are available in the drop-down list:

- Level 1 (0.341 [s])
- Level 2 (0.682 [s])
- Level 3 (1.36 [s]): Default
- Level 4 (2.72 [s])

The default value is Level 3. A larger value may enable you to playback certain large projects. For example it can improve track count with one file per track BWF on some projects. This value should be increased gradually until behavior is as you wish.

**Note:** The higher the Level the longer the PreLoad Buffer will be. The longer the Preload Buffer the greater the Memory consumption.

**Note:** The higher the PreLoad level the longer the Playback Cursor will pause before playback commences.

The current Buffer Level is shown in the Pyramix Info bar during normal operation:

![Playba...](image)

Record Block Size
Offers a choice of four possible values. Should be left at the default 64kB in most circumstances.

Automatic Deglitching (Removes glitches at start / end of Clips)
at start/end of Clips
at Playback start/end

When the boxes are checked a short fade is applied to the start and end of every Clip and or when Playback is started or stopped.

Playback start/end deglitch is 64 samples long when active.

Ramp Length [ms] sets the fade duration when at start/end of Clips is active.

**Note:** If Automatic deglitching at Playback start/end is set to zero then high level clicks will be experienced
Auto-Monitoring
Toggles between two options:

European Monitoring (All tracks turn to INPUT on stop) (default) or

US Monitoring (Only Record Ready tracks turn to INPUT on stop)

Real-time Sampling Rate Conversion
Toggles between three options:

Disabled SRC will not be employed in real time on the Timeline. Files at sample rates not matching the Project sampling rate can still be placed in the Timeline, but will play back at the wrong speed.

SRC Enabled SRC will be employed on the Timeline to correct the playback speed of files which do not match the Project sampling rate

Ultra High Quality SRC A more refined SRC for when even better real-time conversion is required on smaller sessions. Due to the additional processing resources required this should only be used on Projects with lower Track counts. If drop-outs occur when using this SRC, revert to SRC enabled as the Project is drawing too many resources to play back faithfully.

HEPTA SRC Specially designed real time SRC for use with DSD playback in DXD projects or with ultra-low track count mastering projects. This SRC should not be employed outside of these specific work flows since the processing power required will not allow for faithful playback in other scenarios.

Note: The Hepta SRC option MUST be enabled when working with DSD Media Files in a DXD Project.
Locate Settings
The radio buttons determine how Pyramix will locate. I.e. only within the current TimeCode day (0) or to the nearest iteration of the target TimeCode. (Which may be in Day -1 or +1).

From user Interface
- **Always in Day 0**: Default selection. Retains V7.1 behavior.
- **To Nearest Matching TimeCode**
From Controller
Always in Day 0
To Nearest Matching TimeCode Default selection. Retains V7.1 behavior.

Chase Settings
Chase Mode
The radio buttons give a choice of Chase Mode

None
Pyramix does not chase external TimeCode

Hard
When Hard Chase is active, Pyramix will only playback when valid TimeCode is detected on the chosen TimeCode input port. If there is a jump in the incoming TimeCode, Pyramix will adjust to the new TimeCode, re-synchronize and begin playback from the new TimeCode position. Pyramix will run on its own internal TimeCode for up to 1 frame if there is a drop out in the time code. If no valid TimeCode is detected after that time, playback will stop.

Soft
When Soft Chase is active, Pyramix will only playback when valid TimeCode is detected on the chosen TimeCode input port. If there is a jump in the incoming TimeCode, Pyramix will not adjust to the new TimeCode, but will continue playback with an offset from the incoming TimeCode position. Pyramix will continue to run on its own internal TimeCode for up to 1 frame if there is a drop out in the TimeCode. If no valid TimeCode is detected after that time, playback will stop.

Vari
When the Vari Chase is active, Pyramix will Varispeed, i.e. alter its sampling rate to follow fluctuations in an external TimeCode. (going back and forth, slowing down, accelerating, playing normally or backwards, up to 8x nominal speed) while in playback (not in record)

Stabilization period before locking
Although Pyramix is capable of locking to incoming TimeCode within 3 - 4 frames, there are cases where synchronization is more stable if there is a longer waiting time. This is because some external devices take a considerable time to stabilize their speed after playback is started. This parameter allows a waiting time to be defined before Pyramix will start chasing the TimeCode. 30 frames is a good starting point if you experience problems with external machines.

Silent Chasing (helps large projects to lock)
When checked Pyramix allows large projects to lock immediately while chasing. In this mode locking time does not depend on the number of Tracks. The drawback is that sound only appears one second after a lock is established.

Stay in record until stop pressed
If this box is checked Pyramix will remain in record (once properly locked to TimeCode) regardless of disturbances / discontinuities in the code until the Pyramix Stop button is pressed.

Allow chasing across midnight
When this option is unchecked the Chase engine always locks between 00:00:00:00 and 23:59:59:2X of Day 0
When this option is checked the Chase engine allows locking anywhere in the Pyramix timeline (-1000 days to +1000 days). The engine interprets the incoming timecode to be the nearest position to the current cursor position, thus allowing chasing around midnight of any days of the timeline.

For additional security and comfort, if Pyramix is in the "locked" state while crossing the midnight barrier, then even with this setting unchecked setting, there will not be an immediate jump from midnight back to zero while playing or recording in sync. The playback or recording will remain seamless, uninterrupted and cross the day barrier until an out-of-lock status is recognized. Only then is a re-chase triggered to whatever the incoming Timecode value is at that point.

Jog Wheel Settings
Auto Jog on move
When checked moving the jog-wheel enters Jog mode. When Auto-Jog is enabled, all Jog Commands are processed a slightly different way. Pyramix temporarily stops chasing and starts Jogging while sending Goto com-
mends to the External Machine. The audio is therefore perfectly scrubbed and the external machine follows the audio as well as it possibly can. When the user stops Jogging, Pyramix automatically returns to chase mode.

**Geared Jogging**

When checked the jog wheel “gearing” i.e. the amount you have to turn the wheel for a given amount of cursor movement is related to the current Zoom level.

**Jog Speed ceiling**

Sets the maximum jog speed from a choice of 1X, 2X, 4X or 8X play speed

**Flywheel responsiveness and inertia**

*Responsive* follows the actual movements as sent by the jog wheel. *Smooth* passes the actual movement through a smoothing filter. So, when the slider is set to *Responsive* the *Smoothing Filter* parameters have no effect.

For sound to picture work where tight sync to picture is required use a setting biased to *Responsive*. For a more pronounced flywheel effect choose a *Smother* setting.

The Middle position is a good starting point.

**Jog - sensitivity [0.33] second(s) per revolution**

Sets the time moved in one revolution of the jog wheel. Type the required value in the box.

**Shuttle - sensitivity [2] revolution(s) for nominal speed**

Sets the fraction of a revolution or number of revolutions required to maintain nominal speed. E.g. an entry of 0.25 will require a quarter of a turn clockwise to achieve nominal speed.

**Navigate - sensitivity [3] revolution(s) to traverse the timeline**

Navigate is silent jog mode. Sets the number of revolutions of the jog wheel required to traverse the visible timeline. I.e. the actual speed varies with the zoom setting.

**Geared Jog mute when timeline view range is > 00:00:10:00**

Audio will be muted when the TimeLine view range exceeds the value in the register.

