



**Pyramix**  
DIGITAL AUDIO WORKSTATION

**User Manual**



No part of this documentation may be reproduced in any form whatsoever or be stored in any data retrieval system without prior written permission of the copyright owners.

This documentation is supplied on an as-is basis. Information contained within this documentation is subject to change at any time without notice and must not be relied upon.

All company and product names are <sup>™</sup> or Registered Trademarks <sup>®</sup> of their respective owners. Windows 7, Windows Vista and Windows XP are trademarks of Microsoft Corporation.

Merging Technologies makes no warranties express or implied regarding this software, its quality, performance, merchantability or fitness for a particular purpose. The software is supplied "as is" you, the purchaser, are assuming the entire risk of the results of using this Merging Technologies software.

In no circumstances will Merging Technologies, its owners, directors, officers, employees or agents be liable to you for any consequential, incidental or indirect loss or damages including loss of time, loss of business, loss of profits, loss of data or similar resulting from the use of or inability to use the Merging Technologies hardware and or software or for any defect in the hardware software or documentation.

© Copyright Merging Technologies Inc. 2011. All rights reserved



# Contents

Document Version: V7.x User Manual-21

Date: 23rd-August-2011



<b>Contents</b>	<b>iii</b>
<hr/>	
<b>1 Introduction</b>	<b>20</b>
<hr/>	
Thank you!	21
Contacting Merging	21
International Office:	21
UK:	21
USA:	21
Installation	22
About This Manual	22
Scope	22
Commands Reference	22
MassCore™	23
Important Note	23
Pyramix Guides	23
Other Pyramix Guides	23
Assumptions	24
Conventions	24
Pyramix Virtual Studio Overview	25
Program Window	25
Project Window	26
Status Bar	26
Project Editing Panel	27
Project Management Panel	27
Tab Windows	28
Toolbars	29
Dual Monitors	30
TimeCode Entry	30
Automatic Fades and Crossfades	31
Summary	31
Sample Rate Conversion	31
<b>2 MassCore</b>	<b>32</b>
<hr/>	
Overview	33
Windows Boot Choice	33
Memory	33
Core Load Indicators	34
Pyramix V6 Latency Modes for MassCore	36
<b>3 Projects</b>	<b>37</b>
<hr/>	
Overview	38





Backward Compatibility	38
Project Files	38
Editing Project	38
User Templates	41
<b>4 Media Management &amp; Libraries</b>	<b>42</b>
<hr/>	
Housekeeping	43
Databases	43
Performance Tips!	44
Media Folders	44
Media Target Settings	44
Audition Play	44
Drag and Drop	44
Database Views	45
Search	46
Search Results	48
Media Management	49
The Media Menu	49
Media Management and Library Tab Windows	50
Media Management and Library Tab Columns	50
The Trimmer	52
Media Management Tab Window	53
Media Browser	54
Media Management Tab Menus	54
Libraries and other View Windows	68
Other View Windows	70
Library Maintenance	70
Library Tab Windows	70
Library Menus	71
Offline / Reference Libraries	78
Creating Offline/Reference Libraries	78
Using Offline/Reference Libraries	78
Mounting Rules	79
<b>5 Tracks and Track Groups</b>	<b>81</b>
<hr/>	
Tracks	82
Track Numbering	82
Adding Tracks	82
Creating Tracks via Paste	82
Create New Tracks	83
Track Types	84
Audio Tracks	84



Tracks Grouping	85
Synchronized Creation/Deletion of Tracks/Strips	86
Deleting Tracks	86
Routing Tracks to / from the Mixer	86
Track Display Height	87
Track Header Panel	87
Track Header Components	89
Track Record Modes	93
Automation Tracks	93
Automation Sub-Tracks	93
Bus and VCA Group Automation Tracks	95
Tracks Tab Window	96
Track Tab Column Fields	97
Track Envelope and Static Gain	99
Static Gain	99
Envelope	100
Track Groups	103
Track Group Column Fields	103
<b>6 Transport and Navigation</b>	<b>105</b>
Transport Control	106
Navigation	106
Time Scale Rulers	106
Playhead Cursor Options	113
Cursor & Timescale Ruler Toolbars	114
Cursor Toolbar	114
Other Timescale Ruler Toolbars	116
Bars & Beats Ruler Toolbar	116
Markers	117
Markers Tab Window	118
Jog / Shuttle	119
Jog Wheel Settings	119
Mouse Scrubbing Settings	120
Vari Speed Audio Quality	120
Transport Controls	120
Transport Control Panel	122
Zooming and Panning	123
Time Scale Zoom and Pan	123
Track Height Zoom	123
Scroll Wheel	123
The Overview	124



<b>7 Recording and Acquisition</b>	<b>125</b>
<b>Getting Audio into Pyramix Virtual Studio</b>	<b>126</b>
Check Sync	126
File Format and Disk Limitations	126
Pyramix audio file format	127
Recording Audio into a Pyramix Virtual Studio Project	127
Track Record Modes	127
After Recording	128
AutoPunch Mode	128
Safety Record Mode	129
<b>Importing Audio Files into Pyramix Virtual Studio</b>	<b>129</b>
Mounting Media Folders	129
Sample Rate Conversion	129
<b>Digitizing Sessions</b>	<b>133</b>
Manual Digitizing	134
Autoconforming	135
<b>8 Editing</b>	<b>136</b>
<b>Editing in the Timeline</b>	<b>137</b>
<b>Clips and Compositions</b>	<b>137</b>
Clips in a Composition	137
Sample Rate Mismatch	137
Anatomy of a Clip	138
Locking Clips	139
Grouping Clips	139
Gain Window	139
<b>Clip and Selection Editing</b>	<b>140</b>
<b>Clip Properties</b>	<b>140</b>
Renaming Clips	141
<b>Selection Tab Window</b>	<b>142</b>
<b>Selections and Region Selections</b>	<b>144</b>
<b>Working with Selections and Regions</b>	<b>145</b>
<b>Dragging Clips into a Composition</b>	<b>146</b>
<b>Copy and Paste</b>	<b>146</b>
<b>Auto-Crossfade By Default</b>	<b>147</b>
<b>Clip Fade Commands</b>	<b>148</b>
<b>Editing Modes</b>	<b>148</b>
Splitting Clips and Regions	150
<b>Editing Context Menu</b>	<b>151</b>
Editing Context Sub-menus	152
<b>Jog-Wheel Editing</b>	<b>154</b>



Edit Command highlights:	155
Auto Silence Removal	159
EDL Tab Window	160
The Placement Tool	162
Source - Destination Editing	163
Concept	163
Setting up a Source - Destination Environment	163
2,3 and 4 Point Edits	165
<b>9 Fade Editor</b>	<b>166</b>
Fade Editor Tab Window	167
Toolbar	167
Undo Note:	169
The Graphical Display	169
The Faders & Control Section	170
Parameters & Options Section	170
Save X Fade	172
Save Fade	173
<b>10 Mixer</b>	<b>174</b>
Overview	175
Aux v SubGroup	175
Synchronized Creation/Deletion of Tracks/Strips	175
Mixer Pages	175
Configure Page	176
Settings	176
Strip and Bus operations	178
Effect Management	180
External Effects Inserts	182
Organize Page	183
Route Page	184
Automate Page	185
Mix !	186
Mixer Components	190
Input Strips	190
Direct Monitoring Input Strips	190
Mixing/Monitoring/Aux Send and SubGroup Buses	191
Groups / VCA	193
Channel Direct Outputs	194
Strip & Bus Channel Types	194
Basic Strip	200



<b>Creating and Configuring Mixers</b>	<b>203</b>
Mixer Configuration Wizard	204
I/O Buses Explained	205
Input Strip Types	205
Internal Return Buses	205
<b>Mixer Delay Compensation</b>	<b>206</b>
Summary	206
Delay Compensation Switching	206
Delay Compensation	206
<b>Configuring a Blank or Existing Mixer</b>	<b>210</b>
Adding Strips	210
Mixer I/O Assignments	210
Effects and Plug-ins	210
Further Mixer Configuration Options	216
<b>Dithering Options</b>	<b>217</b>
<b>Mixer Presets</b>	<b>218</b>
<b>Mixer Surround Components</b>	<b>219</b>
Surround Control window	220
<b>Peak Logger</b>	<b>222</b>
<b>Audio Bridge</b>	<b>224</b>
ASIO	224
Rewire	225
<b>Mixer Sharing</b>	<b>226</b>
Activating Mixer Sharing	226
Rewire	228
<b>11 Monitor</b>	<b>229</b>
<hr/>	
<b>Monitor ! Window</b>	<b>230</b>
Scope	230
<b>Monitor ! page</b>	<b>230</b>
Speaker Sets	233
<b>Configure page</b>	<b>234</b>
Commands	236
<b>Media Manager and Library Monitoring</b>	<b>238</b>
<b>External Metering</b>	<b>238</b>
<b>External Inputs</b>	<b>239</b>
Adding an External Machine	239
<b>Talkback</b>	<b>239</b>
Setting Up	241
Foldback	247



<b>12 Meter Bridge</b>	<b>248</b>
<hr/>	
Meter Bridge	249
Scope	249
Meter Bridge Switch	249
Meter Bridge Window	250
Configuring the Meter Bridge	251
Automation Fader Mode and Group Indicators	254
 <b>13 Final Check Metering</b>	 <b>255</b>
<hr/>	
Final Check Metering	256
Final Check Window	256
Metering Tab	257
Meters	258
History Graphs	262
Setup	264
Loudness Metering Notes	268
Loudness and Peak Metering	269
 <b>14 Effects and Plug-Ins</b>	 <b>270</b>
<hr/>	
Effects and Plug-ins	271
Adding and Managing Effects	271
VS3 Plug-In Support	271
Viewing Plug-in Information	272
Common Components	272
Effects Automation	275
Parametric EQ	275
10 Bands EQ	276
Three Band Tone Control	277
Dynamics Processing	278
Delay	280
Flanger	281
MS Encoder	282
AnguDion	282
AnguDion II	283
Mastering Peak/VU Meters	284
Peak-Meter	285
Global Settings and Presets	286
Phase-Oscillo	291
Surround Meter	294
DC Meter	295
Modulometer	295



Function Generator	297
Wordlength Meter	297
Effects and Plug-in Automation	298
Effects Snapshots	298
Optional Plug-ins	299
Merging Technologies	299
EQ-X	299
VoiCode	301
User Interface	302
Flux	306
Algorithmix	309
Arkamys	309
Vincent Burel	309
Cedar Audio Restoration Suite for Pyramix	310
Prosoniq	310
Scopein	312
VST Support	313
VST Plug-ins	313
VST Plug-in Automation	316
Direct X Plug-ins	318
External Effects	319
<b>15 Automation</b>	<b>320</b>
<hr/>	
Scope	321
Master Automation Controls	321
Global Dynamic Automation Modes	321
Snapshot Automation	321
Dynamic Automation Modes	322
Selecting Automation Modes	322
Auto-Write and Release Modes	324
Projects With Existing Automation	325
Display and Editing of Automation Data	325
Automation Curve Colors	325
Track Automation Menu	326
Automation Tracks Versions	329
Automation Points	330
View Several Parameters	330
Undo/Redo	330
Editing and Automation	331
Editing Automation Data	331
Filter Automation Tracks to Snapshot Dialog	334
Filter Automation Tracks to Snapshot Dialog Options	335



VCA Group Automation Editing	336
Automation Editing Between Strips/Projects	337
Automation Settings	338
Automation in editing and libraries	339
Mixer and Plug-in Snapshots	339
<b>16 Strip and Bus Tools</b>	<b>340</b>
Strip and Bus Tools	341
Eq, Comp/Limiter/Expander	341
Sections	342
Common Features	342
Bus Tools	348
Delay Compensation	352
Delay Compensation / Pre-Anticipation	354
<b>17 Project Processes</b>	<b>355</b>
Dither	356
Mixing Down Projects	357
Non Real-Time Mixdown	359
Archiving Projects	359
Consolidating Projects	360
Converting Projects	361
Changing Project Length / Pitch	361
Reconforming a Project	361
Surround Post-Processing Projects	361
Rendering Projects	362
Process Plug-ins	363
Effects Rack	363
Glitch Detector	365
Levelizer	365
Nova	365
Pencil	366
Prosoniq MPEX3	367
Cleaning Up Project media	367
Project Notes	367
<b>18 File and Project Interchange</b>	<b>368</b>
File Interchange - Formats	369
File Size Limitations	369
Hard Drive Limitations	370
PMF	370





WAV and BWF	370
Broadcast WAV file Tips.	371
Quicktime	371
DSD	371
Compressed Audio File Formats	372
Codecs	372
Compressed Audio Support for formats not supported directly	372
MXF	374
Dolby	374
Simple File Conversion	374
File & Project Interchange with Apple Macintosh	374
Project Interchange	376
Import	378
Export	380
AAF	381
AES-31	389
AKAI DD/DR	390
CD Import	391
CMX EDL	394
Cue Sheets Printer	395
DAR Reel/Segment	395
DDP Import	395
Final Cut Pro XML	395
OMF	396
Open TL	397
Pro Tools	397
Report Printer	399
SACD Edited Master Import	399
Sonic Solutions	399
Video Clips	399
XML	400
Cue Sheet Printer	400
<b>19 Customizing Pyramix</b>	<b>402</b>
Customizing the User Interface	403
Toolbars and Menus	403
Customizing Keyboard Shortcuts	404
User Macros	406
<b>20 Applications</b>	<b>407</b>
Project Templates	408
Virtual Multi-track	408
Player/Recorder Mode	410



Multitrack Editing	410
Pyramix With VCube	410
VCube Essentials	410
Sony 9-pin (P2) Protocol Support Over IP	410
LTC sync	411
Dubbing Mode	411
Virtual Tape Mode	411
Discontinuous TimeCode	413
Reconforming to Original Media from Avid &/or OMF	414
Digitizing a Tape with Discontinuous TimeCode	415
Loop Recording With Simultaneous Playlist Creation	415
TimeCode Midnight	415
Editing Multitrack Recordings	415
Film 24 to NTSC Sync	416
Checking AC3 encoded files in Pyramix	416
Working with External Machines	417
Use Auto-chase	417
Using Freeze Mode	417
Versioning	417
<b>21 Conforming and Reconforming</b>	<b>418</b>
Conforming	419
CMX EDLs	419
Importing a CMX EDL	419
CMX EDL Format	421
CMX Autoconform	422
Reconform	423
Introduction	423
Reconforming with an Existing Change EDL	423
Reconforming Using Pyramix for Picture Change Detection	427
Reconforming Using VCube for Picture Change Detection	435
Relink to New Media	444
<b>22 Machine Control</b>	<b>446</b>
Control of External Device	447
External Machines	447
9-pin (Sony P2 protocol)	447
Setting up an external machine	447
Sony P2 Protocol Over IP	447
Linking Functions of External and Internal Machines	450
Synchronizer	450



Chase Synchronizer	451
9-Pin Controller/Synchronizer Explained	451
Transport Control Panel	452
Internal / External Machine panels - Features	453
Internal Machine panel - Features	455
External Machine panel - Features	456
TimeCode Registers	459
Controllers Section	459
Examples:	460
<b>23 Remote Control</b>	<b>461</b>
Generic Control	462
Ramses MSC	462
Hardware Control Surfaces	462
ISIS	462
Supported Controllers Table	462
Controllers Table	463
Control by External Device	464
Control by Another Pyramix or VCube	464
EMC	465
OASIS Protocol	466
<b>24 GPI / GPO Control</b>	<b>468</b>
GPI / GPO Support	469
<b>25 CD/SACD Mastering and Album Production</b>	<b>472</b>
Mastering a Composition to CD-R	473
IMPORTANT! - First Steps	473
CD Markers	473
Convert Text Markers to CD	474
CD/SACD Tab Window	474
Album Section:	475
Tree Info/Track Inspector Section	475
PQ Markers Section	476
Tracks List Section	477
CD/SACD Tab Window Menus	478
Default Settings	480
Show CD Player	481
Ghost Track	482
Multiple CDs or versions in one Project	482
Red-Book Validation	482



DDP Import	483
CD Image File / SACD Edited Master Import	483
SACD Functions	483
Exporting Projects to CD Image Files	484
CD Cue Sheets	488
Export	488
Album Publishing	490
Digital Release	490
Album Publishing Settings	491
Generating Album(s)	496
DiscWrite	498
Optical Drives - Important Note:	502
CD Text	502
Burning a CD-R	502
DDP Masters	503
Red Book Compatible Masters	503
CD Copy	503
TOCs	503
Importing a U-Matic Tape	504
<b>26 Productivity</b>	<b>509</b>
Locating Clips	510
Waveform Generator Utility	510
Playlists	512
Playlists Tab Window	512
Bars & Beats	514
Bars & Beats Settings	515
Bars & Beats Ruler Toolbar	517
Tempo Map	520
Tab Windows	522
Tab Arrangement	522
Workspaces	530
Workspaces Tab Window	530
Optimizing Pyramix	532
PC/OS Setup	532
Housekeeping	532
Use Templates	532
Pyramix File Format .PMF	532
One File Per Track option	533
Reducing Unnecessary Disk Access	533
DSP optimization	534
DSP Allocation	535



MassCore & VST Core Allocation	537
Use Work Spaces	541
Creating Tracks via paste	541
Disable Skin	541
<b>27 Menus</b>	<b>542</b>
Pyramix Default Menus	543
Project	543
Edit	546
View Menu	552
Clips	557
Tracks	561
Cursors & Marks	563
Selection	567
Fade Editor	568
Media	572
Automation	573
Workspaces	575
ADR	575
Machines	575
Monitor	581
Macros	581
Settings	582
Window	582
Help	582
<b>28 Settings</b>	<b>583</b>
Configuration - The Settings Dialog Window	584
Settings Buttons	584
Hardware	586
Formats and Sync	586
MassCore	590
I/O Interfaces	591
Master Board(#Serial No.)	591
ADAT Board Settings	592
AES II and AES II SRC Board Settings	593
I/O Interfaces	593
AES/EBU	593
DUAL Board Settings	595
MADI Board Settings	596
SDIF Board Settings	598



TDIF Board Settings	598
Routing	600
Routing Page	600
TimeCode	602
<b>Project</b>	<b>605</b>
General	605
Record	606
Controller Mapping	611
<b>Mixer</b>	<b>612</b>
Level Meter	612
DSP Power Saving	614
Mixer Settings	615
Plug-ins Settings	616
<b>Application</b>	<b>617</b>
General	617
Editing	620
Playback/Record	622
Jog/Chase	624
CD/SACD	627
Desktop Layout	628
TimeLine layout	629
Keys	631
Location	632
Automation	633
<b>Time Stretch</b>	<b>634</b>
TimeZone Settings	634
Prosoniq MPEX3 Settings	635
<b>Remote Control</b>	<b>636</b>
Machine	636
Controller	641
Virtual Transport	646
<b>29 Troubleshooting</b>	<b>648</b>
Keeping Up To Date	649
Pyramix Busy Warning	649
Error Messages	649
Multi-channel Audio Files	650
No Sound on Live Inputs	651
Clip Display Problems	652
Relaunch After Improper Exit	653
The I/O Status window	653
Input Sources	653



Debug Menu	653
ADAT Daughterboard and XDTDM	655
General Troubleshooting	656
<b>30 Appendices</b>	<b>658</b>
<hr/>	
Appendix I - Mouse Modifier Keys	659
Main Editor	659
Overview	661
Notes	661
Media Folder	661
Appendix II I/O Daughter-card Options	662
Daughter Card Support in Pyramix 6.x	665
Appendix III VS3 Control Panel	666
Audio Bridge	669
Saving Settings	669
Routing	669
Appendix IV - HDTDM v XDTDM v MassCore	670
Internal Bussing & I/O Capabilities	670
Appendix V Optional Features	673
Pyramix DSD / SACD	673
Time-code Sync	674
Appendix VI 9 - Pin connection	675
PC RS-232 Serial Port to External Sony P2 RS-422 Controller	675
Connecting an RS422 device using a direct cable	675
Appendix VII - Mykerinos Latencies	677
Appendix IIX - Network Connections	678
Ethernet Connection & Settings	678
Synchronization with Virtual Transport	679
Appendix IX - Pyramix iXML Implementation	681
<b>31 Index</b>	<b>682</b>
<hr/>	

# 1 Introduction





## 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/>

## Contacting Merging

### *International Office:*

**Merging Technologies S.A.**

**Le Verney 4**

**CH-1070 Puidoux**

**Switzerland**

**Phone: +41 21 946 0444**

**Fax: +41 21 946 0445**

### *UK:*

**Merging UK**

**St Clare House, St Clare Business Park**

**Holly Road, Hampton Hill**

**Middx UK**

**TW12 1QQ**

**Phone: +44 (0) 20 894 16547**

**Fax: +44 (0) 870 1231747**

### *USA:*

**Merging USA (Independent Audio)**

**43 Deerfield Road**

**Portland,**

**ME 04101-1805**

**United States of America**

**Phone: +1 (207) 773 2424**

**Fax: +1 (207) 773 2422**

**For all documentation inquiries or suggestions for improvement:**

<http://www.merging.com>

## Installation

Please see the **Quickstart Guide** and/or **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.

### HOWEVER,

recognizing that most people do not read manuals until they have to, the **Quickstart Guide** will enable you to achieve (almost) instant gratification! The Quickstart Guide will introduce you to Pyramix Virtual Studio Version 6.1 and lead you through a simple set-up, recording and importing audio, simple editing, mixing, adding effects, and CD recording.

## Scope

This manual is principally concerned with Pyramix software installed on workstations with **Mykerinos** cards. Although many of the features and functions described also apply to **Pyramix Native** there *are* differences. These are detailed in the Pyramix Native documentation.

## 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 Vista 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. It also aims to introduce existing Pyramix users to the new features in Pyramix 6.0.

## 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

An expanded version of the Installation chapter in the **Quickstart Guide**

## Virtual Transport Guide

This is the reference guide for Virtual Transport.

## 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)

Sound for Picture (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 freely downloaded 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 **Merging Technologies Mykerinos** hardware platform. Each **Mykerinos** board is capable of up to 128 channels of 24-bit digital audio, 64 recording and 64 playback. External access to these 128 channels is determined by your choice of physical inputs and outputs to the **Mykerinos** board.

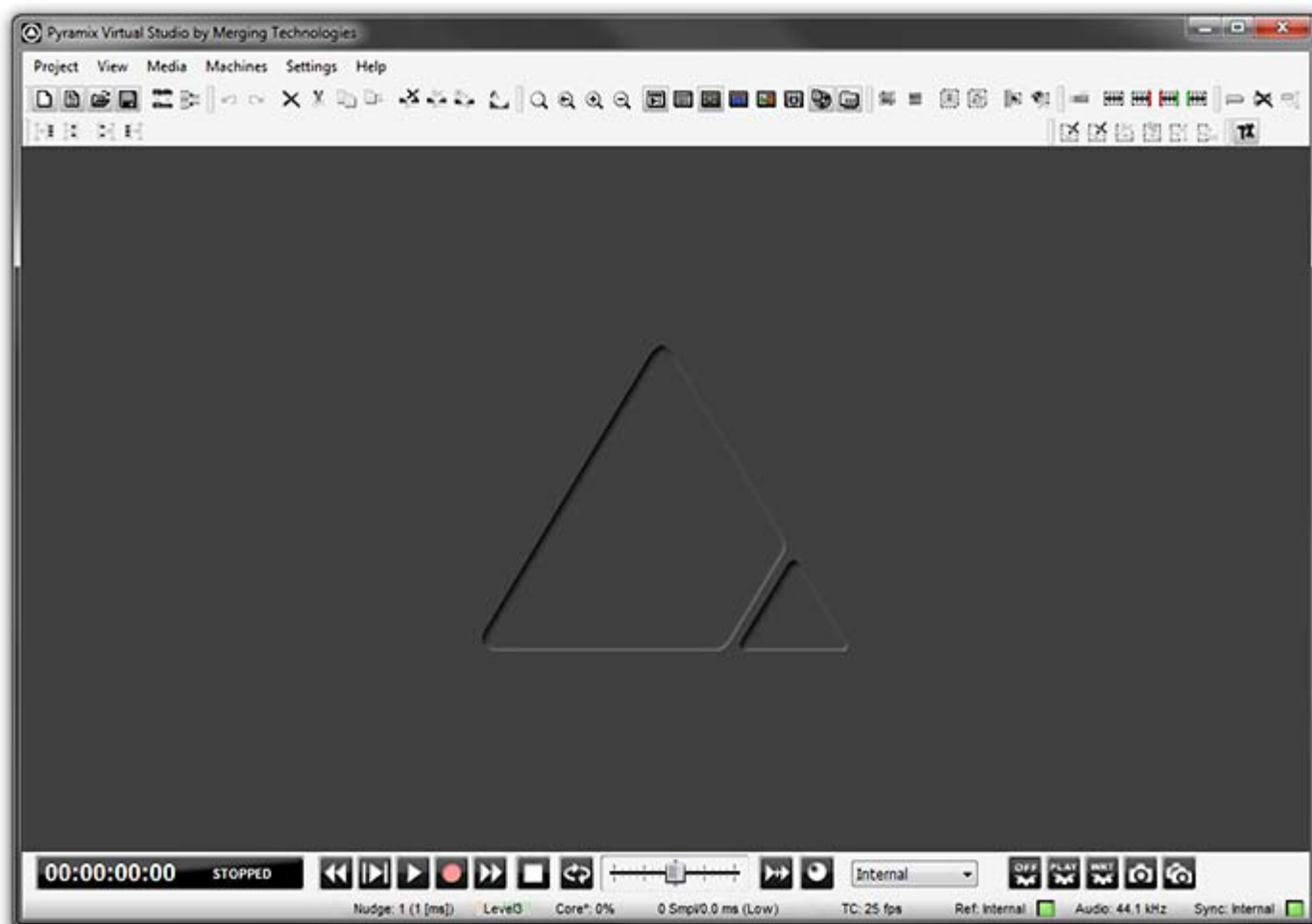


**MassCore** is scalable from 16 to 384 Live I/O (768 simultaneous) with a massive bus structure. (For now this is limited in code to a total of 512 at 1FS (256@2FS, 128@4FS, 64@8FS).

With multiple boards the Pyramix workstation is capable of up to 384 channels of 24-bit digital audio. External access to these inputs and outputs is determined by your choice of daughterboard(s). Note that whilst the ADAT daughterboard continues to function normally in HDTDM (64 bus) mode it cannot be used for input when in XDTDM (128 bus) mode and is only capable of 8 outputs via Optical Output A with the same 8 duplicated on Optical Output B.

**WARNING!** The original **ADAT** Daughterboard requires modification before use with XDTDM mode. Failure to do this may result in data loss. Please contact your Merging Technologies Sales Partner to arrange a modification.

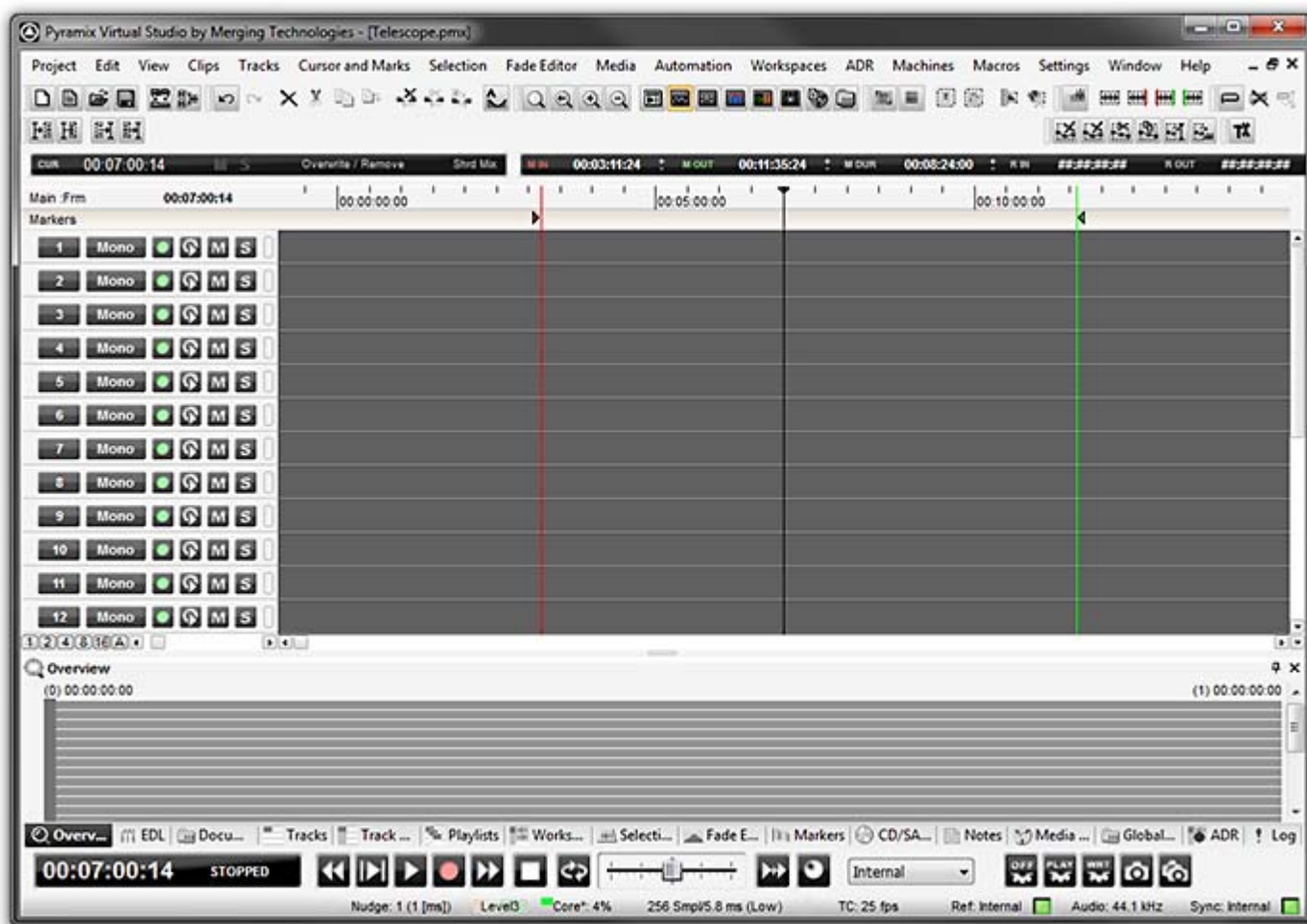
### Program Window



**Pyramix 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.

## Project Window



Pyramix Project Window

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



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.

**DSP** (Mykerinos DSP Systems) or **Core** (MassCore Systems)



DSP (or 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 124**

#### **EDL**

Please see: **EDL Tab Window on page 160**

#### **Document Libraries**

Please see: **Project Libraries on page 68**

#### **Tracks**

Please see: **Tracks Tab Window on page 96**

#### **Track Groups**

Please see: **Track Groups Tab Window on page 103**

#### **Playlists**

Please see: **Playlists on page 512**

#### **Workspaces**

Please see: **Workspaces on page 530**

#### **Selection**

Please see: **Selection Tab Window on page 142**

#### **Fade Editor**

Please see: **Fade Editor Tab Window on page 167**

#### **Markers**

Please see: **Markers Tab Window on page 118**

#### **CD**

Please see: **CD/SACD Tab Window on page 474**

#### **Media Management**

Please see: **Media Management Tab Window on page 53**

#### **Global Libraries**

Please see: **Document and Global Libraries on page 70**

#### **ADR**

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

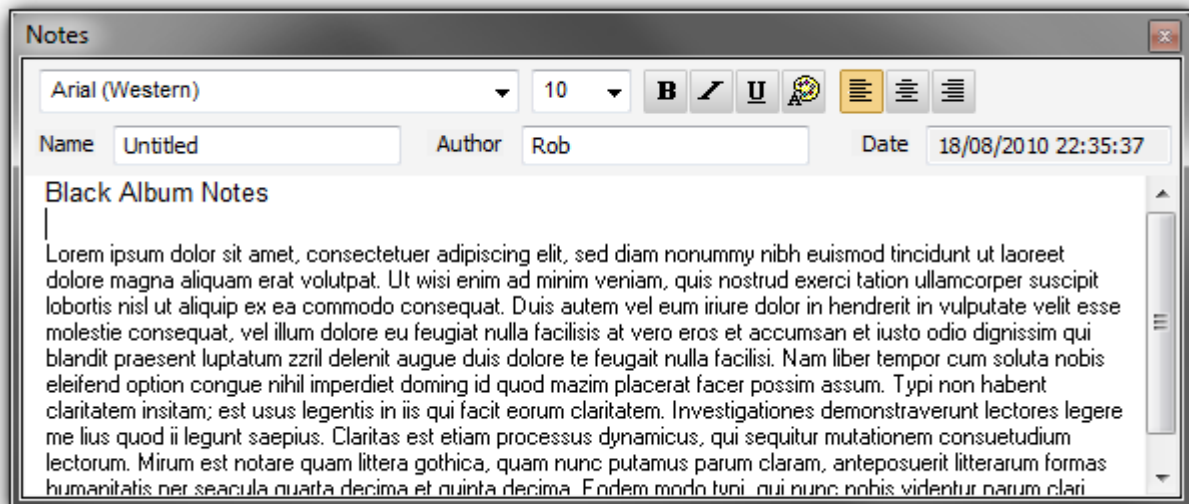
#### **Log**

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.



## Notes



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.

### Tab Windows Productivity Tips

For more detail on Tab Window functionality, **Please see Tab Windows on page 522**

## 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 628**

## 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 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.



TimeCode Register

### 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

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

# 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 624,**

**Convert - Quick Convert sub-menu on page 59**

**and Sample Rate Conversion on page 129**

# 2 MassCore



## 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.

Similar choices will be presented if you are running Windows Vista or XP Professional.

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

## Memory

MassCore memory allocation is 128MB 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 2GB 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

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

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

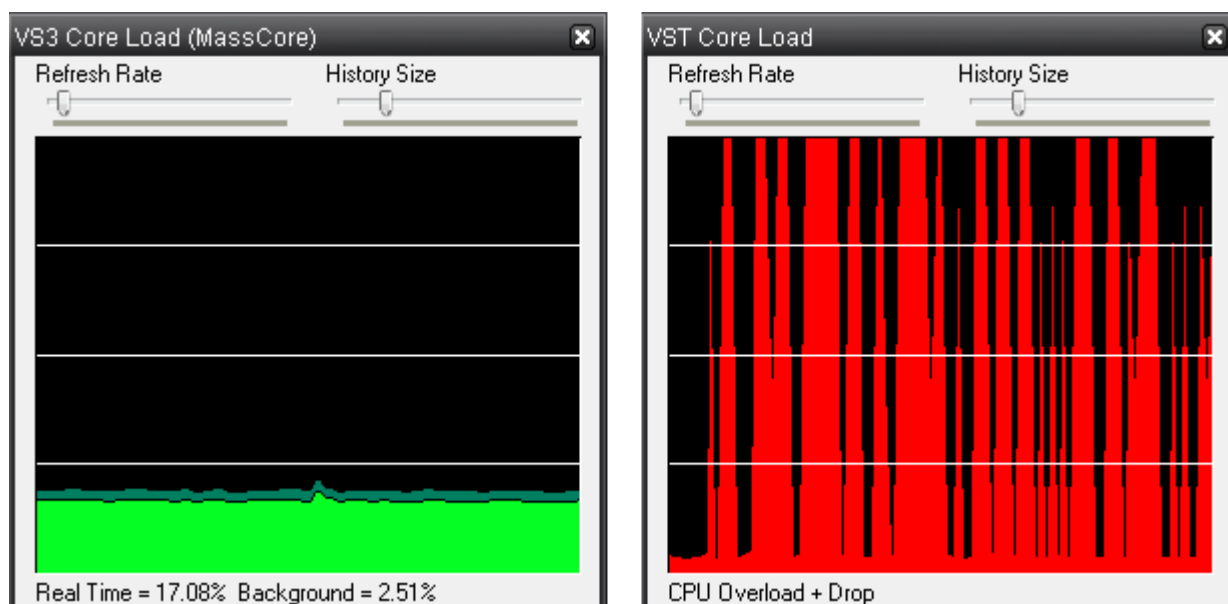
### VST Core load with Quad Core

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



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:



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.

### Monitor Jack and DMA

In a multi-board system, changing the monitoring jack source to a different board can reduce DMA load. (In the VS3 Control Panel.)

**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 V6 Latency Modes for MassCore

### Pyramix V6 Latency Modes for MassCore

Mykerinos/Latency (Note1)	Low Latency (5.33ms)	Extra Low Latency (2.66ms)	Ultra Low Latency (1.33ms)
MYK-MB1	V		
MYK-MB2	V		
MYK-MB3	V		
MYK-MB4	V		
MYK-MB5	V		
MYK-X30	V	V	V
MYK-X50	V	V	V

Note 1: Latency Modes introduce relative performance penalties. Low: 11%, Extra:22%, Ultra:44%  
Latency measurements are LIVE IN to LIVE OUT

**Note:** Please be aware that our competitors only take into account latency from **Live In** to **Record**; in our case this would means **0.665ms** in **Ultra-Low**, **1.33** in **Extra-Low** and **2.66** in **Low Latency**, but, since from **Live In** to **Live Out** is the 'real-world' figure, we calculate it as **1.33ms**, **2.66ms**, **5.33ms** respectively.



# 3 Projects



## 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 133**

## 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

## Project Files

Saving a Project saves a number of files in a single compressed file. Including **.pmx**, **.pml**, **.Playlist.pml**, **.Default-Library.pml** and **.Composition.pml**.

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.

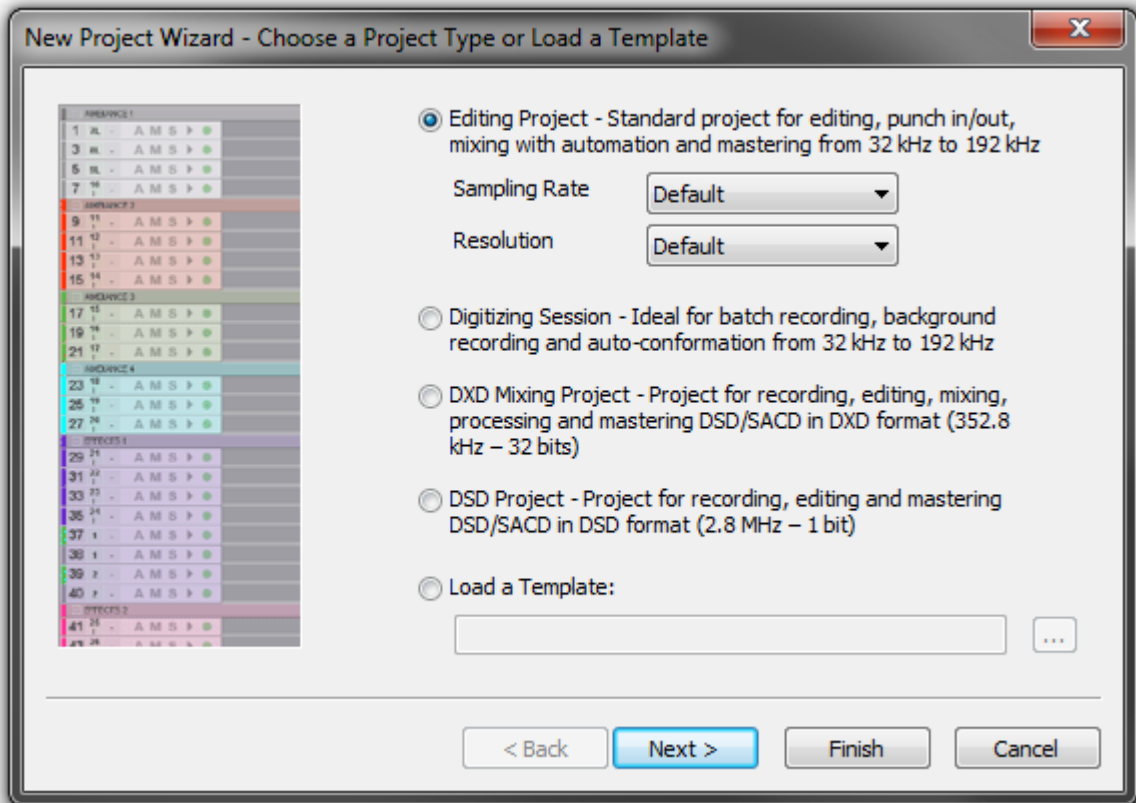
When the Project is saved these files are re-zipped into a single.pmx file and, when the Project is closed the decompressed temporary files are deleted.

## Editing Project

### New Project

1. Launch **Pyramix Virtual Studio**
2. Choose **Project > New**.

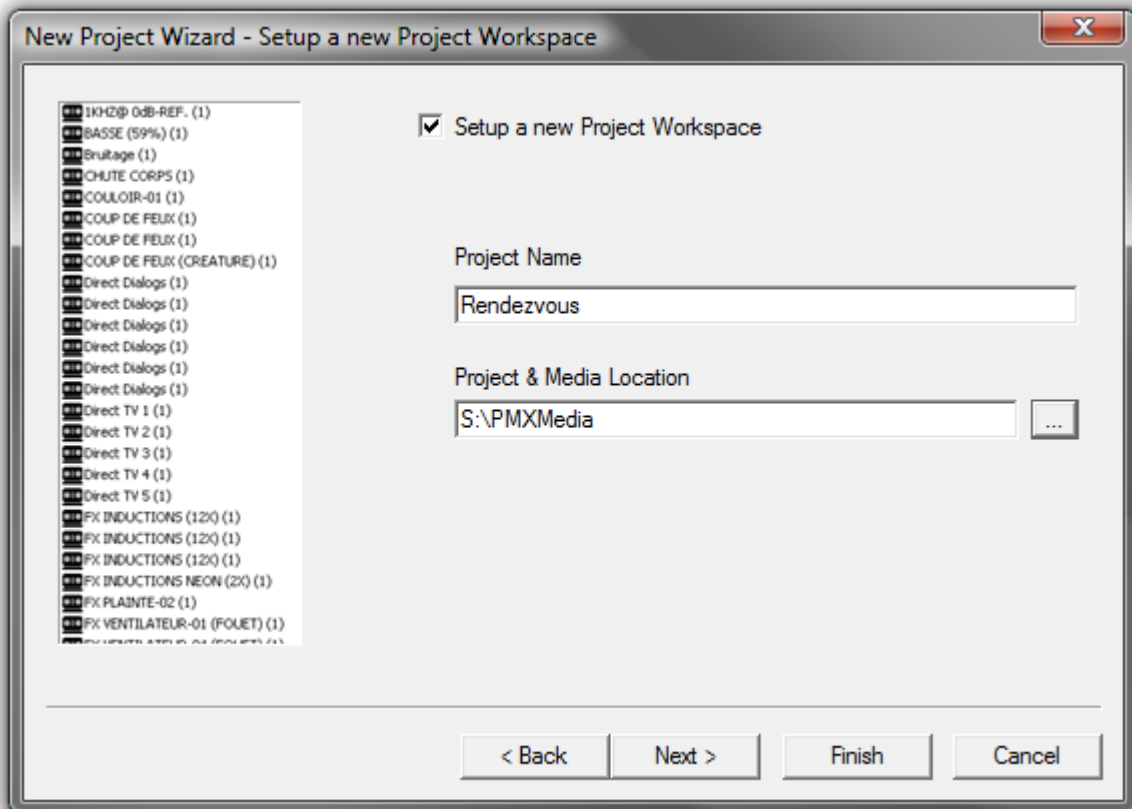
3. The **New Project Wizard - Choose a Project Type** window will open.



**New Project Wizard - Choose a Project Type dialog**

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)

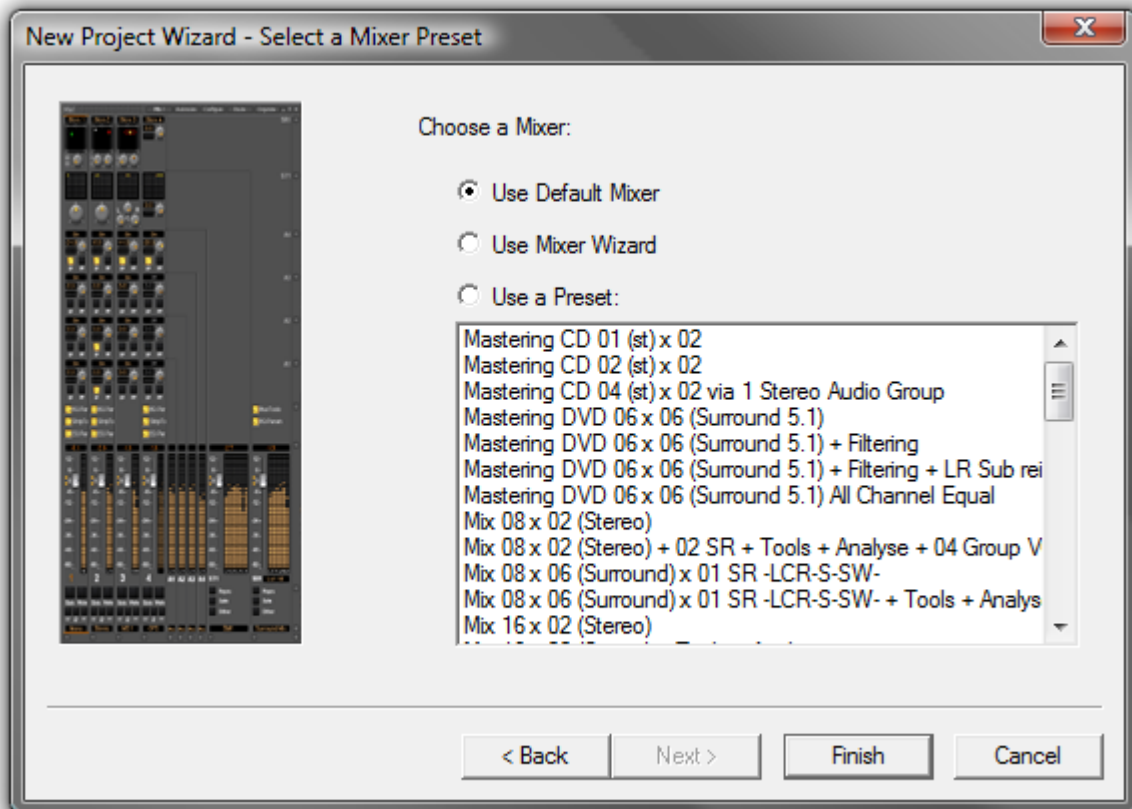
7. Click **Next**. The **New Project Wizard - Setup a New Project Workspace** dialog will open.



**New Project Wizard - Setup a new Project Workspace dialog**

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 204

## 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 218

# 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

# 4



## 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, NOT**.

### 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 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.

## 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 238**. 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.

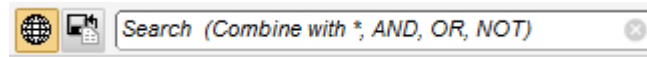
Look and feel, controls and menus are almost identical in all Libraries and Views except for Media Management

# Search

With the database engine Pyramix has some very powerful search tools.

## Simple 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.

Type a search term in the box and press **Enter/Return** on the keyboard to initiate the search.



If the **Search** (Global) button is lit (as here) then the search will encompass all Media Folders/ Libraries mounted currently. When the button is unlit the search is only applied to the current Media Folder/Library/Shelf.

**W** also toggles between Global and Local search.

Alternatively, the function can be toggled in the Media Management Tab **Search** menu.



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

**R** also invokes **Add to Search Results**.

Alternatively, the function can be invoked from the Media Management Tab **Search** menu.

**Note:** Global / Local search behavior differs depending on which type of view it is initiated from:

In the **Media Management** Tab Global **Searches All Mounted Media Folders** while Local searches only the current Media Folder.

In a **Library** Tab Global **Searches All Open Libraries** while Local searches only the current Library.

In the Search Results window Global **Searches All Open Libraries** (Results folders) while Local searches only the current Library (Results folder).

In a **Used Media, Project Default Media** or **Non-Project Default Media** window Global **Searches All Open Libraries** (Results folders) while Local searches only the current Library (Results folder).

Search terms are added to the drop down menu as searches are made. This enables a previous search to be repeated rapidly. Selecting **Clear Search History** from the drop-down list clears the existing entries.

If a selection or selections is made in the results then only the selected results will be sent to the **Search Results** view when **Save to Search Results** is invoked.

## Drag and Drop

Any item in a results list can be dragged and dropped to another Library or to the Timeline.

## Search Request Syntax

The Search Box request syntax is very similar to web search engines syntax.

It is based on full text search (FTS3).

You can search on all columns or restrict the search to a single column using:

### ColumnName:Value

Words can be combined with **AND**, **OR** and **NOT** logical operators, the wild card; \* and parentheses to build complex logical search queries.

The Search Box also makes very efficient simple searches.

"**car**" will return items, including:

"AUTO CHEV VINTAGE CAR"  
 "FORD EXT POWER DOOR LOCK ENGAGE SPORT\_CAR"  
 "FORD INT DOOR OPEN SLOW SPORT\_CAR"  
 "Horn\_Car\_Passing"  
 "Sticky Car Door\_Ope"  
 "car door" will return items, including:  
 "FORD EXT POWER DOOR LOCK ENGAGE SPORT\_CAR"  
 "FORD INT DOOR OPEN SLOW SPORT\_CAR"  
 "Sticky Car Door\_Ope"

"**Car door NOT lock**" will return items, including:

"FORD INT DOOR OPEN SLOW SPORT\_CAR"  
 "Sticky Car Door\_Ope"  
 (but not "FORD EXT POWER DOOR LOCK ENGAGE SPORT\_CAR").

"**car wind\***" will return items including:

"FORD INT WINDOW OPEN, SPORTS CAR"  
 "FORD EXT WINDSHIELD WIPERS\_CAR"  
 "Car Automatic - Windscreen Wiper1"

"**car OR auto**" will return items including:

"AUTO CHEV VINTAGE CAR"  
 "FORD EXT POWER DOOR LOCK ENGAGE SPORT\_CAR"  
 "FORD INT DOOR OPEN SLOW SPORT\_CAR"  
 "Horn\_Car\_Passing"  
 "Sticky Car Door\_Open"

And also:

"04 Auto Old"  
 "5031 AUTO\_NISSAN, TRUCK, SUV"

The wildcard \* can also be used as a prefix so that:

**\*unch** will return items including:

"munch"  
 "punch"

But the wildcard cannot be combined with other the other logical operators in a search i.e. **AND**, **OR** and **NOT**.

### Other valid requests:

"**Name:car**": will return items containing car only in the Name column

"**Format:Wave**" : will return all items in wave format.

"**(car OR auto) AND (door OR wind\*) NOT lock**" will also work...

### Media File Names & Master Clip File Names

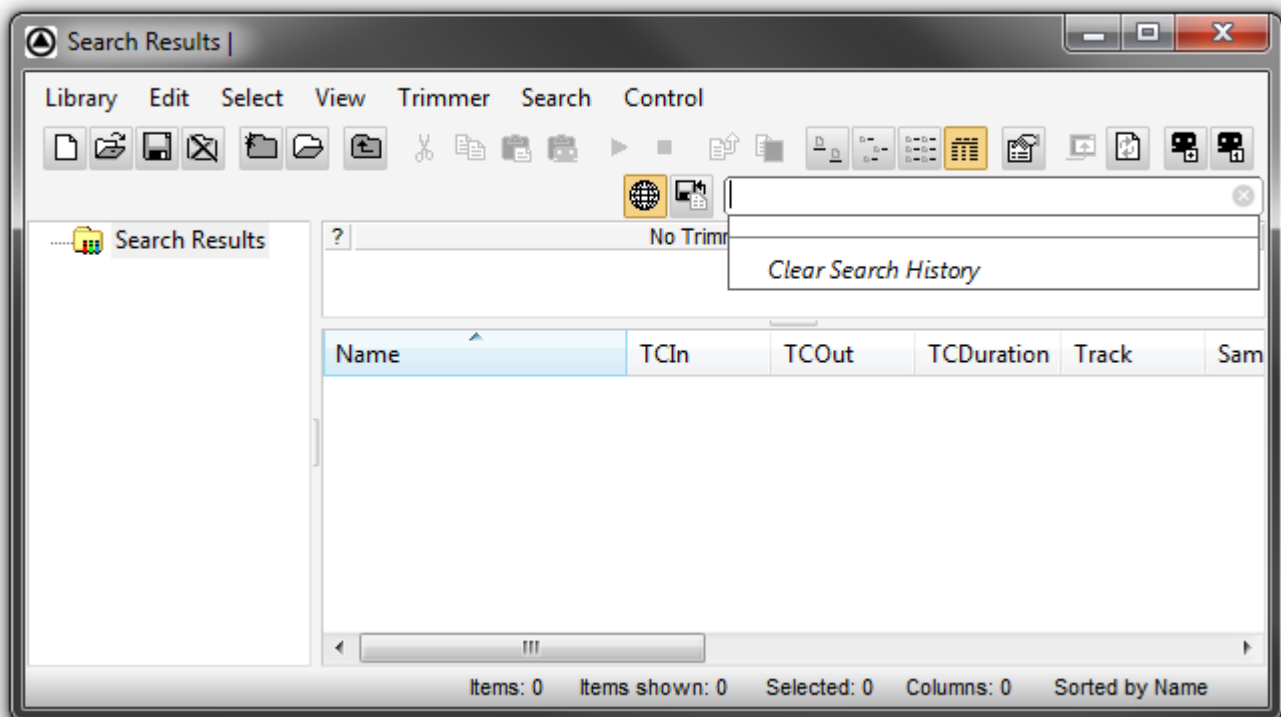
Since Pyramix enables you to hide the often complex Media File names behind a Master Clip (which can reference several Media Files) it can be useful to search on either (Master Clip) File Name, Media File Name or both.

By default both Master Clip and Media File names are searched, so a search on **Car** will return both a Master Clip named **Car** and Media File(s) named **Car**.

To restrict a search to Media File Names type **NAME:Car**

To restrict a search to Master Clip Names type **FileName:Car**

## Search Results



**Search Results**

The results of searches in any of the other Library and View windows can be sent to the **Search Results** window.

**Media > Search Media** opens the **Search Results** window.

The Search Results window behaves just like any other Library / View window. The contents of saved searches can be searched and selected results added to the Timeline and or to other Libraries and as new Search Results folders.



# Media Management

## *The Media Menu*

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

<b>Search Media</b>	Opens the <b>Search Results</b> window.
<b>Mount Referenced Media</b>	Mounts all media not already mounted and used in the current Project
<b>Auto-Mount Media</b>	When selected, whenever a reference from an Offline library is placed in the current Project, the Media will automatically be mounted.
<b>Select Online Clips</b>	Selects all Clips in the Timeline whose Media files are currently mounted
<b>Select Offline Clips</b>	Selects all Clips in the Timeline whose Media files are not currently mounted
<b>Select Used Media</b>	Opens a floating Library View window listing all Media files used by the current Project.
<b>Select Media present on Project Default Folder</b>	Opens a floating Library View window with all Media present in the Project Default folder selected (highlighted)
<b>Select Media NOT present on Project Default Folder</b>	Opens a floating Library View window with all Media NOT present in the Project Default folder selected (highlighted)
<b>Collect Media to current Project Default Folder</b>	Copies all media files used in the current project (as shown when the previous <b>Select Media not present ...</b> 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.
<b>Clean-Up Media</b>	Opens the <b>Choose a Media Folder to Clean-Up</b> window. Choose the Media Folder you wish to clean-up and click <b>OK</b> . All media not referenced by the current Project will be permanently removed from the selected folder.

## 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

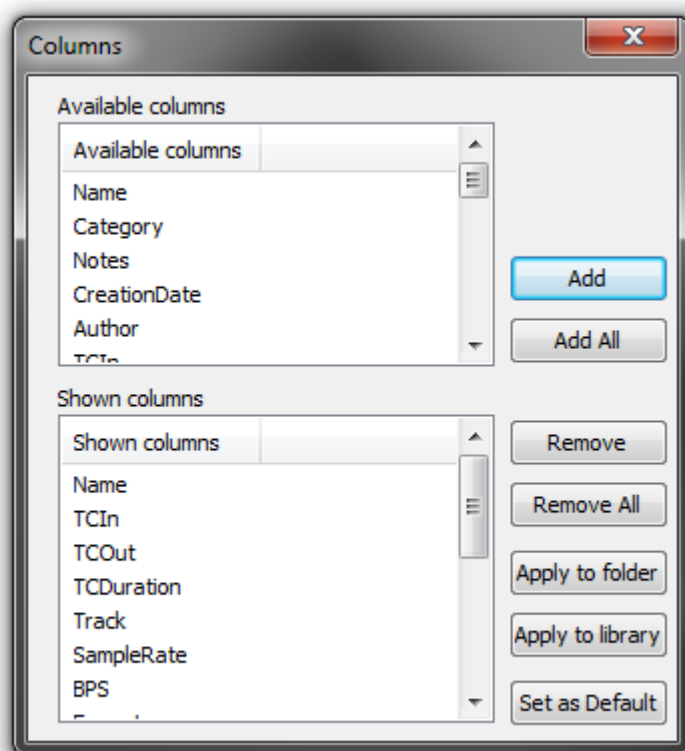
Columns present in Library, Media Management and Search Results frames can be rearranged by simply clicking and dragging the column headers.

#### 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:



Libraries View Menu Options - Columns pane

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.

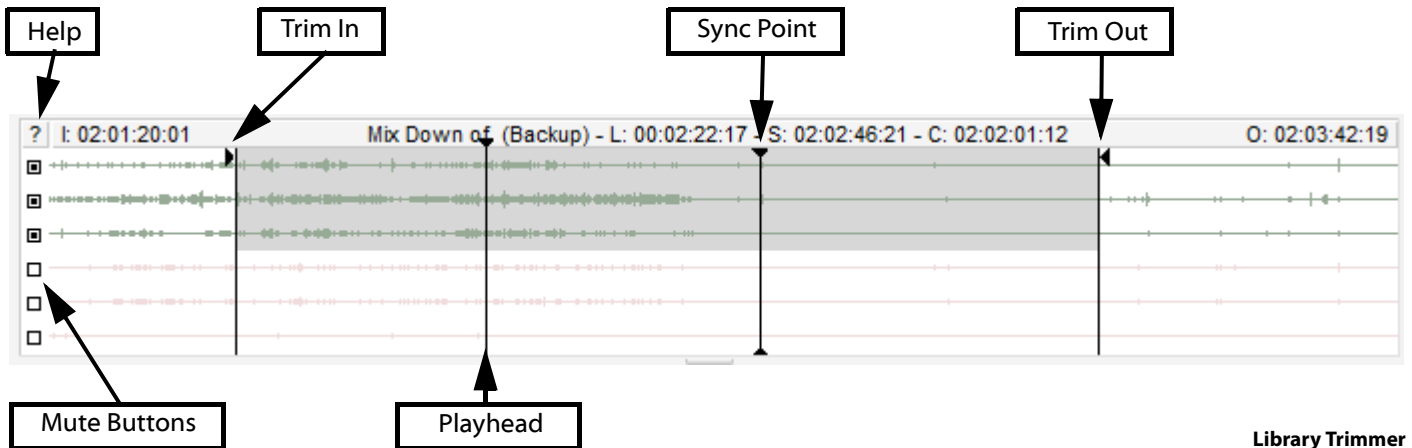


## Columns

<b>Name</b>	Clip or Media File name
<b>Category</b>	E.g. <b>Master Clip, Media Folder</b> etc.
<b>Notes</b>	Where specified
<b>Creation Date</b>	Date Media File (Clip) created
<b>Author</b>	Where specified
<b>In</b>	Clip or Media File In TimeCode
<b>Out</b>	Clip or media File Out TimeCode
<b>Duration</b>	Length of Clip or Media File
<b>Sample Rate</b>	Sample rate of Clip or Media File
<b>Frame Rate (Media Only)</b>	Where specified
<b>Track</b>	Shows the Tracks the Media File or Clip occupies
<b>BPS</b>	Bit Depth
<b>Format</b>	File format e.g. <b>PMF, WAV</b> etc.
<b>Automated Object</b>	
<b>Mixer Snapshot</b>	
<b>FileName (Media Only)</b>	Media File Name
<b>MediaSize (Media Only)</b>	In bytes
<b>Scene</b>	Where specified
<b>Take</b>	Where specified
<b>Tape</b>	Where specified
<b>UBITS</b>	

## The Trimmer

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



Library 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 outputs of unmuted channels are summed to mono output on both monitor channels. 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 Numpad 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:** 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 238**

- **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 the **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)**

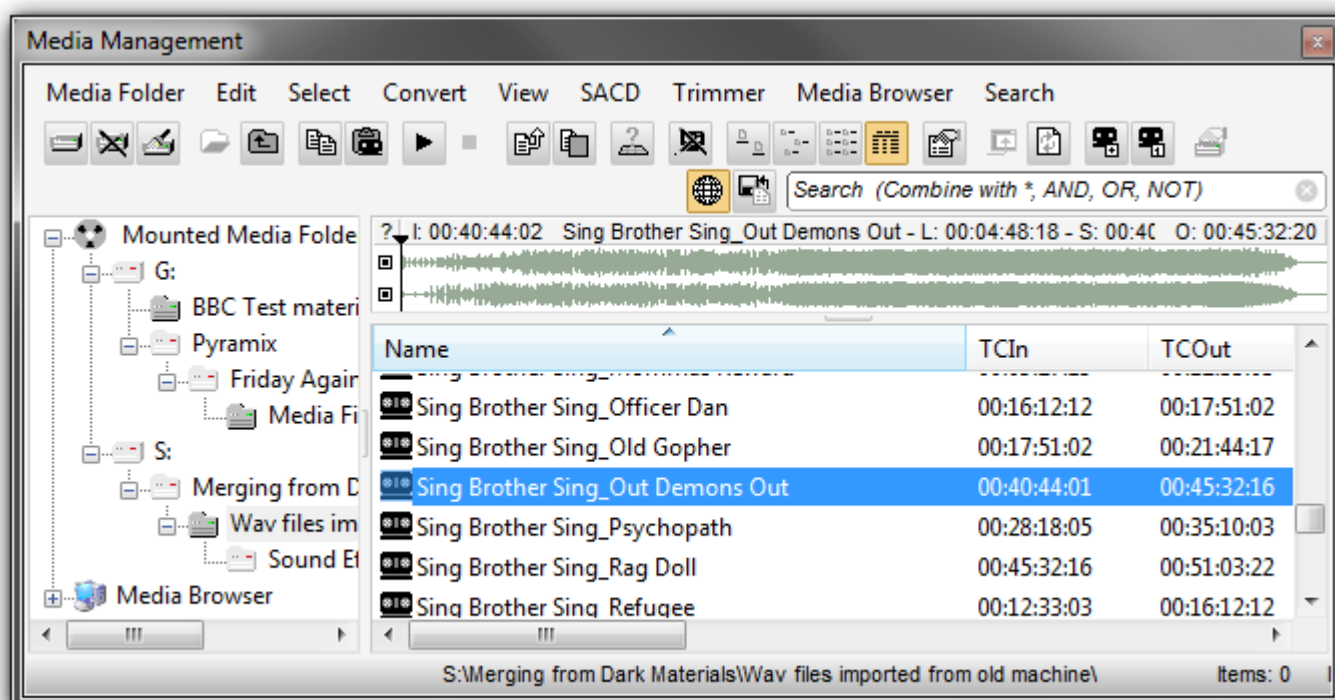
If this option is unchecked, it forces a history reset. (The Media\_Library\_.pml file is recreated from scratch on the next Pyramix launch.)

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.



Media Management Tab floating Window

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

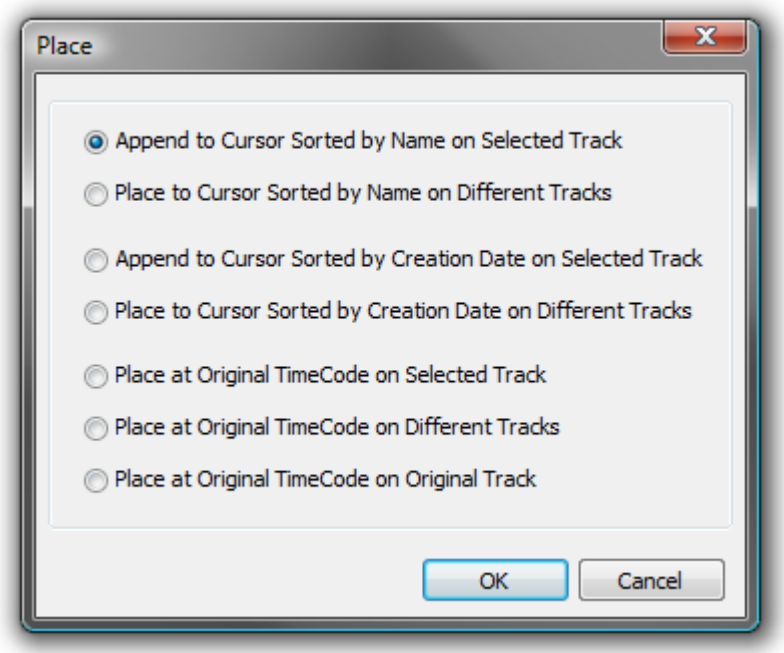
When displayed in the Media Browser all recognized Media are mounted temporarily and can be auditioned and placed in the Timeline.

## Media Management Tab Menus

### Media Folder Menu

<b>Mount Media Folder</b>	Opens the <b>Choose a media folder to mount</b> dialog. Mounting a folder makes it visible to the Pyramix media filing system
<b>Unmount Media Folder</b>	<b>Unmounts</b> the selected <b>Media folder</b> (an <b>Are you sure</b> dialog protects from inadvertent unmounting.) Makes the selected folder invisible to the Pyramix filing system
<b>Refresh Media Folder</b>	Invoking <b>Refresh Media Folder</b> initiates a complete ground up re-mount of the selected folder. This may solve inconsistency issues. <b>F5</b> will also refresh the selected folder.
<b>Clear Media Manager History</b>	Choose this option to reduce Database size and improver performance.
<b>Create Offline/Reference Library</b>	<b>Please see: Using Offline/Reference Libraries on page 78</b>
<b>Create Quick Mount Libraries</b>	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.
<b>Open Folder</b>	Opens the Media Management Library for the selected drive and directory. Double clicking on the name of the Media directory has the same effect
<b>Up One Level</b>	Moves up one level in the file hierarchy

<b>Mounting Rules</b>	Opens the <b>Mounting Rules</b> 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. <b>Please see: Mounting Rules on page 79</b>
<b>Properties</b>	Pops up an info box showing properties of the selected <b>Media Folder</b>
<b>Edit Menu</b>	
<b>Copy</b>	Copy object.
<b>Paste with Media</b>	Pastes object complete with associated Media files to wherever the target object is stored.
<b>Rename</b>	Rename object
<b>Lock Rename</b>	When ticked <b>Locks</b> all objects for <b>Renaming</b> . Do you really want your Sound Effects Library entries to be renamed by anyone who can access it?
<hr/>	
<b>Open/Audition</b>	Opens highlighted (selected) Clip or Composition in the Trimmer and begins audition play. Opens highlighted (selected) Shelf
<b>Audition</b>	Opens highlighted (selected) master Clip in the trimmer and begins audition play.
<b>Stop Audition</b>	Stop audition Play and return Cursor to beginning
<b>Place (Ctrl + P)</b>	Opens the <b>Place</b> dialog:



Library Edit menu 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**

<b>Placement Tool</b>	Opens the <b>Placement Tool</b> for placing the object. Please see: <b>The Placement Tool on page 162</b>
<hr/>	
<b>Locate</b>	Selects the first instance of the current object in the Timeline and positions the Playhead Cursor at the start of it.
<b>Show Usage</b>	Selects all instances of the current object in the Timeline and zooms to make them all visible.
<hr/>	
<b>Delete Media</b>	Deletes the selected Master Clip and Associated Media Files

**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

**Select All** Selects all objects in the right-hand pane (**Ctrl + Click** toggles selection of individual objects)

**Invert Selection** Selected objects are de-selected, unselected objects are selected

**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.

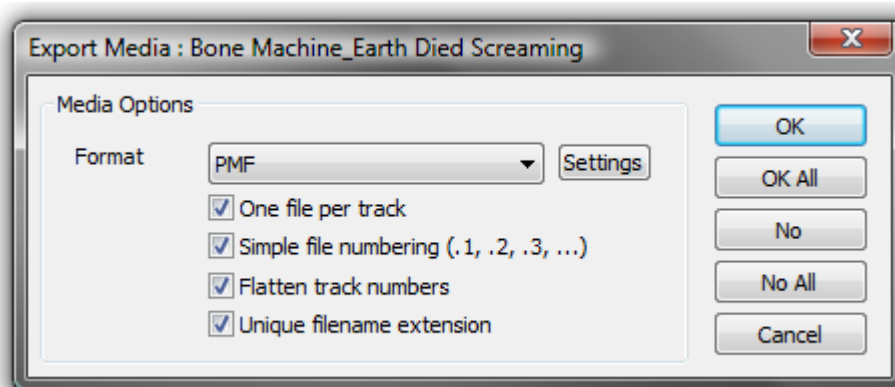
**Select Media NOT present on current Project Media Folder** Selects any Media file(s) shown in the right-hand pane that are not present on the current Project Media Folder.

### 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 time-saver.

**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**

**One file per track** When checked, multi-channel Master Clips are exported with a single file for each channel in the Clip.

**Simple file numbering (.1, .2, .3, ...)** When checked resultant files are numbered (.1, .2, .3, ... instead of \_##001##\_ \_##002##\_ ...)

**Flatten track numbers** When checked, Tracks are numbered 1, 2, 3, 4 instead of, for example 1, 2, 7, 8

**Unique filename extension** When checked, adds a unique filename extension.

**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 59**)

**Sample Rate Conversion** Please see: **Samplerate Conversion on page 65**

**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**.

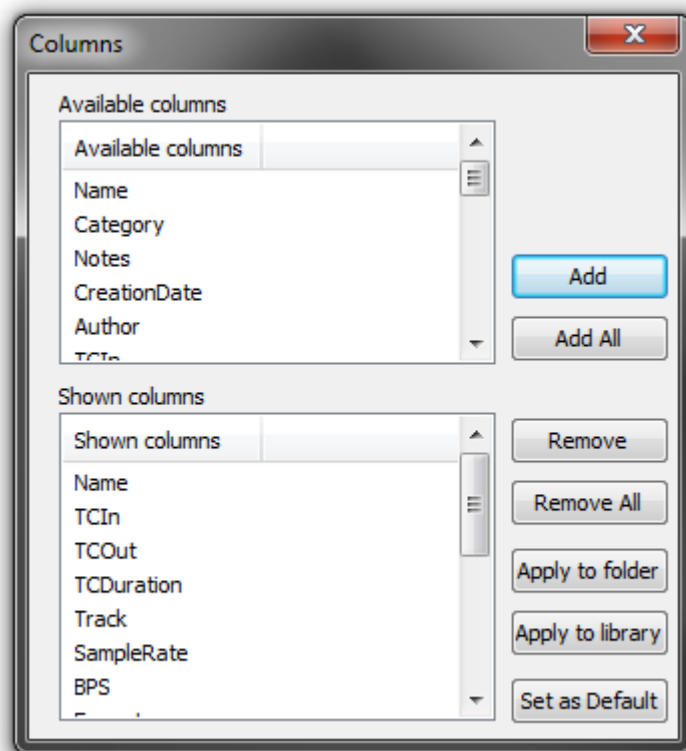
**Export to MTInterchange XML**

**Publish to Open External Database**

## View Menu

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

<b>Status Bar</b>	Turns the Status bar on and off
<b>Large</b>	Show large Icons
<b>Small</b>	Show small Icons
<b>List</b>	Show as list
<b>Detail</b>	Show as list with details
<b>Options</b>	Opens the <b>Columns</b> dialog box:



Libraries View Menu Options - Columns pane

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

### Available Columns buttons:

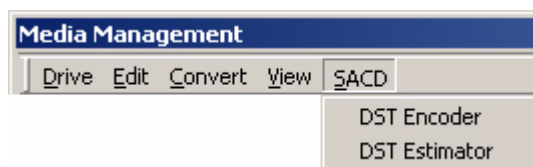
- Add** Adds the column(s) selected to the **Shown columns** list
- Add All** Adds **All** the available columns to the **Shown Columns** list

### 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.

<b>New Window</b>	Opens another instance of the Media Management Tab Window
<b>Refresh</b>	Forces a refresh

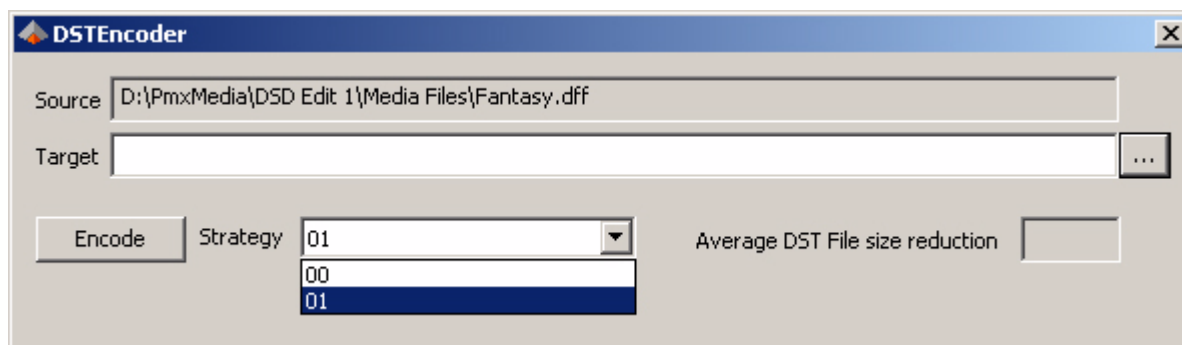
## SACD Menu



Media Management SACD menu

### DST Encoder

Encode an Edited Master in DST.



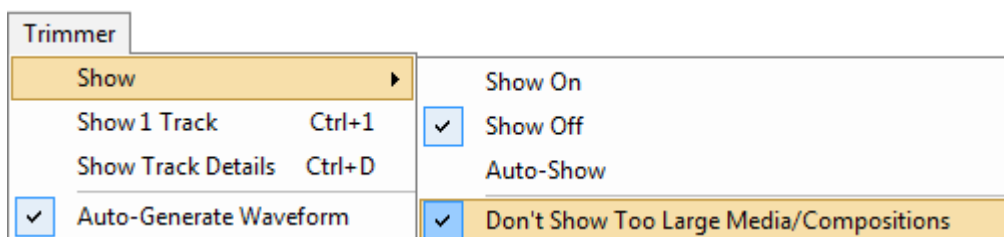
DST Encoder dialog

### 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.

## Annex D.3 Verification

### Trimmer Menu



Media Manager 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.

## Media Browser Menu

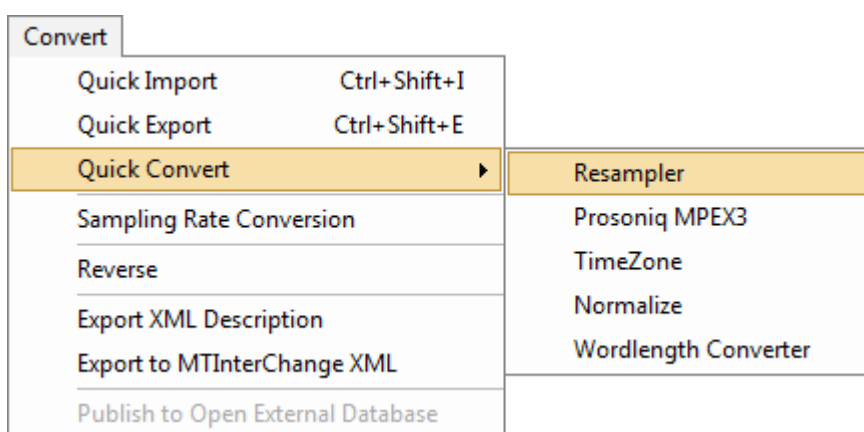
**Mount Currently Displayed Media Folder** allows easy mounting of the Media Folder currently displayed in the Media Browser. (Typically when the correct folder is located).

## 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.

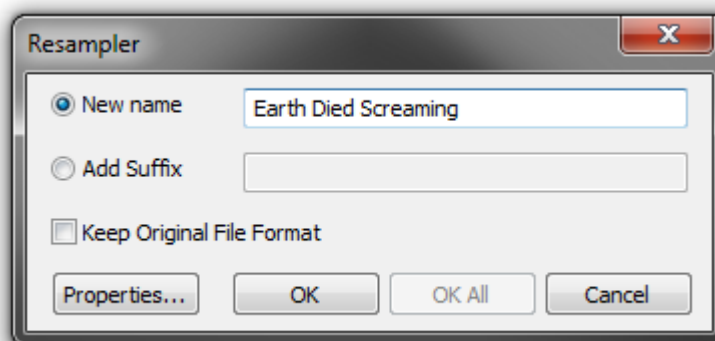
**Add to Search Results** Creates a new Search Results folder named by date and time and the search term(s).

## Convert - Quick Convert sub-menu



Media Management Convert - Quick Convert sub- menu

## Output Dialog

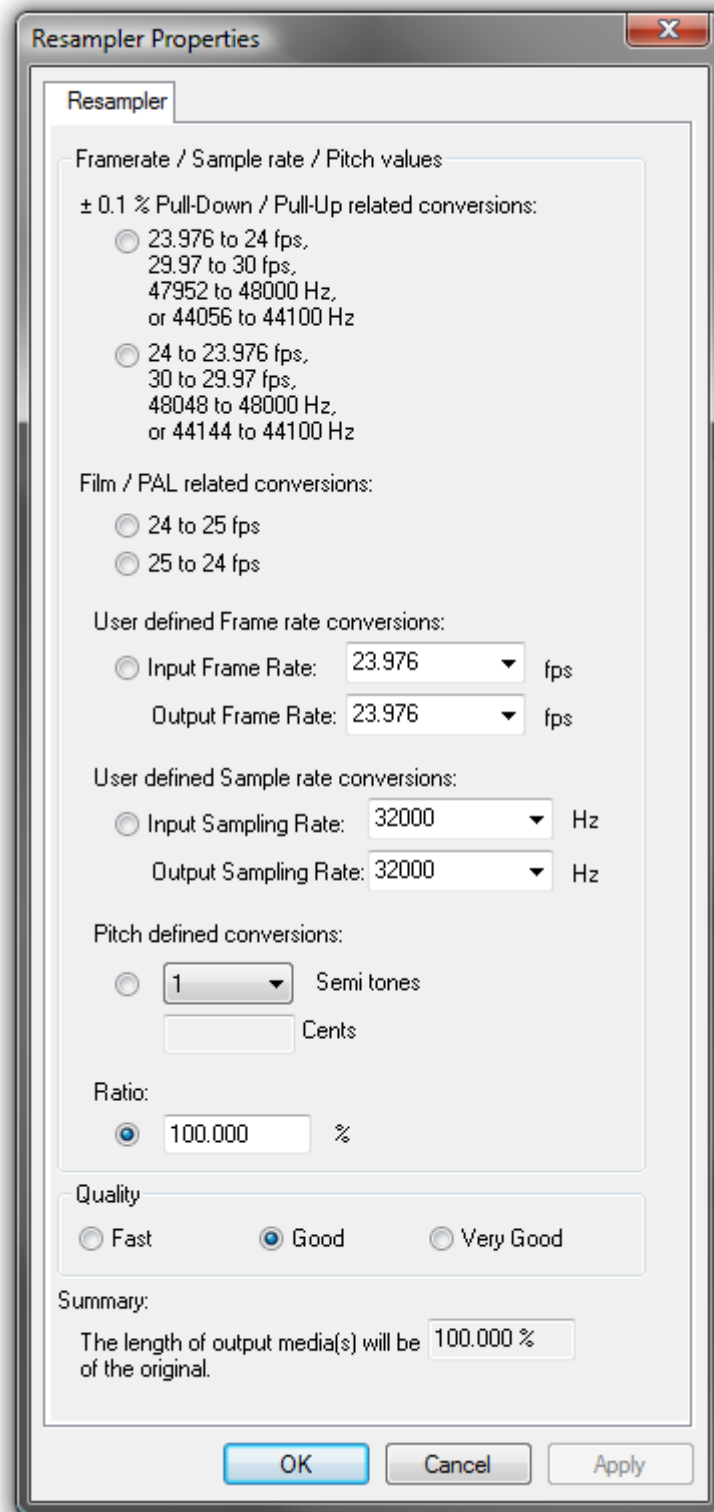


Resampler Converter dialog

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 this option 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



Resampler Properties dialog

This module is initially aimed at performing  $\pm 0.1\%$  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).

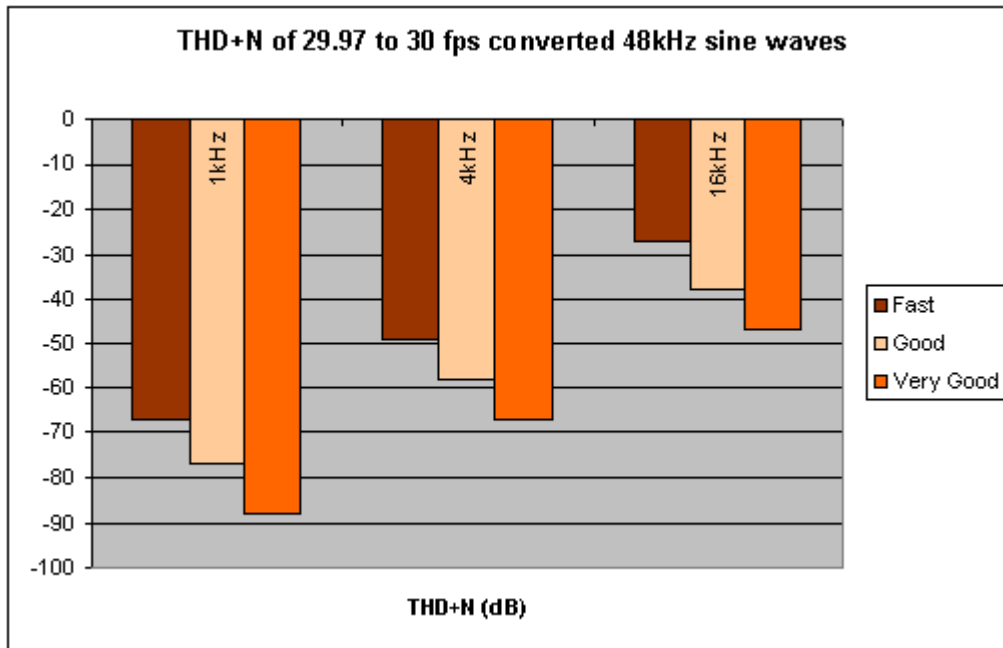
The process differs from a **Time Stretch** operation since the pitch is modified. The Input and Output files have the same sampling rate but the length of the output files will be: (initial length) x (displayed ratio).

Another setting, **Quality**, has an effect on the resolution of the oversampling process of the treatment.



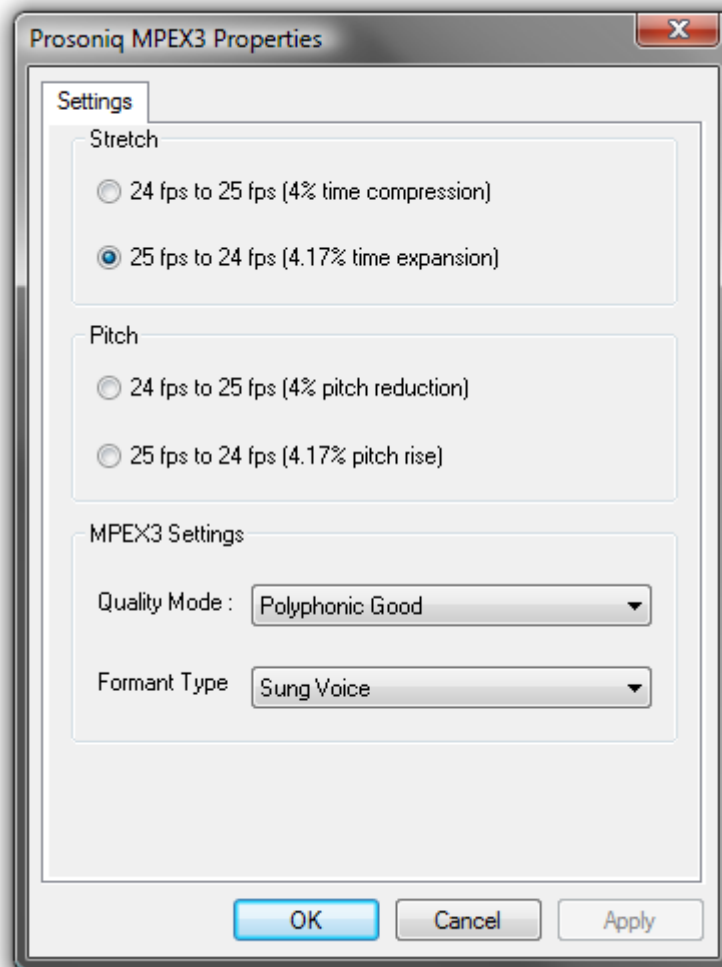
This module is available, like **MPEX**, in the '**Quick convert**' list of the Media Manager, the **Project** menu (to process all the media in a project), and as a '**Surround Encoder**' (**Project > Surround Processing**).

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



Resampler quality setting effect on THD & Noise

### Prosoniq MPEX3 Properties



Prosoniq MPEX3 Properties dialog

Select the required conversion factor from the four **Stretch** and **Pitch** options.

Optimize **MPEX3 Settings** by making appropriate choices from the **Quality Mode** and **Formant Type** combo boxes.

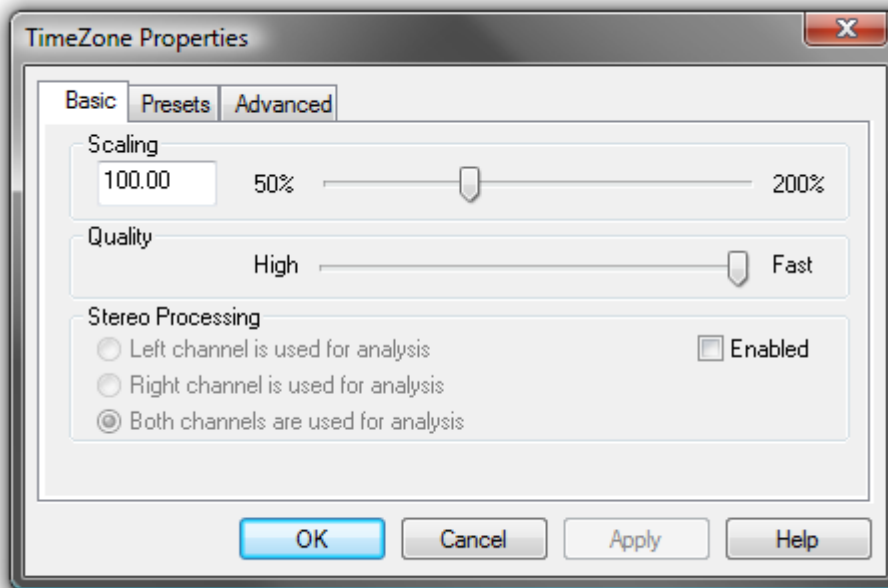
**Quality Mode**

- Single Instrument Fast
- Single Instrument Best
- Polyphonic Fast
- Polyphonic Good
- Polyphonic Best

**Formant Type**

- Sung Voice
- Spoken Voice

### TimeZone Properties - Basic



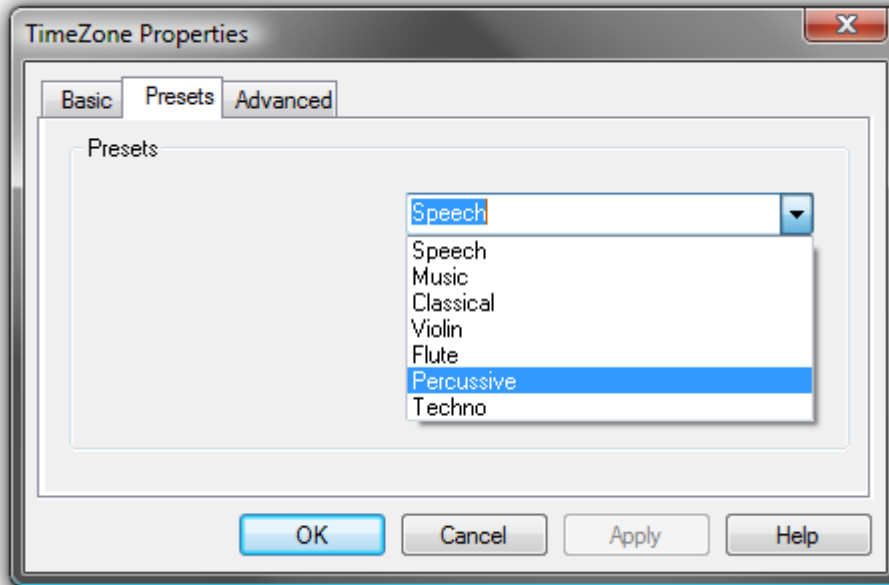
TimeZone Basic Properties dialog

**Scaling** Select the desired change in length in percentage by typing in the box or positioning the slider.

**Quality** The slider offers a choice between High Quality and Fast processing.

**Stereo Processing** When the **Enabled** box is checked offers a choice of which channel(s) of a stereo media will be used for analysis.

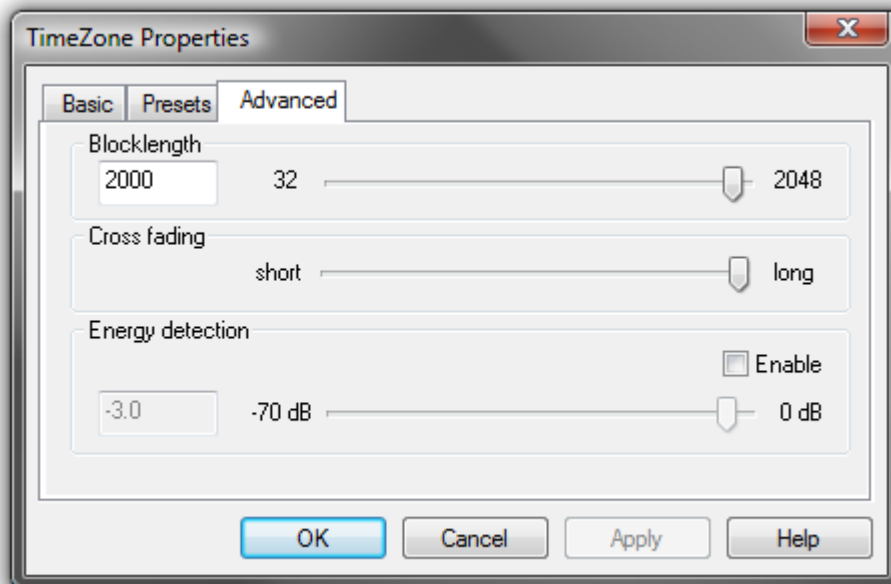
## TimeZone Properties - Presets



TimeZone Presets Properties dialog

The drop-down list offers a choice of algorithm presets for various sound types.

## TimeZone Properties - Advanced



TimeZone Advanced Properties dialog

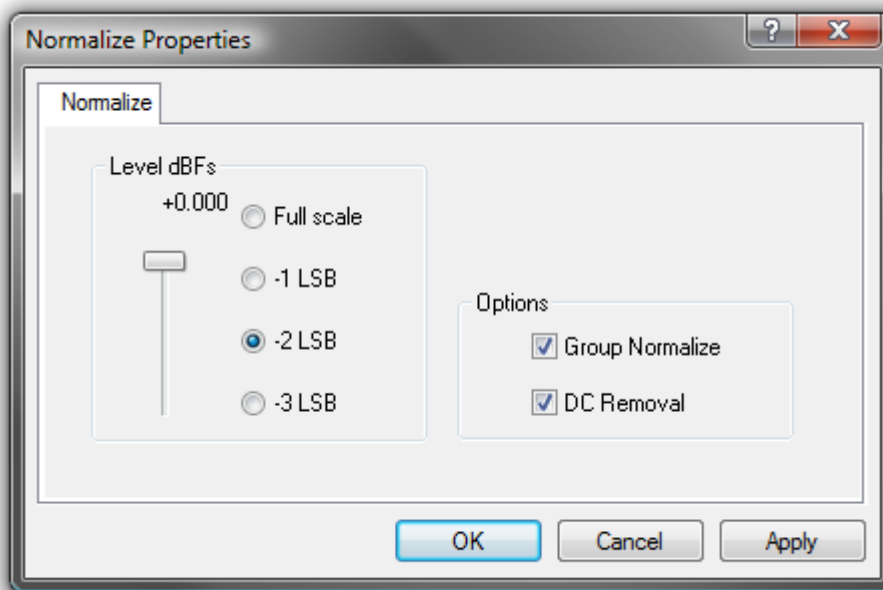
**Blocklength** Allows the user to determine the length of the blocks used for processing by entering a value between 32 and 2048 in the text box or by positioning the slider.

**Crossfading** Allows the user to vary the length of the crossfades between blocks by positioning the slider

**Energy Detection** When the **Enable** box is checked the user can set the threshold level by entering a value between -70dB and 0dB in the text box or by positioning the slider.

These parameters affect the quantity and character of audible artifacts and allow fine tuning of the process to suit specific material.

## Normalize Properties



Normalize Properties dialog

### Level dBfs

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

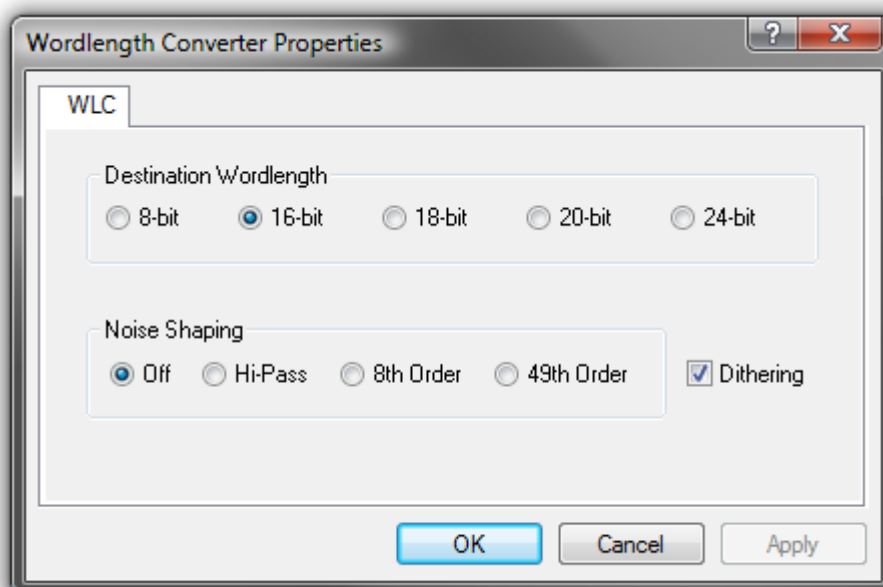
### Group Normalize

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



Wordlength Converter Properties dialog

### 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

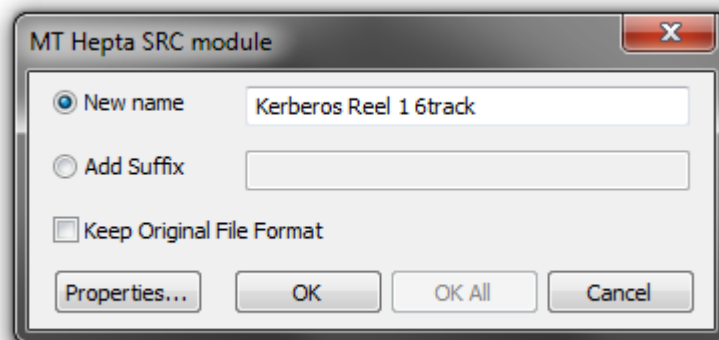
**49th Order** offering improved quality.

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.

## 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.:

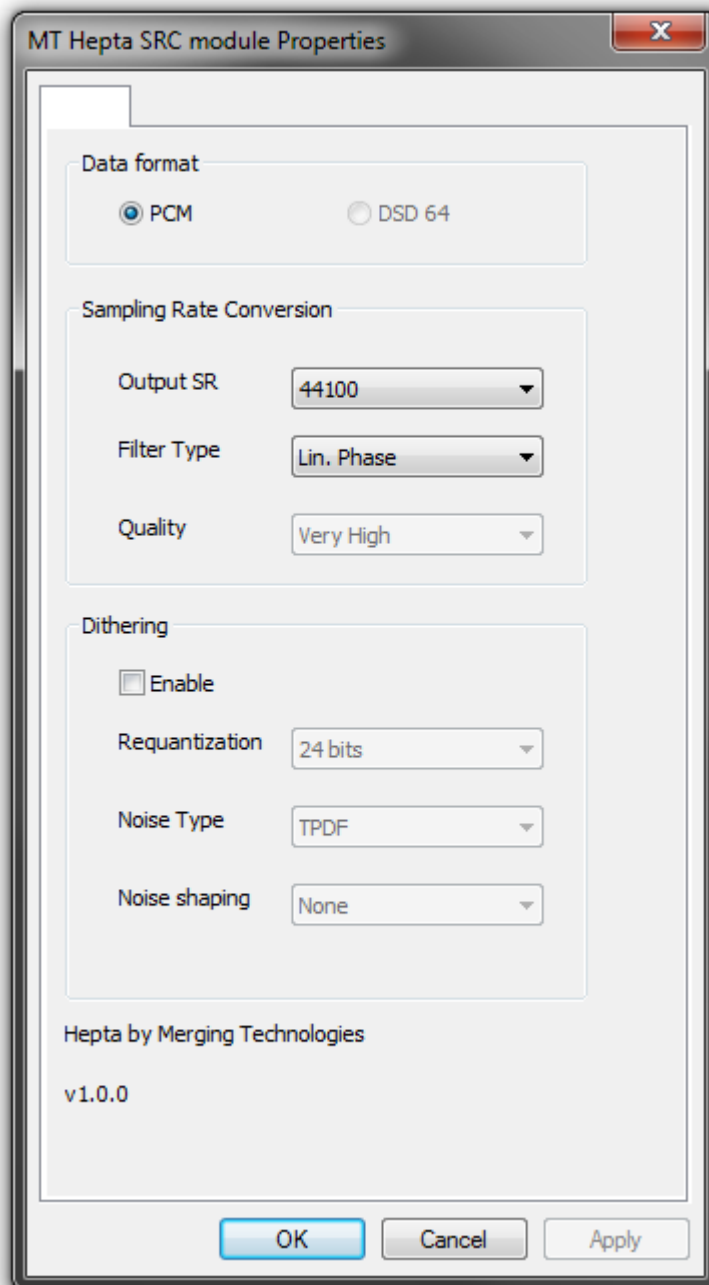


MT Hepta SRC module dialog

Radio buttons offer the choice of two text entry fields, **New name** for the file or **Add Suffix** to the existing file-name. 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:



MT Hepta 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.
- **Minimum Phase** features an asymmetric impulse response and, eponymously, minimum phase response
- **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

#### Quality

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

## Dithering

### Enable

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-r 3)**

### OK

Accepts the settings and closes the dialog.

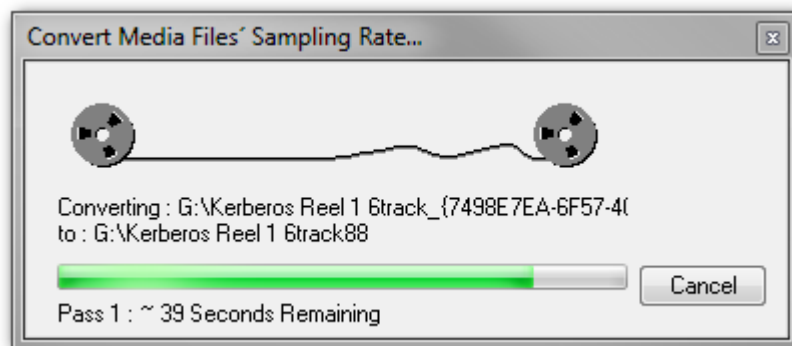
### Cancel

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.



Convert Media Files Sampling Rate... dialog

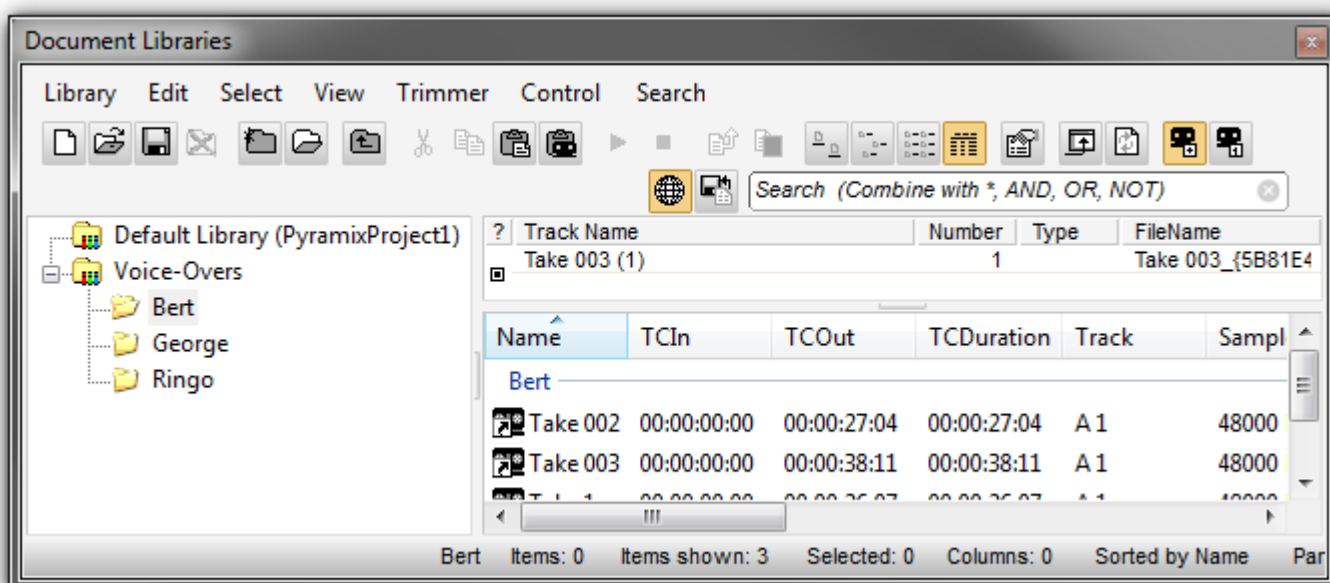
## Libraries and other View Windows

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

### Project Libraries

#### Composition Library

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

We recommend 2 workflows 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 > Enable Automation Cut/Copy/Paste** is enabled then any operation (Cut/Copy/Paste etc...) brings all automation data with it.

## 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.

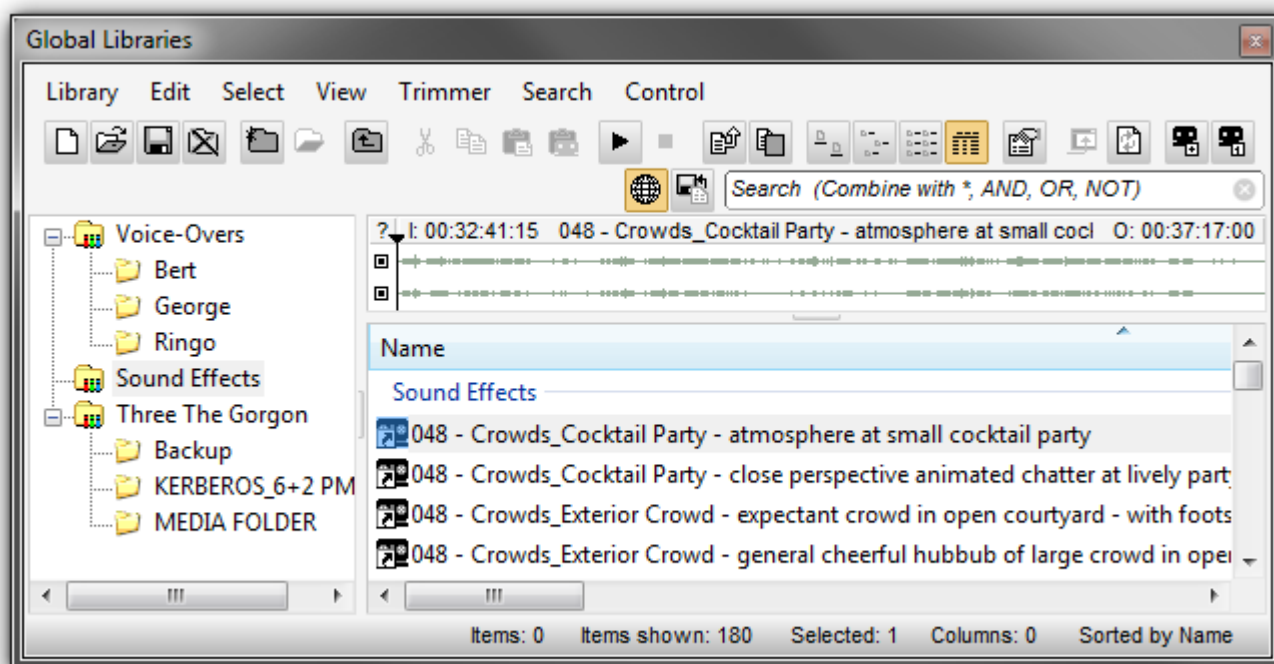
A **Shelf** can be deleted by clicking on it to highlight it in the right-hand pane and pressing **Delete**.