**Fine Jog sensitivity factor [ ]**

Sets the fraction of the regular Jog Sensitivity Setting that will be invoked when *Fine Jog* is selected in the *Machines > Controllers* menu

**Mouse Scrubbing Settings**

Gives a choice between *Analog Tape Mode* with two options or *Repeat Loop Mode*

*Analog Tape Mode* gives a similar response to ‘reel-rocking’ on an analogue tape machine.

*Jog anyway* 

When lit, *Jog Mode* is used regardless of how much audio is visible in the *Timeline*

*Shuttle when more than 10 [s] is shown in the Timeline* 

When lit, if there is more than 10 seconds of audio visible in the Timeline scrub will be in *Shuttle Mode*

*Repeat Loop Mode* continuously repeats a short loop starting at the cursor position.

**Vari Speed Audio Quality**

*High when playing less than of equal to [6] track(s)*

*Best when playing less than or equal to [2] track(s)*

**Fast Speed Settings**

*F.FWD and REW nominal speed ratio [20]*

Type in the box to set the nominal *F.FWD* and *REW* speed. (I.e. a value of 20 means 20 times sync play speed)
Please see: CD/SACD Default Settings on page 590
This is where you can customize the content of **Menus** and **Toolbars**. Clicking in the **Menu Status** and **Toolbar Status** cells toggles each entry **Present** or blank (absent). This can be used to tailor the user interface for specific tasks or operators.

**Tab Windows**
Clicking in the **Status** cells toggles each **Tab Window** entry **Present** or blank (absent).

**Dock back floating Tabs when closing them** as it says. Toggles with:

**Hide/Close floating Tabs when closing them**
Options

Big Toolbar Buttons  Doubles the size of the Toolbar buttons when checked.
Remove All Buttons  As it says - use with extreme caution.
Remove all Buttons and Menus  Likewise - leaves a limited number of essential menu entries

Presets

The combo box offers a choice of previously saved Presets

Save Preset  Pops up a simple Save Preset dialog
Delete Preset  Deletes the preset currently shown in the Presets combo box above.

Skin

Disable Skin  Only applicable to Windows XP based systems. When ticked, reverts to earlier “look”. This may be useful to improve performance on certain (older) systems.
**TimeLine layout**

For all the color options, clicking on the colored block pops up a list of defined colors. At the bottom of the list selecting More Color... opens a full Color picker dialog.

**Clips and Waveforms**

- **Default Clip Background Color**
  - No Gradient Background

- **Default Clip Waveform Color**
  - Waveform follows Fades

- **Bad Take Background Color**
  - Waveform follows Gain

When checked **Clip Background** color is solid.

When checked the waveform display is scaled in height during fades and crossfades. The original waveform is shown grayed out.

When checked the waveform display is scaled in height to follow Gain changes. The original waveform is shown grayed out.
Bad Take Waveform Color  Generate Waveform at Clip insertion  When checked Waveform display is generated when the Media File is placed on the Timeline.

Muted Clip Waveform Color  Gray Out Muted Clips  When checked Muted Clips are grayed out in the Timeline.

Phase Inverted Waveform Color  Phase Invert Text in Clip Title  When checked Phase Invert is shown in the Clip Title when the Clip phase is inverted.

Wrong Sampling Rate Waveform Color  Wrong Sampling Rate Text in Clip Title  When checked Wrong Sampling Rate is shown in the Clip Title when the Clip phase is inverted.

Sync Point Color  Only when set  When checked, means that Sync Points are only visible when set somewhere other than the default position at the beginning of the Clip.

Show Sync Point only when selected  When checked the Sync Point(s) is/are displayed only when the Clip(s) are selected.

Clips Text
Clip Text Font Size  The radio buttons offer a choice of Large, Medium or Small and the Bold check box.

Clip Text Color
Selected Clip Text Font Size  The radio buttons offer a choice of Large, Medium or Small and the Bold check box.

Selected Clip Text Color
Display Clip Text  The combo box offers a choice of Above, Below, In Front Of or Behind the Waveform.

Compose Clip Text out of:  The Clip text displayed can consist of up to five elements chosen from the five combo boxes, separated by the character typed in the Separator box:

Envelopes and Automation Curves
Always Display Thin Curves  When checked, curves are always shown “thin” as in previous versions.

Display Thicker Curves on Tracks with larger size  When checked, curves are displayed thicker on Tracks with increased Track height.
**Tracks**

<table>
<thead>
<tr>
<th>Track Header Buttons</th>
<th>Black</th>
<th>Toggles</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>White</td>
<td></td>
</tr>
</tbody>
</table>

**Tracks Background Color**

**Tracks Separator Color**

**Timeline Position at Project Creation**

<table>
<thead>
<tr>
<th>On Top Of Tab Windows</th>
<th>Radio buttons toggle between this and:</th>
</tr>
</thead>
<tbody>
<tr>
<td>On the Right of Tab Windows</td>
<td>Provided to allow for good use of dual monitors. Check this box when using a dual monitor set-up to enable the Timeline to be displayed on one screen and all Tab Windows on the other one.</td>
</tr>
</tbody>
</table>

**Other**

**Absolute Sources in EDL view**
When checked, the original **Source In**, **Source Out** and **Sync Point** times are shown in Absolute Time in the EDL View. Absolute time is the incoming TimeCode recorded at the audio capture. When this mode is disabled, the default start time of TimeCode for the captured Clip is **00:00:00:00**.
Location

Default Projects Location
This path is set when a new Project Workspace is created. It can be changed here either by typing the path into the box or browsing the Windows filing system using the Browse button.

Default Templates Location
This path is set when Pyramix is installed. It can be changed here in the ways described above.

Default Database Location
This path is set when Pyramix is installed. It can be changed here in the ways described above.
Permanently Mounted Media Folders
Shows a list of Media Folders available to all projects. Clicking Add opens the Choose a Media Folder to Mount window. Here you can browse for Folders or create new ones.

Folders are removed by highlighting their list entry and clicking the Remove button.

Note: these folders are mounted at application loading time. See other options in the Application > General page.
**Optimizations**

- **Keep only current version while saving** when checked does as it says.
- **Limit versions to the number of Undo/Redo** when checked does as it says. Number of Undo/Redos is defined in the Settings > All Settings > Application General page.
Auto-Release Options

Release time
If Auto Release is enabled any control will, when released or when the transport is stopped, return to its value or state in the previous automation pass or the default where no previous pass exists. This occurs either immediately if the control only has two states (e.g. a button) or over a period of time if the control is a fader or knob. The time period is determined by the value entered in the Release Time box in ms.

Preview Mode Options
The selections here affect actions in Automation Preview Mode.

Auto write on Stop
Automation goes into Auto write mode when a Preview pass is stopped.

Confirm on Stop
A confirmation dialog pops-up when a Preview pass is stopped.

Manual write
Clicking on the Preview button writes the Preview pass.

Affect Parameters in :

Isolate
When checked, parameters are affected in Isolate mode.

Read
When checked, parameters are affected in Read mode.

Touch / Latch
When checked, parameters are affected in Touch /Latch mode.

Write / Record
When checked, parameters are affected in Write / Record mode.

Options

Check Source/Destination settings
When enabled (default) verifies the project when it is opened and ensures that the Automation > Automation Tracks : Master Controls Link setting is set to Master Controls are linked to any Track.

Write Next/End only if the Control is touched on Stop. Otherwise it Auto-releases
**Background Recorders**

**Number of Active Background Recorders**  The drop-down list offers the choice of: 0, 1, 2, 3 or 4.

**Settings for Recorder #**  The drop down list offers the choice of any of the Background Recorders specified in **Number of Active Background Recorders**. Settings made in the rest of the page will affect the Recorder selected here ONLY.

**Recorder Color**  Clicking on the button pops-up a box with four colors and More Color...  Selecting More Color... opens a standard Color Picker dialog. The color chosen for the Recorder here is reflected in the recorder's associated Mixer, in the Transport Control Panel and the color of resultant Clips in the Timeline. (The button displays the color selected currently.)

**Time Stamp**  The drop-down list offers the choice of **00:00:00** (i.e. the recorded media files will be time-stamped according to elapsed time from the start of recording.) or with **Time of Day** according to the PC internal clock. (Time Stamp will be incoming TimeCode when in Chase mode.)
Pre-Buffering: The drop-down list offers the choice of: 0[s], 5[s], 10[s], 20[s] or 30[s]. This setting determines how much audio is recorded before recording is initiated.

Confirm Stop: When checked a confirmation dialog is displayed when Stop is pressed. (Default Off)

Take Name: Type a name here which will be applied to ALL media files recorded by the selected Recorder.

Increment Take Number: When checked a number is added to each media file name for each take and is incremented on subsequent takes. (default On)

Number of Media Sets to record to: The drop-down offers the choice of 1 or 2.

Settings for Media Set #: The drop-down list offers the choice of either Media Set 1 or 2 if 2 is specified in Number of Active Media Sets to record to. Settings made in the rest of the page will affect the Media Set selected here ONLY.

Media Folder: The drop-down list offers the choice of any Media Folder mounted currently.

... button: Clicking on the ... button opens the Choose a media folder to mount dialog. This enables a folder to be selected or created on any storage device accessible to Pyramix.

Format: The drop-down offers the choice of BWF or MTFF.

Resolution: The drop-down list offers the choice of: 32[bps], 24[bps] or 16[bps]. This setting applies to BOTH Media Sets where two are specified and the setting is grayed out for the second Media Set.

Media File Count: The drop-down list offers the choice of: Single Media, One File per Track or One File per Strip.

Waveform: The drop-down list offers the choice of None or Generate while recording.

Edit in Active Project: The drop-down list offers the choice of: No, Edit while Recording or Edit at End of Recording.

Please click here to return to Background Recorders on page 147
**Time Stretch**

**Dirac Settings**

- **Quality:** The drop-down list offers the choice of **Good**, **Better** or **Best**
- **Time / Frequency localization:** The slider enables the processing bias to be altered between **Full Time localization (single instr. & voice)** and **Full Freq. localization (good for classical music)**
Prosoniq MPEX4 Settings

Optimize MPEX4 Settings by making appropriate choices from the Quality Mode and Formant Type combo boxes.

**Quality Mode**

- Polyphonic Good
- Single Instrument Fast
- Single Instrument Best
- Polyphonic Fast
- Polyphonic Good
- Polyphonic Best

**Formant Type**

- Sung Voice
- Sung Voice
- Spoken Voice
Remote Control

Machine

The following machines are installed:
Displays a list of all installed machines. Machines in this list will be available as possible machine choices in the Transport Control.

Internal and External machine(s) links
The buttons determine which machine functions will be linked. Simply tick the boxes to link any or all of the following functions for all active machines:

- **Play and Record**
- **Play-Record Toggle**
- **In / Out Points**
- **Offset**

**Apply only on Chasing Machine**
When ticked the links are only applicable to machines currently in Chase mode.
Add
Clicking on the **Add** button opens the **Machine Properties** dialog box (see below)

Remove
If a machine is selected (highlighted) in the list, clicking **Remove** uninstalls the machine and removes it from the list.

Properties
Clicking on the **Properties** button opens the **Machine Properties** dialog box (see below)

OK
Click **OK** to accept changes (if any) and close the Machines page.

Cancel
Click **Cancel** to reject changes (if any) and close the Machines page.

Apply
Click **Apply** to apply changes without closing the Machines page.

**Machine Properties**

![Machine Properties dialog]

When the **Machine Properties** dialog is opened by the **Add** button, the **Name**, **Protocol**, and **Port** displays are blank. When the dialog is opened by the **Properties** button the displays reflect the name etc. for the selected machine.

**Name**
Displays the name of the current selected machine. When adding a new machine, type a suitable name here.

**Driver**
Displays the current interface protocol **Sony** (9-pin P2 protocol) in the drop-down list. (Currently Sony only)

**Driver - Properties**
Opens the **Sony 9-pin Protocol Configuration** dialog box (see below) when **SONY** is selected. There are currently no options for **MMC**
**Settings**

**Inhibit Video Record**
When checked prevents record arming of video in order to ensure video cannot be accidentally overwritten.

**Pre Roll**
Shows the current **Pre Roll** time for the external machine. Type in the box to change the value.

**Post Roll**
Shows the current **Post Roll** time for the external machine. Type in the box to change the value.

**Driver Properties**

**Sony 9-Pin Protocol Configuration (Machine)**

This dialog determines **Monitoring Options on Stop**, **Monitoring Options on Pause/Jog**, **Preset Channel and Record Options** the type of **TimeCode Request**, **In/Out Preset options** and gives access to the **Serial Port** configuration dialog.

**Port**
- **Serial (RS422)** Select this option if the connection uses conventional 9-pin cabling
- **IP (Ethernet)** Select this option if connecting to remote Pyramix or VCube machine(s) using Sony P2 over IP.

**Configure**
Clicking the **Configure** button (Serial (RS-422 only) opens the configuration dialog.
COMM422 Configuration:

Serial Port
Shows the current Serial Port selected from the drop-down list. If not already highlighted, select the desired serial COM port. Standard choices are either COM1 or COM2.

Click OK to confirm the choice. This automatically sets the selected COM port with the proper parameters of the Sony 9-pin communication protocol.

Monitoring options on Stop
After a Stop command the following command will be issued:
- Stop Only
- Stop + Full EE Off
- Stop + Full EE On
- Stop + Select EE On

Monitoring Options on Pause/Jog(0)
After a Pause/Jog command the following command will be issued:
- Pause/Jog(0) Only
- Pause/Jog(0) + Full EE Off
- Pause/Jog(0) + Full EE On
- Pause/Jog(0) + Select EE On

Monitoring options
Selecting:
- Apply Monitoring Options only when the Machine is Chasing (Slave)

ensures that the above options, Monitoring options on Stop and Monitoring options on Pause/Jog(0) are only applied when the 9-pin external machine is chasing the Internal Machine (being synchronized, i.e. editing). When the 9-pin external machine is Master (the Internal Machine is chasing it, typically for recording back to tape) then the 9-pin external machine is in normal Input/Repro Auto mode.

TimeCode Request
- Auto
- LTC
- VITC
- Control Track

The radio buttons select the source of the TimeCode from the external machine. Sony machines usually respond to all requests, so the Auto setting will probably be appropriate. If necessary E.g. where there are several different TimeCodes present on a tape, you can specify a desired TimeCode source to override the automatic setting. U-Matic machines do not respond to all requests, therefore you must specify the TimeCode source.
Send In/Out Preset options
By default, Pyramix sends Edit Video In/Out and Edit Audio In/Out points when an In/Out point is set in the Transport Control panel. These options enable these commands to be filtered out if necessary.

- Filter In/Out Preset (video)
- Filter Audio In/Out Preset

Status Bit Filtering Options
Some SonyP2 devices do not report the Standby bit correctly (always in Standby). In this case the Pyramix Transport Window reports Standby status continuously, thereby hiding the true status. You may wish to set filter if the target machine fails to report standby correctly.