## 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.



**Document Libraries Tab floating Window**

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

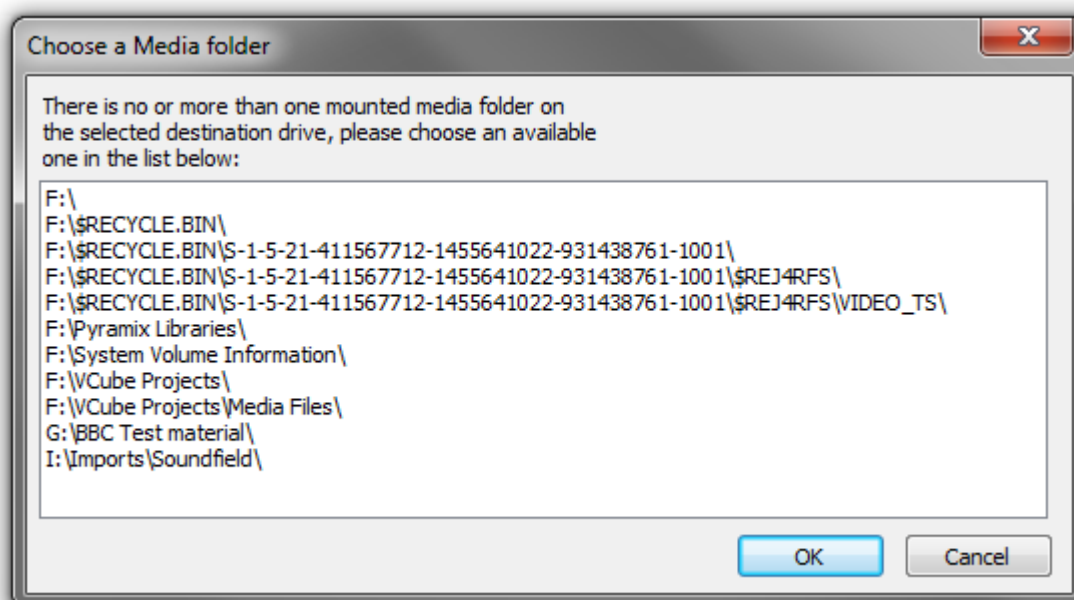
The **Library** menu allows new **Libraries** and **Shelves** to be created and existing ones to be opened and saved. When a library is opened the media used by **MasterClips/Compositions** may not be mounted, (E.g. on a removable drive). **Mount Referenced Media** automatically mounts the most recent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

<b>New Library</b>	Create new user library in a mounted folder
<b>Open Library</b>	Open existing user library
<b>Save Library As</b>	Save a copy of the current library with a new name or in a new location
<b>Save Library As 5.x 6.0</b>	Save a copy of the current library in Pyramix 5.x, 6.0 format for maximum compatibility
<b>Save Library as 4.x</b>	Save a copy of the current library in Pyramix 4.x format for maximum compatibility
<b>Close Library</b>	Close current library <b>Shift + Click</b> closes all open Libraries
<b>Mount Referenced Media</b>	Automatically mounts the most recent location where media in the current project were found
<b>Update Referenced Media Paths</b>	To update a library, mount all the media folders involved then select this menu item
<b>Import MTInterchange XML</b>	Opens the <b>Import MTInterchange XML</b> Browser Window
<b>Export to MTInterchange XML</b>	<b>Opens the Export MTInterchange XML</b> Browser Window

<b>Import OMF library (Avid Bin)</b>	Opens a File Browser to locate the library you wish to import
<b>Export to Akai DD Series</b>	Opens the Export to Akai DD Series window
<b>New Shelf</b>	Adds a new Shelf (folder) in the current Library or Shelf
<b>Open Shelf</b>	Opens selected/highlighted Shelf
<b>Up One Level</b>	Moves right-hand pane display up one level in the hierarchy
<b>Properties</b>	Pops up a box with properties of the currently selected object

## Edit Menu

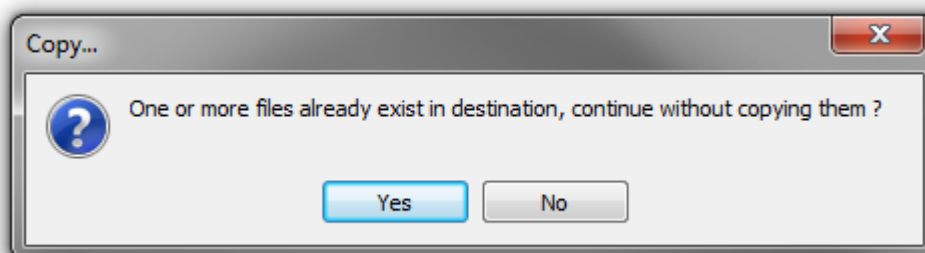
<b>Cut</b>	Cuts Object from pane. Object will be deleted unless pasted elsewhere.
<b>Copy</b>	Copy object
<b>Copy Trimmer Selection</b>	As it says
<b>Paste</b>	Paste object (Media is preserved at its current location)
<b>Paste with Media</b>	When more than one Media folder or no Media Folders are mounted this opens the <b>Choose a Media Folder</b> dialog.



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 :



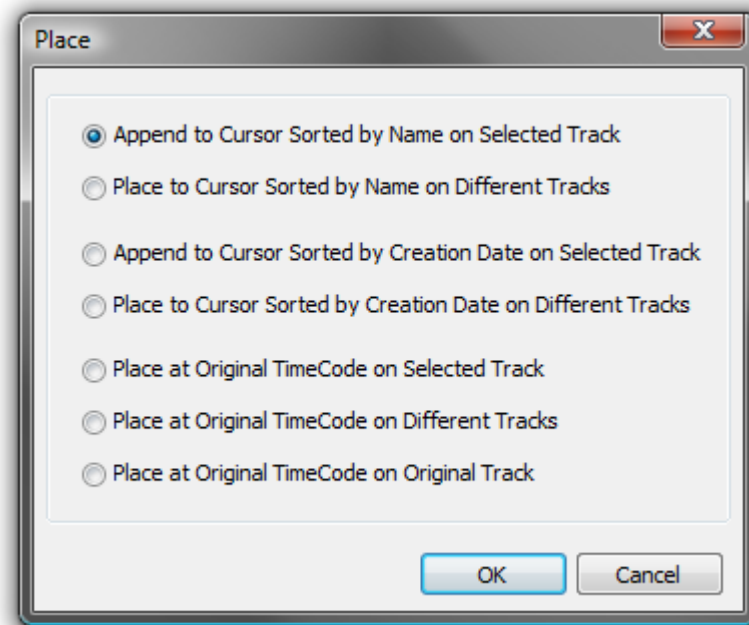
Library Edit menu Paste with Media - Choose a Media Folder - Copy... dialog

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

<b>Rename</b>	Rename object
---------------	---------------



<b>Lock Rename</b>	When ticked <b>Locks</b> all objects in the library for <b>Renaming</b> . Do you really want your Sound Effects Library entries to be renamed by anyone who can access it?
<b>Open/Audition/View</b>	Opens highlighted (selected) Clip or Composition in the Trimmer and begins audition play. Opens highlighted (selected) Shelf
<b>Audition</b>	Opens highlighted (selected) master Clip in the trimmer and begins audition play.
<b>Stop Audition</b>	Stop audition Play and return Cursor to beginning
<b>Place</b>	Opens the <b>Place</b> dialog:



**Library Edit menu Place dialog**

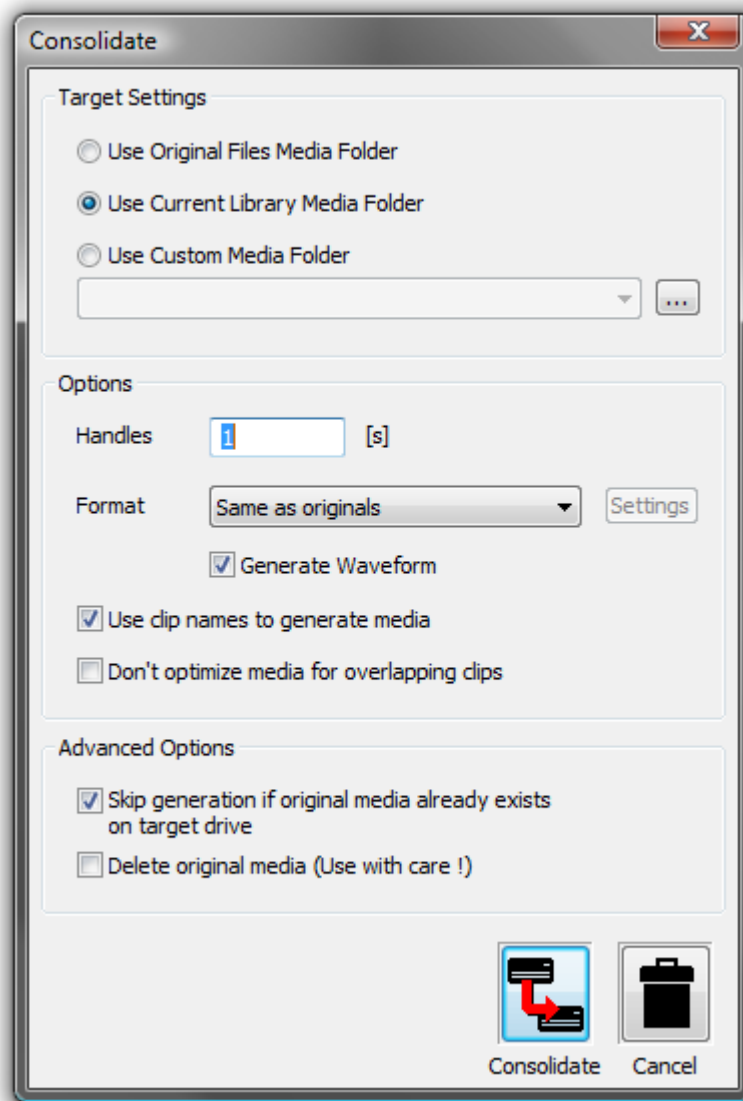
The selected object(s) will be placed in the Timeline according to the rule chosen here.

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**

<b>Placement Tool</b>	Opens the <b>Placement Tool</b> for placing the object. <b>Please see: The Placement Tool on page 162</b>
<b>Send</b>	(Libraries only) <b>Sends</b> selected object(s) as an e-mail attachment

## Consolidate

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



Libraries Edit menu 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 360**

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

## Select Menu

- |                         |   |
|-------------------------|---|
| <b>Select All</b>       | Selects all objects in the right-hand pane ( <b>Ctrl Click</b> toggles selection of individual objects) |
| <b>Invert Selection</b> | Selected objects are de-selected, unselected objects are selected                                       |

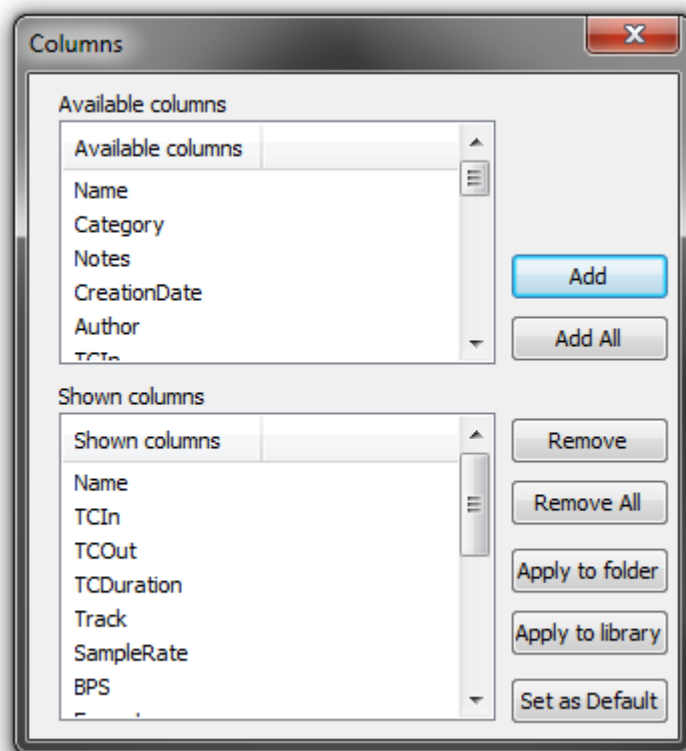
**Select Media Present on current Project Media Folder** Selects any Media file(s) shown in the right-hand pane that are present on the current Project Media Folder.

**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.

<b>Status Bar</b>	Turns the Status bar on and off
<b>Large</b>	Show large Icons
<b>Small</b>	Show small Icons
<b>List</b>	Show as list
<b>Detail</b>	Show as list with details
<b>Options</b>	Opens the <b>Columns</b> dialog box:



Libraries View Menu Options - Columns pane

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

### Available Columns buttons:

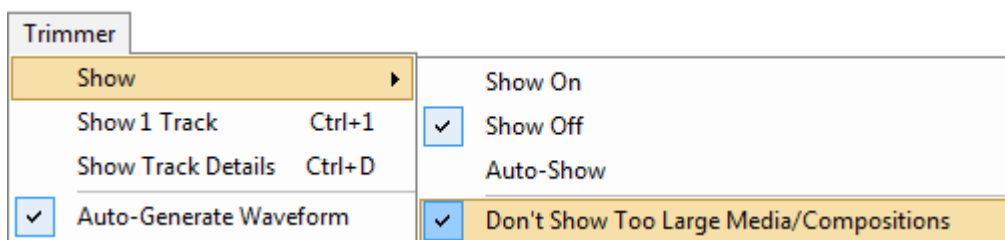
- Add** Adds the column(s) selected to the **Shown columns** list
- Add All** Adds **All** the available columns to the **Shown Columns** list

### 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.

<b>New Window</b>	Opens a new Library Window empty
<b>Refresh</b>	Forces a refresh

## Trimmer Menu



Media Manager 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 >

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

### List >

<b>Up</b>	Moves the focus up one step in the list
<b>Down</b>	Moves the focus down one step in the list
<b>Focus on Folders</b>	Shifts the focus to the Folders level
<b>Focus on Trimmer</b>	Shifts the focus to the Trimmer

### Trimmer >

<b>Focus on List</b>	Shifts the focus to the list
<b>Play from In</b>	Play from <b>In</b> marker in Trimmer
<b>Play from Start</b>	Play from <b>In</b> marker in Trimmer
<b>Stop</b>	Play from <b>In</b> marker in Trimmer
<b>Set In</b>	Play from <b>In</b> marker in Trimmer
<b>Set Out</b>	Play from <b>In</b> marker in Trimmer
<b>Set Sync</b>	Set <b>Sync Point</b> on Clip in from <b>In</b> 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 this 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**.

## Mounting Rules

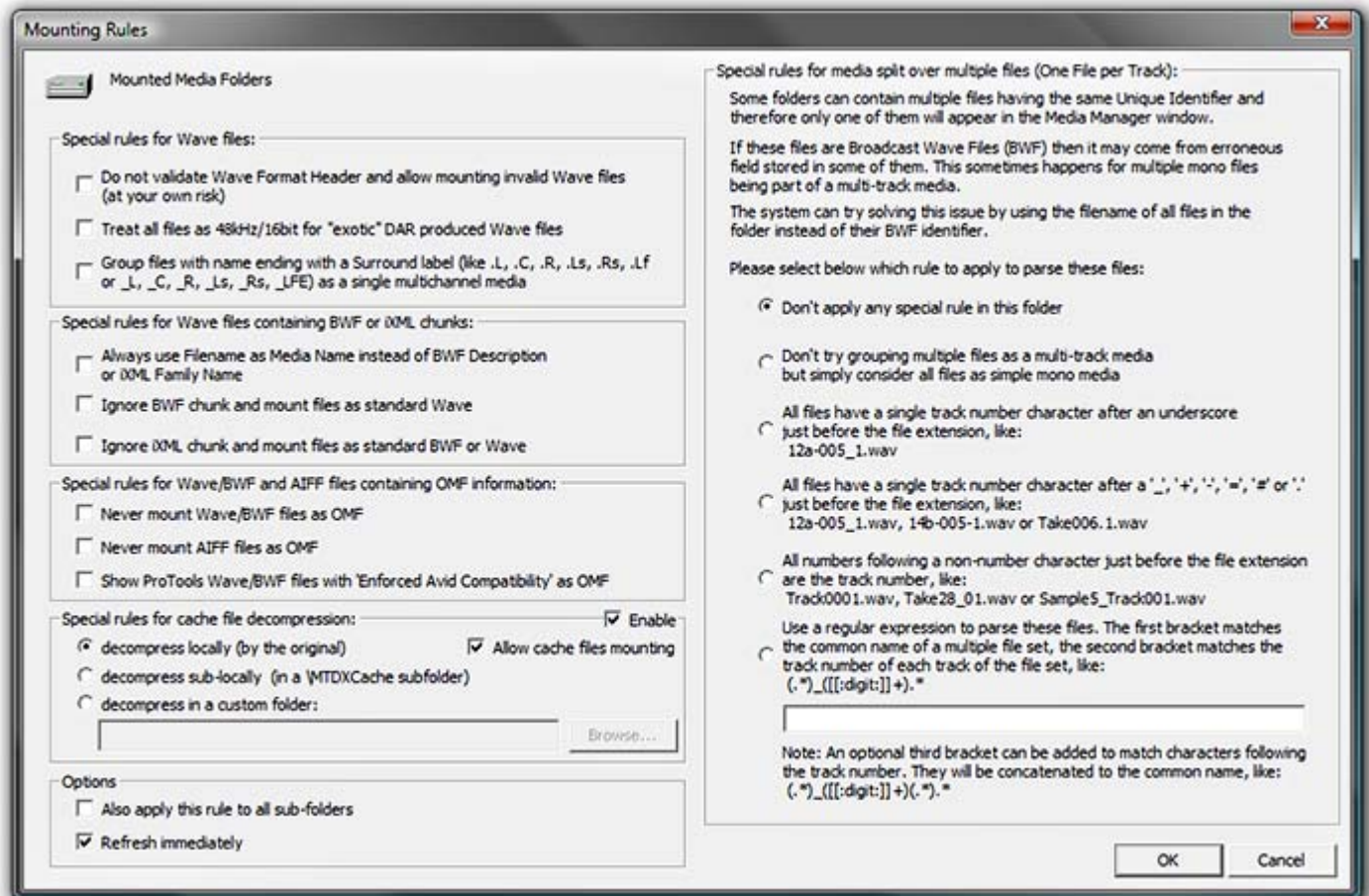
This dialog allows various rules to be applied when parsing **BWF** or **Wave** files in a given folder. Pyramix always tries to group multiple mono files that are part of a single multi-track media when viewed in the Media Manager so the multiple mono files appear as a single item with multiple tracks 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**



Mounting Rules dialog

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 80**

### **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.

# 5 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.

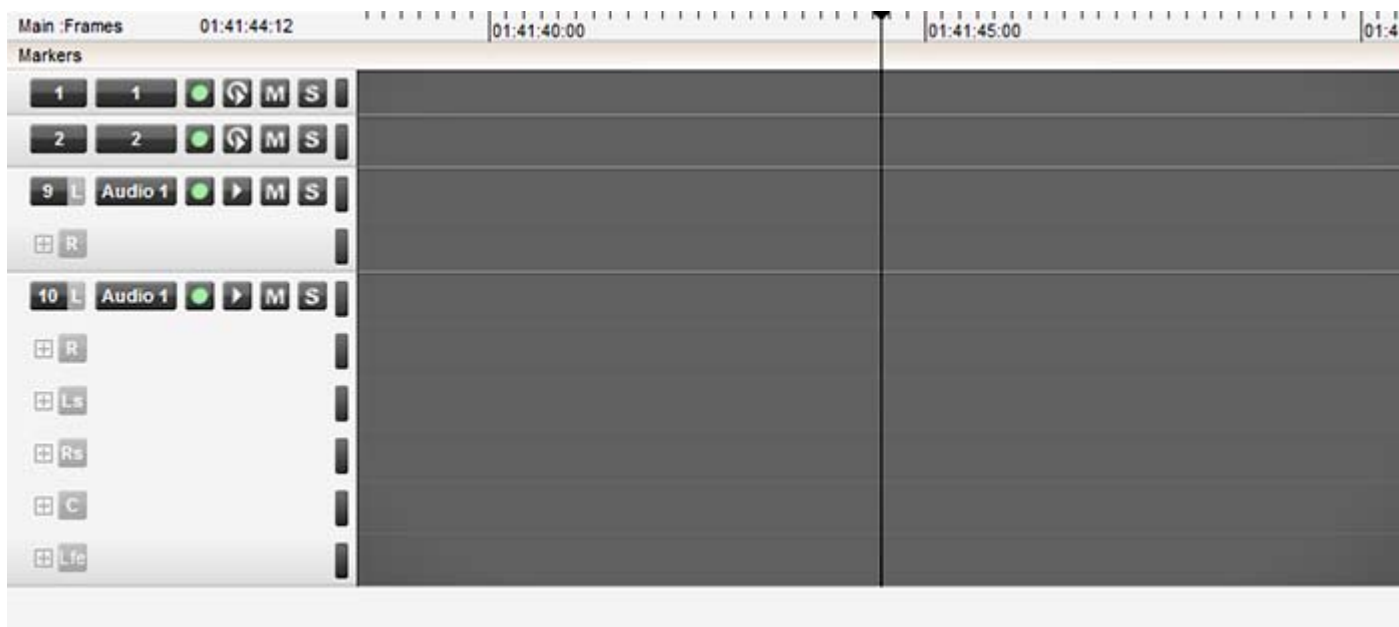
On the left side of each **Track** is a **Header** panel with various controls and information displays. **Please see: Track Header Panel on page 87**

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

## Adding Tracks

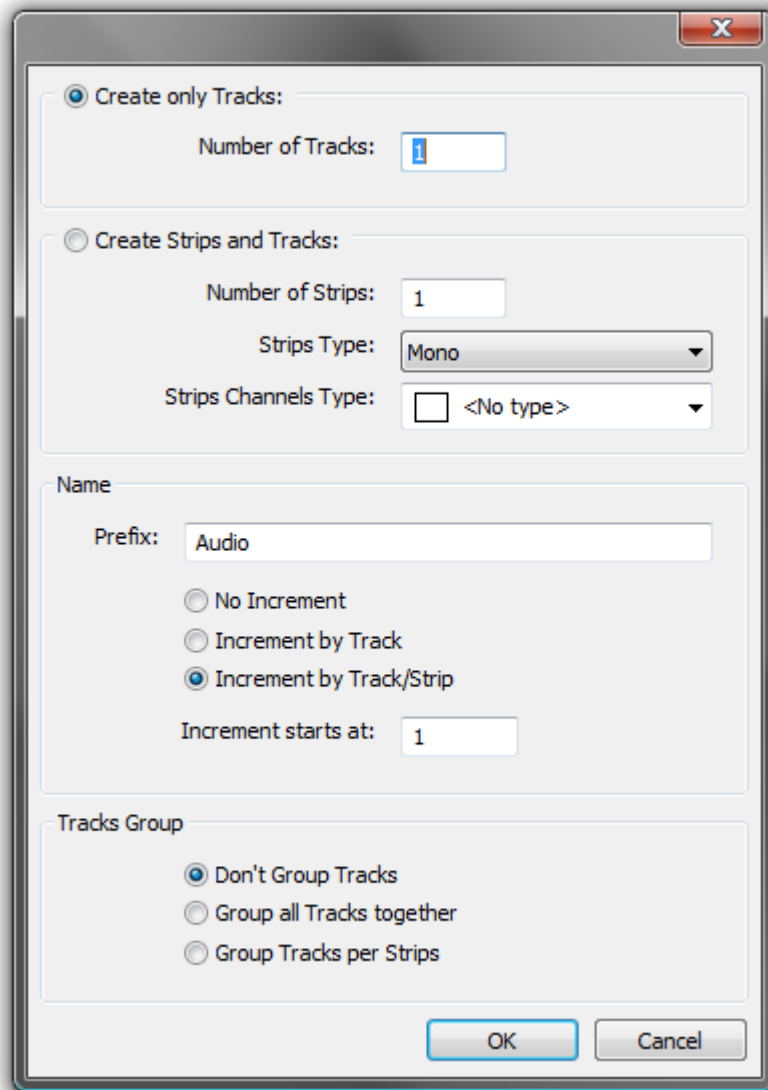
By default, a new **Project** opens with the same number of **Tracks** as there are **Input Channels** defined in the **Mixer** for the **Project**. However, **Tracks** can easily be added or deleted.

## 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).



The dialog box is titled "Create New Tracks" and contains the following sections:

- Create only Tracks:** (Selected)
  - Number of Tracks:
- Create Strips and Tracks:**
  - Number of Strips:
  - Strips Type:
  - Strips Channels Type:
- Name**
  - Prefix:
  - ☐ No Increment
  - ☐ Increment by Track
  - ☒ Increment by Track/Strip
  - Increment starts at:
- Tracks Group**
  - ☒ Don't Group Tracks
  - ☐ Group all Tracks together
  - ☐ Group Tracks per Strips

Buttons: OK, Cancel

Create New Tracks dialog

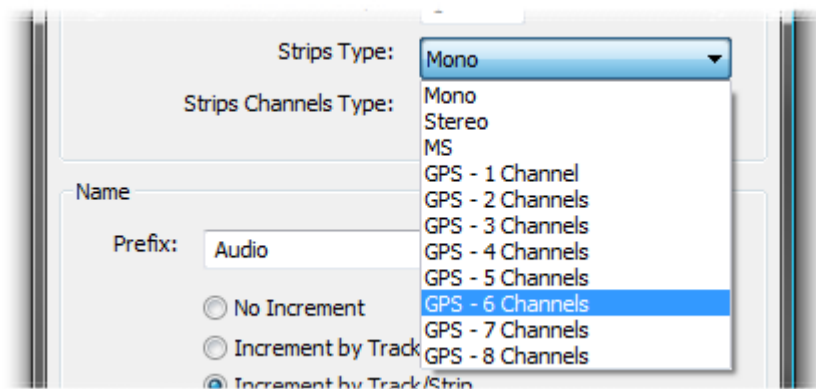
### Create only Tracks: / Create Strips and Tracks:

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**.

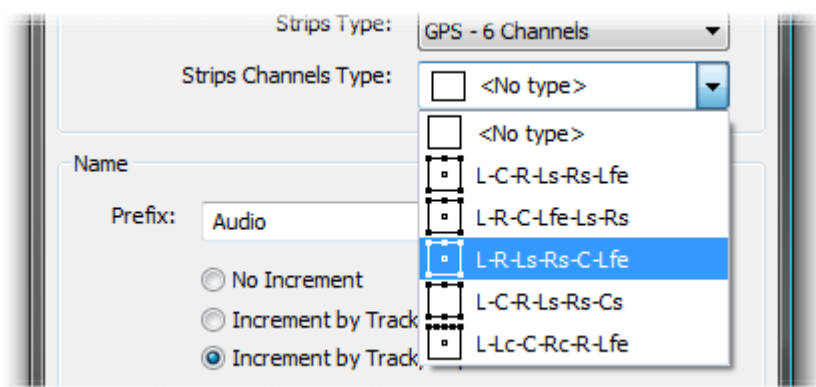


Other types of strip can be selected from the **Strips Type** drop-down list.



Create New Tracks dialog - Strips Type

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

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

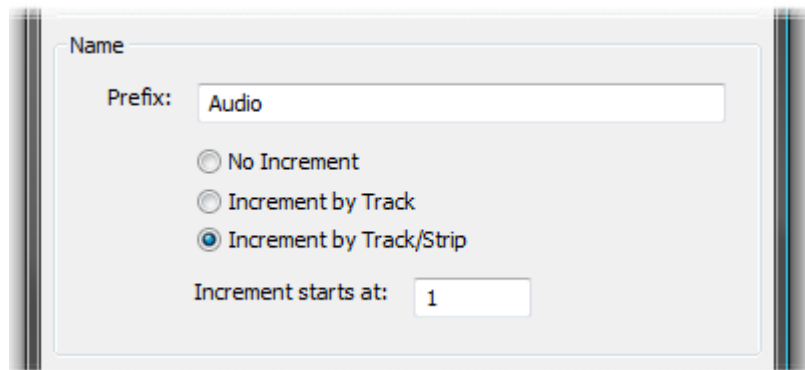


next to the **R** button. Clicking on the **+** button reveals the rest of the buttons in the header. The **+** button then turns into a **-** button. Clicking the **-** button hides the buttons again:



Track Headers - Stereo

## Naming and Numbering



Create New Tracks dialog - Name

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

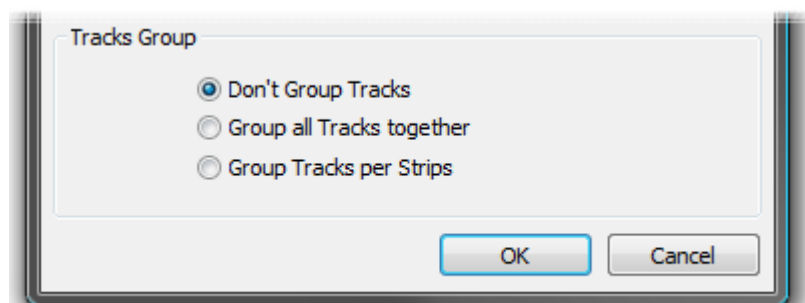
If the **No Increment** option is chosen all Tracks created will have the same name. I.e. whatever is entered in the **Prefix:** text entry box and no number.

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:



Create New Tracks dialog - Grouping

**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.

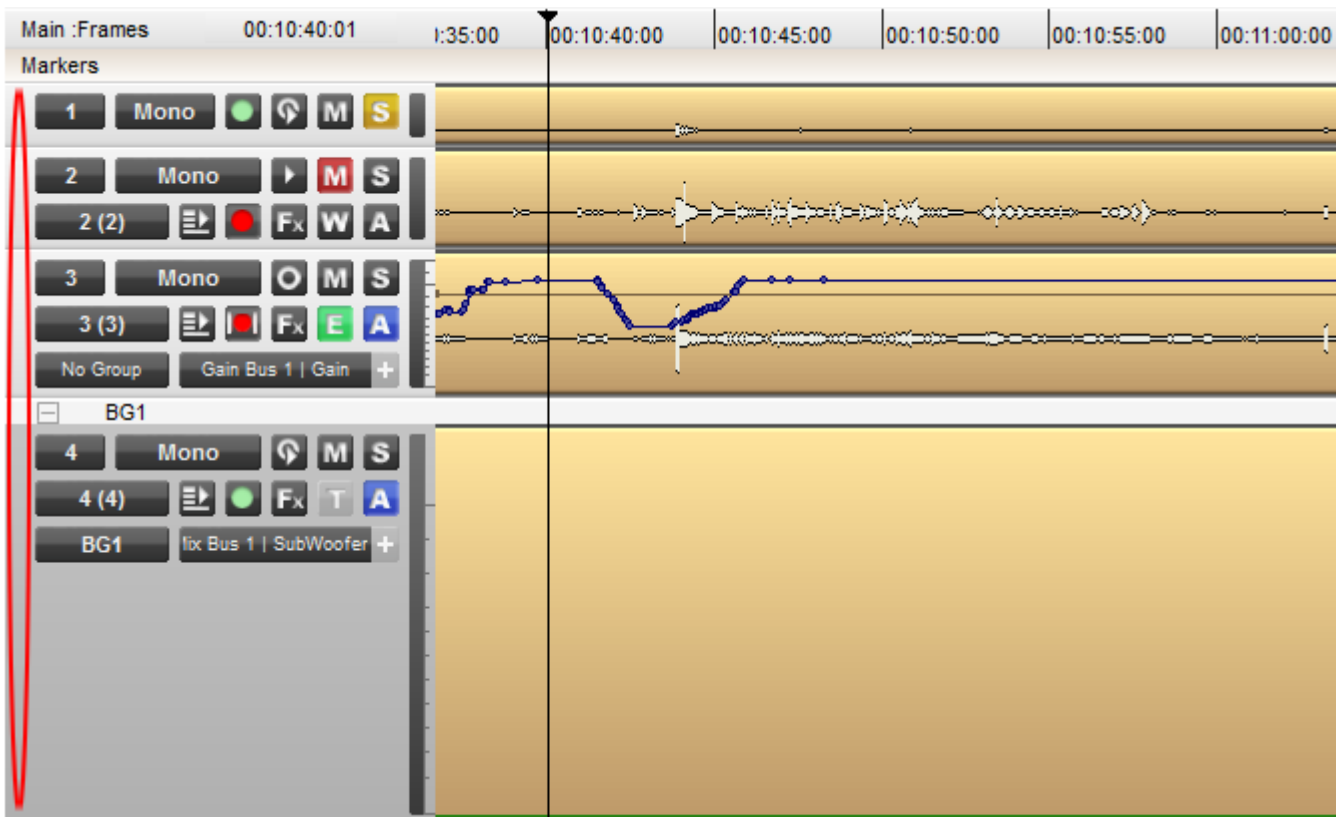
So a 5.1 Multi-channel Track connected to a 5.1 Mixer Strip will be connected to the six channels according to the **Strips Channels Type** scheme selected in the Mixer creation wizard or in the **Add Tracks** dialog.

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 210**

## 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** as seen here in red :



Preset Track Heights

### Global Track Display Height



Track Height Controls

**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.



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:

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



## 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.



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.



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

### 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.



The **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**.

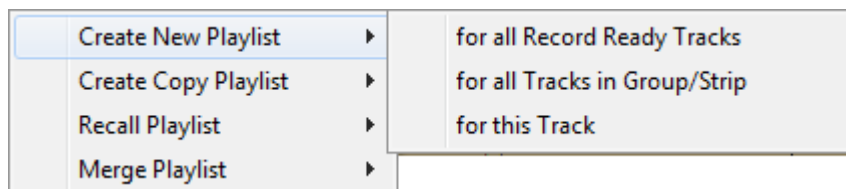


**Automation Scale** - If Automation display is switched on, a scale appropriate to the control is shown to the right of the meter.

## Second Row

**2 (2)** **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:





Playlist popup menu


Please see: **Playlists** on page 512


## The Record icon has three possible states.

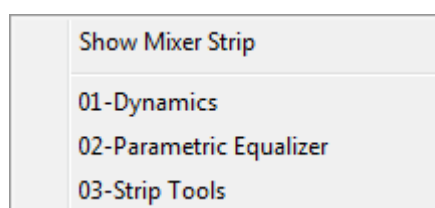
**Record Safe** and **Record Ready** are toggled by left-clicking the icon. **AutoPunch Ready** is enabled / disabled by holding down the **ALT** key while left-clicking the icon.

 **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.

 **Effects** - Clicking this button pops up a menu:




Automation popup menu

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 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 326**

### Third Row



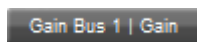
**Track Group** indicator and selector. Click on the button to pop-up the list of Track Groups available. Click on an entry to select.



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



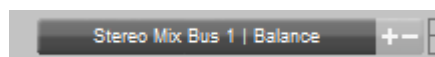
**Automation Curve** indicator and selector. Clicking on the button pops-up a list of automatable parameters for the Track. The selected parameter curve is superimposed on the Track and the label changes to reflect this:



**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**

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 93**)

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.



**Automation Sub-track Indicator/toggle**



## 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

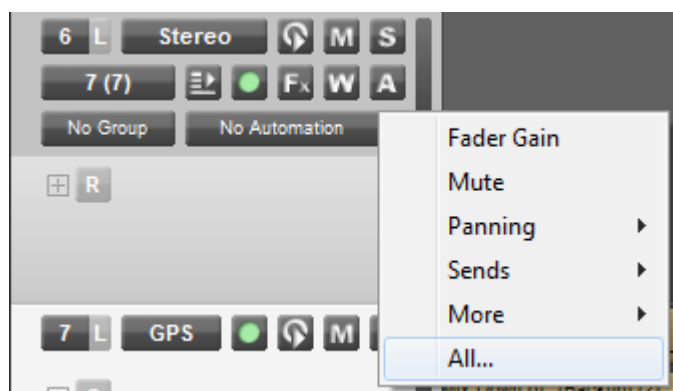
### Overview

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 95.

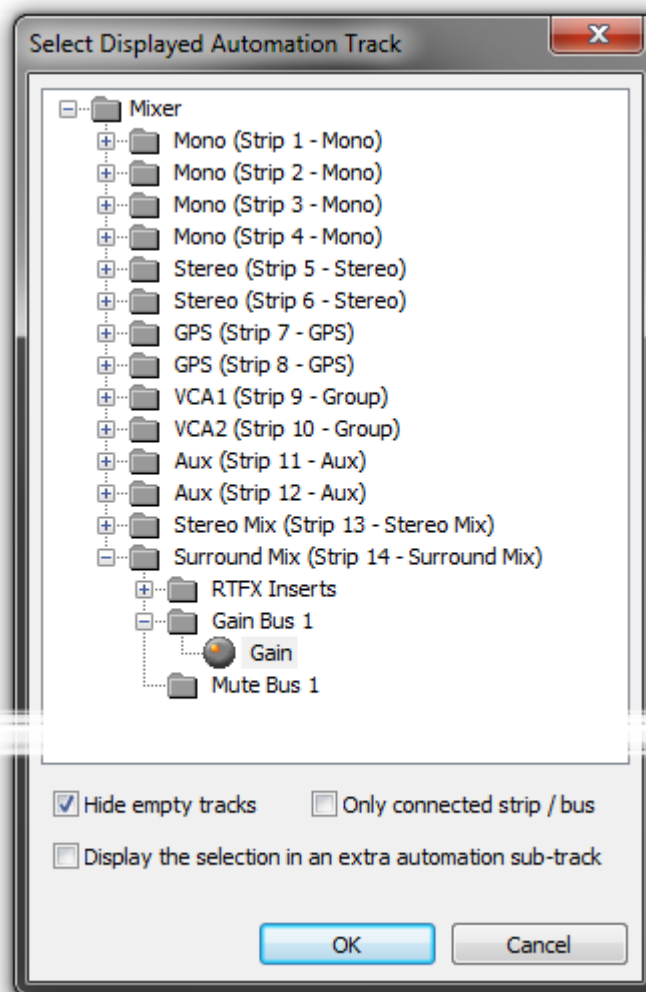
### Automation Sub-Tracks



**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:



Select Displayed Automation Track dialog

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

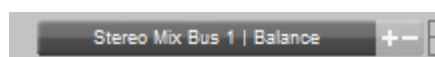
**Hide Empty Tracks** When ticked only Tracks with existing Automation Date will be present in the tree.

**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.



Automation Sub-track Header

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.

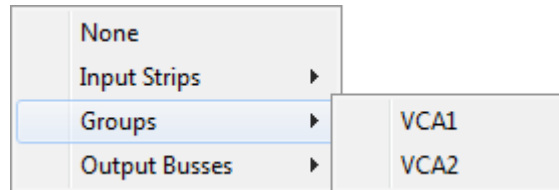


Automation Sub-track Indicator

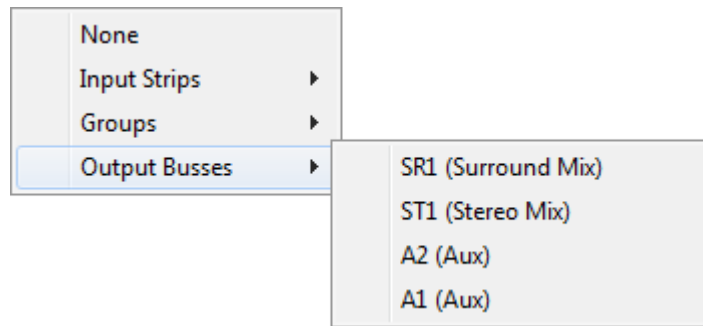
## Bus and VCA Group Automation Tracks

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 :



Select VCA Group Strip



Select Output Bus

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...)



Bus Automation Track header

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.

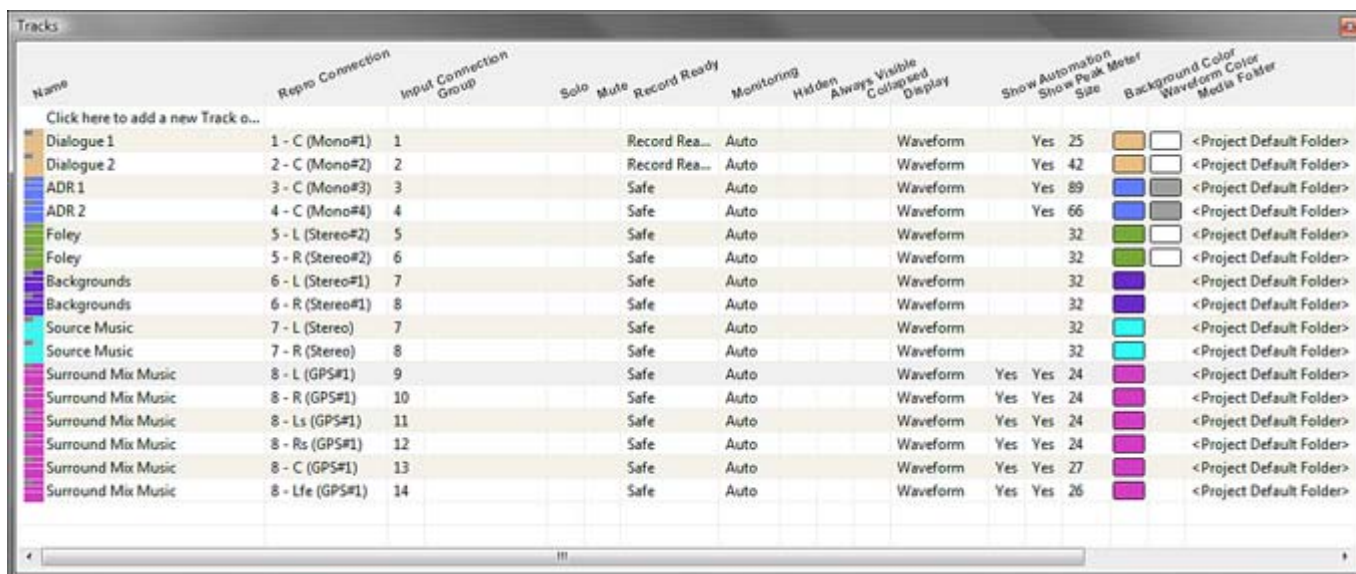
### Notes:

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.



Name	Repro Connection	Input Connection Group	Solo	Mute	Record Ready	Monitoring	Hidden	Always Visible	Collapsed Display	Show Automation	Show Peak Meter	Size	Background Color	Waveform Color	Media Folder
Click here to add a new Track o...															
Dialogue 1	1 - C (Mono#1)	1			Record Rea...	Auto				Waveform	Yes	25			< Project Default Folder >
Dialogue 2	2 - C (Mono#2)	2			Record Rea...	Auto				Waveform	Yes	42			< Project Default Folder >
ADR 1	3 - C (Mono#3)	3			Safe	Auto				Waveform	Yes	89			< Project Default Folder >
ADR 2	4 - C (Mono#4)	4			Safe	Auto				Waveform	Yes	66			< Project Default Folder >
Foley	5 - L (Stereo#2)	5			Safe	Auto				Waveform		32			< Project Default Folder >
Foley	5 - R (Stereo#2)	6			Safe	Auto				Waveform		32			< Project Default Folder >
Backgrounds	6 - L (Stereo#1)	7			Safe	Auto				Waveform		32			< Project Default Folder >
Backgrounds	6 - R (Stereo#1)	8			Safe	Auto				Waveform		32			< Project Default Folder >
Source Music	7 - L (Stereo)	7			Safe	Auto				Waveform		32			< Project Default Folder >
Source Music	7 - R (Stereo)	8			Safe	Auto				Waveform		32			< Project Default Folder >
Surround Mix Music	8 - L (GPS#1)	9			Safe	Auto				Waveform	Yes	24			< Project Default Folder >
Surround Mix Music	8 - R (GPS#1)	10			Safe	Auto				Waveform	Yes	24			< Project Default Folder >
Surround Mix Music	8 - Ls (GPS#1)	11			Safe	Auto				Waveform	Yes	24			< Project Default Folder >
Surround Mix Music	8 - Rs (GPS#1)	12			Safe	Auto				Waveform	Yes	24			< Project Default Folder >
Surround Mix Music	8 - C (GPS#1)	13			Safe	Auto				Waveform	Yes	27			< Project Default Folder >
Surround Mix Music	8 - Lfe (GPS#1)	14			Safe	Auto				Waveform	Yes	26			< Project Default Folder >

Tracks Tab floating Window

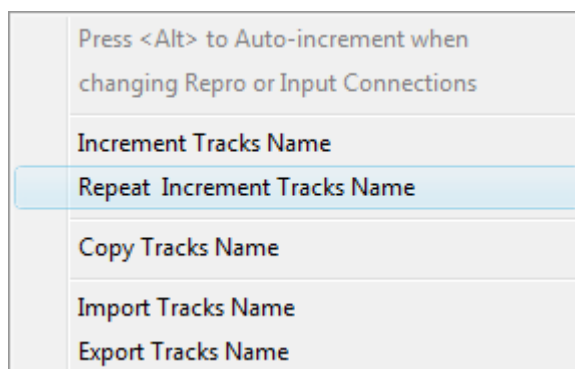
New Tracks can be added by clicking on the first line of the Tab Window and typing a suitable name then pressing **Enter**.

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 drops 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.

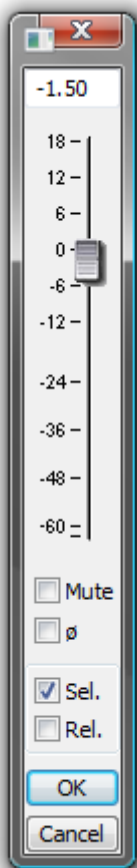
## Track Envelope and Static Gain

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



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 (**S**election). When checked, the gain change will be applied to the whole selection (default is checked)

**Rel.** box (**R**elative) 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

#### Keyboard Shortcuts

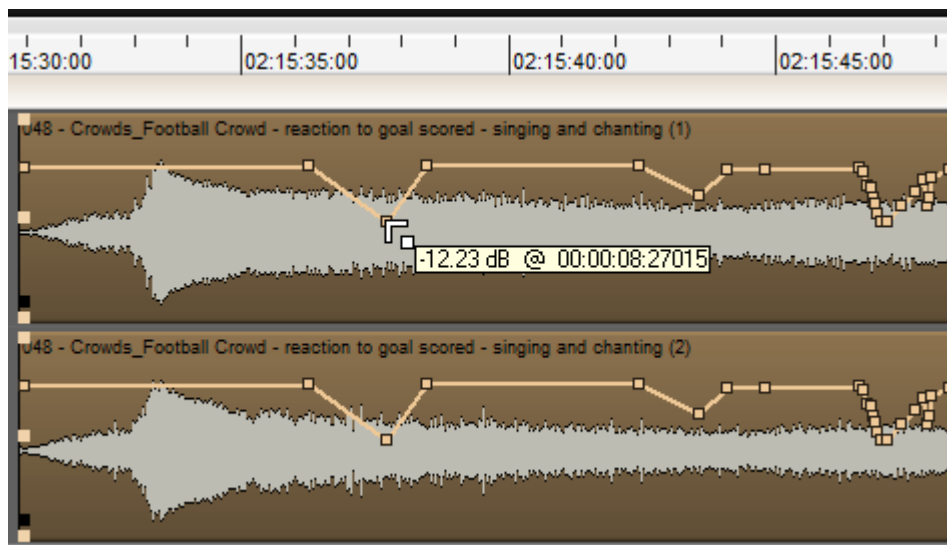
- |                             |   |                              |
|-----------------------------|---|------------------------------|
| • Up Arrow                  | = | Increase gain by 0.1dB/step  |
| • Down Arrow                | = | Decrease gain by 0.1dB/step  |
| • Shift + Up Arrow          | = | 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:

**E** **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

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

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

### Envelope Cursors



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

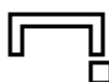
**Left Click** anywhere on the Envelope line to make a new node:



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



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



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







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



## Clip Envelope Menu Functions

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

Envelope	
	Envelope Reset <span>CTRL + R</span>
	Envelope Reset Selection <span>CTRL + SHIFT + R</span>
	Envelope Copy to Selection <span>CTRL + SHIFT + C</span>
	Envelope Punch <span>CTRL + P</span>
	Envelope Punch Selection <span>CTRL + SHIFT + P</span>

Clip > Envelope Sub-menu

<b>Envelope Reset</b>	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.
<b>Envelope Reset Selection</b>	Reset the gain envelope for the whole selection by deleting all envelope nodes within the selection.
<b>Envelope Copy to Selection</b>	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.

## Envelope Shortcuts

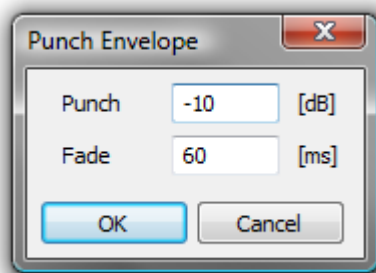
If Envelope features in your workflow it is well worthwhile learning some keyboard shortcuts:

<b>Envelope Reset</b>	<b>Ctrl + R</b>
<b>Envelope Reset Selection</b>	<b>Ctrl + SHIFT + R</b>
<b>Envelope Copy to Selection</b>	<b>Ctrl + SHIFT + C</b>
<b>Envelope Punch</b>	<b>Ctrl + P</b>
<b>Envelope Punch Selection</b>	<b>Ctrl + SHIFT + P</b>

## 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**

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.

Track Groups

Name	Type	Collapsed	Collapsed Display	Keep	Concor	Free	Zoom	Free	Markers	Locked	No	Selection	Auto	Solo	Auto	Mute	Rec	Ready	Auto	Collapse	Auto	Hide	Exclude	Show	Show	Scale	Solo	Mute	Record	Monitoring	Display	Showwide	Size	Color	Sync	Automation	Selection
Click here to add a new Track G...																																					
Click here to duplicate a Track ...																																					
CD Master	Destination		CD Master																		Yes						Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Originals	Source		Original Recor...	Yes																	Yes						Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Overdubs	Source		Overdubs																		Yes						Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Scratch	Free		Scratch																		Yes						Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes

Tracks Groups Tab floating Window

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 404**

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.

### 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).

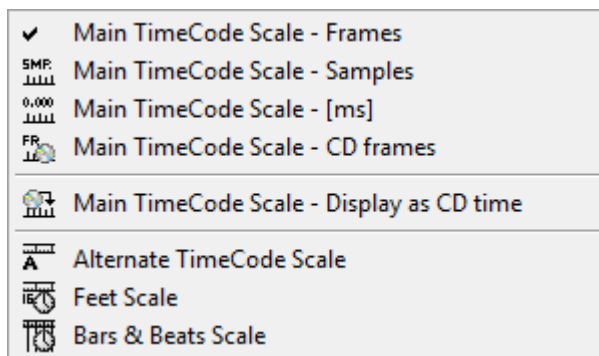
#### Main TimeCode Ruler

Near the top of the **Project Editing Panel** is a horizontal gray area with time code numbers. This is the **Main Time-Code 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.



Main TimeCode Scale Ruler 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

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

- Alternate TimeCode Scale
- Feet Scale

- Bars & Beats Scale

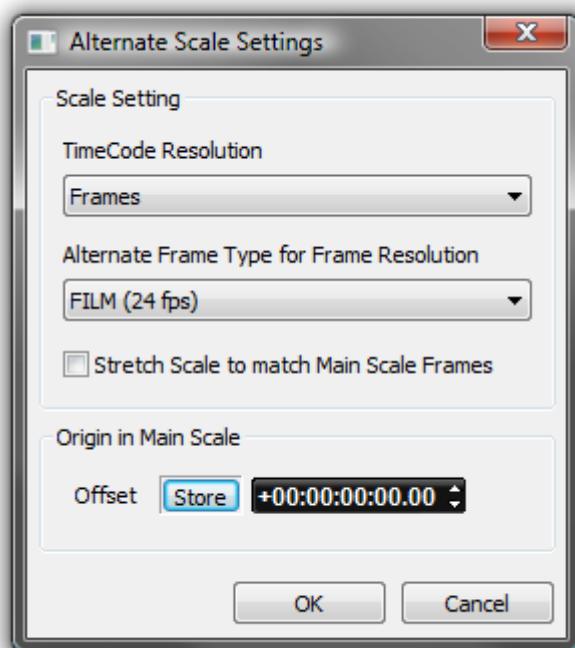
## Alternate Time Scale Ruler

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 the 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

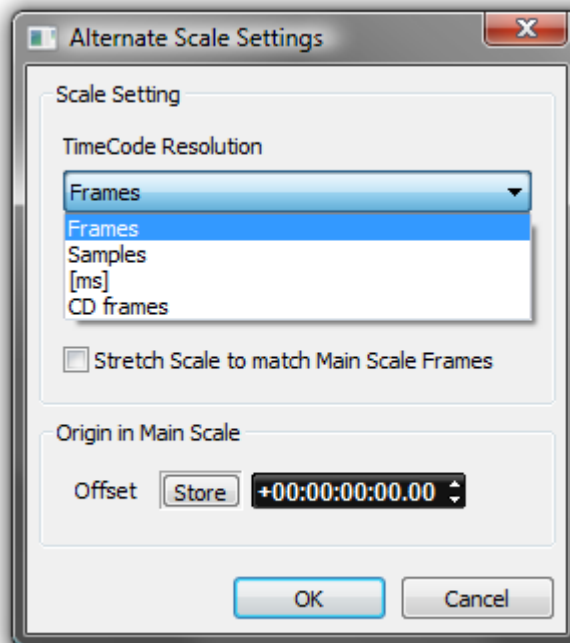
Choosing this pops up the Alternate Scales dialog:



Alternate Scale Settings dialog

## Scale Setting

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



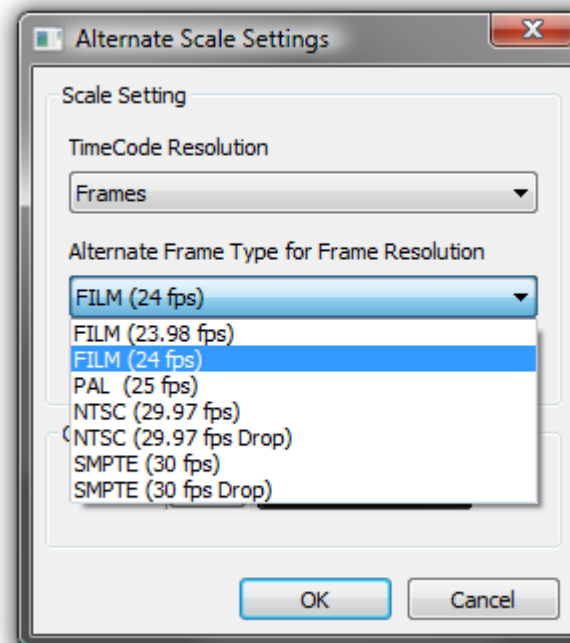
Alternate Scale Settings TimeCode Resolution drop-down menu

**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.



Alternate Frame Type for Frame Resolution combo box

**View > Scales / Toolbars > Alternate TimeCode Scale Settings** also enables selection of The TimeCode Resolution for the Alternate Scale from a choice of:



- **Frames**
- **Samples**
- **[ms]**
- **CD Frames**

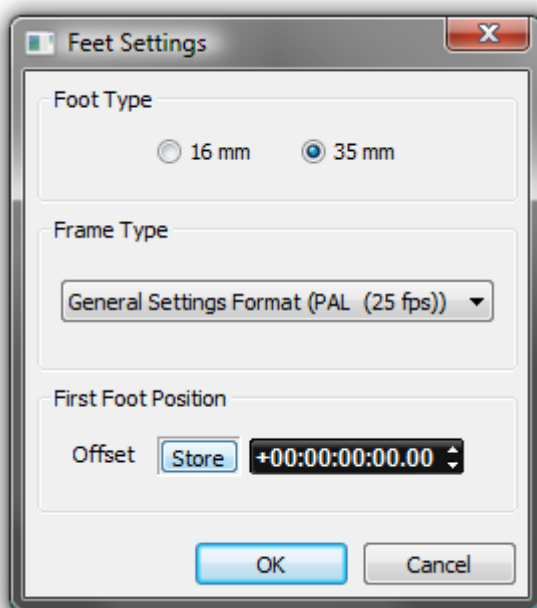
When the Resolution is set to **Frames**, an **Alternate Frame Rate** can be chosen.

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:



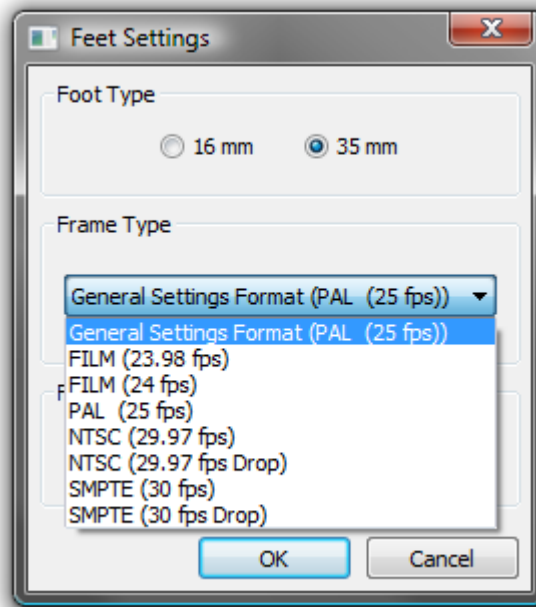
Feet Settings dialog

## 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:

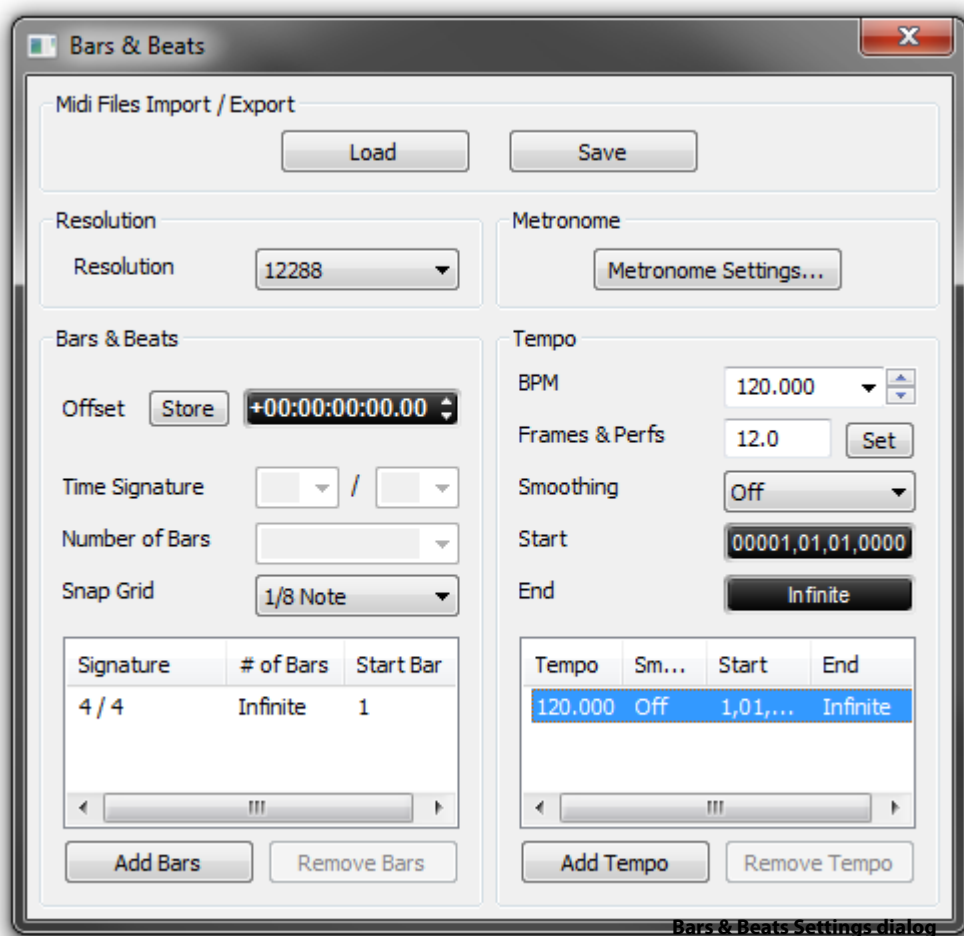


Frame Type combo box

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**.



Bars & Beats Settings dialog

### 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

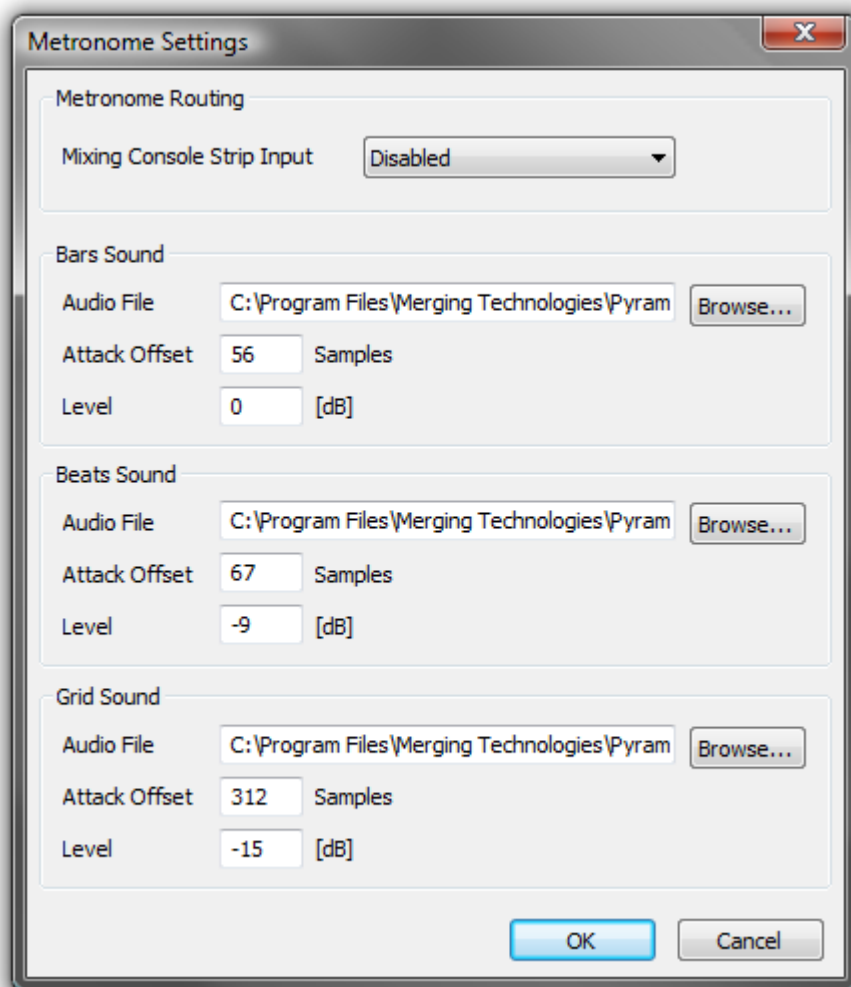
Click to add a new block of bars to the list above.

### 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

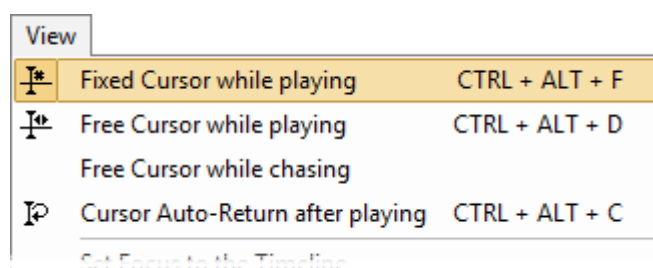
Adds a new Tempo

## 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:



View menu (part)

## 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 Time-Code, 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

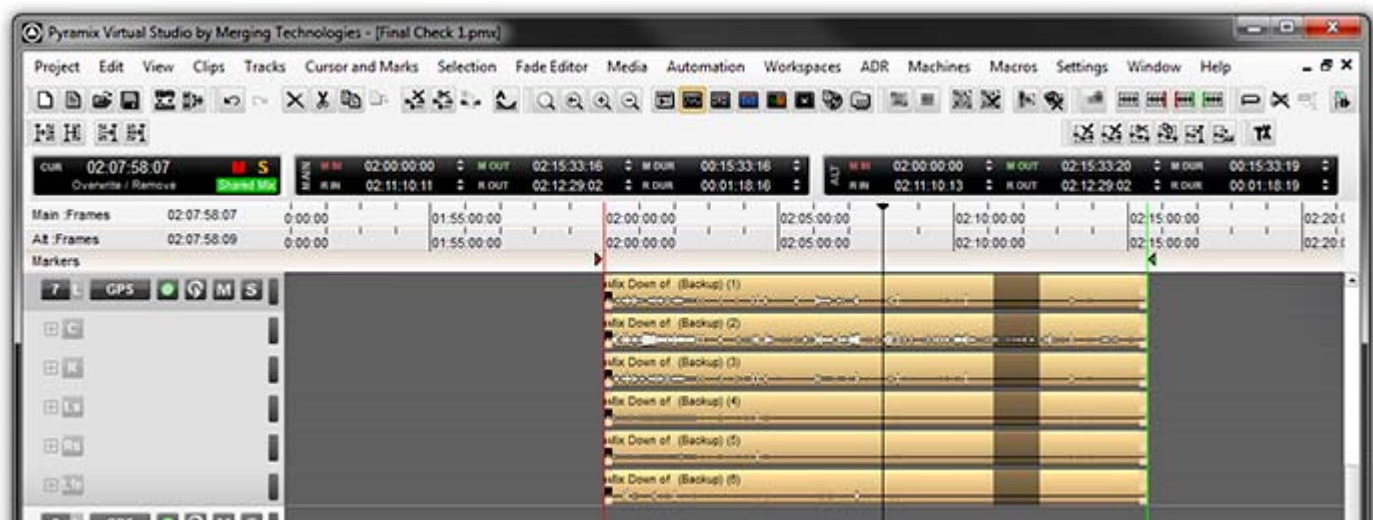
**Cursor Auto-Return after playing.** When this is selected with either of the local options, the **Playhead Cursor** will return to the point at which **Play** began when **Stop** is selected.

## 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:



Timescale Ruler Toolbars

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.

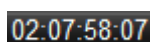
### Modifiers

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.



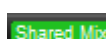
Global Solo indicator. When unlit no Tracks are Soloed.



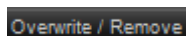
Global Solo indicator. When lit one or more Tracks is Soloed. Click on the lit indicator to cancel all active Solos.



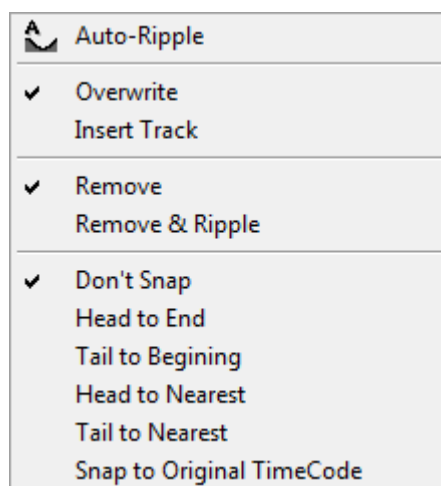
When inactive, as here, the current Project's mixer is not shared with subsequently opened Projects.



When active, the current Project Mixer will be shared with Projects opened or created subsequently. **Please see: Mixer Sharing on page 226**



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



Timescale Ruler Toolbars

This shows the options selected currently with ticks. Click on menu entries to change the options.

#### Auto-Ripple

Toggles **Auto-Ripple** On or Off

#### Overwrite

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).

#### Insert Track

When active Pasting a Cue(s) will split an existing Cue or Cues present at the Insert point to accommodate the Pasted Cue(s).

#### Remove

When active deleting a Cue or Selected Region leaves blank space. No subsequent Cues are moved.

#### Remove & Ripple

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.

#### Don't Snap

When active, moving a Selected Cue or Range simply moves it at will.

#### Head to End

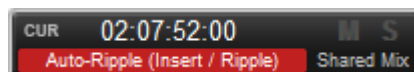
When active, moving a Selected Cue or Range results in its beginning snapping to the end of the last Cue on the Track(s)

#### Tail to Beginning

When active, moving a Selected Cue or Range results in its end snapping to the beginning of the first Cue on the Track(s)

- 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 Time-Code 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.



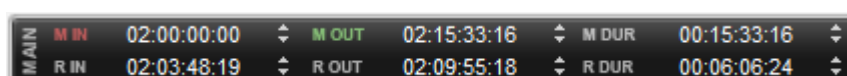
## Other Timescale Ruler Toolbars

In all of the following Toolbars:

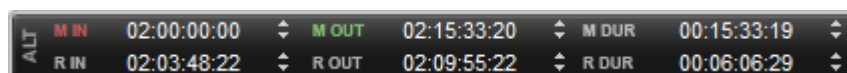
- M IN** Centers the Timeline on the **In** Marker.
- M Out** Centers the Timeline on the **Out** marker.
- M Dur** Zooms the Timeline to show the entire area between the **In** and **Out** Markers
- R In** Centers the Timeline on the beginning of the current Selection or **Range**.
- R Out** Centers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

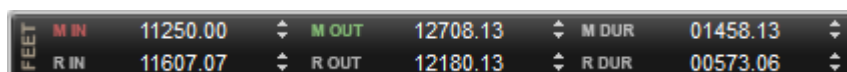
### Main (Markers and Selected Range) Toolbar



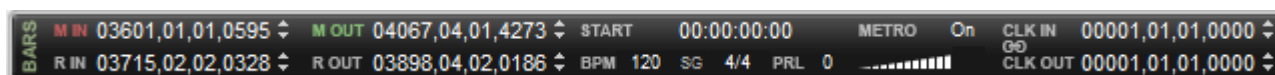
### Alternate TimeCode Ruler Toolbar



### 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.

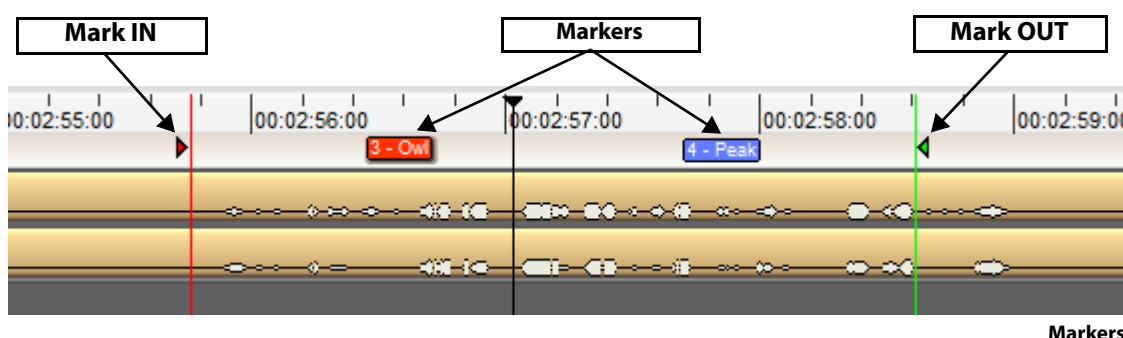
**Start** The **Start** register enables an Offset to be entered for the first Bar



<b>Metro</b>	Clicking on <b>Metro</b> opens the <b>Metronome Settings</b> dialog. Clicking on the label to the right toggles through <b>On</b> , <b>Pre-Roll</b> only and <b>Off</b> .
<b>Volume</b>	Below <b>Metro</b> the volume slider sets the metronome click level.
<b>BPM</b>	Clicking <b>BPM</b> enables an alternative value to be entered. The <b>BPM</b> counter displays and allows modification of the tempo map section where the Cursor is currently.
<b>SG</b>	Toggles Time Signature
<b>4/4</b>	Click on the Time Signature displayed currently to enter an alternative.
<b>PRL</b>	Click on the number adjacent to <b>PRL</b> to enter a Pre-Roll value.
<b>CLK IN</b>	When <b>Click In</b> 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.
<b>Lock (chain) Symbol</b>	Toggles between <b>blank</b> (off), <b>MRK (In Marker)</b> and <b>RGN (Region)</b> Click In/Out are then linked to the Markers or selected Region automatically.
<b>CLK OUT</b>	When <b>Click Out</b> is set (to something other than 1, 1, 1) the PostRoll counts ???

## Markers

Markers are shown in a **Markers Tray** just above the TimeLine Tracks display. Pyramix has several types of Marker. For information about CD and SACD Markers **please see: CD Markers on page 473** and the SACD Production Guide.



The **Cursor & Markers** menu, 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: Cursors & Marks on page 563**

### Renaming or Deleting Markers in the Tray

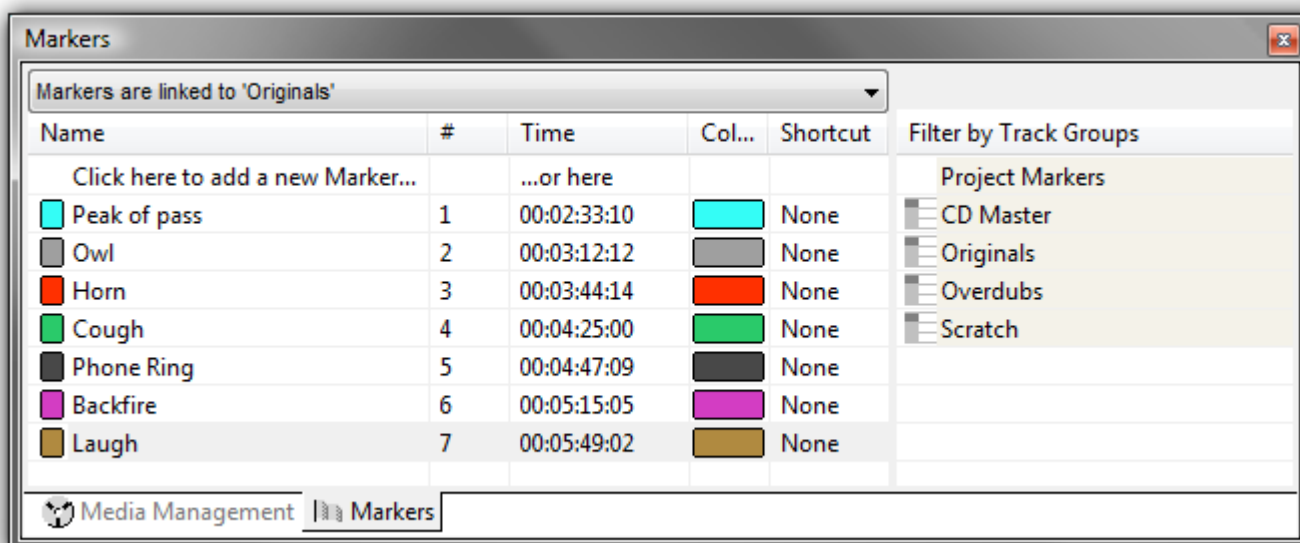
Right-click a Marker in the Tray to pop a context menu with choice of **Rename Marker** or **Delete Marker**.

### 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 Tab Window

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



Markers Tab Window

Up to 48 Markers can be attached to shortcut keys and/or mapped to a hardware controller. 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** Field '**Click here to add a new Marker**' 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.

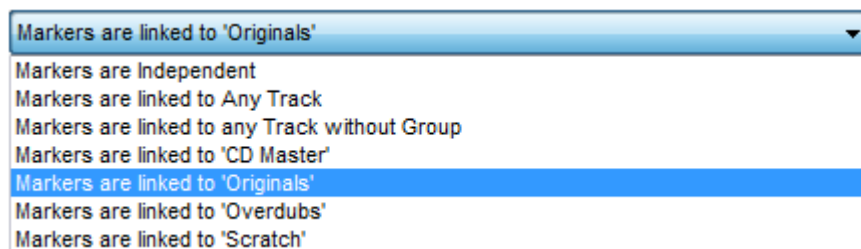
**Double-click with CTRL** pressed plays from the marker TimeCode

**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.

### Markers Linking

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



Markers Linking drop-down list menu

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 of groups listed here)

## Jog / Shuttle

### Scrub Using the Middle Mouse Button

Audio can be scrubbed by holding down the middle mouse button while the cursor is in the Timescale area and moving the cursor left to scrub in reverse or right to scrub forward. The distance moved away from the current play cursor position will determine the relative playback speed. When the middle mouse button is released, playback will stop.

### 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 **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

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 **Transport Bar** 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 and Mykerinos : 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 **Restarts**.



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.



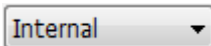
In the default, Shuttle, mode the Shuttle Control slider shuttles the Play Head forward (right) or backward (left) at up to 8 X play speed. (Depending on the **Jog Speed Ceiling** Setting in **Settings > Jog Chase**. When **Machines > Controllers > Jog Wheel Mode - Pitch** is selected the slide varies 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)

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 321**

## Transport Control Panel



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.



Transport Control Panel floating Window

**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 VT (and VITC 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. For example, **VITC Reader/Generator** is collapsed in the above illustration.

**Important!** For details of machine installation and settings **Please see: Machine** on page 636 and for details of these Transport Controls **Please see: Internal / External Machine panels - Features** on page 453



## 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 in 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*



**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**.

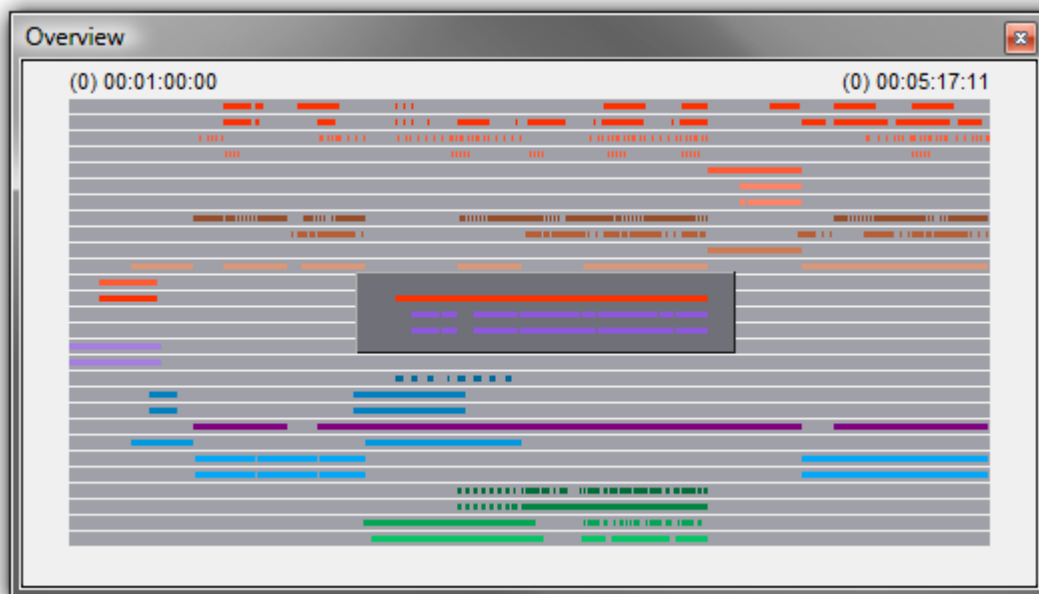
The horizontal Scrollbar adjacent to these buttons enables continuous adjustment of the Track height.

## Scroll Wheel

It is well worth while using a three button mouse with a scroll wheel.

<b>Scroll</b>	Scrolls vertically through the Tracks shown in the Project Editing Panel
<b>Scroll + Ctrl</b>	Scrolls the Timeline
<b>Scroll + Alt</b>	Zooms the Timeline timescale
<b>Scroll + Shift</b>	Changes the Track height

## The Overview



Overview Tab Window

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.



# Recording and Acquisition



## Getting Audio into Pyramix Virtual Studio

There are two basic methods of getting audio into Pyramix initially: you can record audio directly into the program, or you can import previously existing audio files.

**Please see also: Digitizing Sessions on page 133**

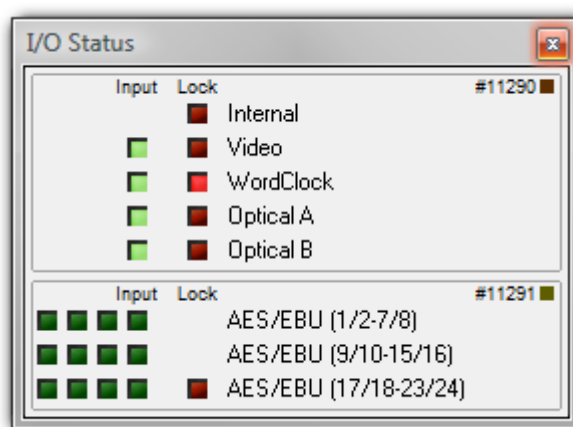
### Check Sync

Before attempting to record any audio please check Pyramix and the audio source(s) are synchronized as you intend.

### I/O Status Window

The I/O status window can be opened by clicking in the **Sync: xxxxx** section of the Status bar (bottom right of the main Pyramix window. (the **XXX's** are the current sync source)

This window shows useful information about the input and synchronization status of Pyramix.



I/O Status window

### Input sources

All the possible input sources are shown, each with an associated red and a green light. The green lights show the presence of a valid digital signal (This does not necessarily mean that the sampling rate of this input matches the current clock source of Pyramix). When the red light is on and steady, Pyramix is using this input as it's clock reference and is successfully locked up.

### Default Clock Source

If Pyramix is set up to lock to an external clock source but cannot get a valid signal from this source, it will switch to Internal clock. In this case the red light associated with **Internal** will be on, and the red light associated with the intended clock source will be blinking.

### Sampling Rate Mismatch

If Pyramix is set up to lock to an external clock source and the sampling rate set in the Virtual Studio Mixer does not match the sampling rate of the clock source, the green light associated with the clock source will be on, but the red light will be blinking showing the sampling rate mismatch.

## 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 accomodate RIFF64 removing the 2GB limitation. **Please see: WAV and BWF on page 370**

### 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 532**

## 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**.

## 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)



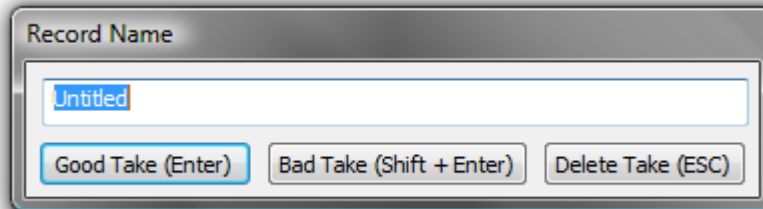
**Alt-Click** on the **Red Dot** to toggle to **Record Punch In** mode. This is indicated by a **Red Dot** flanked by **2 red vertical lines**. In this mode, when the **Master Record** button is pressed in

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 606**

If the **Prompt for name after recording** box is checked the **Record Name** dialog appears when the recording is finished and the transport stopped.



Record Name dialog

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.

## 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.

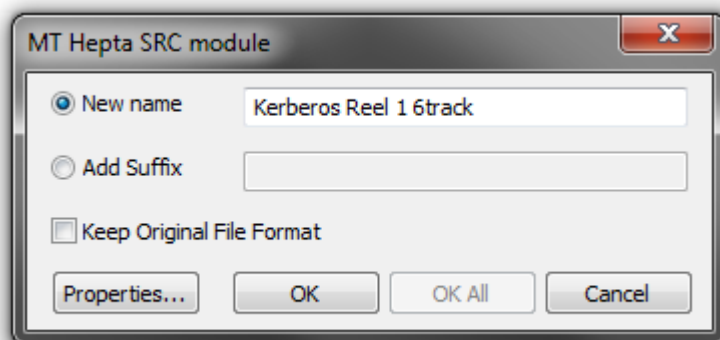
1. Start a **New Project** or **Open** an existing one.
2. Click the **Media Management** Tab in the Project Management Panel to open the **Media** window, or double-click to open it as a floating window.
3. Select **Media Folder > Mount Media Folder**. This opens the **Choose a media folder to mount** 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**.

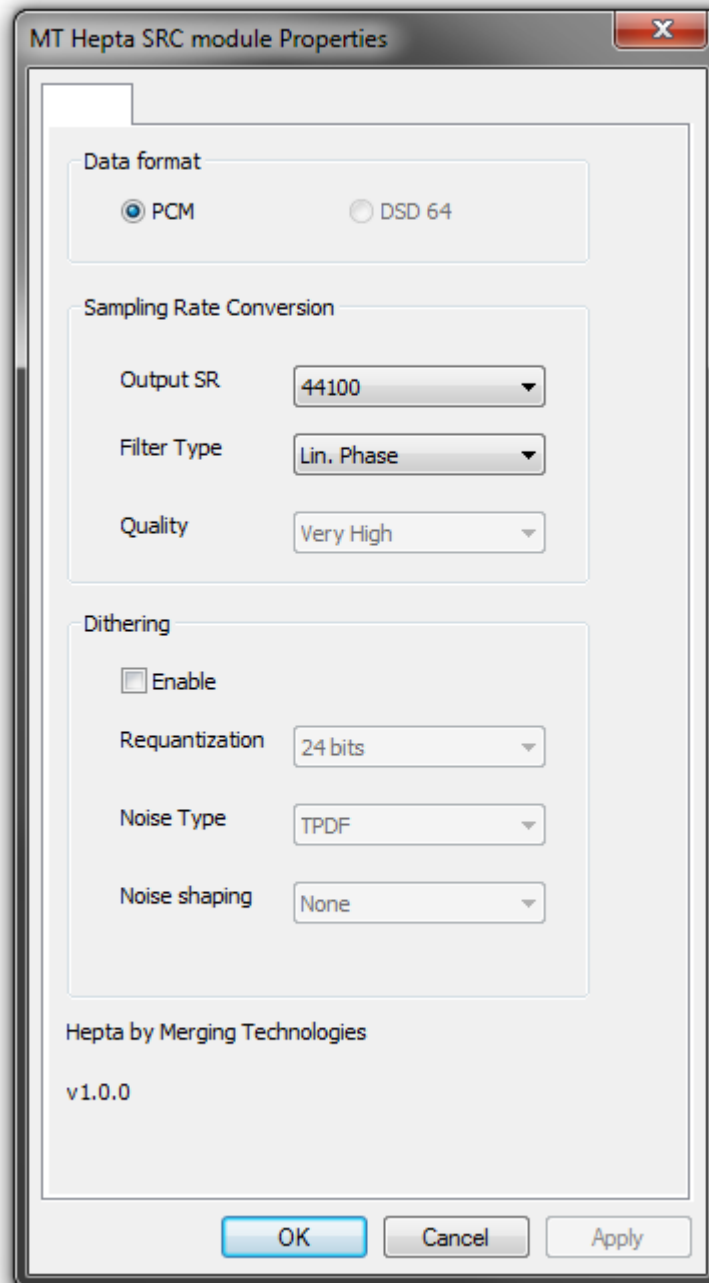
2. Choose **Convert > Sampling Rate Conversion**. The **MT Hepta SRC module** dialog box appears:



**MT Hepta SRC module dialog**

Radio buttons offer the choice of two text entry fields, **New name** for the file or **Add Suffix** to the existing file-name. A check box selects **Keep Original File Format** otherwise the file will be converted to **PMF** format as well as sample rate converted.

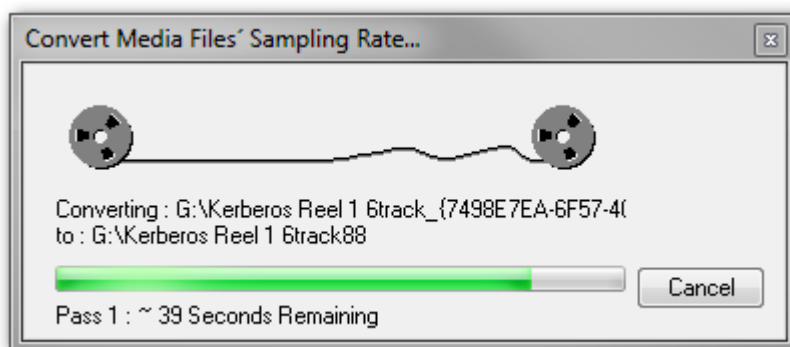
3. Selecting **Properties** opens the **MT Hepta SRC module Properties** dialog:



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.
  - **Minimum Phase** features an asymmetric impulse response and, eponymously, minimum phase response
  - **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
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.

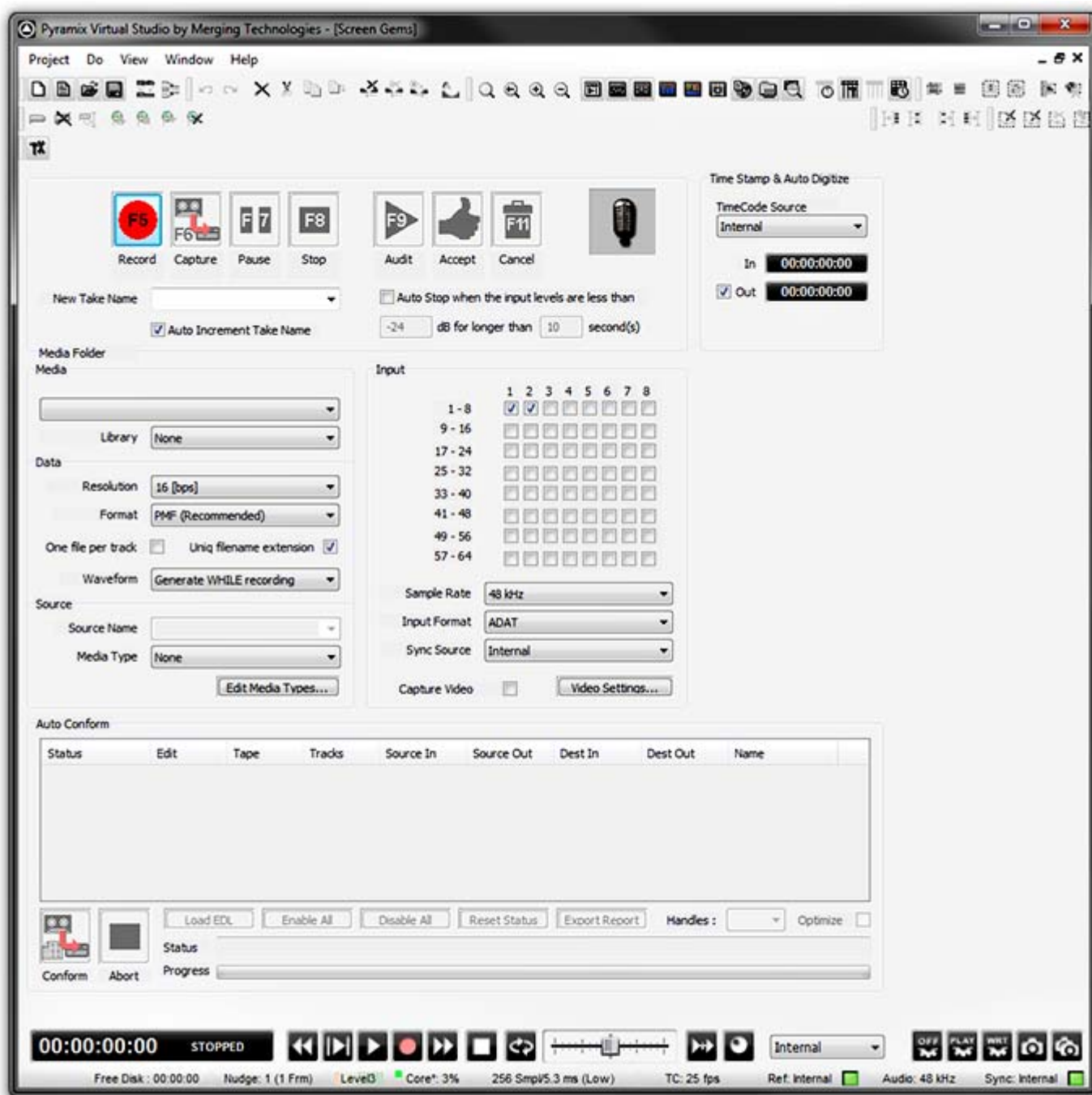


Convert Media Files Sampling Rate... dialog



## 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.



Digitizing Session Project Window

## 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** field 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.

# 8

## Editing



## 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 624**)

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 :



Sample Rate Mismatch

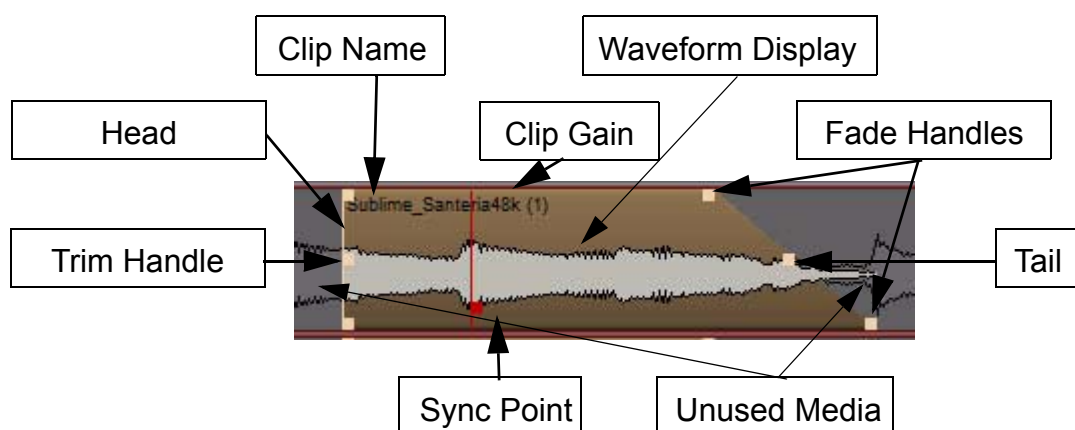
If desired, this can be made more obvious by changing the Waveform color of Clips deviating from the Project sampling rate in **Settings > All Settings > Application > Timeline Layout : Clips & Waveforms**.

**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 80**

## Anatomy of a Clip

Many Edit Commands refer to parts of a Clip rather than the entire Clip.



Features of a Clip in the Timeline

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. 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**.

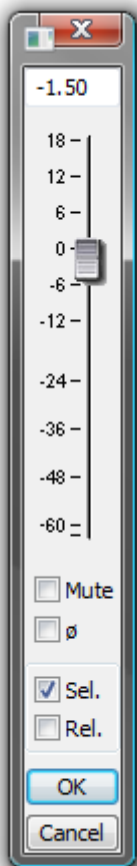
## Grouping Clips

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.

## Gain Window



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

**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.

## 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.



The Selection Window is a dialog box with a title bar and a close button. It contains several sections of properties for a selected clip and its media file.

Selection	
Name	> Sublime_Santeria
Comment	>
Level	> 0.000
Phase Invert	> No
Mute	> No
Auto Deglitching	> Follow General Settings
Clip	
Name	> Sublime_Santeria (2)
Comment	>
Level	> 0.000
Phase Invert	> No
Mute	> No
Auto Deglitching	> Follow General Settings
Length	00:03:03:08820
Media Offset	00:00:00:00000
Original TimeCode	00:15:58:27636
Peak Level	0.0 [dB]
Media	
Name	Sublime_Santeria
Format	PMF
Sample Rate	44100 Hz
Word Length	16 [bps]
Length	00:03:03:05
Original TimeCode	00:15:58:15
Tracks	A 1-2
Peak	0.0 [dB]
Author	Admin
File Name	Sublime_Santeria_{1077D586-4C7C-465D-BE2F-33D609EAD1B2}.pmf
File Location	D:\Wav files imported from old machine\
File Size	33'115'136 bytes
File Creation Date	02/10/2007 14:46:33
Scene	
Take	
Tape	
Notes	
UBITS	
Media Track	
Track Number	A 2
File Name	Sublime_Santeria_{1077D586-4C7C-465D-BE2F-33D609EAD1B2}.pmf

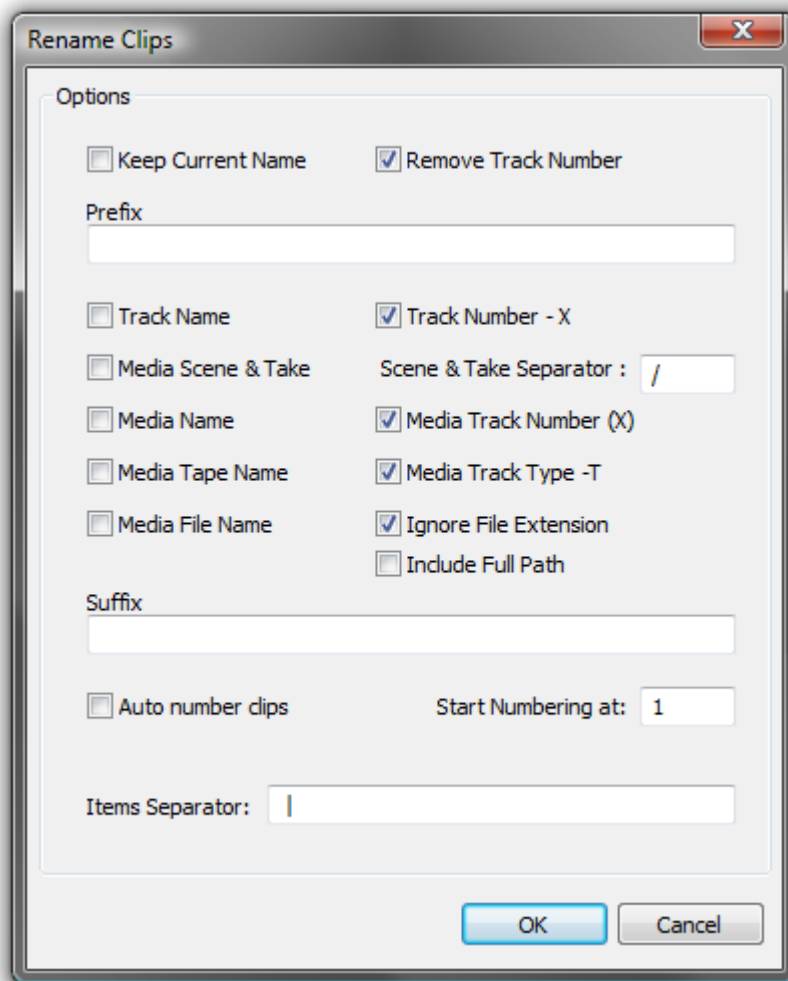
Selection Window



## 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.

## Selection Tab Window



Selection	
Name	> Sing Brother Sing_Freedom
Comment	>
Level	> 0.00000000
Phase Invert	> No
Mute	> No
Auto Deglitching	> Follow General Settings
Clip	
Name	> Sing Brother Sing_Freedom (1)
Comment	>
Level	> 0.00000000
Phase Invert	> No
Mute	> No
Auto Deglitching	> Follow General Settings
Length	00:03:13:29400
Media Offset	00:00:00:00000
Original TimeCode	01:10:51:15876
Peak Level	-0.8 [dB]
Media	
Name	Sing Brother Sing_Freedom
Format	PMF
Sample Rate	44100 Hz
Word Length	16 [bps]
Length	00:03:13:16
Original TimeCode	01:10:51:09
Tracks	A 1-2
Peak	-0.8 [dB]
Author	Rob
File Name	Sing Brother Sing_Freedom_{4CAD3DCB-B9A1-4BD4-86C5-468BB42864E7}.pmf
File Location	S:\Merging from Dark Materials\Wav files imported from old machine\
File Size	35'082'240 bytes
File Creation Date	19/08/2010 10:48:46
Scene	
Take	
Tape	
Notes	
UBITS	
Media Track	
Track Number	A 1
File Name	Sing Brother Sing_Freedom_{4CAD3DCB-B9A1-4BD4-86C5-468BB42864E7}.pmf

Selection Tab Window - floating

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, **Selection** and **Relative**. 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 floating.

## 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: 
- 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: 
- 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 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 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.

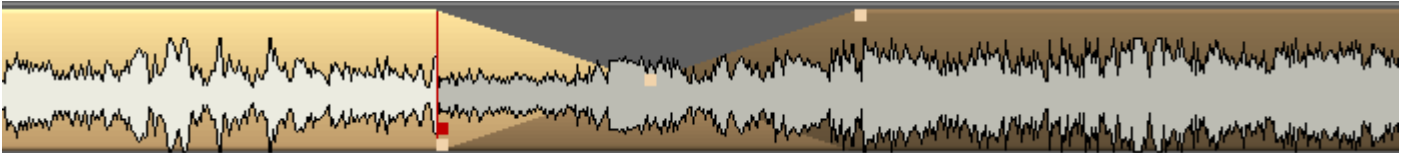
### When a Clip is selected:

#### No Modifier Key

With no key modifier, the Clip can be manipulated in standard **Edit Mode**.

#### Ctrl Key Modifier (Auto Crossfade Mode)

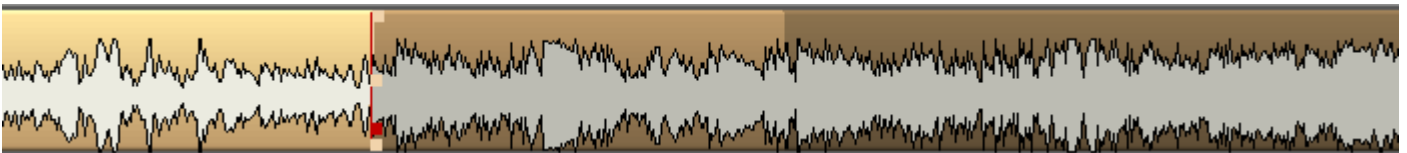
While a Clip is selected, pressing and holding the **Ctrl** key before clicking and dragging automatically creates a cross-fade when the Clip is moved to overlap any adjacent Clip. The mouse cursor changes to a hand with an X over it to indicate Auto Crossfade Mode is engaged. While in Auto-Crossfade Mode selected Clips can only be moved in time, not to other Tracks.



Auto Crossfade Mode

#### 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.)



Layering Mode

#### 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 ShiftKey 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:

Fade In	▶	
Fade Out	▶	
X Fade	▶	X Fade New CTRL + F9
Envelope	▶	X Fade Edit CTRL + F10
Waveform	▶	Default ▶
↑ Properties		Standard ▶

Crossfade sub-menu

<b>New</b>	Creates a fade when a Region is defined at the beginning ( <b>Fade In</b> ) the end ( <b>Fade Out</b> ) or across overlapping Clips ( <b>X Fade</b> )
<b>Edit</b>	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. ( <b>Please see: Fade Editor Tab Window on page 167</b> )
<b>Default</b>	When a Clip is selected or a Region is defined which includes the Clip start or end, <b>Fade In or Out &gt; Default &gt; Complete</b> recalls the length and shape of the <b>Default Fade In or Out</b> and applies it to the selection. <b>Default &gt; Curve Only</b> recalls only the curve shape.  When a Region is defined on a Clip or Clips which are cross-faded <b>X Fade &gt; Default Complete</b> or <b>Curve Only</b> recalls and applies the Default Crossfade length and shape or shape only respectively.
<b>Standard</b>	Sub-menu offers a choice of fade types <b>Power Linear</b> <b>Tension Linear</b> <b>dB Linear</b> <b>Cosine</b> <b>Root Cosine</b>

## Editing Modes

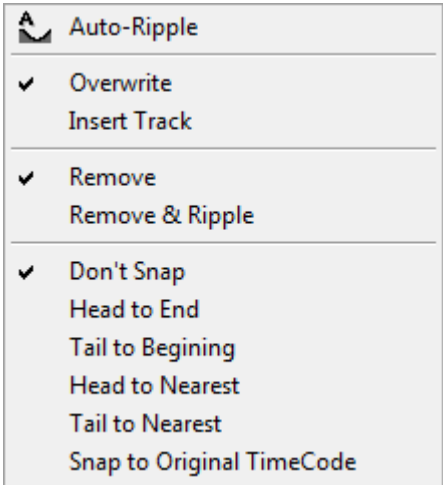
The current **Editing Modes** are shown in the Cursor Toolbar. If either **Remove**, **Insert** or **Snap** modes will result in rippling of other Clips. I.e. loss of sync, the **Editing Modes** are shown in **Red** Some of the editing commands which delete Clips from, or paste Clips into the Timeline 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 **CUR**sor Toolbar header pops up the **Edit Modes** menu:



**Edit Modes Menu**

<b>Auto-Ripple</b>	When this option is checked (enabled) all <b>Insert</b> or <b>Remove</b> operations ripple the rest of the Track
<b>Overwrite</b>	When checked, any Clip placed so that it overlaps an existing Clip will overwrite the part of that Clip where the two overlap.
<b>Insert Track</b>	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.
<b>Remove</b>	When checked any selected material will simply be removed from the Timeline. Everything else will be left intact and in the same place.
<b>Remove and Ripple</b>	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.
<b>Don't Snap</b>	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.
<b>Head to End</b>	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.
<b>Tail to Beginning</b>	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.
<b>Head to Nearest</b>	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.
<b>Tail to Nearest</b>	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.
<b>Snap to Original TimeCode</b>	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.

## 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.

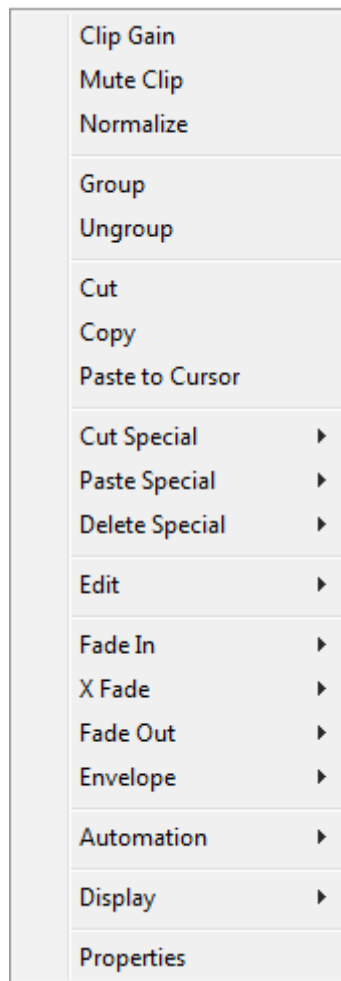
#### Adjusting a Region Selection

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.



## Editing Context Menu

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.