- Filter the Standby bit

Edit Preset channel options
Edit Preset in the 9-pin P2 protocol world means Track Arming.

These options enable Track Arming commands to be filtered out if required.

- Send Analog Edit Preset (A1..A2)
- Send Digital Edit Preset (D1..D8)

This feature is mostly relevant where a console or a third-party record/monitoring controller is used for record commands.

Edit Preset Record Options
These 3 options Inhibit Recording when one of the Video/Timecode/Assemble Edit preset modes is checked and the corresponding Track is armed. In a typical TV workflow, when audio is laid back to the tape, it is essential to prevent the video track entering record (edit) These options avoid nasty accidents.

- Inhibit Video Record
- Inhibit TimeCode Record
- Inhibit Assemble Record

This feature is mostly relevant where a console or a third-party record/monitoring controller is used for record commands.
Controller

The Controller page shows a list of all external controllers currently installed (if any) in the **The following controllers are installed** pane.

**Note:** Please see also: **Controller Mapping** on page 720

**Add**

Pops up the **Controller properties** dialog.
Type a suitable name for the controller you wish to add in the **Name** field. Click on the down arrow to drop down the list of drivers.

![Controller properties dialog](image)

Select the correct driver for the controller you are installing.

Clicking on **Properties** will open a configuration dialog specific to the driver.

Ensure that the **Enable** check-box is ticked and Click on **OK** to add the controller.

**Remove**

Removes the Controller currently highlighted in the **The following controllers are installed** list (if any)

**Properties**

Pops up the configuration window for the selected controller.

**Please see: Control by External Device on page 567 for further details.**

**Auto Show Effects Windows**

When selected moving a control on the hardware controller mapped to an effect will open the relevant plug-in's window.

**Auto Show Release Time (in frames)**

Sets the amount of time an Auto Shown window persists after the last detected control move.
Sony 9-pin Protocol Configuration (Pyramix controlled by external device)

**Device Request Settings**
The Sony 9-pin P2 protocol transmits a code to identify the machine. Some machine controllers will do nothing or exhibit aberrant behavior if they do not recognize the identifier code. Therefore, Pyramix can masquerade as another device. The device identifier can be selected from a long list in the **Show the system as a** combo box.

**Jog/Var/Shuttle Speeds Reinterpretation**
The radio buttons determine Pyramix behavior when specific Jog/Var or Shuttle commands are received.

- **Speed -1 into Reverse Playback**
- **Speed 0 into Stop**
- **Speed 1 into Playback**

**Note:** When using a controller with a jog wheel please set **Jog/Var/Shuttle ... Speed = 0.**

**Note:** Interpreting a Sony reverse varispeed command as Reverse Playback is sometimes necessary to achieve proper (locked to video) reverse playback.

**Monitoring**
**Filter Monitoring Commands (EE On/Off)** when ticked, E to E On and off commands are filtered out.
Print Masters Track Banks
The selected banks of 8 tracks are armed for recording when any OTHER track is armed. This is primarily useful when recording a Print Master or Masters at the same time as stems. E.g. if you are recording Dialogue, Music and Effects stems it is common practice to update an element on one stem only. However, the final mix Print Master, which is the sum of all the stems must be updated at the same time. Print Masters Track banks allow the user to forget about arming the Print Master Tracks and concentrate on the stems.

Filter Arming of Print Masters Tracks
When ticked, arming a Print Master Track will not arm the other Print Master Tracks.

No Tallies for Print Masters Tracks
When ticked, record tally commands are filtered out for the Print Masters Tracks.

Port
• Serial (RS422) Select this option if the connection uses conventional 9-pin cabling
• IP (Ethernet) Select this option if connecting to Pyramix or VCube machine(s) using Sony P2 over IP.

Configure
Clicking the Configure button opens the respective configuration dialog.

COMM422 Configuration:

Serial Port
Shows the current Serial Port selected from the drop-down list. If not already highlighted, select the desired serial COM port. Standard choices are either COM1 or COM2.

Click OK to confirm the choice. This automatically sets the selected COM port with the proper parameters of the Sony 9-pin communication protocol.

Transport Commands Filtering
• Filter Transport Commands Except Edit On/Off When ticked all transport commands apart from Edit On or Edit Off are filtered out.
• Always Process Stop Some controllers send a Chase Off command for Stop. If you need this command when filtering Transport Commands, checking the box will allow it through.
• Play Command Resets Loop Mode (i.e. the transport Loop)

Note: These filter settings are mainly relevant where multiple controllers are in use. E.g. where a Mixing console controls monitoring and recording.

Edit On/Off Frame Alignment and Delay
Edit On and Edit Off boxes enable delays (in ms) to be entered.

Note: 0 = Immediate Punch, 1 = Align to next Frame boundary, 2 or more = Align to the given following Frame boundary.
Edit Preset (Track Arming) Mapping

The Map Track # combo box allows you to select a Track between 1 and 96 to be mapped to a choice made in the second combo box from:

- Default
- No change
- Always Off
- Always On

or any Track between 1 and 96

This function is useful if more than one Pyramix is to be controlled by the same controller. E.g. with two machines set up to record 32 Tracks each, Pyramix one is mapped 1 - 1 to 32 - 32 and Pyramix two is mapped 1 - 33 to 32 - 64
Virtual Transport 2

General

Connect
Click on a machine name in the list. Click Connect to connect to a local or remote VCube. Or a remote Pyramix set up as a slave using the Sony 9-pin protocol over IP. Please see also: Configuring Pyramix for Control by another Pyramix using P2 over IP / VT2 on page 567

Disconnect
Click to disconnect the selected client.

Remove
Click to remove the selected client from the list.

Wait until the machine is ready before starting playback in chase When box is checked.

Save the VCube composition in the Pyramix project When box is checked. Use this option when importing Video clips into a Pyramix Project so that the video Clips will load automatically when the Project is re-opened and the VCube is active.
Video

Overlays
Each of the Video Output x tabs are identical in contents and set the parameters for each of the Video Outputs independently.

Note: The following field labels match the screenshot above. Since the drop-down lists offer choices, what you actually see on screen may differ.

TimeCode
When checked TimeCode is overlayed on the Video Output according to the parameters set here.

Source TC
The drop-down list offers the choice of:
- Source TC
- Destination TC

HH:MM:SS
The drop-down list offers the following choice of TimeCode display formats:
- HH:MM:SS
- HH:MM:SS:FF
- S:HH:MM:SS
The drop-down list offers the following choice of TimeCode display positions:

- Top left
- Top centre
- Top right
- Centre left
- Centre
- Centre right
- Bottom left
- Bottom centre
- Bottom right

Clicking in the field opens a Select Font dialog with a choice of Font, Font style and size.

Clicking in the field opens a color picker where the Text Color may be selected.

Clicking in the field opens a color picker where the Background Color may be selected.

Since the video in this example has a black border, it was appropriate to set the text color to white and the background to black.

Name

When checked a Name is overlayed on the Video Output according to the parameters set here.

Clip Name

The drop-down list offers the choice of:

- Track Name
- Clip Name
- Media Name

Clicking in the field opens a Select Font dialog with a choice of Font, Font style and size.

Clicking in the field opens a color picker where the Text Color may be selected.

Clicking in the field opens a color picker where the Background Color may be selected.

Text

Kerberos

This is a free text field. Click in the field and type whatever you wish.

Clicking in the field opens a Select Font dialog with a choice of Font, Font style and size.

Clicking in the field opens a color picker where the Text Color may be selected.

Clicking in the field opens a color picker where the Background Color may be selected.

Delay compensation

Use Delay Compensation when the Video output is delayed with respect to the Audio

Graphics delay

Compensates for the graphic card(s) output delay. (computer screen) Type a value (in frames) or use the increment / decrement buttons.

Video delay

Compensates for the video card(s) output(s) (Blackmagic Design). Type a value (in frames) or use the increment / decrement buttons.

Note: These are global user settings.
Troubleshooting is always a moving target as users discover ever more exotic ways to use Pyramix. Therefore, this section is necessarily historic.

If the answer to your problem cannot be found here or elsewhere in the documentation, for the latest information please consult the FAQ sections at:

http://www.merging.com

If you need further technical support, please e-mail

support@merging.com

Keeping Up To Date

Acquiring and installing regularly the latest Drivers/Firmware/BIOS or Operating System available for equipment such as: Graphic Cards, CD/DVD writers, Network Adapters, Motherboards, (but exercise especial caution), external drives, RAID controllers and other third party hardware add-ons, will ensure that your system will always perform as efficiently as possible. Always accept any ‘rollback’ options, just in case the driver updates have unforeseen consequences.

Keeping Windows (and DirectX) up to date with latest service packs is also, in general, a positive move towards maintaining a healthy system.

Note: These operations are not required for Mykerinos and Daughterboards simply because the latest firmware for your hardware (if any) is automatically installed by the most recent Pyramix installer.

Pyramix Busy Warning

When Pyramix is engaged on a very demanding task, such as a opening a huge project, or a long and complex render, the user interface may appear to freeze with the window changed to white and the interface not responding.

A status window opens at the bottom right of the main Pyramix window to inform the user that Pyramix is still operational. One of the following messages may be displayed:

• Pyramix Virtual Studio busy (during tasks like: opening project, mount, renders, libraries,…)
• AAF Parser busy (during AAF import task)
• Merging Technologies VS3 busy (during Mixer tasks)
• Merging Technologies Convert busy (during Convert task)

Note: The small progress bar within the Pyramix status window (white) will progress at different speeds. Please be aware that the progress bar does not necessarily indicate the remaining busy time.

Error Messages

Audio Engine Drops Warning
This message informs users about possible CPU delays leading to potential audio errors in record or playback.

Mykerinos sends or requests audio data to or from the CPU in “frames” of 26ms. If one of these frames is not given to, or taken from, the Mykerinos driver in time, this will result in a loss of audio data, and the Audio Engine Drops Warning will be shown.
Troubleshooting: Multi-channel Audio Files

Playback Stalls Warning

Playback Stall messages are triggered by access delays impacting the VS3, resulting in audio drops while preserving the synchronization of the Tracks. In the latter case the stall may also endanger the integrity of the synchronization between Tracks being recorded.

Record Stalls Warning

The Your Recording may be at risk warning indicates that the Destination Media Drive performance may be insufficient. If so, we detect it and recommend that you change the destination media drive or optimize it.

MassCore Drops

Please see MassCore Overload Diagnosis and Cures on page 37

Multi-channel Audio Files

Wave, Broadcast Wave, AIFF or SDII multi-channel files are seen as mono files by the Pyramix Media Manager unless their file names conform to Pyramix requirements.

Audio File Formats

Some audio file formats (like Pyramix native format, PMF and OMF) embed the Track/Channel number(s) in the file itself. In this case, Pyramix recognizes the Track as mono, stereo or multi-channel without problem even if the different audio Tracks/Channels of these files are actually stored in separate files.

Some other formats (like Wave, Broadcast Wave Format, AIFF or MacIntosh SDII) do not keep this information in the file itself but in the filename. Unless the correct naming convention is followed, Pyramix will see files in these formats as individual mono, regardless of whether they are part of a stereo pair or multi-channel recording.

Broadcast WAV Files

BWF-P means polyphonic. I.e. multitracks within the same file

BWF-M means monophonic. I.e. one file per track

Pyramix Requirements

In order for Pyramix to recognize that separate audio files in these formats are actually part of a stereo or multi-channel recording, Pyramix requires the following naming convention:

The filename of the different Tracks/Channels must be the same except for one section containing the Tracks/Channels number as 3 digits surrounded by _## and ##_. For example: MyStereoSound_##001##_.wav and MyStereoSound_##002##_.wav are seen by Pyramix as a single two Track media named MyStereoSound.

Other systems, the Zaxcom DEVA portable recorder for example, do not use the same convention. They may name the files they produce in this fashion: MyStereoSound-1.bwf and MyStereoSound-2.bwf. These files will be recognized by Pyramix as two mono media files.

Solution

MultiFileFixer is a small ‘tool’ application that automatically renames all files in a given folder and sub-folders, that fit selected parameters, to follow the Pyramix convention.

In a normal Pyramix installation the MultiFileFixer application can be found on the Windows Start menu:

Start > Programs > Pyramix > MultiFileFixer

Clip Display Problems

No Waveform Display

Symptoms

Files are dragged into the Timeline from a mounted folder but no waveform is generated. Manually invoking Generate Waveform doesn’t work.
Solution
This problem with Waveform Generation is likely to be due to the fact that the audio files are in **Read Only** mode. This will often be the case when copying files from a CD-ROM. In Windows Explorer simply select all the Tracks from the CD, right click, select **Properties** and uncheck the **Read Only** box under **Attributes**.

Clip Names are Unreadable
**Symptoms**
With some color schemes, Clip Names are unreadable.

**Solution**
Simply choose a more suitable Windows color scheme to resolve this. You also can change the background and waveform colors (right click) for individual Clips and Tracks in Pyramix.

Relaunch After Improper Exit

In the case of an ‘improper application exit’ (politically correct term for crash) the system does not attempt to open the last backed up project automatically, since the most up to date version is the project itself in its last saved state. All ProjectXXX (Backup).pmx, ProjectXXX (backup 2).pmx, etc… documents are older versions of ProjectXXX.pmx which is now always the last one saved.

Debug Menu

Right-clicking on bottom right of the Status bar opens a context menu with a choice of **Debug**, **I/O Status Input Check** and **Cancel Waveform Generation** (grayed out unless Waveform Generation is in progress).

Selecting **Debug** opens a further sub-menu with a number of tools primarily intended for Merging Technologies Support use. One option, **Profiling** is worth examining in detail.
The Profiling Window

The VS3 Profiling window contains the parameters used to fine-tune the performance of hard disk accesses for Pyramix. These parameters are not intended for user modifications, and Merging cannot guarantee the proper functionality of Pyramix when modifications are made in this window.

![VS3 Profiling window]

Cache length

This is the size of the playback buffers allocated in the host PC's RAM. Pyramix allocates one buffer per Track. When the audio playback is started, all the buffers are completely loaded by reading the data from the hard disk before the actual playback starts. Increasing the buffer size offers the benefit of a larger immunity against short term hard disk access stalls and other operating system slow-downs at the cost of longer latency at initial playback start.

Threshold

During playback, the audio data is read from the playback buffers, which are thus progressively emptied. When the amount of data in a buffer falls below the threshold value, new data is read from the hard disk to refill the buffer.

Request size

This parameter determines how much data is read from the hard disk when the threshold level is reached. One option is to completely fill (To Cache Length), the other option is to load a defined amount of data (Bursts of).

Stall Threshold

When the amount of data falls below the stall threshold, this means that the system has serious performance problems. Playback will be temporarily stopped, while a stall warning is issued.