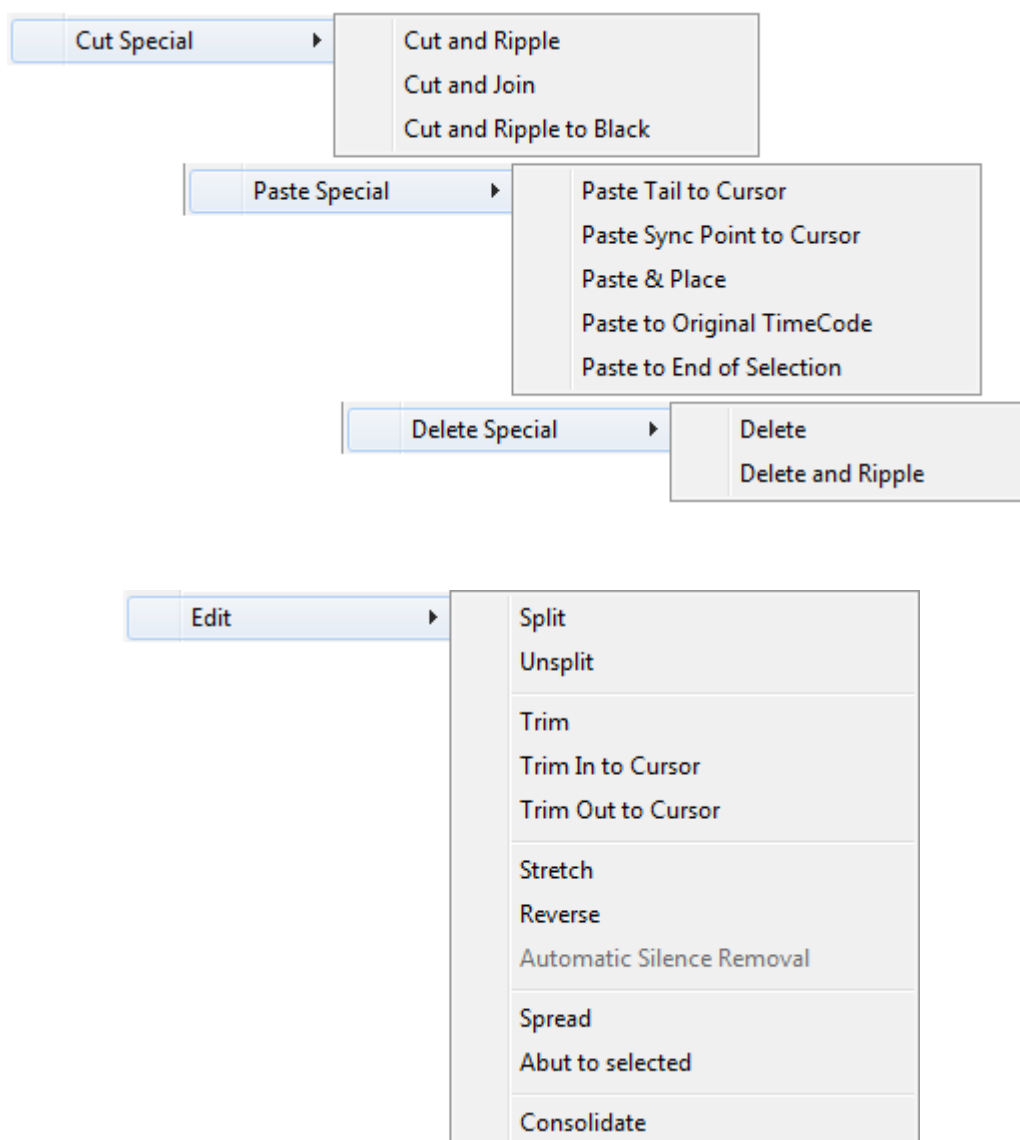


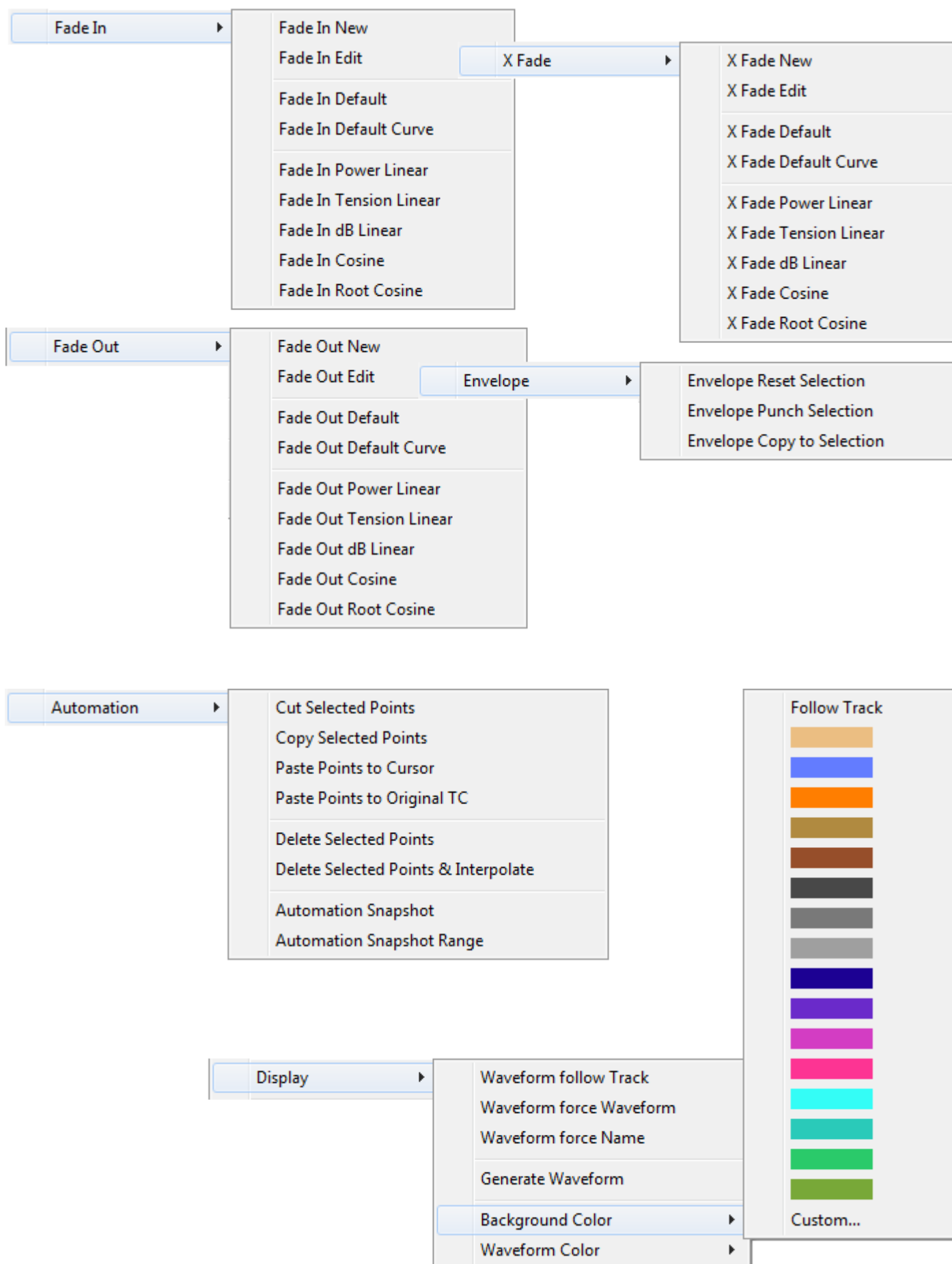
All the commands in the context menu and sub-menus can be found elsewhere, principally in the **Edit** and **Clip** menus. However, here they are grouped in a convenient way for quick access.

For power users, keyboards shortcuts are the way to go.



## Editing Context Sub-menus
























## 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 >**

**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**  
**Trim Fade Out X**  
**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**  
**Previous Clip Trim Source Out**

	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
	Trim Fade Out X
	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
	Previous Clip Trim Source Out

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 546**

<b>Undo</b>	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.
<b>Undo History</b>	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 <b>Redo History</b> list. The size of the undo history is set to 32 steps by default, but it can be adjusted in the <b>All Settings &gt; Settings &gt; Application &gt; General</b> page.
<b>Redo</b>	If an operation has been undone using the <b>Undo</b> commands in this menu, the most recently undone operation will be shown here. To <b>Redo</b> the operation, simply click on <b>Edit &gt; Redo</b> and the operation will be Redone. Whenever an item is Redone, it immediately shows up as the most recent item in the <b>Undo</b> 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 <b>Redo</b> invalid.
<b>Redo History</b>	Pyramix keeps Track of the most recent operations that have been undone, and shows them here in the <b>Redo History</b> sub-menu. To <b>Redo</b> 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 <b>Redo</b> menu item, and all the items that have been Redone are immediately added to the <b>Undo History</b> 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 <b>Redo</b> list invalid.
<b>Delete</b>	This command deletes the selected Clip or Region. When a selection is deleted, other material on the Track behaves according to the current <b>Remove</b> mode setting.
<b>Cut</b>	Cuts the current selection from the project and places it on the Clipboard. When a Selection is <b>Cut</b> , other material on the Track behaves according to the current <b>Remove</b> mode setting.
<b>Copy</b>	Copies the current selection from the project and places it on the Clipboard
<b>Paste&gt;</b>	
<b>Paste to Cursor</b>	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 behaves according to the current <b>Insert</b> mode setting.
<b>Paste Tail to Cursor</b>	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 behaves according to the current <b>Insert</b> mode setting.
<b>Paste Sync Point to Cursor</b>	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 behaves according to the current <b>Insert</b> mode setting.
<b>Paste &amp; Place</b>	Opens the Placement Tool with extensive placement options. <b>Please see: The Placement Tool on page 162</b>
<b>Paste to Original TimeCode</b>	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.

---

<b>Fill Selection</b>	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.
<b>Replace Selection</b>	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.
<b>Loop Selection</b>	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. <b>Note:</b> all Clips within a region's boundaries will be replaced.
<b>Fit Selection</b>	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.
<b>Delete and Ripple</b>	Deletes the current Selection forcing a Ripple to occur on all affected Tracks.
<b>Cut and Ripple</b>	Cuts the current Selection and places it on the Clipboard forcing a Ripple to occur on all affected Tracks.
<b>Paste and Ripple</b>	Inserts the contents of the Clipboard to the current Playhead Cursor position forcing a Ripple on all affected Tracks.
<b>Insert Silence</b>	Inserts silence (blank space) into the current selection, forcing a ripple on all selected Tracks.

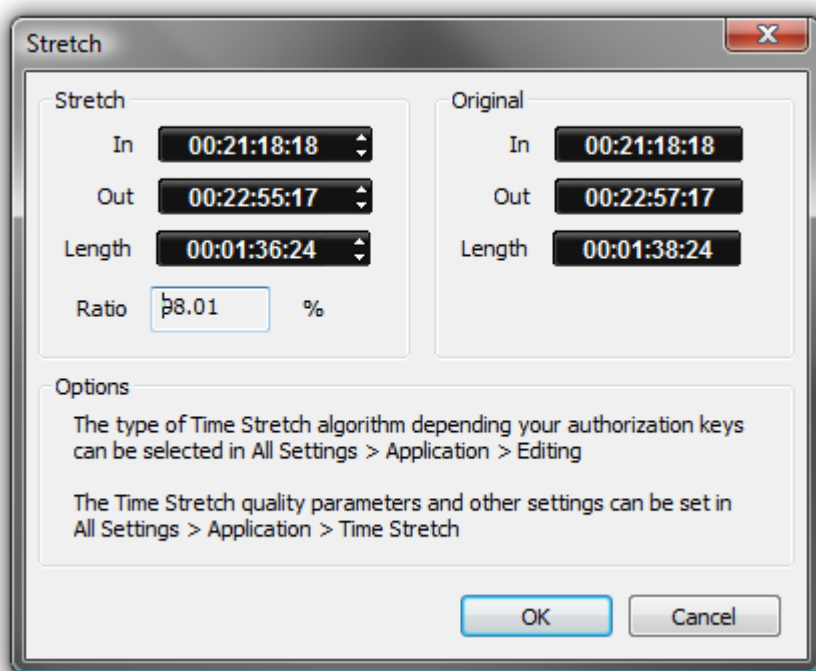
---

<b>Delete and Join</b>	Deletes the currently selected Clip/Selection and ripples the end of the Clip.
<b>Cut and Join</b>	Cuts and saves to the Clipboard the currently selected Clip/Selection and ripples the end of the Clip.
<b>Delete and Ripple to Black</b>	Deletes the currently selected Clip/selection and ripples all following butted or cross-faded Clips.
<b>Cut and Ripple to Black</b>	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**

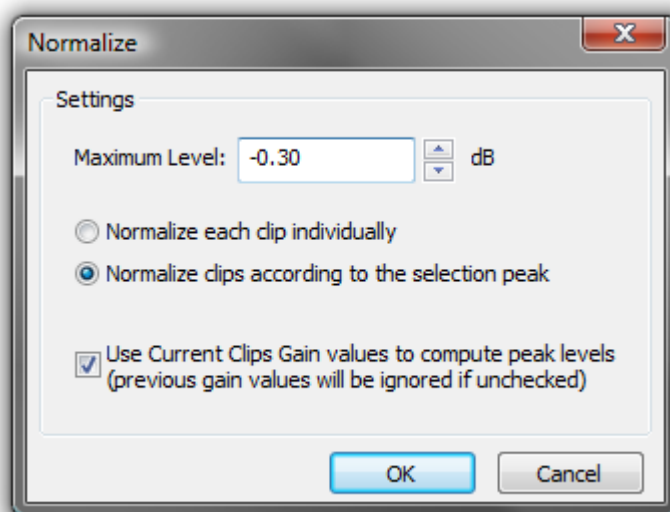
**Note:** The percentage of Stretch and Shrink is limited to 200% and 50% respectively.

## 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:

	Peak Level	Original Gain Value	New Gain Value
Clip 1	-18.0	4.0	3.8
Clip 2	-16.0	4.5	4.3
Clip 3	-12.0	-1.0	-1.2
Clip 4	-9.0	-2.6	-2.8
Clip 5	-3.0	1.0	0.8
Clip 6	0.0	-0.1	-0.3
Clip 7	-40.0	2.0	1.8
Clip 8	-20.0	4.2	4.0

### Consolidate

Opens the **Consolidate** Project dialog box. **Please see: Consolidating Projects on page 360.**

### Spread

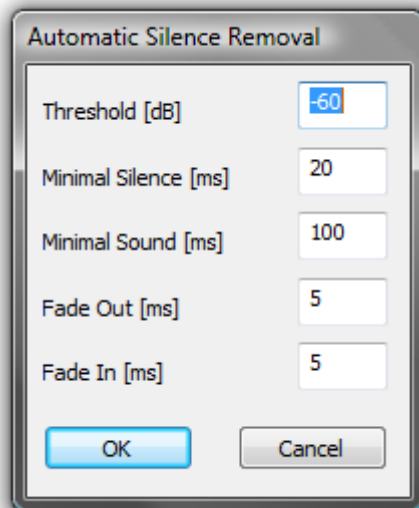
Opens the **Enter gap time** dialog which enables a space (silence) to be inserted between selected Clips.

### 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 5000ms (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 500ms (1/2 second).

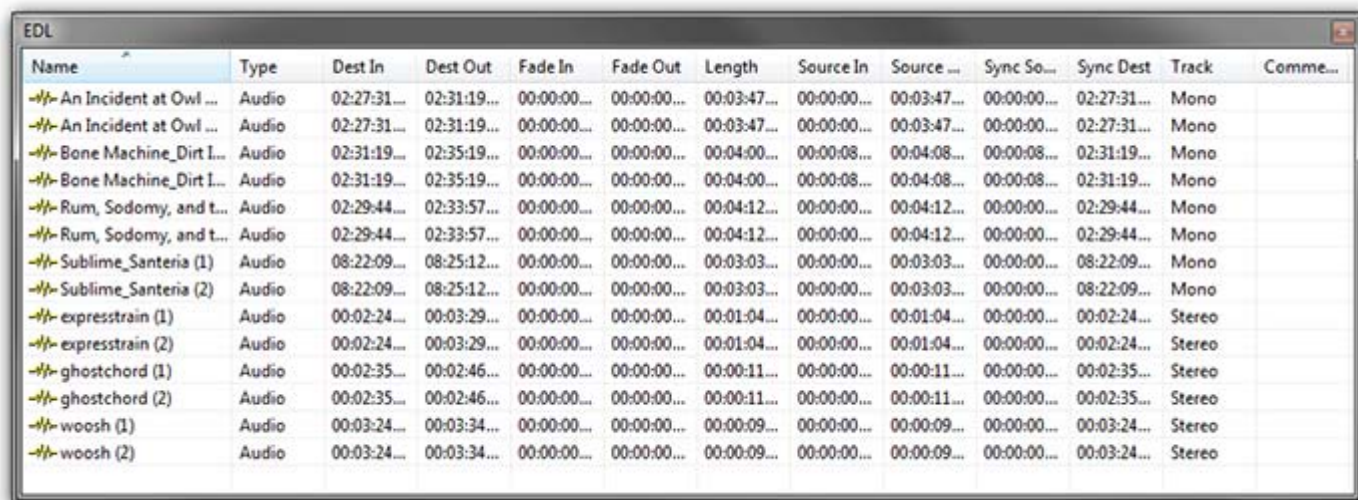
Once the parameters have been set, click **OK**.

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.



Name	Type	Dest In	Dest Out	Fade In	Fade Out	Length	Source In	Source Out	Sync Source	Sync Destination	Track	Comments
✂ An Incident at Owl ...	Audio	02:27:31...	02:31:19...	00:00:00...	00:00:00...	00:03:47...	00:00:00...	00:03:47...	00:00:00...	02:27:31...	Mono	
✂ An Incident at Owl ...	Audio	02:27:31...	02:31:19...	00:00:00...	00:00:00...	00:03:47...	00:00:00...	00:03:47...	00:00:00...	02:27:31...	Mono	
✂ Bone Machine_Dirt I...	Audio	02:31:19...	02:35:19...	00:00:00...	00:00:00...	00:04:00...	00:00:08...	00:04:08...	00:00:08...	02:31:19...	Mono	
✂ Bone Machine_Dirt I...	Audio	02:31:19...	02:35:19...	00:00:00...	00:00:00...	00:04:00...	00:00:08...	00:04:08...	00:00:08...	02:31:19...	Mono	
✂ Rum, Sodomy, and t...	Audio	02:29:44...	02:33:57...	00:00:00...	00:00:00...	00:04:12...	00:00:00...	00:04:12...	00:00:00...	02:29:44...	Mono	
✂ Rum, Sodomy, and t...	Audio	02:29:44...	02:33:57...	00:00:00...	00:00:00...	00:04:12...	00:00:00...	00:04:12...	00:00:00...	02:29:44...	Mono	
✂ Sublime_Santeria (1)	Audio	08:22:09...	08:25:12...	00:00:00...	00:00:00...	00:03:03...	00:00:00...	00:03:03...	00:00:00...	08:22:09...	Mono	
✂ Sublime_Santeria (2)	Audio	08:22:09...	08:25:12...	00:00:00...	00:00:00...	00:03:03...	00:00:00...	00:03:03...	00:00:00...	08:22:09...	Mono	
✂ expresstrain (1)	Audio	00:02:24...	00:03:29...	00:00:00...	00:00:00...	00:01:04...	00:00:00...	00:01:04...	00:00:00...	00:02:24...	Stereo	
✂ expresstrain (2)	Audio	00:02:24...	00:03:29...	00:00:00...	00:00:00...	00:01:04...	00:00:00...	00:01:04...	00:00:00...	00:02:24...	Stereo	
✂ ghostchord (1)	Audio	00:02:35...	00:02:46...	00:00:00...	00:00:00...	00:00:11...	00:00:00...	00:00:11...	00:00:00...	00:02:35...	Stereo	
✂ ghostchord (2)	Audio	00:02:35...	00:02:46...	00:00:00...	00:00:00...	00:00:11...	00:00:00...	00:00:11...	00:00:00...	00:02:35...	Stereo	
✂ woosh (1)	Audio	00:03:24...	00:03:34...	00:00:00...	00:00:00...	00:00:09...	00:00:00...	00:00:09...	00:00:00...	00:03:24...	Stereo	
✂ woosh (2)	Audio	00:03:24...	00:03:34...	00:00:00...	00:00:00...	00:00:09...	00:00:00...	00:00:09...	00:00:00...	00:03:24...	Stereo	

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:

Field	Description	Editable
Name	Clip Name	Yes
Type	Type of Clip(e.g. audio, video, midi etc.)	No
Dest In	Clip's In time in the Timeline	Yes
Dest Out	Clip's Out time in the Timeline	Yes
Fade In	Clip's Fade In length	Yes
Fade Out	Clip's Fade Out length	Yes
Length	Length of Clip in the Timeline	Yes
Source In	Media TimeCode value at Master Clip's Head	Yes
Source Out	Media TimeCode value at Master Clip's Tail	Yes
Sync Source	Media TimeCode value at the Clip's sync point	Yes
Sync Dest	Clip's sync point time in the Timeline	Yes
Track	Name of Track Clip is assigned to	No
Comment	Comments about the Clip from the properties page	Yes



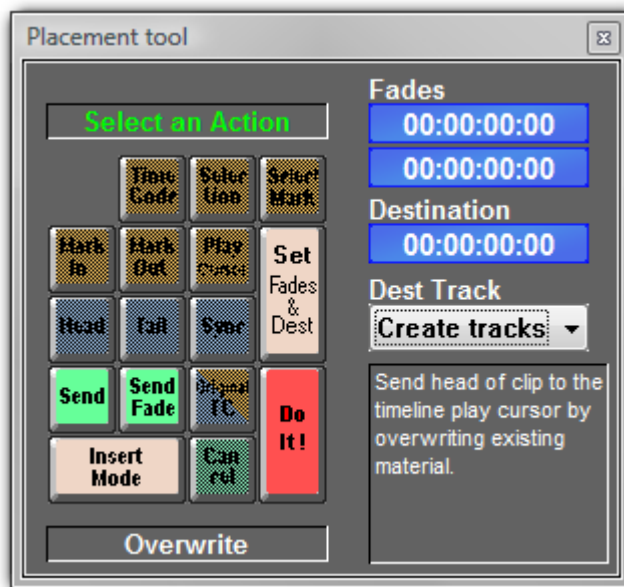
### Absolute Sources in EDL View

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**.



Placement tool floating Window

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.

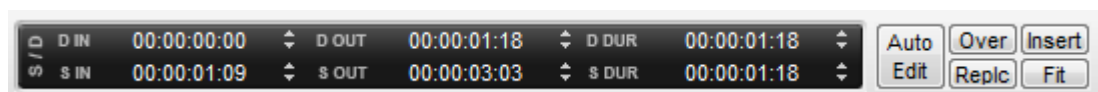
Create as many Destination groups you want to edit to (generally only one) and select its (their) type as **Destination**.

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**.



Source-Destination Timescale Ruler Toolbar

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 works 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**

<b>Source-Destination operations</b>	<b>Source Gate In OR Gate Out Only</b>	<b>Source Gate In &amp; Gate Out</b>
<b>Destination Gate In OR Gate Out Only</b>	<p><b>Auto-Edit:</b> Performs <b>2 points</b> editing by doing the following <b>Overwrite</b> operation.</p> <p><b>Overwrite:</b> Copies material <b>FROM</b> Source Gate In to the end of the Track or from start of Track to Gate Out <b>TO</b> Destination Gate In or Destination Gate Out by overwriting Destination material</p>	<p><b>Auto-Edit:</b> Performs 3 point editing by doing the following Overwrite or Insert operation depending which one is selected in the menu <b>Edit &gt; Source-Destination Settings</b>.</p> <p><b>Overwrite:</b> Copies material between Source Gate In and Source Gate Out to Destination Gate In or Destination Gate Out by overwriting Destination material</p> <p><b>Insert:</b> Copies material between Source Gate In and Source Gate Out to Destination Gate In or Destination Gate Out by rippling Destination material</p>
<b>Destination Gate In &amp; Gate Out</b>	<p><b>Auto-Edit:</b> Performs 3 points editing by doing the following <b>Overwrite</b> operation.</p> <p><b>Overwrite:</b> Copies material from Source Gate In or Source Gate Out to Destination Gate In and Gate Out by overwriting Destination material</p>	<p><b>Auto-Edit:</b> Performs 4 point editing by doing the following <b>Replace</b> operation.</p> <p><b>Overwrite:</b> Copies material between Source Gate In and Source Gate Out to Destination Gate In by overwriting Destination material.</p> <p><b>Insert:</b> Copies material between Source Gate In and Source Gate Out to Destination gate In by rippling Destination material</p> <p><b>Replace:</b> Replaces material between Destination Gate In and Gate Out by material between Source Gate In and Source Gate Out by rippling the Destination material</p> <p><b>Fit:</b> 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</p>

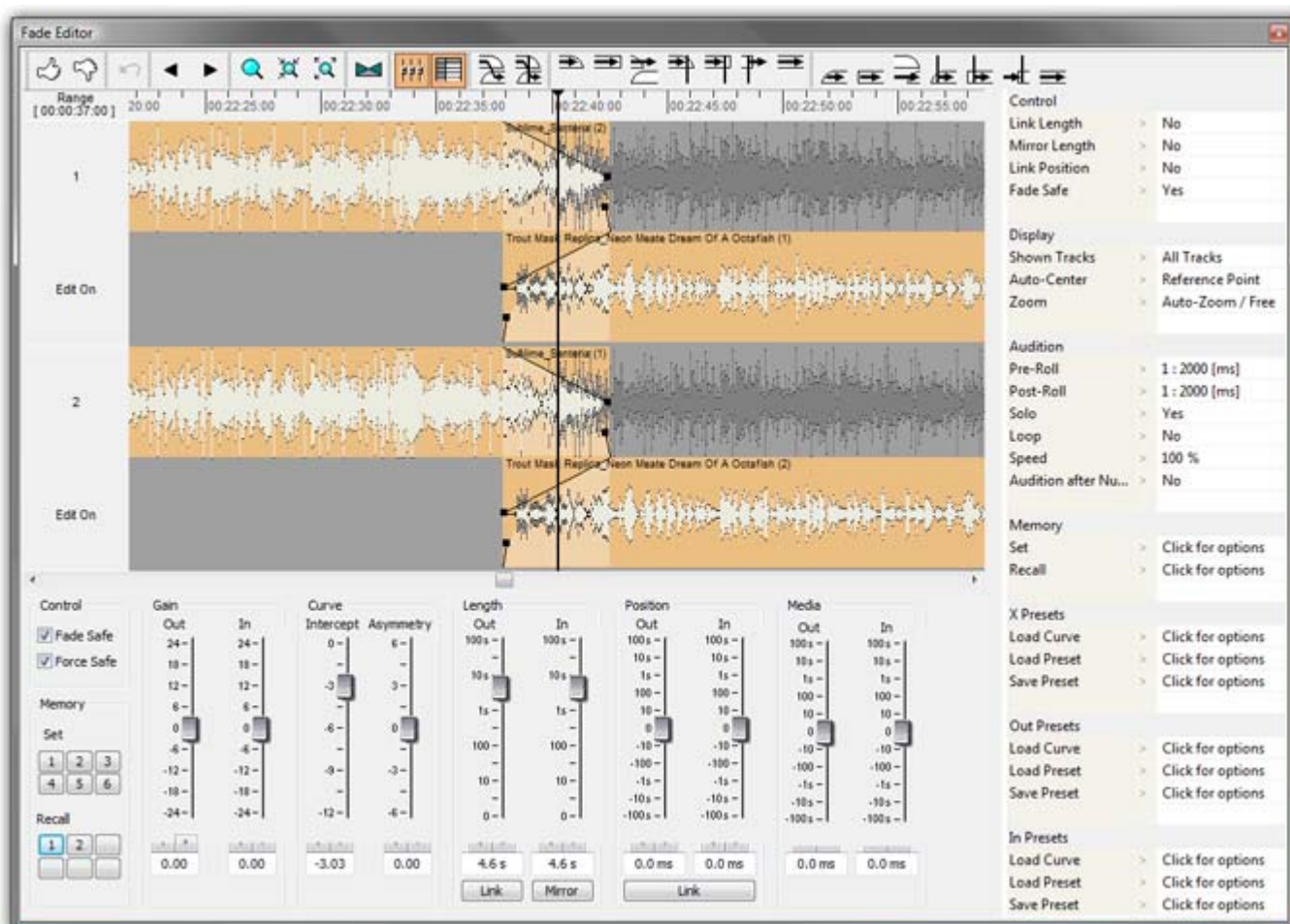
# **Fade Editor**



## Fade Editor Tab Window

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.:



Fade Editor Tab floating Window

## 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 (Reset the current fade to a standard Power X fade)
	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:



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 and Manual Entry Value Box (in dB) 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)

### 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**)

### 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

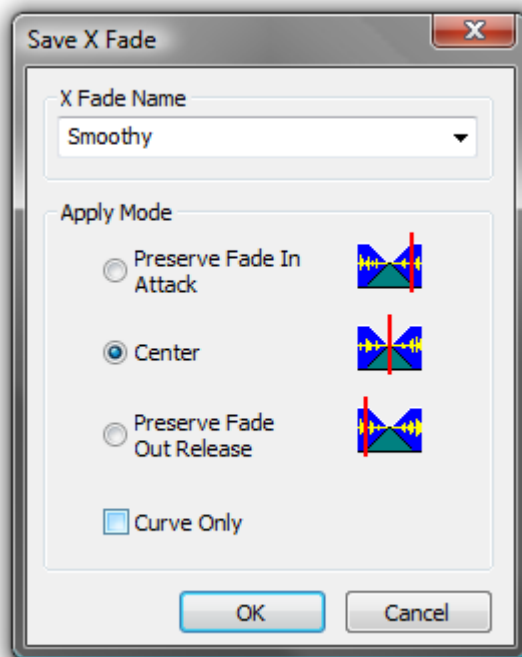
### Memory

- **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

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

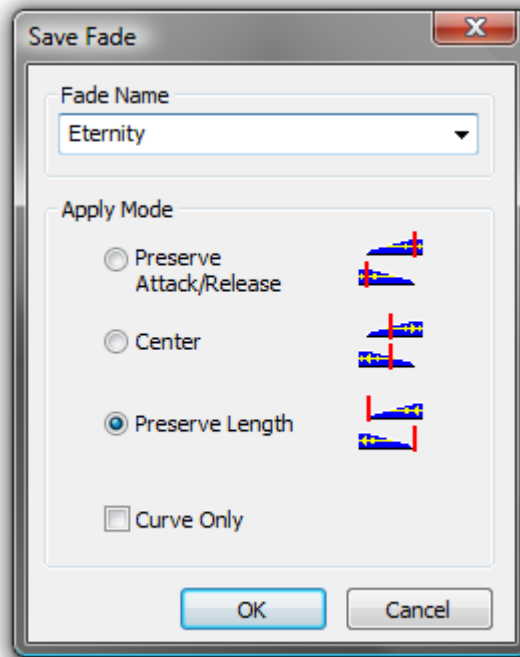
Fade will be centered, relative to the edge of the Clip, when recalled

#### Preserve Fade Out Release

Fade will be aligned to the right, relative to the edge of the Clip, when recalled.



## Save Fade



Save Fade dialog

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

# 10 Mixer



## 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, Sub-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)**

## Aux v SubGroup

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.

**SubGroup** 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 **SubGroup** buses for mix effects ensures that the full automatic (and manual) delay compensation features will function correctly.

## 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.

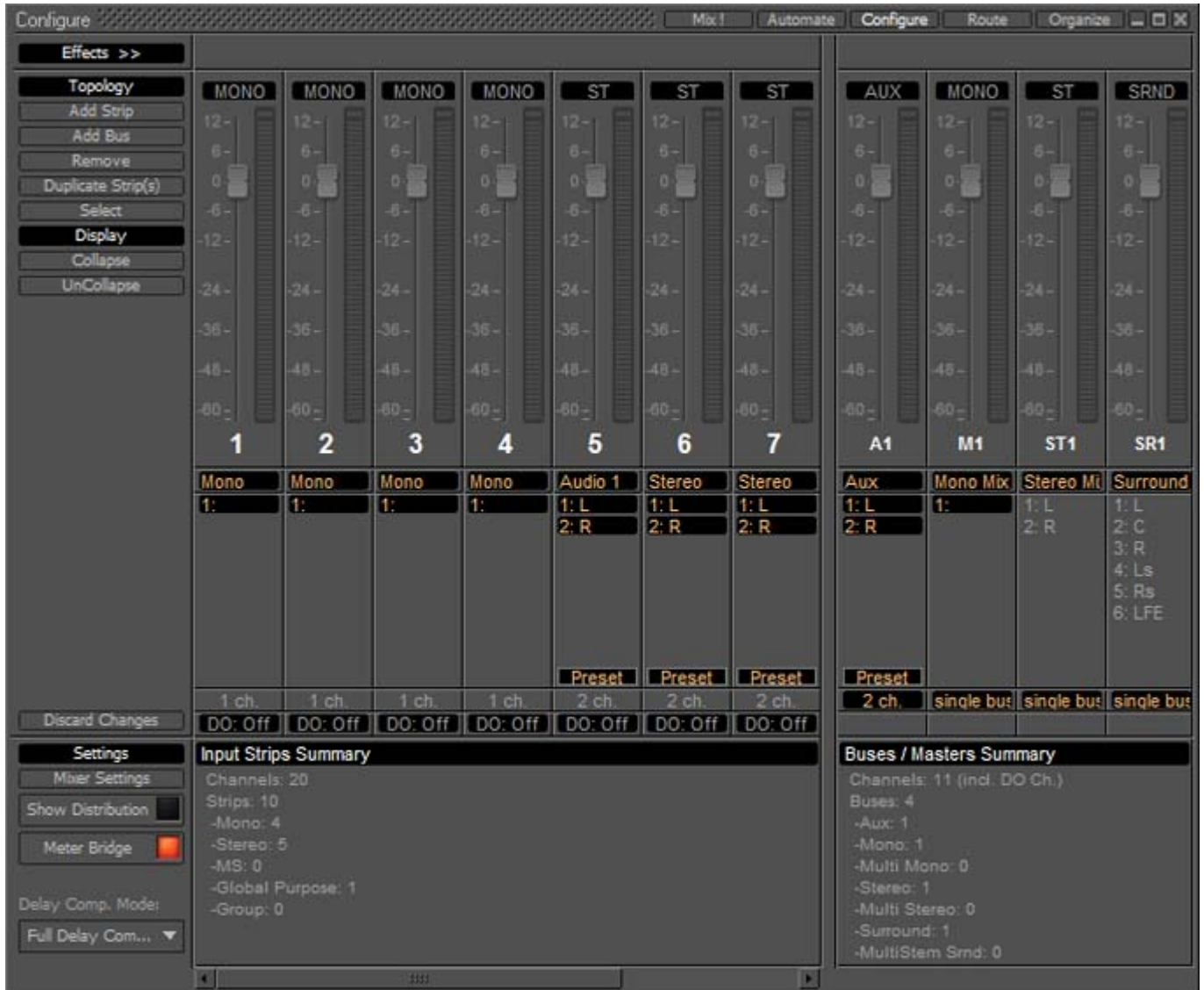
- This behavior will apply when the **Tracks > Synchronize Tracks & Strips** is checked.
- When Strips are Created or Moved the Tracks are Created or Moved seamlessly.
- On Deleting a Strip or Strips, only empty Tracks are destroyed. Tracks containing Clips are preserved, disconnected and set to minimum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

## Mixer Pages

The Mixer user interface is arranged in five pages grouping functions in a logical manner. Most time will be spent working in the main **Mix !** page. The other pages, **Automation**, **Configure**, **Route** and **Organize**, toggle with the **Mix !** screen and are accessed from buttons at top right of the screen...



## Configure Page



Mixer 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.

## Settings

### Mixer Settings

Opens the **Mixer Settings** window at the **All Settings > Misc > Mixer Settings** page.

### Show Distribution

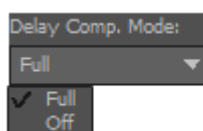
When on (lit), a narrow colored bar is inserted at the bottom of each input strip. This indicates which card (in a multi-board system) is providing the DSP for the strip.

### 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 249**

## Delay Comp Mode

Drop down list menu:



Offers the choice of **Full** and **Off**.

**Please see: Mixer Delay Compensation on page 206**

## 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.

Click and drag the separator bar between Strips and buses to show more or less buses. The scroll bars give access to strips currently off screen.

## 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 output of the HDTDM or XDTDM bus. 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.

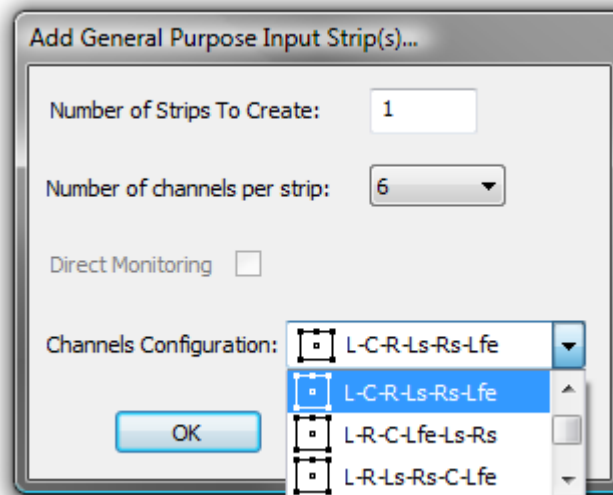
## Strip and Bus operations

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 and Display menus

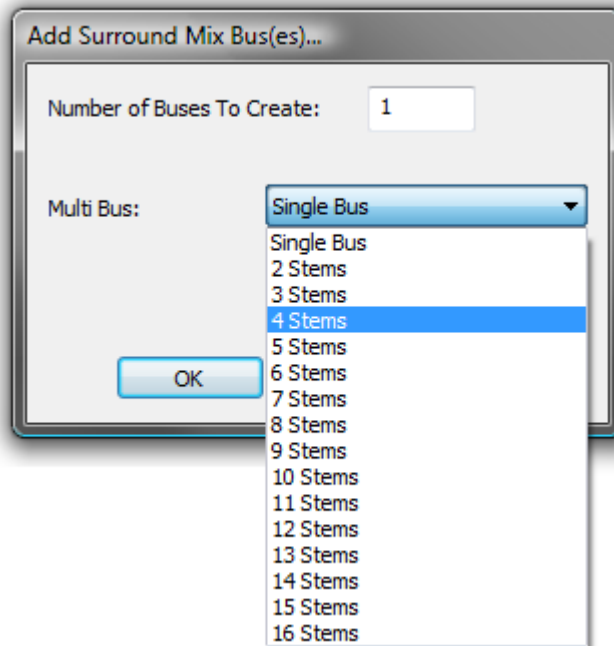
**Add Strip - Mono, Stereo, MS, GPS and Group** pops up a dialog with appropriate options:



Add General Purpose Input Strip(s) dialog

**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 190**

**Add Bus - Mono Mix, Stereo Mix, Surround Mix, Aux Send and SubGroup** is similar:



**Add Surround Mix Bus(es) dialog**

**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, **DELe**te, 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 it's 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.

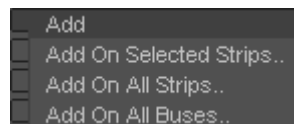


Configure Page - Effects section

This offers several methods of managing effects on strips and buses.

### Configure: Effects Buttons

**Add** Pops up a sub-menu with options



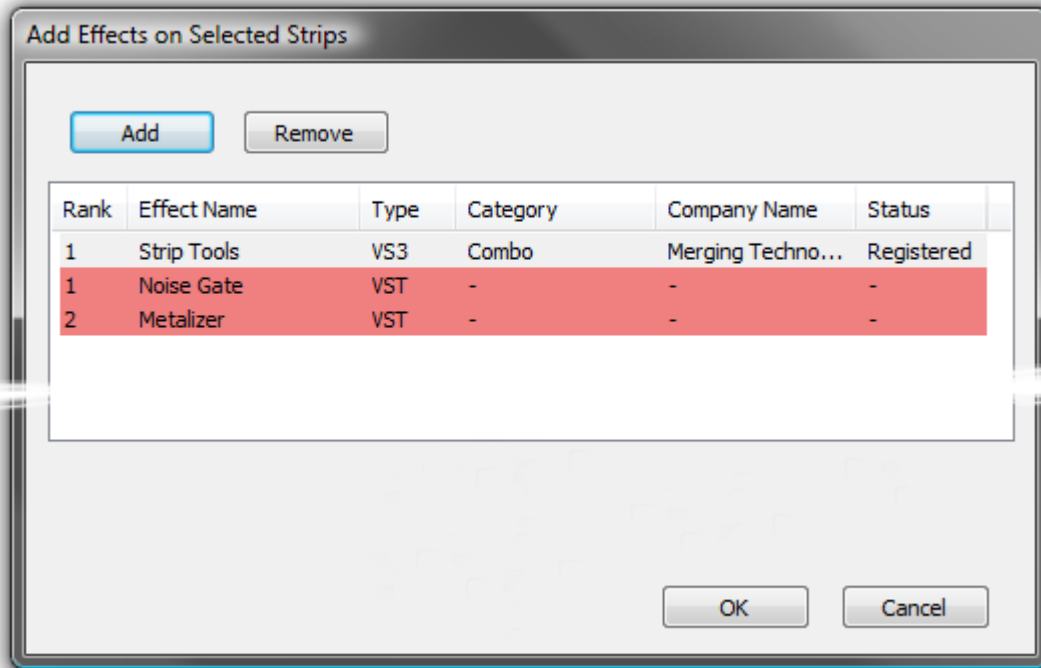
**Add On Selected Strips..**

**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

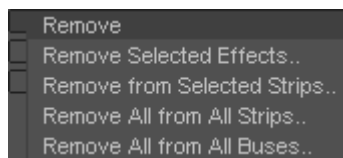


**Add Effects On Selected Strips dialog**

**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 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, **VS3** at the top and **VST** 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.

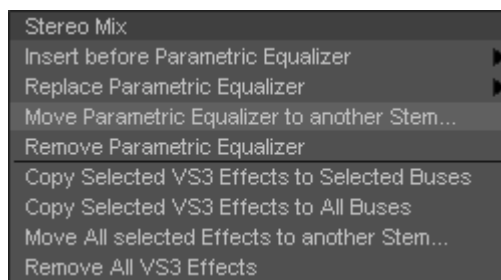
## Shift Order

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

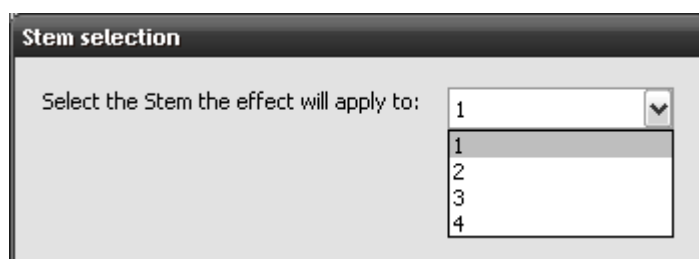
You can select an installed effect with a **left-Click** then **drag and drop** to move or **Ctrl + drag and drop** to copy effects of the same type to a Strip or Bus of the same dimensions or change the order of effects within the effect type container of the strip. **SHIFT + Clicking** a second effect 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:

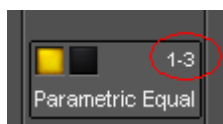


Effect context popup

- 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-Clicking** an installed effect does the same thing.
- Remove (effect clicked on)** Uninstalls the current effect from the Strip or Bus
- Move (VS3 Effect clicked on) to another stem**



Pops up a dialog with all available stems for this bus. (Only present when the Effect is in a Multi-Stem Bus) The Iteration and Stem numbers are then shown on the Effect:



Thus **1-3** means Iteration **1** on Stem **3**

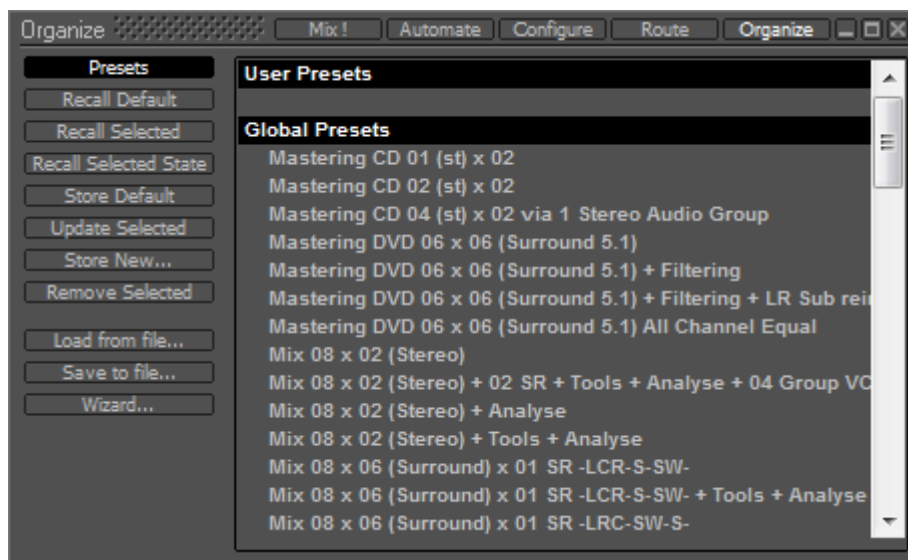
- Copy Selected (Effect type) Effects to selected strips** As it says. Target strips can be selected before or after selecting the effect(s)
- Copy Selected (Effect type) to All Strips** As it says.
- Remove All (Effect type) Effects** Removes all effect of the current type clicked on from the Strip.
- 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**

## Organize Page

Here, Mixer Presets and Settings can be managed:



Mixer Organize Page

### Presets

#### Storing and Recalling 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, select **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, **Store New...** and enter a name for your Mixer Preset. If the **Global** 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, select it and click on **Remove Selected**. The **Remove Preset** dialog box appears with OK and Cancel options.

#### Updating Mixer Presets

To update a Preset with the current settings, highlight it in the list and select **Update Selected...** the **Update Preset** dialog appears asking if you wish to replace the 'current preset'. Choose **OK** or **Cancel**.

#### Recall Selected State

This option 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 90 strips are ignored.

#### Saving / Loading Mixer Presets to / from files

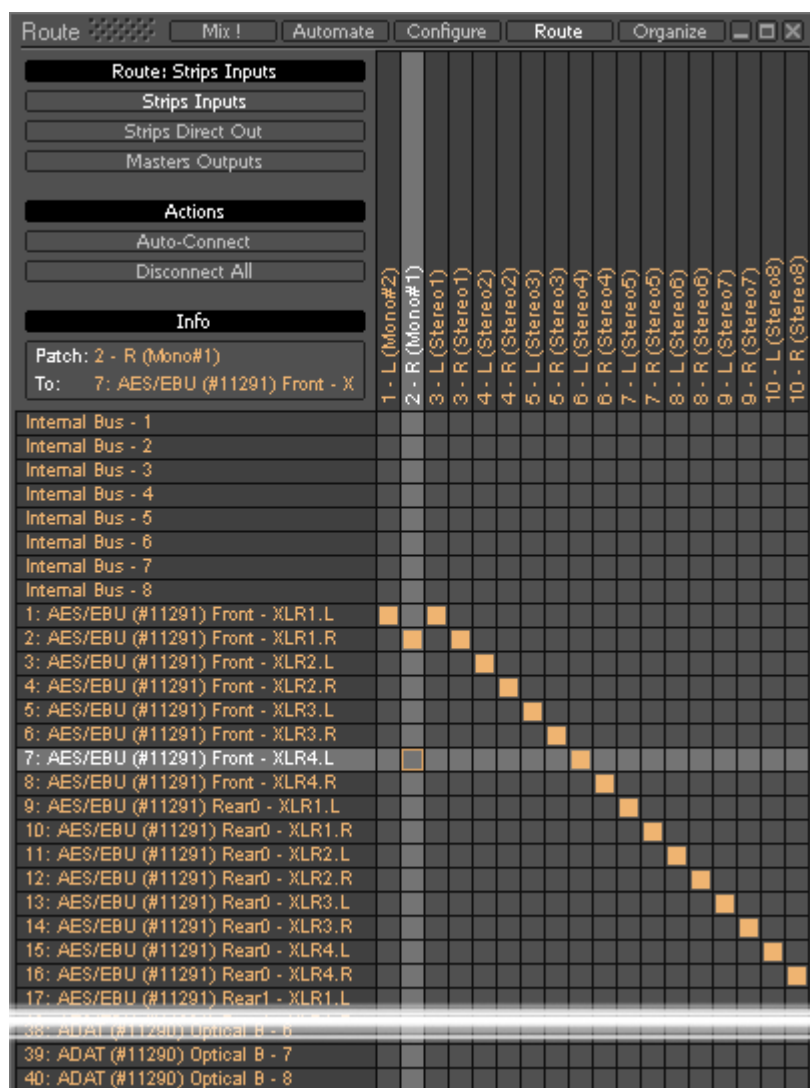
Mixer Presets can also be stored in Windows folders. Select **Load from file...** or **Save to file...** as appropriate. A Windows Explorer window opens enabling a previously saved Mixer Preset to be loaded or the current Mixer Preset to be named and saved to any Windows folder.

## Wizard...

Opens the **Configuration Wizard** Window

## Route Page

**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:



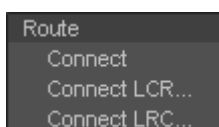
Mixer Configure Page

**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. If the cursor is over a crosspoint which is part of a multichannel strip or bus the other channels in the group are also dimly highlighted. 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.:



**Auto-Connect**

Connects all the **Strip Input Channels** to physical inputs in ascending order.

**Disconnect All**

Removes all crosspoint assignments.

**Info**

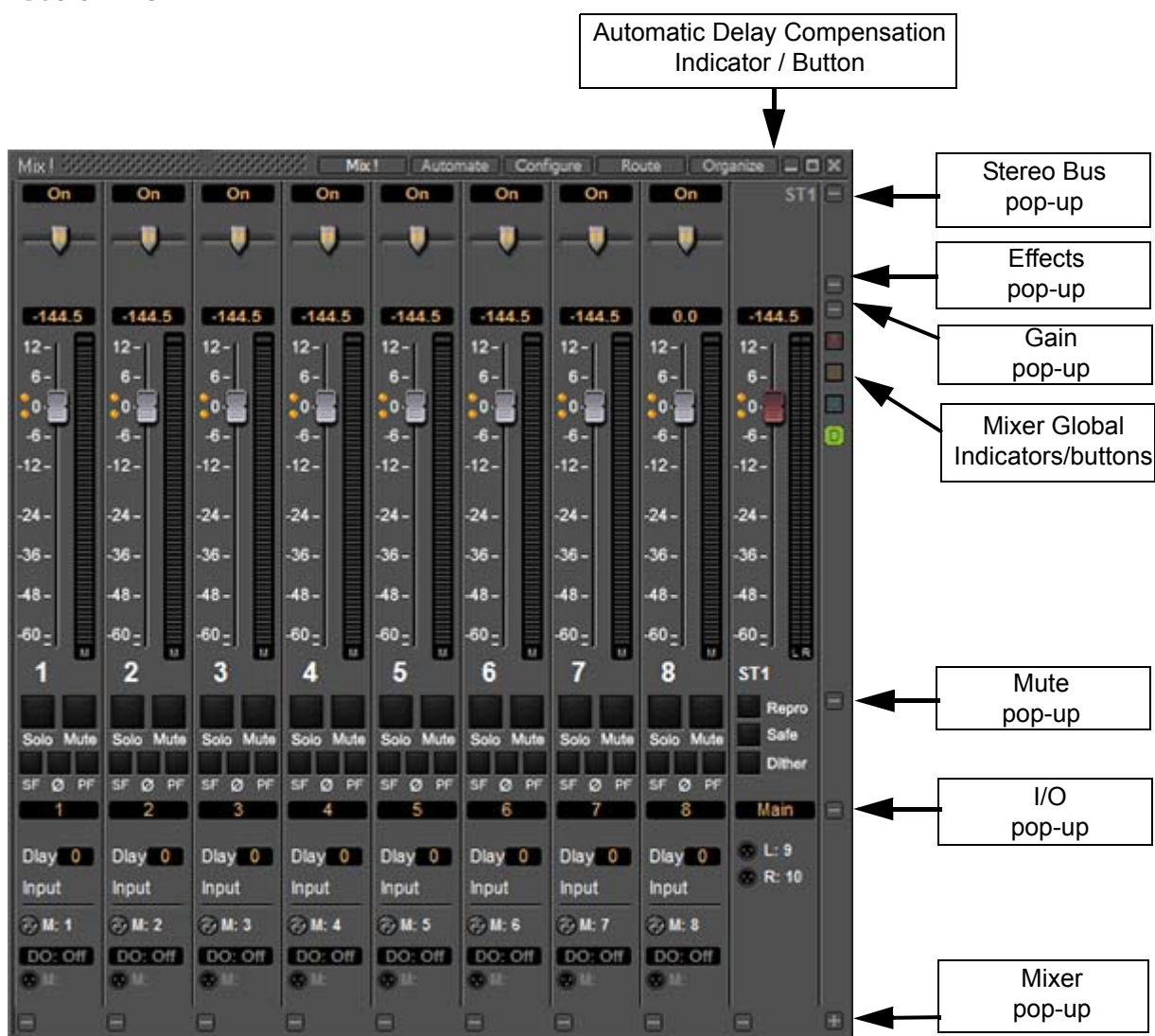
The **Info** box shows detail about the currently highlighted crosspoint.

***Automate Page***

UNDER CONSTRUCTION

# Mix !

## Basic Mixer



Simple 8 X 2 stereo mixer Window with all areas visible

## Expand / Collapse

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) Expand / Collapse and Hide can reduce clutter by concealing unused controls. This is the same mixer with all areas Collapsed:



Simple 8 X 2 stereo mixer Window with all areas hidden

Each + - box also pops-up a menu relevant to the area of the mixer it deals with when the cursor is above it. E.g. :



Simple 8 X 2 stereo mixer + - pop-up menus

## Collapse/Hide

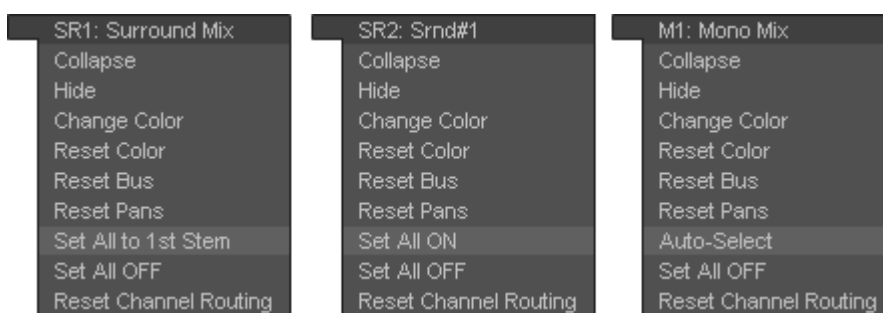
Choosing **Collapse** leaves a small artefact of the mixer area visible, a gray horizontal bar with a + box at the right-hand side. **Hide** completely removes the area from view. Choosing **Show All** in the **Mixer** + - pop-up will restore.

## 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 + - context menus

The precise content of this pop-up depends on the type of bus and whether there are multiple stems:



### Set All to 1st Stem

As it says. All sources will be routed to the first stem of a multiple bus.

### Set All ON/OFF

Activates/deactivates the routing to a Bus or Bus Stem for every Input Strip.

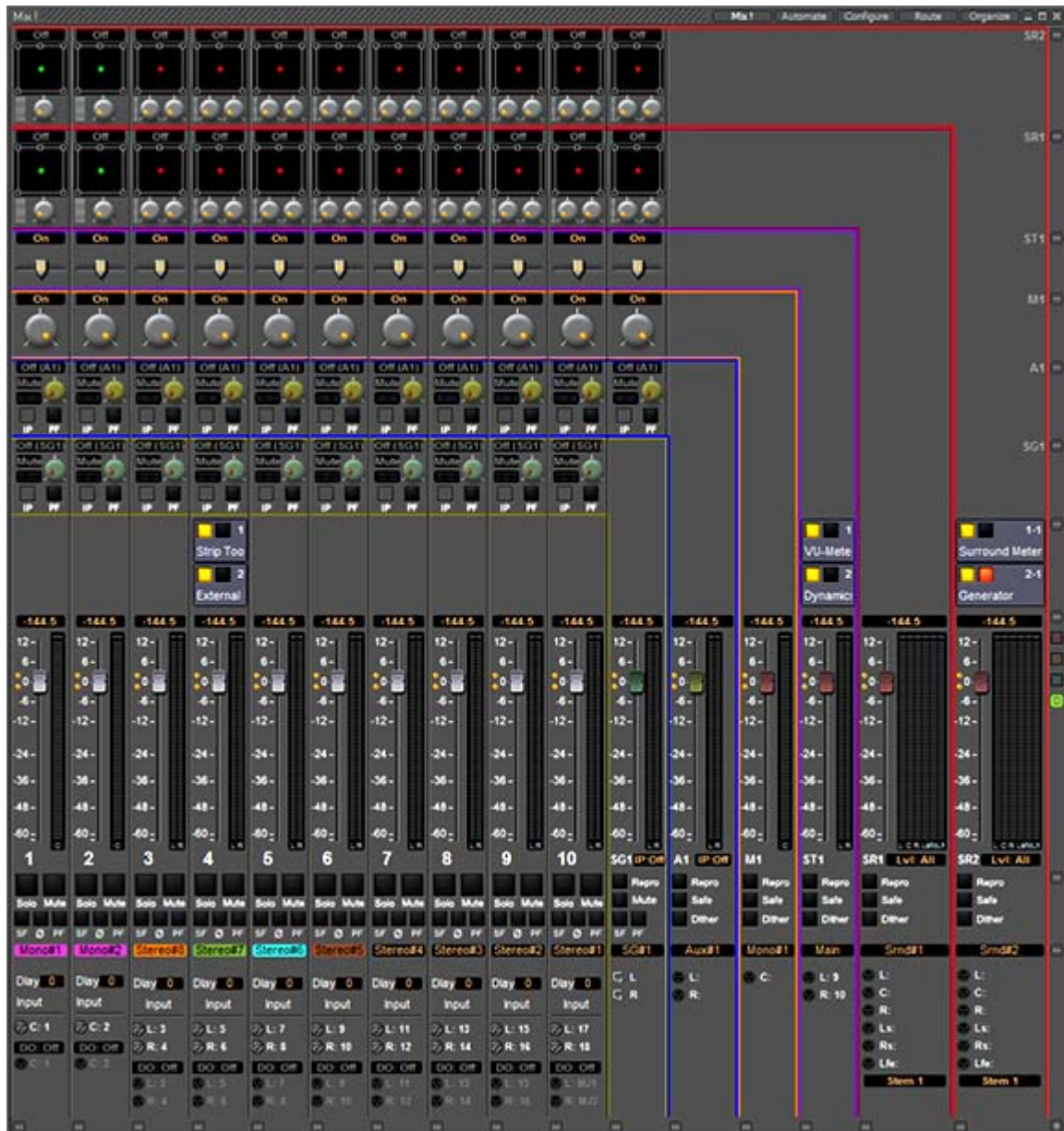
### Auto-Select

Is exactly the same function as the one provided in the right-click menu over a Multi Mono bus from the 1st strip; i.e. it auto-sets the routing of every strip's channels to a Multi Channel Bus, so that (as far as possible) each Input Strip channel is routed to a Bus channel matching the same grid index (diagonal routing).



## Colors

Bus paths can be colored to aid comprehension.



Mixer with colored bus paths

**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.



## Global Indicators / Buttons

The small indicators/buttons on the right-hand side of the mixer window, adjacent to 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 206

## Two Fader Row Display

With large mixer configurations it may be convenient to show the strips in two rows, one above the other like this:



Mixer with two rows of faders

The mixer will automatically be shown with two rows of faders when the mixer is configured with more strips than can be displayed in a single row AND when there is sufficient vertical space in the mixer window to accommodate two rows. This requires that several of the buses/mutes/I/O be collapsed, as seen above, or hidden. If a bus or other mixer component is expanded or un-hidden that increases the height of the mixer window beyond the resolution of the monitor then the Mixer display reverts to single row of faders with scroll bar to access the hidden 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, eq etc. affect the signal fed to the Track input.

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 input Strips
- Stereo input Strips
- MS decoder Strips - decode a Sum and Difference signal to standard stereo format
- GPS (General Purpose Strip)

### 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:



## 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. Or use the **Configure Mixer** page. **Please see: Strip and Bus operations on page 178**

**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.

## 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 **Recording** 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.

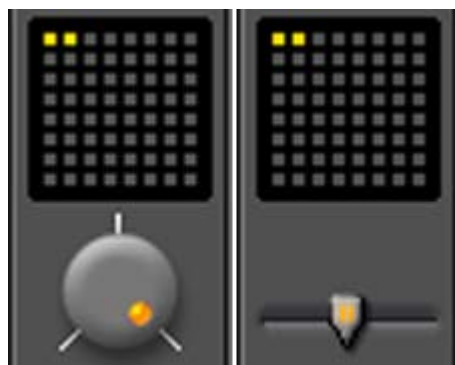
**Note:** Unlike mono and stereo multiple buses, input strips can only be routed to ONE 5.1 destination stem of a multiple surround bus. This reflects their normal use. E.g. a common set-up will have three surround bus stems for Dialogue, Effects and Music. Each Input strip is routed to the appropriate 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).



Mono Mix bus matrix Stereo Mix bus matrix

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.

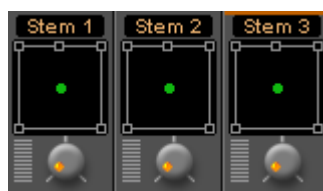


Mix bus routing matrix

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**

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.

## **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 **Settings > Add Strip > Group**) A group button for each group created will appear below the strip name box 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.

## Channel Direct Outputs

All input strips can have **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 output of the HDTDM or XDTDM bus. 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.

Although there can be any number of Input Strips and Buses from 1 to 64 in **HDTDM** or 1 to 128 in **XDTDM**, there is a limitation on the number of Direct Out connections: The sum of the **Direct Out** connections **PLUS** all Buses channels can not exceed **64** in **HDTDM** or **128** in **XDTDM**.

## Strip & Bus Channel Types

All Strips and Buses Channels have a custom type that can be manually set 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)
- 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, LCRS, etc...) 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).

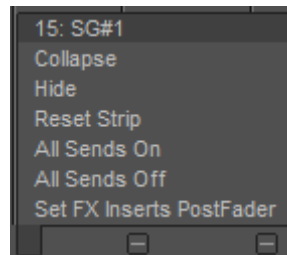
## Aux Send Buses:

General Purpose **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 automatically routed to buses, 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:



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. IB64-IB63 for the first two SubGroup Channels added to a Mixer. This means that you will no longer see IB63 and IB64 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 manually set 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)

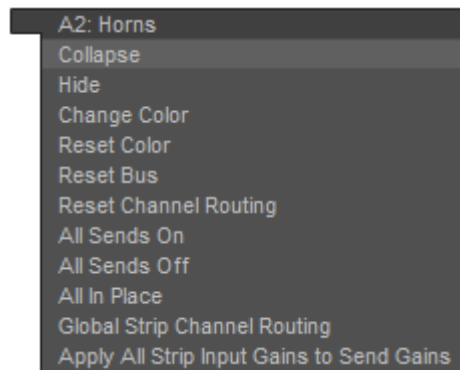


By Default a 2 channel **Aux Send Bus** is initialized to **L-R** and a 6 channel **Aux Send Bus** is initialized to 5.1. This can be changed/customized in the Configuration Page.

**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:

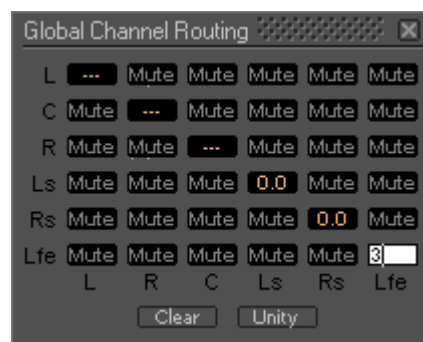


Aux Send bus pop-up context menu

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

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.



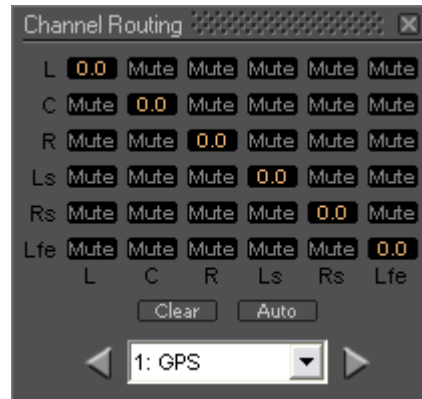
## Aux Send Routing

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

## 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:



In-Place Panning Source pop-up

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.

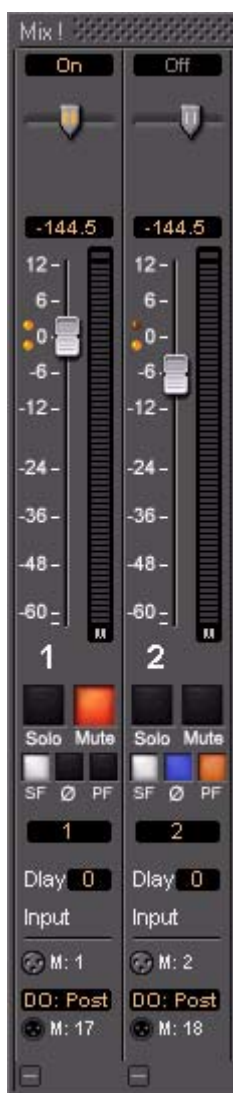


Strip Aux sends and Channel Routing dialog

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



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.

**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 directly enter a fader gain value.

### 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 or Rotary knob returns the value to the default. E.g. unity gain on a channel strip 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. Bargraph shows peak level.

### Buttons

Buttons on the main mixer surface are black when inactive. When active they 'light up'.

**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 **Configure** page. **Please see: Channel Direct Outputs on page 194**

## Stereo Strips

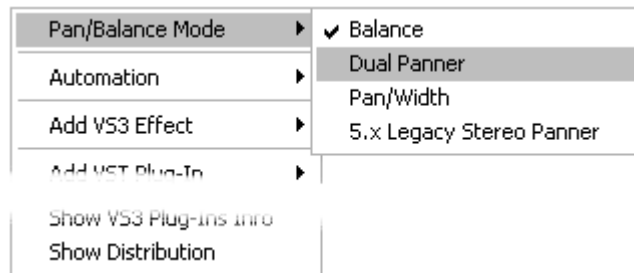
In a Stereo Strip feeding a stereo bus the single bargraph meter is replaced by a pair and the simple pan pot is replaced by a choice of **Balance** control, **Dual Panner**, **Pan/Width** or **5.x Legacy Stereo Panner** accessible from the right-click context menu. (See below)

Stereo Strips can reverse the **Phase** of both the Left and Right channels. The single button has four possible states:

<b>Black:</b>	No phase inversion
<b>White:</b>	<b>Left</b> channel inverted
<b>Red:</b>	<b>Right</b> channel inverted
<b>Blue:</b>	<b>Both channels</b> 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:



Stereo Panner context menu

- Mode 1: **Balance**



- Mode 2: **Dual Panner**



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 linearly restored 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 3: **Pan/Width**



**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 612**

### 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 282).

### 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:

$$L = M + S \text{ and } R = M - S$$

### 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:

<b>Black:</b>	No phase inversion
<b>White:</b>	<b>Sum (M)</b> channel inverted
<b>Red:</b>	<b>Difference (S)</b> channel inverted
<b>Blue:</b>	<b>Both channels</b> inverted

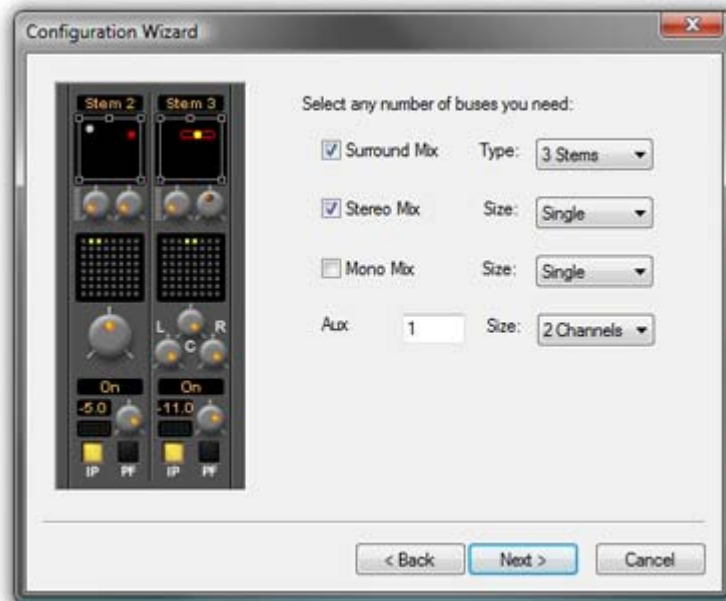
Inverting either Sum or Difference results in the image being reversed left to right.

**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.

## Creating and Configuring Mixers

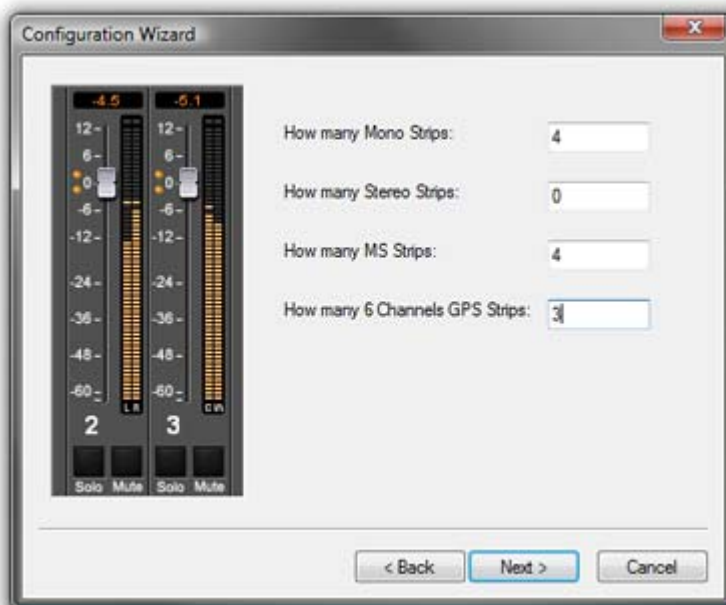
If one of the numerous mixer presets does not quite suit your application it is simple to modify an existing mixer, create one using the Mixer Wizard or design one from scratch. The Wizard can be started from an existing mixer by right-clicking anywhere on the mixer surface and selecting **Settings > Wizard...**

## Mixer Configuration Wizard



Configuration Wizard buses dialog

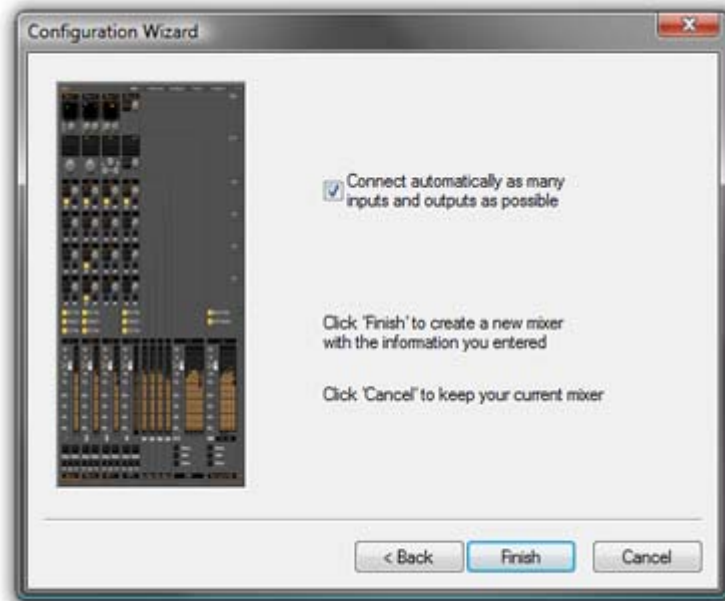
Select the type(s) of buses required using the check boxes and the number needed from the drop down lists on the right. Note that a single **Mono or Stereo Mix Bus** can consist of from **1 - 64** buses, and a **Surround Mix Bus** can consist of from **1 - 16** multi-channel stems. **Aux Send Buses** and **Sub-Group Buses** can have from **1 - 8** channels. Click the **Next** button to move on to the next page.



Configuration Wizard strips dialog

Select the type(s) of channel strips required using the check boxes and the number needed from the drop down lists on the right. Click the **Next** button to move on to the next page.





Configuration Wizard auto connect dialog

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 output Buses to the physical I/O attached to the Mykerinos board(s) 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.

Clicking **Cancel** opens the new Project with a **Blank Mixer Window** (See below)

## I/O Buses Explained

The total number of available output buses, regardless of the number of Mykerinos cards, is 64 in HDTDM Mode and 128 in XDTDM Mode. The maximum number of logical inputs and outputs to Pyramix is also 64 and 128 respectively. However, it is perfectly possible, and permissible, to have more than 128 physical inputs and outputs connected to a Pyramix system. Routing to assign physical inputs and outputs to Pyramix logical inputs and outputs is made in the **Settings > Hardware > HDTDM Routing** or **XDTDM** pages. For example: a system containing three Mykerinos boards, with MADI daughter boards has a total of 192. In HDTDM mode any 128 of these may be routed to Pyramix logical inputs and any 128 Pyramix logical outputs (less the number of assigned **Internal Return Buses**; see below), can be routed to physical outputs.

**Note:** In a MassCore system these limits are increased massively. In fact the only limitation 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).

## Input Strip Types

To make it easier to work with a variety of source **Formats** Pyramix offers a number of different types of Input Strip. These can control from one to 8 channels from a single set of controls. **Please see: Input Strips on page 190**

## Internal Return Buses

Some of the time slots on the HDTDM/XDTDM bus or 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 > HDTDM Routing** or **HSR-HTDM** if using **HTDM** mode.

**XDTDM Routing > PCM I/O routing** or **PCM-HSR I/O Routing** if using **XDTDM** mode.

**DXD Projects I/O Routing** if you wish to use Internal Return Buses in a **DXD** Project.

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.

## 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 208**): 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 208**). 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 615**

### 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:



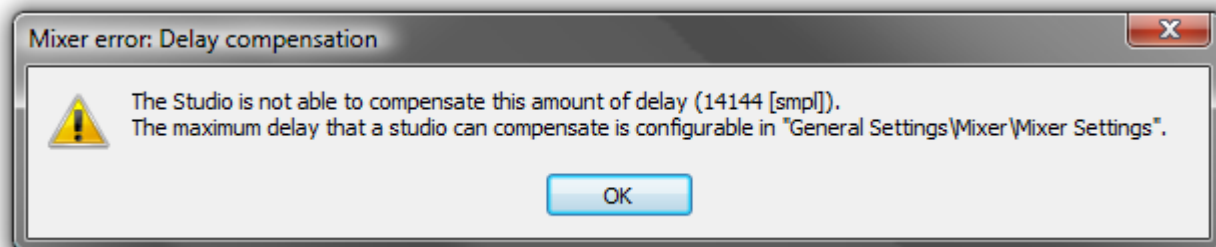
A stable **green** indicates that delays are compensated.

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

Ms	samples@4 4.1kHz	samples@4 8kHz	samples@8 8.2kHz	samples@9 6kHz	samples@1 76.4kHz	samples@1 92kHz	samples@3 52.8kHz
1	44	48	88	96	176	192	352
3	132	144	265	288	529	576	1058
5	221	240	441	480	882	960	1764
7	309	336	617	672	1235	1344	2470
9	397	432	794	864	1588	1728	3175
10	441	480	880	960	1764	1920	3528
12	529	576	1058	1152	2117	2304	4234
<b>Max Delay (Auto PLUS Manual)</b>	<b>1216</b>	<b>1216</b>	<b>2432</b>	<b>2432</b>	<b>4864</b>	<b>4864</b>	<b>9728</b>

## 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.

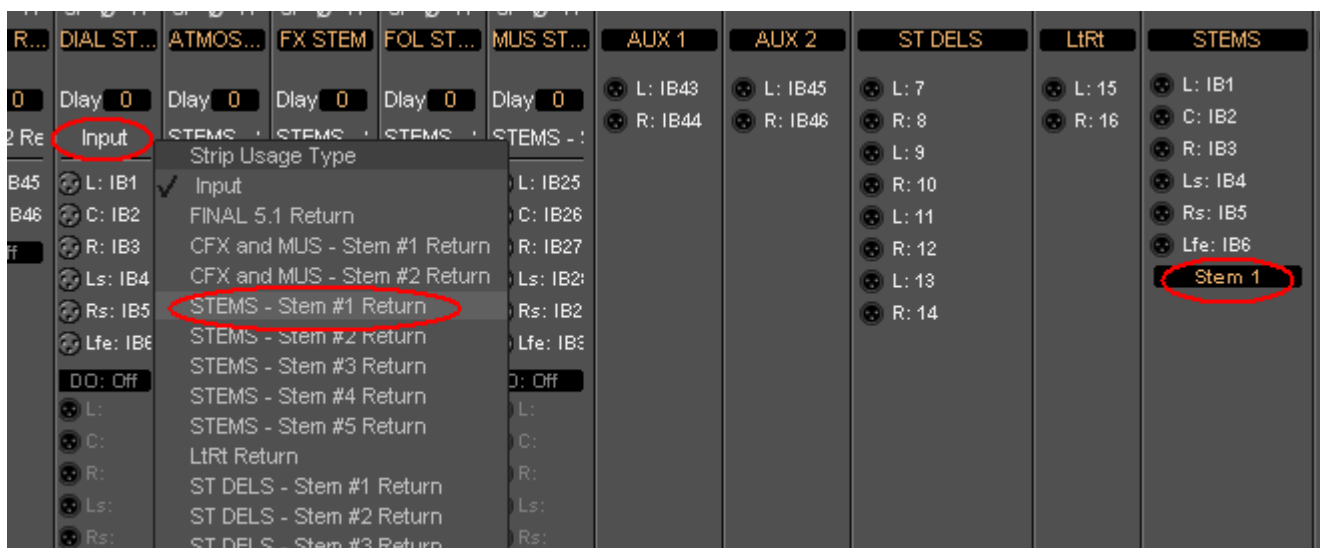
**Note:** For Power Users the **SABR** debug windows show the delay values applied to each bus / aux node and may prove useful. (Accessible by right-clicking on the Info Bar and selecting from the **Debug** sub-menu.)

## 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) an **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



Input Type pop-up

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.

**Note:** Since effect inserts on Multi-Stems buses are per Stem, it is necessary to select the appropriate Stem when returning the output to an input channel or channels. Otherwise Pyramix has no means of determining the correct delay compensation.

## 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

The screenshot displays the Ableton Live 10.5 interface. A context menu titled 'Connect Return From Bus' is open, showing four options: 'Input' (which is selected with a checkmark), 'Main Return', 'Int Fx Return', and 'Ext Rev Return'. The menu is positioned over the first track's 'Input' slot. The background shows a multi-track arrangement with various audio and software instrument tracks, each with its own set of controls like gain, panning, and solo/mute buttons.

### Input Type pop-up

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 **7 & 8**. 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 SubGroup instead of using an Output bus for this purpose.

## External Insert Plug-ins

Internal VS3 Engine latency is automatically compensated except for the daughter card I/O latency (for example a Send/Return on AES/EBU takes 6 samples). 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:



### Plug-in Name and Delay pop-up

Here you can see that **Angudion II** currently requires a 448 sample delay to be applied to the other output buses. This will be applied automatically when **Full Delay Compensation** is switched on.

## Configuring a Blank or Existing Mixer

Configuration of the mixer control surface is accomplished via the **Configure Page, Route Page (Please see: Configure Page on page 176 and Route Page on page 184)** or 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.

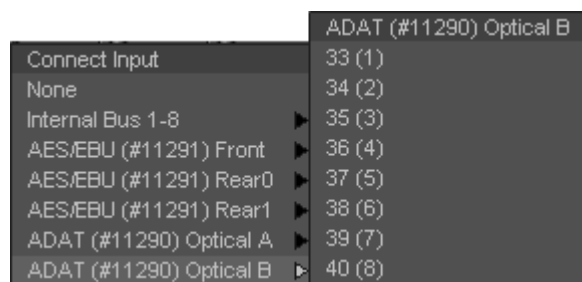
### Removing Strips

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.



I/O assignment pop-up

When connecting a multichannel strip clicking on the header (ADAT(#11290) Optical B 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 87**

### Effects and Plug-ins

**Please see also: Effects and Plug-Ins on page 270**

#### 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:



Mixer Strip Plug-in Controls with Name and Delay pop-up

#### 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



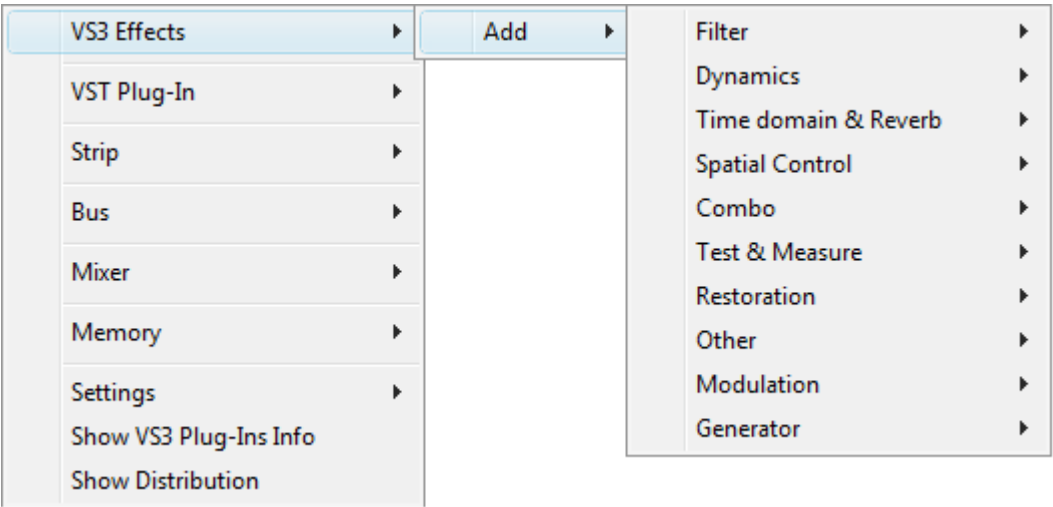
button indicates that the effect is **bypassed** when lit. Bypassing an effect retains the same delay as when the effect is active. Further, well behaved effects will continue to calculate internal parameters when bypassed making seamless switching possible.

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 206**

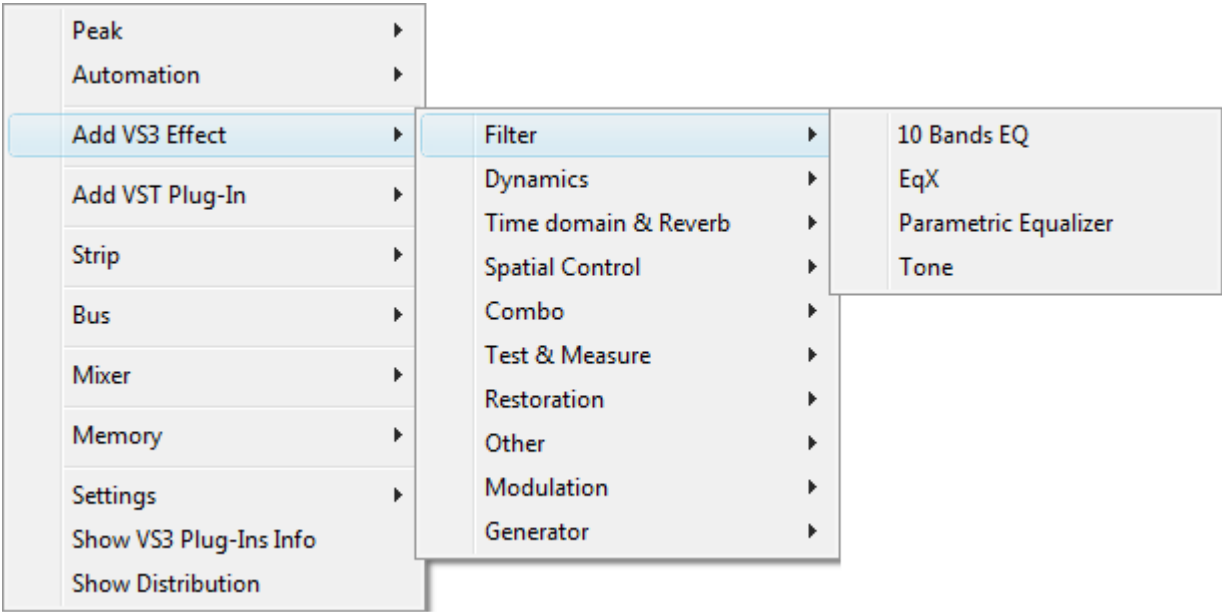
### Native VS3 Plug-ins

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.



Mixer Strip Context Menu

If you right-clicked in the effects area of the strip select **VS3 Effects > Add**.



Mixer Strip Context Menu

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** or **Add VST Plug-In**.

**Note:** Although 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.



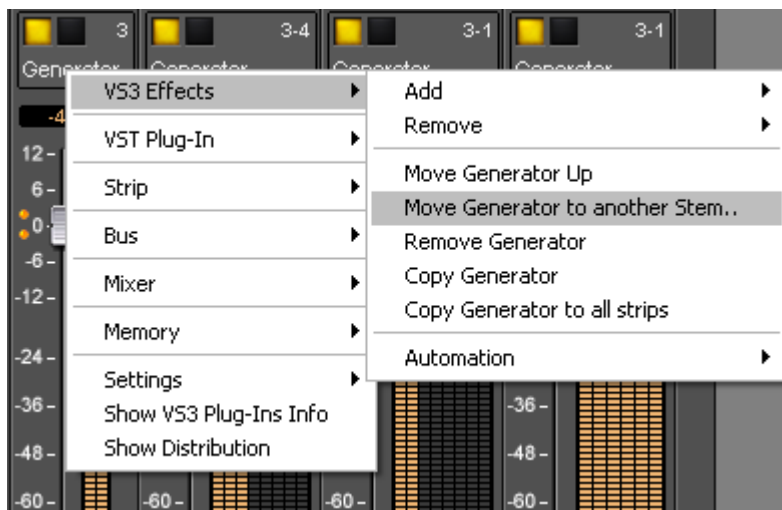
## Ghost Effects and Plug-ins

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 :



VST Ghost Plug-in

## Removing, Copying or Moving VS3 Effects and VST Plug-Ins



Mixer Strip Context Menu

### 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

**Add** Accesses the Effects list to add a further Effect to the Strip

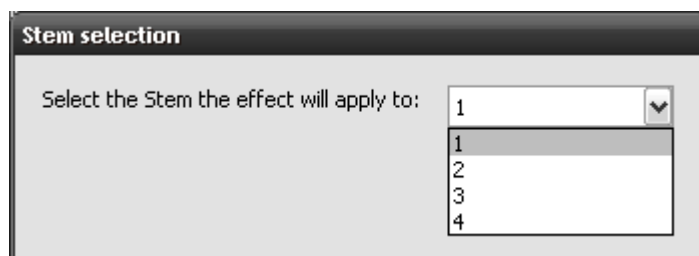
**Remove** Accesses a list of all effects currently instantiated in the strip. You can select any of them for removal.

**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.

### Move "Effect Name" to another Stem



Pops up a dialog with all available stems for this bus. (Only present when the Effect is in a Multi-Stem Bus) The Iteration and Stem numbers are then shown on the

Effect:



Thus **1-3** means Iteration **1** on Stem **3**

#### Remove "Effect Name"

Removes the Effect you right-clicked on.

#### Copy

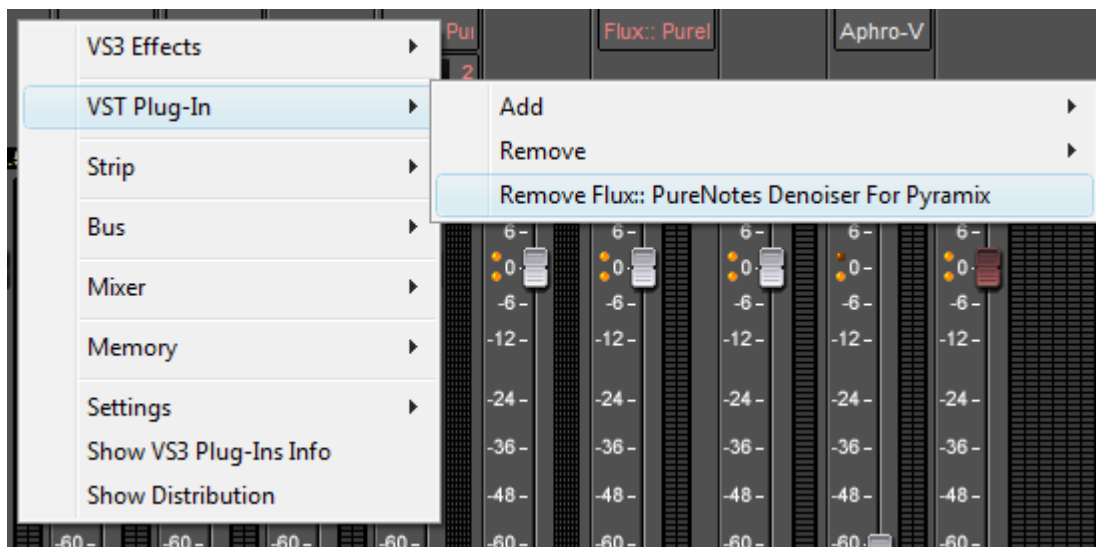
Copies the effect for pasting into another Strip (**Copy** the Effect then right-click in the target Strip and select **Paste**)

**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

#### Automation

Enables the Automation mode to be set for the entire Effect.

#### VST



Mixer Strip Context Menu

As the image above shows, the options are simpler for **VST Plug-Ins**

#### Add

Accesses the Plug-Ins list to add a further Plug-In to the Strip

#### Remove

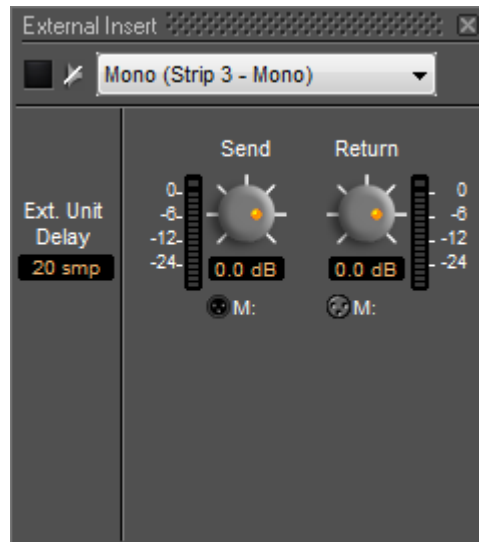
Accesses a list of all Plug-Ins currently instantiated in the strip. You can select any of them for removal.

#### 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**



Mixer Strip External Insert Plug-in Control Window

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.

## 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.

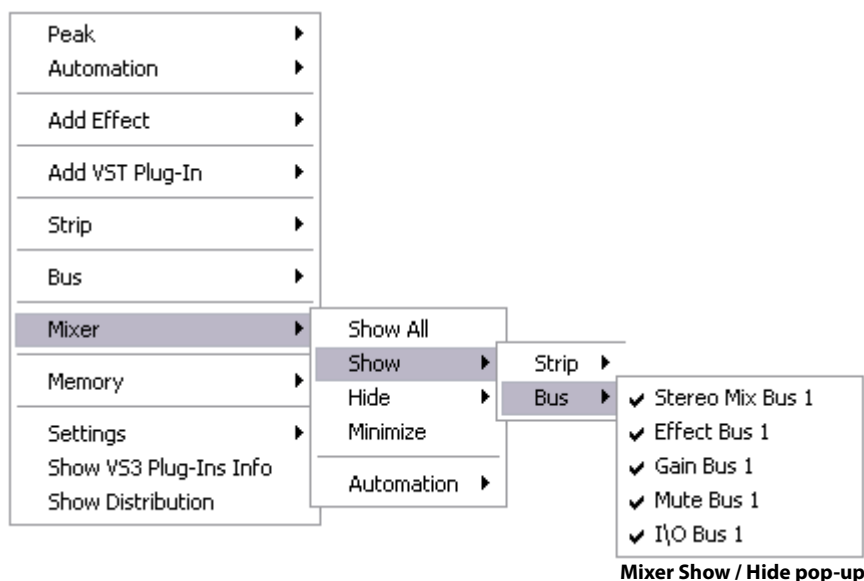
#### Mixer > Show

##### 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.



Mixer Show / Hide pop-up

##### Minimize

When checked, Mixer window is minimized

##### Automation >

##### Isolate

These menu choices toggle the Automation mode for the entire mixer. **Please see: Dynamic Automation Modes on page 322**

##### Play

##### Record

##### Auto-write

#### Memory >

The choices here enable mixer presets to be saved loaded and managed.

**Please see: Mixer Presets on page 218**

#### Settings >

##### General...

Opens the Mixer Settings window at the **All Settings > Hardware > Hardware > Formats & Sync** page. **Please see: Formats and Sync on page 586**

**Enable Delay Compensation** Enables Delay Compensation for the mixer

##### Dithering

Opens the **Dithering** window. **Please see: below and Dither on page 356** for an explanation of the need for dither

##### 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 204**

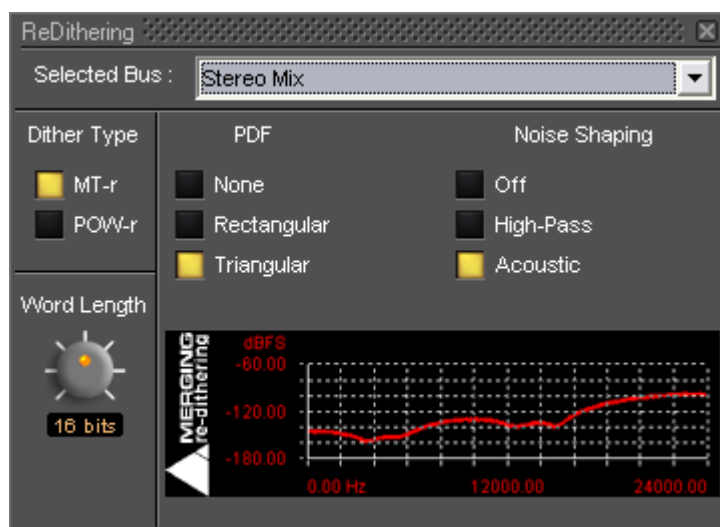
#### Show VS3 Plug-Ins Info

Pops up the **VS3 Plug-Ins Information** window. **Please see: VS3 Plug-Ins Information on page 272**

## Show Distribution

When checked, a narrow colored bar is inserted at the bottom of each input strip which indicates which card (in a multi-board system) is providing the DSP for the strip.

## Dithering Options



Dithering MT-r floating Window

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)

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.

#### Triangular

A triangle shape dither signal will be added to the data.

### 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:

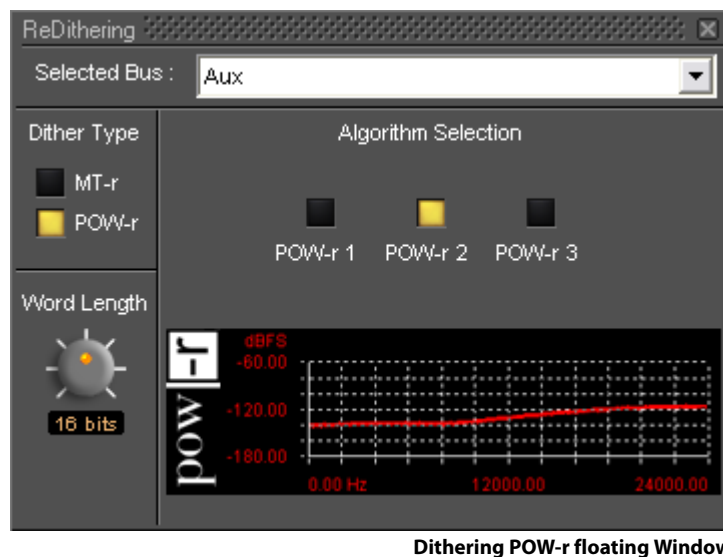
## Acoustic

Psycho acoustically 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

**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.



## 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

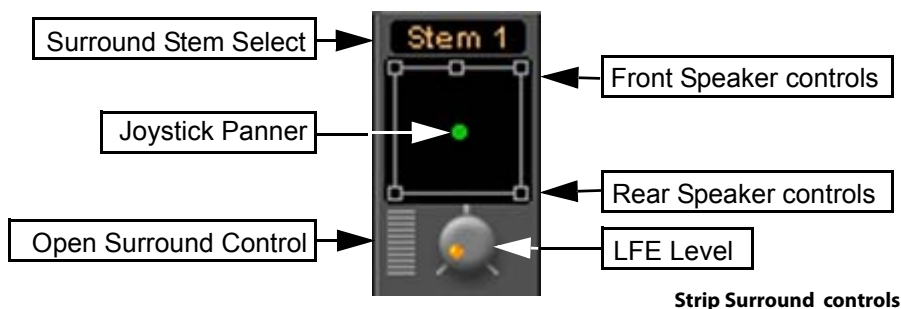
To remove a preset from the main list, right-click on the Mixing Console, select **Memory > Presets > Remove > (preset you wish to remove)**. The **Remove Preset** dialog box appears with **OK** and **Cancel** options.

## 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.

## Mixer Surround Components

When a **Surround Bus** is added to the mixer an surround panner appears at the top on the **Input Strips**



### 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.



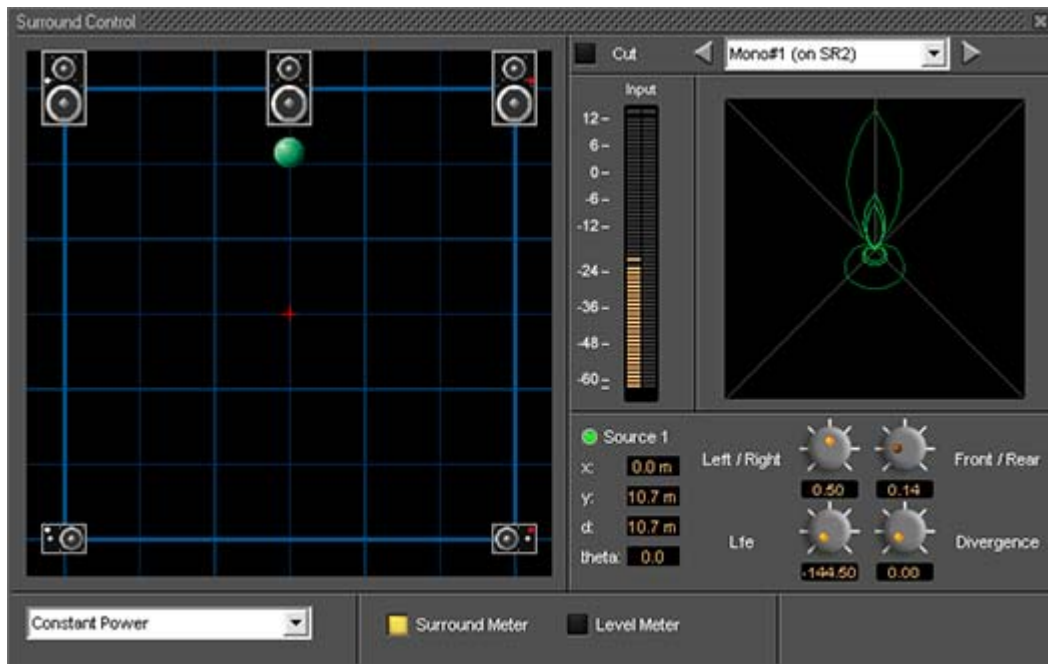
Stereo strip surround controls

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 clicking on the appropriate area on the strip, from **View > Windows / Tools > Surround Panner** or the icon in the **View** Tool-bar when an input strip with a Surround Panner is selected.

## Surround Control window



Surround Control floating Win-

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.

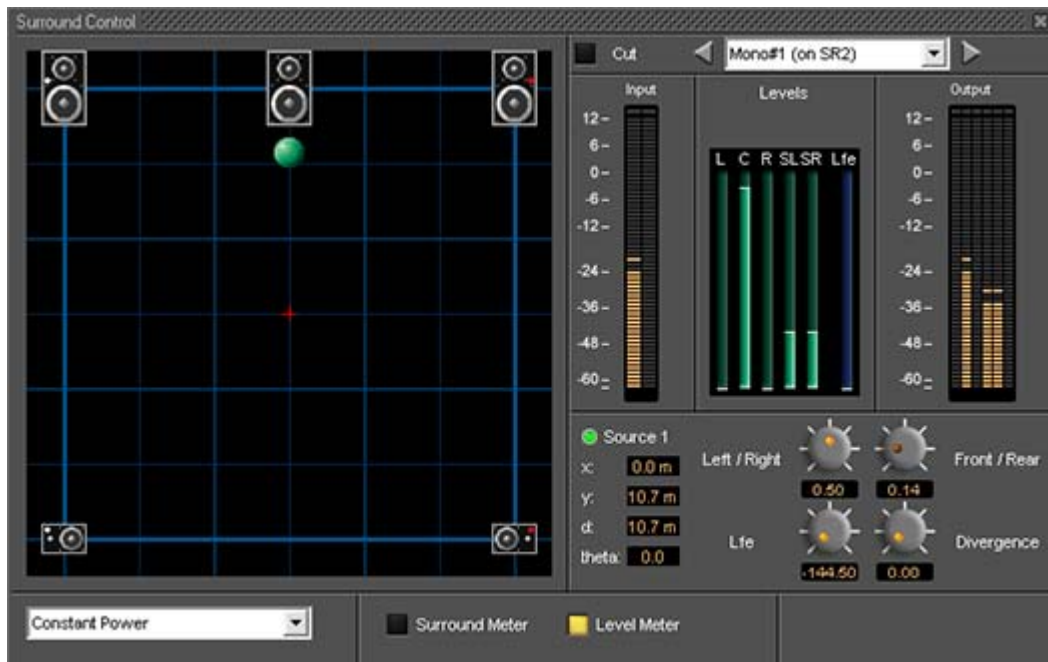
#### Constant Power

Allows the surround panning to preserve a constant power sum on all speakers wherever the Position Control is placed.



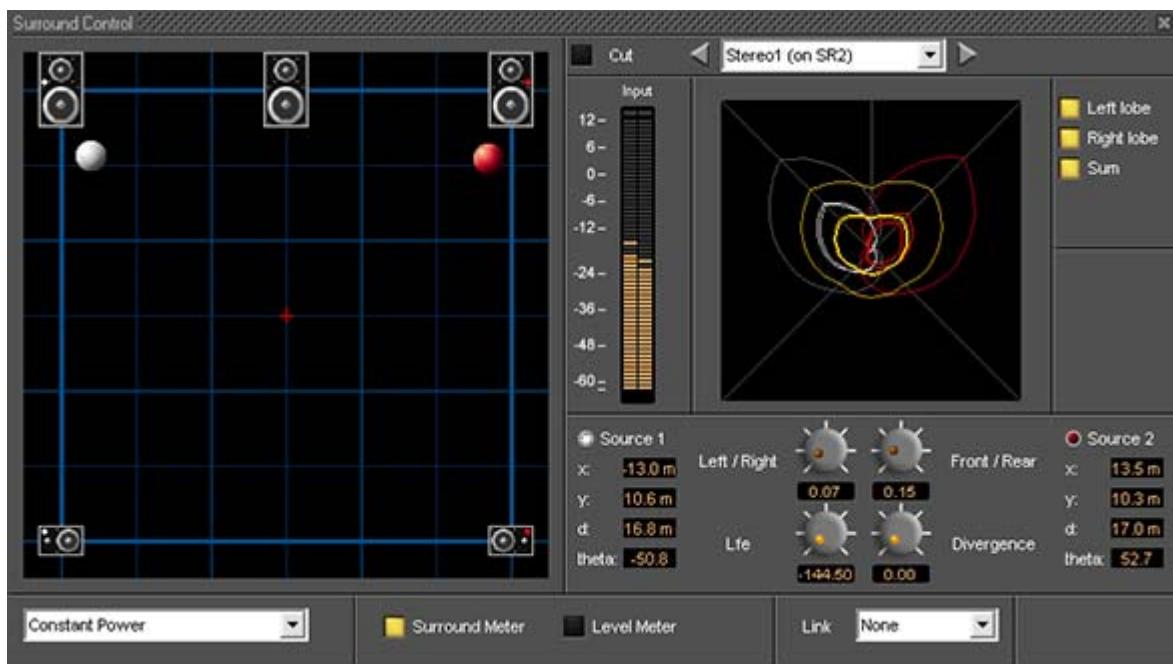
## Level Meter

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:



Surround Control floating Win-

## Stereo Surround Control



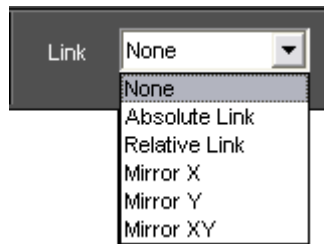
Surround Control floating Win-

## 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

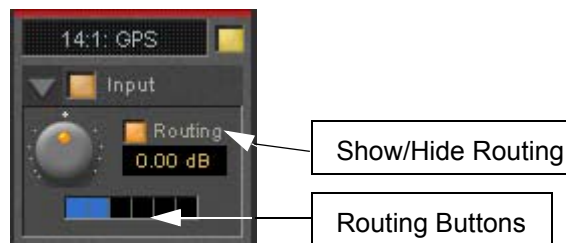
Click and drag on the red and white balls is independent and the controls are switched between **Source 1** and **Source 2** by clicking on the buttons. If a **Link** option is chosen from the combo box click and drag and the controls will affect both sources depending on the chosen linking.



Surround Control Link combo box

## 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. 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 GPS strips only channels 1 & 2 have their routing buttons on by default.

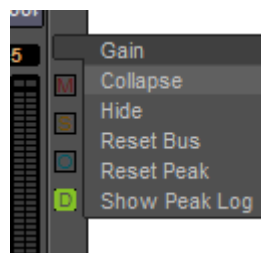


If more than one instance of Strip or Bus Tools is used in the strip this allows, for example, different settings to be applied to Front L-R and Rear L-R.