Round loops to Video Frames

This option, which is enabled by default, rounds the start and the end point of a playback loop to complete video frames. The start point will always be rounded down, and the end point will always be rounded up, so that the loop will always contain at least the initial range intended for the loop.

Record cache length
This is the size of the buffer used while recording new data.

**Reset to Factory**
This button restores all the values to their factory default.
General Troubleshooting

DrWatson, Crash Log Activation:

**Note:** You will need to download DrWatson first, since it is no longer included in the Windows distribution.

http://download.merging.com/beta/SupportTools/DrWatson.zip

1. Create a new folder named **DrWatson** at the root of C drive
2. Launch DrWatson 32bit exe, found in: `C:\WINDOWS\system32\drwtsn32.exe`
3. Set-it up as shown in **Screenshot 1** below
4. Activate DrWatson as the default debugger tool, as shown in **Screenshot 2** below
Then, once a crash has happened, send us the log file that you will find in the C:\DrWatson folder. Please, also remember that access to support is free, according to the following conditions:

With a valid ASM (Annual Software Maintenance) or:

Within the first year following the purchase of a new Pyramix Virtual Studio system.
Appendix I - Mouse Modifier Keys

This table shows the valid modifier keys which can be used in conjunction with some mouse operations.

**Main Editor**

### Left Mouse Button

#### Click In the TimeCode Scale
- Set Cursor to the mouse: None
- Set Mark In to the mouse: Shift
- Set Mark Out to the mouse: Ctrl
- Set New Marker to the mouse: Ctrl + Shift

#### Click In the Bars & Beats Scale
- Set Cursor to the mouse: None
- Adjust tempo to the end: Shift
- Adjust tempo for the current portion: Ctrl
- Adjust tempo for the current Beat: Ctrl + Shift

#### Click In the Tempo Map
- Create a new tempo portion: Ctrl

#### Click In the Track headers zone
- Repeat action for the same button on all Tracks: Shift

#### Click In the Clips zone (anywhere)
- Draw a Region to zoom in: Alt
- Dyna-Zoom: Z
- Draw a Region to select: None
- Draw a Region to select Clips completely: Shift
- Extend/Reduce the current Region to this Track: E
- Invert No Selection mode for Track Groups: Q
- Invert Auto Select Tracks: Q

#### Click In a Clip handle
- Move only the Clip handle under the mouse (no groups): Shift
- Move only the envelope point under the mouse (no groups): Shift

#### Click In a Clip
- Add remove Clips to the selection: Shift
- Drag the selection (to a library): Shift + Alt
- Move selected Clips: None
- Move selected Clips with auto-crossfade: Ctrl
- Slide the underlying media of a Clip: Ctrl + Shift
- Slide a Clip over its underlying media: Ctrl + Alt
- Move selected Clips constrained in time: Ctrl + Shift + Alt
- Cutter: C
- Duplicate Clip: D
- Duplicate Clip constrained in time: F
While moving
- Auto-crossfade while moving Clips Ctrl
- Force crossfade while moving Clips lower handle Ctrl
- Detach crossfade while moving Clips middle handle Ctrl
- Don't merge Envelope points Ctrl
- Constrain Envelope in time V
- Constrain Envelope in value H
- Don't merge Automation points Ctrl
- Constrain Automation in time V
- Constrain Automation in value H
- Select only what is under the mouse (no groups) Shift
- Select all Tracks Ctrl + Shift
- Select and limit selection the Clips boundaries Ctrl + Alt
- Snap Sync Point S
- Snap Head H
- Snap Tail T
- Audition while moving (Scrubbing) A

Double-click in a Clip
- Selection Properties
- Clip Properties Ctrl

Double-click in a fade
- Edit the fade in the Fade Editor

Double-click in an envelope point
- Reset the envelope point
- Reset only the envelope point under the mouse (no groups) Shift

Middle Mouse Button
- Edit crossfade Ctrl
- Create & Edit crossfade Ctrl + Shift
- Select between edits None
- Enlarge selection between edits Shift

Click In the TimeCode Scale
- Scrub Audio None

Mouse Scroller
- Scroll Tracks up and down None
- Increase / Decrease Track height Shift
- Zoom Alt
- Scroll horizontal Ctrl

Right Mouse Button
- Contextual Menu None
- Clip Gain Ctrl

On dropping a fade or crossfade from a library
- Apply to whole group Shift
Overview

Left Mouse Button
- Draw a Region to zoom in: Alt
- Drag the current composition (to a library): Shift + Alt

Notes

Left Mouse Button
- Drag the notes (to a library): Shift + Alt

Media Folder

Left Mouse Button
- Replace media for target Clip(s): Ctrl
Appendix II VS3 Control Panel

The VS3 Control Panel is a separate application that should only be launched when Pyramix is not running. Here, you can set various parameters relating to Merging Technologies hardware and software. If you are running both VCube and Pyramix on one system you can assign separate audio I/O to each application. In the case of a system running MassCore this is also where you can set global latency.

Application
The drop-down list enables you to choose which Merging Technologies application the settings apply to. E.g. Pyramix Virtual Studio, VCube, ASIO Driver etc. The rest of the settings in the VS3 Control Panel Window update to reflect the current settings for the selected application.
Platform
This drop-down list determines which processing platform mode will be used. Dependant on the options installed these may include MassCore and Native - ASIO.

Core Allocation
**Note:** This setting is only available in MassCore Systems and only when the MassCore SMP key is present. This setting applies to ALL applications.

The slider enables the number of processor cores dedicated to MassCore to be varied. The numbers shown vary according to the number of cores available on the specific system and on whether Hyperthreading is switched on in the BIOS.

Latency
These options are only available when MassCore is installed and chosen as the Platform. Please see: Pyramix Latency Modes for MassCore on page 38

I/O Selection
Only present when Native - ASIO is the selected Platform. The drop-down list offers the choice of all ASIO devices present on the system.
Info
This section shows the following information when ASIO is the selected Platform.

**Sample Rate:** Shows the Sample Rate the selected interface is operating at.
**Inputs:** Shows the number of Inputs available on the selected ASIO device.
**Outputs:** Shows the number of Outputs available on the selected ASIO device.
**Buffer Size:** Shows the Buffer Size set for the selected ASIO device.

Hardware
All Horus or Hapi units discovered on the RAVENNA network are shown here with check-boxes which determine if they are **On Bus** (i.e. will be used), for the selected application and will be used for **Video/TC**.

Audio Bridge
The Audio Bridge is the mechanism used by Pyramix to accommodate ASIO and Rewire applications into the Pyramix mixer.

**Audio Bridge**
The radio buttons offer the choice of

- **Disable**  
  Audio Bridge disabled.
- **ASIO Device Mode**  
  ASIO mode enabled.
- **Secondary Audio Device Host Mode**  
  Secondary Audio Device enabled.
- **Rewire Mixer Mode**  
  Rewire Mixer mode enabled.

**Number of Channels**
The drop-down list offers the choice of how many channels will be dedicated to ASIO or Rewire.

Please see also: Rewire on page 287, Secondary Audio Device Host Mode on page 284 and ASIO Device Mode on page 283.

Saving Settings
If you change any settings for a given application then clicking on **Apply** opens the Save MassCore Configuration dialog:

![VS3Control Panel Save MassCore Configuration dialog](image)

Click on **Yes** to save.
Appendix III Optional Features

Pyramix DSD / DXD / SACD

Pyramix v10 supports 64 IO of DXD/DSD64/DXD128/DSD256.