## Peak Logger

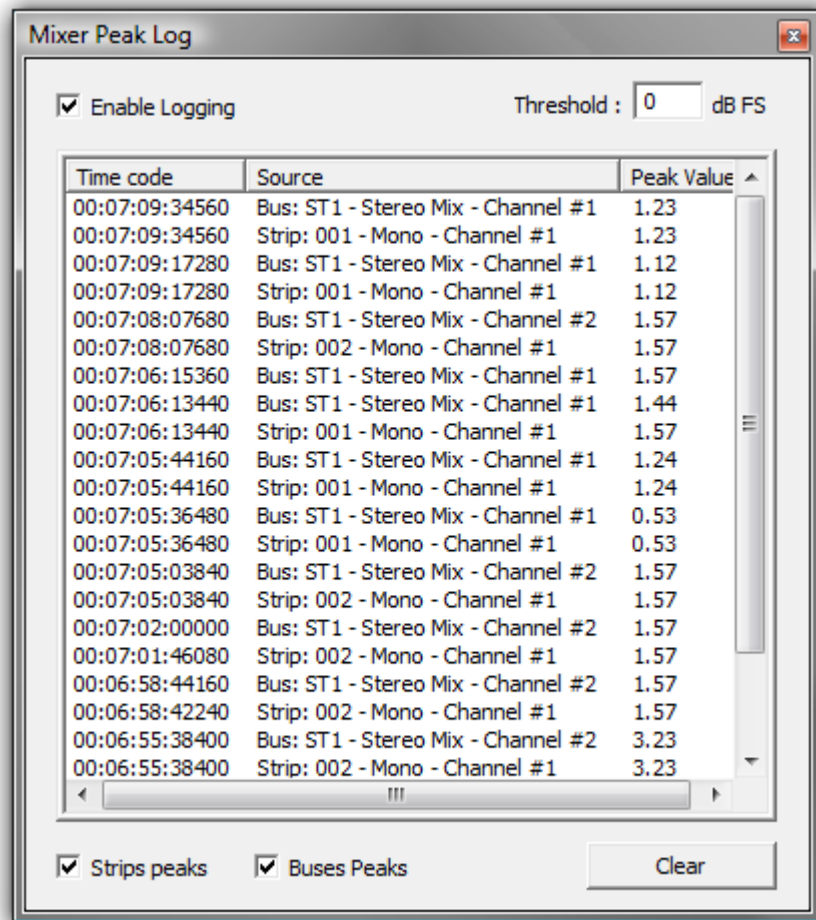
The Pyramix Mixer is equipped with a Peak Logger. This has obvious applications in Mastering.

Click on the Gain Pop-up to access the Gain options:



## Mixer Peak Log Window

Click on **Show Peak Log** to open the **Mixer Peak Log** Window:



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

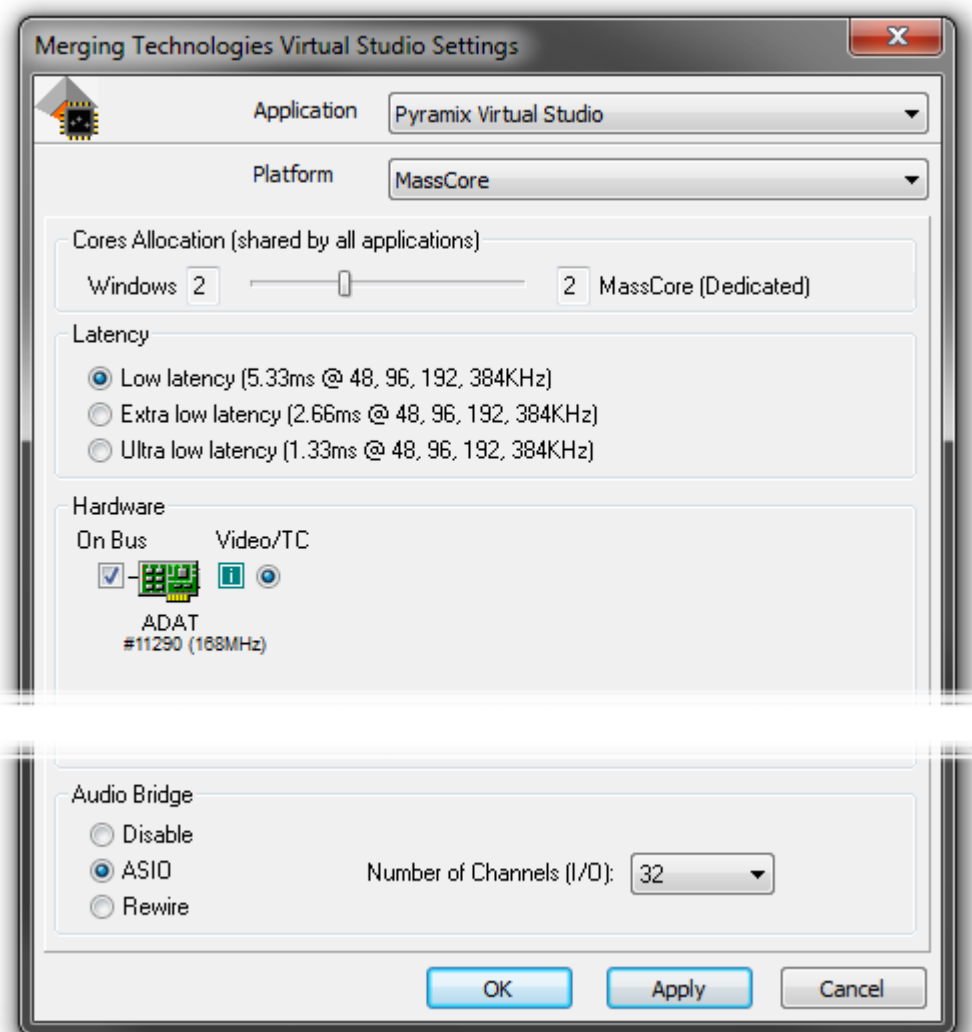
Clicking on the **Clear** button erases all the recorded values since the last time it was pressed. (Or since Logging was enabled.)

## Audio Bridge

Pyramix can merge an ASIO or Rewire enabled application's output into the MassCore engine and I/O and send audio to an ASIO or Rewire application.

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.

### ASIO



Audio Bridge ASIO - VS3 Control Panel

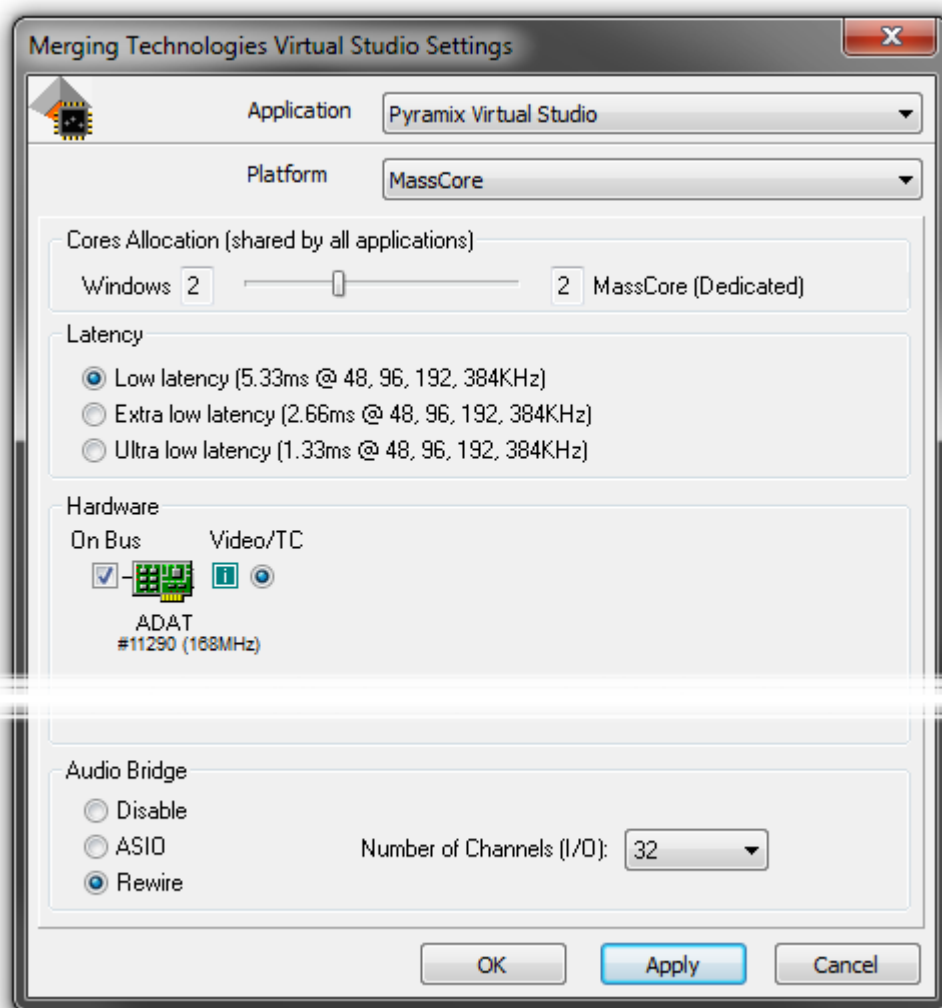
Once the Audio Bridge ASIO option is enabled in the VS3 Control Panel new sources and destinations will show up in the Input and Output drop-down lists just like any other source and destination. E.g. **Audio Bridge 1,2,3 etc.**

**Banks** are prefixed by the driver name, for example:

- **Audio Bridge Bank 1**
- **ASIO4ALL Bank 1**

## Rewire

Propellorhead "ReWire Mixer Application" support.



Audio Bridge Rewire - VS3 Control Panel

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.



Shared Mixer - active

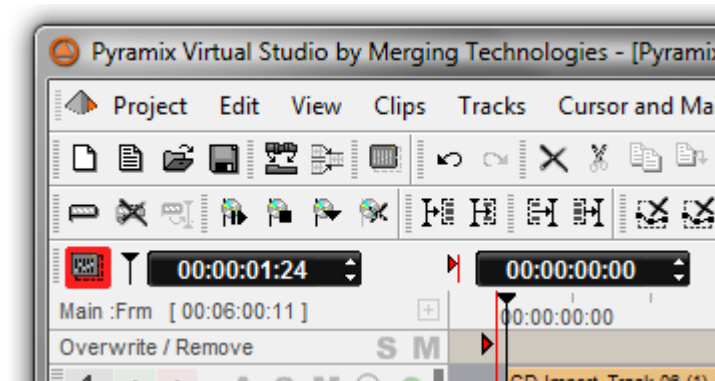
Selecting **Create a new Project that shares the current Project Mixer** in the **Interchange - Import** dialog will force Mixer Sharing to active when the import takes place using the mixer from the Project where the import was initiated.

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.

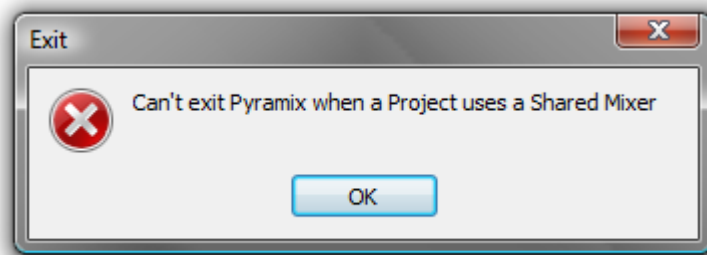
Switching is quasi instantaneous. To reflect this state the Icon Toolbar turns Red, meaning that we're in Shared Mixer Mode but that the currently active Project is a 'slave' and does NOT the own the Mixing Console.



Share Mixer icons - active Slave

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:



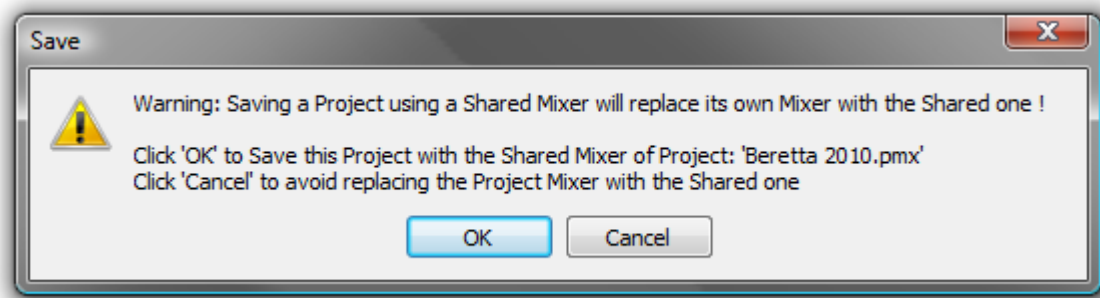
Simply click on **OK**, close (and save as required) any Projects using the Shared Mixer then exit Pyramix.

## 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

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.



# 14

## Monitor



# Monitor ! Window

## Scope

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 461** and **Customizing Keyboard Shortcuts on page 404**.

By default the **Monitor** window is hidden. It can be opened with **View > Monitor** or the  icon in the View Toolbar.



Monitor Main Monitor ! Window

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**

## 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.

<< **DA-88** >>: 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 inactive (grayed) if they are not connected in the **Configure** page.

The **Mode** buttons at the bottom determine the function of the active Speaker buttons.

**Mute:** Clicking on a speaker mutes it. Selections are cumulative.

**Solo:** Clicking on a speaker solos it. Selections are cumulative.

**SoloX:** Solo eXclusive on the clicked speaker. Selections toggle.

**Phase:** Clicking on a speaker reverses its phase. Selections are cumulative. Useful for quick imaging checks.

**In Place** Works in conjunction with **Solo** and **SoloX**. Toggles between **In Place** and **Center**.

**Reset:** Deselect all speakers.

**In Place/Center:** In **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.

### 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.

Below these buttons is the

**Peak Meter Selection:** Indicator/Button. This indicates what the Peak Meter display below the button is looking at. (The selection also affects External Metering if you are using it) Clicking on the button drops down a list of

sources that can be metered from a choice of **Master Output** i.e. Monitor Output, **Mixer Buses** and any available **Externals**.



Monitor Main Monitor ! Window Peak Meter Selection drop-down

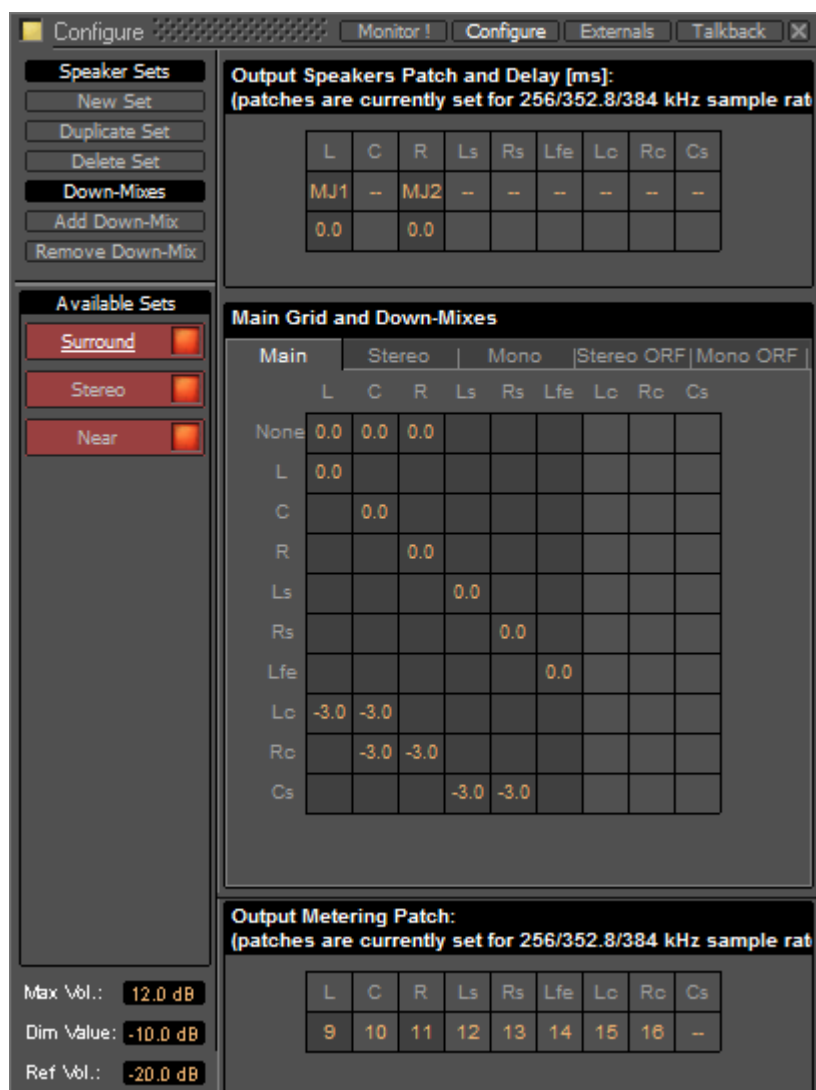
## Speaker Sets

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 board(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, 2 Fs, 4Fs and 8 Fs 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). Typically, the main grid would show a diagonal for the channel types patched:



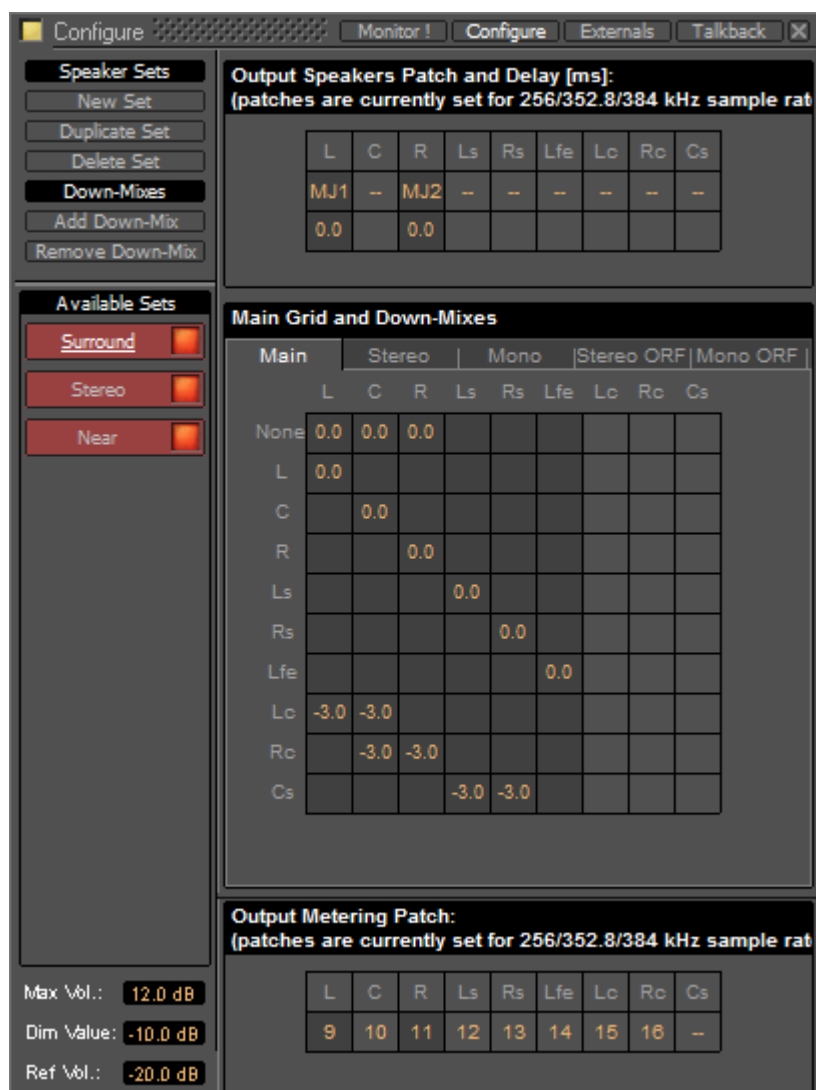
Monitor Configure Window

A set of **Downmixes** (max: 4) : A downmix is a 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. Two factory Speaker Sets (**Stereo** and **Surround 5.1** 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.

They and each of their down-mixes can be enabled/disabled in order to determine which ones are visible in the main Monitor page.



**Configure** | Monitor | **Configure** | Externals | Talkback

**Speaker Sets**  
 New Set  
 Duplicate Set  
 Delete Set

**Down-Mixes**  
 Add Down-Mix  
 Remove Down-Mix

**Available Sets**  
 Surround ☒  
 Stereo ☒  
 Near ☒

**Max Vol:** 12.0 dB  
**Dim Value:** -10.0 dB  
**Ref Vol:** -20.0 dB

**Output Speakers Patch and Delay [ms]:**  
 (patches are currently set for 256/352.8/384 kHz sample rate)

	L	C	R	Ls	Rs	Lfe	Lc	Rc	Cs
MJ1	--								
MJ2									
	0.0		0.0						

**Main Grid and Down-Mixes**

Main	Stereo			Mono		Stereo ORF		Mono ORF	
	L	C	R	Ls	Rs	Lfe	Lc	Rc	Cs
None	0.0	0.0	0.0						
L	0.0								
C		0.0							
R			0.0						
Ls				0.0					
Rs					0.0				
Lfe						0.0			
Lc	-3.0	-3.0							
Rc		-3.0	-3.0						
Cs				-3.0	-3.0				

**Output Metering Patch:**  
 (patches are currently set for 256/352.8/384 kHz sample rate)

	L	C	R	Ls	Rs	Lfe	Lc	Rc	Cs
	9	10	11	12	13	14	15	16	--

Monitor Configure Window

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.

Two 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 then hit **Enter** or click elsewhere on the window to save the change.

## Dim Value

To change the Dim 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"**

## Ref Vol

To set the **Reference Volume** level click on the value box to highlight it and type the desired value in the range -20dBfs to 0dBfs 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:



Monitor Configure New Speaker Set

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 a 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.

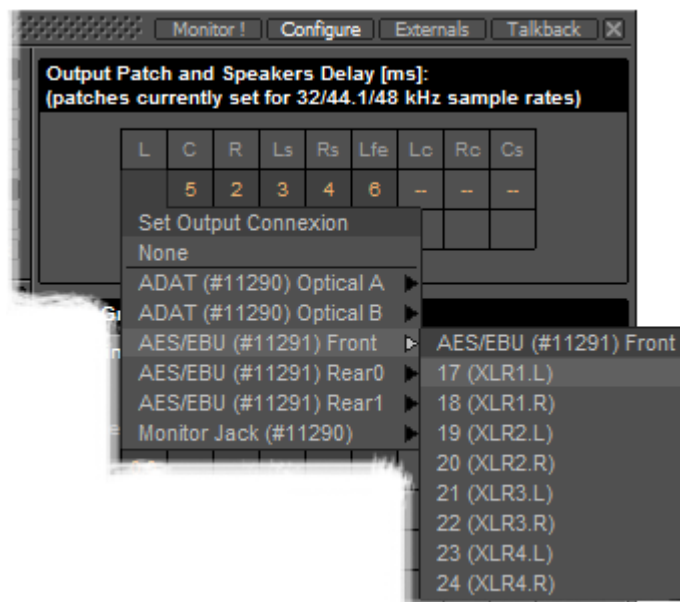
#### Remove Down-Mix

Deletes the current Down-Mix



## Output Patch:

This is where the Monitor's Speaker Set outputs are patched to physical outputs.



Monitor Configure Output Patch

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. **AES/EBU (#11291) Front** 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.

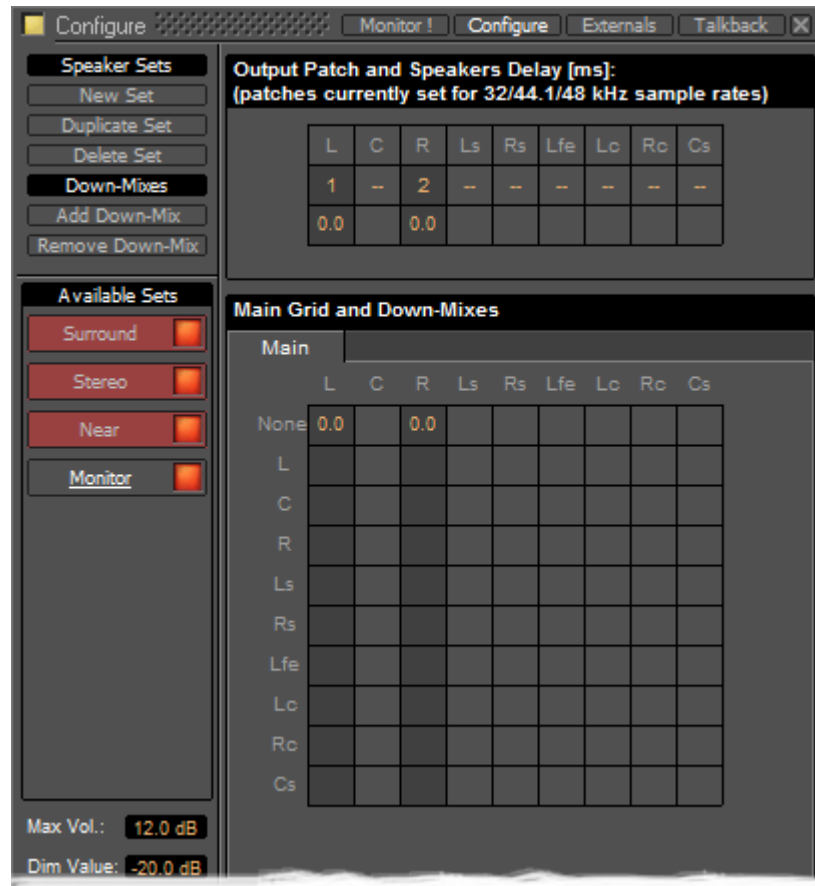
## Saving Speaker Sets

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

**Note:** In order to be able to audition cues 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**

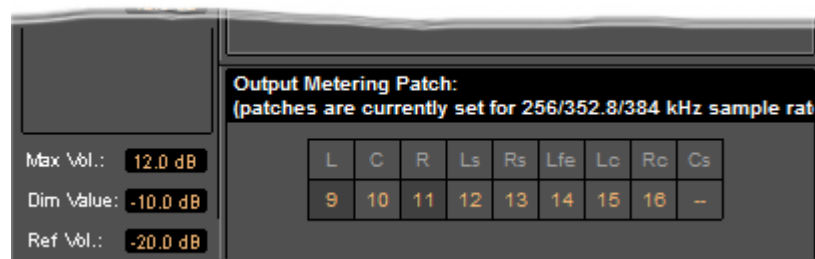


Monitor Configure Media Manager

If you plan to audition Surround material also set the **C** entry to a value e.g. **0.0**. **Delete Points** Deletes all points from the automation curve in the current Region.

## External Metering

If you wish to use your favorite external hardware meters with Pyramix this can be achieved easily and conveniently.



Monitor Configure Output Metering Patch

At bottom right of the **Monitor Configure** page an extra set of nine 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 237**

## 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.

**Note:** This feature is currently available for Native, Mykerinos mono-board and MassCore systems. It is not currently supported on Mykerinos multi-board non MassCore systems.



### Adding an External Machine

Up to 8 new externals can be added.



Monitor Externals page

**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 232**

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 469** for information about setting up **GPI/Os**.

**Note:** Talkback is currently available for Native, Mykerinos mono-board and MassCore systems. It is not currently supported on Mykerinos multi-board non MassCore systems.



When **Talkback** is set up and active the **Talkback** section appears at the bottom of the main **Monitor !** page:



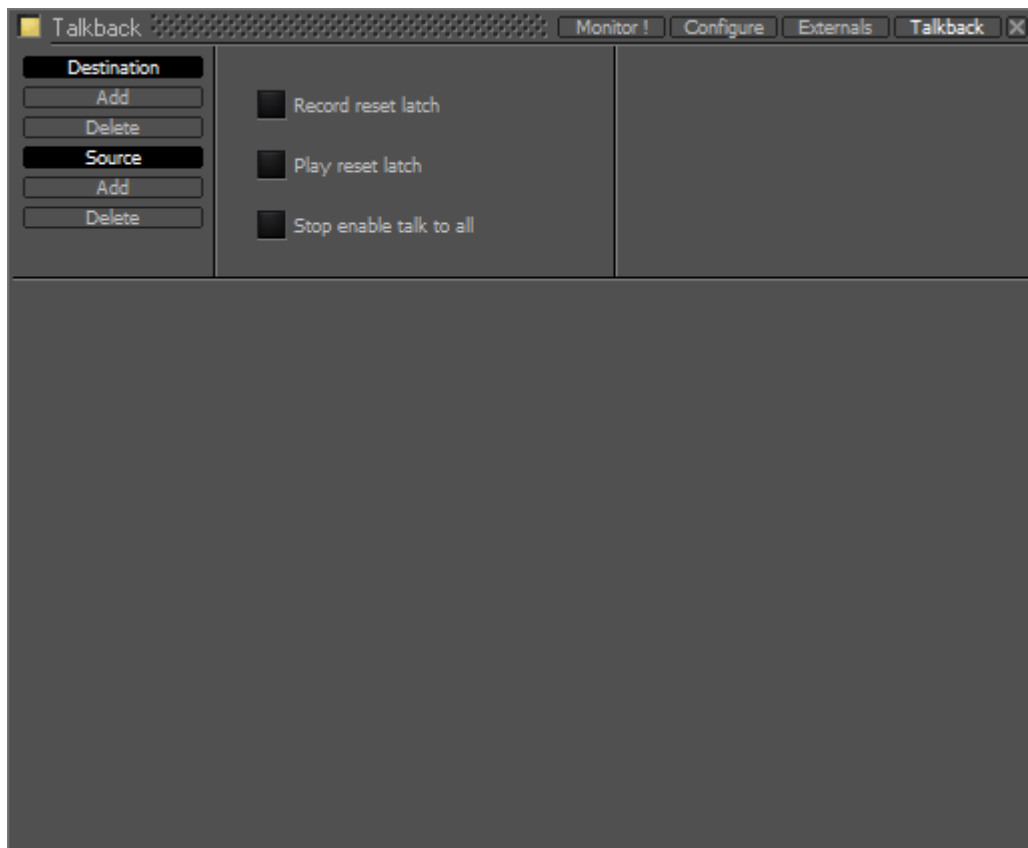
Monitor ! page with Talkback Section



## Setting Up

### Talkback Page

You can add up to 8 Studios (Destinations) and 3 Talkbacks (Sources) in the **Talkback** page:



Monitor Talkback page

#### 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

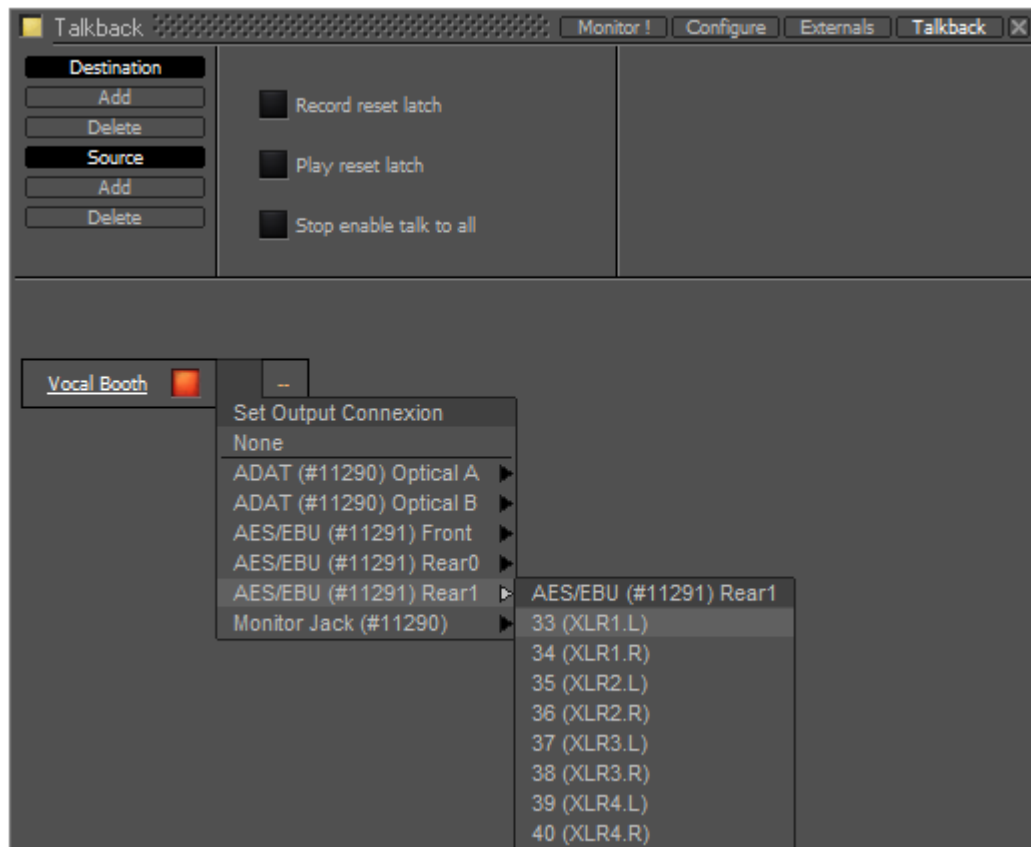
1. Click on **Studio Add**

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:



Monitor Talkback page Destination Output Connection

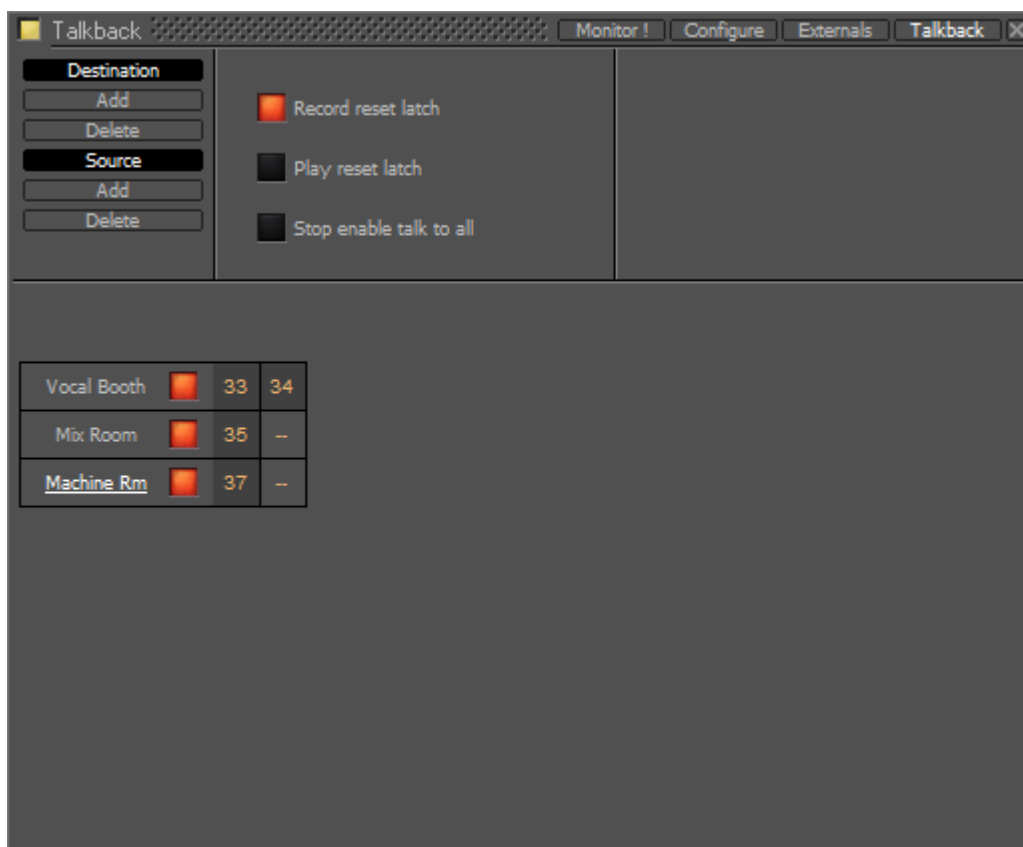
3. choose a suitable physical output to feed the Talkback amplifier/loudspeaker.

**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:

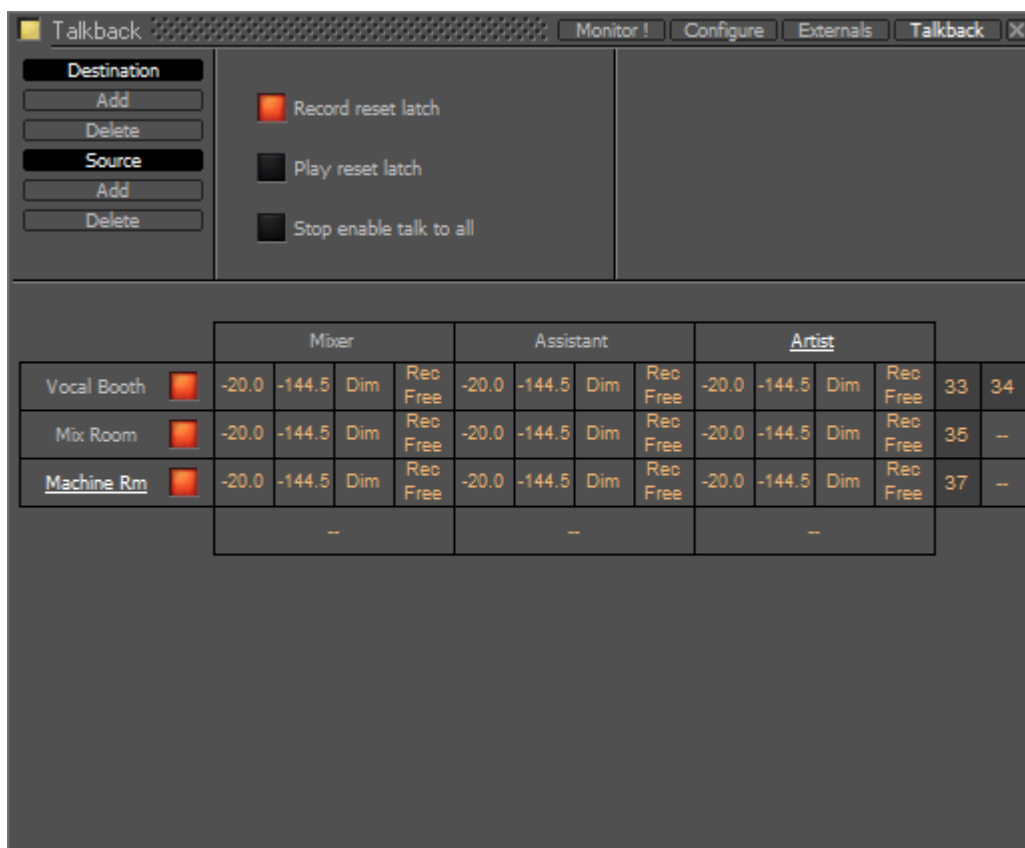


Monitor Talkback page with destinations

**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.

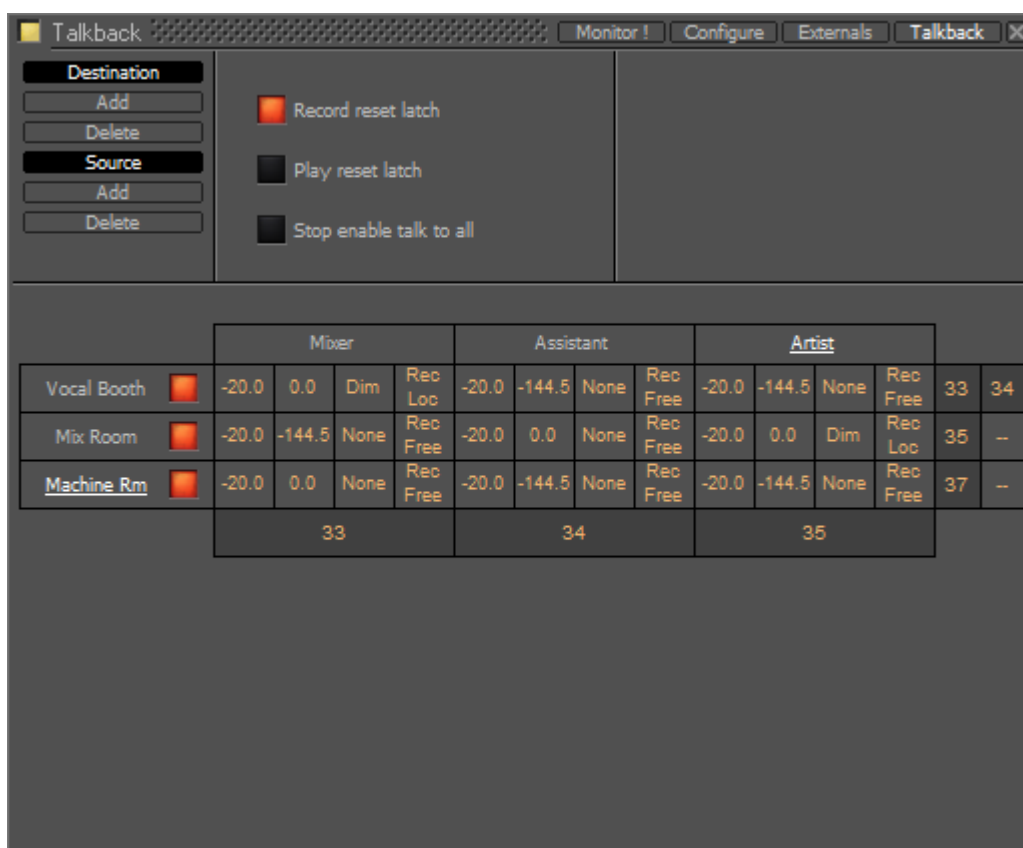
- The third column offers the choice of **Dim** or **None**. Selecting **Dim** means that when this crosspoint (**Source** to **Destination**) is activated by pressing the relevant **Talk** button, the **Main Monitor Output** will be dimmed.

**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

Returning to the **Monitor !** page you will see this in the **Talkback** section:



Monitor ! page Talkback Section

(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

**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:

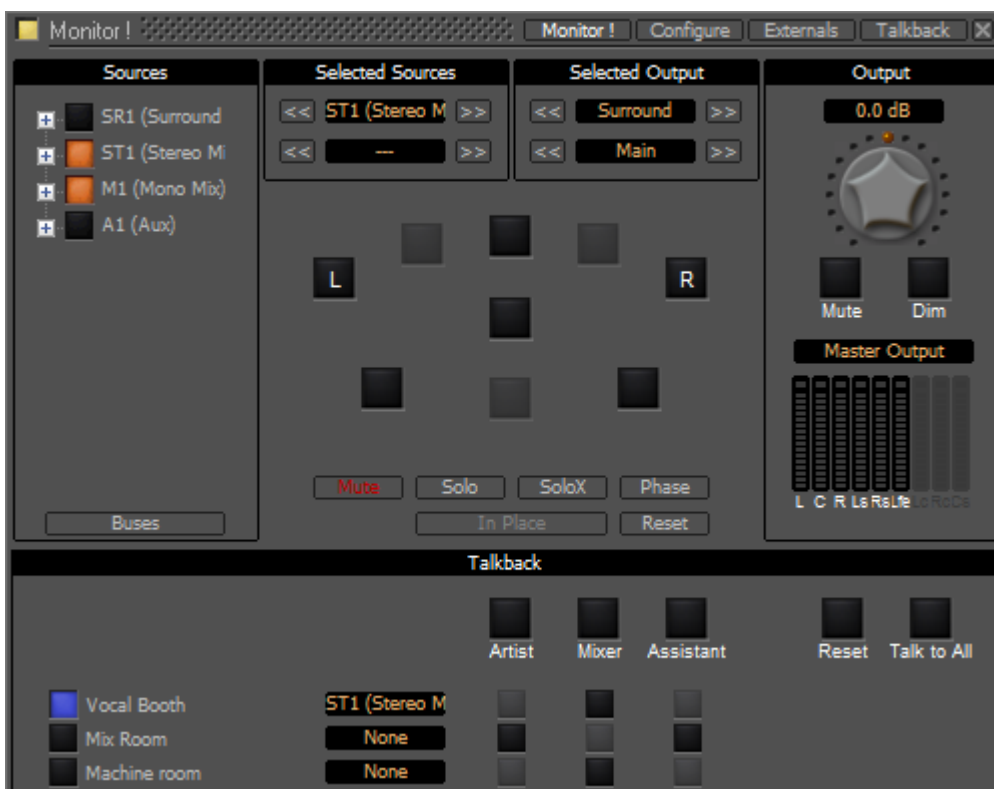


Monitor Talkback page : Select Foldback Source

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:



Monitor Talkback page : Foldback to Vocal Booth Active

Here, the **Vocal Booth** is fed with **ST1 (Main)** bus output. The vocals are recorded clean on **M1 (Mono Mix)** and, as can be seen above, the **Mixer Room** monitors are being fed with the sum of these buses.

# 12

## Meter Bridge



# 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.

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.

**Note:** The **Meter Bridge** is displayed "Always On Top" of other windows.

## Meter Bridge Switch

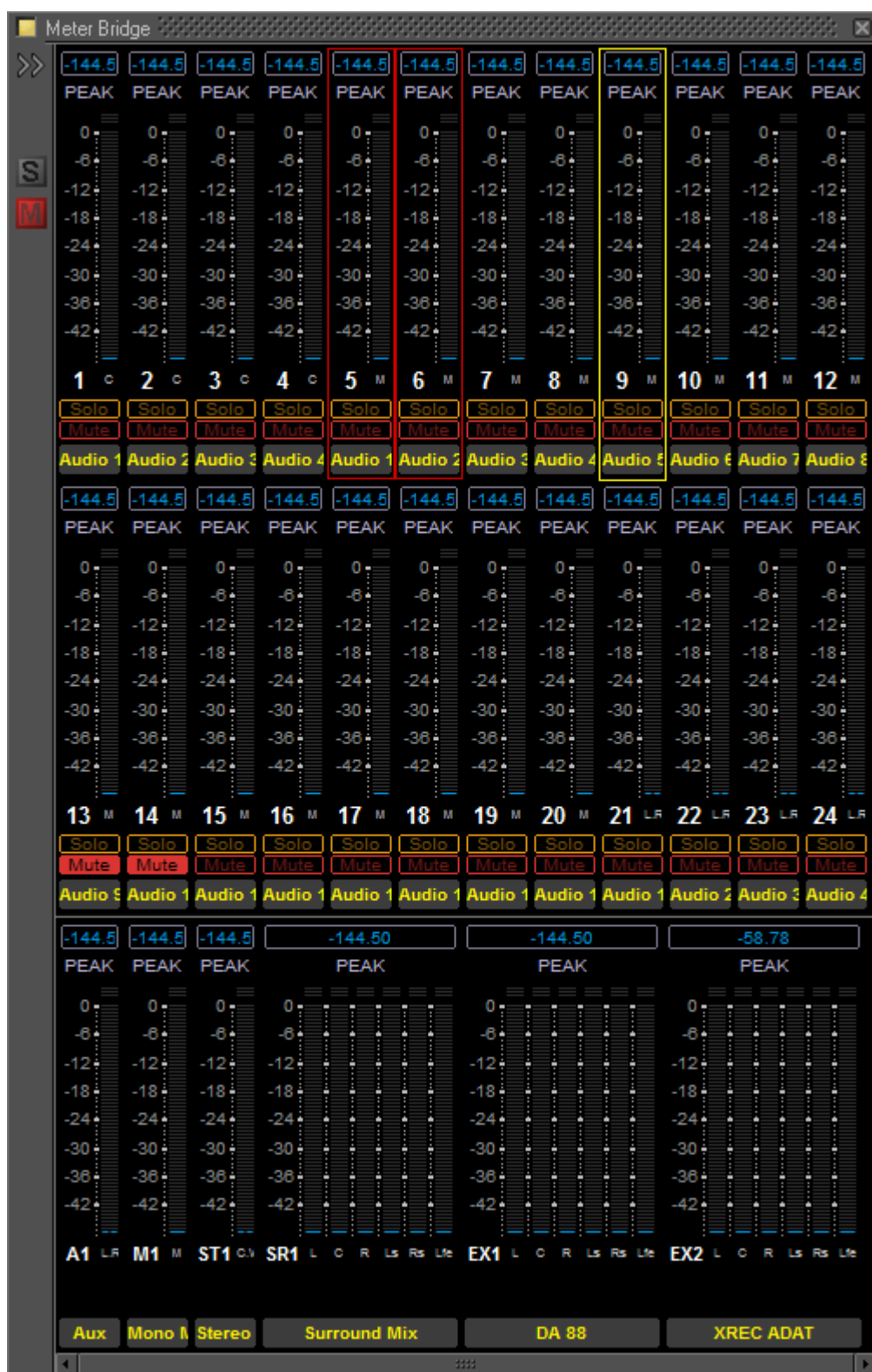
Before the Meter Bridge Window can be opened it must be switched on in the **Settings** section of the **Mixer Configuration Page** :



Meter Bridge Switch

## 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.



Meter Bridge Window - Triple Row Mode

### 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.)

## Global Mute and Solo Indicators

If any strip is Muted or Soloed the global indicators in the left margin illuminate.

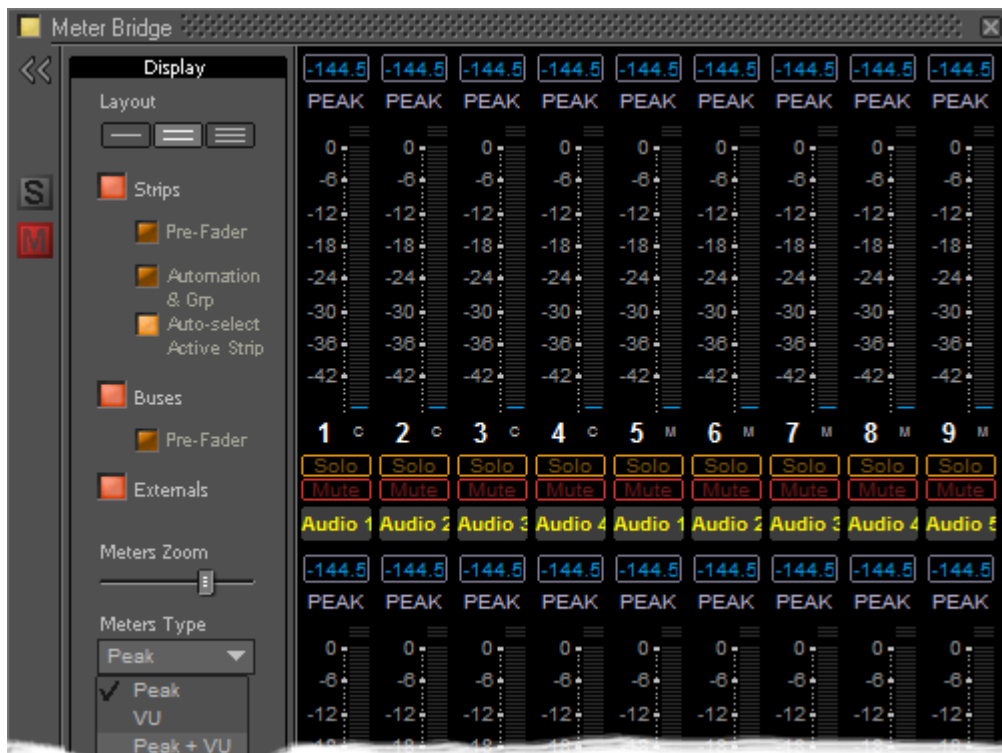
## Selected Strip and Record Ready Status

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):



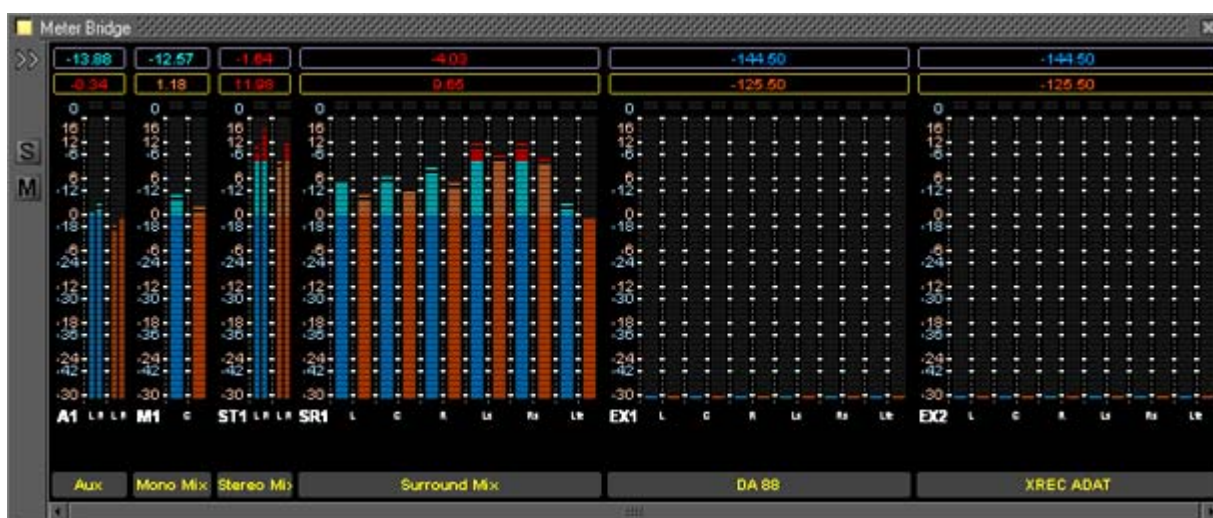
Meter Bridge Configuration : Display Section

## 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

## 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 (default is Show)

**Note: Externals**, External machine Returns, are set up in the **Monitor : Externals** page.

**Please see: External Inputs on page 239**

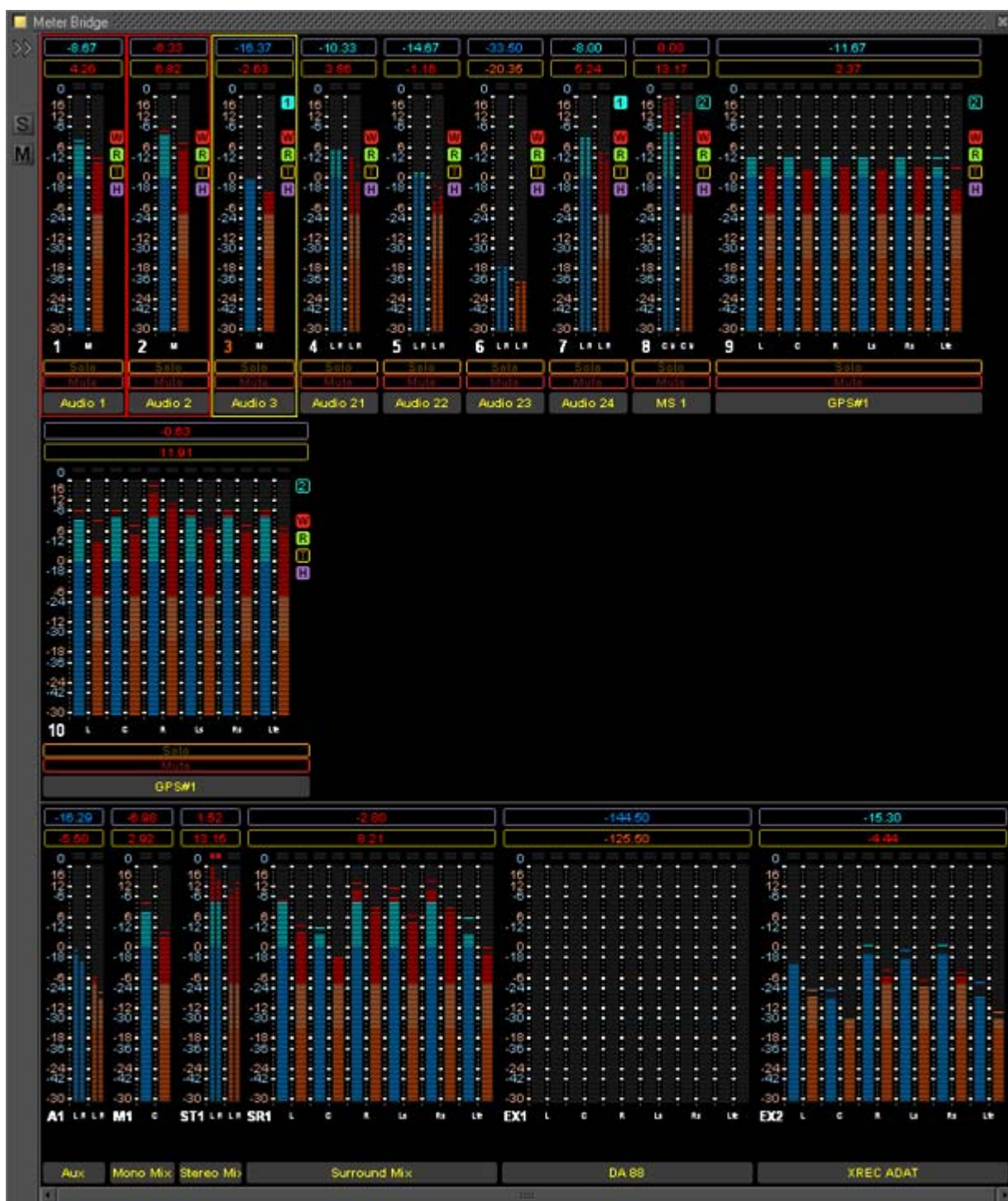
## Meters Zoom

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 **Peak** (default), **VU** or **Peak + VU** as seen here along with the **Automation Indicators**:



Meter Bridge - Triple Row Mode

## Automation Fader Mode and Group Indicators

### Ramses Group



**Member of Group**



**Member of selected Strip's 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



**Write**

**Read**

**Trim**

**Hold**

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.

# 13

## 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 requires MassCore or Native modes. It is not compatible with Mykerinos mode.

## Final Check Window

Open the **Final Check** window either by clicking on the icon  or **View > Windows / Tools FinalCheck Metering**.

The Final Check Window is presented with two tabbed pages, **Metering** and **Setup**.

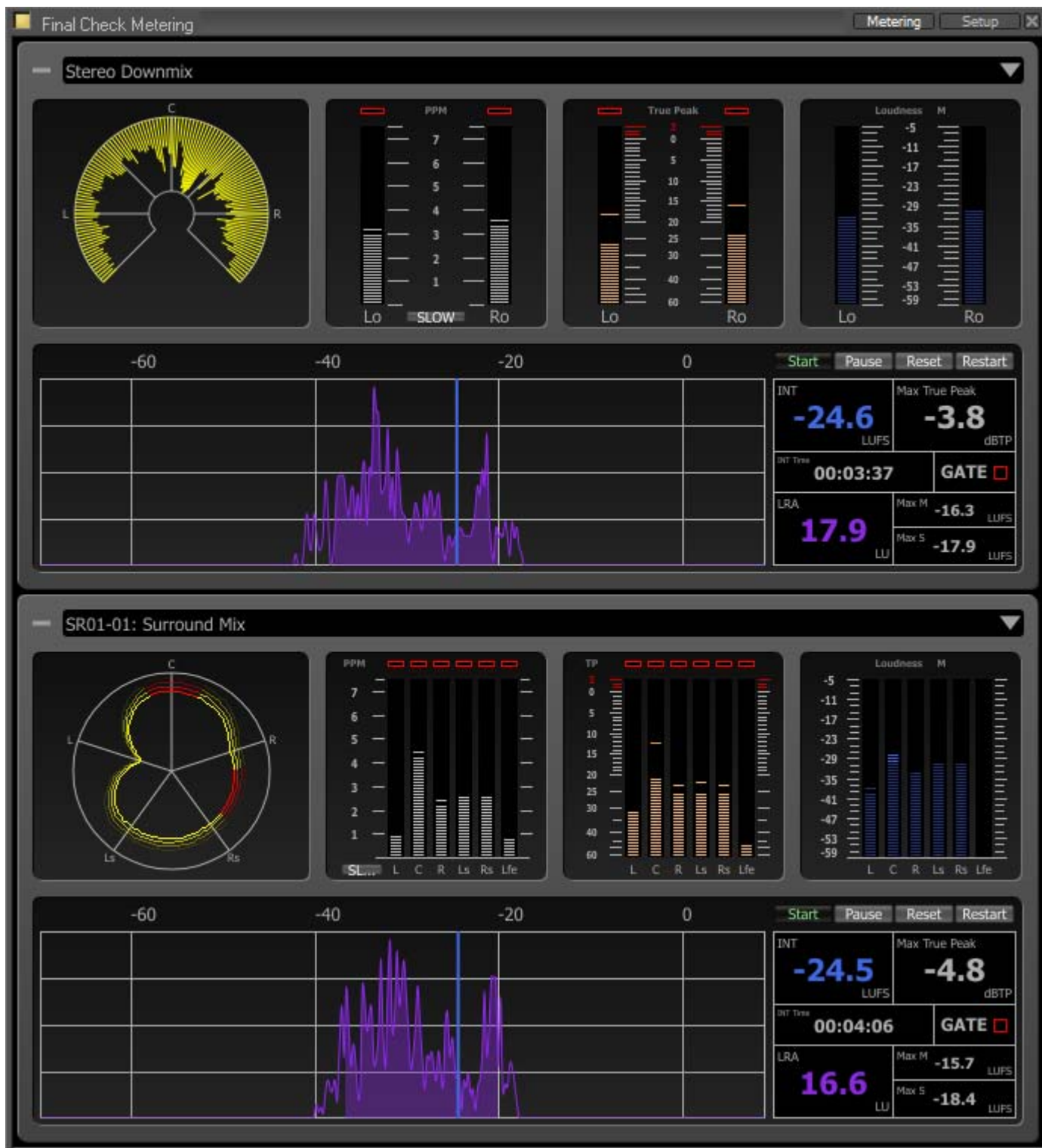
In the Upper left-hand corner, the yellow square toggles the plug-in between active and inactive states.

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



### Final Check Metering Page

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.

**Final Check Metering** 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

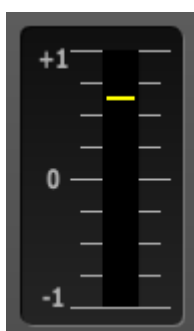
In the **Metering** page [P] clears ALL peak indicators. (Same shortcut as Pyramix Mixer.)

In the **Metering** page [R] resets all the History graphs and LlaR. Same as Right-click on a History Graph and selecting **Reset all** or [Shift] + click on **Reset** on LlaR.

## 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

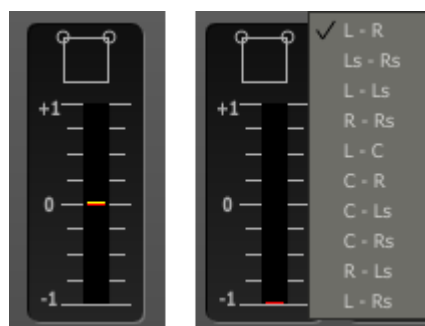


Stereo Phase Meter

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

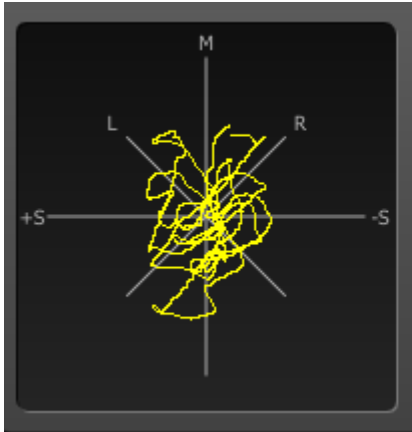


Surround Phase Meter and Channel Assign

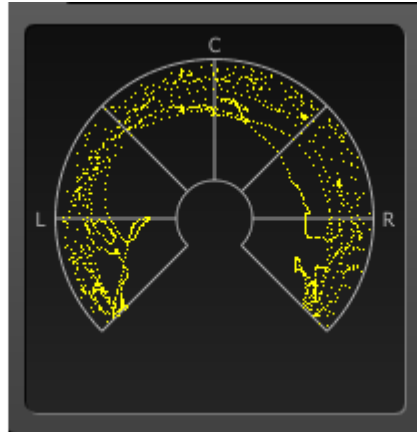
For a surround mix, a simple right-click allows you to select which two channels you want to monitor. An Icon at the top of the phase meter shows the user which two channels are selected. Alternatively, this can be selected via the **Setup** page. Please see: **Setup on page 264**



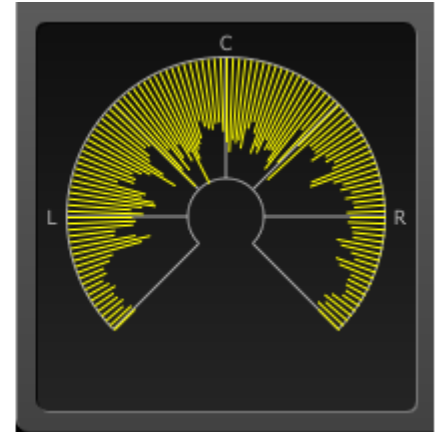
## Phase Oscilloscope (stereo mix only)



Stereo Phase Oscillo Interpolate on



Stereo Phase Oscillo Meter



Stereo Phase VU Meter

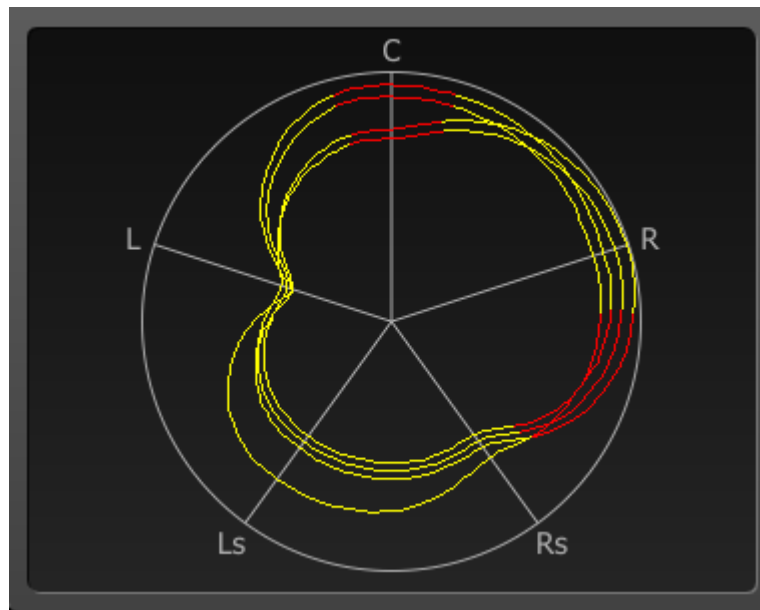
A classical phase oscilloscope, which also includes two new display modes :

**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)



Surround Monitor

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

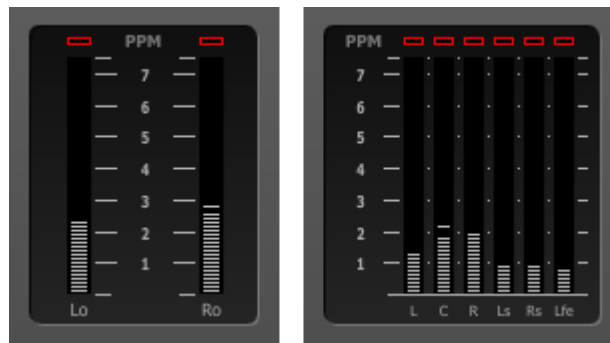
A negative phase between two neighboring channels (L-Ls, Ls-Rs, Rs-R, R-C and C-L) is displayed by a “symmetric” red segment centred halfway between the two channels in question. For example, a phase just below zero between Ls and Rs will result in a red dot at the “back” i.e. lowest part of the surround 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  $x \times 72^\circ$  (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.

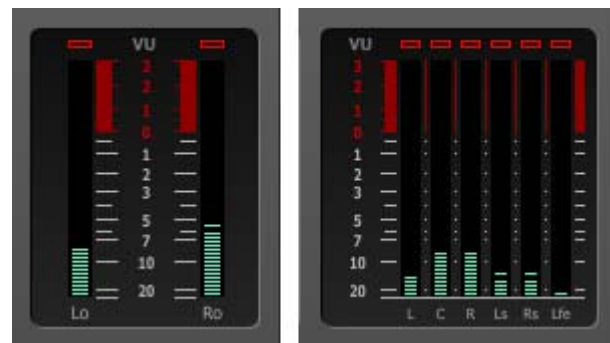
### Peak Programme Meter (PPM) :



PPMs (Peak Programme Meters)

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.

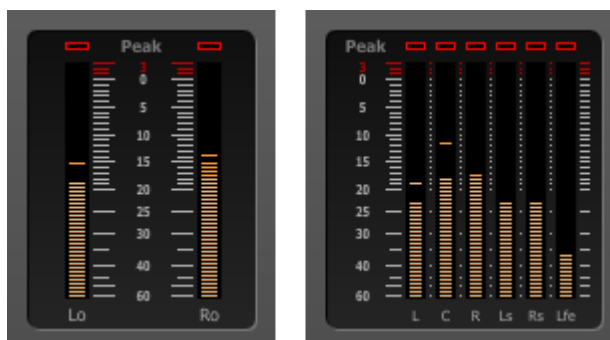
### VU Meter :



VU Meters

A classical Volume Unit (VU) indicator which also comes with a separate overload indicator.

### True Peak Meter :

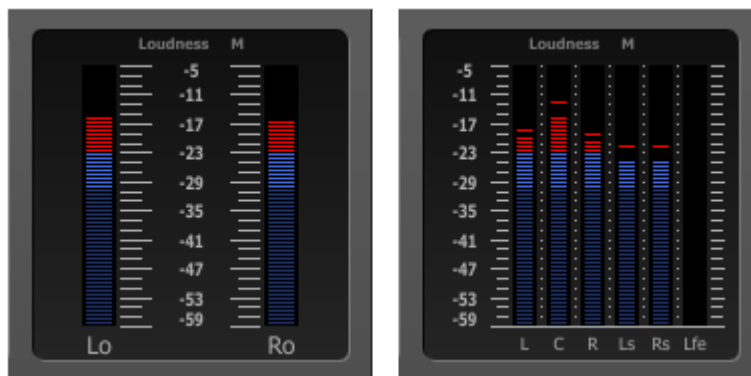


True Peak Meters

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 :



Loudness Meters

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

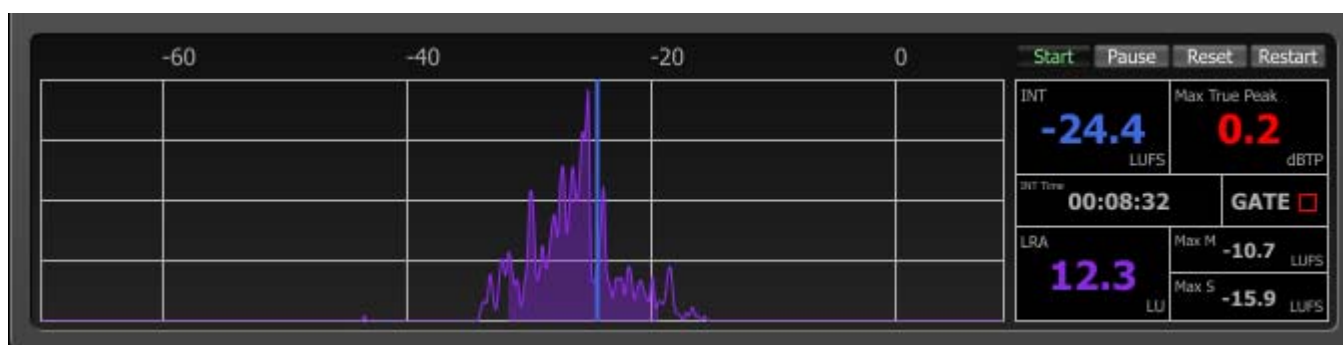
(EBU mode **Short-term : 3 s**) integration time.

### 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) :



LRA Curve

Values Panel

### 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.

<b>Max M</b>	Shows the <b>Maximum M</b> value ( <b>EBU mode Momentary : 400ms</b> ) recorded since the last Reset.
<b>Max S</b>	Shows the <b>Maximum S</b> value ( <b>EBU mode Short : 3s</b> ) recorded since the last Reset.
<b>Controls</b>	
<b>Start</b>	Begins the analysis process.
<b>Pause</b>	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.
<b>Reset</b>	Clears the values whether running or paused.
<b>Restart</b>	Clears the values and restarts whether in pause or running.

**Note:** If used with the **Shift** modifier the LlaR 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

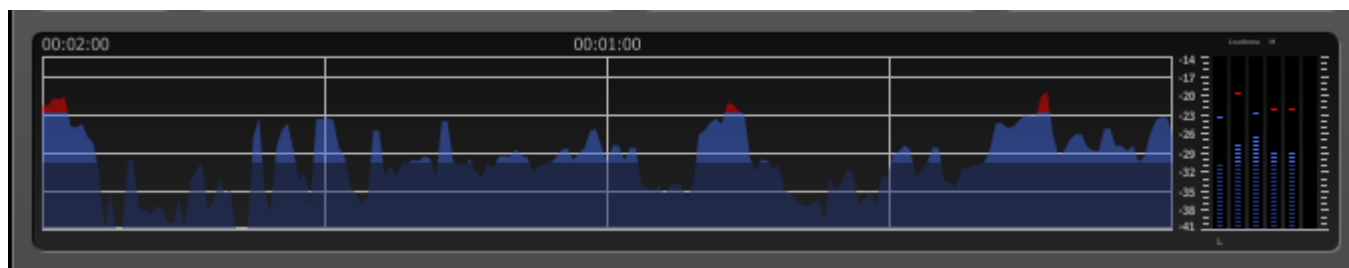
LlaR has a right-click context menu with these entries:

<b>Copy Data To Clipboard</b>	Copies the LlaR data to the Windows Clipboard (to ease export to MS Excel, etc.)
<b>Copy All Data To Clipboard</b>	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



**Loudness History Graph with Meters**

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

<b>Start</b>	When ticked, the History Graph updates constantly with new values. Mutually exclusive with <b>Pause</b> .
<b>Pause</b>	When ticked, the History Graph stops scrolling. New values will not be logged until <b>Start</b> is clicked again.
<b>Reset</b>	Clears the contents of the History Graph.
<b>Restart</b>	Clears the contents of the History Graph and starts recording.
<hr/>	
<b>Start all</b>	Applies to all History Graphs and the LlaR graph. Mutually exclusive with <b>Pause all</b> .



<b>Pause all</b>	When ticked all History Graph and the LlaR graph stop scrolling. New values will not be logged until <b>Start all</b> is clicked again. (Or one of the individual <b>Start</b> context menu entries.)
<b>Reset</b>	Clears the contents of the History Graphs and the LlaR graph.
<b>Restart</b>	Clears the contents of the History Graphs and the LlaR graph and starts recording.
<hr/>	
<b>Copy Data To Clipboard</b>	Copies the History Graph's data to the Windows Clipboard (to ease export to MS Excel, etc.)
<b>Copy All Data To Clipboard</b>	Copies all FinalCheck Meter data to Windows Clipboard.

## Setup

Final Check Metering

Metering Setup

User presets

New preset...

Save Load Delete

Phase Meter

☒ Enable

Surround channel pair to monitor

L + R

PPM

☒ Enable

Customize...

0 dBU calibration

-18 dBFS

Attack time

10.0 ms

Release time

2.3 s for 20 dB

☒ Slow mode available
 

Attack time deviation in slow mode

+0%

Peak hold time

18.5 s

☐ Show history graph
 

Displayed time

00:03:10

True peak

☒ Enable

Standard preset

0 dB calibration

0 dBFS

Release time

300 ms for 20 dB

Peak hold time

5.0 s

☒ Show history graph
 

Displayed time

00:03:00

VU Meter

☒ Enable

Standard (-14) preset

0 dBU calibration

-14 dBFS

Integration time

300 ms

Release time

300 ms for 20 dB

Peak hold time

5.0 s

☐ Show history graph
 

Displayed time

00:03:00

Spatialization

☒ Enable

Stereo display type

Phase stereo-meter

☒ Interpolate

Loudness

☐ Enable M (EBU mode Momentary : 400ms)
 ☒ Enable S (EBU mode Short-term : 3s)
 ☐ Enable (custom integration time)
 

Integration time

0.9 s

☒ Enable LIAr (Loudness Integrated and Range)
 

Customize...

Scale

EBU +18 absolute (LUFS)

Target loudness

-24 LUFS

Gate threshold

-4 LU

Peak hold time

on click

Color range

-30 LUFS / -16 LUFS

☒ Show channels separately
 ☐ Show history graph
 

Displayed time

00:02:00

Max True Peak alert threshold


-4 dBTP

☒ Show LRA graph
 

Displayed interval

-70 to 9 LUFS

Preview



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.

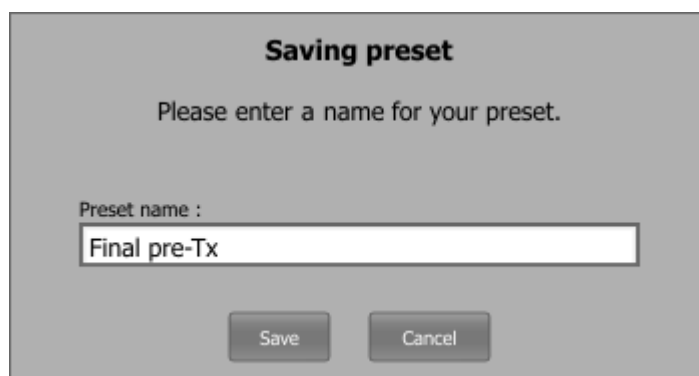
<b>Phase Meter</b>	<b>Spatialization</b>
<b>PPM</b>	<b>Loudness</b>
<b>True Peak</b>	
<b>VU Meter</b>	<b>Preview</b>

## 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 :



The dialog box is titled "Saving preset". It contains the text "Please enter a name for your preset." Below this is a text input field labeled "Preset name :" with the text "Final pre-Tx" entered. At the bottom are two buttons: "Save" and "Cancel".

Final Check Saving preset dialog

## 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 **Llar 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.

<b>Displayed time</b>	The slider enables adjustment of the time window that the History Graph displays from 00:02:00s to 02:00:00s
<b>Spatialization</b>	
<b>Enable</b>	When ticked the spatial displays are active and shown in the <b>Metering</b> page.
<b>Stereo display type</b>	The drop-down list offers the choice of: <b>Phase Oscillo</b> , <b>Phase Stereo-meter</b> and <b>VU stereo-meter</b> .
<b>Interpolate</b>	When ticked, the dots of the <b>Phase Oscillo</b> display will be interpolated. It is irrelevant to other meter displays
<b>Loudness</b>	
<b>Enable M (EBU mode Momentary : 400ms)</b>	enables the display of a loudness bargraph with integration time of 400ms, which corresponds to the momentary mode according to EBU R128.
<b>Enable S (EBU mode Short : 3s)</b>	enables the display of a loudness bargraph with integration time of 3 seconds, which corresponds to the short-term mode according to EBU R128.
<b>Enable (custom integration time)</b>	enables the display of a loudness bargraph with user-selectable integration time. The integration time is set with the <b>Integration time</b> slider.
<b>Enable LlaR (Loudness Integration and Range)</b>	enables the display of the loudness INT and LRA meter and graph.
<b>Standard ITU preset</b>	The drop-down list offers the choice of: <b>EBU Mode (R128) preset</b> <b>ATSC A/85 &amp; ITU 1864 preset</b> <b>Customize...</b> When this option is selected the <b>Target loudness</b> and <b>Gate threshold</b> sliders are active.
<b>Scale</b>	The drop-down menu allows you to select one of the following scales for the loudness bargraphs. <b>EBU +9 absolute (LUFS)</b> This scale covers a range from -41 LUFS to -14 LUFS and is appropriate for programs with small dynamic range. <b>EBU +18 absolute (LUFS)</b> This scale covers a range from -59 LUFS to -5 LUFS and is appropriate for programs with large dynamic range. <b>EBU +9 relative (LU)</b> This scale covers the same range as <b>EBU +9 absolute (LUFS)</b> , 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. <b>EBU +18 relative (LU)</b> This scale covers the same range as <b>EBU +18 absolute (LUFS)</b> , 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.
<b>Target Loudness</b>	When <b>Customize...</b> is the selected preset the slider enables adjustment between -30 LUFS and -20 LUFS.
<b>Gate threshold</b>	When <b>Customize...</b> is the selected preset the slider enables adjustment between Off, and values between -11 LU and -4 LU relative. 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.
<b>Peak hold time</b>	The slider varies the peak hold time between 0 and 19.5 seconds in half second increments plus <b>on click</b> . (Peak is held until the display is clicked.)
<b>Color Range</b>	The two markers set the transition points between the color bands in the Loudness graph displays. Defaults are -30LUFS and -16LUFS.
<b>Show channels separately</b>	When ticked each channel will have its own LUFS bargraph display. <b>Note:</b> the history graph will NOT display the sum of all channels, when this button is ticked. Instead, it shows the maximum channels loudness.
<b>Show history graph</b>	When ticked the history graph is shown in the <b>Metering</b> page.
<b>Displayed time</b>	The slider enables adjustment of the time window that the History Graph displays from 00:02:00s to 02:00:00s





<b>Max True Peak alert threshold</b>	Sets the threshold value (in dBTP) at which the <b>Max True Peak</b> numerical display turns red. (In order to make it obvious there is an overload problem.)
<b>Show LRA graph</b>	<p>Toggles the <b>LRA-repartition curve</b> shown/hidden alongside the <b>Loudness INT and LRA</b> display. (where some meters would display a History Graph instead.)</p> <p>The <b>LRA curve</b> (the purple one) and other <b>Llar</b> 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%)</p>
<b>Displayed interval</b>	The markers set the boundaries of the displayed LRA curve, in LUFS, to enable zooming into the range where the program is located.
<b>Preview</b>	Shows a thumbnail of the layout of the <b>Metering</b> 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.)



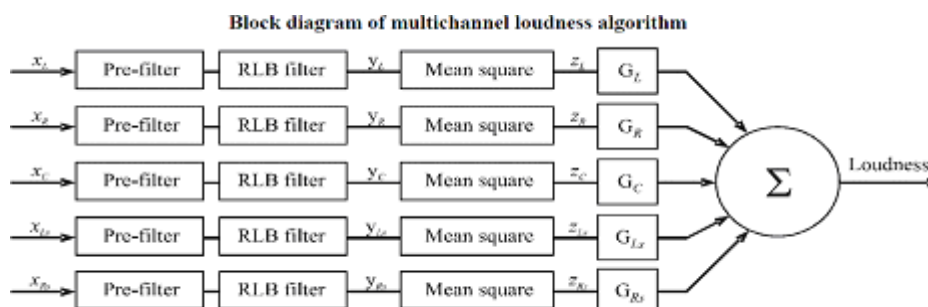
# Loudness and Peak Metering

## 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.



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

**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.

# 14

## 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 363, Levelizer on page 365 Nova on page 365 and Prosoniq MPEX3 on page 367**

## Adding and Managing Effects

**Please see: Effect Management on page 180 and Native VS3 Effects and VST Plug-ins on page 212**

**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 Support and Latency

VS3 Plug-ins	Supported in Pyramix 6.0	Latency	
		Compensated	Not Compensated
Angudion I & II	Yes	-	
Aphro	Yes	-	
Other VB Audio Plug-ins	In progress (note1)		
Bus Tools & Strip Tools	Yes	A	
DC Meter, Phase-Oscillo, VU Meter, Surround Meter, Wordlength Meter	Yes	-	
Delay	Yes	-	
Dynamics	Yes	A	
EqX	Yes	-	
External Insert	Yes	M	
Flanger	Yes	-	
Modulometer	Yes	-	
MS Encoder	Yes	-	
Parametric Equalizer	Yes	-	
Phase-Oscillo	Yes	-	
Pure Series	Yes	A	
Solera	Yes	A	
Tone	Yes	-	
DeNoiser-DeScratcher	Yes	A (note2)	A (note2)
UpMix 5	Yes	A	

A=Automatically M=Manually

**Note1** : Please see:

[www.vb-audio.com](http://www.vb-audio.com)

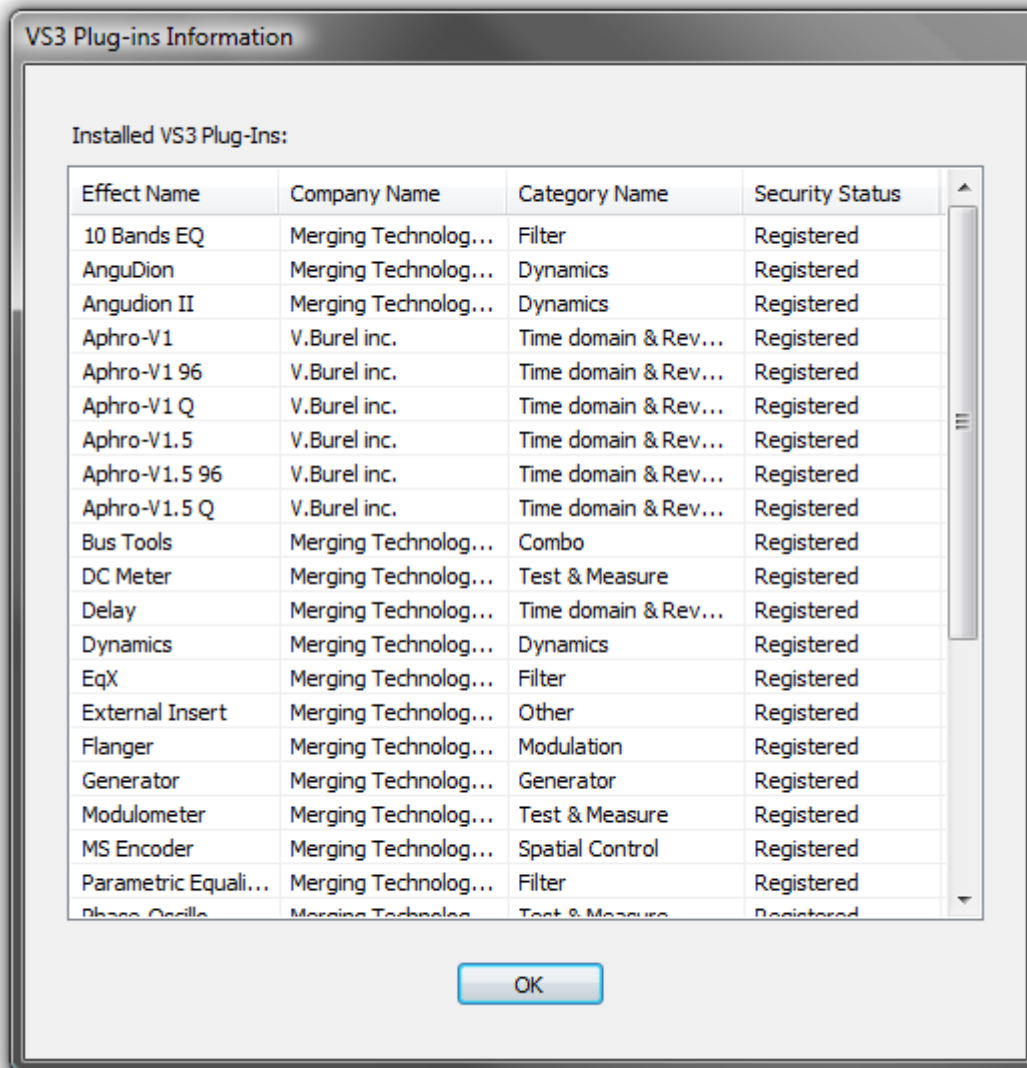
(client area) for the latest information

**Note2** : Compensated in Native but not in MassCore mode

## 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**

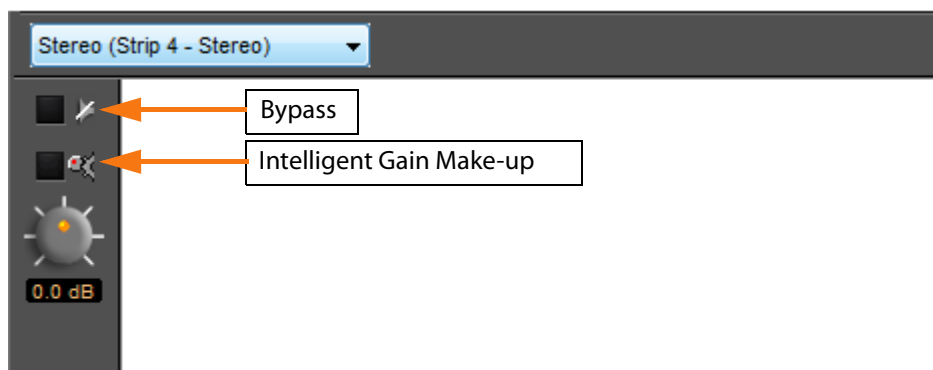


VS3 - Plug-Ins Information Window

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.



## 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

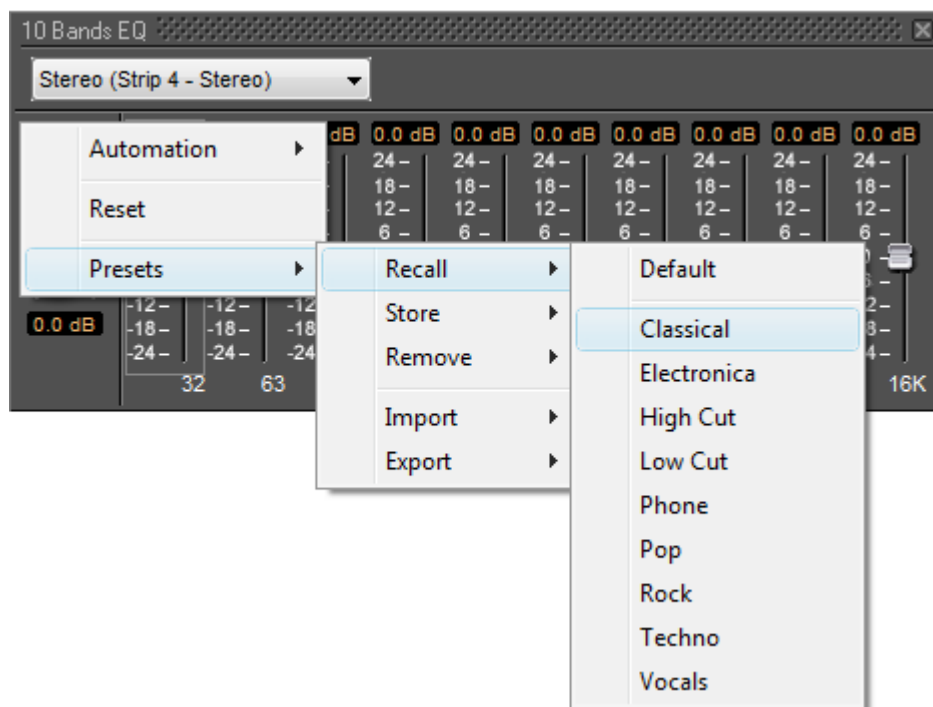
(Only where relevant) When this switch is lit **Auto Gain Compensation** is in circuit. The function is intended to keep the output level of the plug-in approximately equal to the input level. The computed value varies as the plug-in controls are adjusted and can be further adjusted using the knob.

## 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.



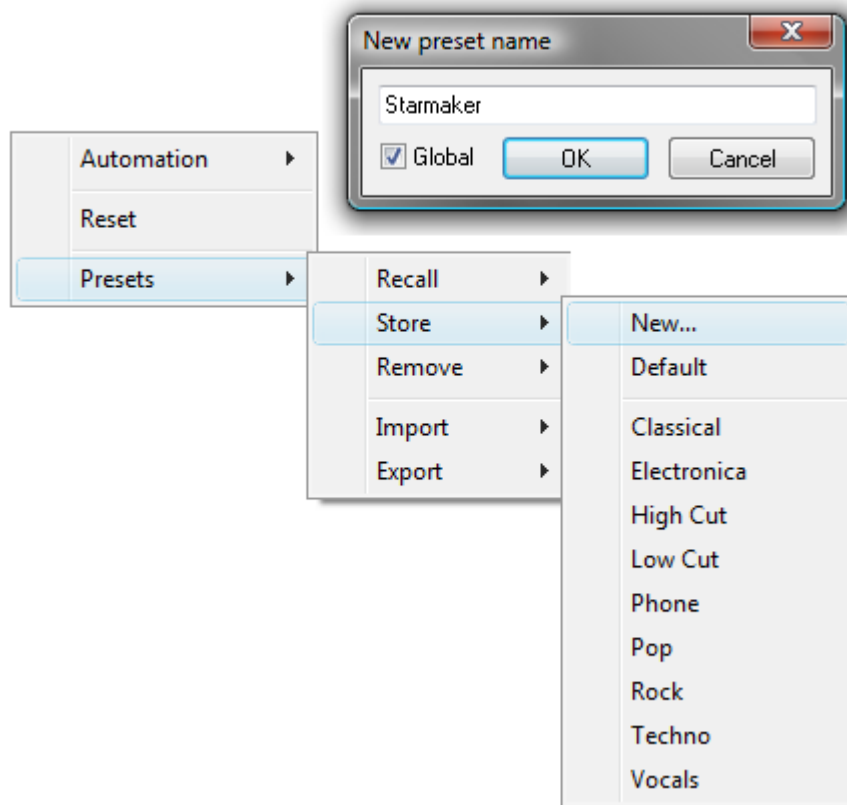
Effects Presets context menu and recall sub-menu

## 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.



Effects Presets context

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

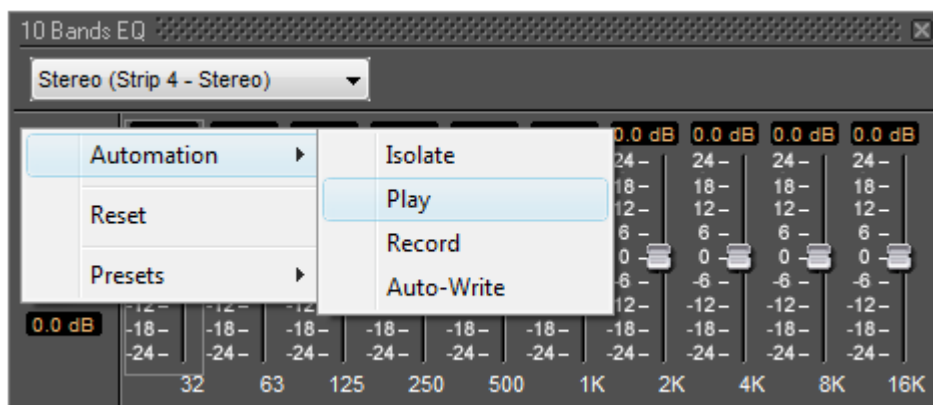
### Modifying an Existing Plug-in Preset

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 320

## Parametric EQ



Parametric EQ floating Window

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.



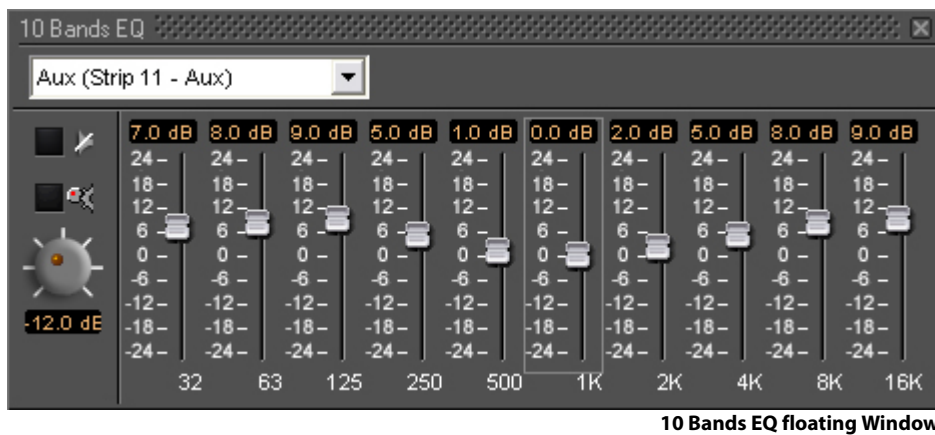
**Peaking / Shelving** When lit, the lowest (red) band is switched to shelving response. In this mode the Q control for the band is unavailable.



**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.

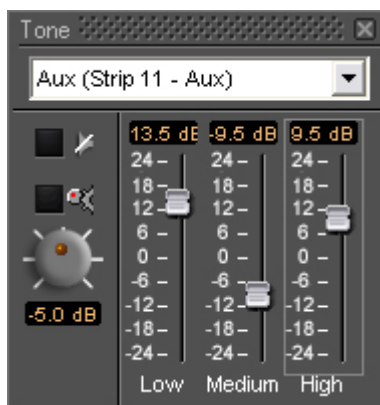


**Note:** 10 Bands EQ is limited to a maximum of 2FS I.e. 96kHz.



## Three Band Tone Control

A simple three band equalizer which offers a boost or cut of +/- 24dB in any or all of three bands.



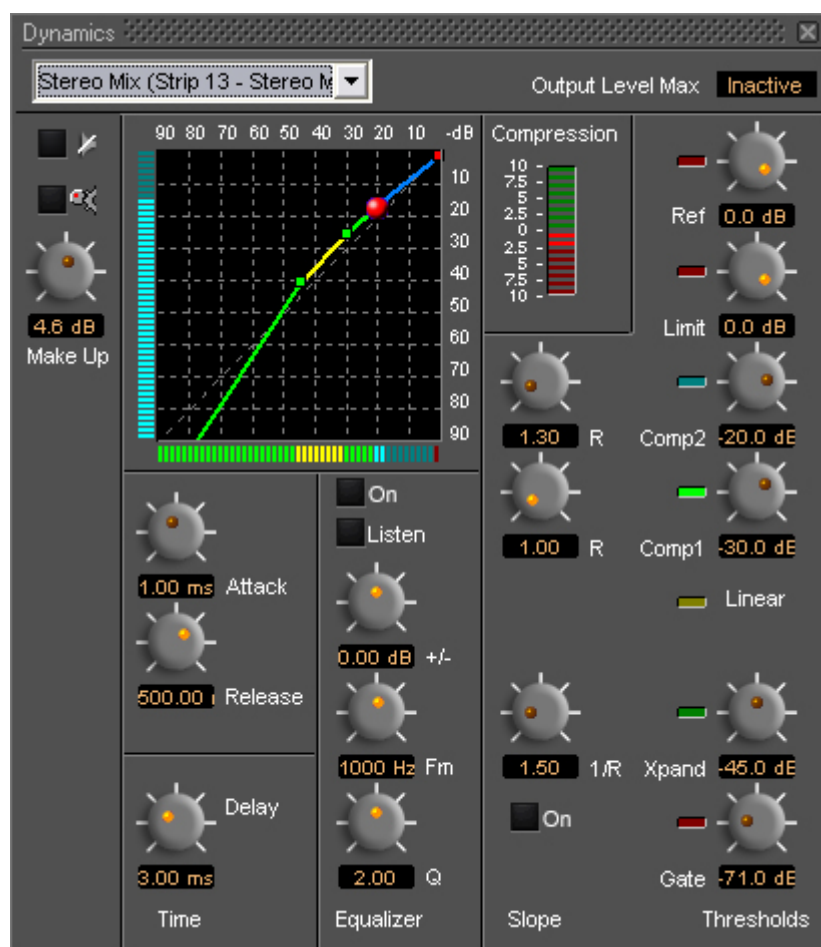
**Tone Control floating Window**

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.



Dynamics floating Window

### 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:

Process	Line Color	Handle Color	Line Slope Function	Handle Function
Gate	Red	***	Gate on/off	***
Expander	Green	Red	Expander Ratio	Gate Threshold, Expander Ratio
Linear	Yellow	Green	Linear response between Expander and Compress 1	Expander Threshold
Compressor 1	Green	Green	Compressor 1 Ratio	Compressor 1 Threshold
Compressor 2	Blue-Gray	Blue	Compressor 2 Ratio	Compressor 2 Threshold, Compressor 1 ratio
Limiter	Red	Red	Shows Limit	Limiter Threshold, Compressor 2 Ratio
Reference		Red	***	Limiter Threshold

## Adjusting Dynamics Parameters

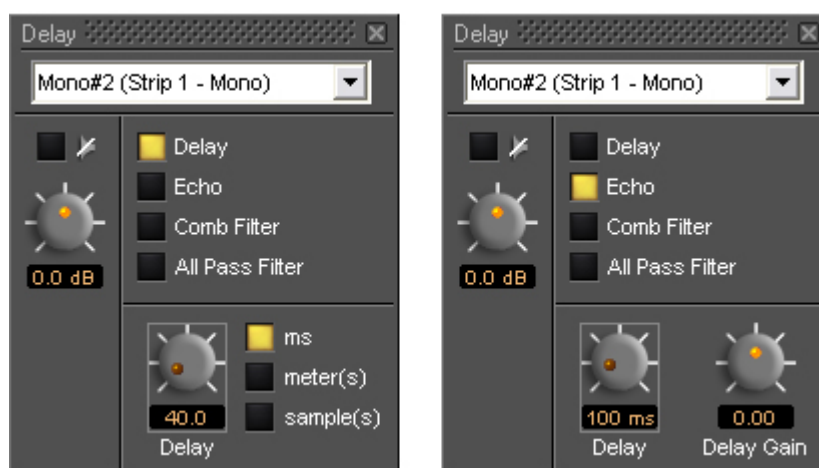
Parameters can be altered by clicking and dragging on the control knobs or by clicking and dragging the control handles in the graphic display. Handle controls are affected by other parameter settings. In some instances dragging a handle will change more than one parameter.

## 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

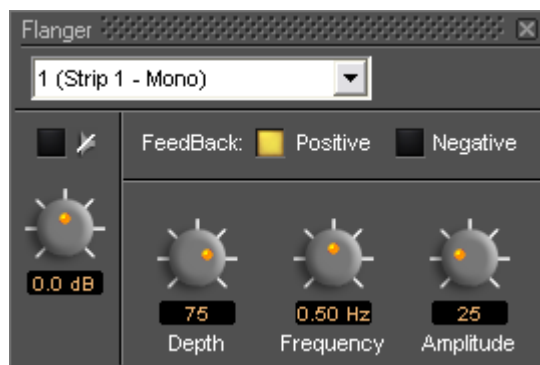
Delays the signal then feeds part of the delayed signal back to the input of the delay. **Comb Filter** has the same control parameters as **Echo**, but the audible effect is quite different because it uses a feed backward rather than a feed forward signal path. The name **Comb Filter** comes from the 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.



Flanger floating Window

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.



MS Encoder floating Window

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 floating Window

## AnguDion II

Even more interesting!

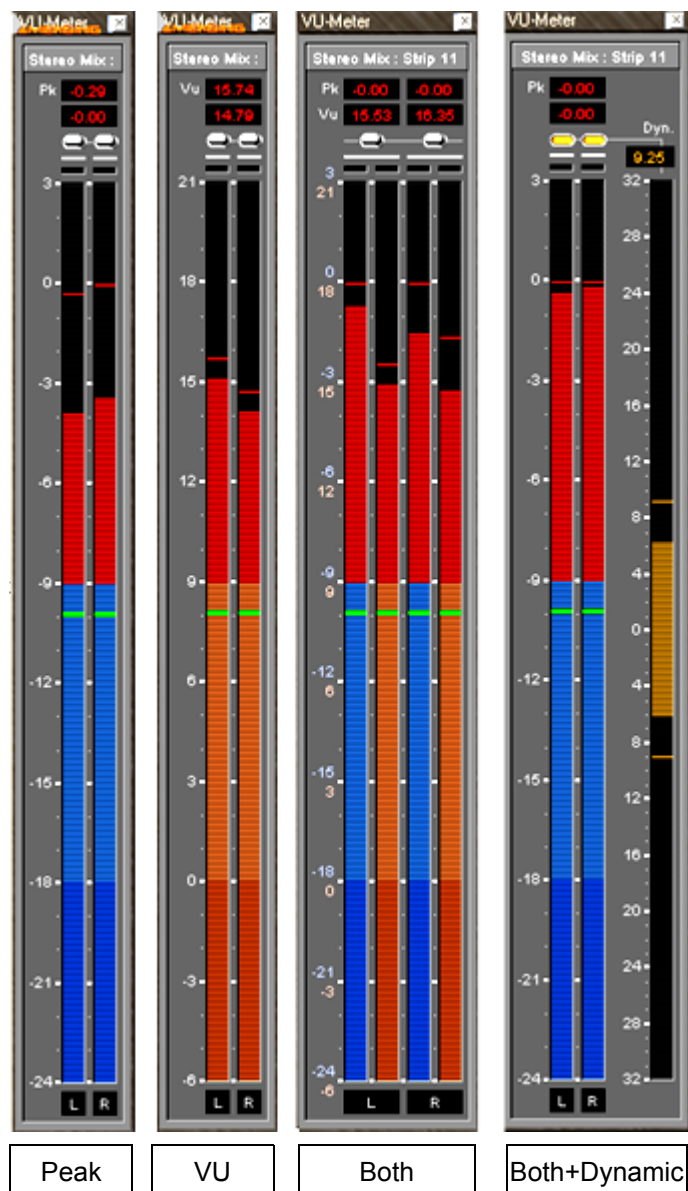


AnguDion II floating Window

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.

## Mastering Peak/VU Meters

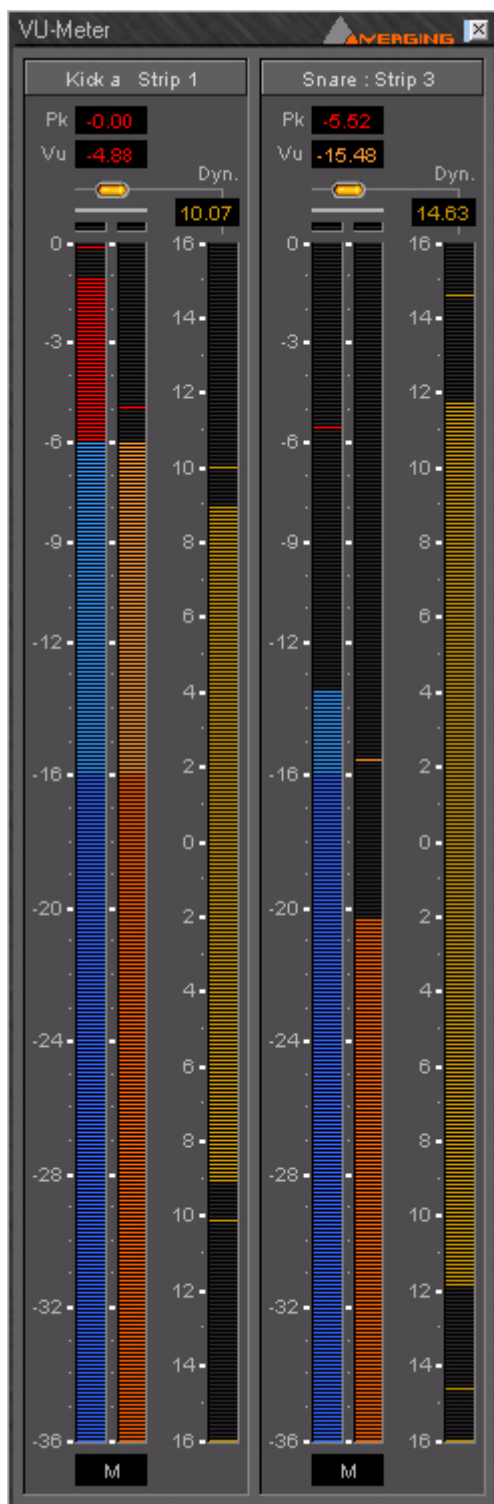


Meter floating Windows

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



Peak Meter floating Window

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



**Vu-Meter Controls Timing Tab**

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.

Preset Name	Description
Def. (ref -16)	Default preset with a VU reference level of -16 dBFS
Def. (ref -18)	Default preset with a VU reference level of -18 dBFS
Fast (ref -16)	Preset with fast response times and a VU reference level of -16 dBFS
Fast (ref -18)	Preset with fast response times and a VU reference level of -18 dBFS
Slow (ref -16)	Preset with slow response times and a VU reference level of -16 dBFS
Slow (ref -18)	Preset with slow response times and a VU reference level of -18 dBFS
BBC VU (ref -16)	Preset with BBC standard settings (slower VU release time settings) and a VU reference level of -16 dBFS
BBC VU (ref -18)	Preset with BBC standard settings (slower VU release time settings) and a VU reference level of -18 dBFS

### 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-Meter Controls 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.

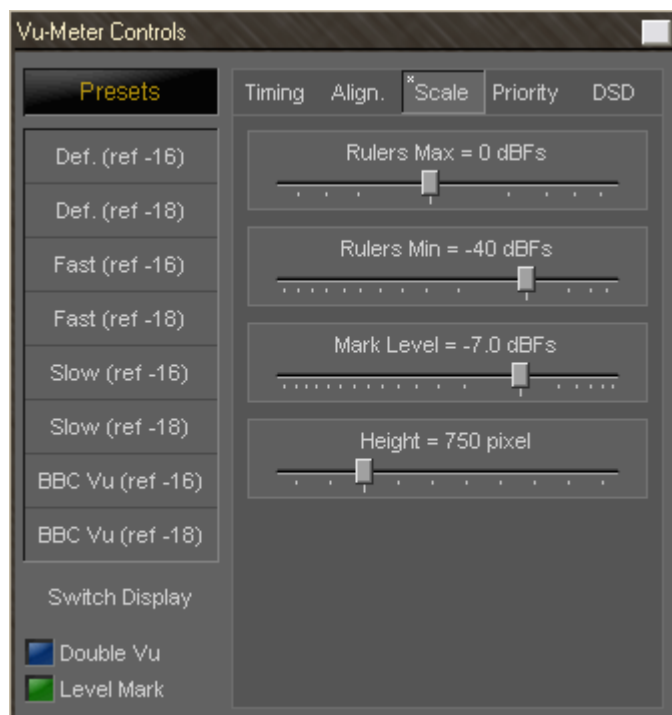
## VU Color A/B alignment

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

## 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

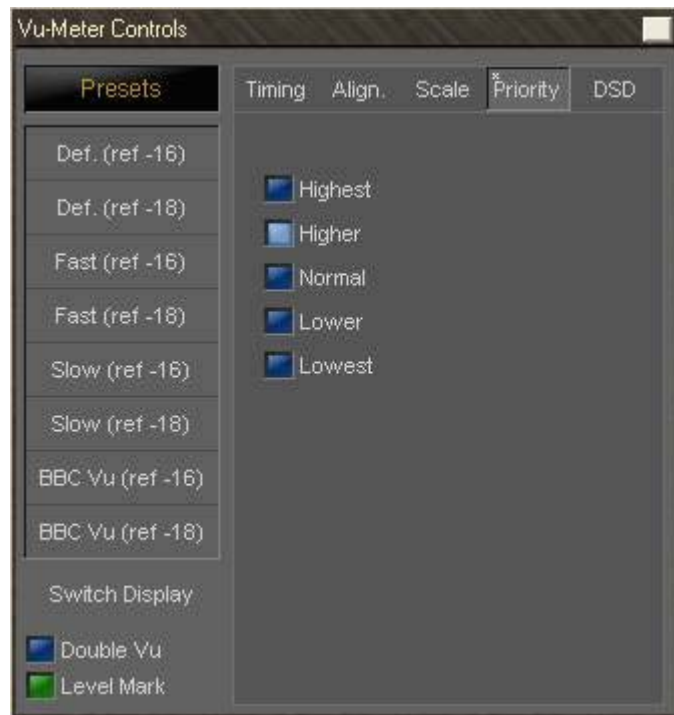
Sets the position of the **Level Mark**. This is normally set to your desired "nominal" level.

## 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.

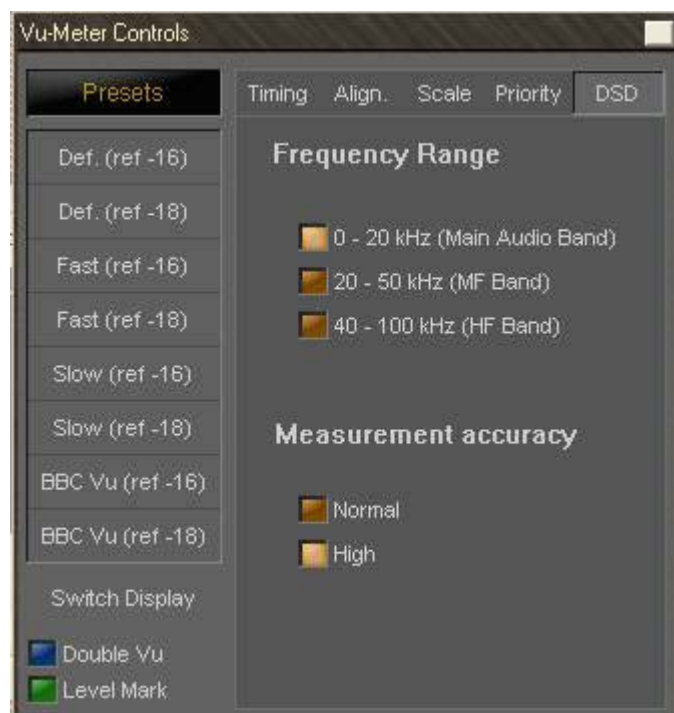


Vu-Meter Controls Priority Tab

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



### 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 the AES recommendations 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 the AES recommendation 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 the AES recommendation 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.

## Phase-Oscillo

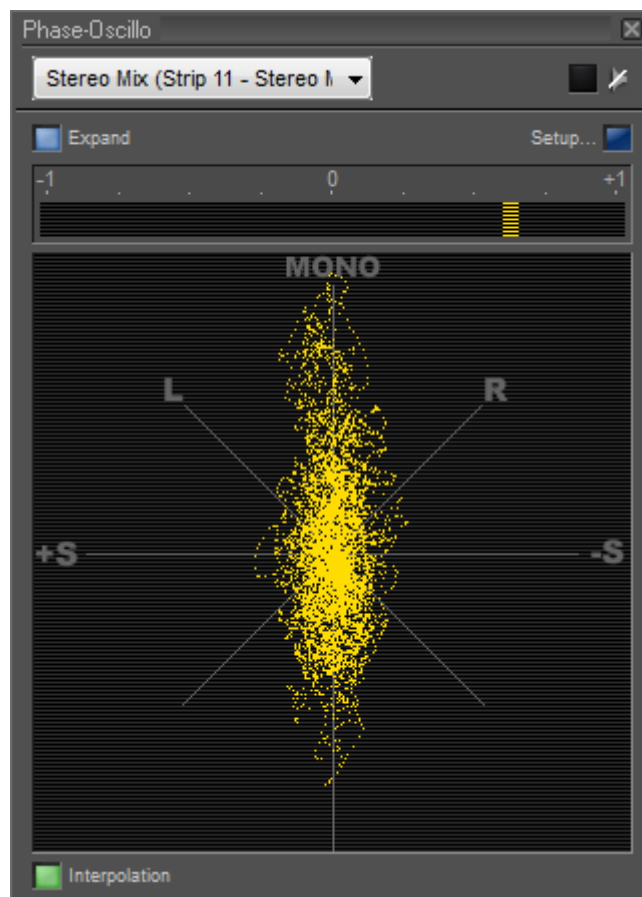
This plug-in combines a phase meter and a X/Y oscilloscope.

**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

### Phase-Oscillo Controls

Simple controls are available immediately with more comprehensive setup available in the expanded window when **Setup...** is clicked.

### Bypass

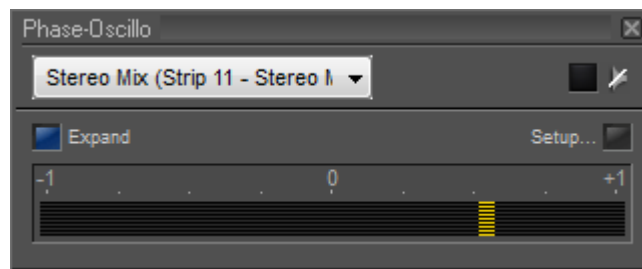
When lit red, the **Phase Oscillo** is bypassed.

### 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

## Interpolation

When this switch is on, the samples of the signals displayed on the oscilloscope are interconnected, resulting in increased readability in many circumstances.

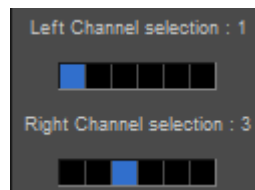
## Setup...

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.

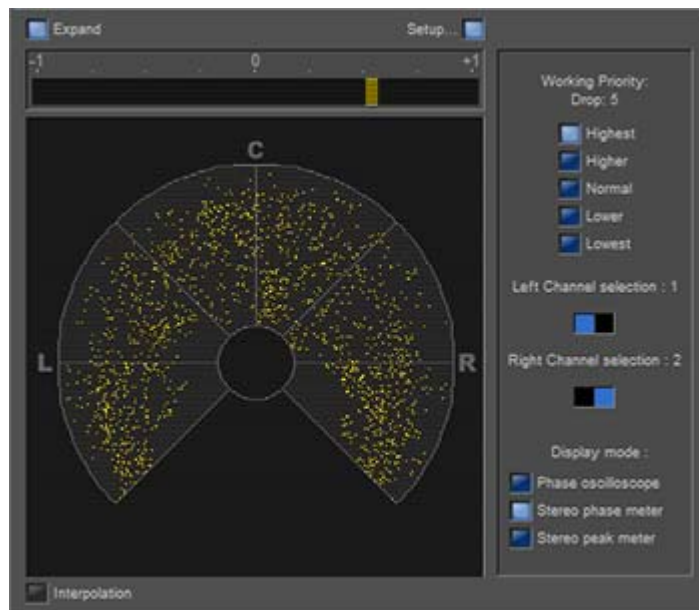
Interpolation adds two further variants for Phase Oscilloscope and Stereo peak meter.

- Phase oscilloscope



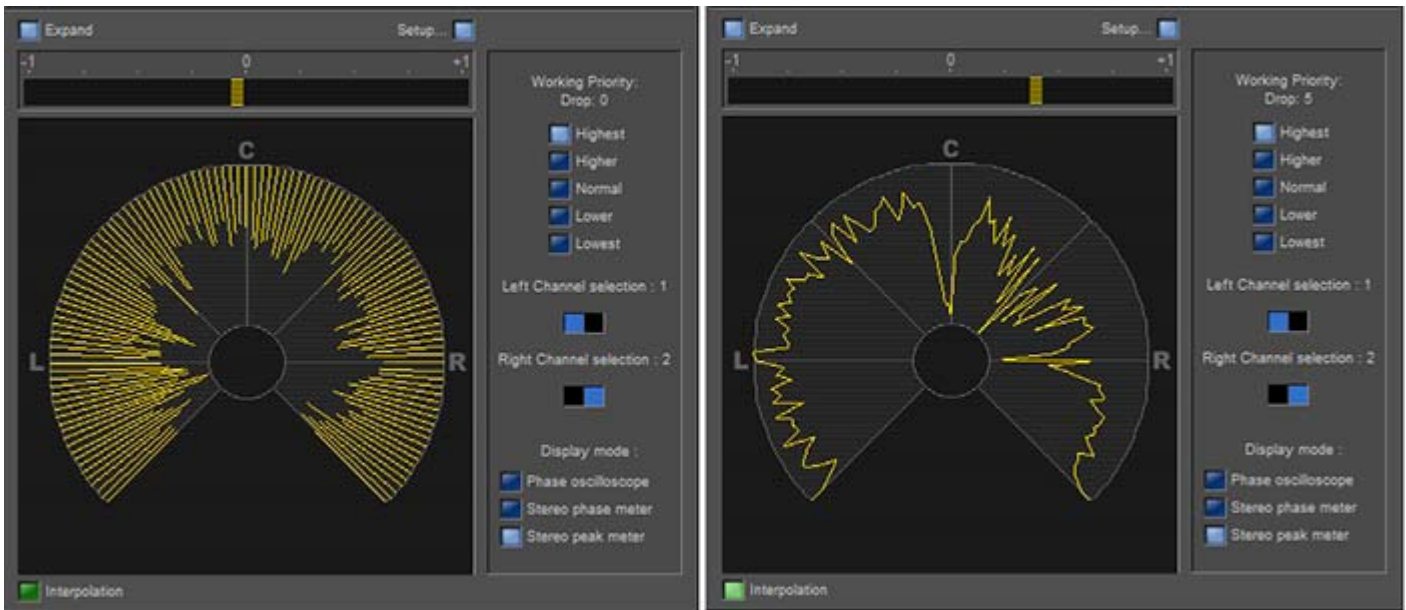
Phase oscilloscope without and with Interpolation

- Stereo phase meter



Stereo Phase Meter

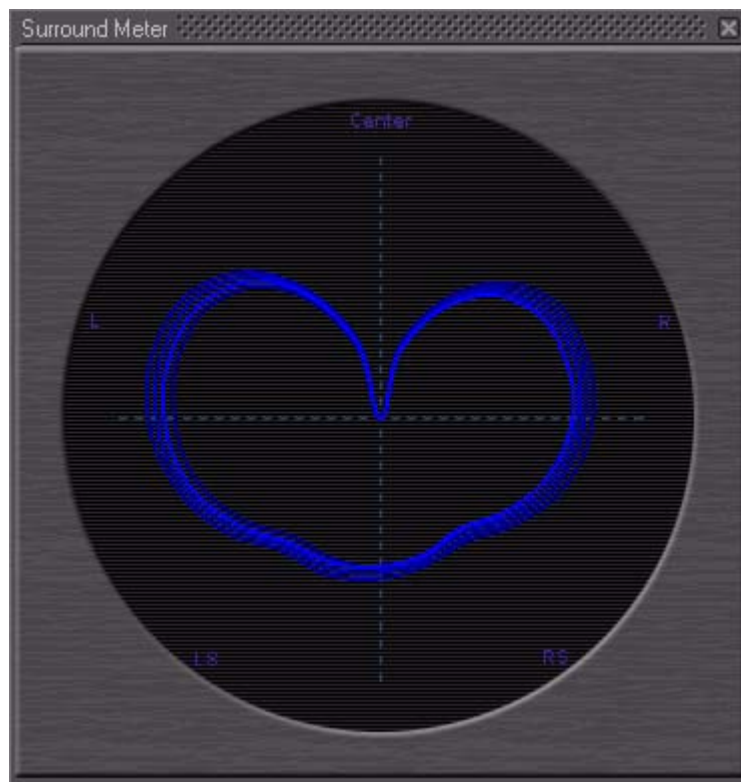
- Stereo peak meter



Stereo peak meter without and with Interpolation

## Surround Meter

Gives a very useful indication of energy distribution in a surround sound field.

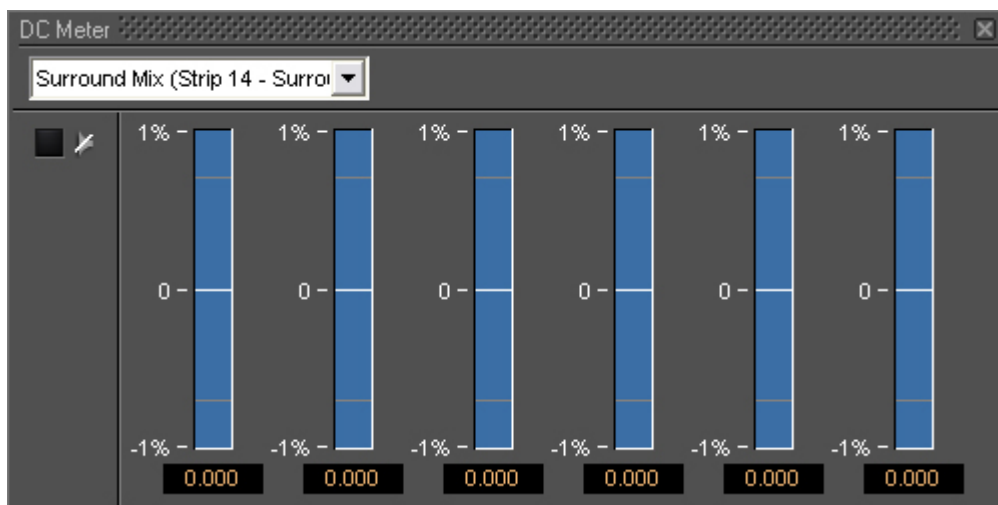


Surround Meter floating Window

The Surround Meter incorporates automatic gain ranging which maintains a meaningful display for a wide range of material. There are no settings to adjust!

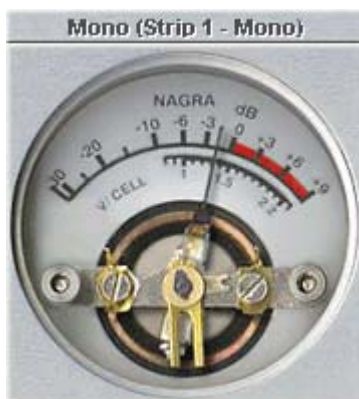
## DC Meter

Measures the DC content in the signal.



DC Meter floating Window

## Modulometer



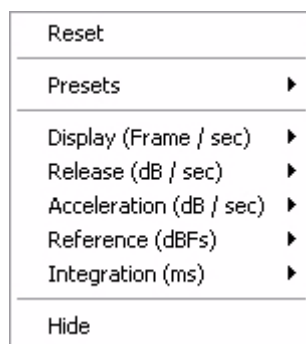
Modulometer floating Window

The **Modulometer** is a faithful reproduction of the classic meter fitted to Nagra portable Tape recorders.

Common operational practice is to 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**.



**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 **Acceleration** rate

### **Reference (dBFS)**

Sets the **Reference** level in Decibels Full Scale

### **Integration (ms)**

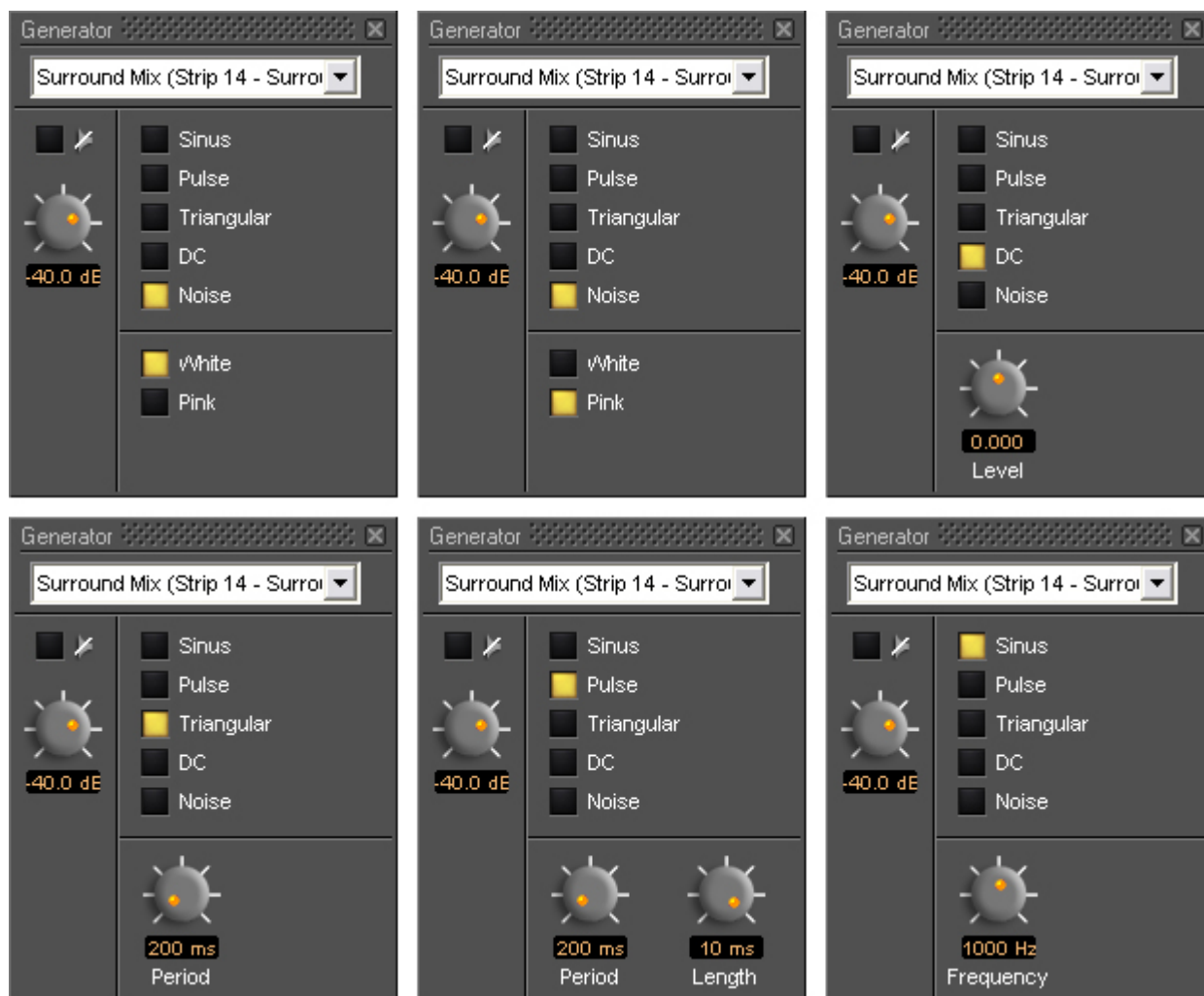
Sets the **Integration** time in milliseconds

### **Hide**

Hides the **Modulometer**

## Function Generator

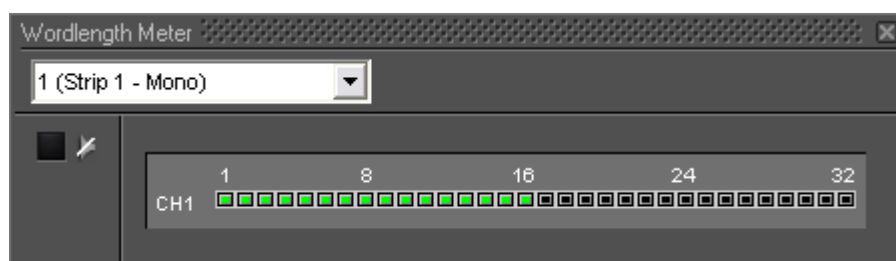
This oscillator can produce a Sine wave, a Pulse wave, a Triangular (Sawtooth) wave, DC and White or Pink Noise.



Function Generator floating Windows

## Wordlength Meter

The **Wordlength Meter** (or Bit Meter) allows you to view the effective wordlength of a signal.



Wordlength Meter floating Window

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 Modes on page 322.**


**Note:** For information about differences when automating VST Plug-ins **Please see: VST Plug-in Automation on page 316**

### 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 floating Window

**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.

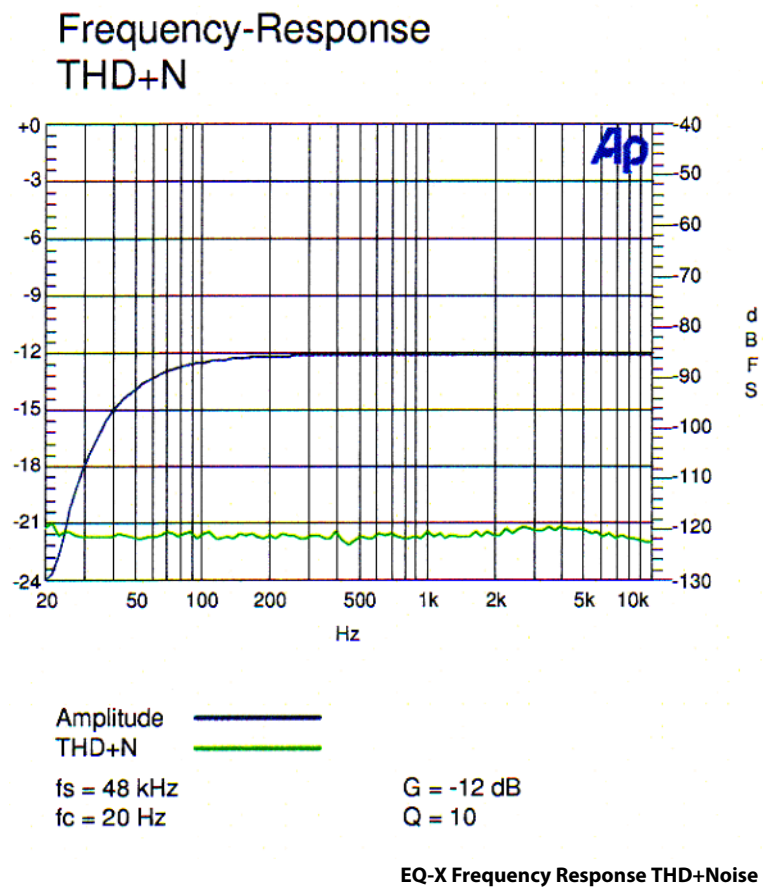
The state space filter design of this Extreme Definition Equalizer has been specifically optimized to deal with the highest audio resolutions while still permitting very low noise & distortion, typically offering a THD+N of better than -110dB, throughout the entire audible (and even non-audible) range. 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 entering 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.



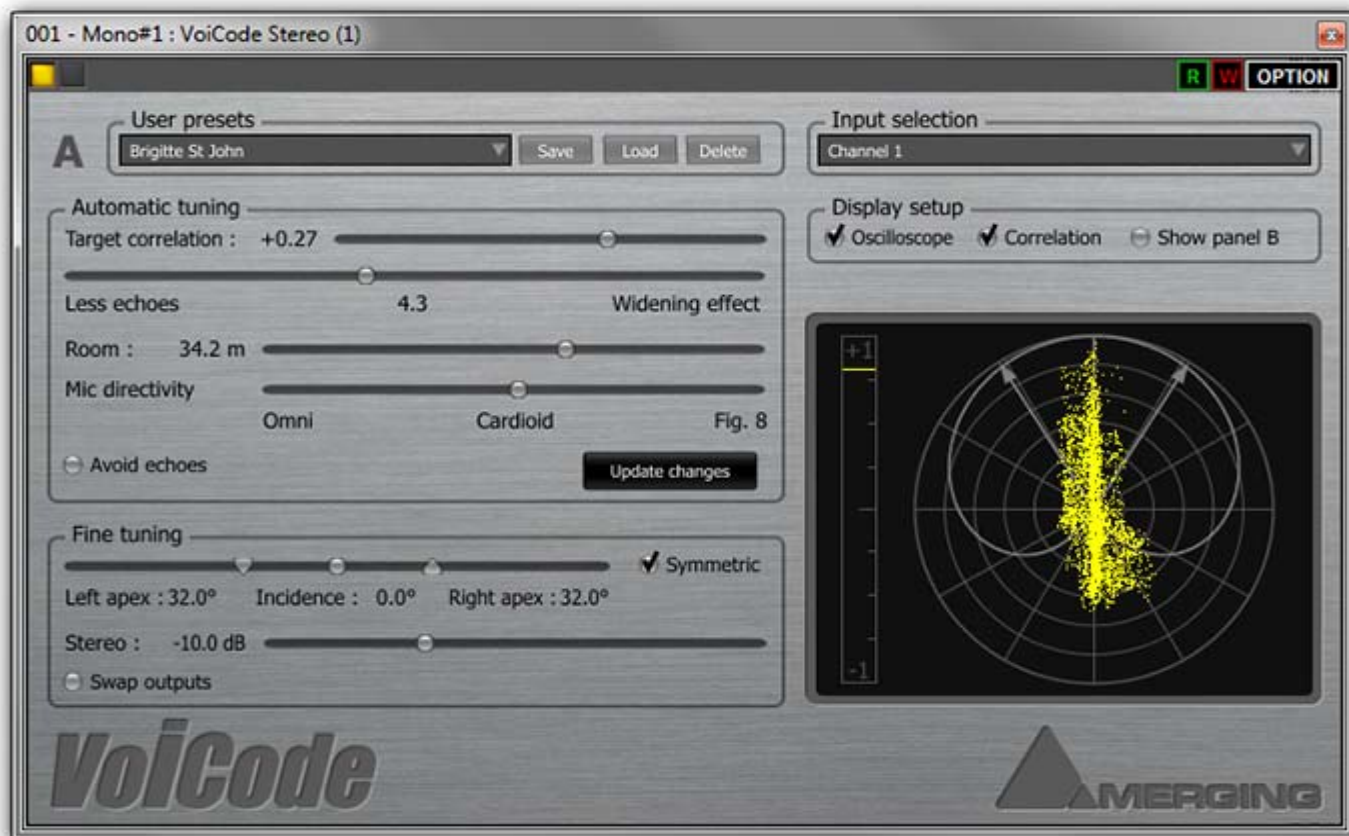


# VoiCode

## 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.



VoiCode User Interface

## 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 Scanner** on page 314

## 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.)

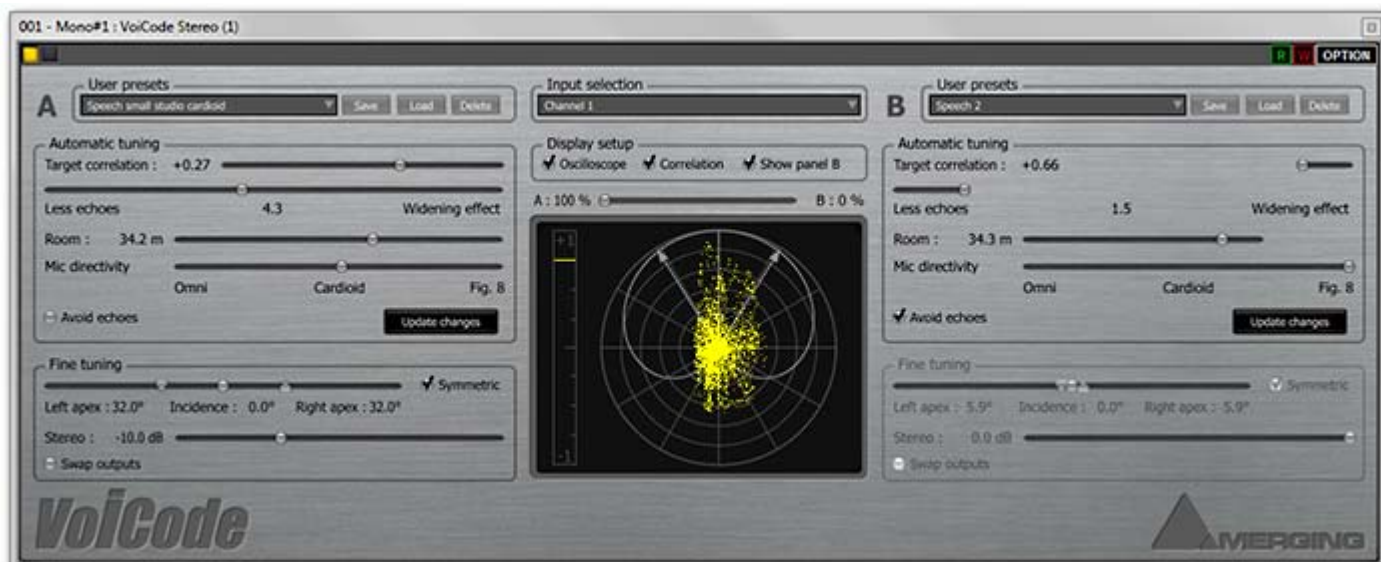
<b>Oscilloscope</b>	When ticked the <b>Oscilloscope</b> display is active, superimposed on the polar coordinate display.
<b>Correlation</b>	When ticked the vertical <b>Correlation</b> meter is shown to the left of the polar coordinate display.
<b>Show Panel B</b>	When ticked all the controls in the <b>A</b> Control panel on left of the window are duplicated on the right of the window in the <b>B</b> Control panel and an <b>A - B</b> slider control appears below <b>Display setup</b> .
<b>A B Slider</b>	<b>Show Panel B</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 <b>A</b> panel parameters are used. Similarly, with the slider hard right only the parameters in the right-hand <b>B</b> panel are used. At any setting in between a proportion of left <b>A</b> and right <b>B</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.

<b>Correlation Meter</b>	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.



VoiCode User Interface with both Control panels visible

## 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 :



VoiCode Saving preset dialog

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 **10.0m - 39.0m**.

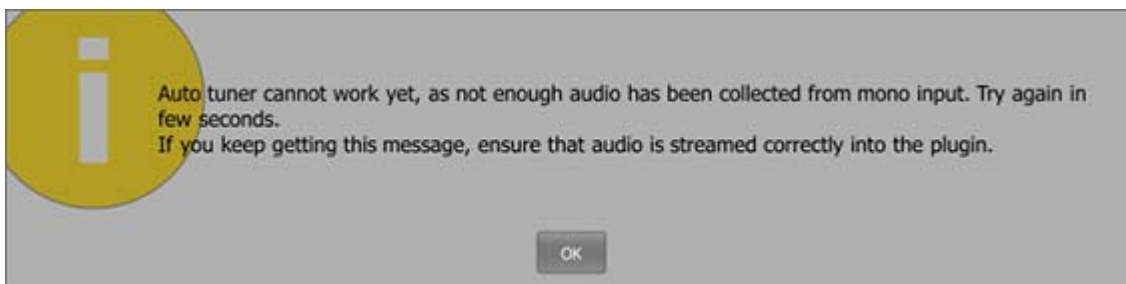
### Update Changes

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

<b>Incidence</b>	The slider operates in the range <b>0</b> to <b>90</b> degrees within the boundaries of the <b>Left</b> and <b>Right Apex</b> sliders. (See below.) <b>Incidence</b> 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...).
<b>Left and Right Apex</b>	The sliders operate in the range from <b>5</b> to <b>90</b> 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.
<b>Symmetric</b>	When ticked, forces <b>Left</b> and <b>Right Apex</b> angles to keep the same values regardless of which is adjusted and locks the angle of <b>Incidence</b> to 0 degrees.
<b>Stereo</b>	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.)
<b>Swap Outputs</b>	When ticked the Left and Right outputs are swapped. Since the VoiCode algorithm generates an artificial <b>S</b> (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) <b>Swap outputs</b> 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

## Solera +



**Solera floating Window**

**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 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 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**.

### **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 Compressor 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

## PureNotes Denoiser



PureNotes Denoiser floating Window

Sophisticated broadband noise removal using innovative techniques.

For more details please see the Merging Technologies website:

<http://www.merging.com>



## Algorithmix

**DeNoiser**

**DeScratcher**

**DeNoiser + DeScratcher, Restoration Suite**

**Nova**

**Overview**

The Nova™ 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 Nova™ 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 Nova™ window is fully resizable for optimum compatibility with all screen resolutions.

## Arkamys

**UpMix5**

**Overview**

UpMix5 is a plug-in for Pyramix Virtual Studio that upmixes a stereo source to a 5.1 multichannel output. From a FFT analysis of the stereo signal, UpMix5 discriminates all the 5.1 components. UpMix5 doesn't use any reverb, nor key compression to get a 5.1 surrounding. This plug-in is designed for Broadcast and Post Production applications on any stereo material: movie or music.

UpMix5 discriminates mono, stereo and 'out of phase' components from the original stereo signal. The mono component is played back in the center speaker (C) and the out of phase component is played in the rear speakers (LsRs). User can choose the width of the final front LR and surround LsRs signals.

**Note:** UpMix5 is limited to 1FS i.e. 48kHz

## Vincent Burel

**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.

**C-Limiter**

**Stereo Manager**

**Striptool**

**Compressors**

**C10 Limiter**

**EQ Pro-pack**

**Tone-X**

**Chorus**

**GEQ**

**MultiTap Delay**

**VU-Meter + Cor**

**Frequencies Analyzer**

**Stereo Oscilloscope**

## Mono-Switcher

### *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**

**Cedar dethump for Pyramix**

**Cedar Retouch for Pyramix**

### *Prosoniq*

#### **MPEX3 Timestretch and pitch change**

##### **Overview**

The MPEX3 algorithm for Pyramix has been developed with the German based company Prosoniq, well known for their high quality digital audio algorithms.

MPEX stands for **M**inimum **P**erceived Loss Time Compression/**EX**pansion. 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 MPEX3** 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 TimeCode (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 referenc-

ing 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.

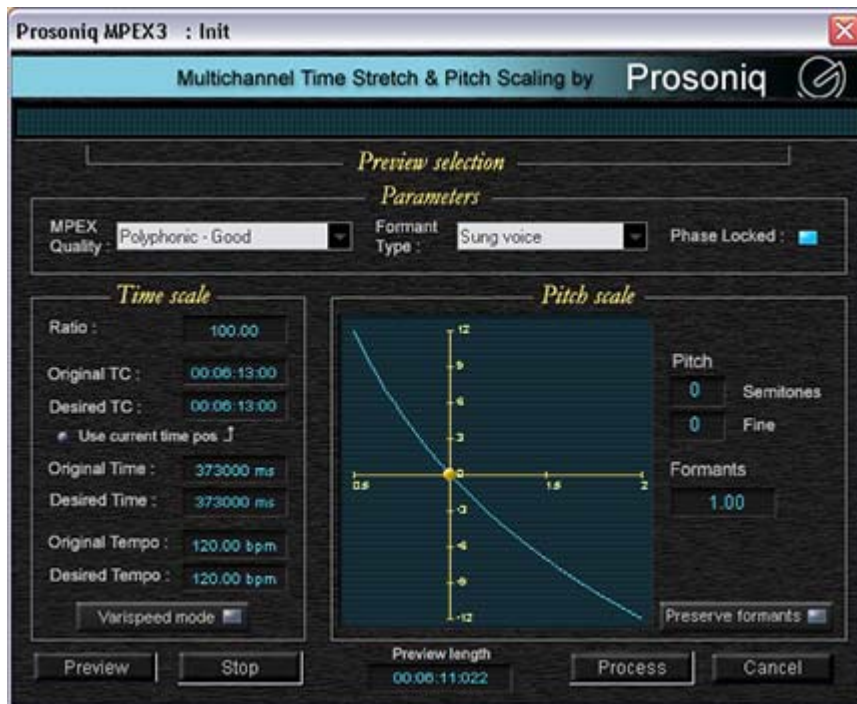
Pyramix allows stretching/squeezing a whole surround mix by selecting the menu **Project > Surround Post-processing** and choosing the **Prosoniq MPEX3** 24/25 Time Stretcher module. This function stretches/squeezes a whole 5.1 mix without inter-channels phase artifacts thanks to the new Prosoniq MPEX3 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/ambience 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 MPEX3 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 MPEX3** module.



Prosoniq MPEX3 dialog

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 MPEX3 process can also be accessed by the Quick Convert function (Media Management Tab Window, Menu **Convert > Quick Convert > Prosoniq MPEX3**)

## Scopein

### TimeZone Time Compression

## VST Support

### *VST Plug-ins*

All well-behaved VST plug-ins can be used with Pyramix.

#### Multi-channel VST Plug-ins



Multi-channel VST plug-ins are supported on MassCore Systems only.

#### 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 L-R-C-Lfe-Ls-Rs mapping). If no VST Speaker arrangement can be found, the routing is straight.

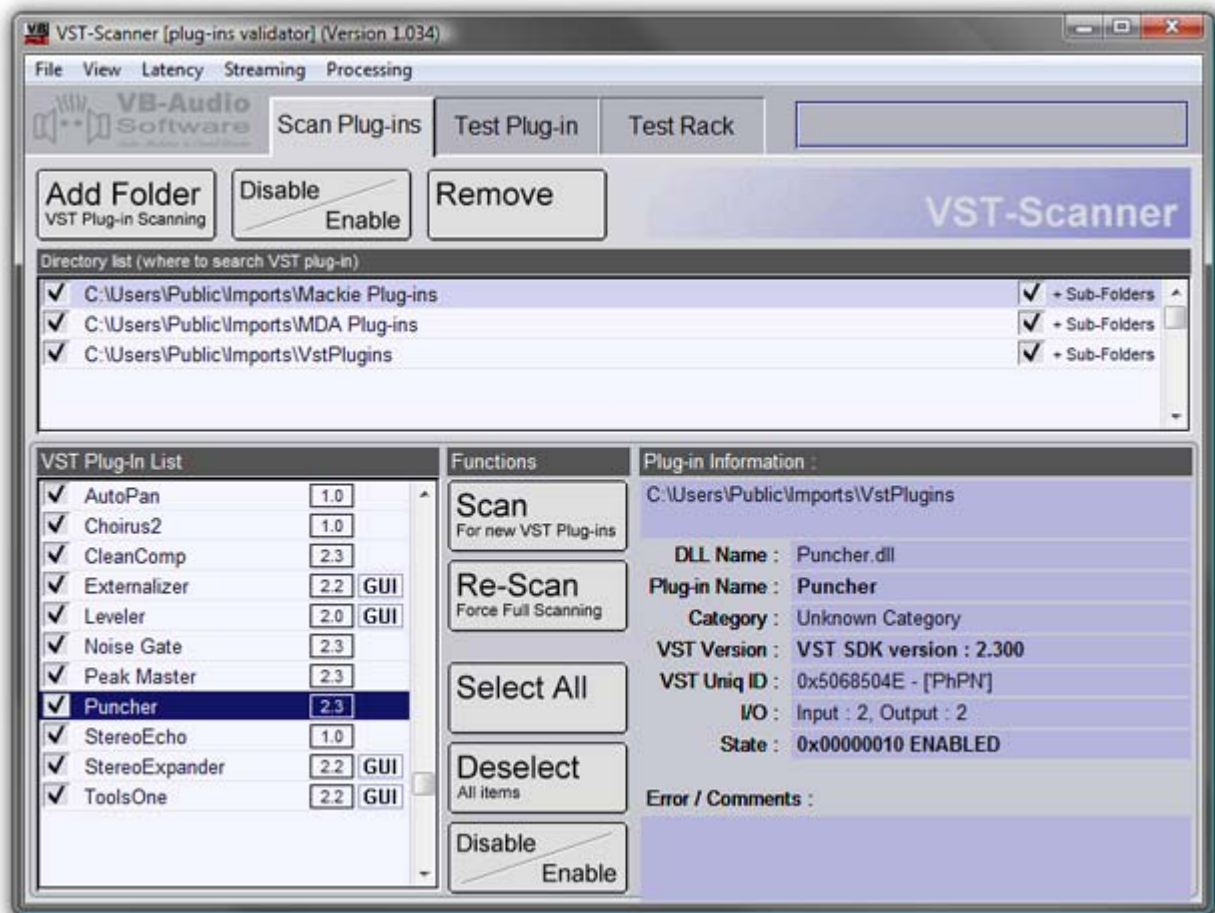
For example, if for some strange reason you stamp a Stereo Aux as R-L, the left channel of a VST plug-in inserted into it will be fed by the 2nd channel of the Aux, and the Right channel by the 1st one; and at the VST insert output, the R-L routing is restored.

**Note:** If the VST Core meter shows peaks we recommend increasing the **VST Plug-ins Latency** value. **Please see: VST on page 35**

## VST Scanner

To Load VST plug-ins in Pyramix you first have to tell Pyramix where they are. Go to **Start > Programs > Pyramix > VST Scanner**. If you have Cubase or any standard VST program you will see your VST plugs appear in the left window. Select the ones you want to use in Pyramix (including Waves VST and TC Powercore).

If nothing appears in the left window, you just need to have a folder containing all your VST plug-ins files (they are



**VST - Scanner Window**

.dll file type) somewhere on your disk, hit the **Change** button at the bottom of the VST Plug-Ins Chooser window, browse your disks and select the folder containing the VST plug-ins. They will now be listed and recognized in Pyramix.

**Note:** The 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.

The VST Scanner can be used as a validation tool. User instructions and the latest version can be found at its developer's (VB Audio) website:

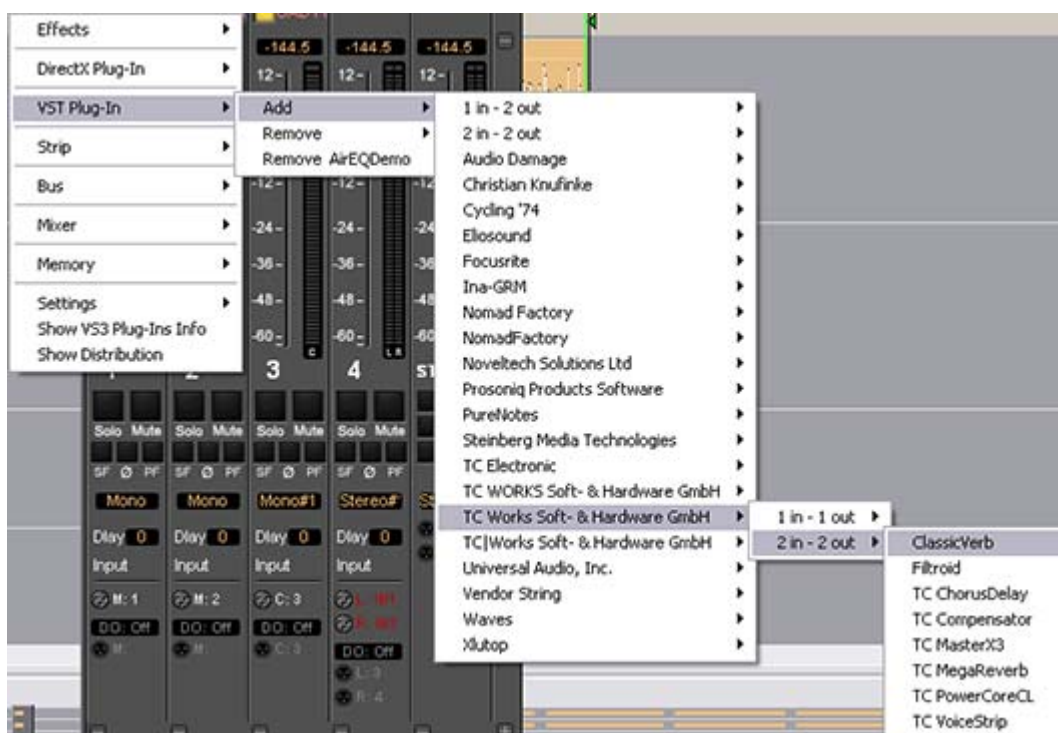
[http://perso.wanadoo.fr/vb-audio/fr/resources/vst\\_scanner/vst\\_scanner.htm](http://perso.wanadoo.fr/vb-audio/fr/resources/vst_scanner/vst_scanner.htm)

## 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.

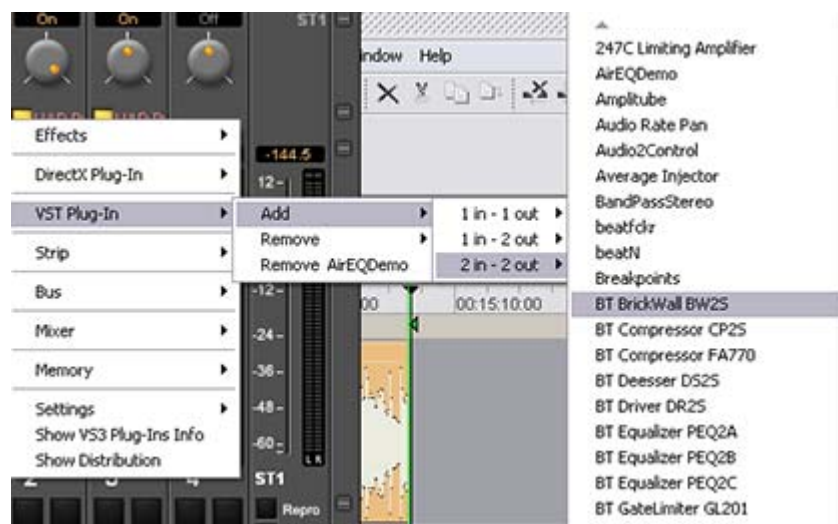


If **Company Name and I/O Configuration** is chosen the list will be ordered by Company Name and the plug-in's grouped according to their I/O configuration. I.e. **1 in - 1 out**, **1 in - 2 out**, **2 in - 2 out** and so on as shown here:



**VST - Plug-Ins List by Manufacturer**

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 > Plug-ins Settings** page.

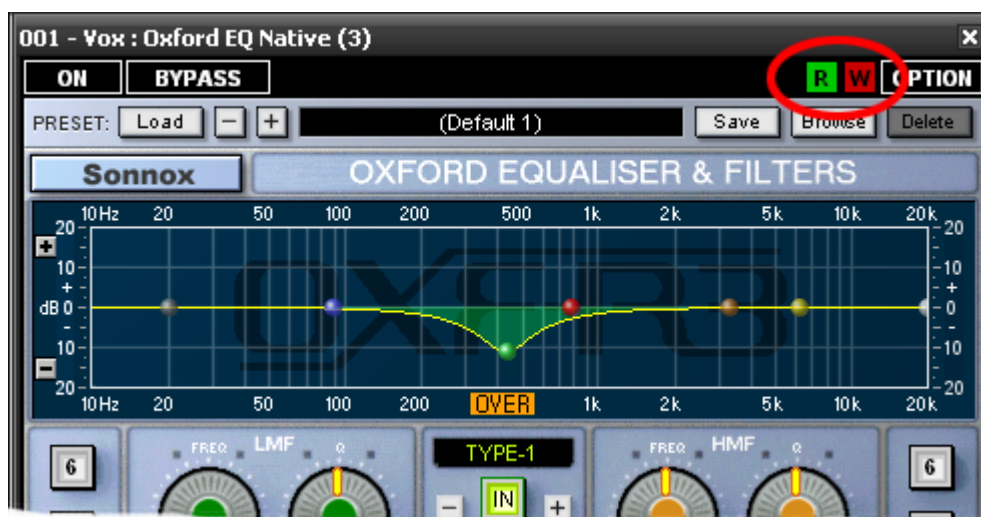
**Please see also: Plug-ins Settings on page 616**

## 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.

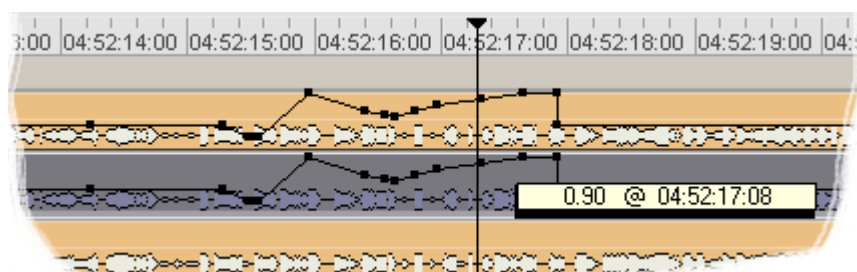


VST - Plug-In Automation Read Write buttons

Automation mode is set using the **R** and **W** buttons to be found at top right of a VST Effect window as shown above. (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.



VST - Plug-In Automation node control value display

### 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.



VST - Plug-In On/Off and Bypass

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.

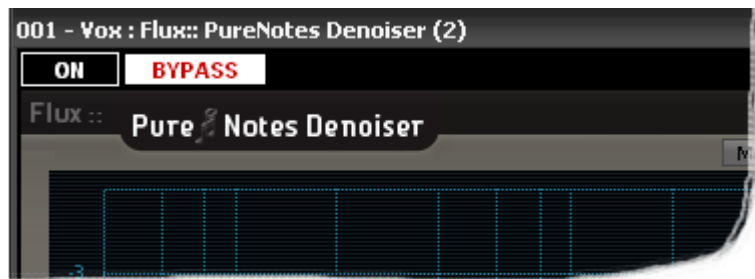


Changing the delay compensation on the fly during Playback or Record is not safe since it will cause a glitch or playback stall, and therefore Pyramix postpones the delay compensation recomputation until the transport switches back to stop. When you change the bypass status of such a plug-in on the fly 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 User Interface labels

On the VST user interface windows themselves, the buttons have been renamed to **ON/OFF** (formerly BYPASS) and **BYPASS** (formerly Soft Bypass).



VST - Plug-In Caption Bar

### 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.

### 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 :



VST - Plug-In Ghost

### 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



## ***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.

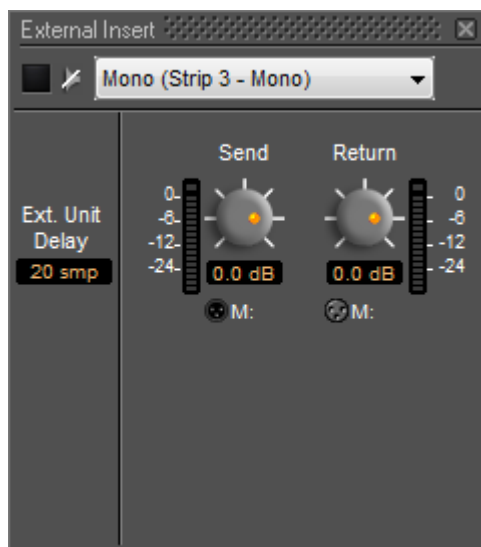
## External Effects

Any Pyramix **Bus** except sub-groups 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 206**

### 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

**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.

# 15

## Automation



## 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 Controls

### Global Dynamic Automation Modes

Set using the **On/Off**, **Play** 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 react 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** and **Write** buttons plus two buttons with camera icons which deal with **Snapshot** automation:



Master Automation Controls dockable toolbar



**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** button is pressed it 'lights' green.

Controls set to **Play**, 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 **Record** button is pressed it 'lights' red. Controls set to **Record** write their current values. Controls set to **Auto-Write** only record when they are moved. Controls set to **Play**, Read existing automation data (if any). Controls set to **Isolate** maintain their current values.

The **Off** button cancels either **Play** or **Write** modes and switches dynamic automation off.

### Snapshot Automation



The **Snapshot** button inserts an automation event (key frame) 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 inserts automation snapshot key frames of all enabled controls 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.

## Dynamic Automation Modes

Every control in the mixer can be set to one of four dynamic automation 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 absence, presence and color of small indicators.



### Auto-Write

No indicator.

(This is the default for all controls)

With the transport in **Play**, and the **Master Automation Controls** in **Play** or **Write** modes, the control(s) Read (play back) previously recorded automation data.

In **Write** 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 **Automation** menu and in **Automation > Automation Settings**.

### Write

Red triangle indicator.

With the transport in Play, and the **Master Automation Controls** in **Write** mode, the current state of all controls in **Record** mode is recorded as automation data.

### Read

Green triangle indicator.

The control(s) follow the last automation data recorded for them or maintain their default position where no previously recorded automation data exists.

### Isolate

Black triangle indicator.

The control(s) are isolated from any automation moves already recorded. Controls can be moved without affecting existing automation data.

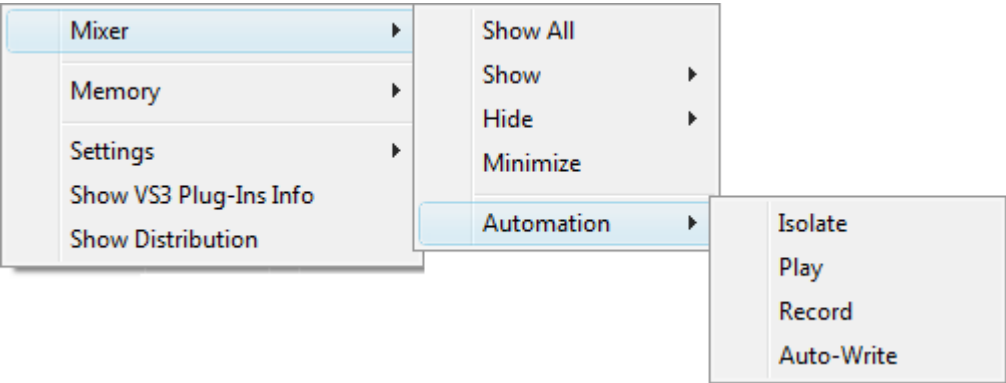
## Selecting Automation Modes

### Default Mode

The default mode is **Auto-Write**. Move a control and automation data is written automatically. Press a button and the same applies.

Entire Mixer

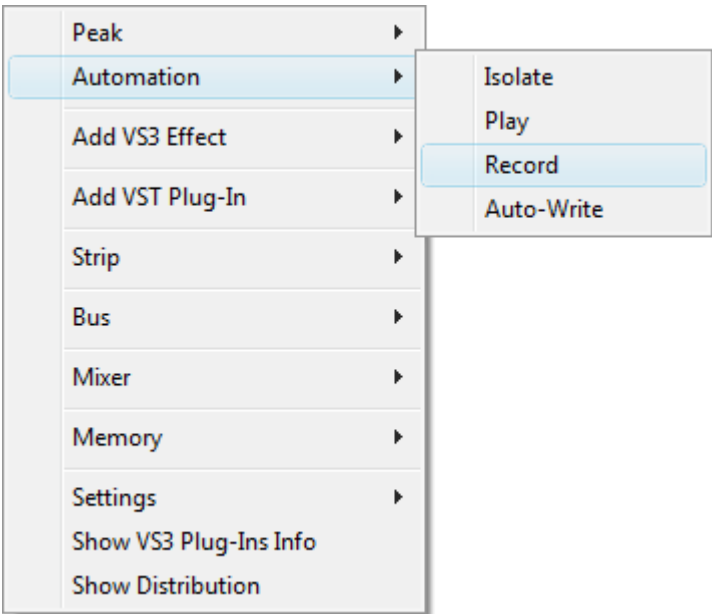
The entire mixer can be set to the same mode by right-clicking in a blank area of mixer panel (E.g. under the bus strips) and selecting the desired mode from the popup menu. **Mixer > Automation > Isolate**



Mixer context menu Mixer Automation sub-menu

Block, Strip, Bus or Entire Mixer

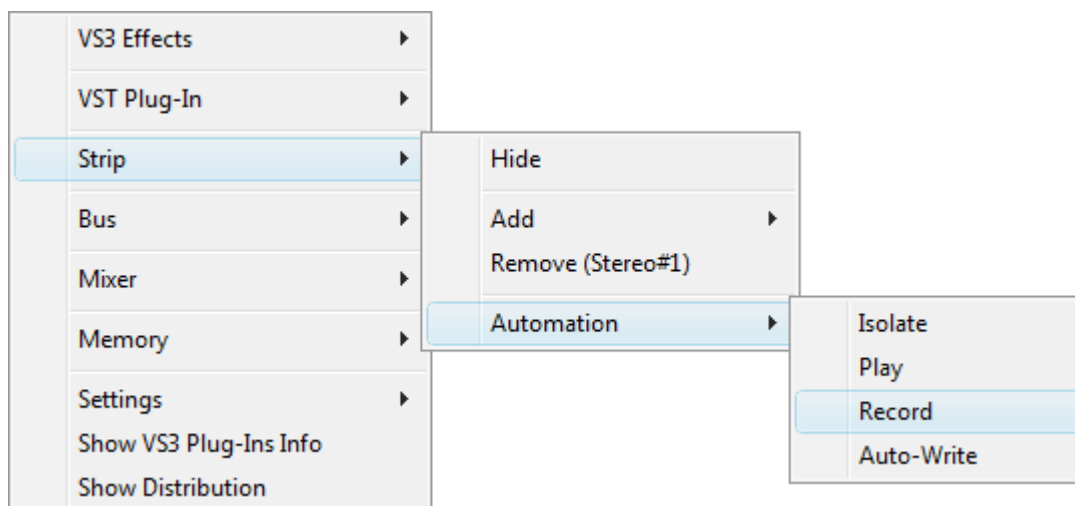
Right-clicking in a mixer channel strip function-block, e.g. as shown here in the fader area, pops up a contextual menu. Selecting **Automation** opens a sub-menu offering a choice of the four automation modes:



Automation sub-menu

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. The last choice in each case is **Automation**. selecting this opens a further sub-menu offering a choice of the four automation modes:



Strip Automation sub-menu

## Auto-Write and Release Modes

Behavior when a control is touched or released depends on settings in the **Automation** menu.

<b>Auto-Write Mode - Write &amp; Release</b>	The automation starts writing a new pass when the control is touched and stops writing when the control is released.
<b>Auto-Write Mode - Write &amp; Hold</b>	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.
<b>Auto-Write Mode - Trim &amp; Release</b>	The automation starts updating the current pass when the control is touched and stops updating when the control is released.
<b>Auto-Write Mode - Trim &amp; Hold</b>	The automation starts updating when the control is touched but continues when the control is released and stops only when the transport stops.
<b>Release Mode - Snap</b>	A straight jump is made from the current control value to the value written in the previous pass.
<b>Release Mode - Auto-Release</b>	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 <b>Automation Settings &gt; Auto-Release Time</b> .
<b>Release Mode - Write to Next</b>	The same value is kept after the last written point until the next point is found in the previous pass.
<b>Release Mode - Write to End</b>	Writes the current value to the end, ignoring previously written points. (If any)
<b>Release Auto-Writing</b>	Immediately releases all controls currently recording automation. This option is provided for controllers without touch sensitive faders etc.

**Note: Ctrl + Alt + Esc** releases **Auto-Write**

Every control touched or released will follow these modes. Keyboard modifiers alter this behavior.

### When Touching a Specific Control:

<b>Ctrl :</b>	Forces the <b>Write &amp; Release</b> Mode
<b>Ctrl + Alt :</b>	Forces the <b>Write &amp; Hold</b> Mode
<b>Ctrl + Shift :</b>	Forces the <b>Update &amp; Release</b> Mode
<b>Ctrl + Shift + Alt :</b>	Forces the <b>Update &amp; Hold</b> Mode

### When Releasing a Control:

<b>Ctrl :</b>	Forces the <b>Snap</b> Mode
---------------	-----------------------------



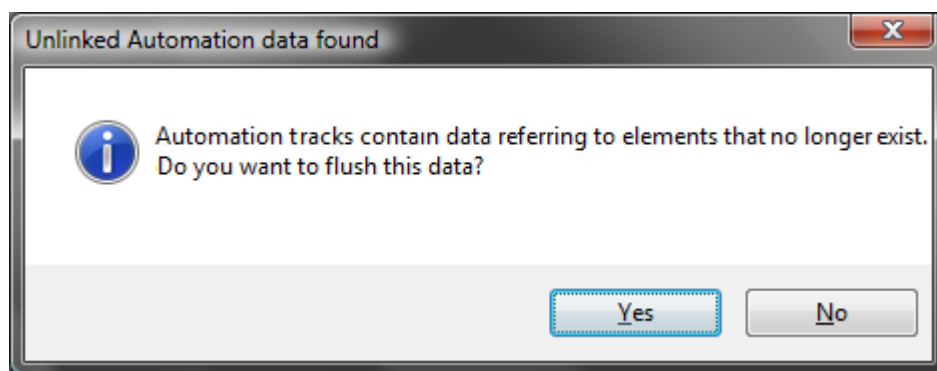
<b>Shift :</b>	Forces the <b>Auto-Release</b> Mode
<b>Ctrl + Shift :</b>	Forces the <b>Write to Next</b> Mode
<b>Ctrl + Shift + Alt</b>	Forces the <b>Hold &amp; Write to Next</b> Mode
<b>Ctrl + Alt + Esc</b>	Releases <b>Auto-Write</b>

### Hardware Remote Controllers

Devices offering external remote control such as the **Merging Ramses MSC** or **OASIS** and others will provide different modifiers to alter the Global Auto-Write and Release Modes depending on the specific hardware availability (dedicated buttons, existing button combinations, special movements, etc...)

## 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.

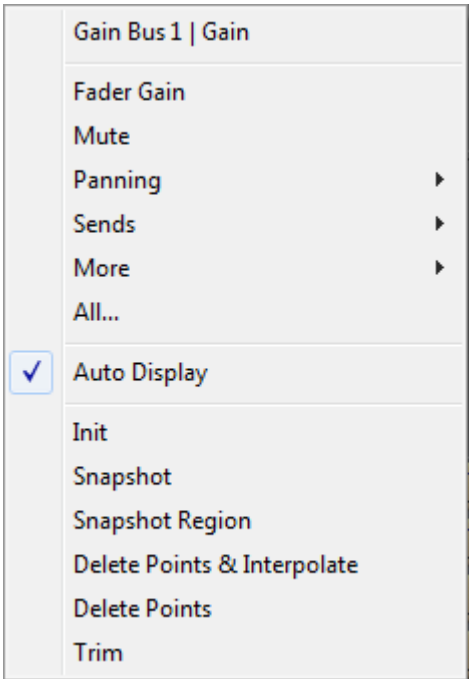
The Automation curve is colored depending on the parameter type displayed:

### Automation Curve Colors

<b>Fader</b>	<b>Blue</b>
<b>Pan/Balance/Surround</b>	<b>Green</b>
<b>Send &amp; On/Off</b>	<b>Cyan</b>
<b>Mute</b>	<b>Red</b>
<b>Everything else</b>	<b>Black</b>

## 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 automa-  
tion data.



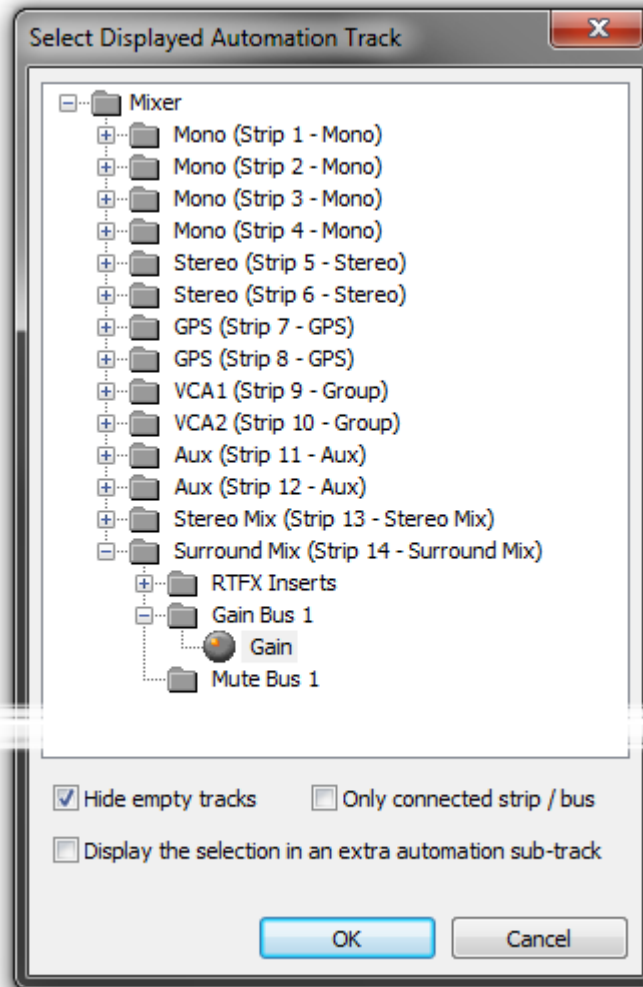
Track Automation Initial context menu

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 <b>Fader Gain</b> .
Mute	Sets the automation curve display to <b>Mute</b> .
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: <b>Pan, Balance, Left/Right Pan {bus} Front Rear Pan {bus}.</b>
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**.

All...

Opens the **Select Displayed Automation Track** dialog:



**Select Displayed Automation Parameter**

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.

- |  |   |
|--|---|
| <b>Hide Empty Tracks</b>   | When ticked (default), Tracks with no automation data written are not shown in the tree.  |
| <b>Display the selection in an extra automation sub-track</b>  | When ticked, a new Automation Sub-Track is created to contain the automation curve for the selected parameter when the <b>OK</b> button is clicked. |
| <b>Only connected strip / bus</b>  | When ticked (default) only the parameters from the current Strip or Bus are shown. When un-ticked every parameter in the Mixer is available.        |
| <b>OK</b>  | Confirms selection and closes the dialog  |
| <b>Cancel</b>  | Cancels the selection and closes the dialog.  |
| <b>Note:</b> If you choose a Strip AND a specific parameter to display in this dialog then <b>Auto Display</b> should be turned OFF. |   |

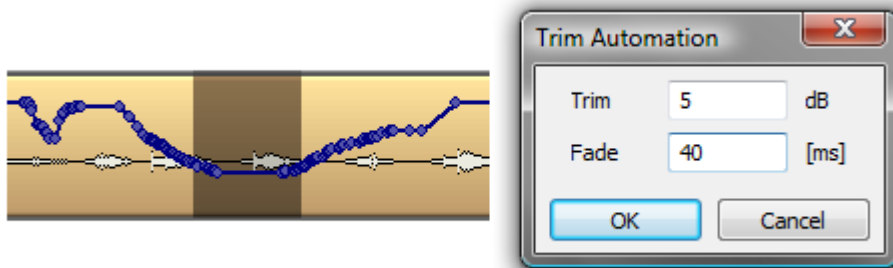
<b>Auto Display</b>	When Auto Display is selected, the automation curve displayed will be from the last control on the Mixer Strip associated with the Track that has been adjusted or switched. (Defaults is <b>ON</b> )
---------------------	---

**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.

<b>Init</b>	Creates an initial "write" of automation parameters for mouse editing. The initial version is created with the current state of the mixing console control.
<b>Snapshot</b>	Creates a snapshot of the automation curve displayed currently.
<b>Snapshot Region</b>	Creates a snapshot of the automation curve in the current Region.
<b>Delete Points &amp; Interpolate</b>	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.
<b>Delete Points</b>	Deletes all points from the automation curve in the current Region.
<b>Trim</b>	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:



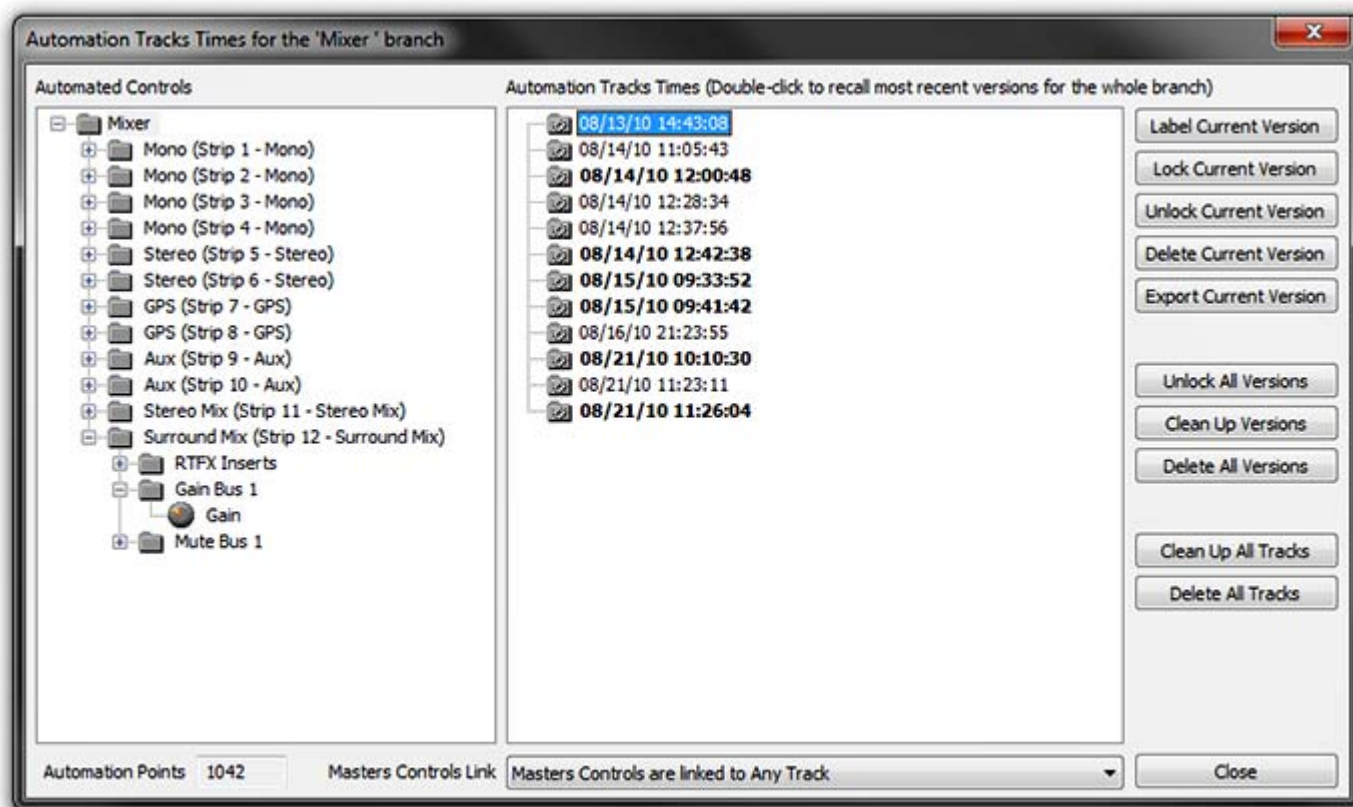
Track Trim Automation dialog

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 Times** window:



**Automation Tracks Times 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

## 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...

## Automation Points

The **Automation Points** box at bottom left simply reports the number of Automation Points in the pass selected currently.

## 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 93**

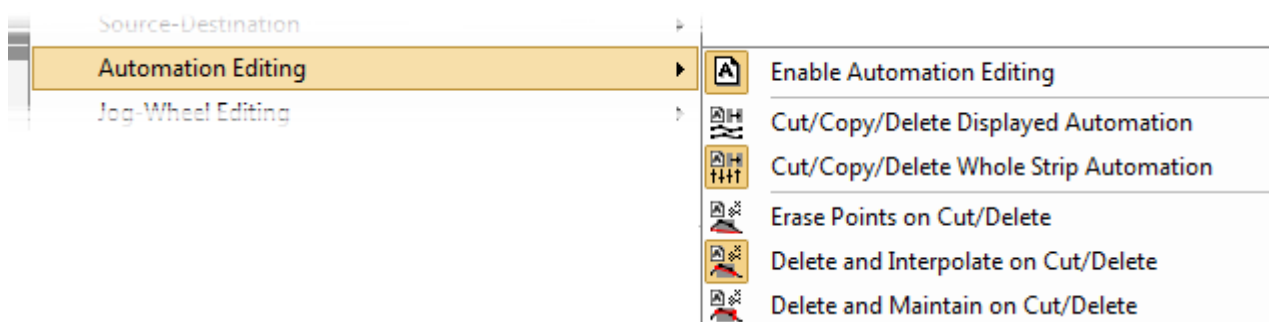
## Undo/Redo

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

<b>Enable Automation Editing</b>	Enabled By Default. Enables Timeline Automation Editing
<b>Cut/Copy/Delete Displayed Automation</b>	Will only affect Automation Curves visible in the Timeline when Editing.
<b>Cut/Copy/Delete Whole Strip Automation</b>	Enabled By Default. Will affect ALL Automation, even the curves not visible currently in timeline Track(s) when editing.
<b>Erase Points on Cut/Delete</b>	Erases all points contained within the selection. Does not add Automation points to the selection boundaries.
<b>Delete and Interpolate on Cut/Delete</b>	Enabled By Default. Interpolates a curve from the start of the selection to end of the selection.
<b>Delete and Maintain on Cut/Delete</b>	Does not interpolate the curve from start to end of the selection. Therefore maintains a flat curve on Cut or Delete.

## Editing Automation Data

### Automation Curve Colors

Blue	<b>Fader</b>
Green	<b>Pan/Balance/Surround</b>
Cyan	<b>Send &amp; On/Off</b>
Red	<b>Mute</b>
Black	<b>All others</b>

### Actions and Modifiers

<b>Left Click</b>	Anywhere on the Envelope line to make a new node
<b>Ctrl + Click</b>	On an existing node to adjust all nodes in the Region selected currently. New points are inserted automatically at the Region borders if necessary
<b>Alt + Click</b>	Anywhere on the Envelope line to draw nodes freehand
<b>Shift + Click</b>	Fine tune a node ( <b>0.1 dB</b> steps for dB values)
<b>V + Click</b>	Constrains changes to a node to <b>Vertical</b>
<b>H + Click</b>	Constrains changes to a node to <b>Horizontal</b>
<b>Click &amp; hold + Alt</b>	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.

**Click & hold + Ctrl + Alt**

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.

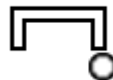
**Left Click** anywhere on the Automation curve line to make a new node:



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



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



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



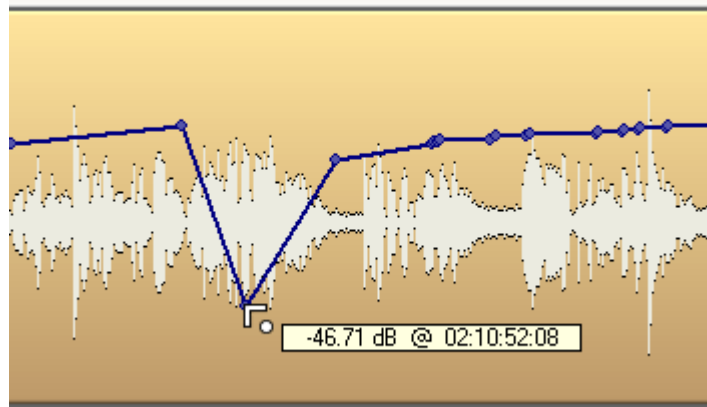
**Ctrl + Alt + Click** on an existing node to erase it:





## Edit

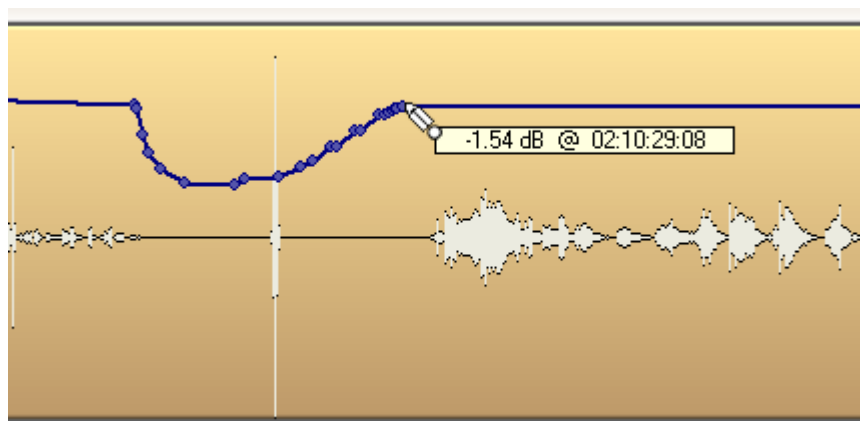
Automation data can be edited directly with the mouse. When the mouse is over the of automation curve, the cursor changes into an add node symbol. When the mouse is over a node of the automation curve, the value and timestamp of the point is displayed.



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.

If you hold the **Alt** key 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

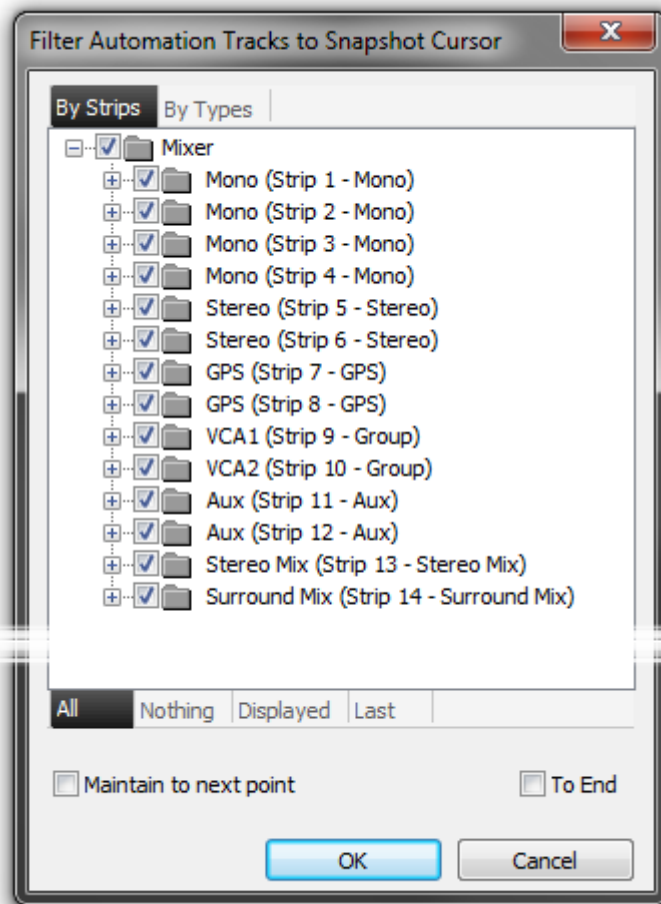
## Automation Menu Editing options

<b>Delete Selected Points</b>	Deletes all automation points contained in the selected Region
<b>Cut Selected Points</b>	Cuts all automation points contained in the selected Region
<b>Copy Selected Points</b>	Copies all automation points contained in the selected Region
<b>Paste Points to Cursor</b>	Pastes all copied or cut automation points at the cursor on the selected Track
<b>Paste Points to Original TC</b>	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.



Filter Automation Tracks to Snapshot Cursor Dialog

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**

**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 :

<b>All</b>	Every Control in the Mixer is selected
<b>Nothing</b>	No Controls are selected
<b>Displayed</b>	Only the Controls displayed on Tracks / Automation Sub-tracks are selected
<b>Last</b>	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

<b>Maintain to next point</b>	When ticked the parameter values at the cursor position will be maintained until the next automation point per parameter.
<b>To End</b>	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.

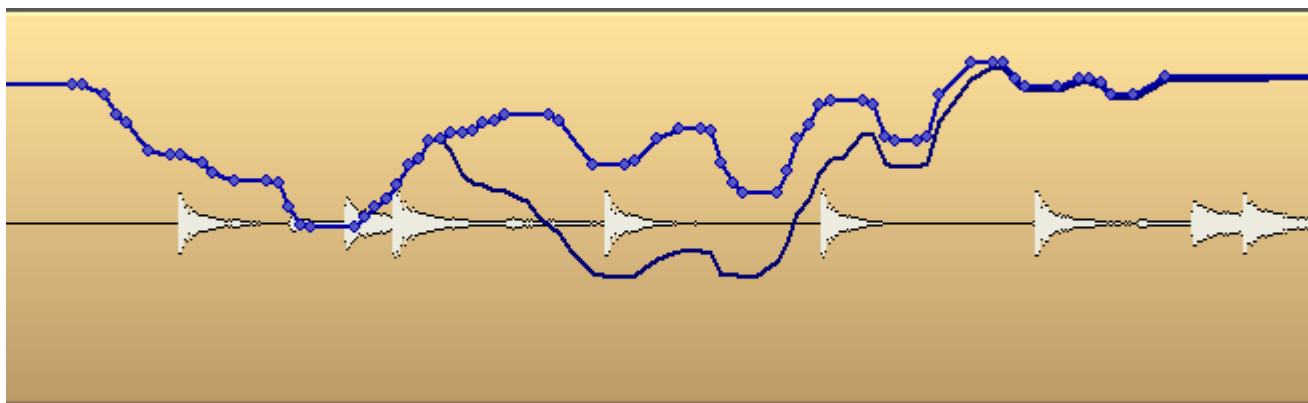
## VCA Group Automation Editing

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.

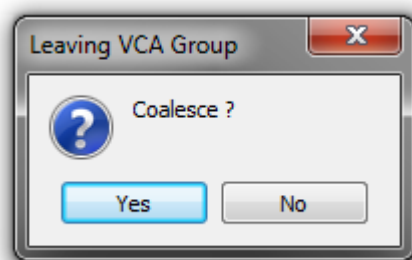
The VCA Group Automation can only be edited if displayed in its own Track Header. (Right-click on the **A** button in a Track Header and select the VCA Group you wish to edit the automation for from the list.)

### VCA Coalesce



Conventional Strip and VCA Automation Curves

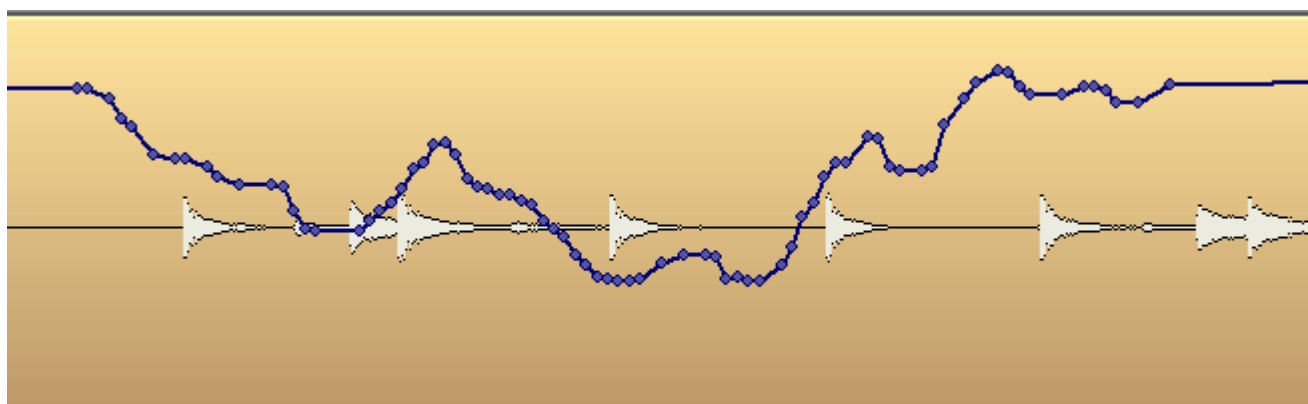
If a Strip is associated with one or more VCA Groups then, when you exit the group, the **Leaving VCA Group** box appears:



Leaving VCA Group message box

Two choices are available:

**Yes** (default) Merges the Strip Automation with the VCA Group Automation into a single sum curve.



Strip and VCA Automation Coalesced

**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 Editing Between Strips/Projects

Automation data can be **cut/copy/pasted** between mixer strips with differing pan types and between projects. I.e. a **Pan** automation Track can be copied to a stereo Track having a **Balance** control. This is only possible in the following cases :

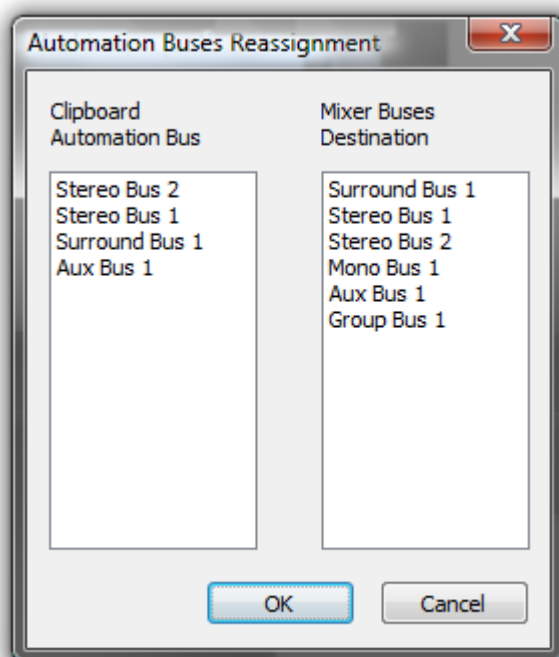
- **Pan** -> **Balance**
- **Balance** -> **Pan**
- **LeftRight mono surround panner** -> **Pan**
- **LeftRight mono surround panner** -> **Balance**
- **Pan** -> **LeftRight mono surround panner**
- **Balance** -> **LeftRight mono surround panner**

**Note:** Only the left side of a Stereo strip's Surround Panner is reassigned to/from a Pan/Balance .

### Automation Buses Reassignment Dialog

When **Automation > Bus Reassignment on Paste** is set **on** the following dialog will appear if some automated bus elements of a strip are available in the automation clipboard.

When **Automation > Bus Reassignment on Paste** is set **off** following dialog will appear **only** when at least one bus in the clipboard is not available in the target mixer.



Automation Buses Reassignment dialog

The **Bus Reassignment** dialog left-hand pane shows the Buses automation data on the Clipboard currently.

The **Bus Reassignment** dialog right-hand pane shows the Destination Buses available in the current Project's Mixer.

By default, the **Automation > Bus Reassignment** dialog assigns buses together which match by Bus type in the left and right panes.

In the screenshot, **Surround Bus 1** is assigned to **Surround Bus 1**, **Stereo Bus 1** is assigned to **Stereo Bus 1** etc.

This dialog enables you to:

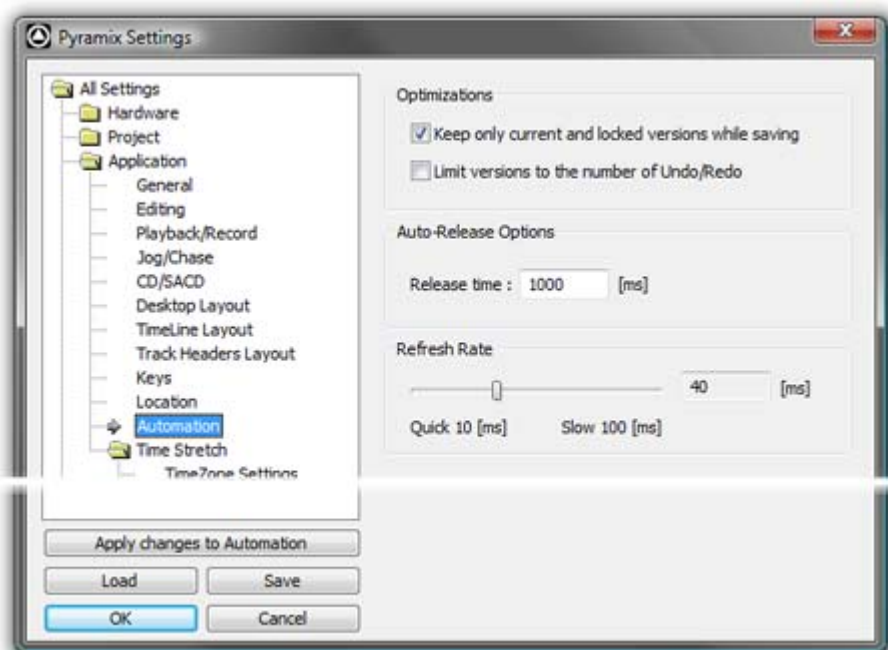
- Copy an automation Track to or from different or similar Bus types of a strip. When bus types are, for example: **SR1** to **ST1**.
- Copy an automation Track to or from different types of strip (mono, ms, stereo and GPS).

**Note:** When pan information from a mono strip is applied to a stereo surround panner only the left-hand channel is affected.

**Note:** When pan information from a stereo strip is applied to a mono surround panner only the Left information is used.

## Automation Settings

Select **All Settings > Application > Automation**. (**Automation > Automation Settings** also takes you to the **Automation** page).



Automation Settings 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 loses 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.

### Refresh Rate

The **Refresh Rate** setting determines the rate at which the automation data is recorded. By default the refresh rate is the same as the actual time code frame rate, e.g. 40 ms at a frame rate of 25 fps.

The possible range of the refresh rate is 10 to 100 milliseconds. Please note that your setting is rounded to entire frames, so that the effective refresh rate will be either one, two or three times the actual frame rate.

One reason to choose a slower setting for the refresh rate would be to save processing power in complex mixes.

**Note:** This setting has no bearing on “smoothness” of dynamic automation changes. Pyramix uses linear interpolation to avoid any possibility of zipper noise.

## 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 Cut/Copy/Paste** then any editing operation on Clips also applies to all associated automation data (cut/copy/paste, Auto-Ripple, etc...)

If you drag a Clip(s) to a library, all automation over that Clip(s) is copied/pasted as well.

## 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.

# 16

## 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:



Strip Tools - General Display Options

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.

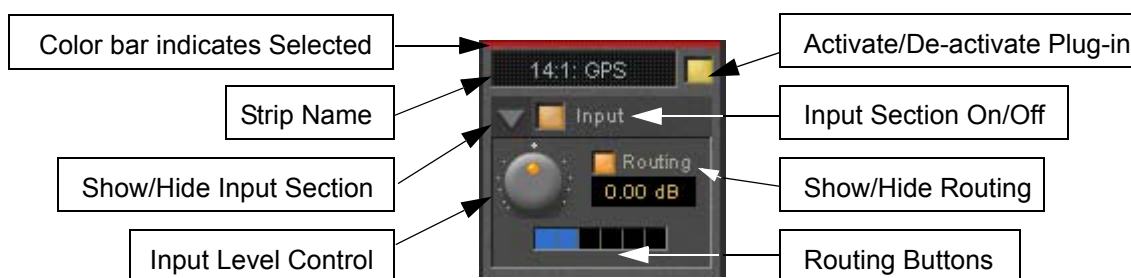
#### Section On/Off Button

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 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.

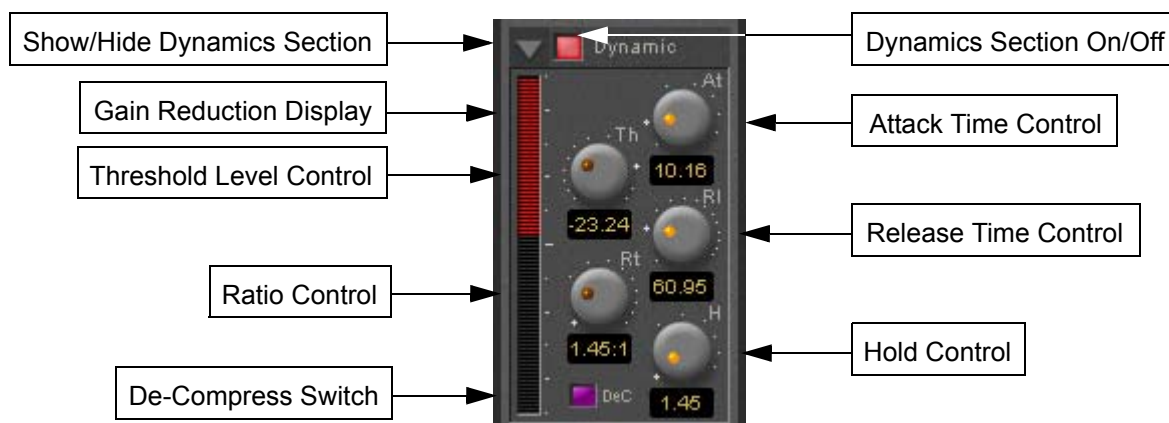
### Show/hide Routing

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 streams 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

### 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  $\pm 10$  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

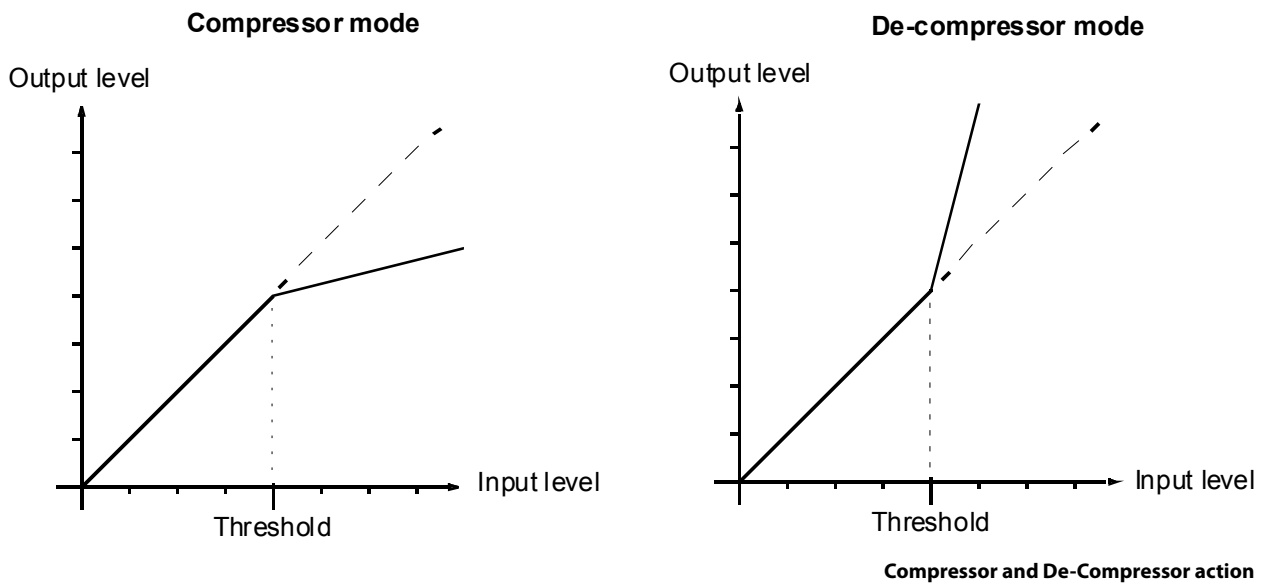
Controls the time the compressor takes to react when the input level exceeds the **Threshold Level**. The lower the attack time, the faster the reaction.

#### 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

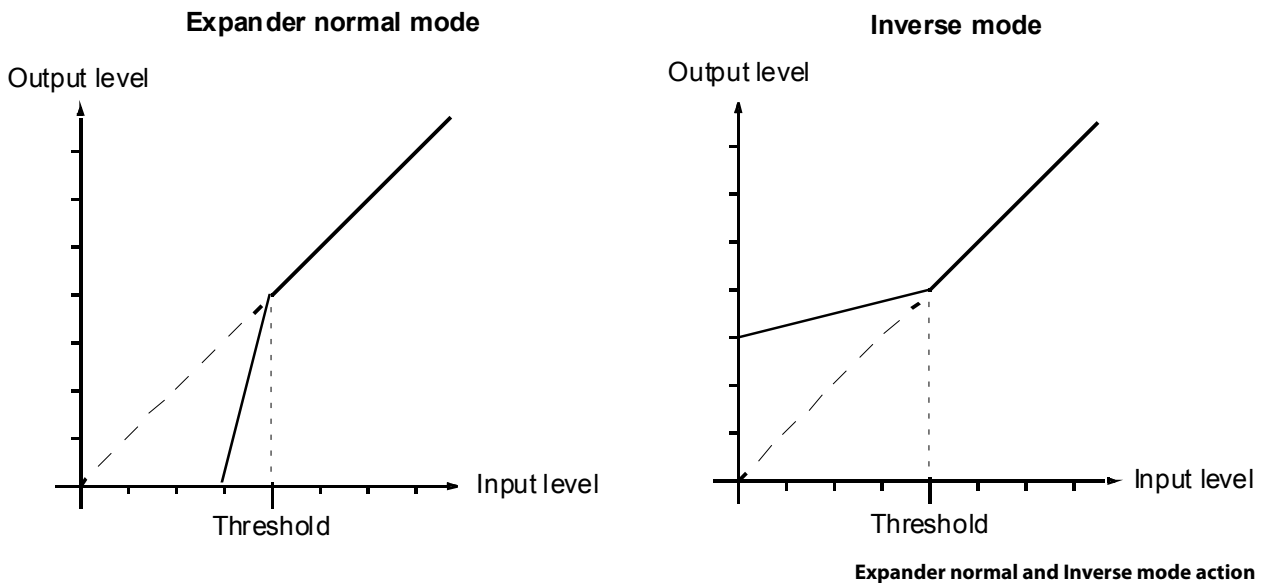
If the input signal level falls below the threshold level, the gain of the expander is reduced (or increased in inverse mode) according to the setting of the ratio control.

### 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.

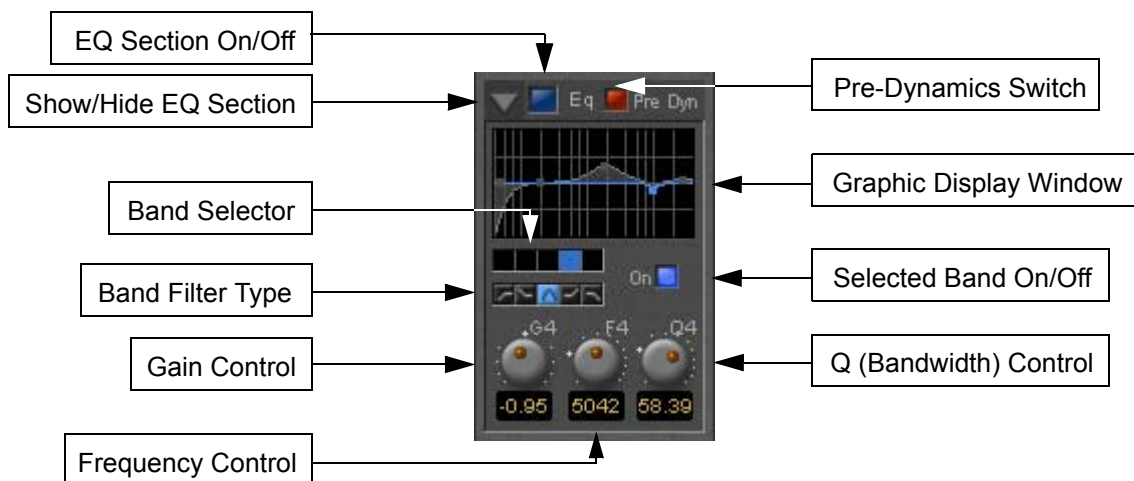


## Attack/Release/Hold controls

The **Expander Section** uses the settings of the **Attack/Release/Hold** controls in the **Dynamics Section** to control it's 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 the 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 347.

## 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 range for each band is depending on the sampling rate of the project:

- For sampling rates up to 48 kHz the frequency range of each band is 20 Hz to 20 kHz.
- For sampling rates up to 96 kHz the frequency range of each band is 20 Hz to 40 kHz.
- For sampling rates up to 384 kHz (e.g. DSD mixing) the frequency range of each band is 20 Hz to 80 kHz.

## 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

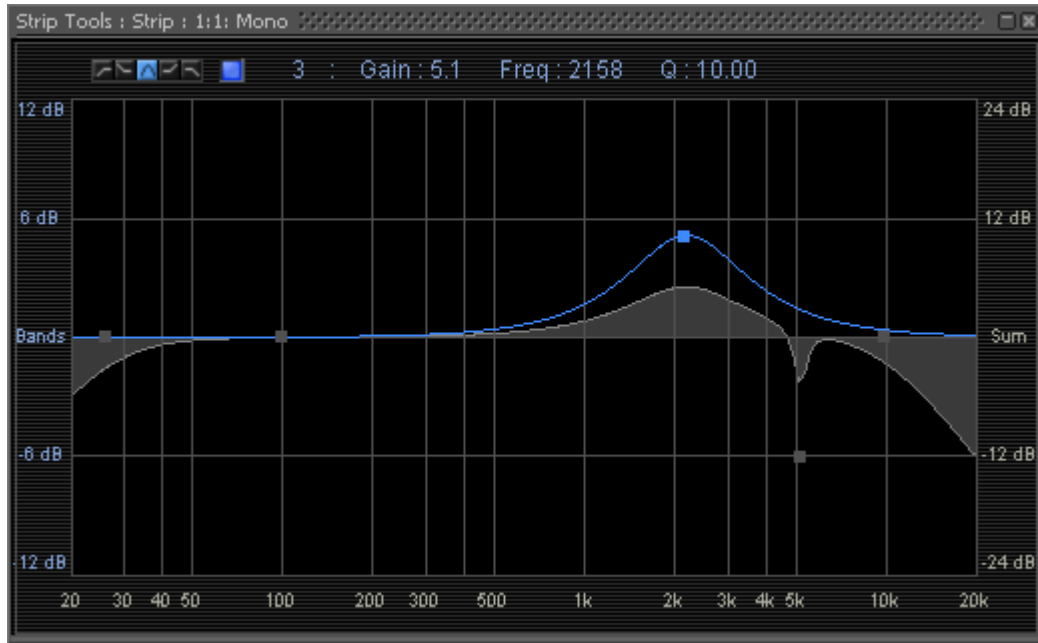
When lit, Output gain is automatically adapted according to the settings in the **Dynamics Section**. In this case the **Output Level Control** will be grayed out and inaccessible.

## 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.



Big Graph floating Window

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.

### Frequency and Bandwidth setting.

#### Shortcuts

- 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

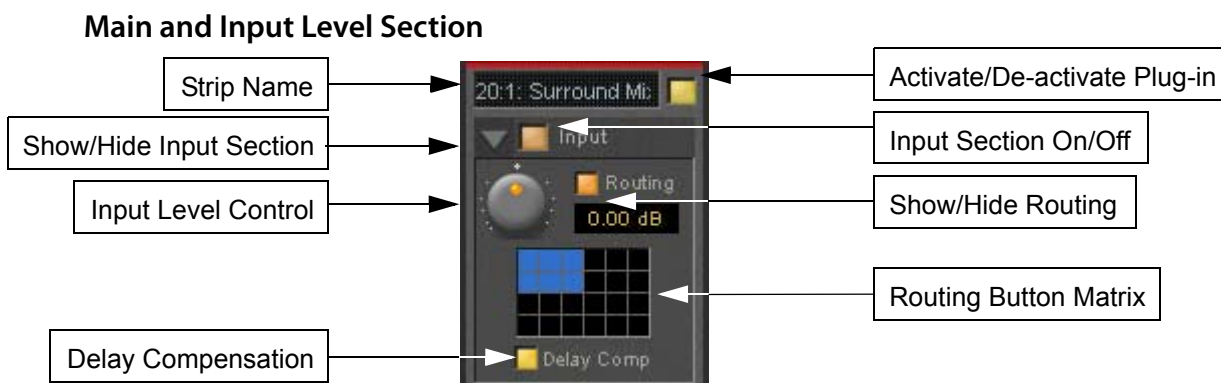
This section adds a Dynamic Release Compensation (DRC) to the Limiter section. This enables very musical control of the release time of the limiter.

### 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.



### 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.

### 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 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.

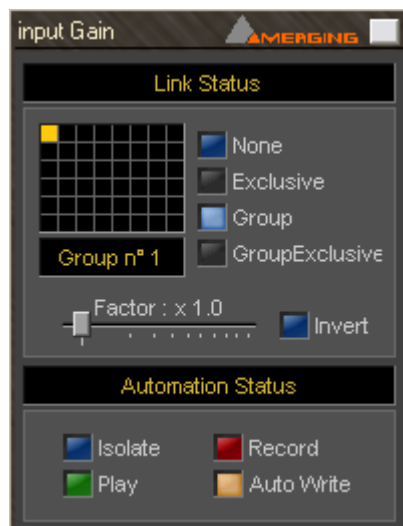
### Using Bus Tools on multiple surround buses

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

### 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

- 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 Modes** on page 322 for a description of the automation mode switches.

When a grouped control is clicked, all other members of the group are shown with a yellow box around them.

## Offset

If controls are offset when grouping is turned on, they retain the offset as shown here.