Note: This only applies to 8FS/DXD or DSD. 1FS capability is still 384 Live I/O (768 simultaneous).

Requirements:

- Pyramix v10
- A Merging Technologies Turnkey System running Windows 7 Professional 64-bit
- MassCore 256 + Key
- System configuration based on Intel Core i7-4790 or above
- SSD required (Recommended 4 x SSD Crucial® M550 disks configured in Raid 0 / 64k block size) or 4x Crucial® MX200 1TB 2.5" SSD in Raid 0 / 64k or SSD-SAMSUNG MZ1000 available on Merging price list
- MassCore must be set to Low latency mode
- Record in single media (not one file per track)
- For better performance disable Waveform Generation while recording
- Use a Windows 7 Basic Theme (avoid Windows 7 Aero)

Note: DSD256 or DSD128 (DSDIFF) in a DXD project is limited to 48 inputs.

Merging Technologies Horus

Merging Technologies Horus is the ideal solution to DSD and DXD interfacing.

The tables below shows the capabilities you can expect:

<table>
<thead>
<tr>
<th>MEDIA (single media)</th>
<th>Project DXD</th>
<th>Project DSD64</th>
<th>Project DSD128</th>
<th>Project DSD256</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Playback* &amp; Outputs</td>
<td>Record</td>
<td>Playback* &amp; Outputs</td>
<td>Record</td>
</tr>
<tr>
<td>DXD</td>
<td>64 Tracks &amp; Outputs</td>
<td>64 inputs</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>DSD64</td>
<td>48 Tracks &amp; Outputs</td>
<td>64 inputs</td>
<td>64 Tracks &amp; Outputs</td>
<td>48 inputs</td>
</tr>
<tr>
<td>DSD128</td>
<td>48 Tracks &amp; Outputs</td>
<td>48 inputs</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>DSD256</td>
<td>48 Tracks &amp; Outputs</td>
<td>32 inputs **</td>
<td>NA</td>
<td>NA</td>
</tr>
</tbody>
</table>

* Projects have no tracks limitation, the specified playback track value is based on the tracks containing media.
** Requires optimal configuration (turnkey only)

For complete information about Horus please see its own documentation and for full information about DSD / DXD and SACD please see the forthcoming DSD / DXD / SACD Guide.

Note: Recording DXD using the Horus / Hapi A to D converters in DSD is very intensive in CPU processing with AD in DSD. In such a scenario MassCore SMP users may need to allocate more Cores to Windows than to MassCore (e.g. 6 Windows and 2 MassCore).

ASIO

For details of the capabilities you can expect when using the Merging Technologies RAVENNA ASIO / Core Audio Driver please see:

Wordclock settings.
In DSD mode it is imperative Pyramix wordclock settings correspond with the requirements of the converters employed. To date all the DSD compatible converters we have tested generate and expect wordclock at the standard nominal rate. I.e. 44.1kHz.

Failure to set Pyramix to expect only 44.1kHz in DSD operation will prevent proper locking to the external source and therefore prevent correct decoding of the DSD bitstreams, resulting in very loud noise on its outputs. Check the setting via:

Settings > All Settings > Formats & Sync
make sure that the "Wordclock is Input at 44.1k x 2" check-box is NOT checked when operating in DSD mode.

To verify Pyramix is correctly locked to incoming Word clock:
Left-click on the red ‘LED’ in the Sync: WordClock box (bottom right of Pyramix screen in the status bar). This will open the I/O status window. The green LEDs indicate active inputs and there will be a red LED in front of the chosen sync source if this is locked.

Right-click on the same (Sync: WordClock) red ‘LED’. Select, Debug > Input Check. This window will enable you to check that Pyramix is effectively locked at the correct frequency.

Project Types
DXD Mixing Project
The DXD Mixing Project can be used for recording, editing, mixing, processing and mastering DSD/SACD in DXD format (352.8 kHz - 32 bits)

Opening a DXD Mixing Project
When an existing DXD Mixing Project is opened this dialog appears:

Would you like to convert this DXD Mixing Project into a DSD only Project?
If the answer is YES the project will be opened in DSD mode and the DXD mixer will be replaced by a default mono mix 8x8.
If the answer is NO the project will be opened in DXD Mixing mode as it’s been created.

Convert DXD Project to DSD Project mode? dialog

DSD Project
The DSD Project - can be used recording, editing and mastering DSD/SACD in DSD format (2.8 MHz - 1 bit) Project for recording, editing and mastering DSD/SACD in DSD format (2.8 MHz - 1 bit

Opening a DSD Project
When an existing DSD Project is opened this dialog appears:

Would you like to convert this DSD Project into a DXD Mixing Project?
If the answer is YES the project will be opened in DSD Mixing mode. (Though all your media files will remain in CDDIFF format)
If the answer is NO the project will be opened in DSD mode as it's been created.

Convert DSD Project to DXD Mixing Project mode? dialog
If the answer is **YES** the project will be opened in **DXD Mixing mode**. (Though all your media files will remain in **DSD IFF** format)

If the answer is **NO** the project will be opened in **DSD mode** as it was when created.

**Peak Values in DSD and DSDIFF Media Files**

**Peak Computations**

For DXD audio media, the peak displayed in the media **Properties** page is computed from the audio without a [20..20kHz] filter.

For DSD audio media (DSDIFF), the peak displayed in the media **Properties** page is computed from the audio after a [20..20kHz] filter.

This could change the behavior of **Auto-scale Waveform** and **Normalize**.

For example:

A DXD file generated from a 1kHz sine @-10dB -> peak = -10dB

A DSDIFF file generated from a 1kHz sine @-10dB -> peak = -9.9dB
MTDSD Converter
A stand alone DSD converter application is installed with Pyramix. You will find it in **Start > All Programs > Merging Technologies > Pyramix**.

The input file format can be **8FS, DXD** or **DSD**. The output file type is chosen from the **select a file type** drop-down list. Sampling rate is selected from the **select a sampling rate** drop-down list such as **DSD64, DSD128** or **DSD256**.

- **DFF** = **DSDIFF**
- All formats support up to **DSD256** except **WSD** (**DSD 64** and **DSD128** supported).
- Edited masters can only be **DSDIFF** (Stereo, 5.0 or 5.1).
- **DSDIFF** can support up to **64** channels
- **DSF** supports **1** to **6** channels.
- **WSD** is limited to **256**.
- **MTFF** supports up to **6** channels with specified channel mapping as a Digital Release (TOC included). Otherwise, as regular media support is up to **256** channels.
Appendix IV 9-Pin connection

PC RS-232 Serial Port to External Sony P2 RS-422 Controller

The RS-232 ports of a standard PC are slightly different from the RS-422 format used for the Sony P2 protocol. We recommend the use of an external RS-232/RS-422 adapter. One example is the **USB Sync** option which can be ordered from your Merging sales partner.

Connecting an RS422 device using a direct cable (without RS-232 / RS-422 adapter)

For emergency use and for short distances, a direct cable may be used. However, Merging Technologies does not guarantee the correct function of an external controller if this cable is used. Different cables are required depending on whether Pyramix is controlled by a master device or is controlling a slave device.