Strip Tools - Grouped Knobs

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 1dB 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

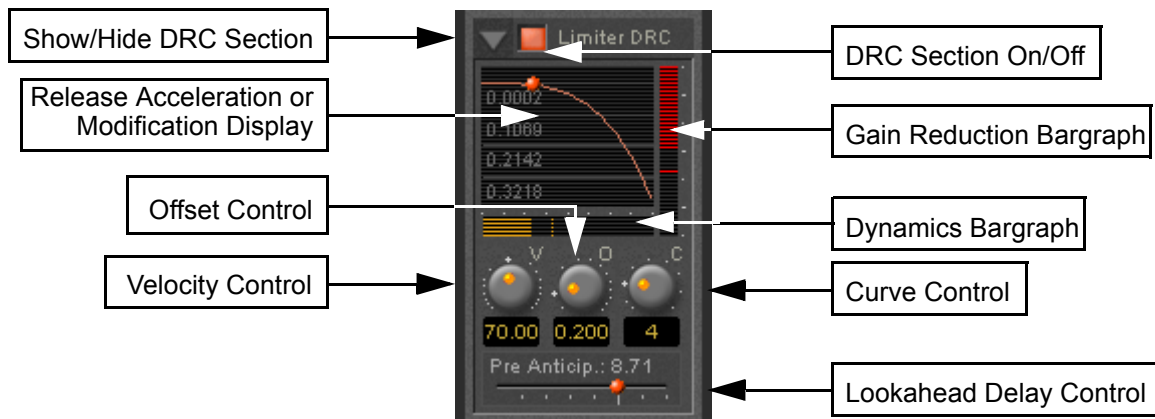
If the input signal level rises above the threshold level, the gain of the limiter is reduced. This limiter guarantees that at no time will the level of the output signal exceed the threshold.

### 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 **D**ynamic **R**elease **C**ompensation. 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

Shows a curve which illustrates the relationship between the change in dynamics of the input signal and the variation of the release time. The curve can be adapted between linear and power function characteristics (see also the description of the **Curve Control** parameter). During playback the display will also show a small red ball moving along the curve. This shows the range the algorithm is working in.

### 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

5.1 Surround Mix Bus using two Bus Tools						
Channel	BUS 1	BUS 2	BUS 3	BUS 4	BUS 5	BUS 6
Routing	L	C	R	SL	SR	SW
Instance 1	IN	OUT	IN	OUT	OUT	OUT
Delay	8,71 (PA)	8.71 (DC)	8,71 (PA)	8.71 (DC)	8.71 (DC)	8.71 (DC)
Instance 2	OUT	OUT	OUT	IN	IN	OUT
Delay	5.8 (DC)	5.8 (DC)	5.8 (DC)	5.8 (PA)	5.8 (PA)	5.8 (DC)
Total Delay	14.51 ms	14.51 ms	14.51 ms	14.51 ms	14.51 ms	14.51 ms

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.

# 17

## **Project Processes**



## 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 217**

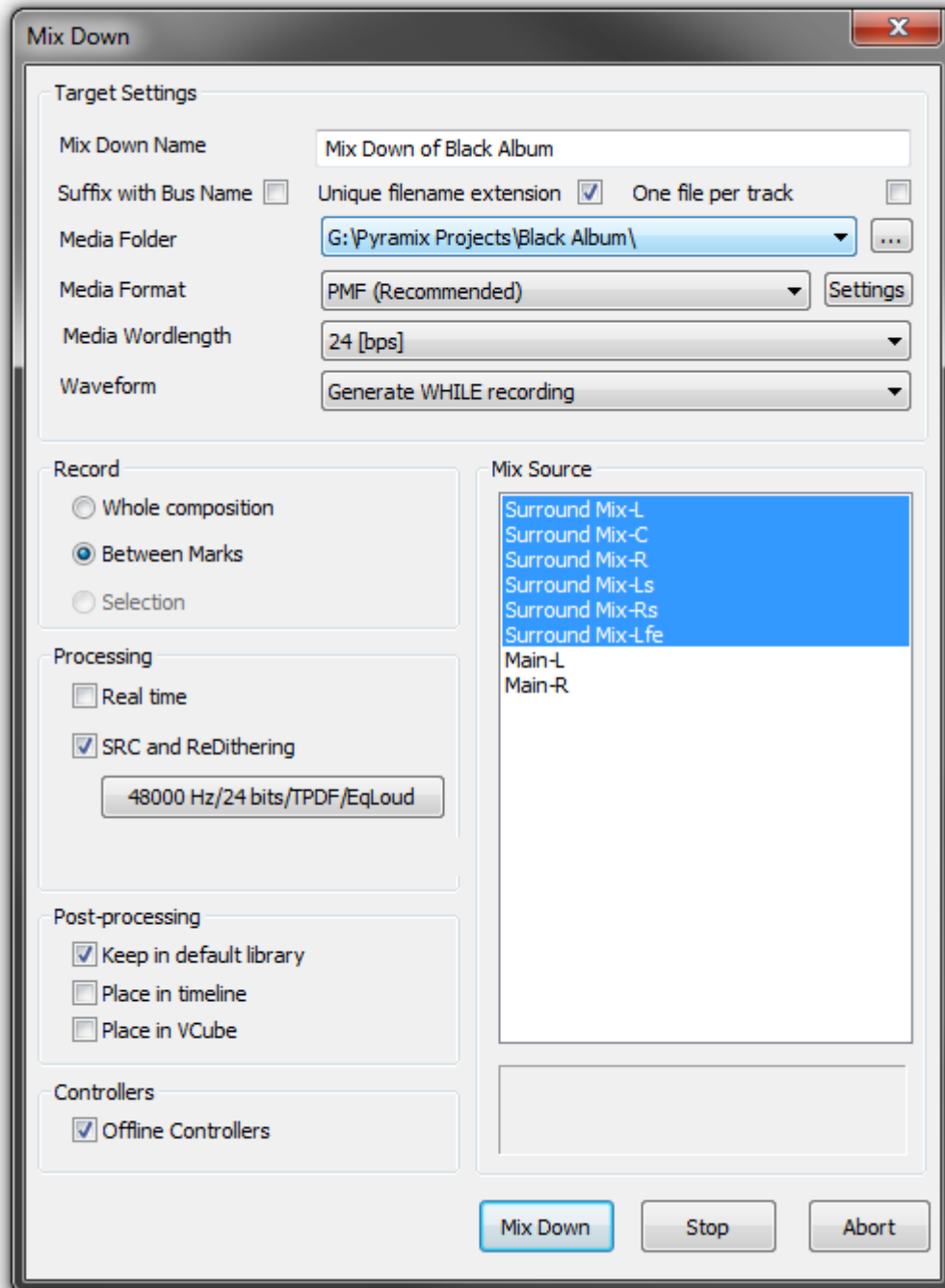
It is important dithering is only applied once.



## 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.



Mix Down dialog

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**; choose the folder to which the file will be saved from the **Media Folder** combo box (only previously mounted folders will be available as options) or use the ... open a browser to navigate to and mount an alternative.
3. Leave the **One file per track** box unchecked to make a single multi-track audio file, or click it to generate separate audio files for each Track 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. 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

**Note:** These settings are completely independent of the settings for **Recording** and **Render**.

4. 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.
5. **Mix Source** - 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 **Mix Source** list box.

**Note:** The names displayed will correspond to the labels in the mixer strips.

6. **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

<b>Real Time</b>	When checked the Mix Down will take place in Real Time
<b>SRC and ReDithering</b>	When checked the settings shown in the button below come into play. Clicking the button opens the SRC Output Settings Properties dialog. <b>Please see: Properties... on page 65</b>

### Post-Processing

<b>Keep in default library</b>	When checked the resultant mixed down file(s) will be placed in the Default Library
<b>Place in timeline</b>	When checked the resultant mixed down file(s) will be placed in the Timeline
<b>Place in VCube</b>	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 below.

### Controllers

<b>Offline Controllers</b>	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 in the same machine as Pyramix, **OR** when VCube is running on a different machine and it's network name has been properly set in :

**Pyramix > All Settings > Remote Control > Virtual Transport > VCube Options > Associated VCube network name.**

(For a **PyraCube**, i.e. a Pyramix & VCube combo system, the associated VCube network name must remain blank)

**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.

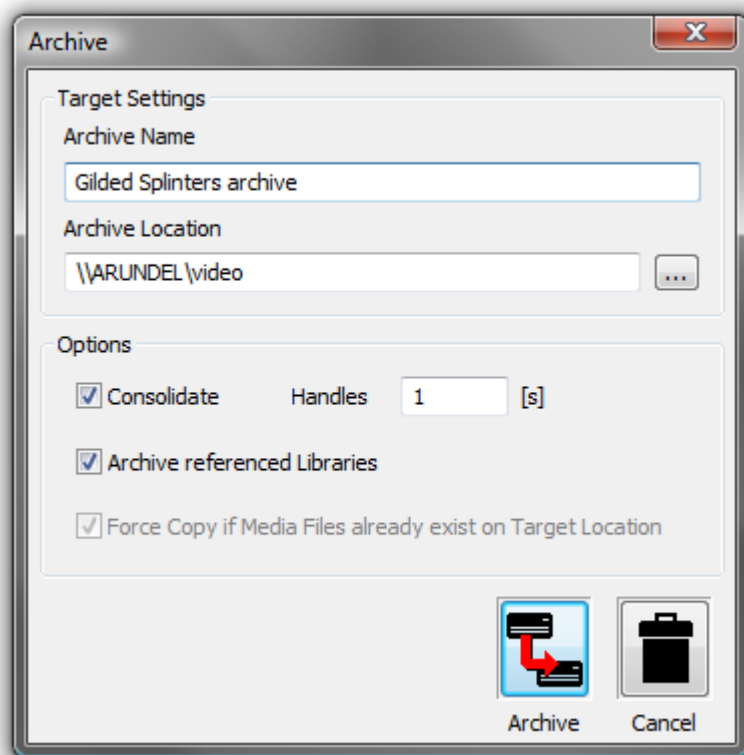
Typically the share name of a disk can be seen differently from both machines if not set correctly, e.g. one can see e:\media\file and the other see \\machine\shared\media\file in such case Pyramix cannot translate the name for the VCube.

## 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 :



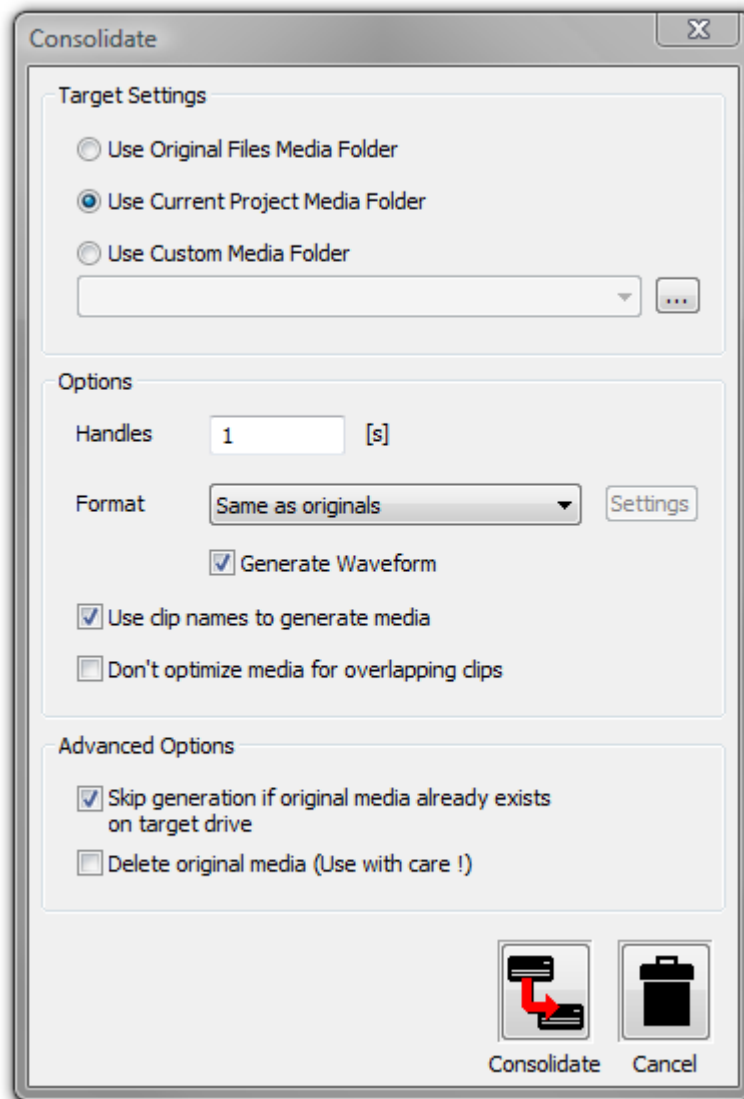
Archive dialog

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 Projects



Consolidate dialog

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 MPEX2 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**

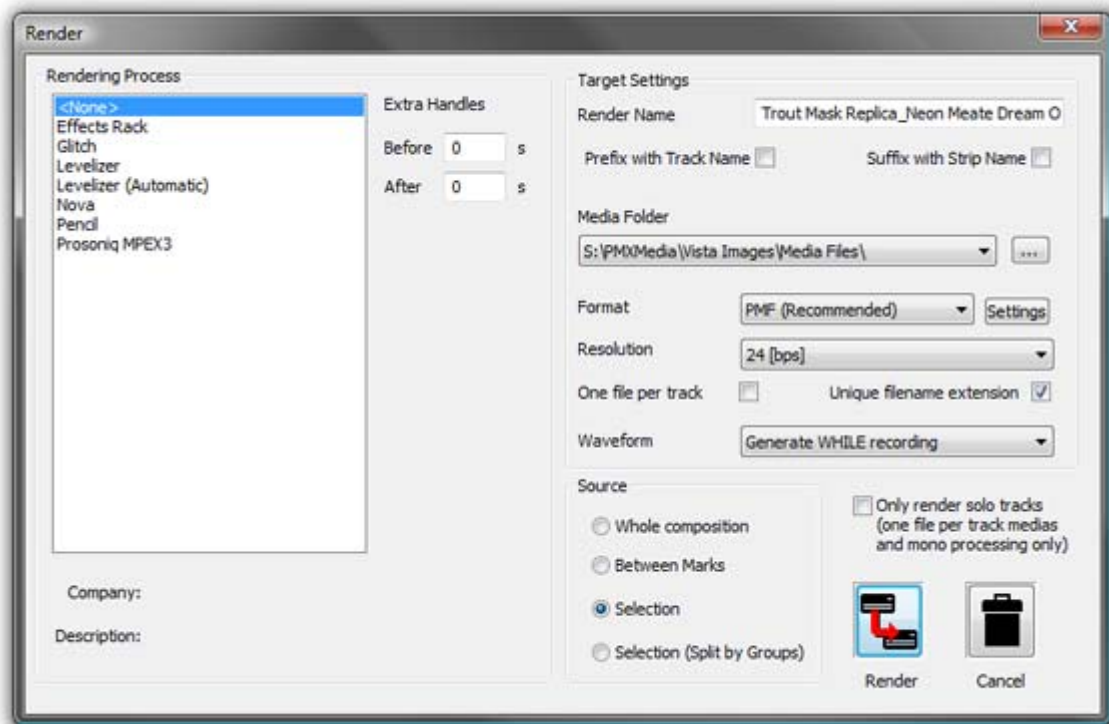
The Surround Source Stem can be selected from a list of available stems from all Surround buses.

Available processing plug-ins are:

- Multiple File Export
- Minnetonka AC3 (Dolby Digital) Encoder (to be purchased separately)
- MPEX3 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.



Render dialog

**Rendering Process** Lists 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.

# Process Plug-ins

## 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



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

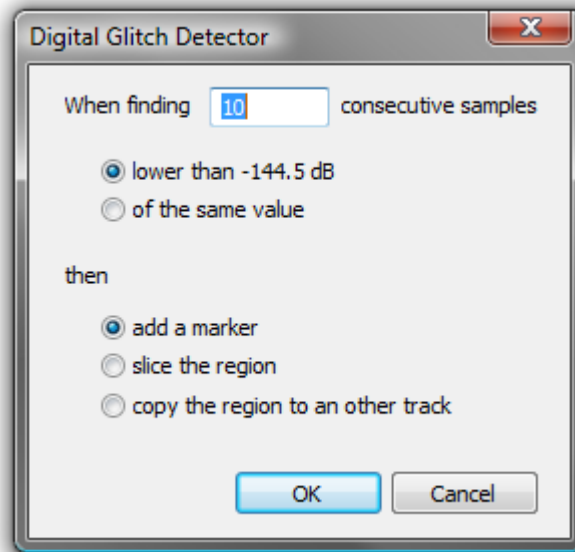
### **Solos Reset**

Resets all slots Solos



## 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:



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**

## Levelizer

Optional loudness analysis and correction plug-in.

### Levelizer (Automatic)

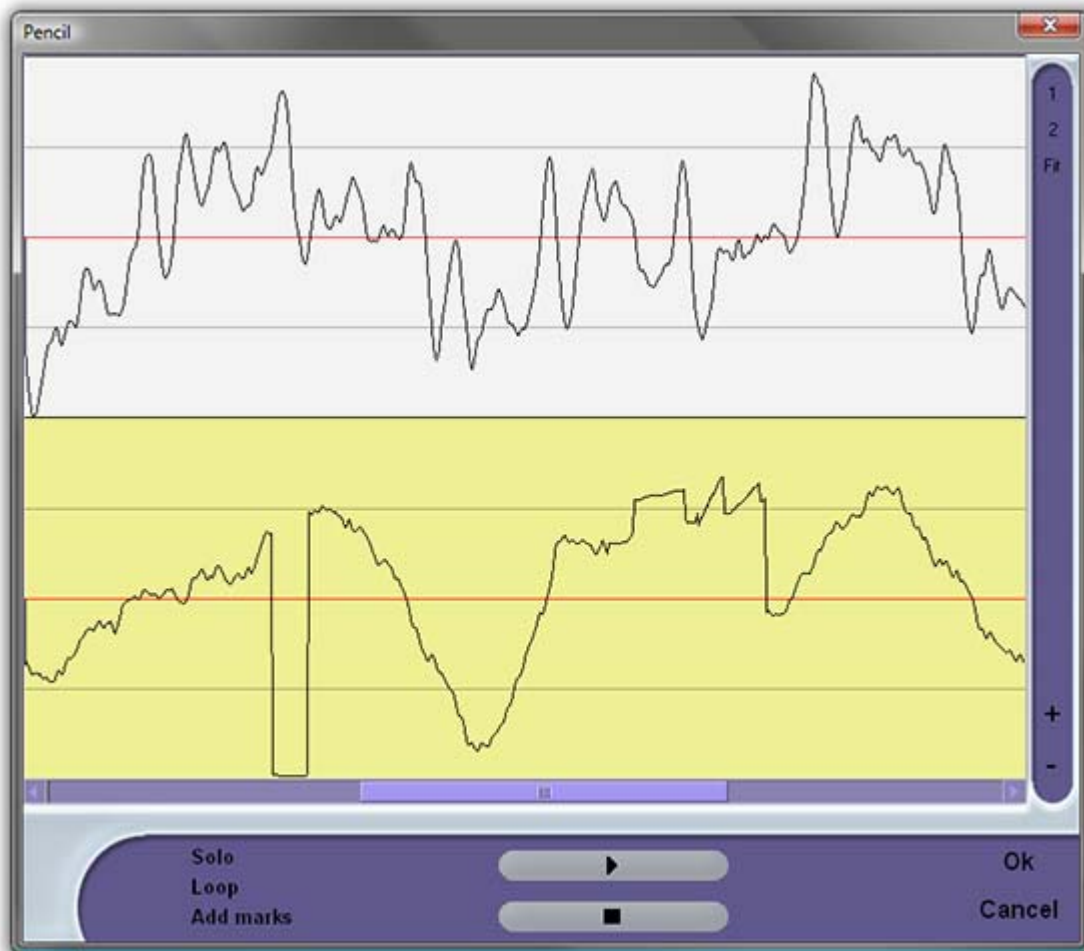
Optional automatic version of the loudness correction plug-in.

## Nova

An optional renovation suite plug-in by Algorithmix.

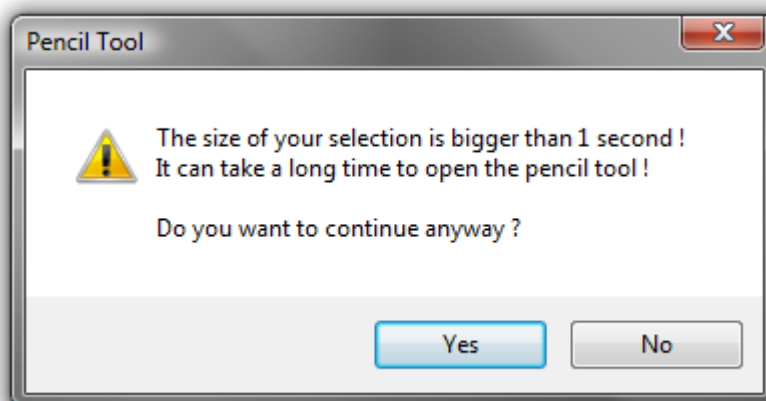
## Pencil

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:



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.

<b>Solo</b>	When ticked solos the selected Track
<b>Loop</b>	When ticked preview playback will loop
<b>Add Marks</b>	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 MPEX3

An optional Multi-channel Time Stretch / Pitch Scaling with Formant plug-in.

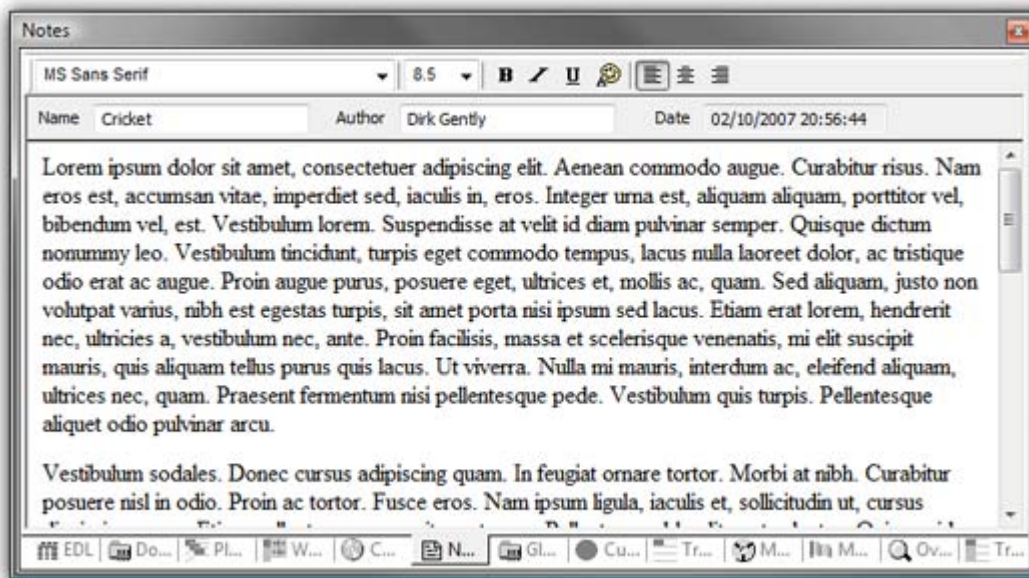
## Cleaning Up Project media

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 Tab Editor

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**.

# 18

## **File and Project Interchange**



## File Interchange - Formats

Pyramix Supported Audio Files												
File Formats	File Extension	Play	Rec	Export	Audio Data Format	Max # of Channels in a single file	Interleave	Max Bit depth	Max Sample Rate	Max File Size	Unique Identifier (UID)	Data Chunk (metadata) format
PMF	pmf	y	y	y	PMF	Virtually Unlimited (note1)	block	32bit float	384 kHz	virtually unlimited	in Name & PMF	PMF (Proprietary)
PMF (DXD)	pmf	y	y	y	PMF	Currently up to 48	block	32bit float	352.8 kHz	virtually unlimited	in Name & PMF	PMF (Proprietary)
WAV	wav	y	y	y	WAV	Virtually Unlimited (note1)	y	32bit float	384 kHz	4GB	in iXML	iXML
BWF	wav	y	y	y	WAV	Virtually Unlimited (note1)	y	32bit float	384 kHz	4Gb	in BWF	BWF & iXML
WAV	wav	y	y	y	RIFF64	Virtually Unlimited (note1)	y	32bit float	384 kHz	virtually unlimited	in iXML	iXML
BWF	wav	y	y	y	RIFF64	Virtually Unlimited (note1)	y	32bit float	384 kHz	virtually unlimited	in BWF	BWF & iXML
AIF	aif	y	y	y	AIF	Virtually Unlimited (note1)	y	32bit float	384 kHz	4GB	n	n
SD2 (note 3)	sd2	y	y	y	SD2	Virtually Unlimited (note1)	y	24bit	48kHz	2GB	n	n
PMI	pmi	y		y	WAV	Virtually Unlimited (note1)	y	32bit float	384 kHz	virtually unlimited		CD TOC
OMF	omf	y	y	y	WAV or AIF		y	32bit float	384 kHz	2GB	n	n
MXF	mxf	y	y	y	AES3 or WAV		y	32bit float	384 kHz			
AVI	avi	y			WAV		y	32bit float	384 kHz			
QuickTime (note 2)	mov	y			PCM			32bit float	192 kHz			
DSDIFF	dff	y	y	y	DSD64	Currently up to 16	y	1bit	2822 kHz	virtually unlimited	n	PMF (Proprietary)
DSDIFF Em	dff	y		y	DSD64	Typically 2, 5 or 6	y	1bit	2822 kHz	virtually unlimited	n	PMF (Proprietary)
<div>n=not supported y=supported</div> <div>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</div> <div>note 2: QuickTime Pro is required for the QuickTime handler to work correctly.</div> <div>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:</div>												

<http://forum.merging.com/viewtopic.php?f=23&t=1414>

## 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 IX - Pyramix iXML Implementation on page 681** 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** **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.

<http://www.apple.com/quicktime/pro/>

## DSD

### DSD

### DXD

### DSF

1 bit file format designed by Sony

- playback only
- DSD64 only
- Waveform support planned for Beta 2

### WSD

- playback only
- DSD64 only
- Waveform support planned for Beta 2

## Compressed Audio File Formats

Pyramix supports many compressed file formats, including MP3 and AAC, directly. Other compressed formats 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

- 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)

- 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 these formats (doesn't use DirectShow)
- Wordlength: 16/24 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 and no decompressed file is generated.

## Compressed Audio Support for formats not supported directly

### Technology

The decompression is handled via Microsoft DirectShow technology. So the formats supported will depend on which DirectShow codecs are installed. Default Windows installation should handle most of the common compressed file formats (wma, mp3 and more), but a wide variety of codecs exist to support all the major compressed formats (such as ogg-vorbis, flac, etc.).



If you experience problems with the default Widows Installation or if you are in need of specific Codec, Merging has a list of recommended third-party codecs available.

For more details please refer to the **Merging Forum Pyramix Troubleshooting & Tips** section

<http://forum.merging.com/viewforum.php?f=16>

To enable sample accurate editing, the compressed files are first decompressed into a cache file. The file is formatted as follows:

**originalFileName\_\_DXC(tag)DCX\_.wav**

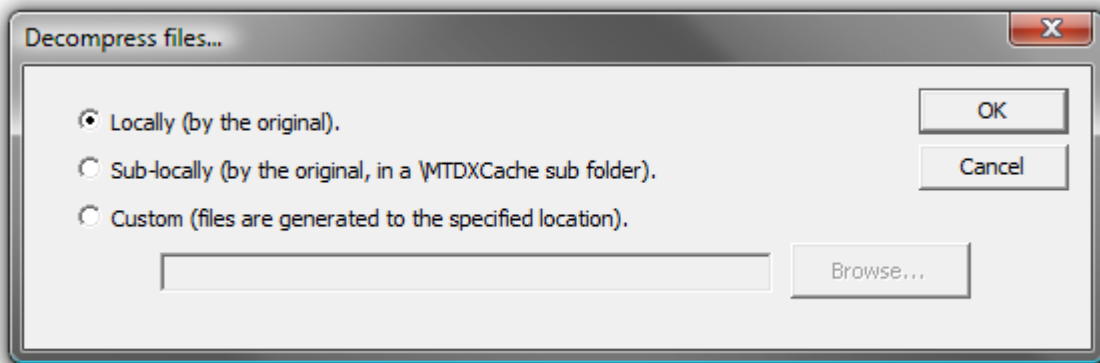
This file is a plain **wav** file.

## Pyramix Setup

First, set up the **Default decompression cache** options in :

**Settings > All Settings > Application > Location** and click on **Decompression Settings** to open the **Decompress files...** dialog.

Here you specify where the media should be decompressed to when no **Mounting Rules** are specified :



Decompress files... dialog

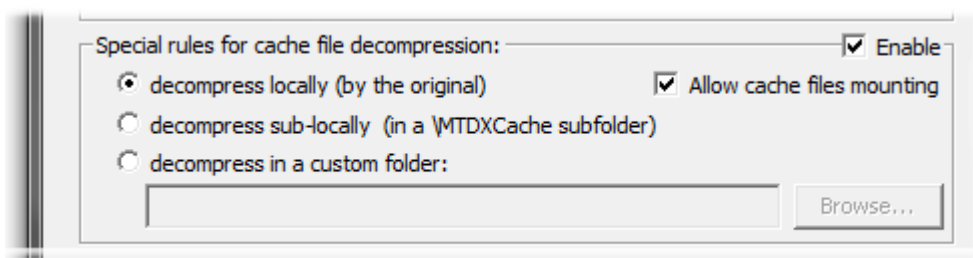
**Locally (by the original)** File(s) will be created in the same location as the original file.

**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.

## Mounting Rules

In addition to the general settings, Mounting Rules can be created to override the **Default decompression cache settings** for a specific Mounting location:



Mounting Rules dialog decompression rules section

## Special rules for cache file decompression

**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.

## 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:

<http://forum.merging.com/viewtopic.php?f=23&t=2094>

## Dolby

**Dolby AC3 encoding** and **Dolby E** encoding and decoding can be accommodated via optional Minnetonka Sur-Code plug-ins. These require the relevant security keys. 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 381** and **OMF on page 396** 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 :

<http://forum.merging.com/viewforum.php?f=23>

### 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:** 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):

<http://forum.merging.com/viewtopic.php?f=23&t=1414>

## Project Interchange

Pyramix Project Interchange Options						
Interchange Format	Software Key	File Format(s)	Import	Export	Max. Sample Rate	Max. EDL Duration
AAF	PSO-AAF	BWF	y	y	192kHz / DSD	
AES31	PSO-AES31	BWF	y	y		
AKAI DD/DR	PSO-AKAI	Proprietary	y	y		
CD Import	PSO-CDR	PMF, AIF, WAV, etc.	y			
CMX-EDL	-	-	y	y		
DAR	PSO-DAR	Proprietary	y			
OMF V1 unembedded	PSO-OMF	OMF, AIF, BWF/WAV	y	y		13h30
OMF V2 unembedded	PSO-OMF	OMF, AIF, BWF/WAV	y	y		13h30
OMF V2 embedded	PSO-OMF	OMF, AIF, BWF/WAV	y	y		13h30
OPEN TL	PSO-OTL	BWF/WAV	y	y		
PT5	PSP-PT5	SD2	y	y	48 kHz	13h30
SACD Edited Master Import	PSO-SAA	DSDIFF Edited Master	y		2822 kHz	
Sonic Solutions	PSO-SONIC	AIF	y			
XML EDL	-	-	y	y		unlimited
n = Not supported y = Supported						

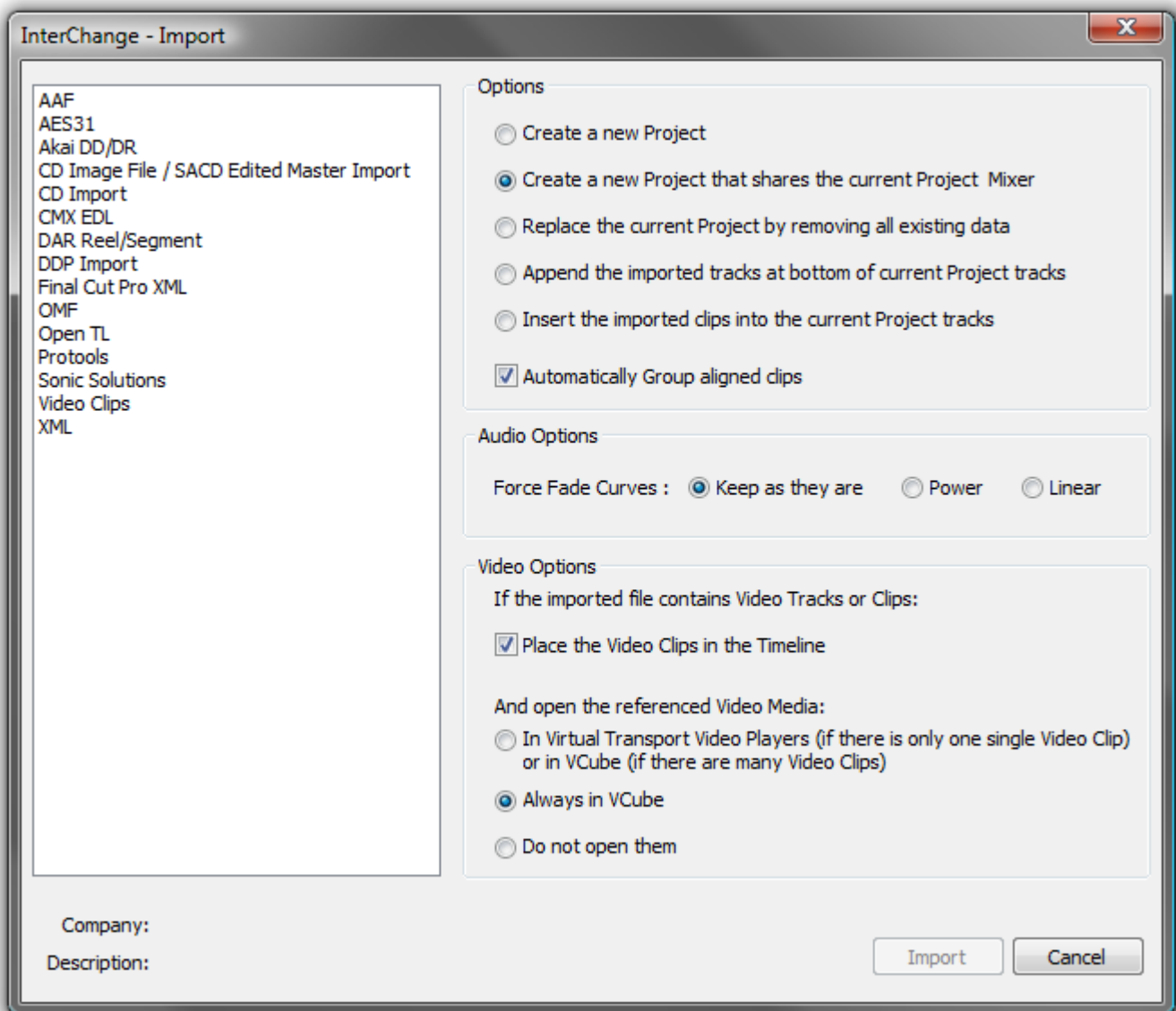
Pyramix Project Interchange Options Clip and Marker Support							
Interchange Format	Clip Name	Clip Gain	Clip Envelope	Clip Fades	X-fade Curves	Markers	CD/SACD Markers
AAF	y	y	y	y	y	n	n
AES31	y	y	y (note 1)	y	y	n	n
AKAI DD/DR							
CD Import							y
CMX-EDL							
DAR	y	y	n	y	y	n	n
OMF V1 unembedded	y	n	n	y	no (all to Power)	n	n
OMF V2 unembedded	y	y	n	y	no (all to Power)	n	n
OMF V2 embedded	y	y	y (note 3)	y	no (all to Power)	n	n
OPEN TL	y	y	n	y	basic	n	n
PT5	y	y (note 2)	y (note 2)	y	y	n	n
SACD Edited Master Import	em name	n	n	n	n		y
Sonic Solutions							
XML EDL	y	y	y	y	y	y	y
<p>n = Not supported y = Supported</p> <p>Note 1: clip envelopes will be supported soon when specification is published by AES</p> <p>Note 2: Protools only supports envelopes and does not have an additional clip gain. On export, the volume automation can be set to represent the clip gain, the clip envelope or a combination of both.</p> <p>Note 3: Export from Pyramix is feasible but not yet import. Currently import is only supported by PT</p>							

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.

## 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:



Project Interchange - Import dialog

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.

### And open the referenced Video Media:

- In Virtual Transport Video Players (if there's only one single Video Clip) or in VCube (if there are many Video Clips).

A single Video Clip present in the imported file is opened in the **DirectShow Video Player** or the **QuickTime Video Player** (depending its type). Multiple Video Clips present in the imported file are opened in VCube.

- Always in VCube.

Single or multiple Video Clips are opened in VCube.

- Don't open them.

Imported Video Clips are only placed in the Timeline (optionally) but not opened in any Video Player.

Audio present in a Video Clip 'container' is also placed in the Timeline according to the rule(s) chosen in **Options** above.

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 automatically opened in either Virtual Transport Players or VCube depending on the same options as above, but for general project opening that can be found in:

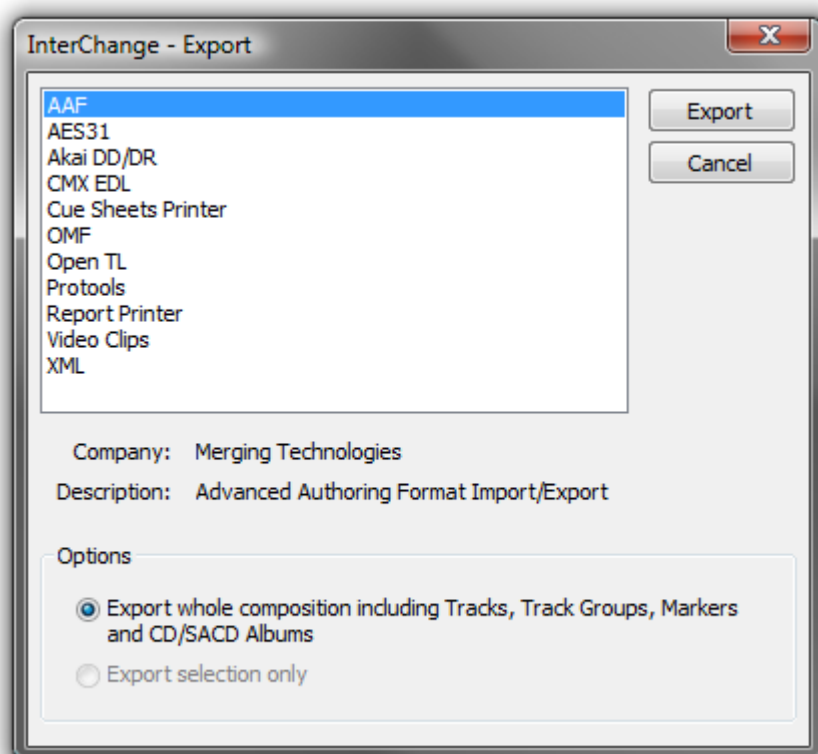
### Settings > All Settings > Application > General : Project Opening Section

#### If the project contains references to Video Media, open them:

- In Virtual Transport Video Players (if there's only one single Video Clip) or in VCube (if there are many Video Clips).
- Always in VCube
- Don't open them

## Export

**Project > Export** opens this window:



Project Interchange - Export dialog

### 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.



## AAF

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 374**

### 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.

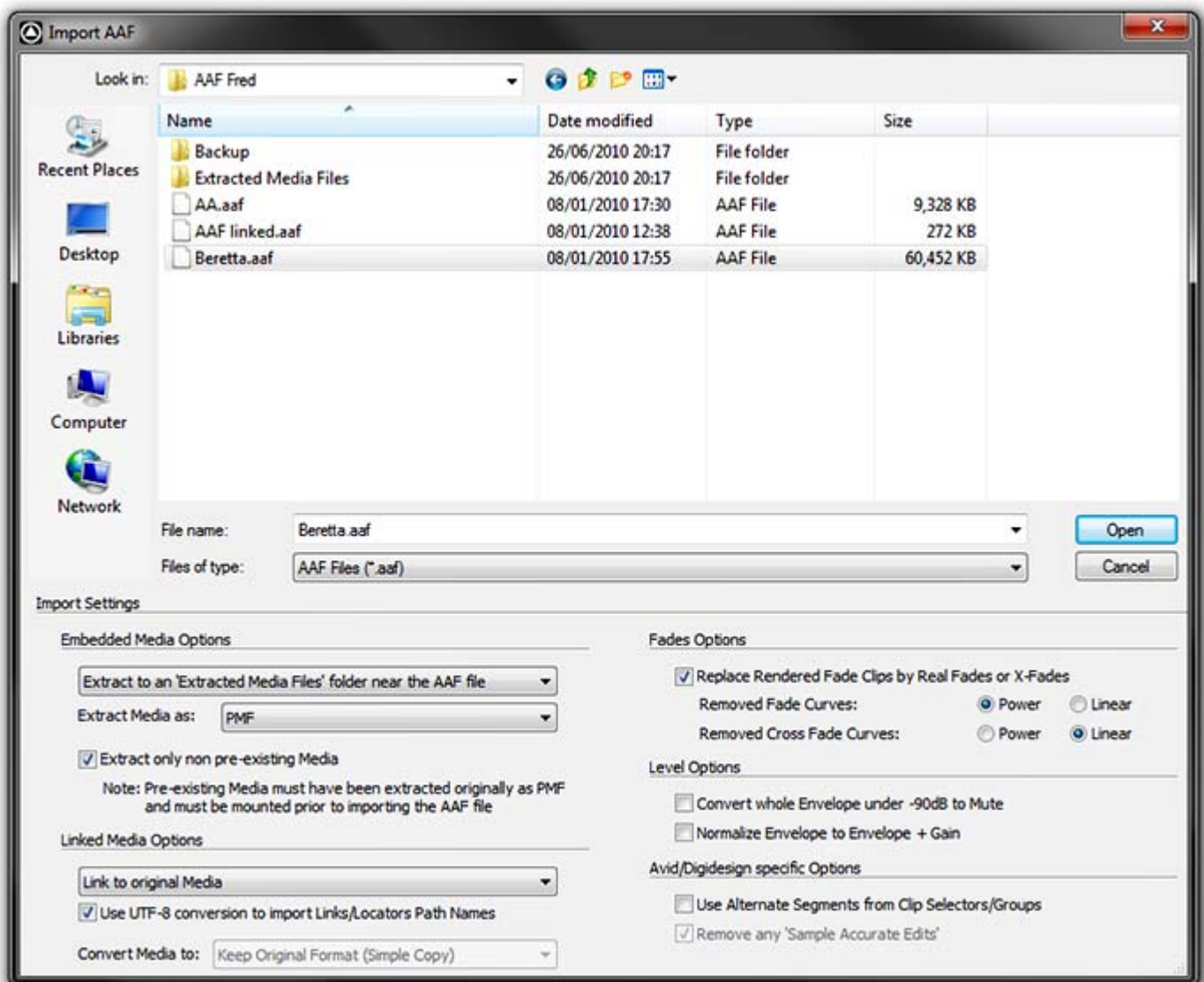
### Recommendations

- 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 378)

The **Import AAF File** window opens:



Interchange - Import AAF dialog

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 605**)

### 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 605**)

### 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

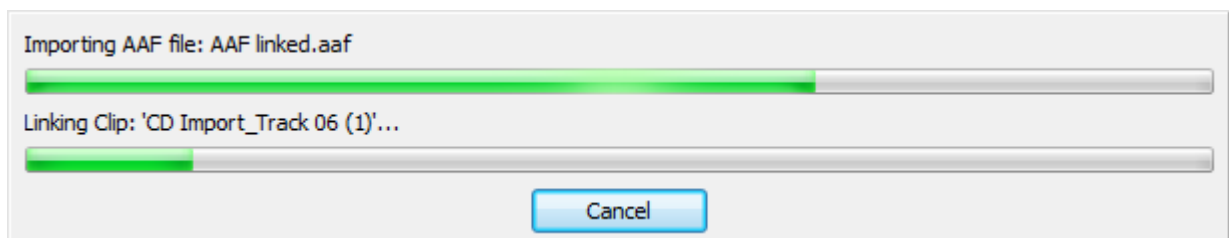
The AAF specification allows for alternative media to be specified for Clips. Unfortunately, not all applications apply this in the same way. If you experience problems with missing media checking the box may help.

### 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.

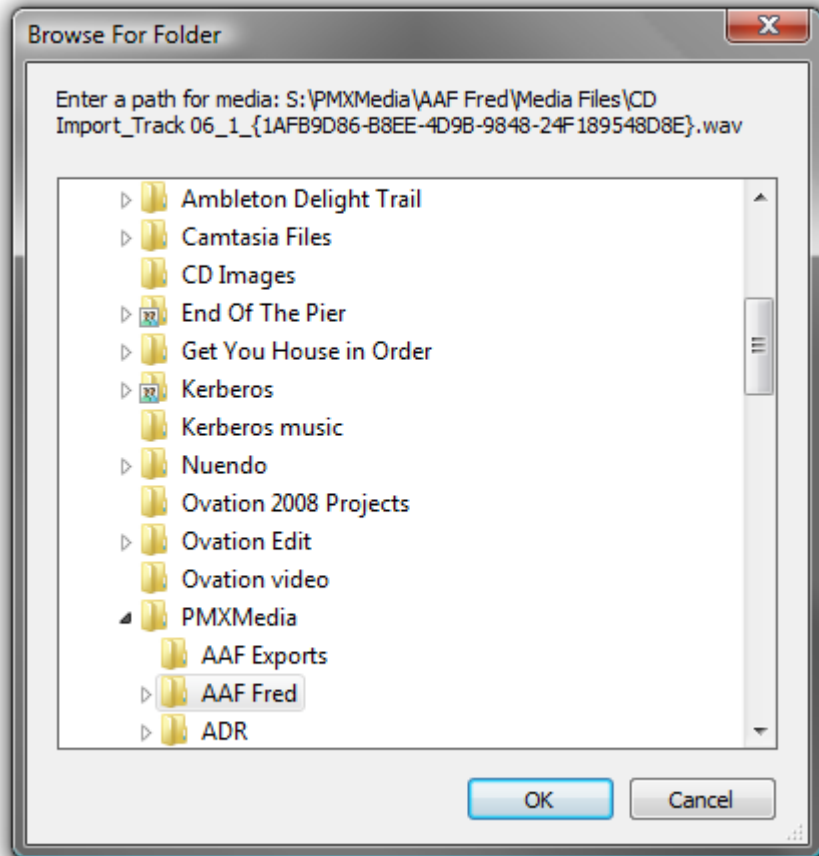
## Execute Import

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:



Import Progress Window

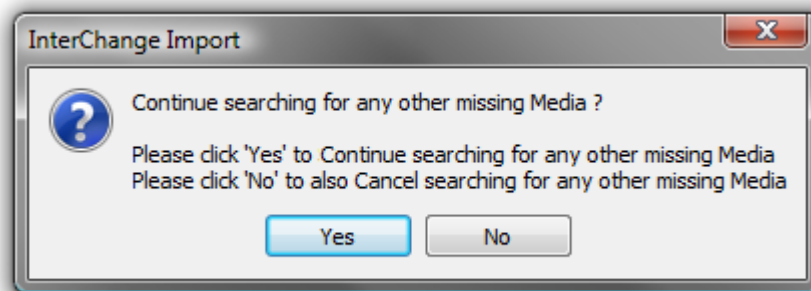
If a linked Media File or Files cannot be located, a browser window opens:



**Browse For Folder Window**

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 :



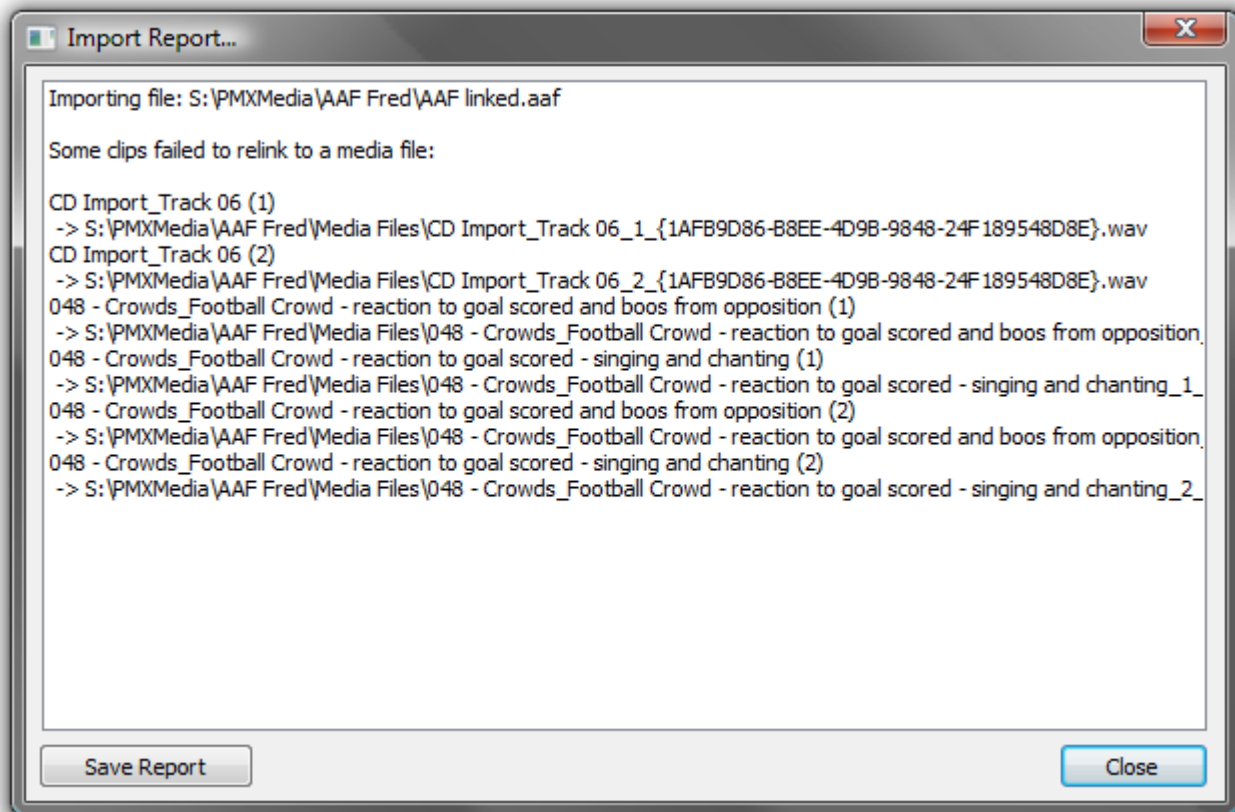
Click on **Yes** to skip the current missing Media file and Continue searching for any other missing Media

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 :



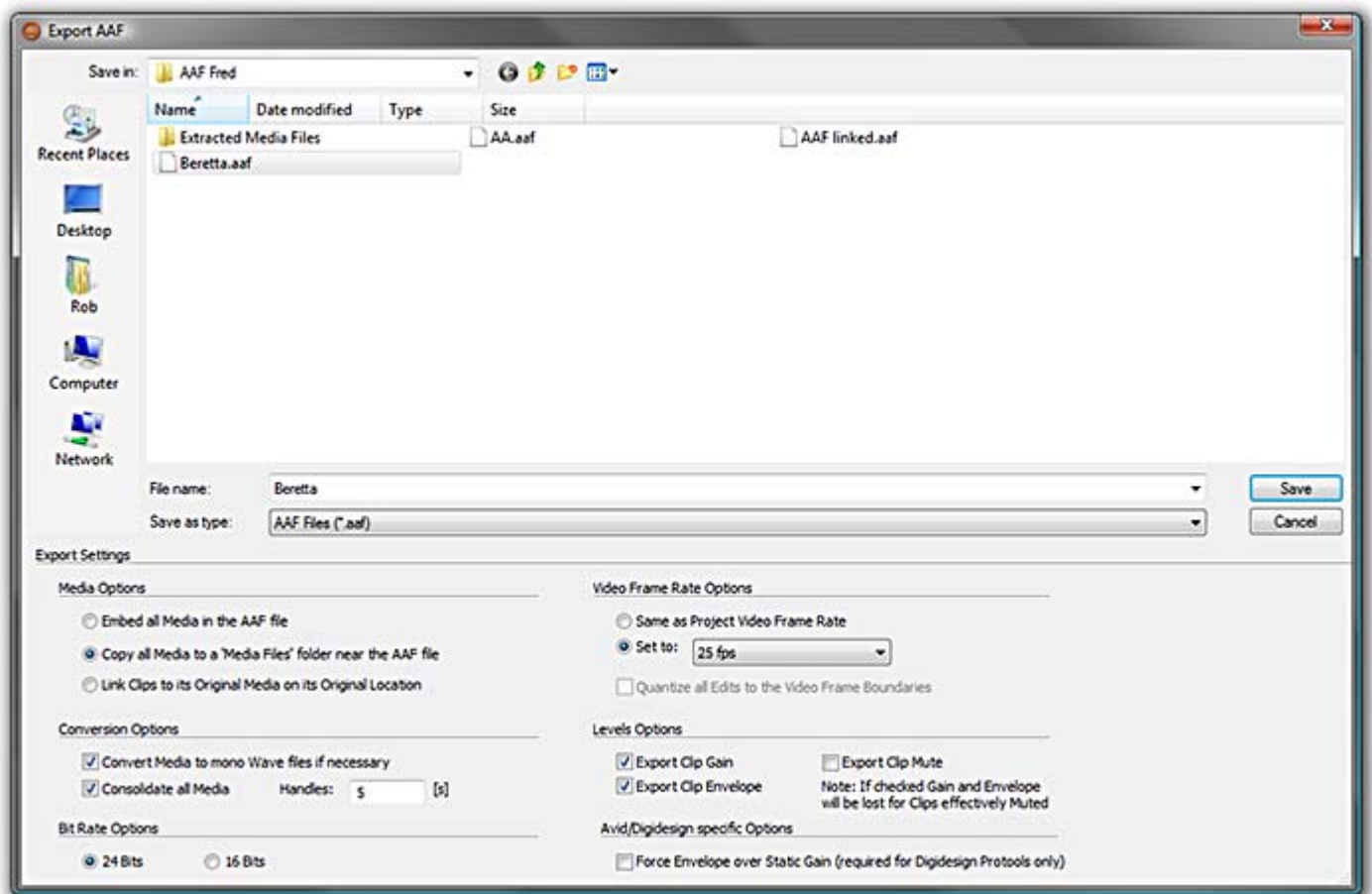
All skipped files are listed along with the locations searched.

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:



Interchange - Export AAF dialog

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

**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





directly with the Media. As the Media is embedded in the file, its NOT possible to have multiple names referencing the same piece of Media.

## **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.

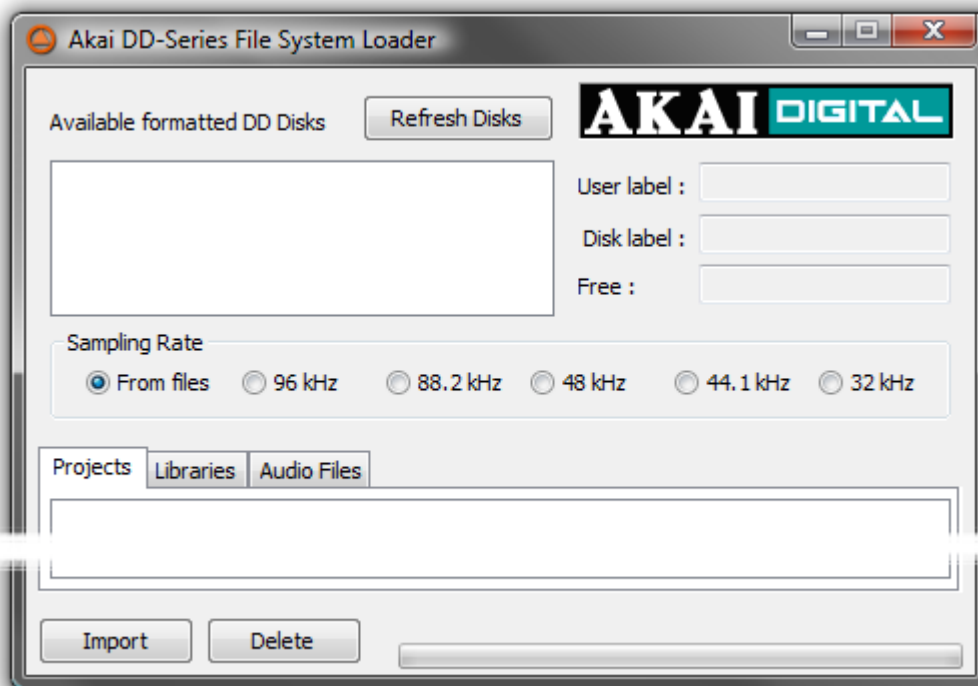
## AKAI DD/DR

Pyramix is capable of recognizing disks recorded in the Akai DD-Series format and importing their data.

### Preparing the system

Connect the Aka disk to your PC. Usually this will be a hard disk drive via a SCSI interface, but can also be a Magneto-Optical or Jaz disk.

**Project > Import** or **Export** opens the appropriate **Project Interchange** dialog box. Choosing **AKAI DD/DDR** from the list opens the **AKAI DD-Series File System Loader** dialog box



Akai DD-Series File System Loader dialog

When the dialog is opened, Pyramix searches for available Akai disks and displays them in the upper left part of the dialog box. Choose the disk you want to work with by selecting it with the mouse.

The **Refresh Disks** button restarts the search for available Akai disks.

The lower part of the dialog box shows the data found on the selected Akai disk. Following the data structure of Akai disks this panel has three Tabs named Project, Libraries and Audio Files.

### Import Button

To import the data into your Pyramix session, simply select the desired data and click the **Import** button. The behavior is the same as 'Quick Import'; All the files are imported and stored into a mounted media folder. When an Akai library is imported, a new Pyramix project library will be created.

### Delete Button

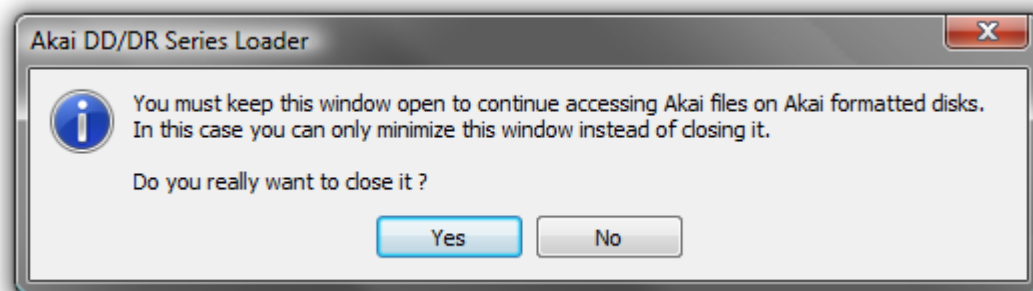
Deletes selected files from the Akai media providing this is not write protected.

### 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:

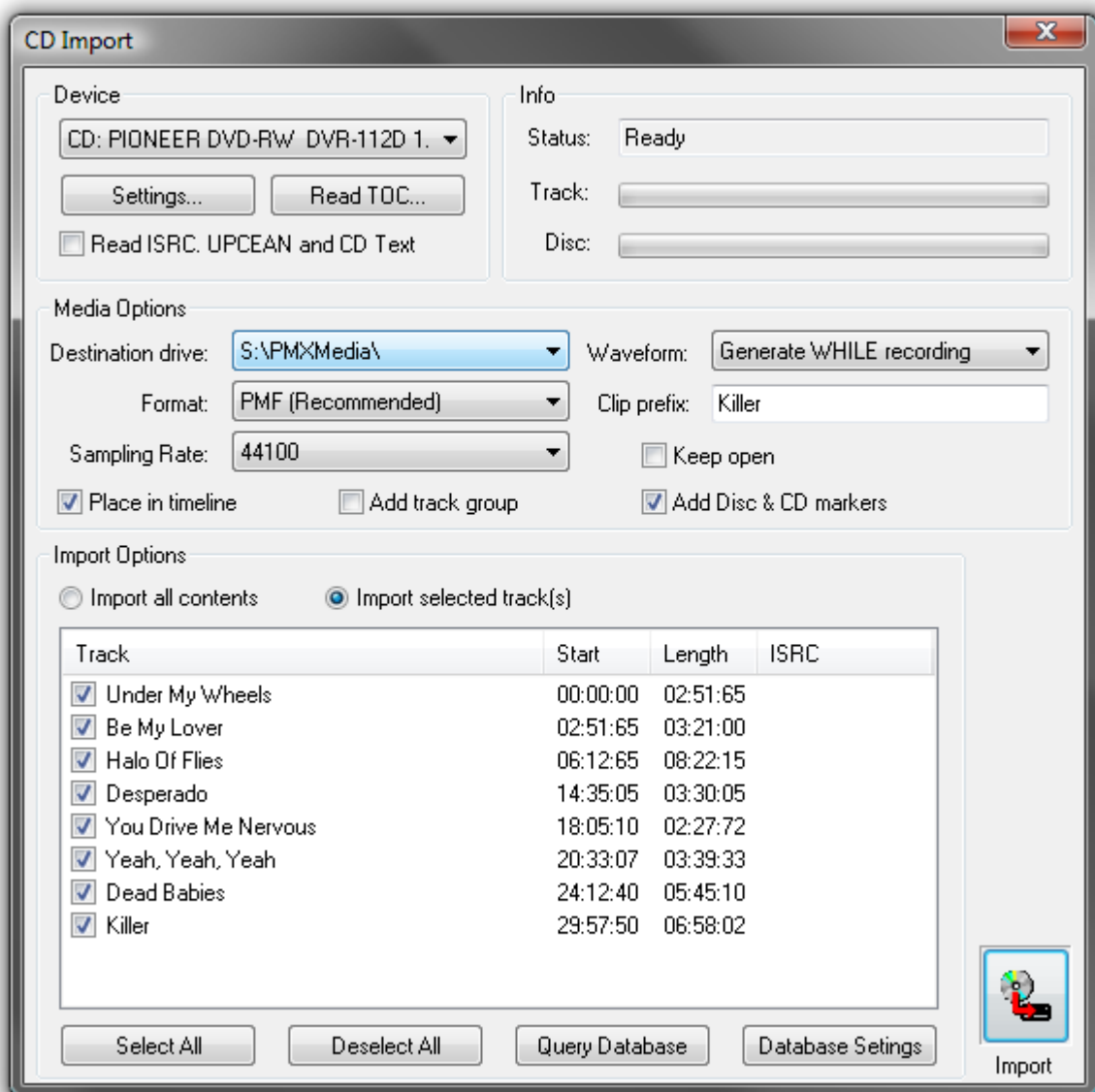


Akai DD/DR-Series Loader dialog

If you wish to continue to directly access Akai files click **NO** and minimize the window.

## CD Import

Pyramix has comprehensive CD import functions. **Project > Import** opens the **Interchange Import** dialog box. choose the appropriate destination option and choose **CD Import**



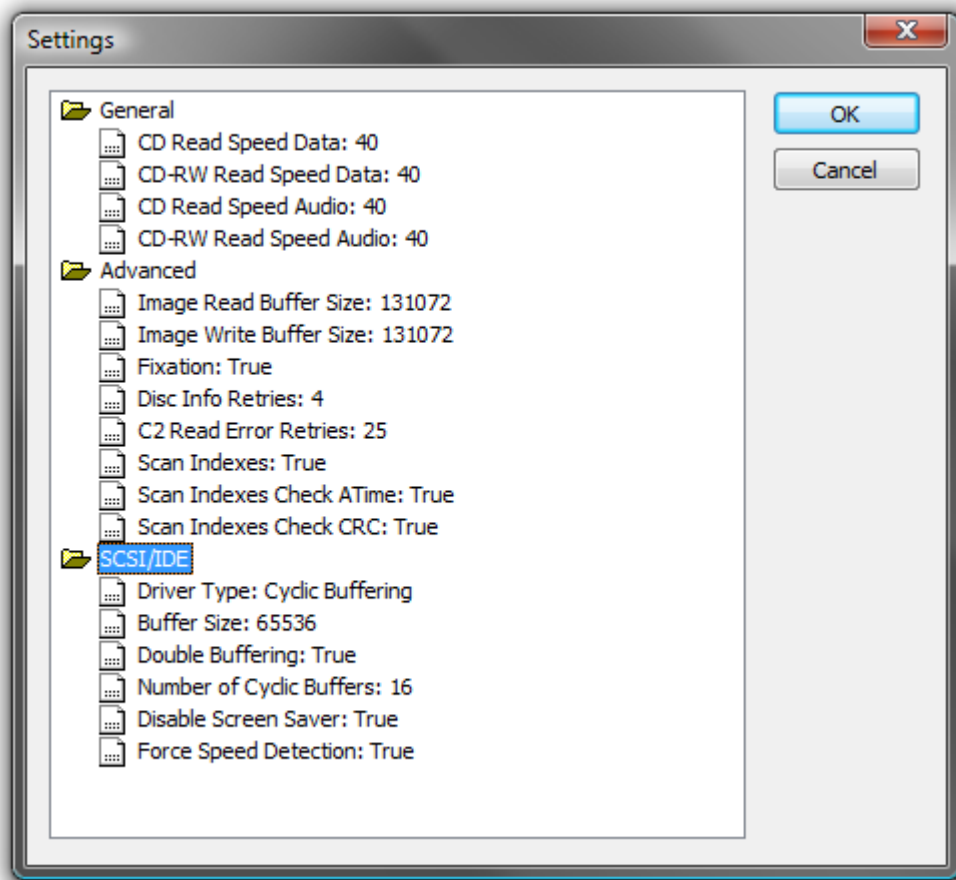
CD Import dialog

### Device

The combo box shows all suitable drives on the machine.

## Settings

**Settings** pops up 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.



CD Import Settings dialog

**Read TOC** reads the Table Of Contents on the CD and lists the tracks in the left hand pane.

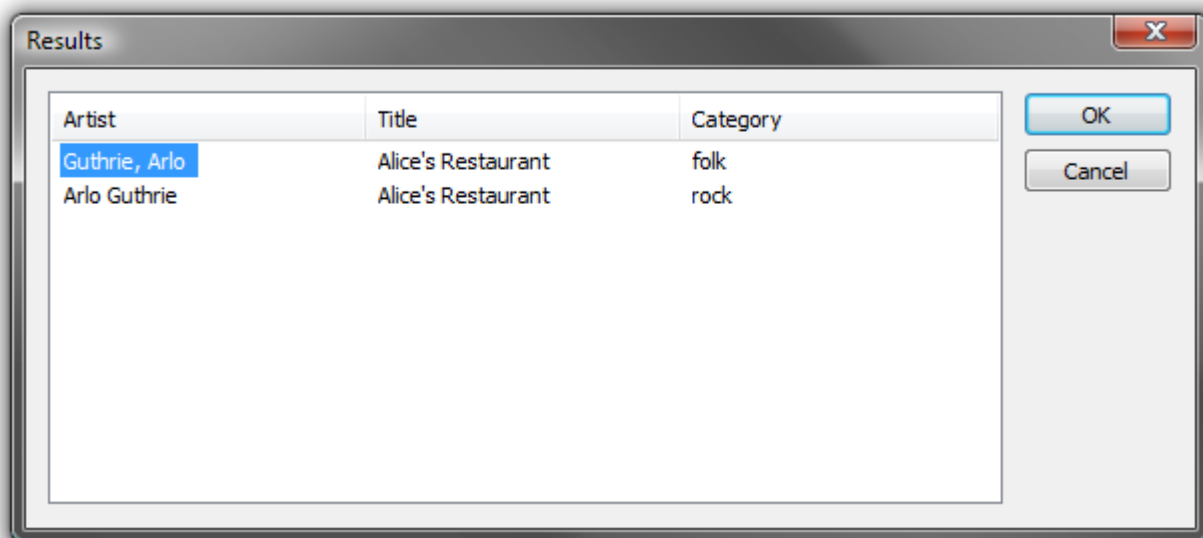
If **Read ISRC, UPCEAN and CD Text** is checked this information will also be read if present.

## Import Options

If **Import all contents** is checked the whole disc will be imported. If **Import selected tracks** is checked only the tracks with a tick in their checkbox will be imported.

**Select All** and **Deselect All** do what they say.

**Query Database** uses an online database to obtain track names and other data about commercial CDs results are shown in a dialog:



CD Import Query Database results dialog

If multiple disc entries 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** allows the database address and other settings to be changed:



CD Import Database Settings dialog

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.

### Info

The **Status** line shows useful information about the process as it proceeds. The **Track** and **Disc** lines are progress meters. **Track** shows a growing gray bar as the track transfer proceeds and **Disc** shows progress of all selected tracks.

**Media Options** has three drop-down list boxes to select the **Destination Drive**, the **Format** the CD audio will be captured in and **Waveform** determines whether a waveform will be generated and, if so, **WHILE recording** or **AFTER**. A text entry box allows a **Clip Prefix** to be set for all imported tracks. (default is **CD Import**) Checkboxes determine if the resulting Clips will be placed in the Timeline, whether **CD Markers** will be added in the Timeline and whether a **Track Group** will be added.

**Sampling Rate** enables the import(s) to be sample rate converted as they are imported with a choice of rates in the combo box.

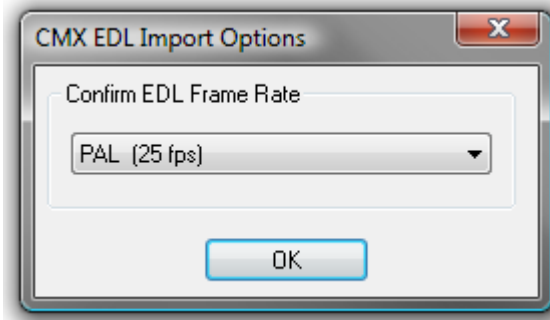
**Keep open** keeps the **CD Import** window open after the import is completed and grays out the **Place in timeline**, **Add Track Group** and **Add Disc & CD markers** options.

Clicking on the **Import** icon initiates the process. Unless **Keep open** is checked, the window closes when the import is complete.

## CMX EDL

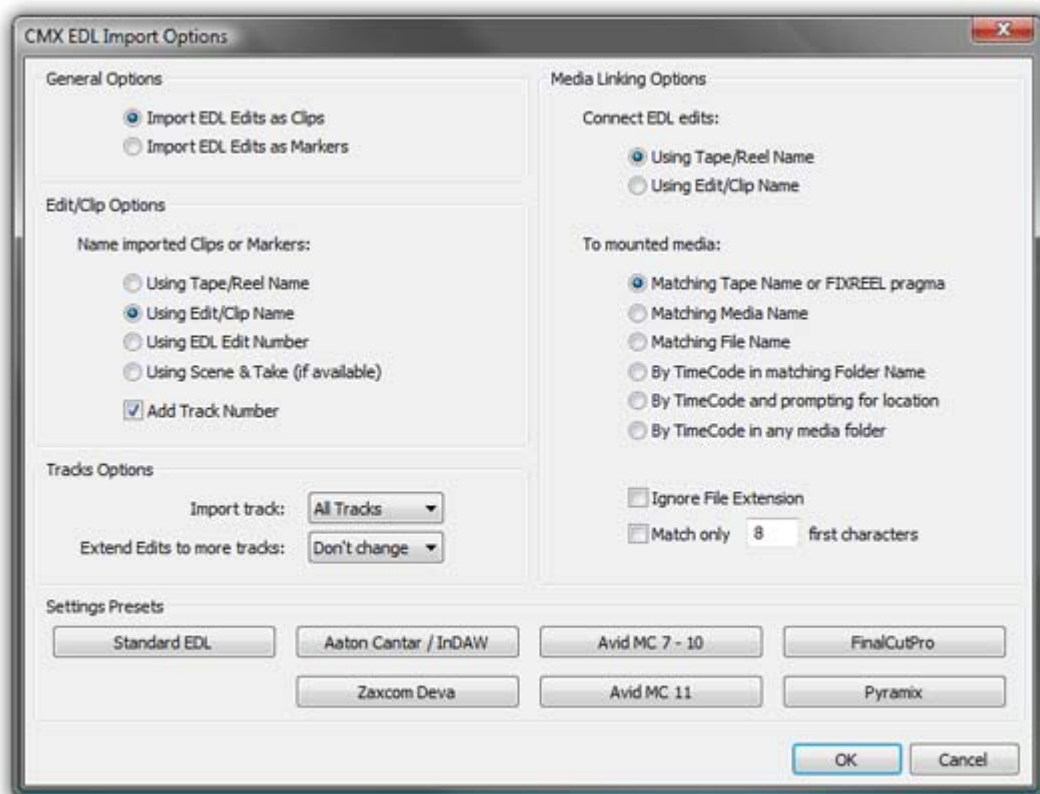
### Importing a CMX EDL

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:



CMX EDL Import Options dialog

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

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.

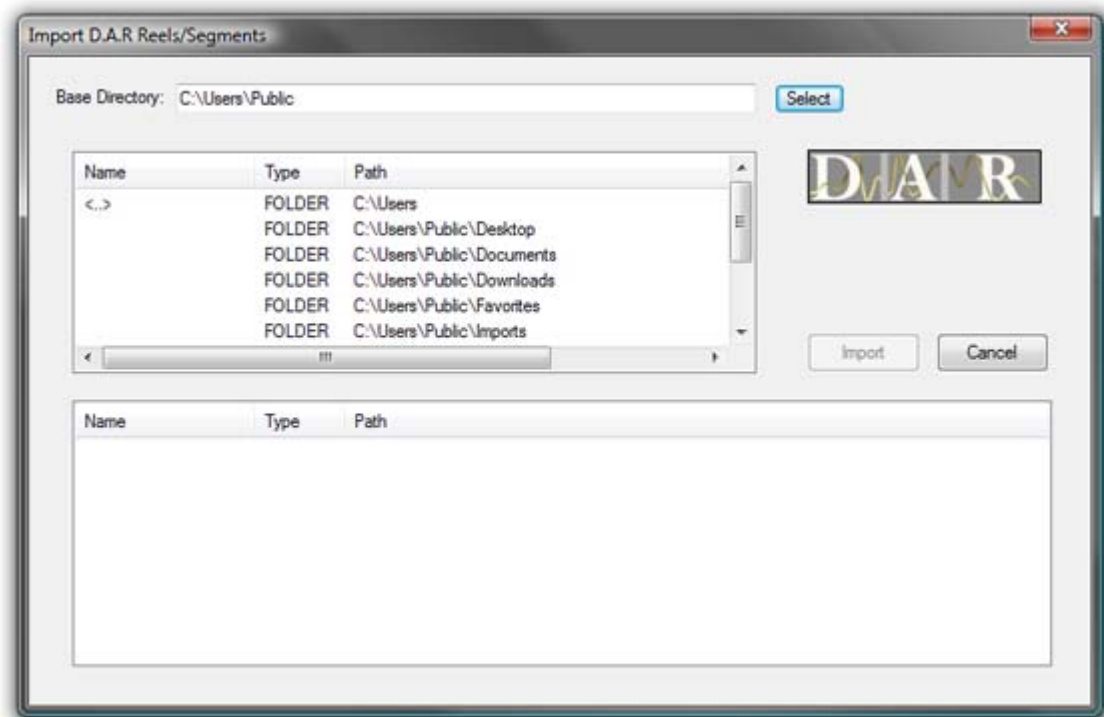
## Cue Sheets Printer

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 400**

## DAR Reel/Segment

### Importing a DAR Reel or Segment

Select **Project > Import** and choose **DAR Reel/Segment**. Make appropriate choices in the **Options** section of the **Interchange - Import** dialog then click on the **Import** button. The **Import D.A.R. Reels/Segments** dialog opens:



Import D.A.R. Reels/Segments dialog

Browse to and select the Reel(s) or Segment(s) you wish to import then click on **Import** to initiate the import.

**Note: Please see also DAR WAV file Import on page 80**

## DDP Import

Import DDP file.

## Final Cut Pro XML

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

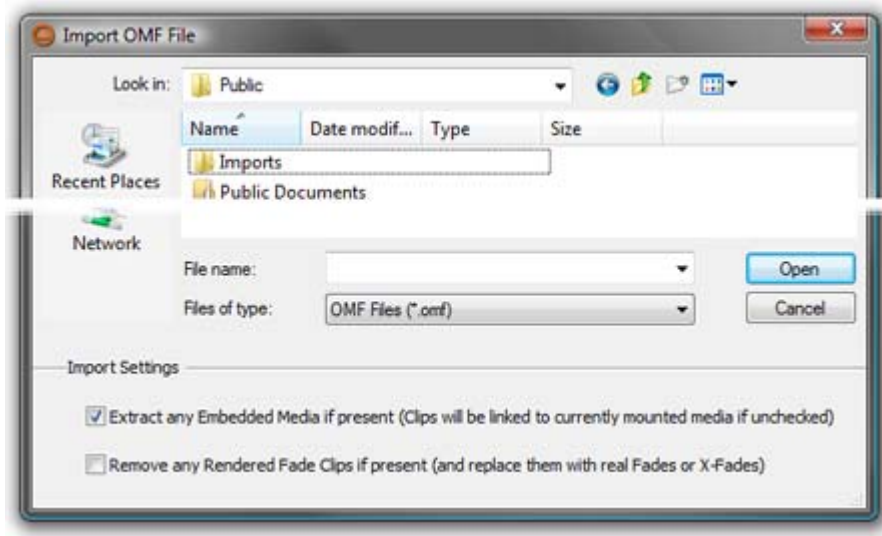
- **FCP XML Export from Pyramix is not yet implemented**
- **Video Clips from HD compositions have length and positions truncated to an even number**

## 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

### 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 Wave-form (.pk) file when the file is first imported.

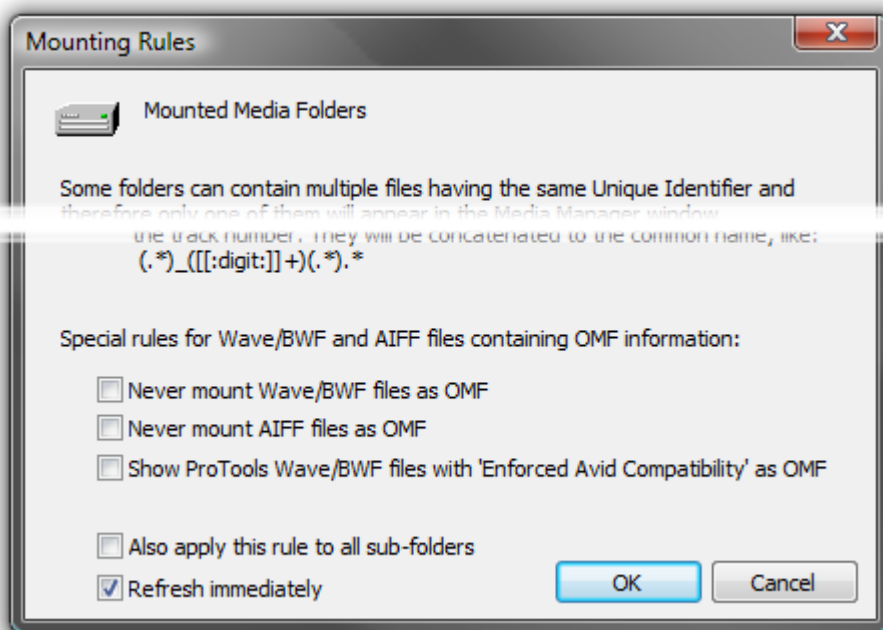
When importing an OMF file that references (links) to external audio files, the folder(s) that contain these files must be Mounted in Pyramix before importing the OMF file. (This also applies to Sonic Solutions import).

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:



Mounting Rules dialog

- 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.

## Pro Tools

**Note:** Please see also: the PDF file 'Pro Tools 5 InterChange with Pyramix 5' This file is installed with Pyramix 6.0 or it can be downloaded from:-

<http://www.merging.com>

## Pro Tools 5 InterChange with Pyramix 6.0

Importing and exporting Pro Tools 5 sessions in Pyramix is accomplished via the InterChange architecture. This requires Pyramix 4.2 or higher and MacDrive 2000 or MacDrive 5 to be installed. MacDrive is a product of Mediafour Corporation, please see:-

[www.mediafour.com](http://www.mediafour.com)

### Importing a ProTools session

Pyramix supports Pro Tools version 5.0 or 4.x. If you're using a more recent version of Pro Tools, first export your session as a version 5.0 session in Pro Tools with the menu "**Save Session Copy in...**". This will create a set of SDII files along with the new session.

Bring your session with the audio files into the Pyramix station by mounting the Mac HFS disk or inserting the cartridge in the appropriate reader. Windows and MacDrive support all SCSI disks or removable storage like Jaz, MO, removable hard-disks, CD-R, DVD, etc.

If your session comes on multiple CDs (or cartridges) you can copy all the files directly to a Pyramix workstation disk. In this case the PC disk must be formatted as a NTFS volume. We recommend using NTFS for all disks.

Create an empty project in Pyramix or open an existing one.

**Project > Import** opens the **Interchange - Import** dialogue box. Select the appropriate import option from the three choices at the bottom using the radio buttons.

These are:

1. Replace the current project by removing all existing Tracks, Track Groups and Markers then creating new Tracks, Track Groups and Markers from the imported Composition
2. Append the imported Tracks at the bottom of current Project Tracks
3. Insert the imported Tracks into the current Project Tracks

Then choose the **ProTools** module from the list. An explorer - style file dialog box **Import ProTools Session** will open, browse to the disk containing the ProTools session, select it and click **Open**.

The Pro Tools session should appear in your Project Timeline, creating new Tracks if needed.

Create or load a mixing console, connect your Tracks and work with your session.

### Exporting a Pro Tools session

Load the Pyramix Project you wish to export as a Pro Tools session and from the Project Menu select the appropriate Export option and the Pro Tools module and click **OK**.

Menu: **Project > Export** opens the **Interchange - Export** dialogue box. Select the appropriate export option from the two choices at the bottom using the radio buttons.

These are:

1. .Export whole composition including Tracks, Track Groups and Markers
2. .Export selection only

The latter choice will only be available if there is a selection or selections in the Timeline.

Then choose the **ProTools** module from the list and click **Export**. A dialog box, **Export ProTools Session File** will open. The top of this dialogue box is concerned with file saving and enables a suitable destination folder to be chosen or created, a file name to be entered and gives the choice of saving **ProTools Session \*.\*** or **All files \*.\***. By default, the file name entry box contains the name of the Pyramix project.

At the bottom of the dialog box **Export Settings** choices are made. Drop down lists offer the choice of saving in ProTools 5.0 or 4.\* Session formats and 16 bits or 24 bits. If you wish to reduce the amount of data to be exported,

select the **Consolidate** check box. When this is checked, the 'handle' length can be selected in the **Handle** text entry box from 0 to 999999 frames.

When you have selected the appropriate options and named the export file (or accept the default) click **Save** to complete the export.

**Please see also: File & Project Interchange with Apple Macintosh on page 374**

## 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

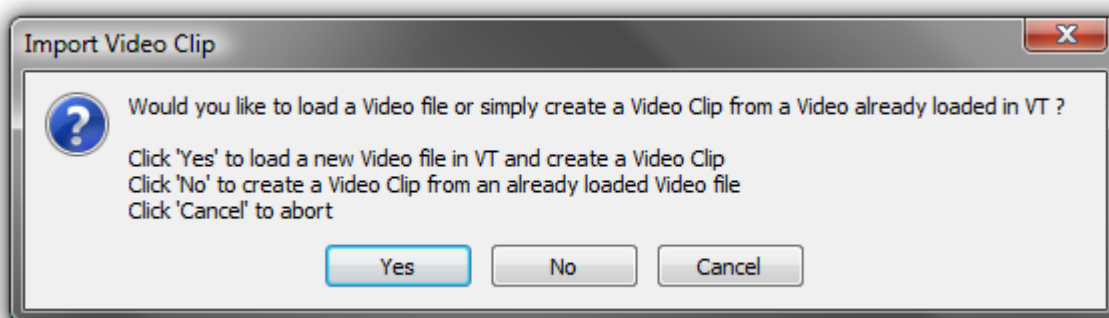
Straightforward Import in Sonic Solutions format. When importing an Sonic Solutions file that references (links) to external audio files, the folder(s) that contain theses files must be Mounted in Pyramix before importing the file.

**Note:** Sonic Solutions **HD** format is not currently supported.

## Video Clips

### Import

Select **Video Clips** in the **Interchange Import** dialog. The **Import Video Clip** dialog opens:



**Import Video Clips dialog**

To load a new Video file in a Virtual Transport Video Player and create a Video Clip in the Pyramix Timeline click **Yes**

To create a Video Clip in the Pyramix Timeline from a Video file already loaded in a Virtual Transport Video Player click **No**

**Cancel** aborts the import operation.

**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 378**

## Export

Under Construction

## XML

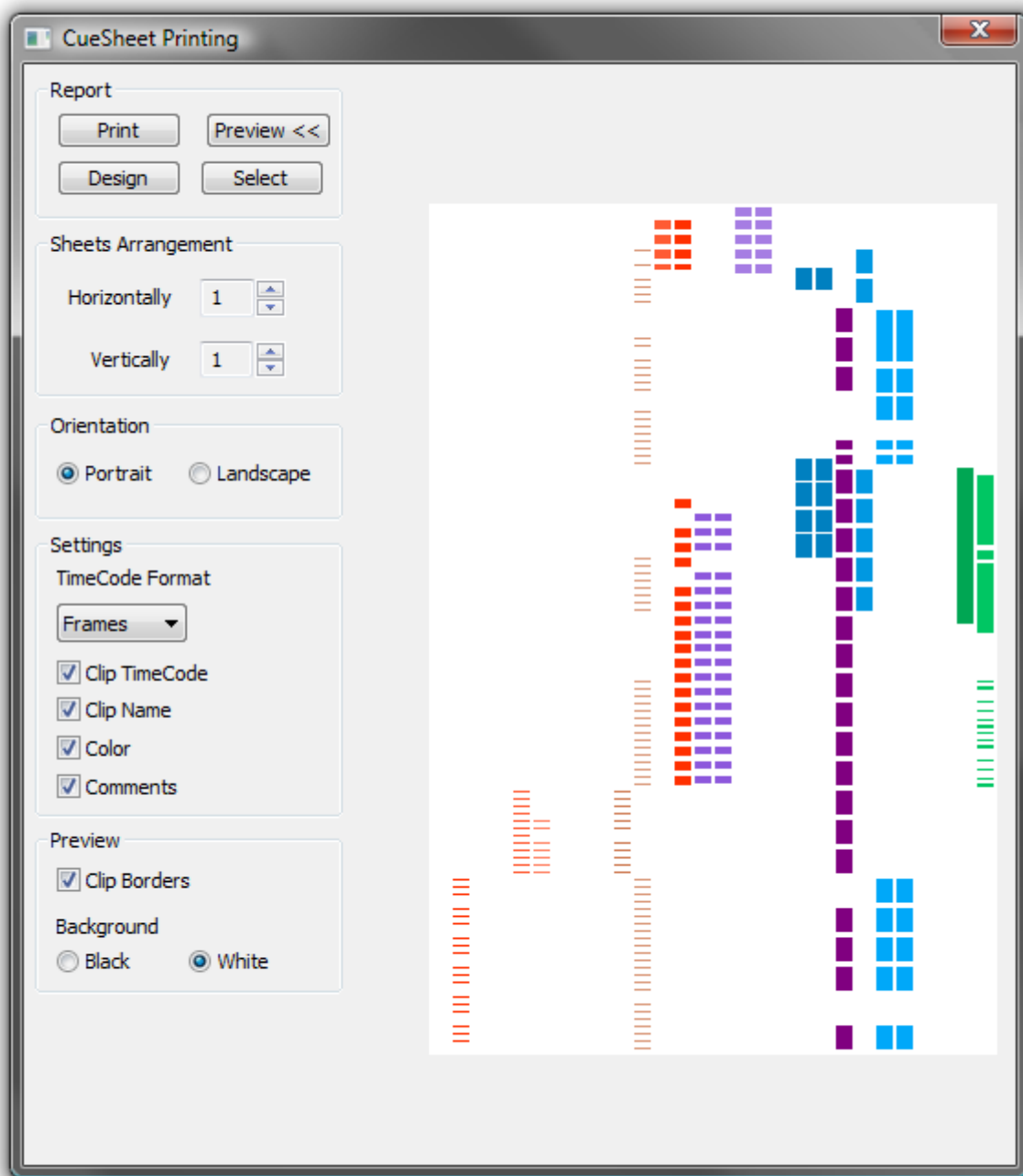
Straightforward Import and Export in XML format.

## 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

## 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.

# 19

## Customizing Pyramix





## Customizing the User Interface

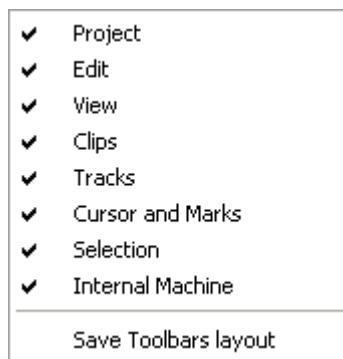
**Pyramix Virtual Studio** allows considerable customization of the user interface. Apart from the usual Windows interface possibilities Pyramix has **Interface Editors**, user defined **Workspaces**, customizable **Keyboard Shortcuts** and user defined **Macros**.

**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 628**

Complete Toolbars can be managed by right-clicking anywhere in the blank space in the Toolbar dock to pop up this menu:



**Toolbar context menu**

Click on the Toolbar names to toggle Toolbars shown (ticked) or hidden.

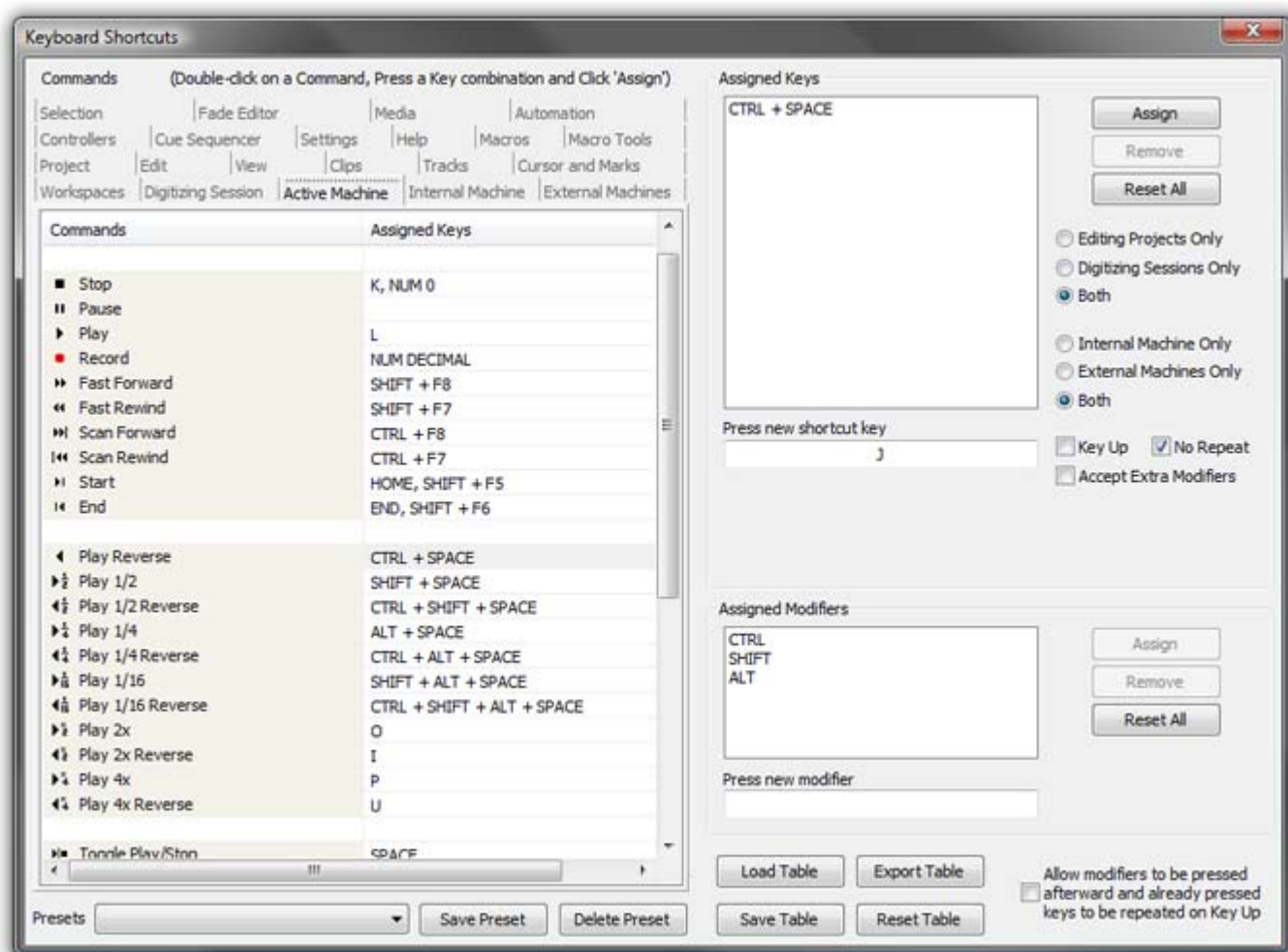
**Save Toolbars Layout** Clicking on this entry saves the current Toolbar arrangement.

## 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:



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:

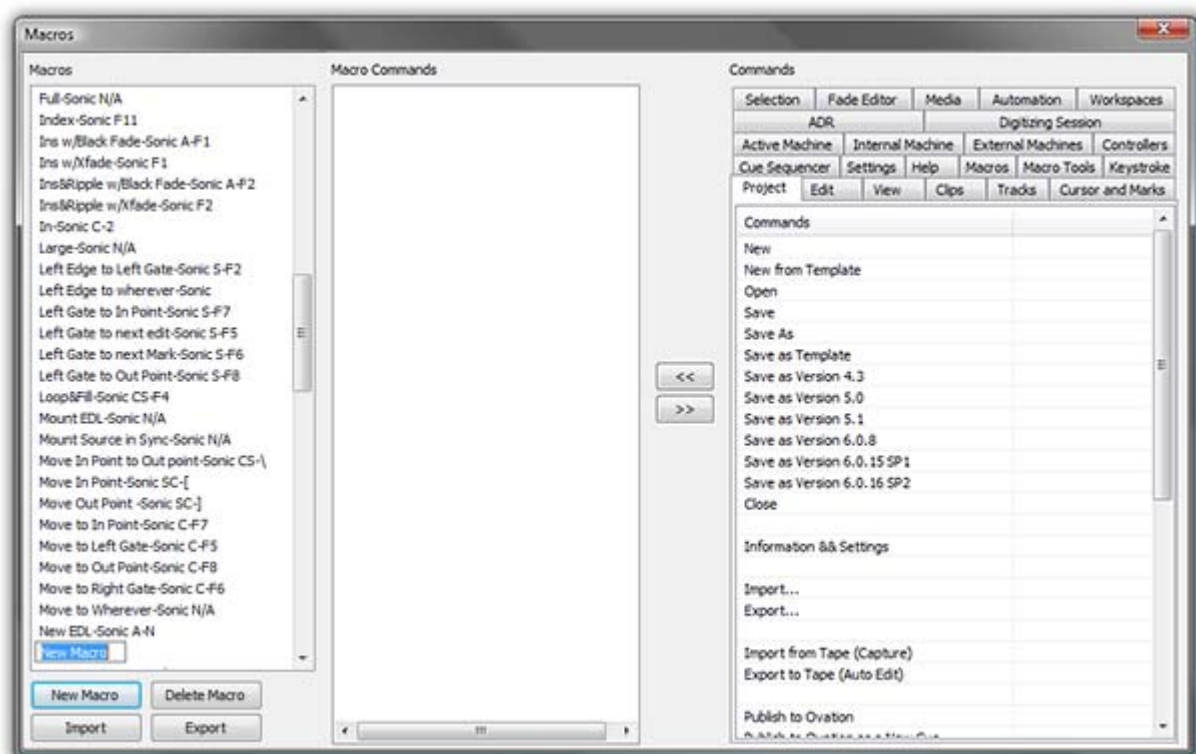
1. Choose **Settings > Keyboard Shortcut Editor** or **View > Customize > Keyboard Shortcut Editor**
2. Select the **Active Machine Tab**
3. Click on the **Play Reverse** Command to select it.
4. Click in the **Press new shortcut key** box.
5. Type **J** (Notice **J** is not currently assigned to any 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

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**

# 20 Applications

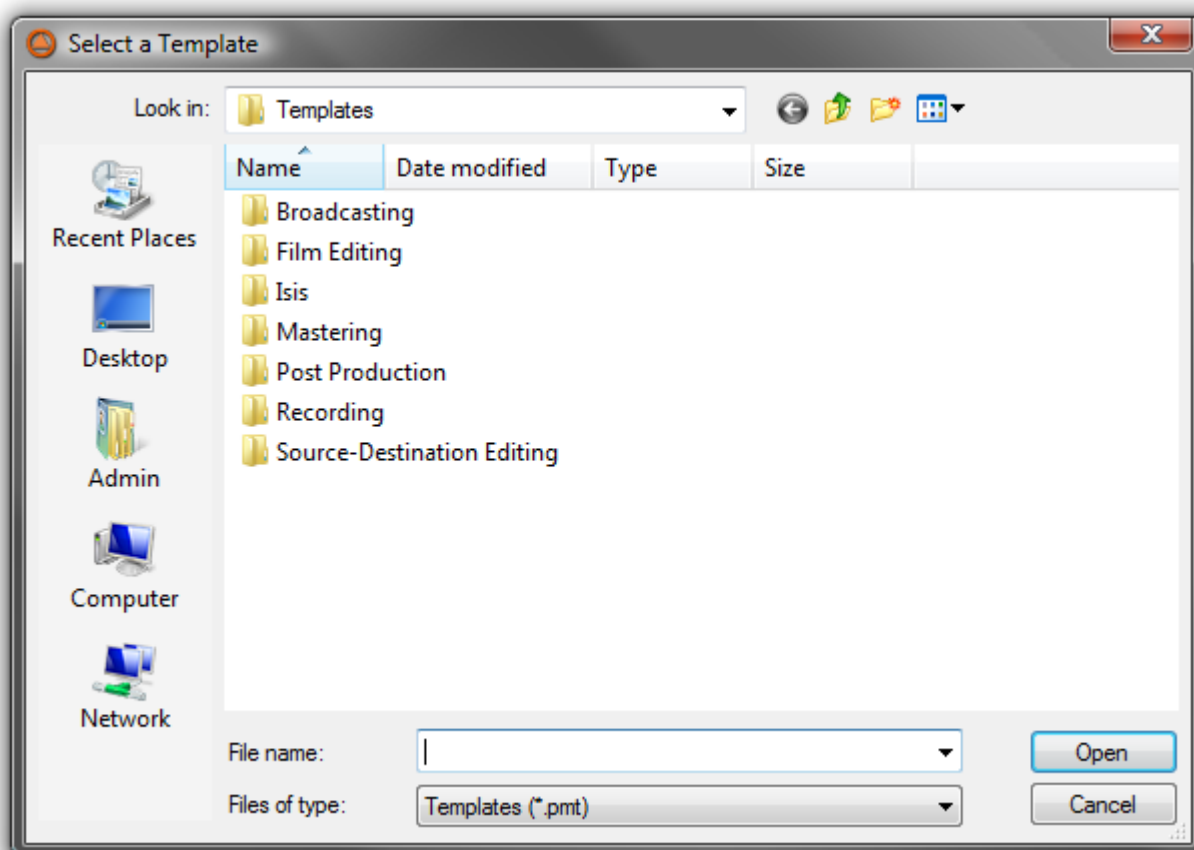


## Project Templates

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 532**

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**:

- 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 5 (Bad1), 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.

## Player/Recorder Mode

**Settings > All Settings > Project > Mixer > DSP Saving : Special modes** section.

This mode allows big configurations (such as 48 x 48 channels) to run on a single board. Player/Recorder Mode is intended for use with an external hardware console. When this mode is activated, the Pyramix mixer is relegated to the role of signal router, there is no level control, no panning, no plug-ins and no inserts. This option is only available in configurations with multiple mono mix buses.

The Pyramix **Direct Out** functionality provides an alternative, more user configurable, method of achieving similar DSP savings. **Please see: Channel Direct Outputs on page 194**

## 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 139**

**Track Groups on page 103**

**Source - Destination Editing on page 163**

### 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.

## VCube Essentials

VCube Essentials is a special version of VCube designed specifically for use with Pyramix. It replaces the Directshow and Quicktime players. An optional key is required to use VCube Essentials: **PSO-VCP**.

- Supports Playback of HD medias (such as H264(MP4) wrapped in a Quicktime file)
- Codecs and/or file types (such as IMX-MPEG2HD, DVCPROHD, AVC INTRA or Avid DNxHD) require purchase of the specific option keys. (Please contact your Merging Technologies sales partner for details.)

A separate document is available for VCube Essentials which can be downloaded from:

[http://download.merging.com/beta/Pyramix/pm7.1.1\\_Beta1/VCube\\_Essentials\\_Guide.pdf](http://download.merging.com/beta/Pyramix/pm7.1.1_Beta1/VCube_Essentials_Guide.pdf)

## 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 447**

## 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 Pyramix LTC input
- Pyramix is set to "LTC sync" mode and will adapt its 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 its 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
- The DA-88 in turn provides the Pyramix TDIF daughtercard input with digital audio data.

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 its Wordclock output is provided with a smoothly changing clock speed (free of any abrupt speed changes). When used with Tascam digital multi-tracks such as the DA-88 this in turn allows the TDIF input decoding circuitry in Pyramix to properly decode the digital audio data at all times without disruptions while the complete system follows the actual master 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 precisely follow the recommended setup as described above. Keep in mind that the DA-88 does exhibit big instantaneous 1000 PPM (0.1%) speed changes and this prohibits proper TDIF decoding at the other end.

## 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.)

## Virtual Tape Mode

This media format type / mode allows real destructive punches to be made directly into BWF files.

### Virtual Tape Format

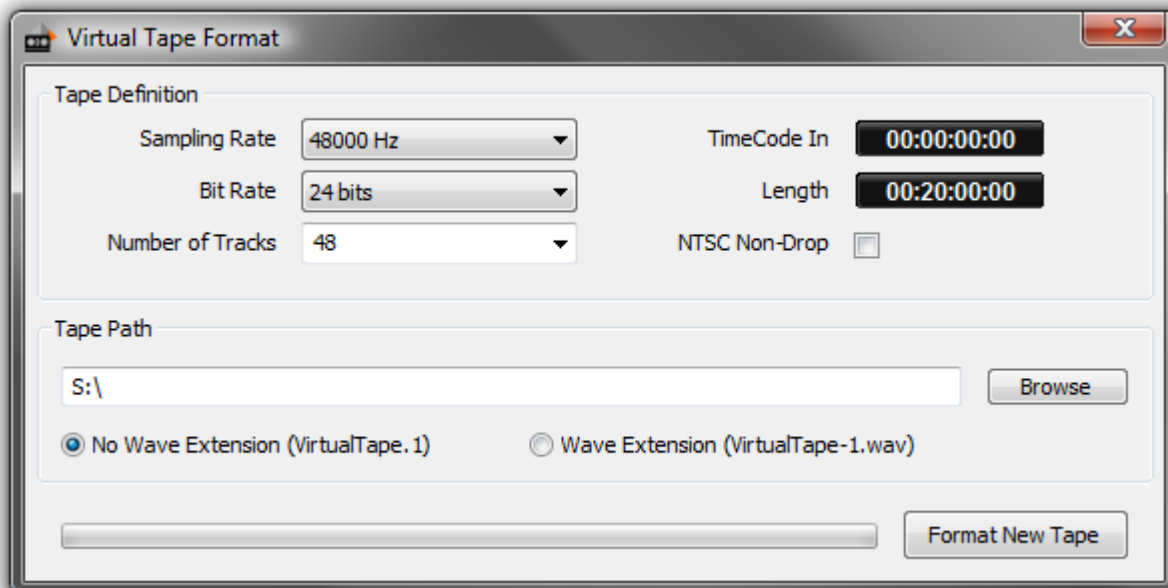
A separate application allows a Virtual Tape to be prepared.

## Start > All Programs > Pyramix > VirtualTapeFormat

Before running the application, format a 10'000 RPM SCSI disk using FAT32 if you wish to plug the disk directly into a Mac later or NTFS if you intend to copy the files to another disk at the end of the session.

Use 64K as the Sector Allocation Unit Size when formatting the disk.

Launch the **Virtual Tape Format** application and make the desired settings for these parameters:



Virtual Tape Format Application Window

### Sampling Rate

### Bit Rate

### Number of Tracks

### TimeCode In (Original TimeCode / TimeStamp)

### Length of the tape

**Check the 'NTSC Non-Drop' box** if you wish to have a tape that will (virtually) run at 1001/1000 (this just ensures the TimeStamp and Length will be correct)

**Choose a location in the SCSI drive where you wish to create the tape**

### Click Format New Tape

A set of (slightly enhanced) BWF files will be created in the target folder (one per Track).

There can be only one Virtual Tape per folder. The application will refuse to create a second tape in a folder where one already exists.

Do not attempt to move or copy the tape once created as this would suppress the block interleaving on the disk made by **Virtual Tape Format**. Even if you feel that copying a "template tape" from another disk would be quicker, that wouldn't align properly the tape blocks to the disk blocks.

The resultant files are standard BWF files and will be recognized as such by any other application.

Only Pyramix sees them as Virtual Tapes. In the future we will find a way to let Pyramix decide to see them as BWF files instead of Tapes to allow editing them when the dubbing session is over. (Please see **Known Limitations** below for a temporary solution)

## Pyramix Settings for Virtual Tape Mode

Open Pyramix and go into the **Settings > All Settings > Application > Playback/Record** page.

- Enter the value '**262144**' in the **Playback Buffer Size** entry box and click '**Set**'
- Select **96 KB** in the **Record Block Size** box.





- In the **Jog/Chase** page you should uncheck '**Silent Chasing**'. Even if checking this setting would reduce locking time, you would still have to wait for the Virtual Tape buffers to be filled after Pyramix is locked before entering Record.
- In the **Layout** page Uncheck '**Generate waveform automatically at clip insertion**'
- Create a Pyramix recording project with the same number of Tracks you specified in the **VirtualTapeFormat** application.
- Ensure you select the correct sampling rate, corresponding to your 'tape'.
- Mount the folder in which the tape has been created.
- Select the tape and in the **Media Manager** menu choose **Edit > Place**. Select '**Place at Original Time-Code on Original Track**' and click **OK**.
- Select the menu item **View > Zoom > Fit in Window**. Your tape should be at its proper location in the Timeline.
- Now go into the **Project > Information & Settings : Record Settings Page**:
- Select the **Media Folder** where your tape resides
- Select the **Resolution** you specified for your tape
- Select '**Virtual Tape**' in the Format box
- Enable **Dubbing Mode**
- Check **One file per track**
- Uncheck **Flatten track numbers**
- Check **Don't create Playlists**
- Uncheck **Name is Scene & Take**

You should now be able to use Pyramix normally.

### Note the Following:

- Any punch-ins will be destructively performed on the Virtual Tape. There is no undo!
- No new Clips will be created for each punch-in, only the underlying tape will be modified.
- Any attempt to punch-in outside the tape will fail.

### Known limitations:

- Punching in on fresh parts of the tape (still silent) may result in small clicks at the punch-in points for now. Fades on Punch-ins in Virtual Tape Mode will be implemented soon.
- For now, there is no waveform support.

## 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 374**) 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.

# 21

## **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.

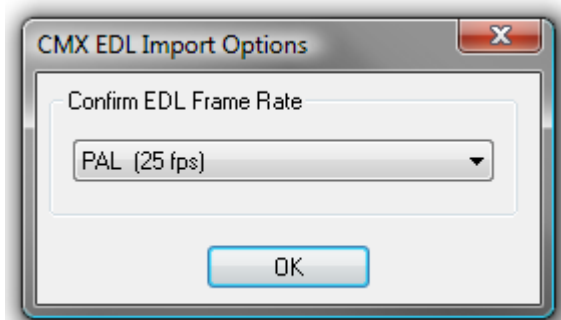
Pyramix can also reconform an audio project by importing two versions of a video project, original and new.

## 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

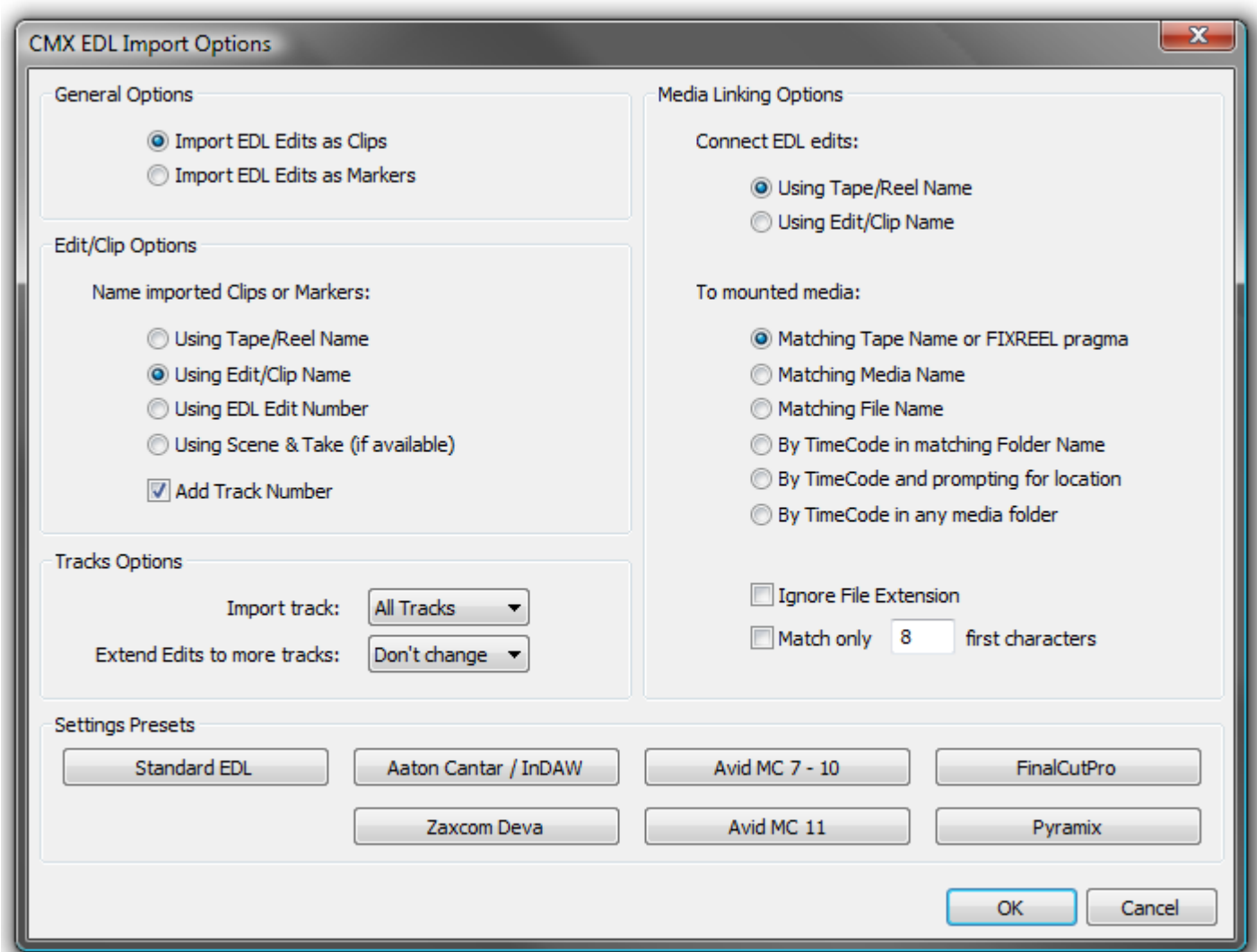
Select **Project > Import** choose **CMX EDL** in the **InterChange-Import** dialog then click on the **Import** button. Select the desired edl file in the **Open** file-browser window. The CMX EDL Import Options dialog opens:



CMX EDL Import Options dialog

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 dialog box is titled "CMX EDL Import Options" and contains several sections:

- General Options:**
  - ☒ Import EDL Edits as Clips
  - ☐ Import EDL Edits as Markers
- Edit/Clip Options:**

Name imported Clips or Markers:

  - ☐ Using Tape/Reel Name
  - ☒ Using Edit/Clip Name
  - ☐ Using EDL Edit Number
  - ☐ Using Scene & Take (if available)
  - ☒ Add Track Number
- Tracks Options:**

Import track:

Extend Edits to more tracks:
- Media Linking Options:**

Connect EDL edits:

  - ☒ Using Tape/Reel Name
  - ☐ Using Edit/Clip Name

To mounted media:

  - ☒ Matching Tape Name or FIXREEL pragma
  - ☐ Matching Media Name
  - ☐ Matching File Name
  - ☐ By TimeCode in matching Folder Name
  - ☐ By TimeCode and prompting for location
  - ☐ By TimeCode in any media folder

☐ Ignore File Extension

☐ Match only  first characters
- Settings Presets:**

Buttons for: Standard EDL, Aaton Cantar / InDAW, Avid MC 7 - 10, FinalCutPro, Zaxcom Deva, Avid MC 11, Pyramix
- Buttons:** OK, Cancel

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)** of linked media file. (E.g. BWF PMF etc. files with information in the **Scene & Take** fields)

### Tracks Options



## 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

002 DAT12 AA C 20:18:18:07 20:18:21:13 01:02:40:02 01:02:43:08

\* 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 133**

# 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 427**

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 435**

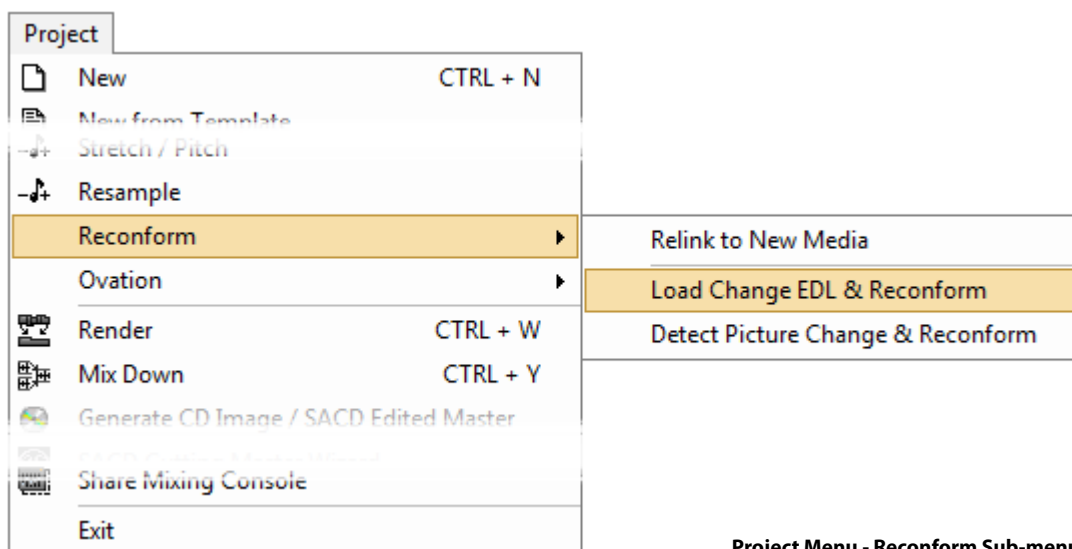
## Reconforming with an Existing Change EDL

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

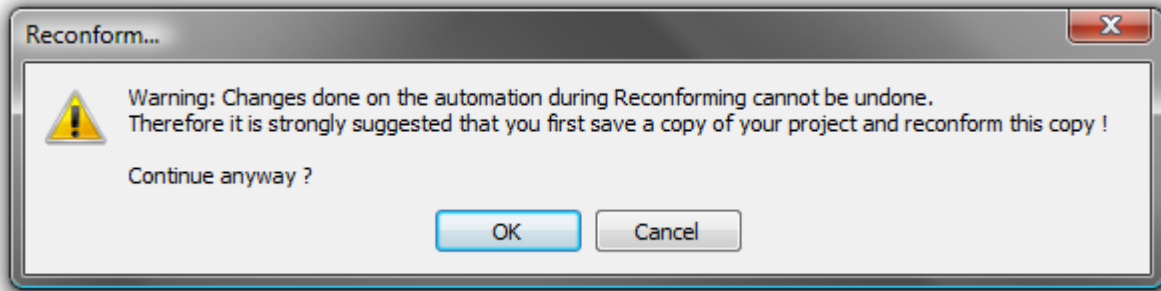
With the Pyramix project you wish to conform open in Pyramix select:

**Project > Reconform > Load Change EDL & Reconform**



Project Menu - Reconform Sub-menu

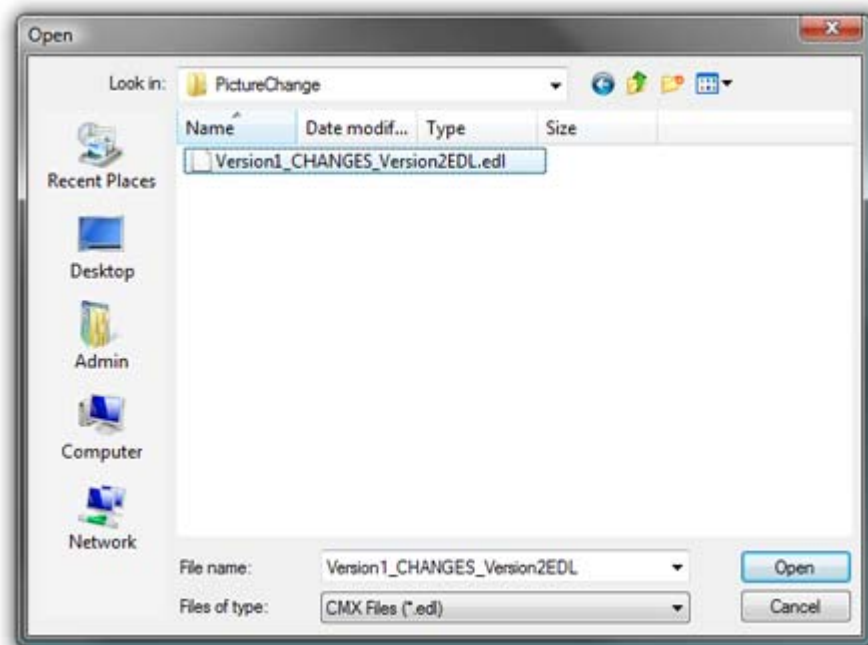
Opens the **Reconform...** dialog:



**Reconform... dialog**

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.

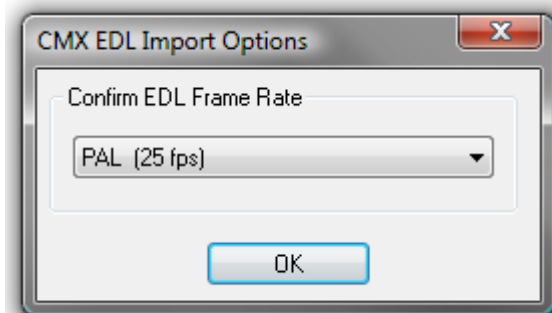
A file **Open** Browser Window opens:



**Pyramix Open Browser Window**

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**.

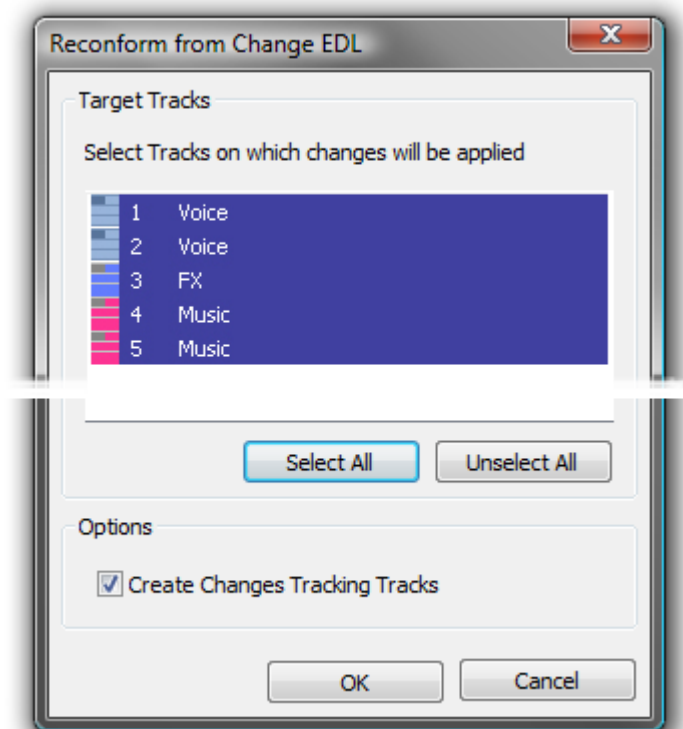
The **CMX EDL Import Options, Confirm EDL Frame Rate** dialog opens:



**Pyramix CMX EDL Import Options dialog**

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:



**Reconform from Change EDL dialog**

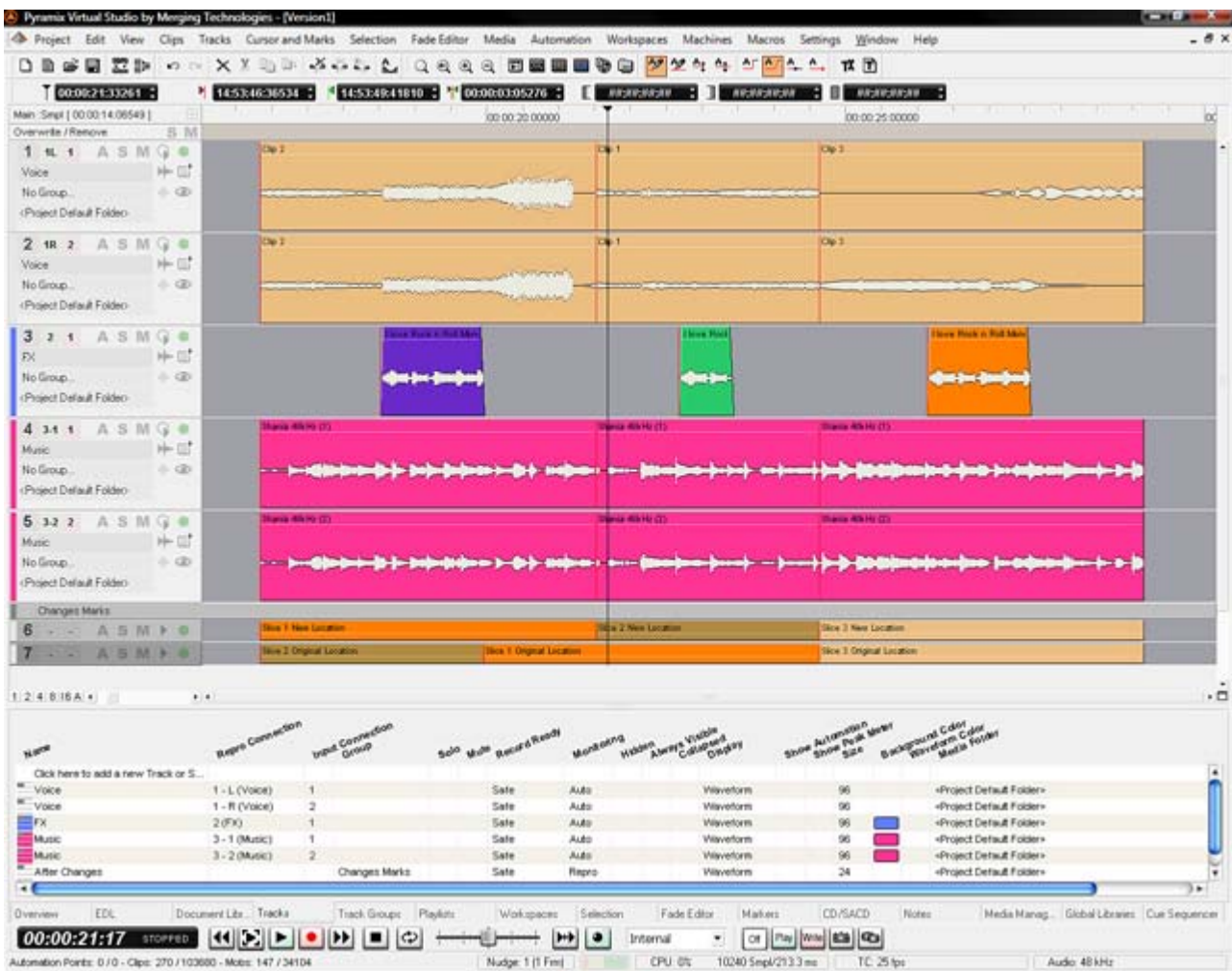
Select all Tracks that will have to be reconformed (generally all Tracks in the project).

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:



Pyramix Version 1 Project Reconformed with Change 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.

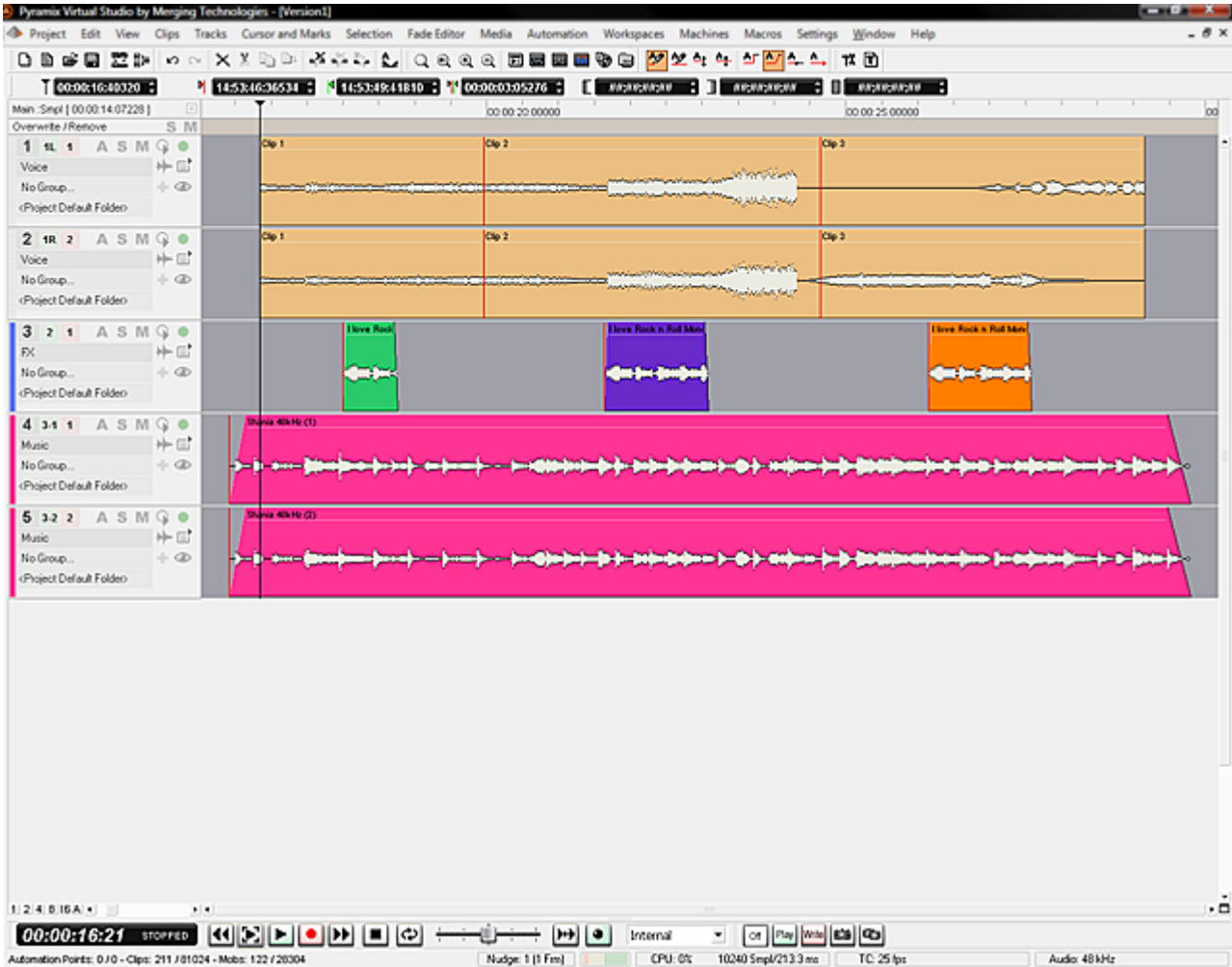
## Reconforming Using Pyramix for Picture Change Detection

You can use Pyramix to perform a Reconfirm 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 reconfirm.

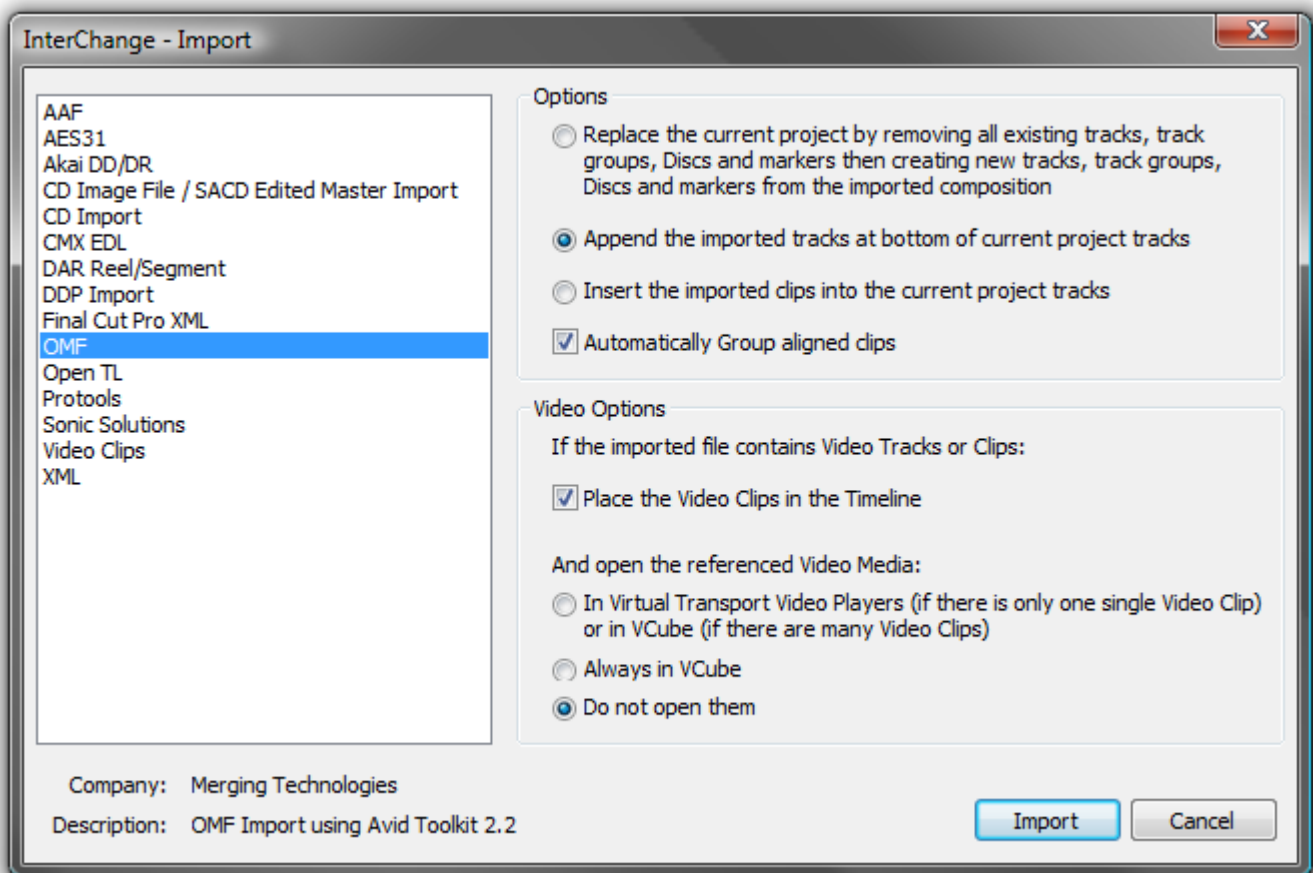


Pyramix Project Version1 requiring Reconfirm



## Step 2

Select **Project > Import** and choose the appropriate format. (in this case **OMF**)



Interchange Import dialog

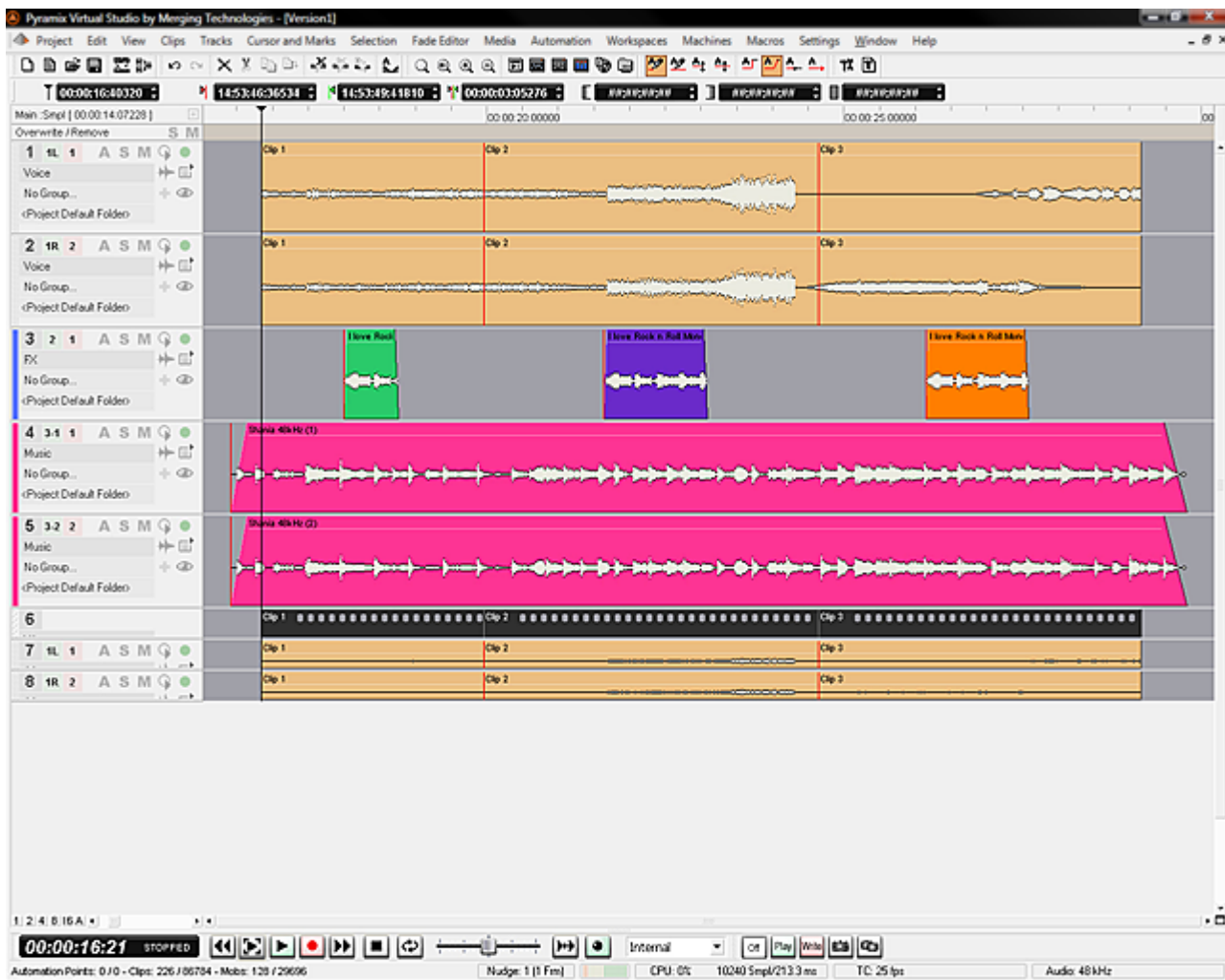
Select the following options:

- 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**.

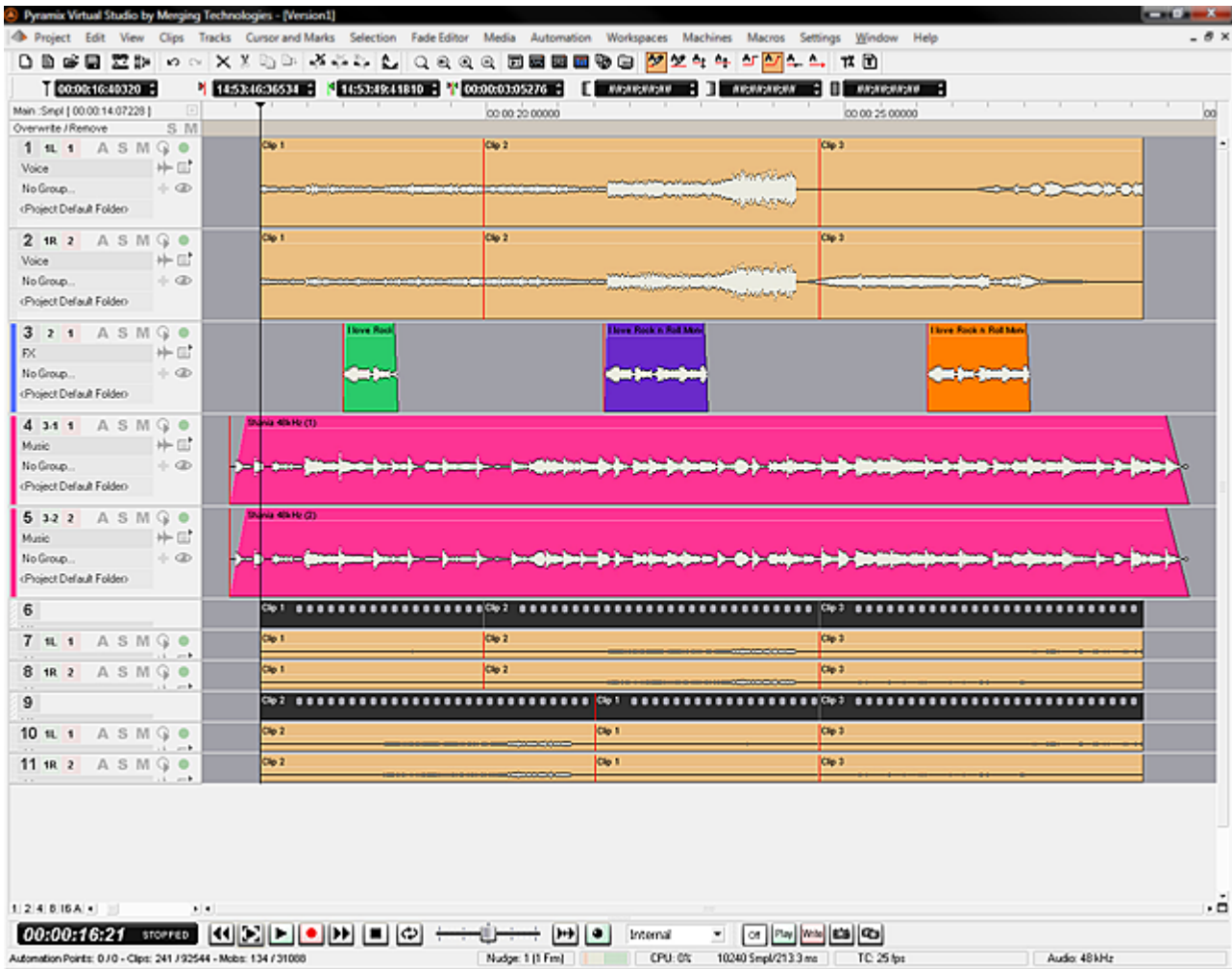


**Pyramix Project Version1 with Version1 Video imported**

Notice that the **Version1** Video and Audio Tracks have been added at the bottom of the Timeline.

### Step 3

Repeat **Step2** with the same options, substituting **Version2** when selecting the Video Project file.

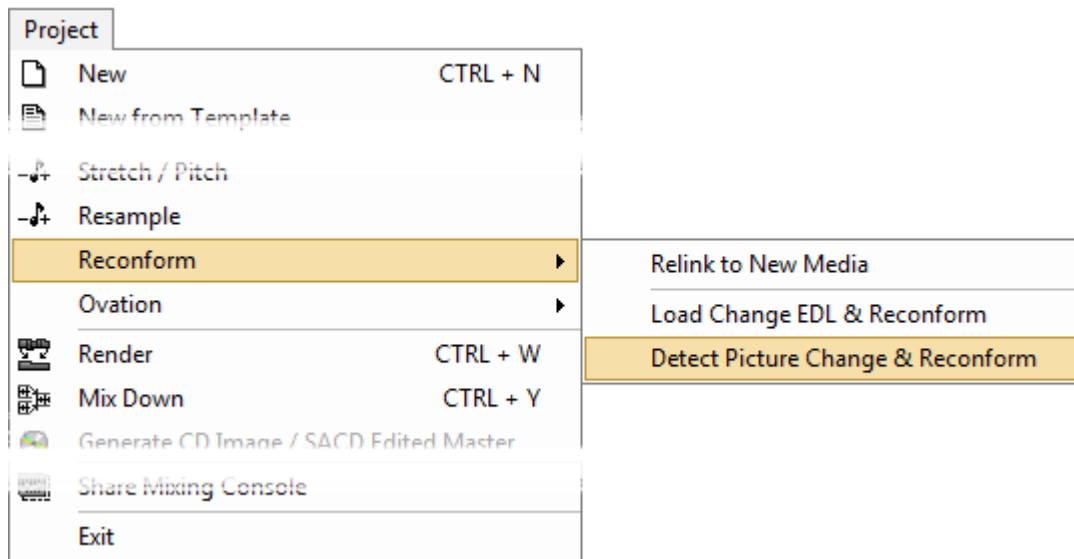


Pyramix Project Version1 with Version1 and Version2 Video imported

Notice that the **Version2** Video and Audio Tracks have been added below the **Version1** Video and Audio Tracks at the bottom of the Timeline.

## Step 4

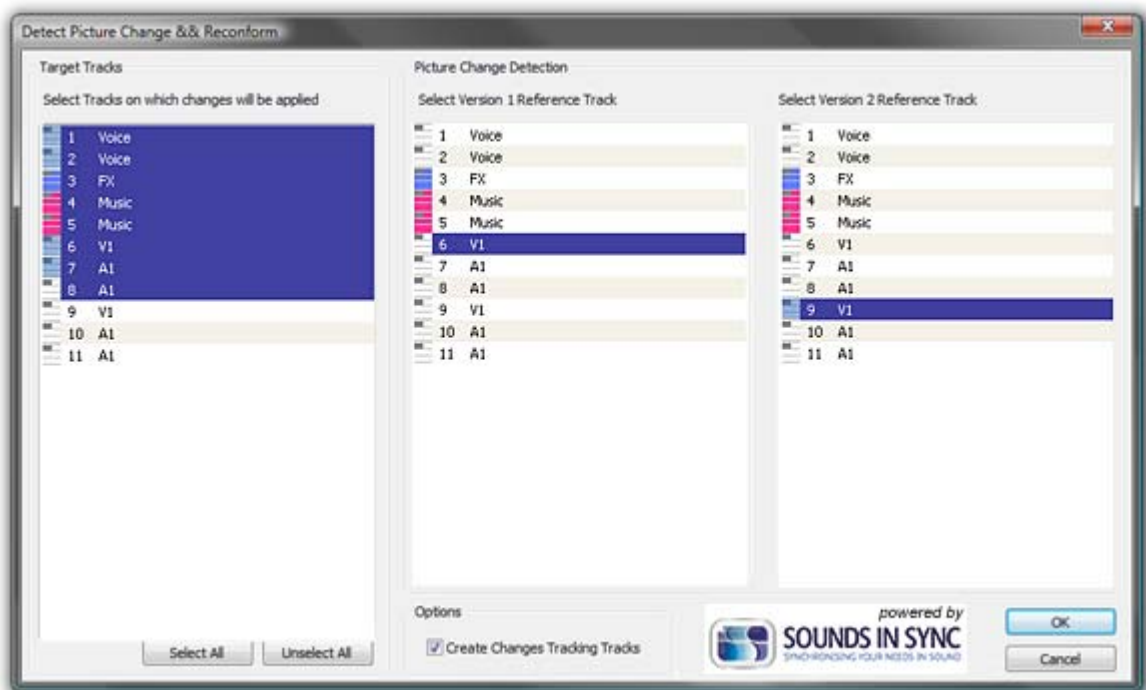
Select, **Project > Reconfirm > Detect Picture Changes & Reconfirm (Ctrl+R)**:



Pyramix Project > Detect Picture Change & Reconfirm

The **Detect Picture Change & Reconfirm** dialog opens.

## Step 5



Detect Picture Change & Reconfirm dialog

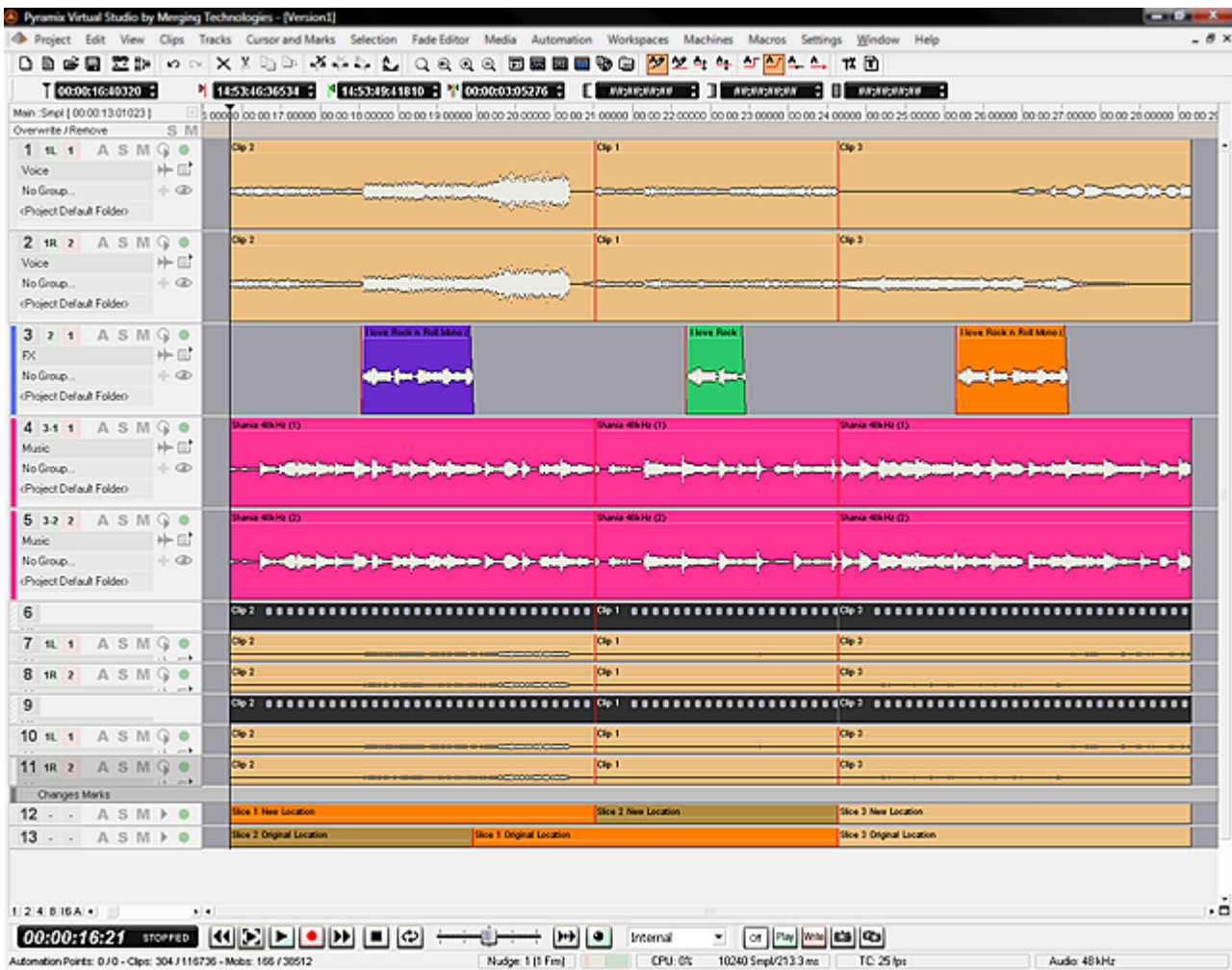
Select all Tracks that will have to be reconfirmed (generally all Tracks in the project except those belonging to the Version2 Video project, but including Version1 Video and Audio Tracks). Select the Track that will be the **Version1** Reference Track for the picture change detection (generally the **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 Reconfirm:

## Step 6

The Pyramix Project has now been Reconformed:

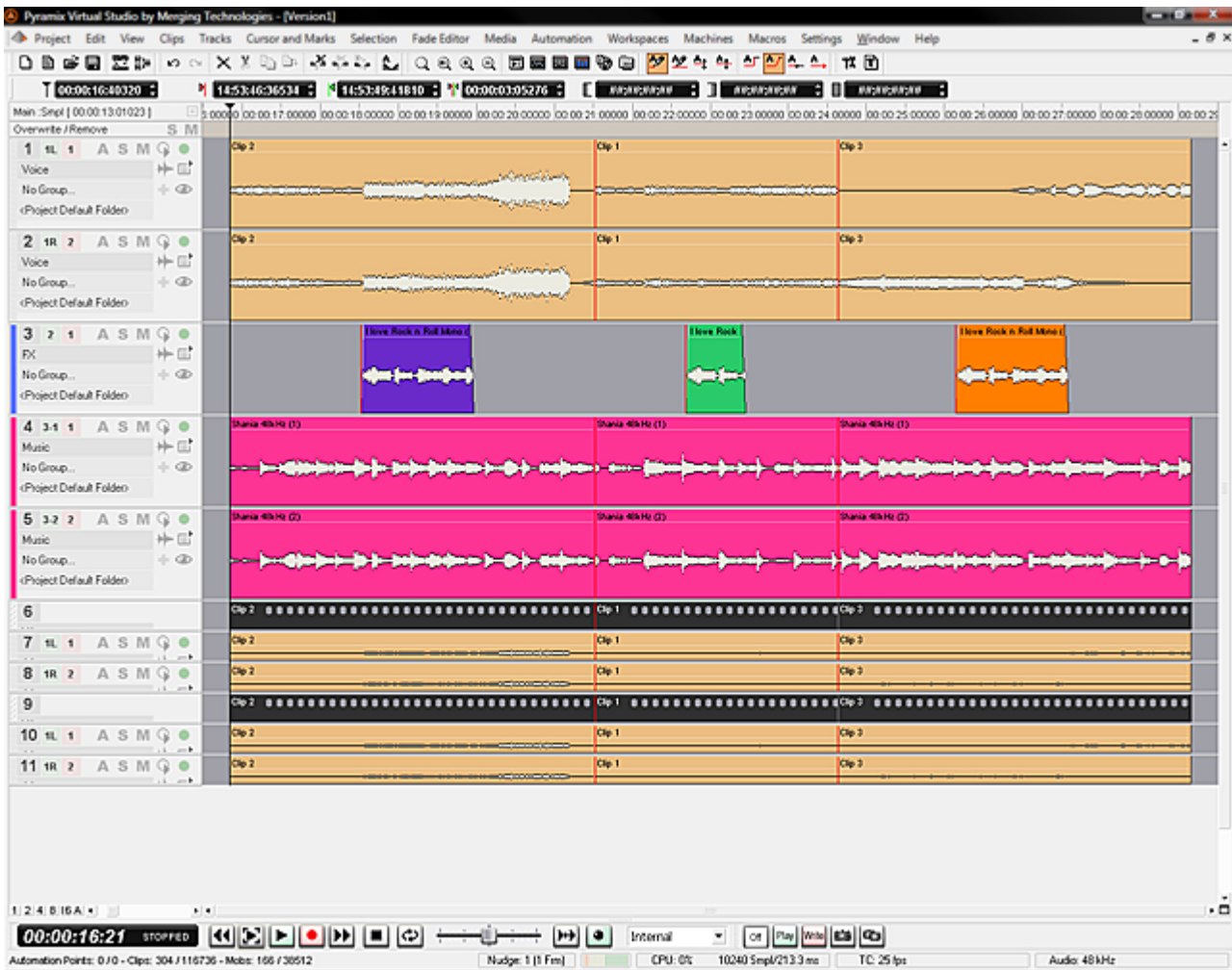


**Pyramix Project Version1 and imported Video Project Version1 Conformed to match Version2 Video Project with Change Tracks**

Verifications can be made with the **Change Tracking** Tracks, as well as comparing the **Version1** Video Tracks that should now match the **Version2** Video Tracks.

## Step 7

Selecting **Edit > Undo (Ctrl+Z)** once will remove the **Change Tracking** Tracks.



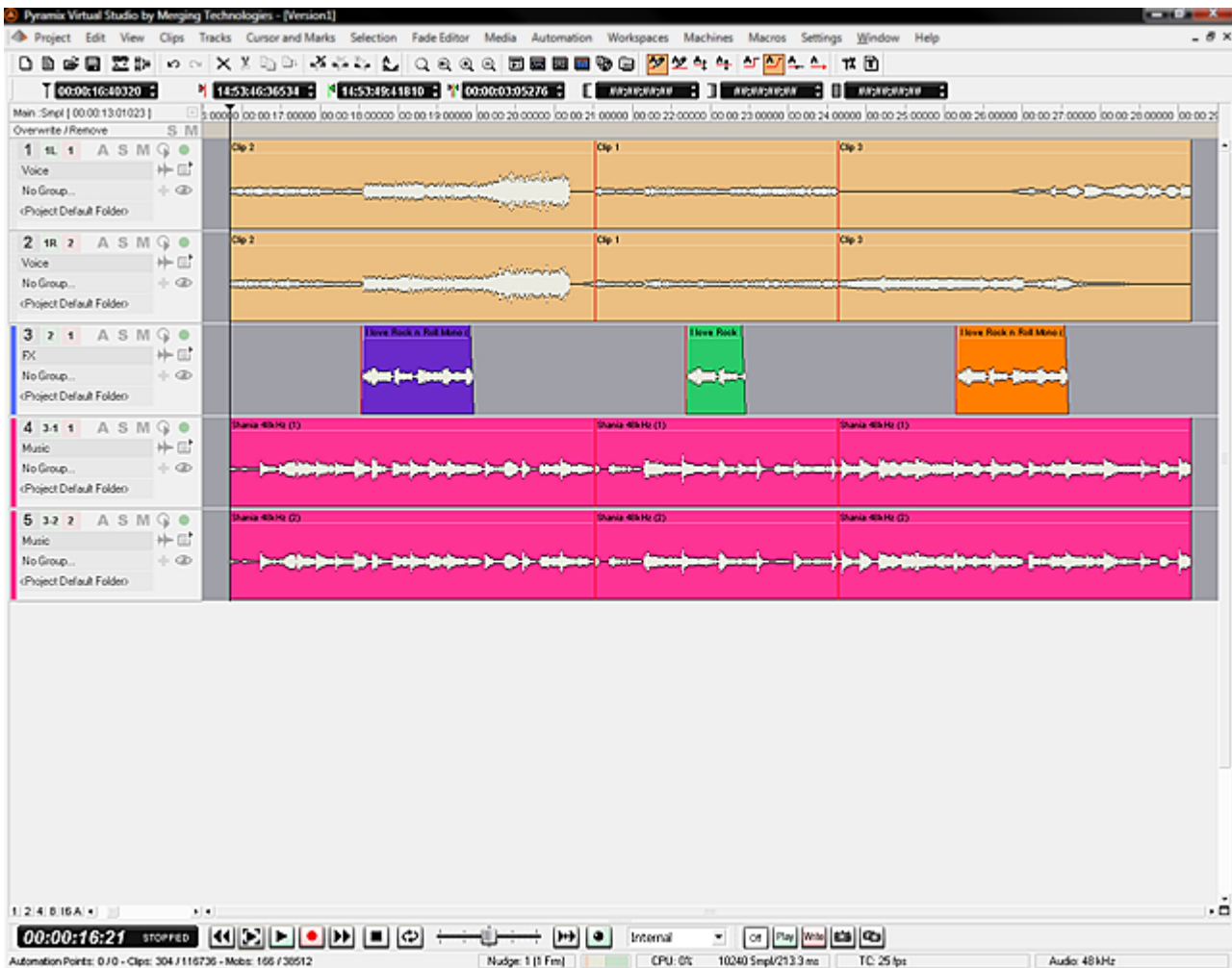
Pyramix Project Version1 Reconformed to Version2 with Change Tracking Tracks removed

**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 reconfirmed and ready for you to continue working on **Version2**.



Pyramix Project Version1 Reconfirmed to Version2 with Imported Tracks removed.

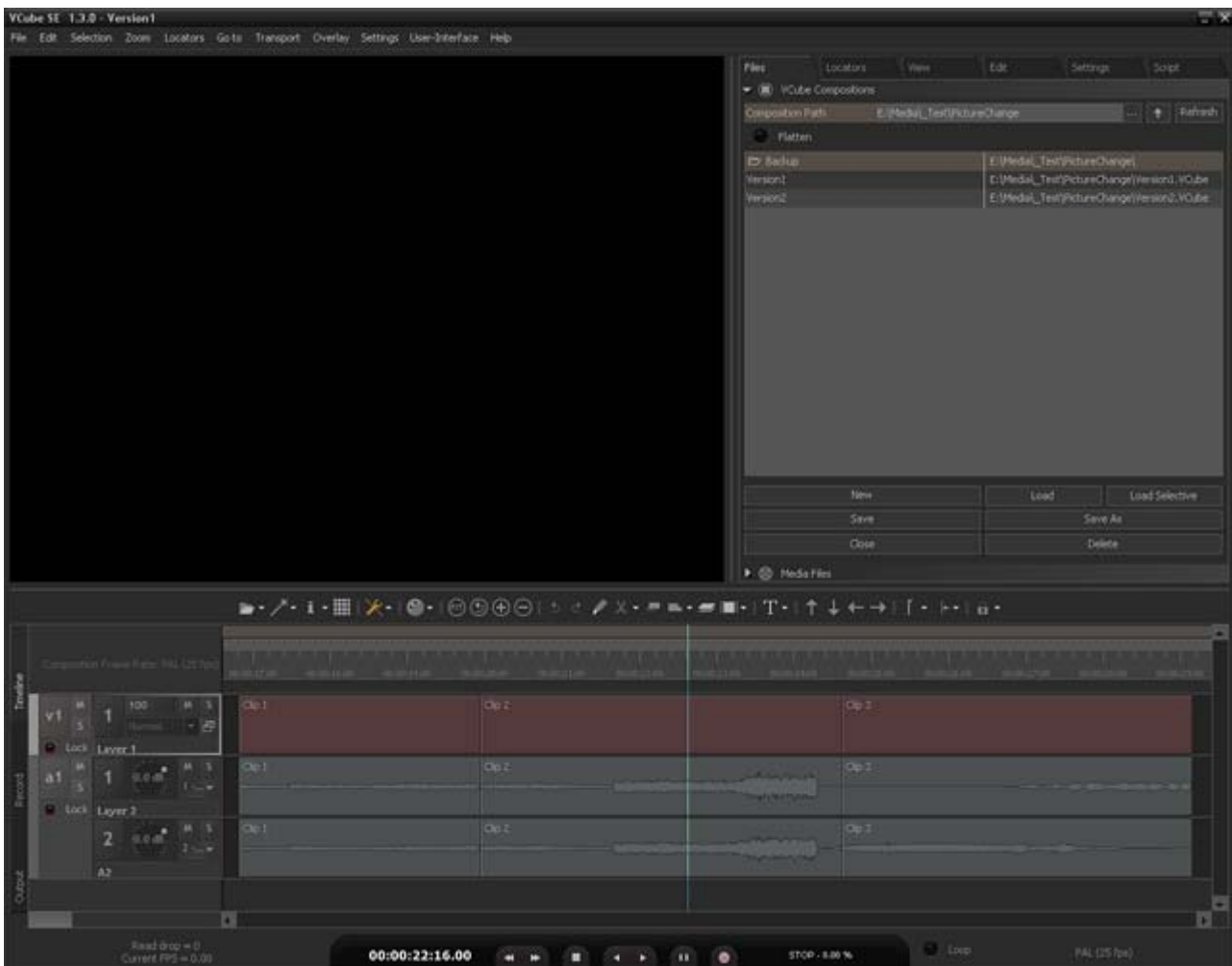
**Note:** Where the **Version2** project contains new material, it may well be appropriate to move the relevant audio from the **Version2** Audio Tracks up to the main Pyramix Project Tracks before deleting. A future Pyramix version may contain an option to carry out this step automatically.

## Reconforming Using VCube for Picture Change Detection

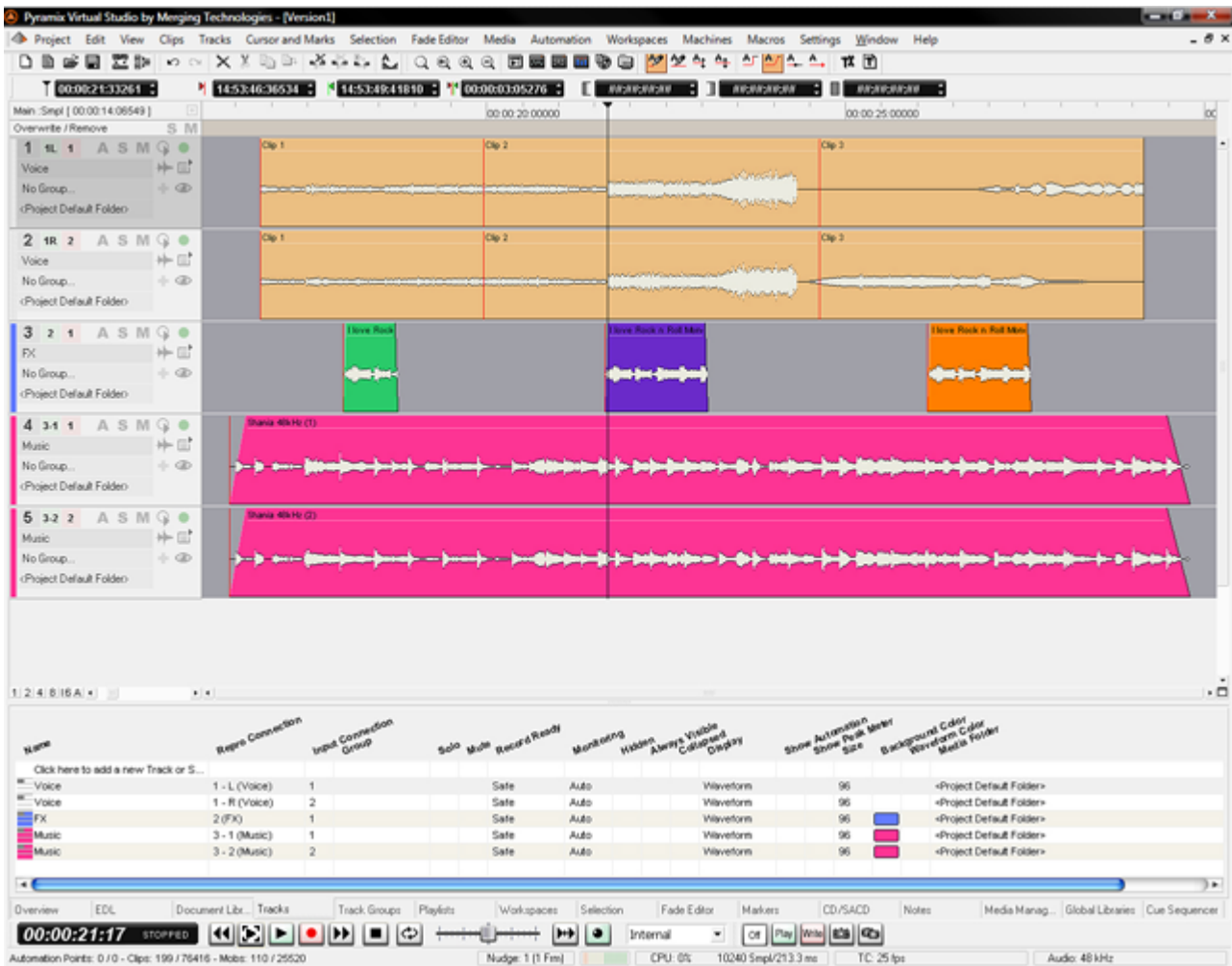
For users with VCube a Pyramix Project can be reconformed to match a new version of a Video Project quickly and simply.

### 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

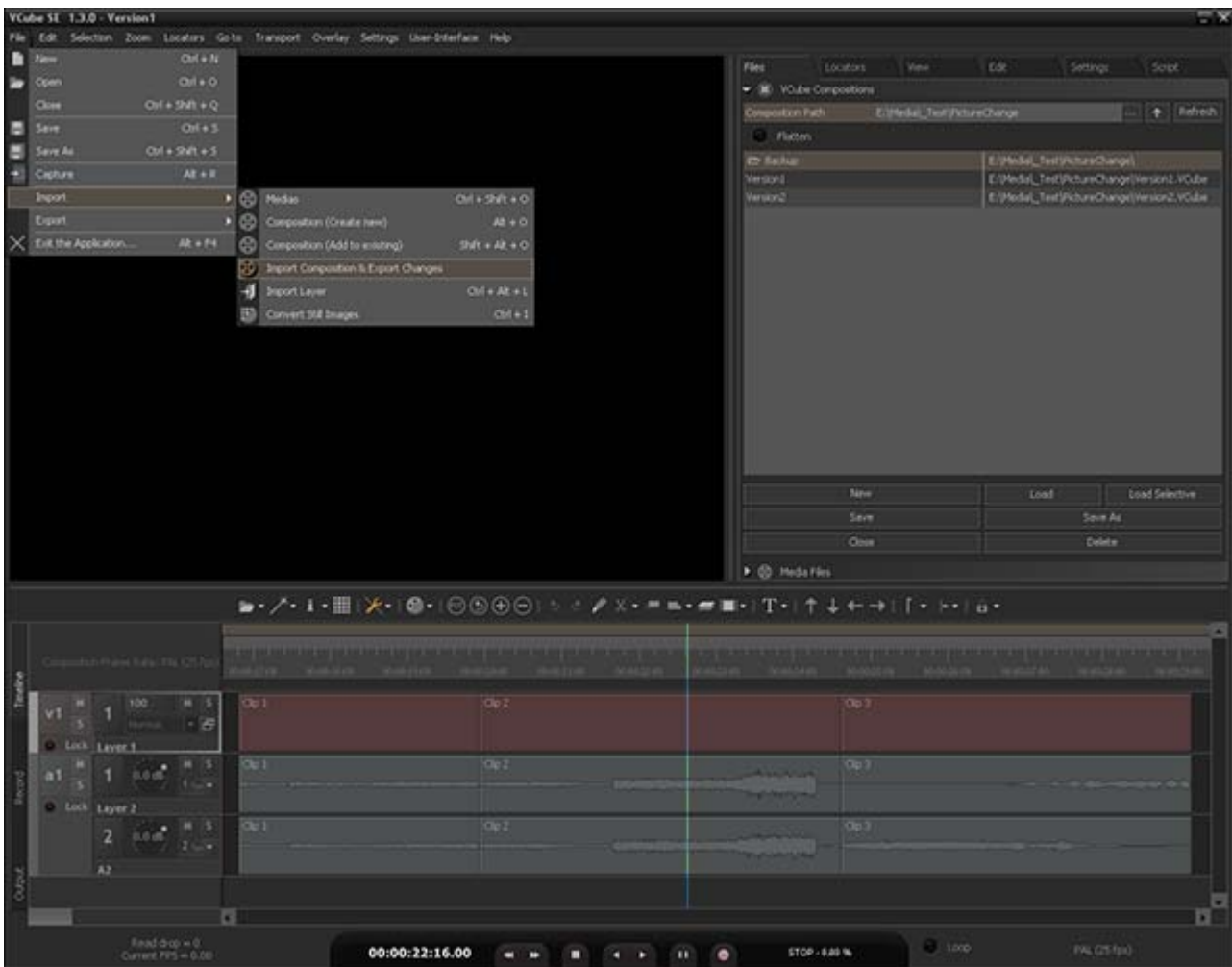


Pyramix Version 1 Project with Audio matching Original VCube Version 1 Composition



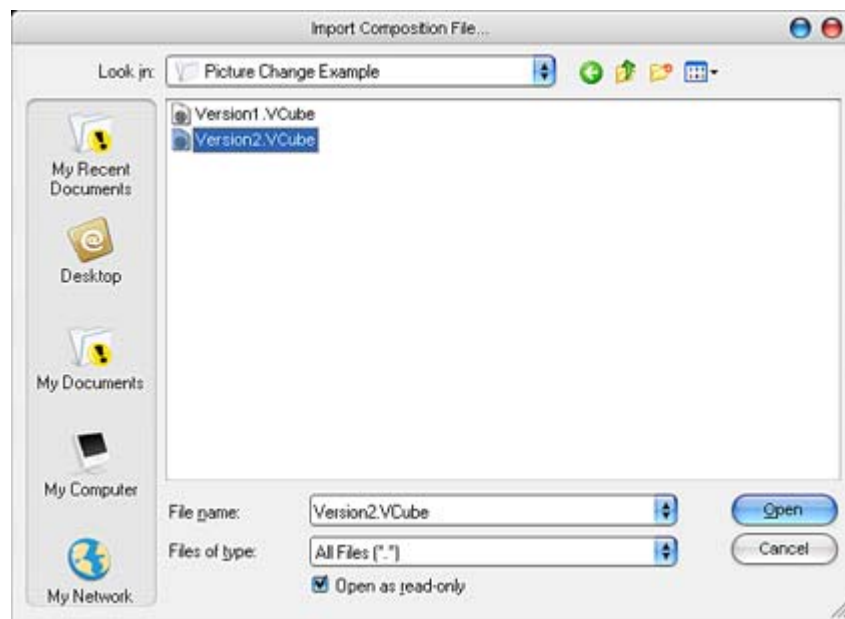
## Step 2

In VCube select: **File > Import > Import Composition and Export Changes:**



VCube New Version 2 Composition

This opens a Browser Window.

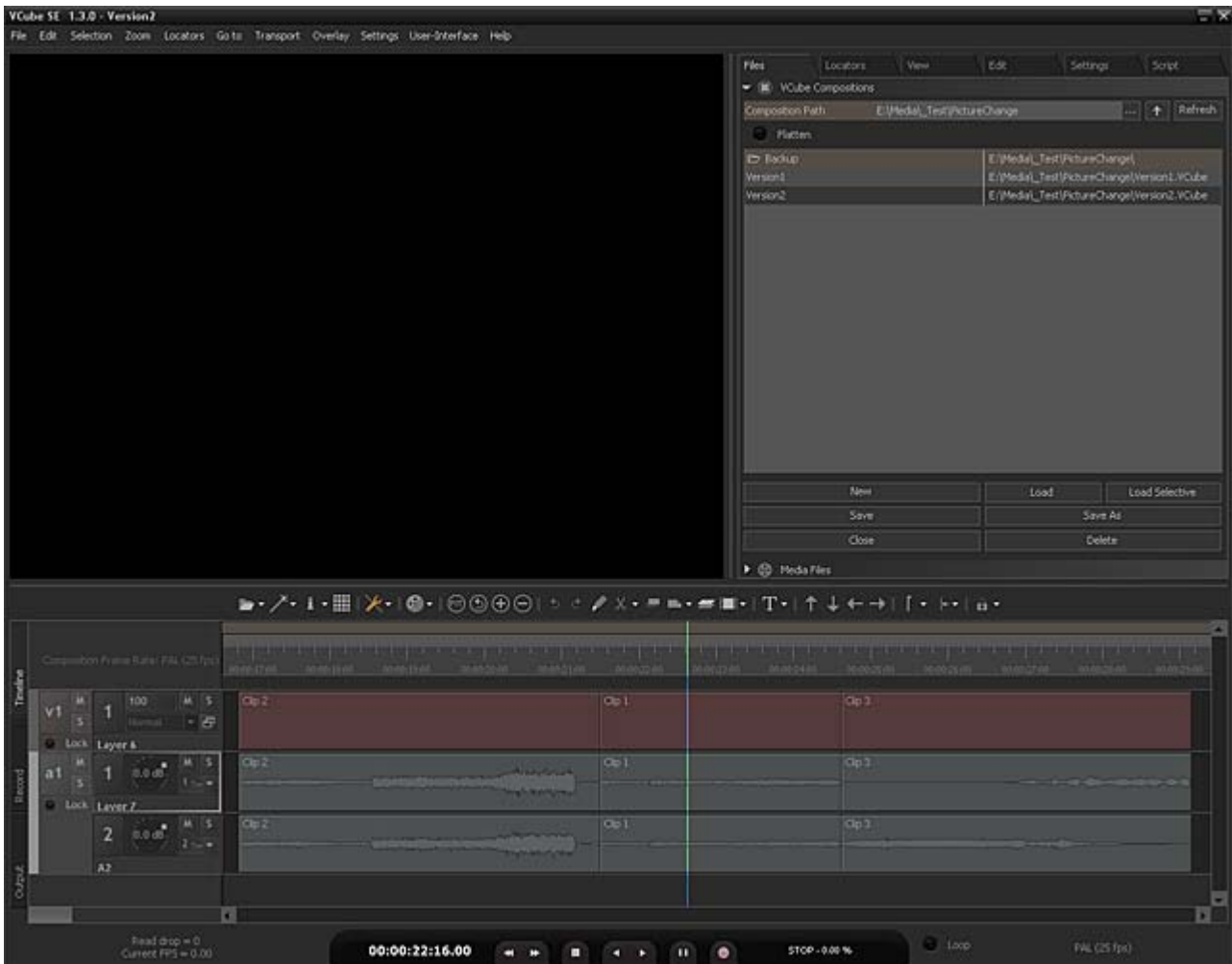


VCube Import Composition File Browser Window

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:

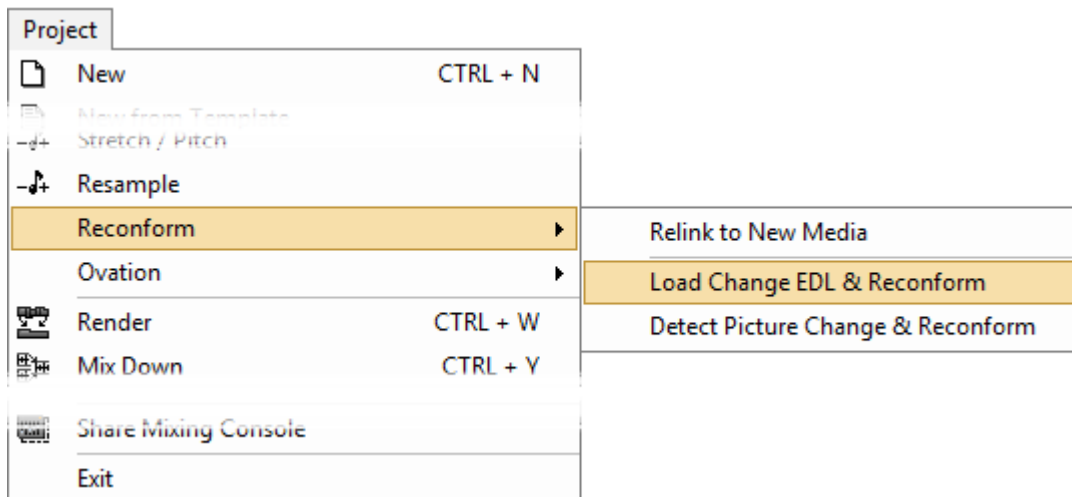


**VCube New Version 2 Composition**

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

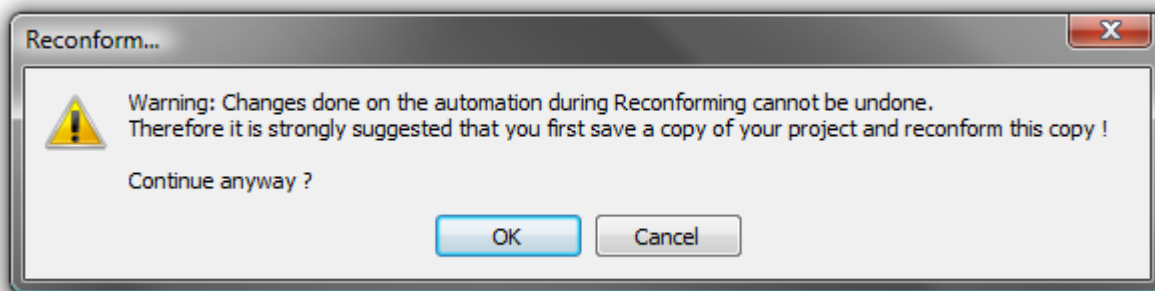
Return to Pyramix, which is still displaying the original Version 1 audio Project:



Pyramix Menu - Project > Reconform > Load Change EDL & Reconform

Select **Project > Reconform > Load Change EDL**.

The **Reconform...** dialog opens:

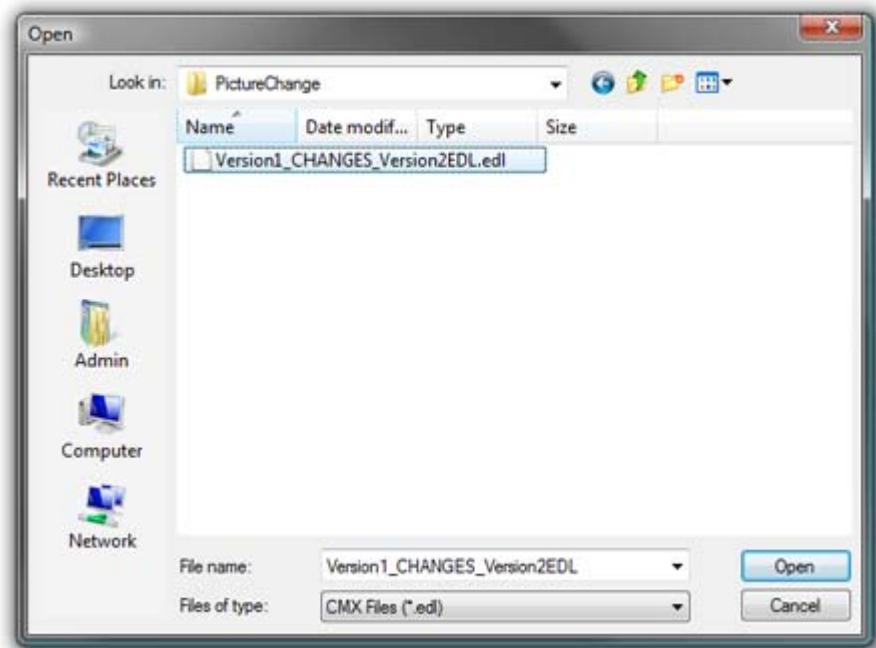


Pyramix Reconform dialog

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

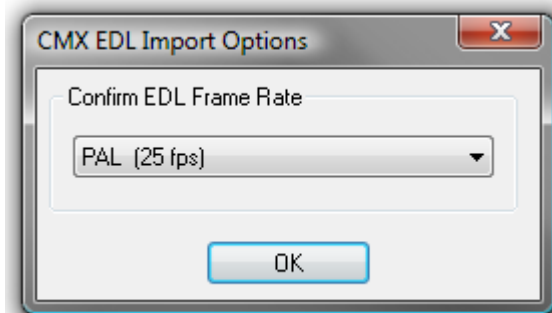
Now, if necessary, navigate to the folder containing the **Change EDL**.

**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**.

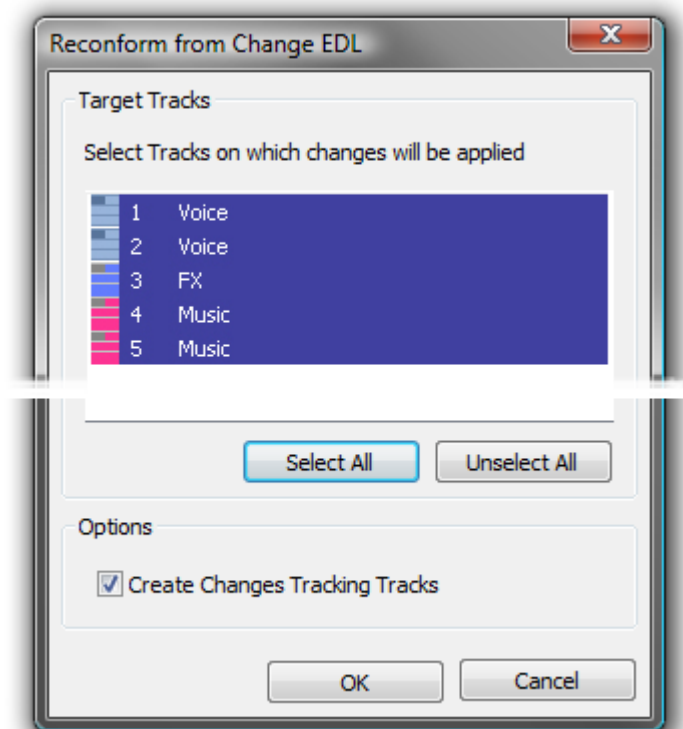
The **CMX EDL Import Options, Confirm EDL Frame Rate** dialog opens:



Pyramix CMX EDL Import Options dialog

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**:



**Pyramix Reconform from Change EDL dialog**

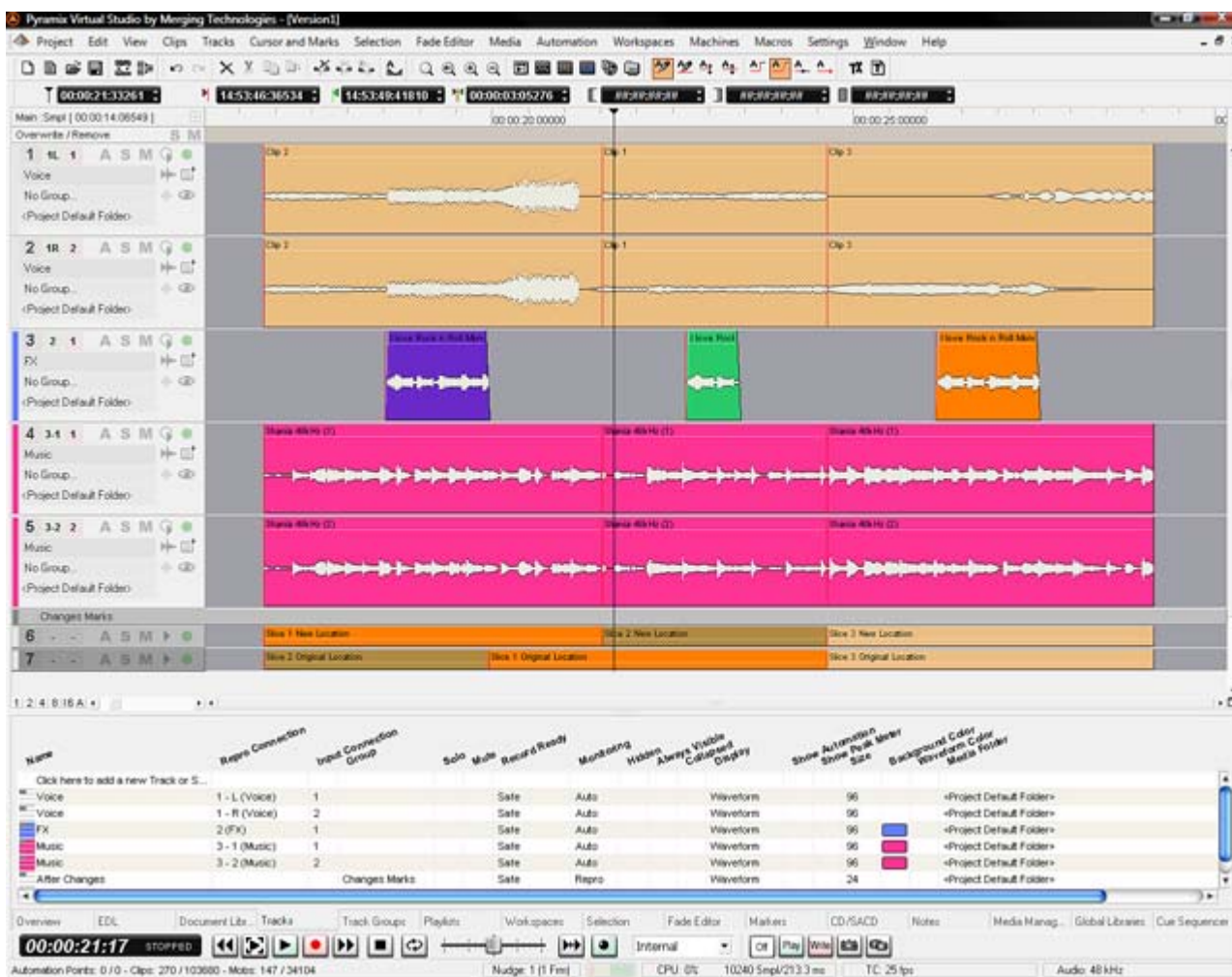
Select all Tracks that will have to be reconformed (generally all Tracks in the project).

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:



**Pyramix Version 1 Project Reconformed with Change 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**

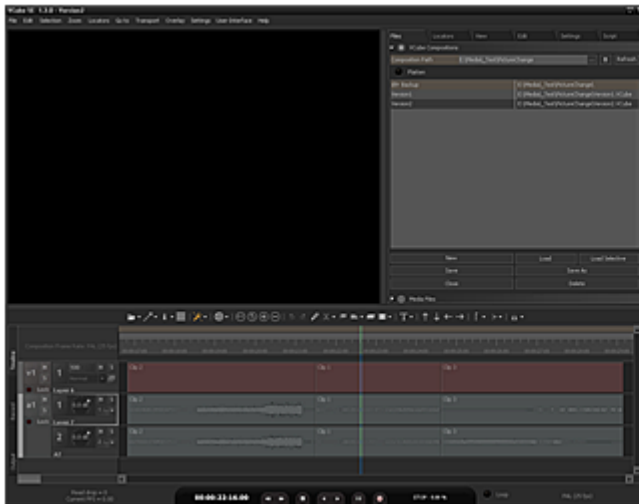
## Step 6

Selecting **Edit > Undo (Ctrl+Z)** once will remove the **Change Tracking** Tracks.

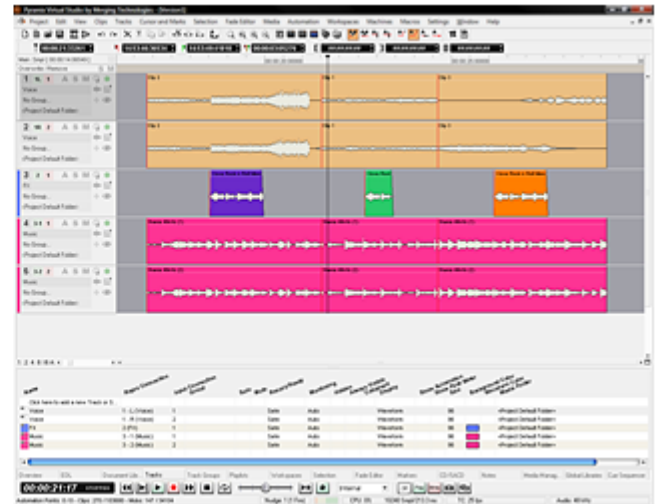
**Note:** Once the **Change Tracking** Tracks have been removed they are **NOT** retrievable.

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**.



VCube showing Version2 Project



with Pyramix showing Version1 Reconformed to match

**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

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



## 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

Take0001.new.01 will match with Take0001

#### 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

# 22

## Machine Control



Pyramix can control and be controlled by a wide variety of external hardware. This chapter, **Machine Control** deals with situations where Pyramix is controlling and external machine or machines.

## 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 464**

#### Connection for the Sony 9-Pin protocol

**Please see: Appendix VI 9 - Pin connection on page 675** 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 638.**
- 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

Pyramix and VCube either both in one machine (**PyraCube**) or Pyramix and VCube or multiple Pyramix workstations in separate machines can be synchronized using the Sony P2 protocol using IP. This offers enhanced reliability and simpler configuration. This method is also applicable to a Pyramix controlling one or more other Pyramixs.

**Note:** Both **Machine Control** and **Remote Control** authorization keys are required to use P2 over IP.

#### Pre-requisites

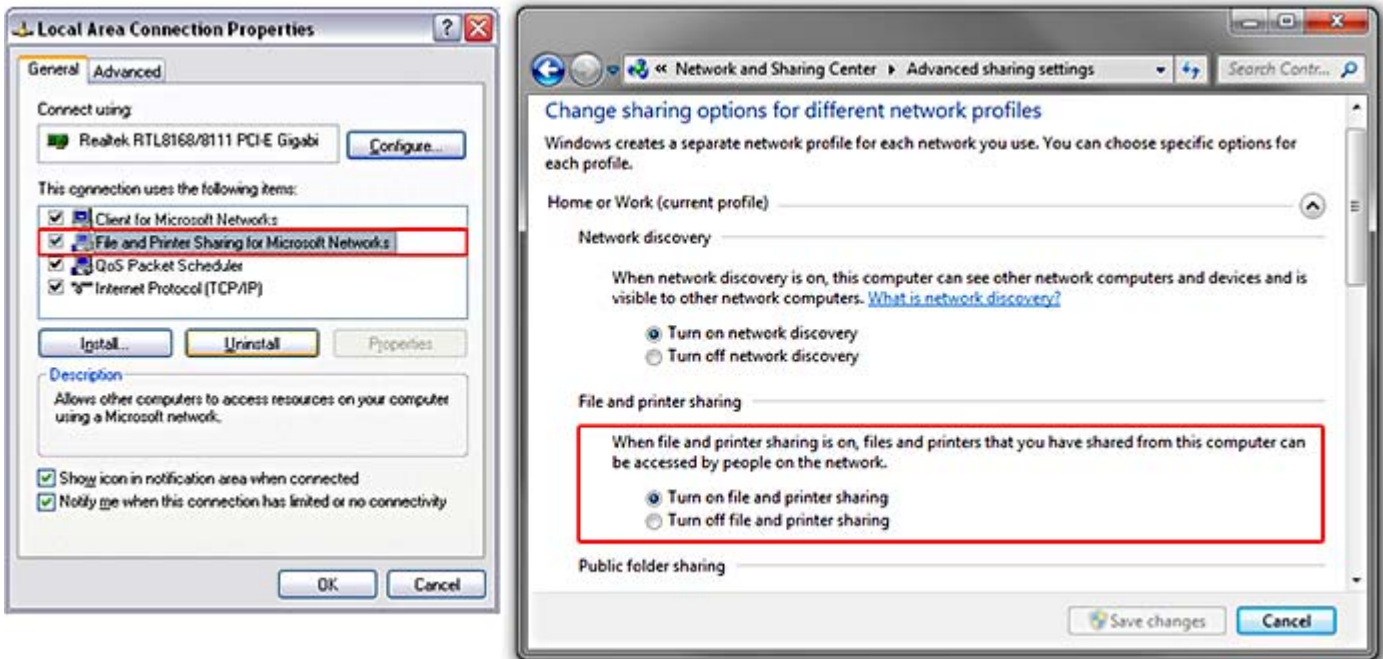
1. Check that **File and Printer Sharing is activated:**

**Win XP**

**Windows Control Panel > Network Connections ~select your LAN card/adaptor~ Right-click and choose **Properties****

## Win 7

## Windows Control Panel > Network and Sharing Center > Change advanced sharing settings



Network Sharing XP & 7 Windows

### 2. a) Computers on a domain

If your Computers are connected under the same domain jump directly to section 3, since the security access is managed by your domain server. Please talk to your IT Manager for further details.

### b) Computers in a WorkGroup

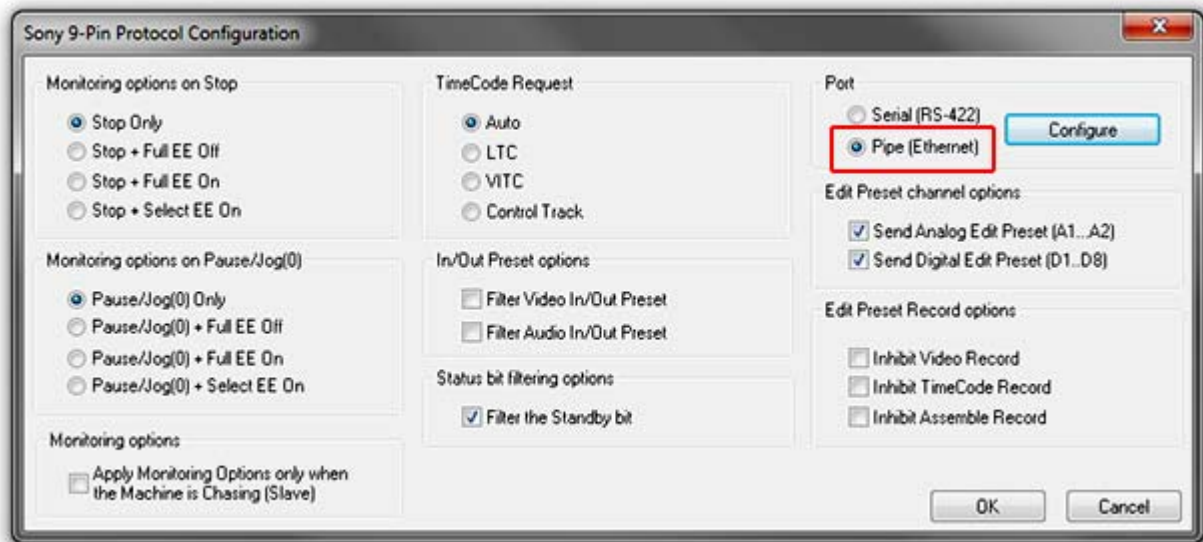
Working under workgroups requires some extra steps:

- Make sure each machine is a member of the same workgroup.
- You can change your workgroup in **Windows Control Panel > System >**
- [XP]**Computer Name tab > Change** [Win7]**Change Settings**
- You must restart the computer for changes to take effect !
- On each machine, make sure that you can access the other machine(s):
- **My computer > Network > Workgroup**
- Remember that you have to enter a user name and its password for a user account on the machine that you require access to.
- Check the box **Remember my credentials** [Win7] **Remember my password** [XP] Otherwise you will have to enter the user name and password each time you restart the computers.
- You do not need to share any folders. (\*ADR users should follow ADR setup instructions for File sharing).

### 3. Configure 9-pin over IP in Pyramix

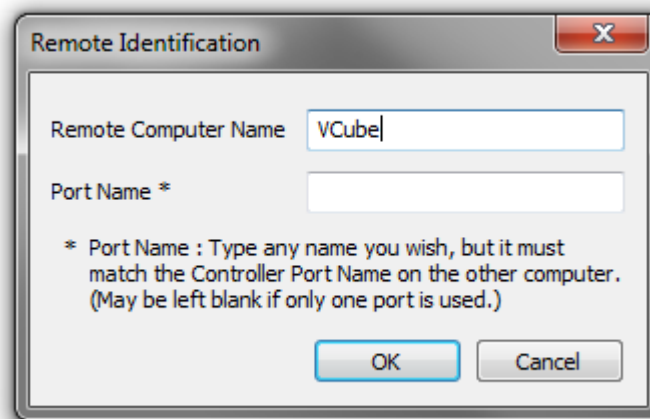
- On the **Master Pyramix** machines select the **Settings > All Settings > Remote Control > Machine** page.
- Click the **Add** button. The **Machine Properties** dialog opens.
- Enter a suitable name for the machine in the **Name** field.
- Choose the **Driver** for the machine from the drop-down list. I.e. **Sony 9-pin**

- Click on the **Properties** button to open the **Sony 9-Pin Protocol Configuration** dialog.



Sony 9-Pin Protocol Configuration dialog

- In the **Port** section click on the **Pipe (Ethernet)** radio button
- Click on the **Configure** button to open the **Remote Identification** dialog.



Remote Identification dialog

- Type the **Remote Computer Name** in the field (or leave blank for local machine)
- Port Name** is only useful with multiple Pyramix systems. Leave the field blank to control a VCube machine.
- Click on **OK** to close the dialog.
- Make any other changes you need in the **Sony 9-Pin Protocol Configuration (Please see: Sony 9-Pin Protocol Configuration (Machine) on page 638** for a detailed description of the options.)
- Click **OK** to confirm all the entries and to add the new machine to the list.
- On the Slave Pyramix machine(s) carry out the same procedure except using **Settings > Remote Control > Controller**.
- On Slave Machines also enter a **Port Name** in case you wish to control several Pyramix machines.

Now in the Pyramix **Transport Control Panel Window (Alt + T)** the 9-pin connections will be present. Set it (them) up as standard RS422.

**Note:** For solid and stable synchronization ensure that all machines use the same **video** reference.

**Note:** Only one VCube can be controlled. The default settings are all that is required at the VCube end.

## Transport Control Panel



Transport Control Panel with Sony Pipe

### Port In Use

If you attempt to connect to a port which is already in use an error message appears in the **Sony Pipe** section of the Transport Control Panel

## 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 636**

## 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 VITC or External TimeCode as determined by the settings on the **All Settings > Hardware > TimeCode** page.



## Transport Control Panel

 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.



Transport Control Panel floating Window

**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 VT (and VITC 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 636**



## Internal / External Machine panels - Features

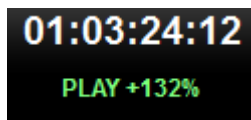
### Main Counter

In each machine panel the main counter shows the machine's current position and status of Transport and Record.

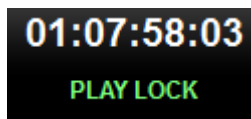
The **Master** machine shows **Play** in green when running at sync speed:



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 :



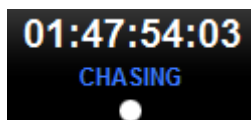
An External Machine shows **Play Lock** in green when it is master and at sync speed:



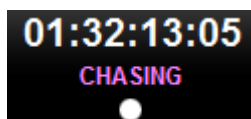
An External Machine shows **Locked** in green when it is locked at sync speed:



A machine chasing shows **Chase** in blue:



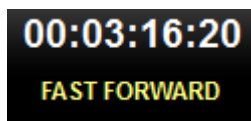
If an offset is applied the status display and TimeCode registers are purple:



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:



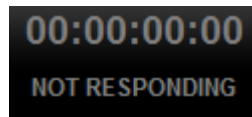
A machine carrying out an **Auto-Edit** shows this in red:



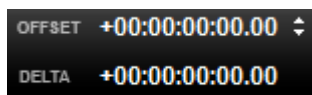
A **Stopped** machine shows this in white:




If a machine is disconnected or there is a problem this is shown in gray:



### Chase, Offset register, Capture Offset and Delta



When the  button is lit the machine is in Chase Mode (see below)

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.

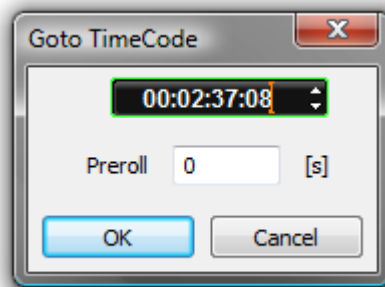
Offset values can also be typed directly into the register and trimmed with the increment/decrement buttons.

**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 457



**Offset** capture button. Captures the current offset which is shown in the **OFFSET** register.



**Locate**. Opens the **Goto TimeCode** dialog.



**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 457



**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 637


## 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, VITC, 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.


<b>Hard</b>	When <b>Hard Chase</b> 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.
<b>Soft</b>	When <b>Soft Chase</b> 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.
<b>Vari</b>	When the <b>Vari Chase</b> 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 417**

## 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

LTC Reader/Generator	
Reader	00:00:00:00
Generator	00:00:00:00

VITC Reader/Generator	
Reader	00:00:00:00
Generator	00:00:00:00

Virtual Transport	
Reader	02:01:19:09
Generator	00:00:00:00

Each TimeCode reference source has two registers:

**Reader** register shows show the current TimeCode incoming on the LTC, VITC physical or logical inputs.

**Generator** register shows the current TimeCode outgoing on the LTC or VITC 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.

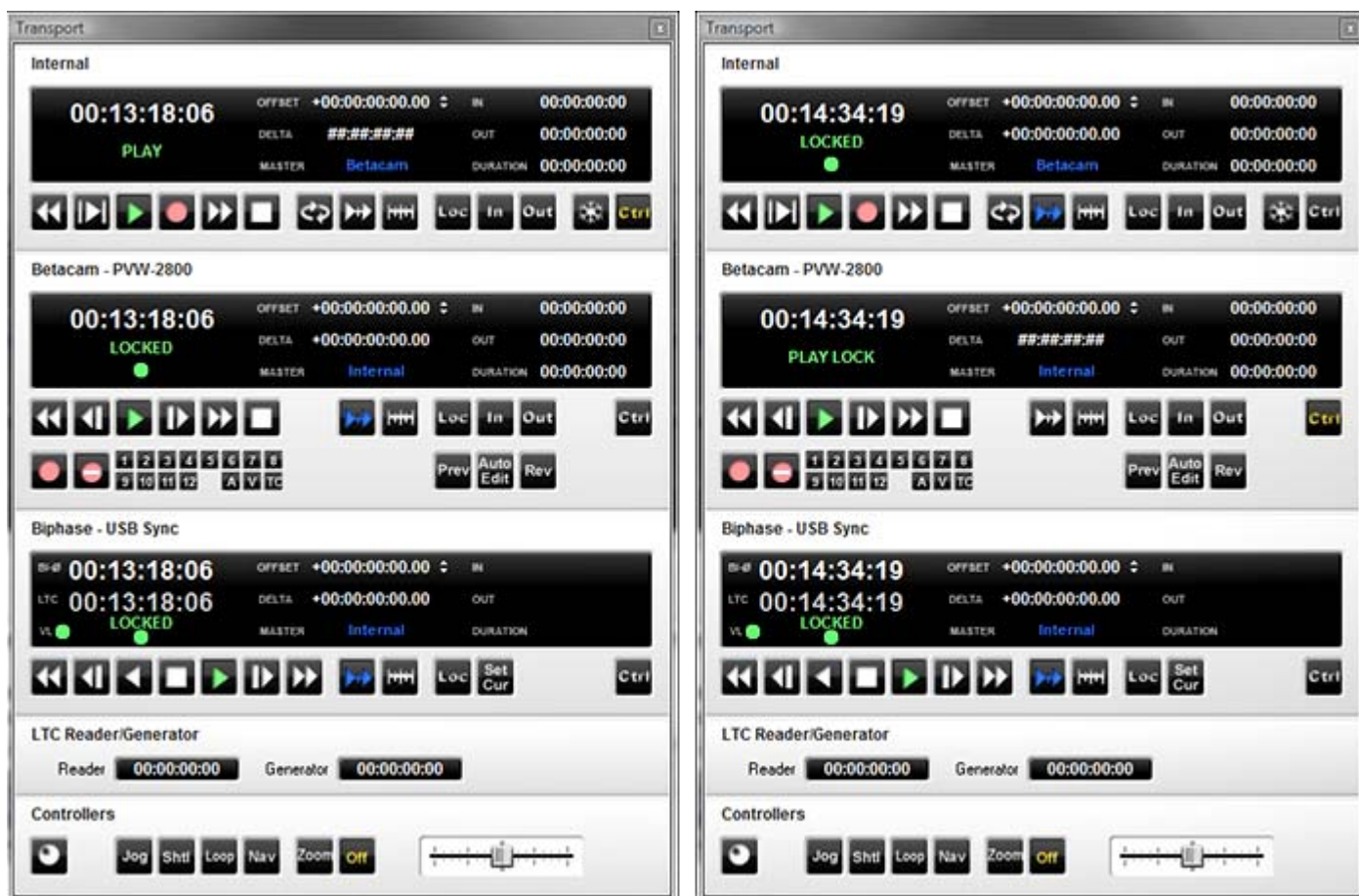
**Note:** Further Jog Wheel Modes are available in **Machines > Controllers**.

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 MTUsSync Board) Both External Machines are controlled via the Sony 9-pin P2 protocol.



Transport Control Examples

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.



# 23

## Remote Control



## 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.

## Ramses MSC

Ramses MSC with Pyramix is a great deal more than a simple control surface and workstation. Together they form a synergistic new product that can be many things, a powerful digital mixing console with the latencies for live use, a huge multitrack recorder and much, much more. For full details please contact your Merging Technologies Sales Partner.

## Hardware Control Surfaces

Hardware remote control is accomplished via the Merging Technologies **Oasis** protocol, Proprietary protocols, Merging Technologies **EMC** (Enhanced **MIDI** **C**ontrol) 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):

Manufacturer	Supported Protocol	Key 1*	Key 2	Supported Model	Controlled Items in Pyramix	Mapping	Supported Since
Studer	EMC (Enhanced Midi Control)	PSO-RCTR	PSO-RCT-EMC	Vista series	Mixer + Transport + Editor	Auto + XML	6.2 SP2
Yamaha	EMC (Enhanced Midi Control)	PSO-RCTR	PSO-RCT-EMC	DM2000/DM1000	Mixer + Transport + Editor	Auto + XML	5.0 SP2
Yamaha	EMC (Enhanced Midi Control)	PSO-RCTR	PSO-RCT-EMC	02Rv2 / 02R96 02R96v2	Mixer + Transport + Editor	Auto + XML	5.0 SP2
Yamaha	EMC (Enhanced Midi Control)	PSO-RCTR	PSO-RCT-EMC	01V96	Mixer + Transport + Editor	Auto + XML	6.0
Tascam	EMC (Enhanced Midi Control)	PSO-RCTR	PSO-RCT-EMC	US-2400	Mixer + Transport + Editor	Auto + XML	5.0 SP2
Tascam	EMC (Enhanced Midi Control)	PSO-RCTR	PSO-RCT-EMC	FW-1884	Mixer + Transport + Editor	Auto + XML	5.1
Tascam	EMC (Enhanced Midi Control)	PSO-RCTR	PSO-RCT-EMC	DM-3200	Mixer + Transport + Editor	Auto + XML	6.0 SP1
Mackie	EMC (Enhanced Midi Control)	PSO-RCTR	PSO-RCT-EMC	Mackie Control / HUI compatible models	Mixer + Transport + Editor	Auto + XML	5.0 SP2
SSL	EMC (Enhanced Midi Control)	PSO-RCTR	PSO-RCT-EMC	AWS-900+	Mixer + Transport + Editor	Auto + XML	5.1
Radikal Technologies	EMC (Enhanced Midi Control)	PSO-RCTR	PSO-RCT-EMC	SAC2.2 / SAC2k	Mixer + Transport + Editor	Auto + XML	5.0 SP2
JL Cooper	Proprietary / Midi	PSO-RCTR		MCS-3800 / 3000 / 3000x / Bridge	Mixer + Transport + Editor	Graphical + Cloning	< 5.0
Sea Level	Proprietary Sea-Level	PSO-RCTR	PSO-GPIO	Seal/O 4xxU series	GPI / GPO Events	Manual	5.1
Sea Level	Proprietary SeaMax	PSO-RCTR	PSO-GPIO	SeaPort PLC16	GPI / GPO Events	Manual	5.0
Sea Level	Proprietary Sea-Level	PSO-RCTR	PSO-GPIO	SeaDAC P/N 822x (except P/N 8227)	GPI / GPO Events	Manual	7.1
Sony	Generic Midi Control	PSO-RCTR		DMX-R100	Mixer	Manual Learn	< 5.0
Any	Generic Midi control	PSO-RCTR		Midi Controller	Mixer	Manual Learn	< 5.0
Any	Sony P2	PSO-RCTR		Sony 9pin / P2 Controllers	Transport	Fixed	< 5.0
Any	Midi Machine Control	PSO-RCTR		MMC Compatible devices	Transport	Fixed	< 5.0
Merging Technologies	OASIS ISIS	PSO-RCTR		ISIS-RC	Mixer + Transport + Editor	Auto + Manual	5.0
Merging Technologies	OASIS ISIS	PSO-RCTR		ISIS-FE	Mixer	Auto + Manual	5.0
Merging Technologies	OASIS	PSO-RCTR	PSO-OAS-FIR	Ramses	Mixer + Transport + Advanced Editor	Full Auto	6.0
Euphonix	OASIS	PSO-RCTR	PSO-OAS-FIR	System 5 / MC / S5 Fusion	Mixer + Transport + Advanced Editor	Full Auto	5.0
Euphonix	OASIS	PSO-RCTR	PSO-OAS-ECO	Artist Series	Mixer + Transport + Advanced Editor	Full Auto	6.1
Smart AV	OASIS	PSO-RCTR	PSO-OAS-FIR	Smart Consoles Elite Series	Mixer + Transport + Advanced Editor	Full Auto	5.0
Smart AV	OASIS	PSO-RCTR	PSO-OAS-BUS	Tango	Mixer + Transport + Advanced Editor	Full Auto	6.1
Harrison-GLW	OASIS	PSO-RCTR	PSO-OAS-FIR	"IKIS Direct" compatible consoles	Mixer + Transport + Advanced Editor	Full Auto	5.0
AMS-Neve	OASIS	PSO-RCTR	PSO-OAS-FIR	"Encore Plus" compatible consoles	Mixer + Transport + Advanced Editor	Full Auto	5.0

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](http://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 641**) and, where applicable, Pyramix functions are mapped to the controller via the **Settings > All Settings > Project > Controller Mapping** page. (See: **Controller Mapping on page 611**)

### 9-pin Configuration (Pyramix controlled by external device)

Please see: **Sony 9 - Pin Protocol Configuration (Pyramix controlled by external device) on page 643**

## Control by Another Pyramix or VCube

This can be achieved either by using Virtual Transport, (Please see the Virtual Transport User Manual) or by using Sony P2 Protocol commands. The physical connection can be either conventional 9-pin RS422 serial or Merging Technologies P2 via IP networking. The latter is a convenient, cost effective and robust solution.

### Configuring Pyramix for Control by another Pyramix using P2 over IP

- 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 **Pipe (Ethernet)** radio button
- Click on the **Configure** button to open the **Local Identification** dialog.
- Type the **Remote Computer Name** in the field (or leave blank for local machine)
- If more than one **Port** is used by the system type in the name of the appropriate port otherwise leave blank.
- Click on **OK** to close the dialog
- Make any other changes you need in the **Sony 9-Pin Protocol Configuration (Please see: Sony 9-Pin Protocol Configuration (Machine) on page 638** for a detailed description of the options.)
- Click **OK** to confirm all the entries and to add the new VCube machine to the list.

# 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)

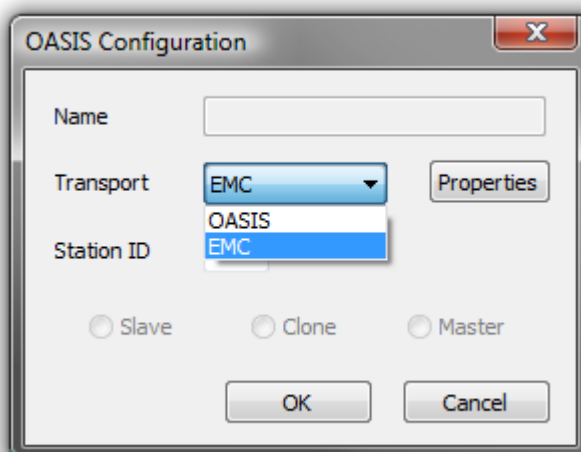
## Key

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:



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.