Direct Cable for a Master Device

This pinout should work in most of the cases where Pyramix is controlled by a Master device (check on your controller if the RS422 connector has to be male or female). It has been tested with various mixers such as Sony DMX-R100, Soundcraft Spirit, Soundtracs DPC II and DS3, and various other Sony P2 protocol capable controllers:

<table>
<thead>
<tr>
<th>Function</th>
<th>Pin #</th>
</tr>
</thead>
<tbody>
<tr>
<td>GND</td>
<td>1</td>
</tr>
<tr>
<td>Rcv -</td>
<td>2</td>
</tr>
<tr>
<td>Xmit +</td>
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</tr>
<tr>
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</tr>
<tr>
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<tr>
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<tr>
<td>Rcv +</td>
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<td>Xmit -</td>
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<tr>
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<td>9</td>
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</tr>
<tr>
<td></td>
<td>Shield</td>
</tr>
</tbody>
</table>

The RS422 standard is not implemented consistently on all devices, so the cable pinouts may differ. Please consult your controller’s user guide for appropriate connector cabling.
**Direct Cable for a Slave Device**

This pinout should work in most of the cases where Pyramix is controlling a Slave device.

The RS422 standard is not implemented consistently on all devices, so the cable pinouts may differ. Please consult your controller's user guide for appropriate connector cabling.

### RS232 Female DB9

<table>
<thead>
<tr>
<th>Function</th>
<th>Pin #</th>
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<tr>
<td>Rx</td>
<td>2</td>
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<tr>
<td>Tx</td>
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### RS422 Male (or Female) DB9

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<tr>
<td>2</td>
<td>Rcv -</td>
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<tr>
<td>3</td>
<td>Xmit +</td>
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<tr>
<td>4</td>
<td>N.C.</td>
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<tr>
<td>5</td>
<td>GND</td>
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<tr>
<td>6</td>
<td>GND</td>
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<td>7</td>
<td>Rcv +</td>
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<tr>
<td>8</td>
<td>Xmit -</td>
</tr>
<tr>
<td>9</td>
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</table>

**RS422 Direct Cable for Slave Device pinouts**
Appendix V - Network Connections

Note: Direct Ethernet connection of Workstations (i.e.: 1x VCube and 1x Pyramix) with standard factory default DHCP settings and without a proper DHCP server available in the network may lead to unexpected behavior, e.g. software or system freezes. (ISIS controller will default to a fixed IP address, if no DHCP server is available). At all times proper, individual, TCP-IP addresses for each machine, assigned either automatically (DHCP, if available) or manually (Fixed IP) are required, as described below.

This caution is not relevant for machines operating without network connection.

Ethernet Connection & Settings

1. Create an Ethernet connection between the machines, via an Ethernet switch or using a direct, cross-wired, Ethernet cable. (100Mbit for Sync/Control, 1000Mbit for file sharing recommended)

2. If, on your existing network, an Admin DHCP server is giving TCP/IP addresses to all connected clients, leave all Pyramix, Isis and VCube machines with the default "DHCP" settings ("Obtain IP address automatically" in the Local Area Connection Properties / Internet Protocol (TCP/IP) properties. (If you are connected to an existing network with no active DHCP server, please contact the (human) server administrator to obtain a range of available IP address from him, and enter these as shown below).

3. If no admin DHCP server is available, manually give each of your machines a unique TCP/IP number, in the Local Area Connection Properties / Internet Protocol (TCP/IP) properties. Typically, IP addresses can be, respectively: 192.168.0.3 (PMX) 192.168.0.4 (VCube) and 192.168.0.5 (Isis), with a common Subnet mask being 255.255.255.0. No default gateway is necessary.

Set-up for Pyramix & VCube in: Control Panel > Network Connections > Local Area Connection > Properties / Internet Protocol TCP/IP / Properties.

Set-up for Isis: Press STOP key for 5 seconds during power up. Set-up address with left/right cursor and Track keys 1 to 10, then Set key. See also ISIS User Manual page 14.

Fixed IP address range, examples:

<table>
<thead>
<tr>
<th>Choice A*</th>
<th>Choice B*</th>
<th>Typical use</th>
</tr>
</thead>
<tbody>
<tr>
<td>192.168.0.1</td>
<td>10.0.0.1</td>
<td>Usually reserved (for Gateway or Server)</td>
</tr>
<tr>
<td>192.168.0.2</td>
<td>10.0.0.2</td>
<td>Usually reserved</td>
</tr>
<tr>
<td>192.168.0.3</td>
<td>10.0.0.3</td>
<td>Pyramix A</td>
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<tr>
<td>192.168.0.4</td>
<td>10.0.0.4</td>
<td>VCube A</td>
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<td>192.168.0.5</td>
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<td>ISIS A</td>
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<tr>
<td>192.168.0.6</td>
<td>10.0.0.6</td>
<td>Pyramix B</td>
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<tr>
<td>192.168.0.7</td>
<td>10.0.0.7</td>
<td>VCube B</td>
</tr>
<tr>
<td>192.168.0.8</td>
<td>10.0.0.8</td>
<td>ISIS B</td>
</tr>
<tr>
<td>192.168.0.9</td>
<td>10.0.0.9</td>
<td>Pyramix C</td>
</tr>
<tr>
<td>etc.</td>
<td>etc.</td>
<td>Increase only right-most number (up to 254)</td>
</tr>
</tbody>
</table>

*Use an address from column A or B, then stick to the selected range for all machines connected on a single network.

Set subnet mask to 255.255.255.0
Checking IP Configuration

To check the IP Configuration of the machine you are working on do the following:

Open a Command Prompt window. (Start > All programs > Accessories > Command Prompt) then type in
the following command:

**IPCONFIG** followed by **Enter**. The IP configuration for the machine will be shown like this:

![Command Prompt Window with IPCONFIG](image)

Checking Network Connections

Using “Ping”

To check that the connections you have set up are operational do the following:

Open a Command Prompt window. (Start > All programs > Accessories > Command Prompt) then type in
the following command:

**PING 192.168.0.3** (or whatever TCP/IP address is currently assigned to the workstation or device you wish to
check) followed by **Enter** then wait for the machine to reply. Repeat the process for all other connected work-
stations / controllers.

Using Windows Explorer

In a Windows Explorer window, right-click on My Network Places and choose **Explore > Entire Network /
Microsoft Windows Network / Workgroup or Domain** (choose whichever is appropriate) then verify that all
Pyramix and VCube workstations can search/see each other on the network, including shared hard drives and
folders. (Having all machines in the same “Workgroup” (default workgroup is “WORKGROUP”) helps.

**Note:** It may take some time for the TCP/IP lists to be appropriately updated to reflect the complete network topology on all machines. (Particularly when additional computers are added to a large existing network). Please allow for time for these operations to be properly carried out in the background. It may in fact take something like 10 to 50 minutes depend-
ing on the size of the network. (In certain situations, E.g. a small 2 machine peer-to-peer net-
work, rebooting both machines may speed up the process).
Synchronization with Virtual Transport 2

Synchronization is automatic between Pyramix and VCube(s) listed and connected in Settings > All Settings > Remote Control > Virtual Transport.

Note: For proper synchronization between Pyramix and VCube in a non MassCore Native mode PyraCube the ASIO buffer size of the ASIO device should be set to 256 samples. If this is not possible for the ASIO device then switch the VCube configuration from Platform Native - ASIO to No VS3/ASIO audio in the VS3 Control Panel. In this case, synchronization between Pyramix and VCube may take longer, but will work.
## Appendix VI - Pyramix iXML Implementation

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**NOTES:**

- XML Encoding: UTF-8
- BWF Mono: O O up to 128 channels
- BWF Poly: O O up to 128 channels
- BWF Dual Poly: O O up to 128 channels

**Key:** O = Supported  X=Not Supported
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