# 24

## **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 DIO-32 (P/N 8221)**
- **SeaDAC PLC-24 (P/N 8222)**

\* Obtainable on special order

**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

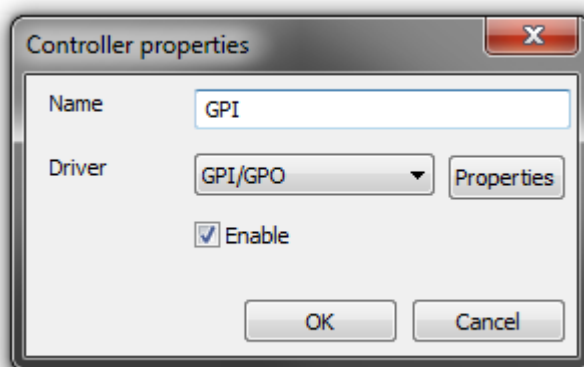
#### Add a GPI/O Controller

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



GPI/O Controller Properties dialog

#### 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.

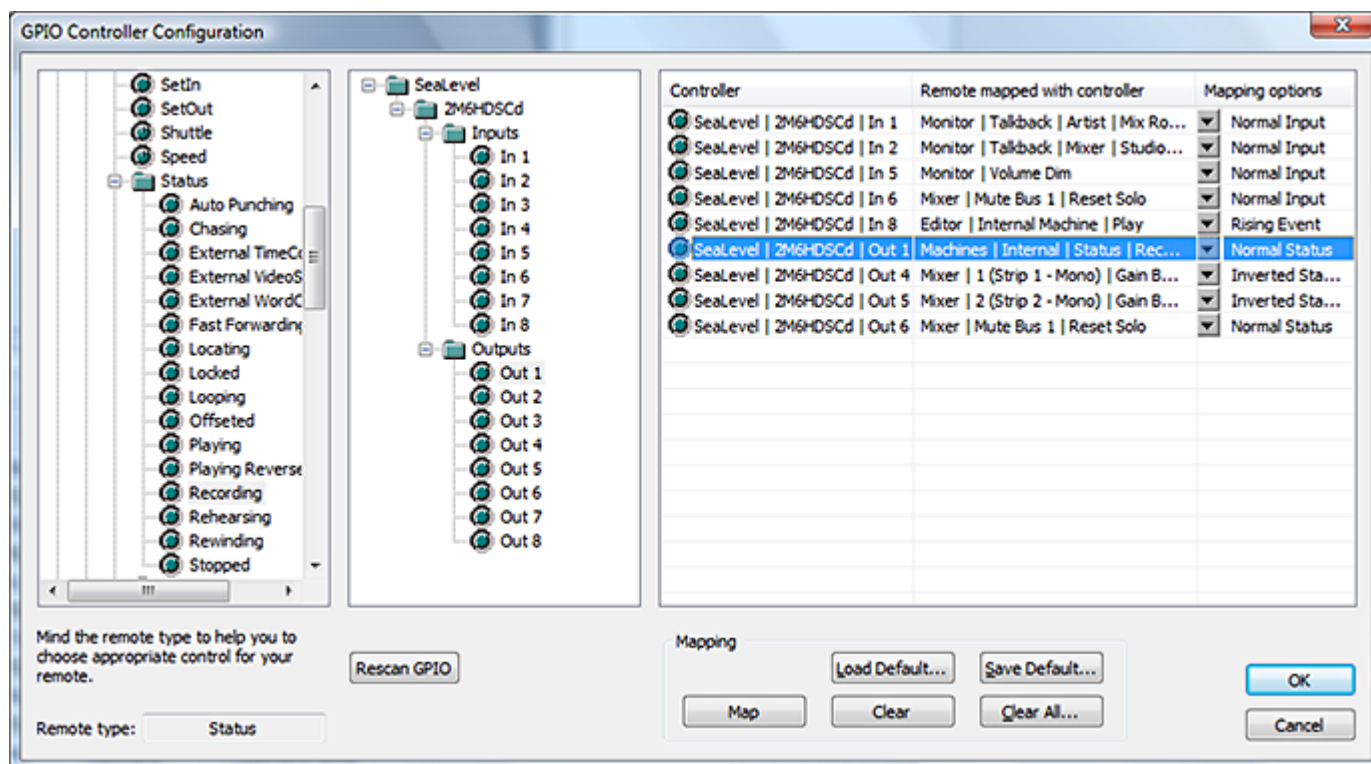
#### Configuring the GPI/O controller for a specific project

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



GPI/O Controller Configuration dialog

## 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 :**

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**

# 25

**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**

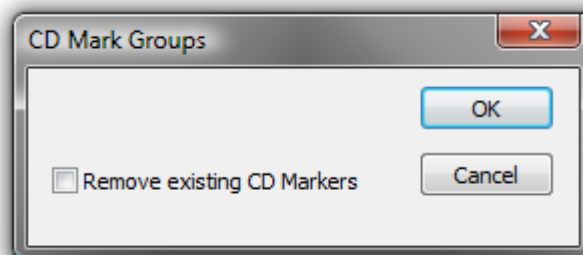
## CD Markers

**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:



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**.

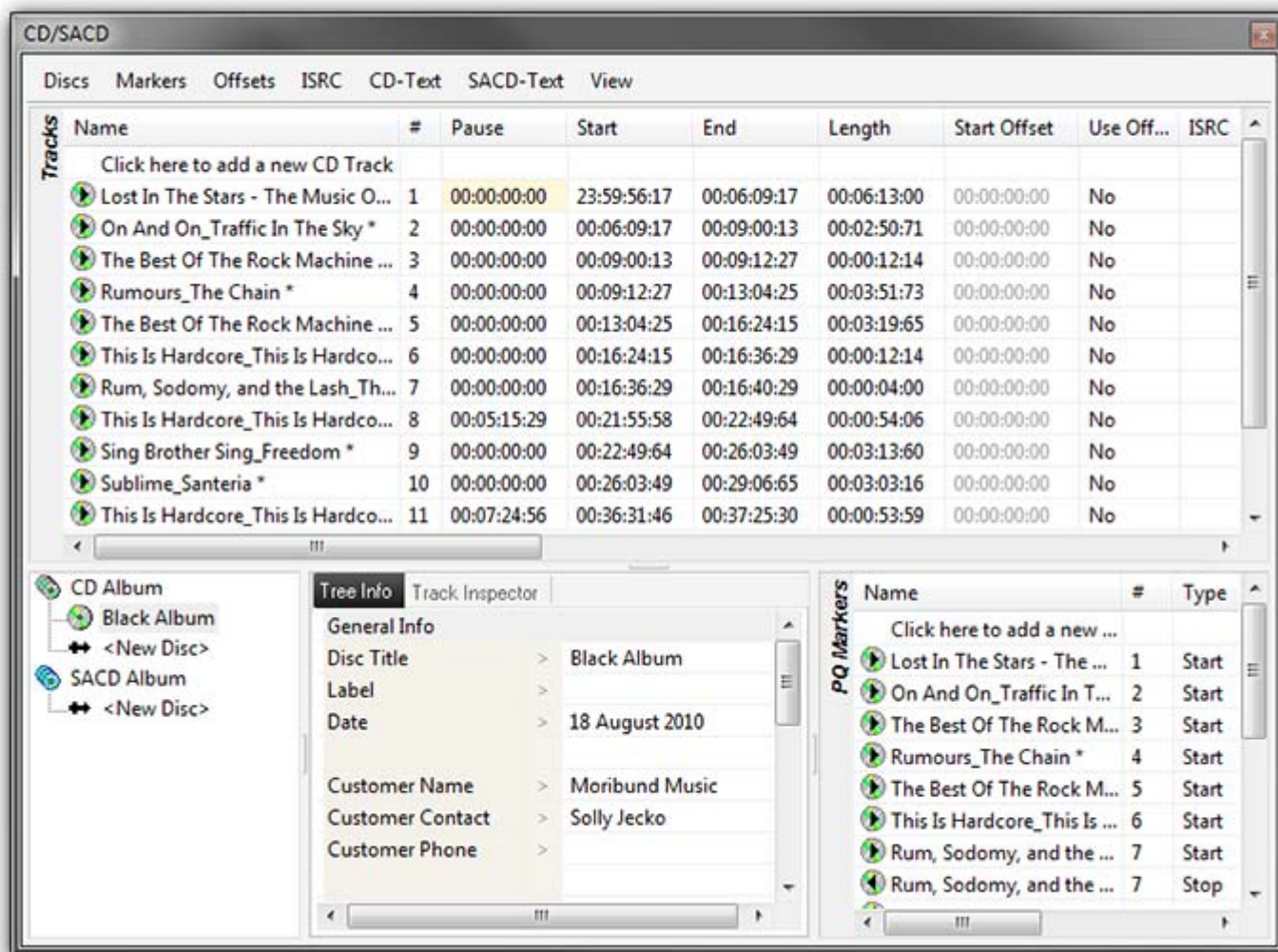
## Convert Text Markers to CD

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).

## CD/SACD Tab Window



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.

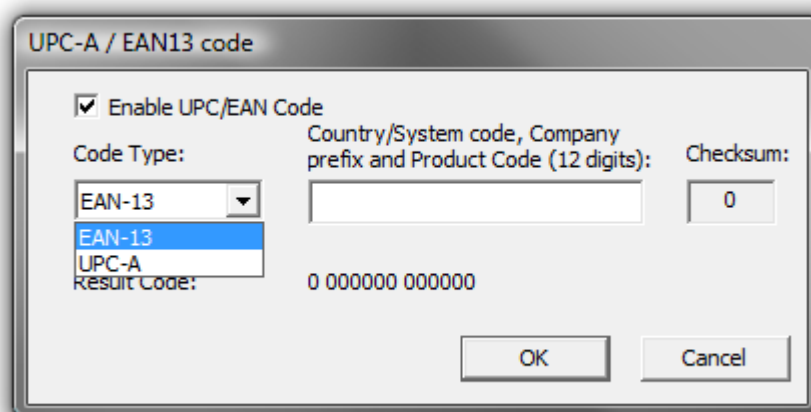
## Tree Info/Track Inspector Section

### 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.



The dialog box is titled "UPC-A / EAN13 code". It contains a checked checkbox labeled "Enable UPC/EAN Code". Below this, there are three main sections: "Code Type:" with a dropdown menu showing "EAN-13" (with "UPC-A" also visible in the list), "Country/System code, Company prefix and Product Code (12 digits):" with a text input field, and "Checksum:" with a small input field containing "0". Below the "Code Type:" dropdown, it says "Result Code:" followed by the text "0 000000 000000". At the bottom right are "OK" and "Cancel" buttons.

UPC-A / EAN-13 code dialog

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.
- **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
- **CD Text Arranger** CD General Arranger

### 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

### CD Mark Groups

Generate PQ markers automatically from Clips or Clip groups.

### Add Start Marker

Add a Start Marker to the cursor position.

### Add Stop Marker

Add a Stop Marker to the cursor position.

### Add Index Marker

Add a Index Marker to the cursor position.

### Delete Selected Marker(s)

Deletes selected Markers

### Delete Selected Track(s)

Deletes selected Track(s) complete with Clip, Markers, Automation etc.

### Clear All Markers

Clear all the PQ markers.

### Validate name

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.

### Validate PQ

Validates the **PQ** for the disc. (**Please see Red-Book Validation on page 482**)

## 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.

<b>Copy First Start</b>	Apply the <b>Offset before first Track</b> value.
<b>Copy Last Stop</b>	Apply the <b>Offset after last Stop</b> value.
<b>Copy Start</b>	Apply the <b>Offset before start</b> value.
<b>Copy Stop</b>	Apply the <b>Offset after stop value</b> .

## ISRC

<b>Create</b>	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).
<b>Inc. Selection</b>	Increment the designation code part of the ISRC for the selected track(s).
<b>Validate ISRC</b>	Check if the ISRC code is correct and correct it if it's bad.

## CD-Text

### Import>

Cue Sheet File (.CUE)

### 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 (.lbn)

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**

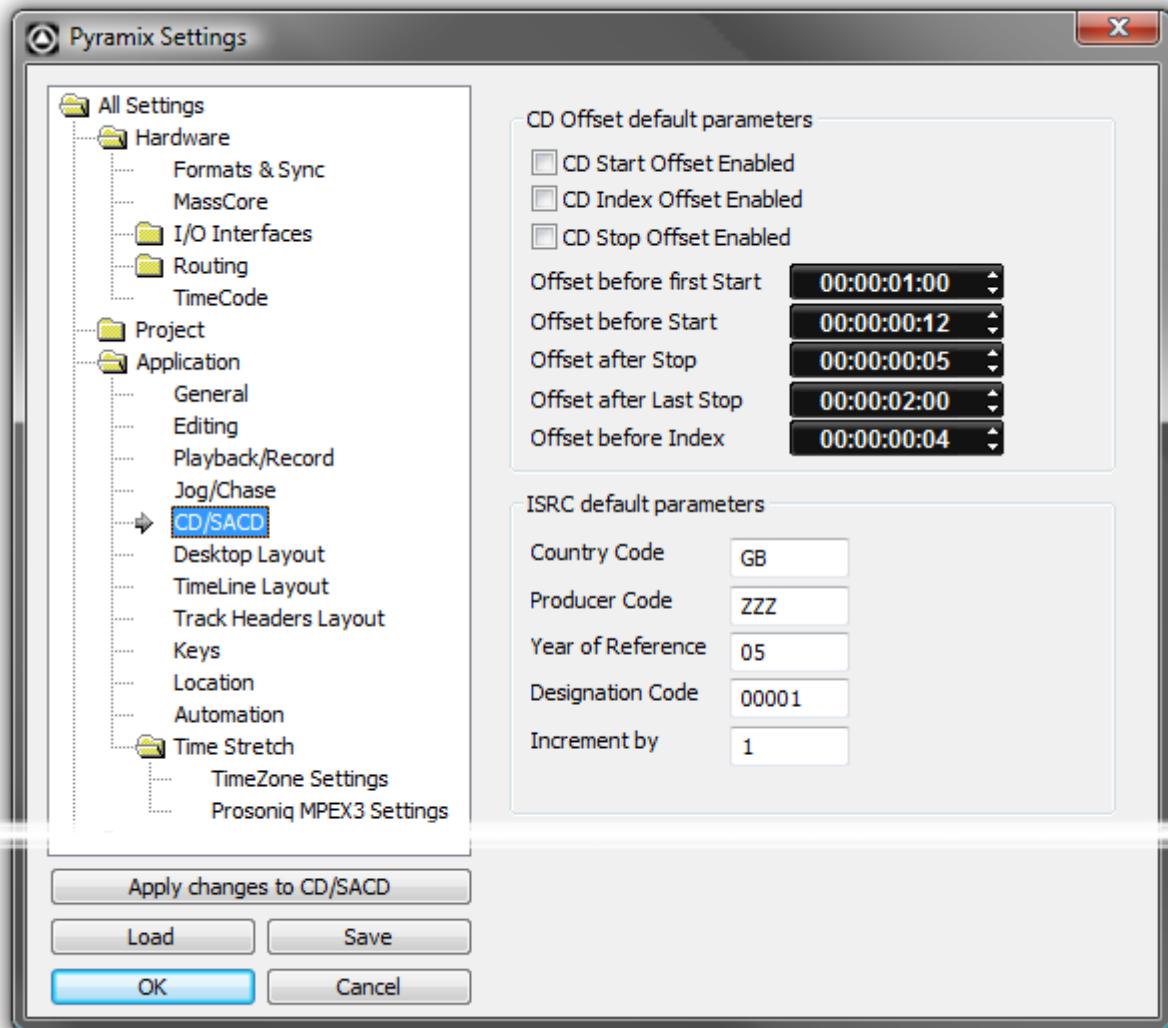
Opens the **CD Player** floating window **Please see: Show CD Player on page 481**

**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.



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



CD Player floating Window

**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.



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



**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

Frm



**Frame** Shows/hides the CD frames display

Rnd



**Rnd**

## 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

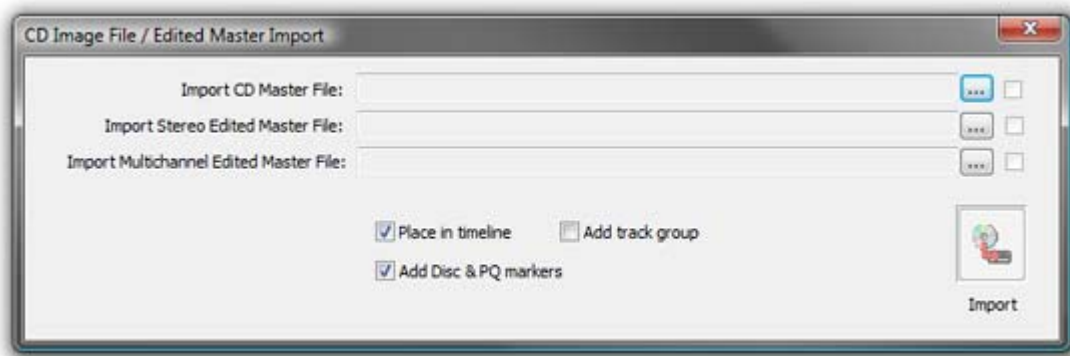
This function can be undone if necessary.

## 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

Each ... button opens a File Browser Window to locate the desired file(s).

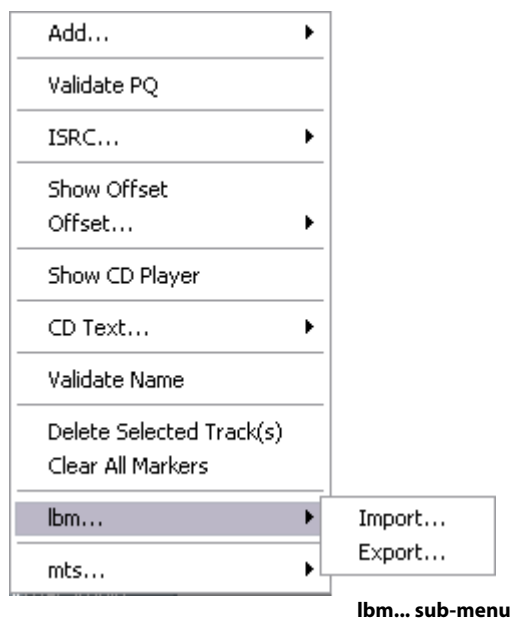
The boxes at the bottom of the screen determine how the data will be processed on import.

<b>Place in Timeline</b>	When ticked the audio will be placed in the Timeline on an appropriate number of Tracks.
<b>Add Track Group</b>	When ticked a Track Group will be created containing all the relevant audio tracks.
<b>Add Disc &amp; PQ markers</b>	When ticked Disc and PQ markers will be added to the Marker bar.

## SACD Functions

Accessed from the right-click context menu:

lbm...



lbm... sub-menu

### Import... / Export...

Opens a Windows browser window to save or load SACD text .lbm files.

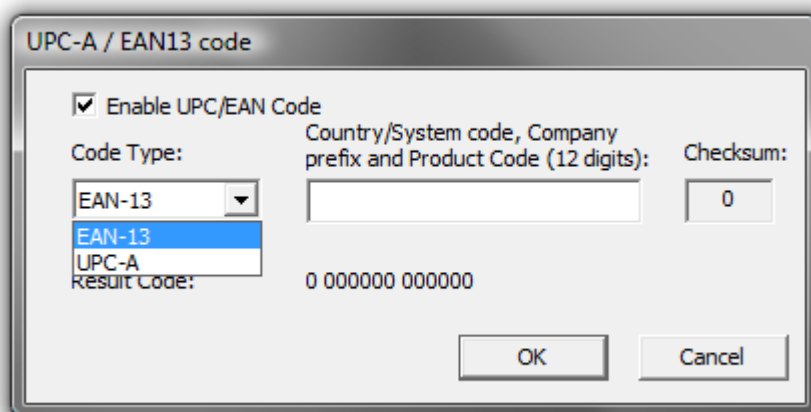
### mts...

Opens a Windows browser window to save or load SACD text .mts files.

## 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:



UPC-A / EAN-13 code dialog

UPC/EAN capture for CD/SACD Albums, Discs and Areas is handled via this dialog box.

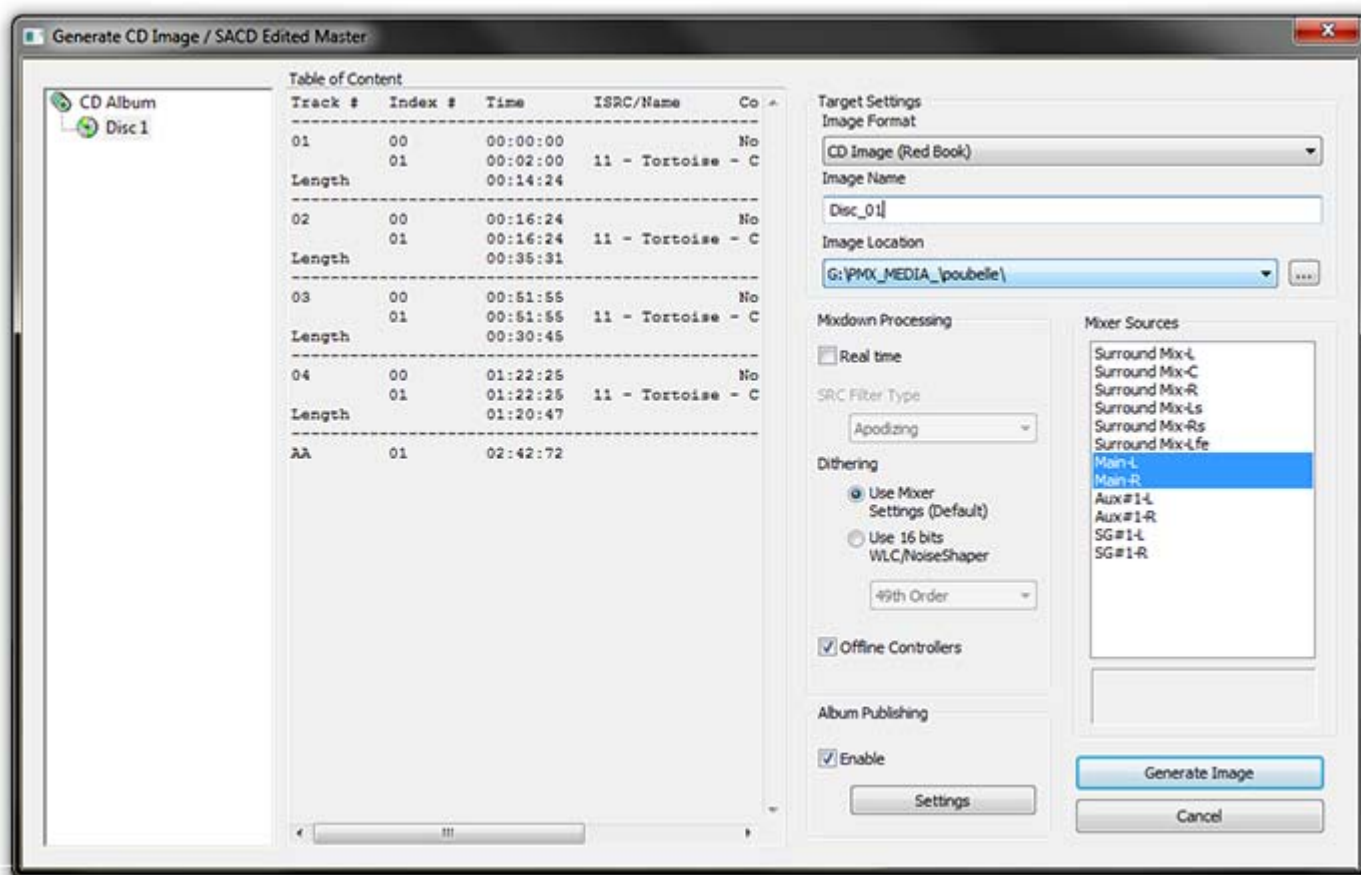
**Enable UPC/EAN Code:** When ticked, **UPC/EAN Code** is enabled.

**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. Choose **Project > Generate CD Image / SACD Edited Master**. This opens the **Generate CD Image** dialog.



Generate CD Image / SACD Edited Master

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** Improves quality for **Album Publishing** formats since no intermediate 44.1kHz 16bit step is involved. Please see: **Album Publishing on page 490**


**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.

## 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.

## 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.
- **Minimum Phase** features an asymmetric impulse response and, eponymously, minimum phase response.
- **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.

## 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

## 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.

## Export

### Album Publishing

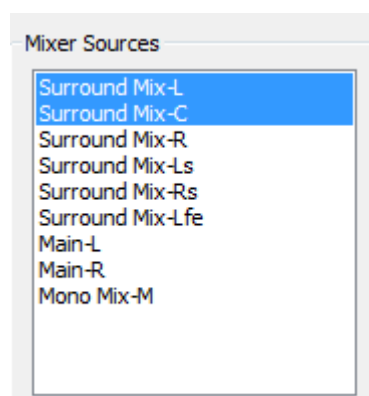
Tick the box to produce an album for digital delivery in addition to a CD image. **Please see: Album Publishing on page 490**

### Settings

Opens the **Album Publishing options Properties** dialog.

## Mixer Sources

Pick two appropriate bus outputs from the list shown by **Ctrl + Clicking** them.



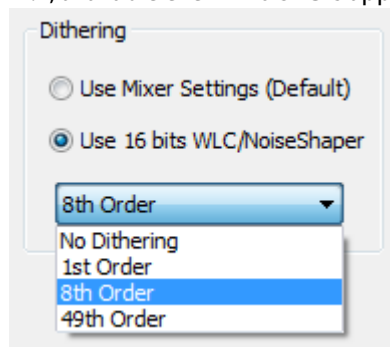
Generate CD Image - Mixer Sources

If more or less than two are chosen this error message appears when **Generate Image** is clicked:



**Generate CD Image - Mixer Sources Error**

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:



**Generate CD/SACD dialog - Dither options**

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.

## CD Cue Sheets

The CD Cue Sheet file is a metadata file which describes how the tracks of a CD or DVD 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 BIN 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.

Cue sheets are also used for many types of CDs in conjunction with an image file. The image file generally has a ".bin" extension. (**.pmi** extension in Pyramix and **.cue** for the Cue Sheet file.)

### Cue Sheet file Contents

The Cue Sheet file will display information in this form when opened in a text editor:

```
REM COMMENT "Generated by Merging Technologies Pyramix Version 6.1.0"
REM Customer Name: Ricardo Ryan
REM Customer Contact: Merging Technologies
REM Customer Phone: +41219460444
REM DATE Wednesday, October 29, 2008
CATALOG 3466755435677
TITLE "Greatest Hits"
PERFORMER "U2"
SONGWRITER "Bono"
FILE "Album.pmi" 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
```

### Export

CD Cue sheet file export is fully implemented in Pyramix 6.1 Beta 1 in compliance with the CDRWIN specifications. The **.cue** file is generated at the same time as the **.pmi** disc image file. However, many CD burning applications do not fully support the CDRWIN Cue Sheet specification.

## Audio CD Cue Sheet Compatibility

CD Burning application	ImgBurn v2.4.2.0 (freeware)	Ahead Nero v6.3.1.15	Ahead Nero v7.2.3.2 to Nero v9.0.9.4	CDRDAO (multi platform command line app.	Roxio Toast v9 (Mac)
<b>Tested Features</b>					
Open CUE file	OK	OK	Crash	OK	OK*
CD Text Disc Title	OK	OK	-	OK	-
CD Text Disc Performer	OK	OK	-	OK	-
CD Text Disc Songwriter	-	-	-	?	-
Catalog Number (UPC/EAN)	OK	-	-	OK	OK
CD Text Track Title	OK	OK	-	OK	OK
CD Text Track Performer	OK	OK	-	OK	-
CD Text Songwriter	-	-	-	?	-
Track ISRC	OK	OK	-	OK	OK
PreGap / Pauses	OK	OK	-	OK	OK
Index markers	OK	OK	-	OK	-

**Note:** \* To import Audio CD Cue file in Roxio Toast v9 :

- PMI file has to be renamed with **.BIN** extension instead of **.PMI**
- Cue sheet file must be edited to match Source Filename's extension change, and specify File type as **BIN** instead of **WAV**



# Album Publishing

## Digital Release

### Overview

Online downloadable album publishing is tending to supersede classic Audio CD production and Pyramix from V7 SP1 and later 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)

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 :

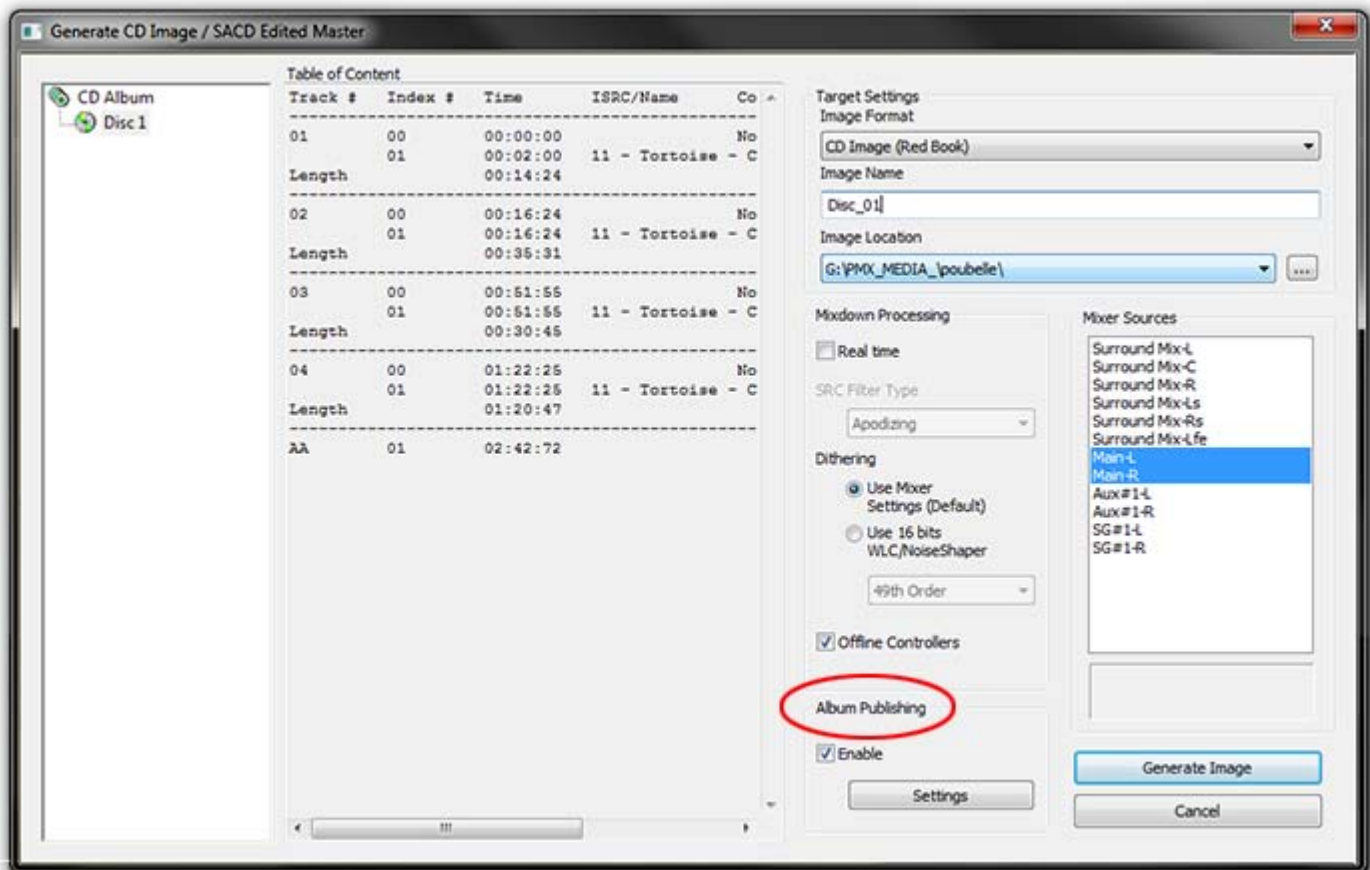
- As an additional output or outputs when generating a PMI CD Image from a Pyramix Timeline.
- As a stand alone Digital Release from a Pyramix Timeline.

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.

## Album Publishing Settings



Generate CD Image / SACD Edited Master : Album Publishing check box

### Generate CD Image and Publish Album

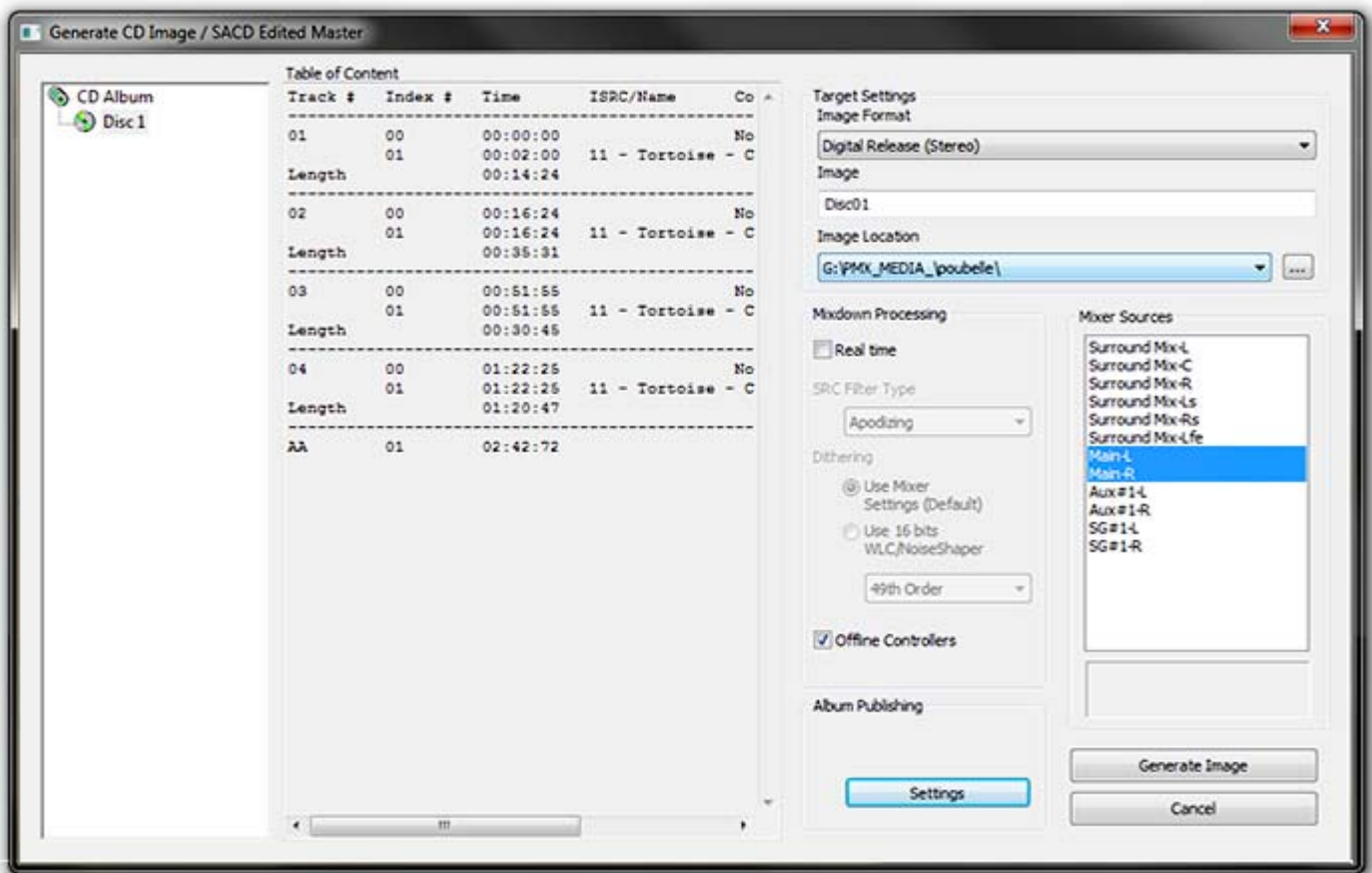
Proceed exactly as you would when making a CD Image. In the **Generate CD Image / SACD Edited Master** window ensure that the **Album Publishing** checkbox in the **Export** section is ticked. Click on the adjacent **Settings** button to open the **Album Publishing options Properties** dialog, make the 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)** 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 : Digital Release (Stereo)

## Target Settings

### Image Format

#### Digital Release (Stereo)

### Image name

The MTFF image 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 MTFF Image file will be written. Or click on the ... button to open the **Choose a media folder to mount** dialog.

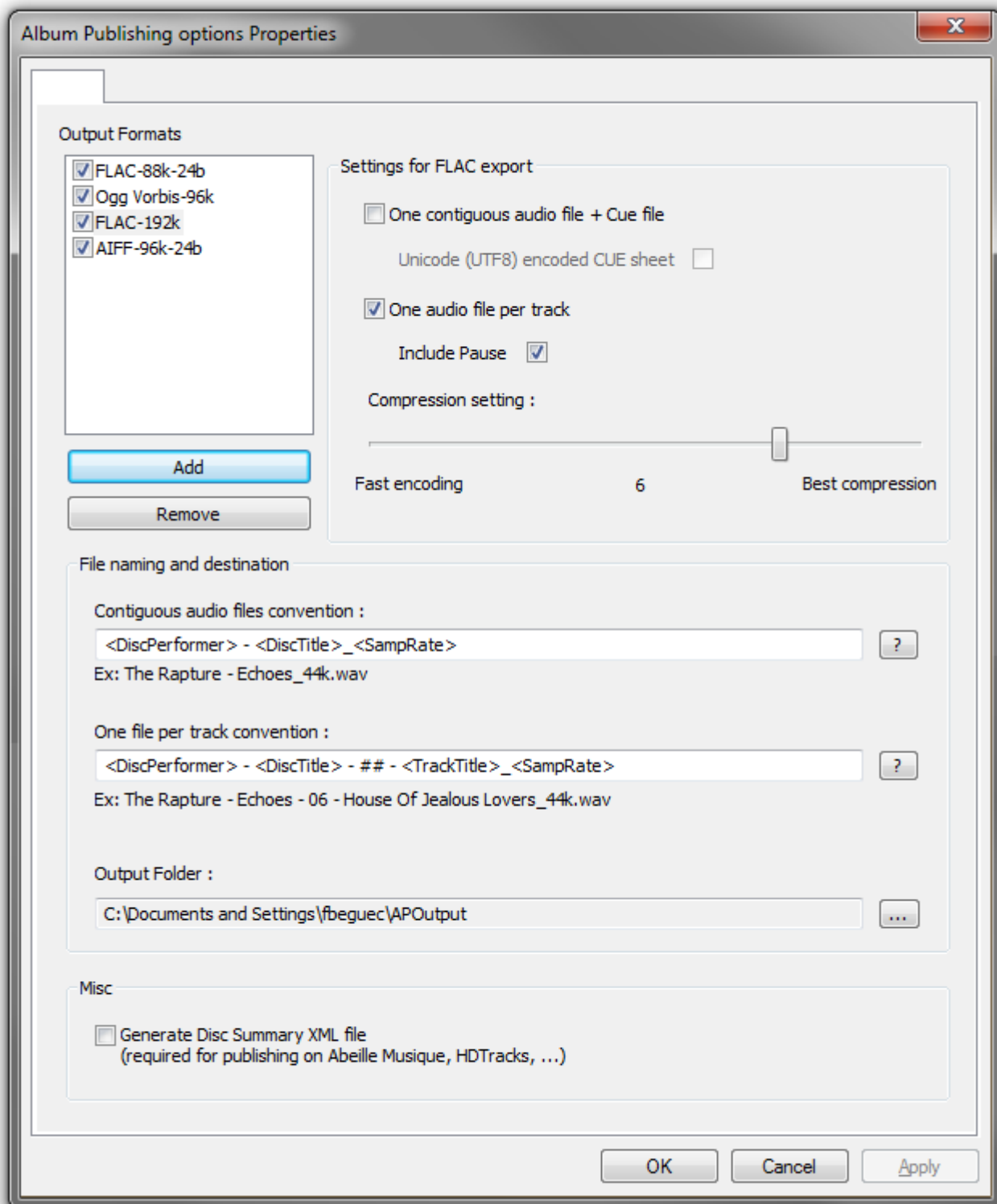
**Note:** The Image file is retained. If you wish to delete it, use a Windows file browser to navigate to the location chosen and delete the file.

## Album Publishing

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



Album Publishing options Properties dialog

### 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.

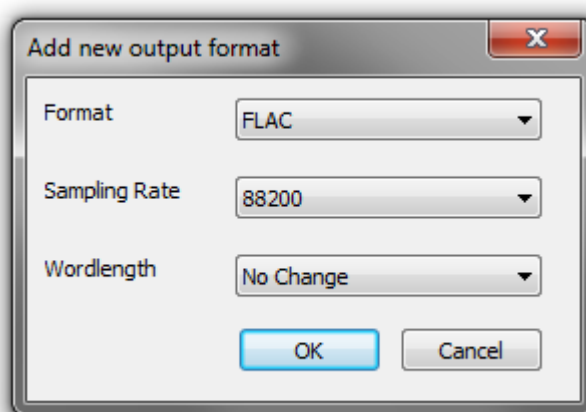
The settings on the right of the dialog are specific to each instance of each format and reflect the format instance highlighted in the **Output Formats** list. (In the above screenshot **FLAC** is highlighted and the settings are specific to this.

## Adding Output Formats

The formats available currently are:

- **FLAC** (lossless compression),
- **Ogg Vorbis** (lossy compression),
- **WAVE** (uncompressed)
- **AIFF** (uncompressed)
- **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

- |                      |   |
|----------------------|---|
| <b>Format</b>        | Choose the format required from the drop-down list.   |
| <b>Sampling Rate</b> | The default is <b>No Change</b> in which case the Project sampling rate will be used. Otherwise, choose the required sampling rate from the drop-down list. |
| <b>Wordlength</b>    | The default is <b>No Change</b> in which case the Project Wordlength will be used. Otherwise choose the required Wordlength from the drop-down 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.

For **FLAC** the choice is on a scale between **0 - Fast Encoding** and **8 - Best compression**.

For **Ogg Vorbis** the choice is on a scale between **~64kbps - Lower quality - smaller files** and **~500kbps - Higher quality - bigger files**.

For **MTFF** the choice is between **Not Compressed** and **Lossless compressed**.

For **LC-AAC** the choice is on a scale between **8kbps - Lower quality - smaller files** and **320kbps - Higher quality - bigger files**.

For **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 :

- <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 :

- <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:** 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.

## 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>

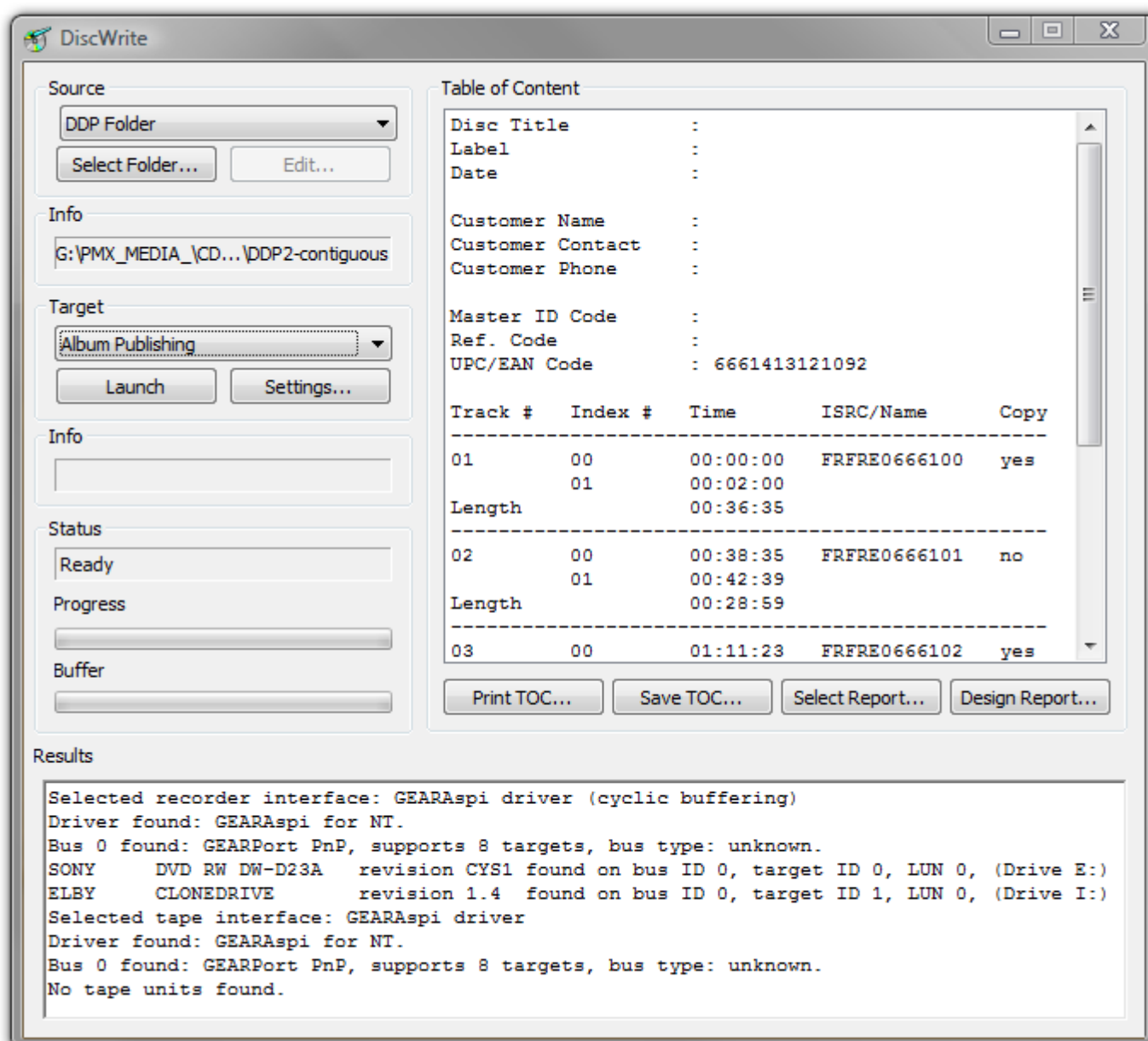
## Example of Exported File

```
<?xml 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

**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.



The DiscWrite application window is divided into several sections:

- Source:** A dropdown menu set to "DDP Folder", with "Select Folder..." and "Edit..." buttons.
- Info:** A text field containing "G:\PMX\_MEDIA\_\CD...\DDP2-contiguous".
- Target:** A dropdown menu set to "Album Publishing", with "Launch" and "Settings..." buttons.
- Info:** An empty text field.
- Status:** A text field containing "Ready".
- Progress:** An empty progress bar.
- Buffer:** An empty progress bar.
- Table of Content:** A section containing metadata fields and a track listing table.
 

Track #	Index #	Time	ISRC/Name	Copy
01	00	00:00:00	FRFRE0666100	yes
	01	00:02:00		
Length		00:36:35		
02	00	00:38:35	FRFRE0666101	no
	01	00:42:39		
Length		00:28:59		
03	00	01:11:23	FRFRE0666102	yes
- Results:** A text area showing system information:
 

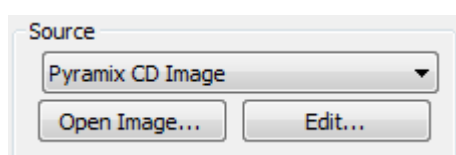
```
Selected recorder interface: GEARAspi driver (cyclic buffering)
Driver found: GEARAspi for NT.
Bus 0 found: GEARPort PnP, supports 8 targets, bus type: unknown.
SONY DVD RW DW-D23A revision CYS1 found on bus ID 0, target ID 0, LUN 0, (Drive E:)
ELBY CLONEDRIVE revision 1.4 found on bus ID 0, target ID 1, LUN 0, (Drive I:)
Selected tape interface: GEARAspi driver
Driver found: GEARAspi for NT.
Bus 0 found: GEARPort PnP, supports 8 targets, bus type: unknown.
No tape units found.
```

DiscWrite application window

### 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

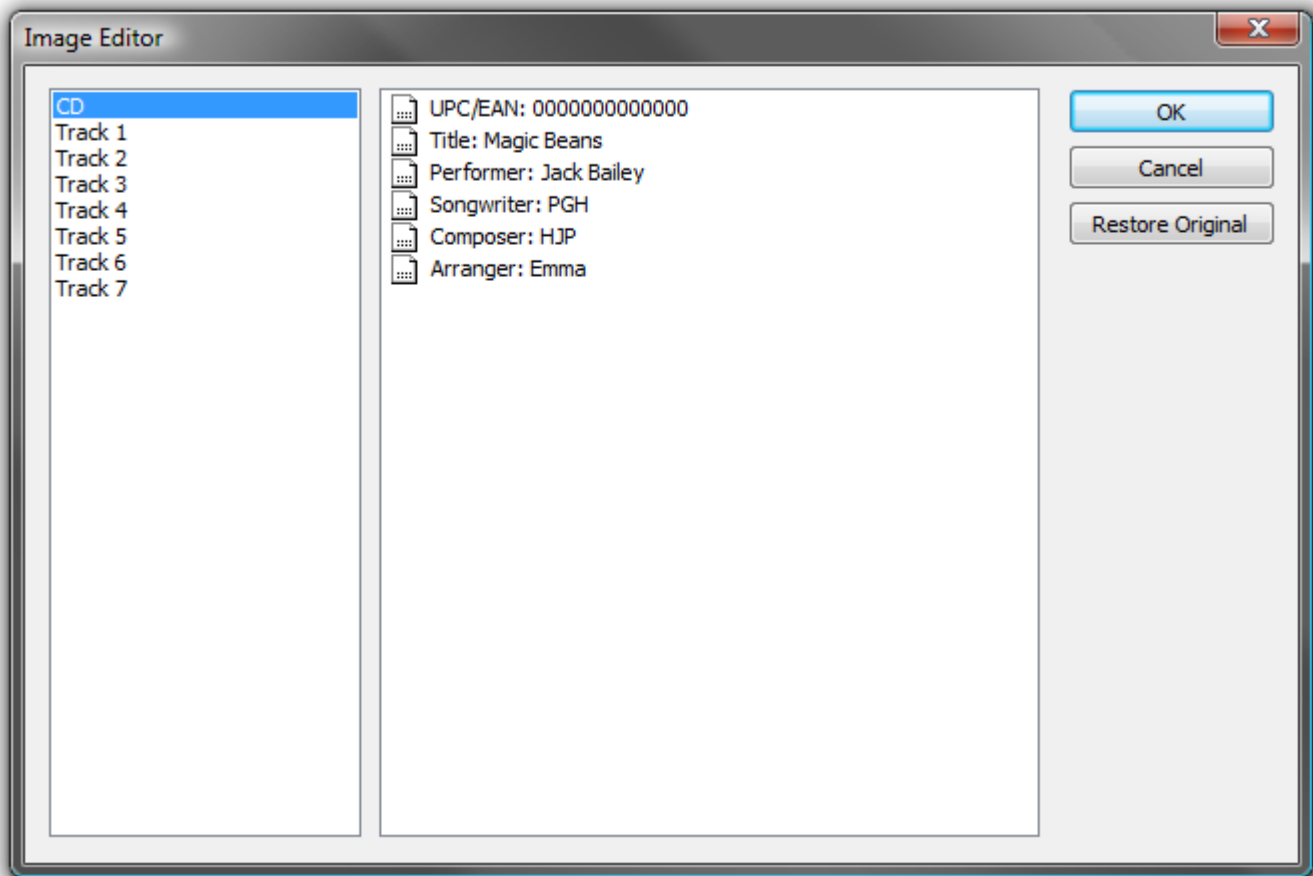


This close-up shows the "Source" dropdown menu with "Pyramix CD Image" selected. Below the dropdown are two buttons: "Open Image..." and "Edit...".

DiscWrite Source - CD 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:



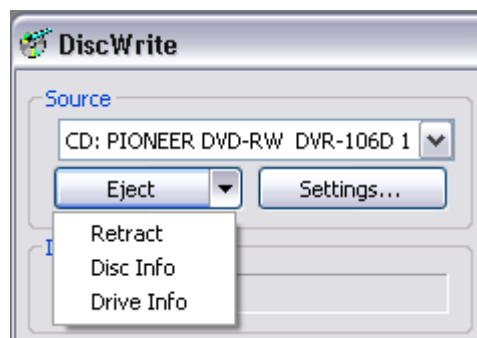
DiscWrite Image Editor dialog

CD-Text can be edited freely.

### Restore Original

Undoes any changes made since the dialog was opened.

### Source - CD Drive



DiscWrite Source - CD Eject Drop-Down

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.



<b>Retract</b>	Closes the loading tray on the source drive
<b>Disk Info</b>	Reads the disc information and displays it in the <b>Results</b> box
<b>Drive Info</b>	Interrogates the optical drive firmware and displays information about the drive in the <b>Results</b> box

### Source - U-Matic Tape

Sony PCM-1630 master tapes can be imported. **Please see: Importing a U-Matic Tape on page 504**

### Info

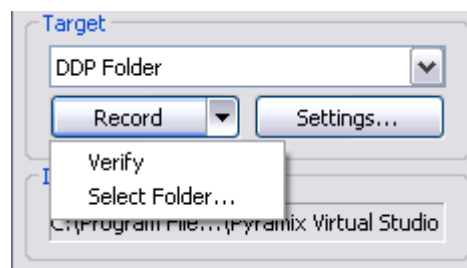
The **Info** box shows either the read speed of the optical drive or the path to the image file.

### 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:



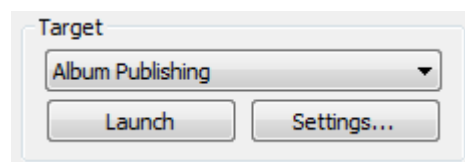
**DiscWrite Target - CD Record Drop-Down**

<b>Verify</b>	Verifies the recording
<b>Select Folder...</b>	Opens a Browser to enable a suitable folder to be chosen
<b>Settings...</b>	

This button opens a **Settings** window with DDP settings information and options.

### Album Publishing

When **Album Publishing** is the selected target the **Record** button changes to **Launch** :



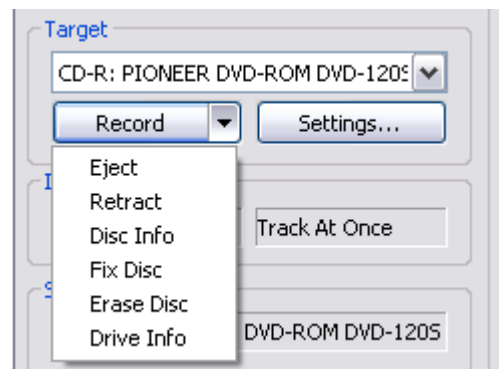
**DiscWrite Target - Album Publishing**

**Settings...** opens the **Album Publishing options Properties** window. Please see: **Settings on page 493**. When suitable settings have been made the **Launch** button initiates the Album export.



## 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**

<b>Eject</b>	Opens the loading tray on the target drive
<b>Retract</b>	Closes the loading tray on the target drive
<b>Disk Info</b>	Reads the target disc's information and displays it in the <b>Results</b> box
<b>Fix Disc</b>	Writes the information necessary to allow a Track at Once disc to be read by a CD player.
<b>Erase Disc</b>	Erases a re-writable disc
<b>Drive Info</b>	Interrogates the optical drive firmware and displays information about the drive in the <b>Results</b> 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.

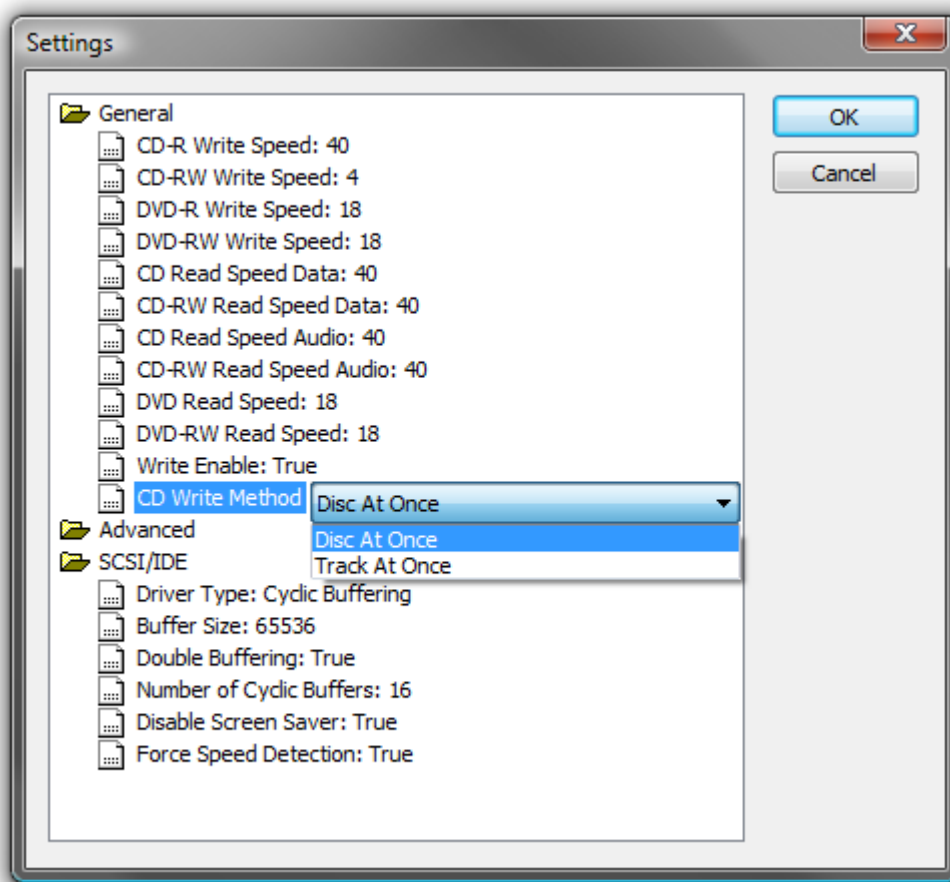
**Writing CD-Text (audio, disc at once): Yes.** Should be found in the **Supported write methods:** section of the list in the **Results** window. (You will have to scroll the list to find this)

## 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.

- 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 General and Advanced Settings**

- 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 above example, 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.



## Importing a U-Matic Tape

These instructions assume the use of a Sony 1630-PCM Audio Processor and a Sony DMR-2000 Master Recorder (U-Matic).

### Requirements

The U-Matic machine **must** be under Sony 9-pin (P2 Protocol) control from Pyramix.

U-Matic Tape import requires a Mykerinos card with SDIF daughterboard and the appropriate key (PSO-1630). Clients who already have an external SDIF converter can use this with a daughtercard suitable for its output. E.g. The AES-EBU or DUAL daughtercards.

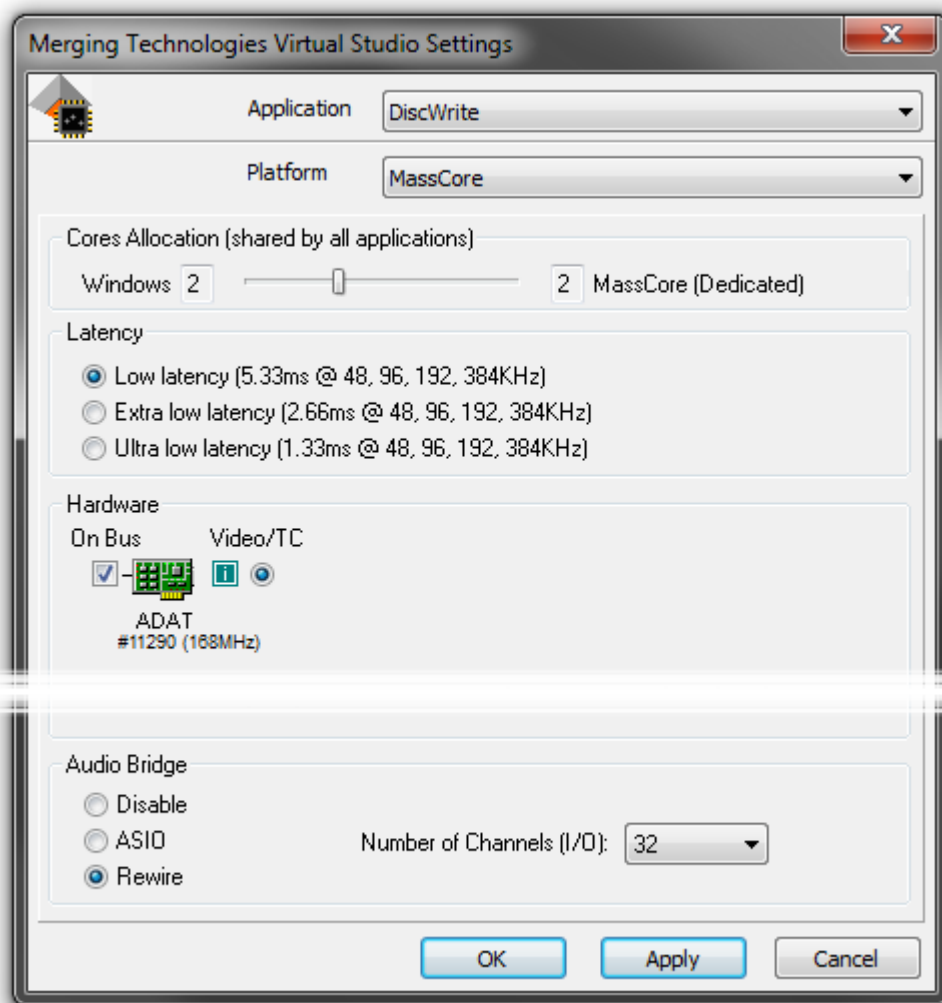
### Connections

1. Wordclock is used to sync the PCM-1630 (Sourced from the Mykerinos card)
2. DiscWrite controls the DMR-2000 transport using RS-422 (Sony 9-pin) via either the Pyramix workstation's MTCHIO card if fitted or from the RS-232 COM port via an RS232 to RS422 converter.
3. The DMR-2000 sends the composite digital stream to the PCM-1630. The PCM-1630 extracts the Audio signal and, if required, the Sync signal.
4. The extracted digital audio signal is sent to DiscWrite via either an SDIF Mykerinos daughterboard input or to an outboard SDIF to AES/EBU converter and thence to an AES/EBU Mykerinos daughterboard input.
5. The DMR-2000 reads the TimeCode signal from the tape and sends it via the analog AUX OUT CH2 XLR. This information is used by DiscWrite.
6. The DMR-2000 reads the PQ Burst from the tape (this is also an analog signal) and sends it via the AUX OUT CH1 XLR to DiscWrite either using an input of the DUAL daughter card or an input of another analogue daughtercard or directly using the motherboard ANALOG LINE IN.

**Note:** NEVER use the MIC IN of the motherboard. (This may be equalized and is likely to distort the PQ Burst rendering it unreadable.)

## Procedure

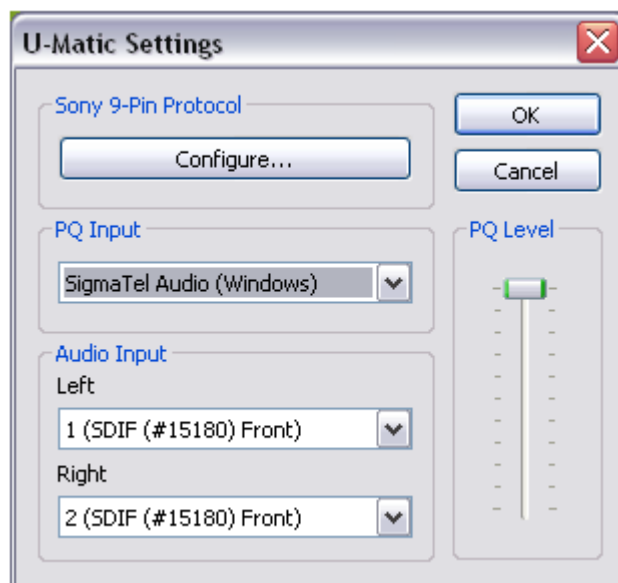
1. Before launching DiscWrite, open the **VS3** Control Panel:



**VS3 Control Panel**

2. Choose **DiscWrite** from the **Application** drop-down list. Then, choose your preferred daughter card (SDIF, AES or DUAL, depending on your hardware setup).
3. Click on **OK** to make the changes and to close the VS3 Control Panel.
4. Open **DiscWrite**
5. Choose **U-Matic Tape** from the **Source** drop-down list.
6. **Settings**

Click on **Settings** to open the **U-Matic Settings** dialog to configure DiskWrite for U-Matic Import.



DiscWrite U-Matic Settings Dialog

### Sony 9-Pin Protocol

To set up remote control for the U-Matic machine via the Sony 9-pin P2 protocol click on **Configure...** (Please see: **Sony 9-Pin Protocol Configuration (Machine)** on page 638).

### PQ Input

**PQ input** can be either a Mykerinos input or any sound-card live input.

**PQ Level** fader enables the level to be adjusted when using a Windows sound card.

### Audio Input

The **Audio Input** **MUST** be Mykerinos inputs.

7. Make the following settings on the DMR-2000 front panel:

Switch	Settings	Notes
REMOTE	REMOTE-1	REMOTE-2/LOCAL should be set to enable the buttons on the front panel
TIMECODE	AUTO STOP	
HEADPHONE	see note	CH-1 = Audio CH-2 = Timecode On the headphones

8. Make the following settings on the **PCM-1630**

Switch	Settings
ENC IN	DIGITAL
D.A. IN	INT
MUTE	AUTO
MONITOR	PB
PB MODE	A
SCALE	NORMAL
PEAK	AUTO

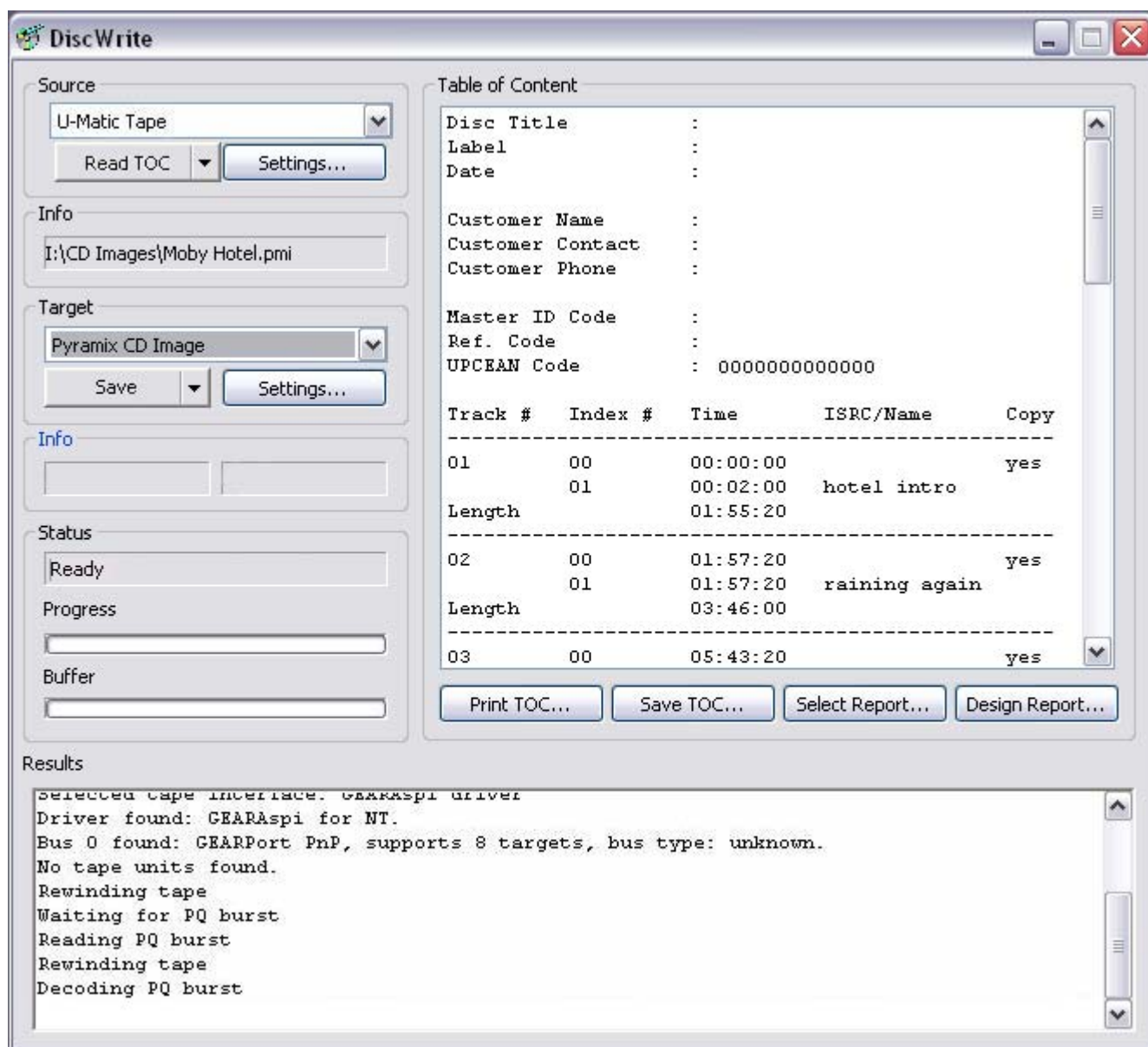
9. Make the physical connections to match the choices made in **U-Matic Settings**.

**Note:** Detailed connection diagrams for various scenarios can be found on the Merging website:

<http://www.merging.com>

(Click on **Support** > **Downloads** > **Documentation** to find the diagrams)

10. When suitable settings have been made, click on **OK** to return to the main window:.



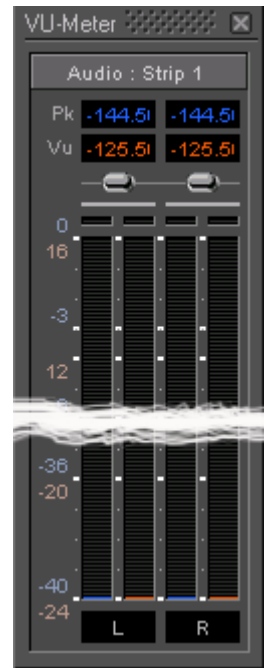
DiscWrite application window

11. Click on **Read TOC** to start the U-Matic machine in replay to read in the **Table Of Content** from the tape.

To check for an input signal, click on the down arrow adjacent to **Read TOC** and select **Show / Hide VU Meter** to display a meter window.

12. If the TOC is as you expect, click on **Save** to read the TOC again and save the tape's contents in a **.pmi** CD Image file.

**Note:** if you already know the contents of your tape you can click on **Save** without reading the TOC first.



Input Meter window

Once recorded, this **.pmi** CD image can be used in exactly the same way as any other standard CD image.

### Probox 3 Format Converter Settings

For any users who already have an Audio Design Probox 3, SDIF to AES-EBU converter, here are the settings:

Switch	Settings
MODE	SIMULTANEOUS CONVERSION
INPUT SELECT	EBU



# 26

## Productivity



## Locating Clips

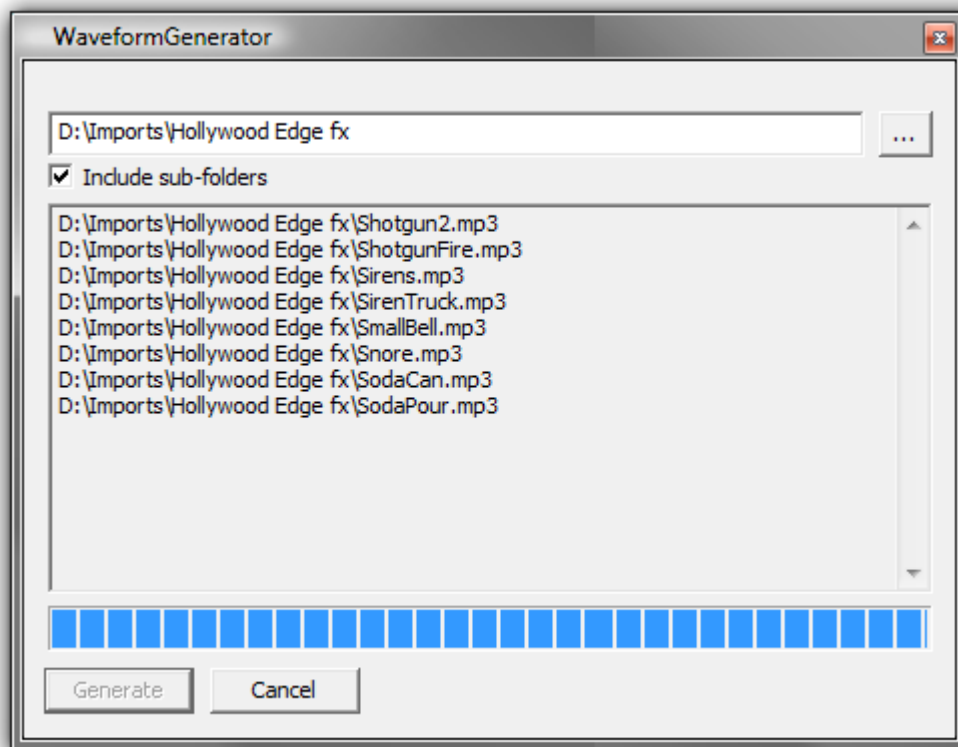
In projects containing a large number of Clips it can be very helpful to be able to find where a particular Media file or files are being used. For example if you wish to replace all instances of a particular sound effect.

The **Media Manager** Tab Window **Edit Menu** has two commands to assist:

- |                   |   |
|-------------------|---|
| <b>Locate</b>     | 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 |
| <b>Show Usage</b> | Selects all instances in the Timeline of the item(s) selected in the Media Manager list and zooms the Timeline to show them.                                |

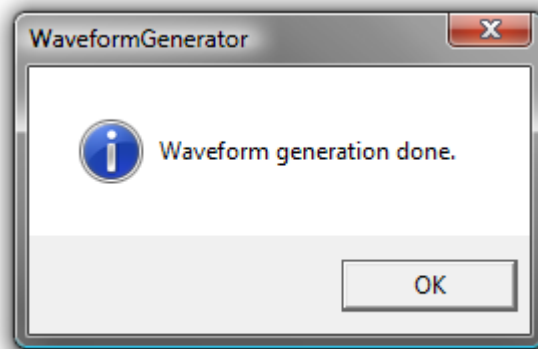
## Waveform Generator Utility

If you have to deal with large numbers of audio files consider using the Waveform Generator Utility to save on valuable studio time. This can be set to generate Waveforms for audio media files in a folder (including sub-folders if required). The utility can be run on any PC, it does not require Pyramix to be present.



Waveform Generator Application Window

Simply launch the Waveform Generator application, click on the ... button to open a file browser, navigate to the folder containing the audio media files and tick the **Include sub-folders** if you wish. Then click on **Generate**. When Waveform generation is complete you will see this dialog box:



**Waveform Generator done dialog**

Click on **OK** to close the box and that's it. It really is that simple.

# 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.

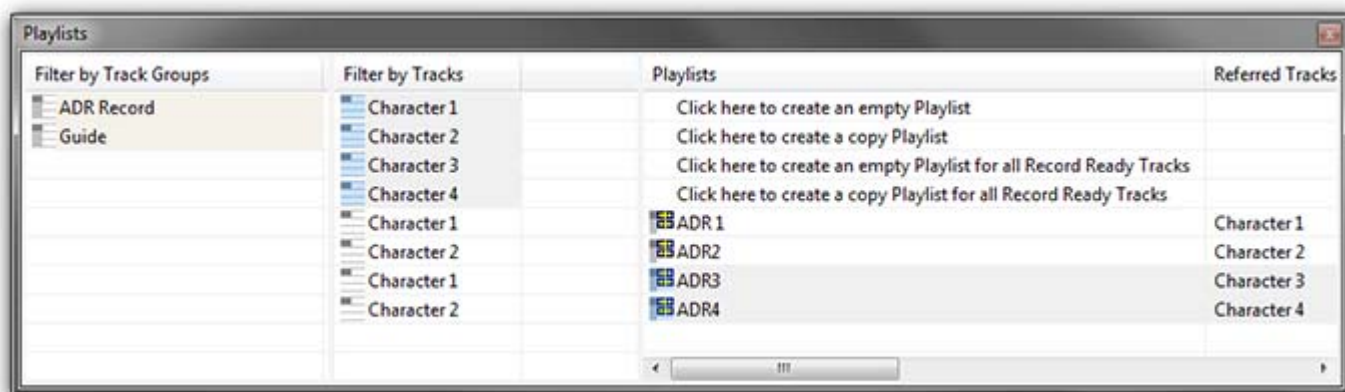
New Playlists can either be Copy Playlists or Empty playlists. An empty playlist is a new layer on the Track containing no clips. A Copy Playlist makes a new layer but places into it the Clip information from the last layer used. The Copy Playlist is a perfect tool when a record pass will not necessarily 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 is 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:

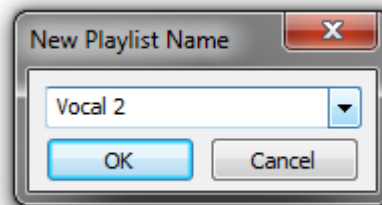
### Create New Playlist

- 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.



New Playlist Name dialog

### 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:

<b>Bars &amp; Beats</b>	Toggles the <b>Bars &amp; Beats Timescale Ruler</b> and <b>Ruler Control Bar</b> visible / hidden
<b>Bars &amp; Beats Settings</b>	Toggles the <b>Bars &amp; Beats Settings</b> window visible / hidden
<b>Bars &amp; Beats Grid</b>	Toggles the <b>Bars &amp; Beats Grid</b> visible / hidden
<b>Tempo Map</b>	Toggles the <b>Tempo Map</b> visible / hidden

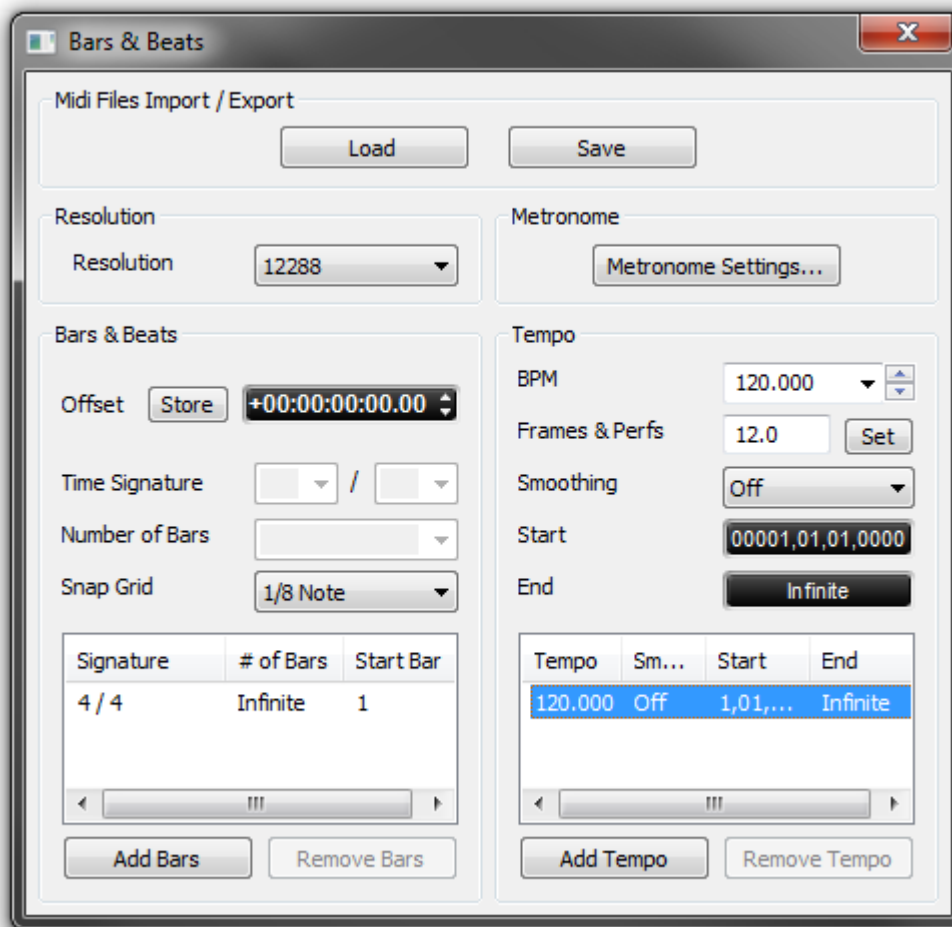


Scale : Settings : Grid : Tempo Map

**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

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

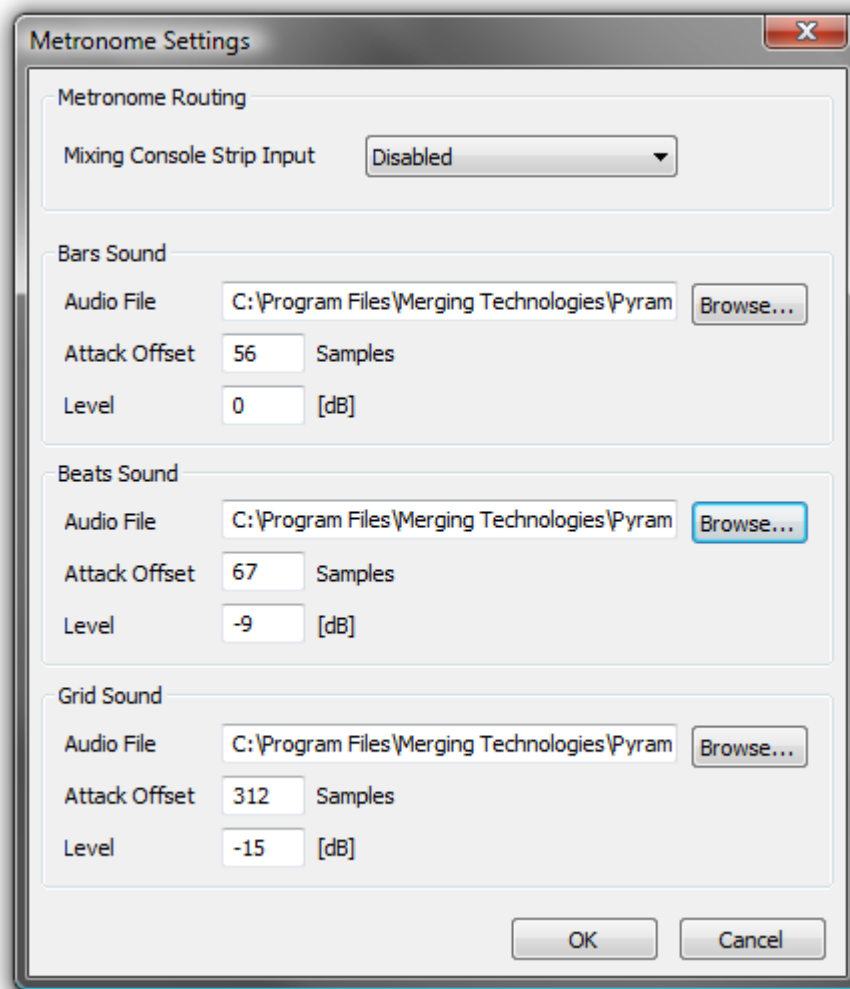
#### Resolution

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.

<b>Time Signature</b>	Set the <b>Time Signature</b> by selecting from the drop-down lists.
<b>Number of Bars</b>	Type the <b>Number of Bars</b> required or choose <b>Infinite</b> from the drop-down list.
<b>Snap Grid</b>	Select the required resolution from the drop-down list

The Information pane shows all currently defined Time Signatures. The **Time Signature**, **Number of Bars** and **Snap Grid** fields reflect the values for the highlighted (selected) Bars & Beats section.

## Tempo

**BPM** 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.

**Frames & Perfs** Another way of expressing BPM. The value entered here will be reflected in the **BPM** field.

**Smoothing** 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 **Note** and **1/64 .** (or **OFF**)

**Start** Enter a **Start** value

**End** Enter an **End** value or choose **Infinite** from the drop-down list.

## 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.

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

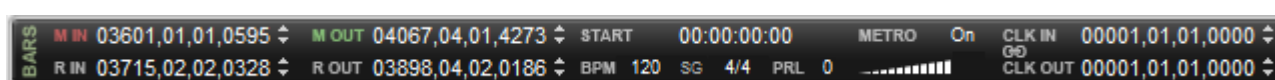
Click to add a new block of bars to the list above.

## 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

<b>M IN</b>	Centers the Timeline on the <b>In</b> Marker.
<b>M Out</b>	Centers the Timeline on the <b>Out</b> marker.
<b>R In</b>	Centers the Timeline on the beginning of the current Selection or <b>Range</b> .
<b>R Out</b>	Centers the Timeline on the end of the current Selection or <b>Range</b> .

**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.

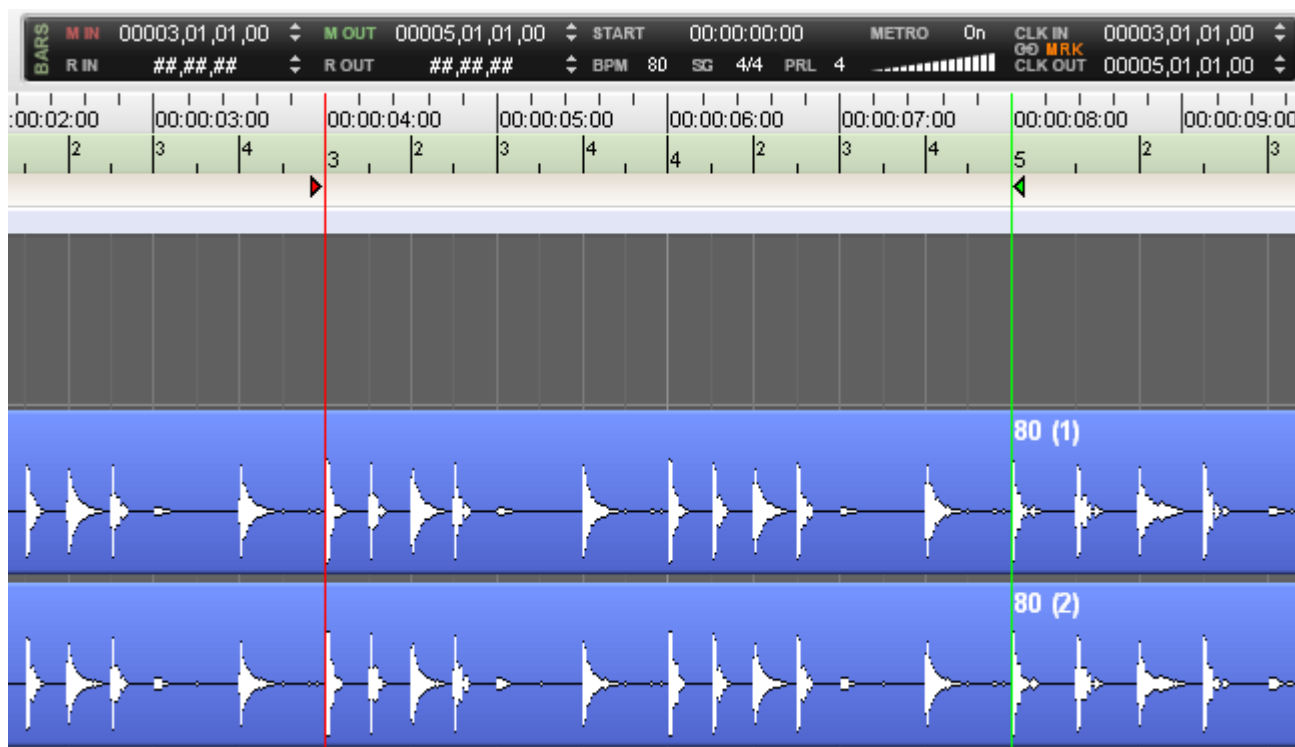
- BPM** Clicking **BPM** enables an alternative value to be entered. The **BPM** counter displays and allows modification of the tempo map section where the Cursor is currently.
- Note:** To display the **Tempo Map**, click on the **Bars & Beats** label on the corresponding **Timescale Ruler** and enable **Tempo Map** from the drop-down menu.
- SG** Toggles Time Signature
- 4/4** Click on the Time Signature displayed currently to enter an 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) S 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

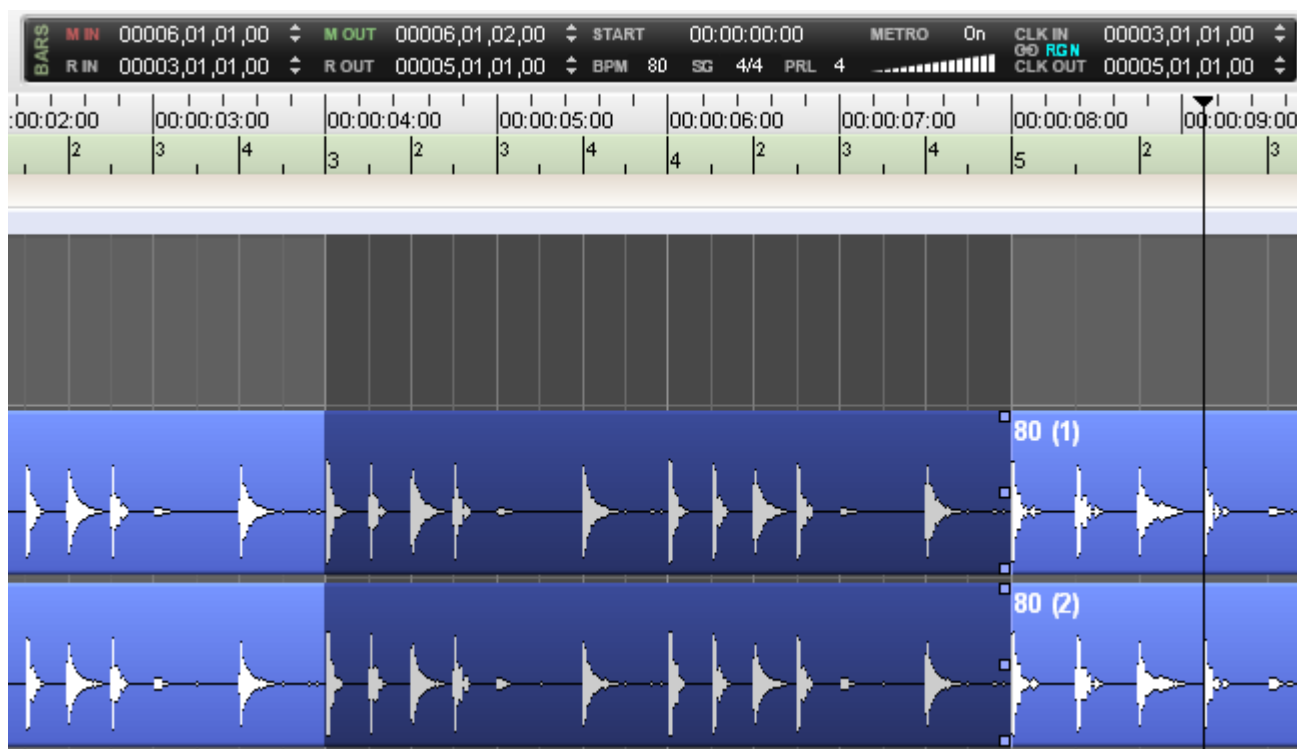
Simply select **MRK** next to the chain symbol and then set your Mark In and Mark Out at the desired Timeline positions to define the Metronome active (playing) section. When the Playhead Cursor arrives at the **Mark In** position, the Metronome starts playing, when it reaches the **Mark Out** position, 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

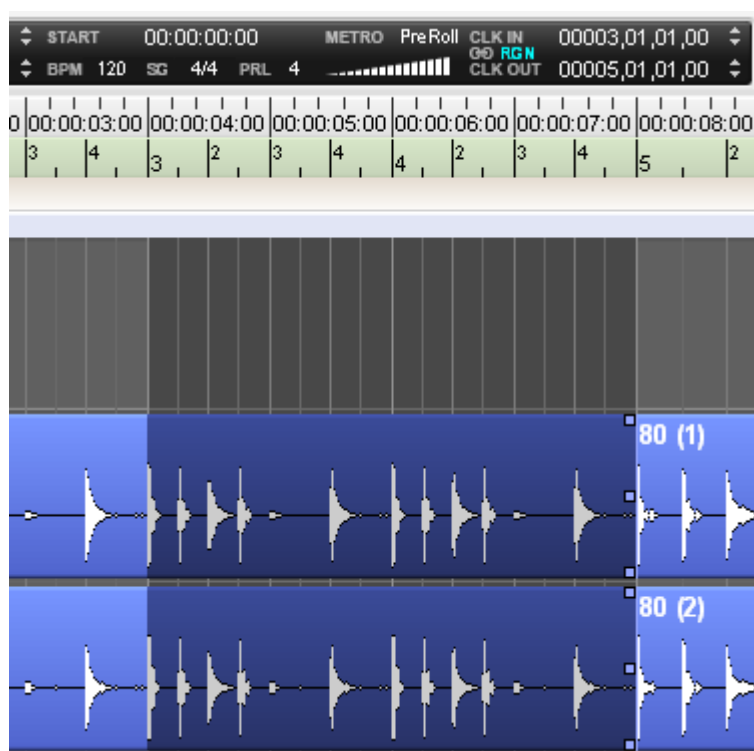
## Using RGN (Region)

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.

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.

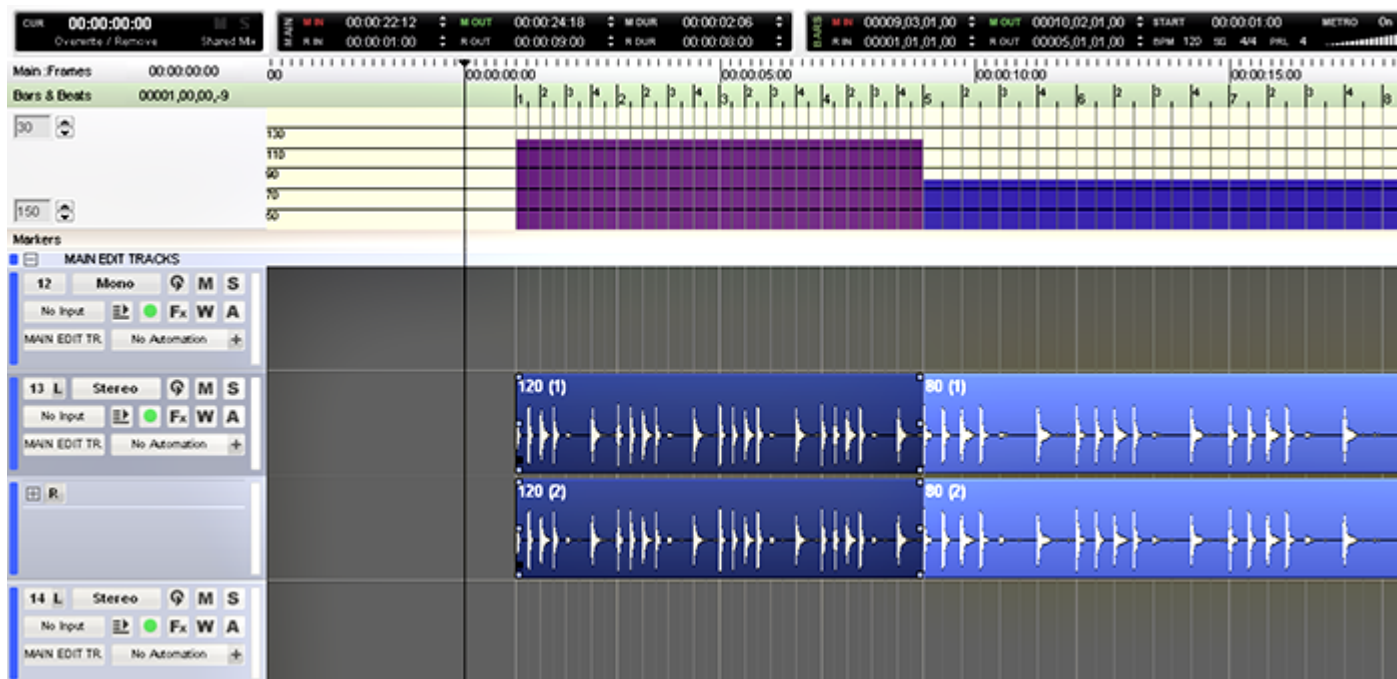


Metronome set to a Pre-Roll of 4 beats before a given section

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**.



Tempo Map showing tempo variation and grid offset start of 1 second

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 bounded 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

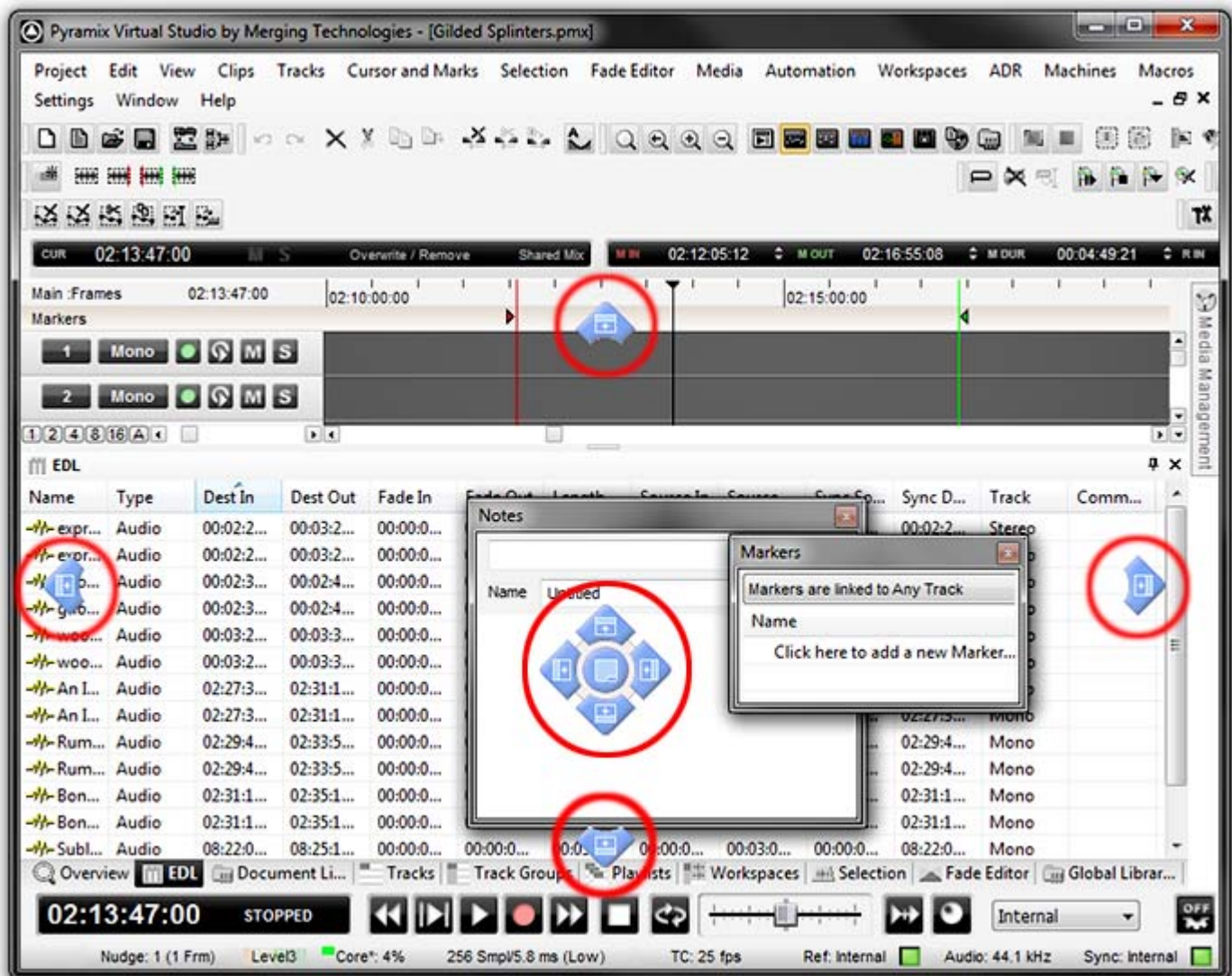
To quickly **Close all Tabs**, **Show all Tabs**, or **Toggle Show/Close all Tabs** and to find the other Tab display options go to the menu **View > Editor Tabs**.

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.

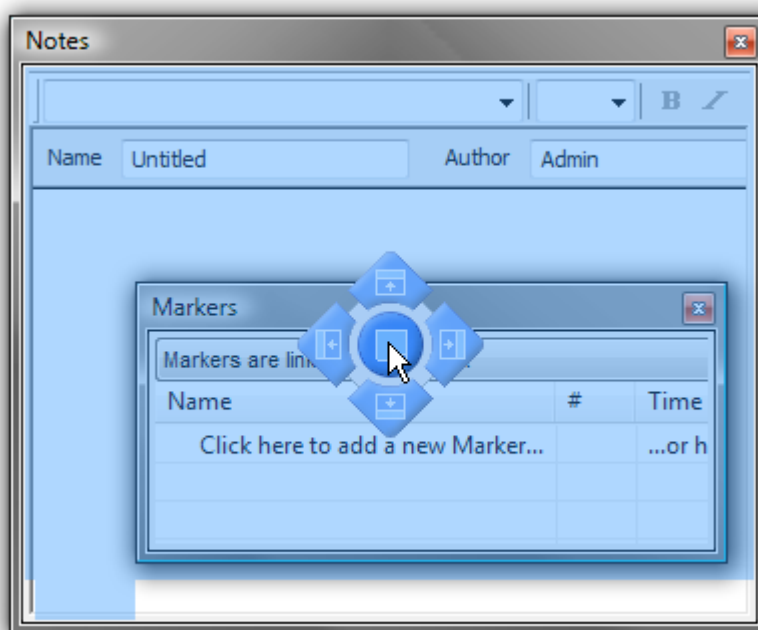


Tab Window “Landing Lights”

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.

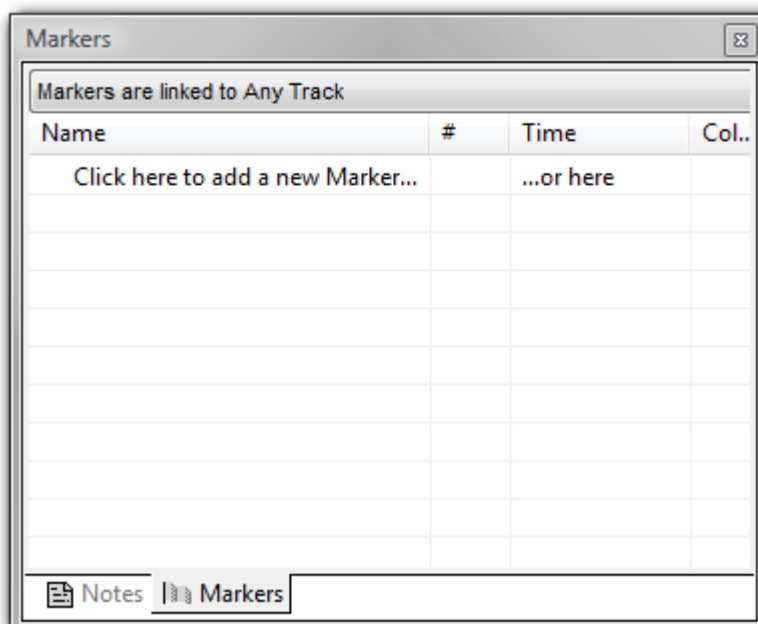


**Note:** The centre button is only available when the Tab can be docked as a Tab in another Tab Window.



Tab Window "Landing Lights" and "Ghost Image"

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:



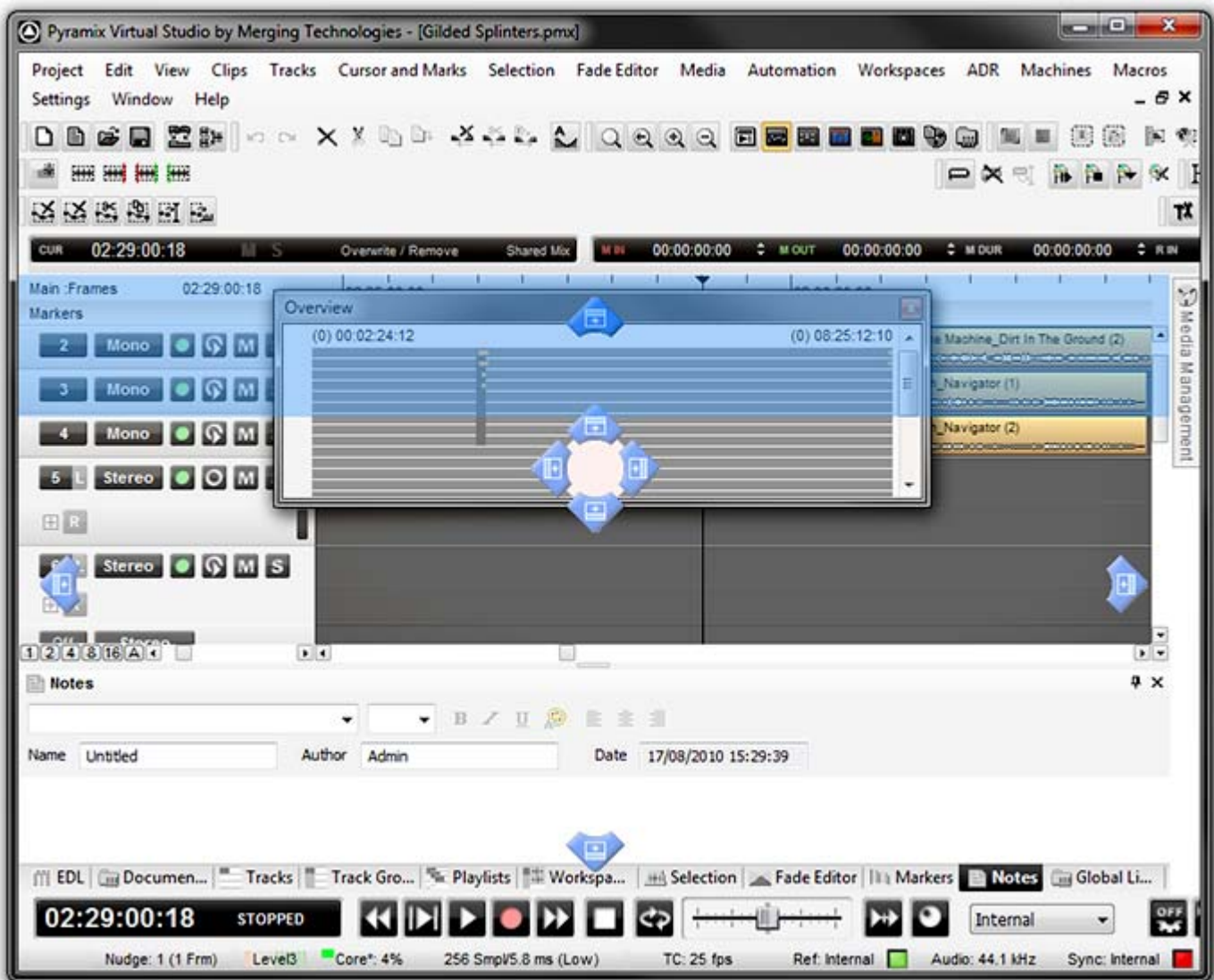
Nested Tab Windows

If a nested, floating Tab's title bar is double-clicked all the nested Tabs are returned to the main Tab dock.



## Layout Example

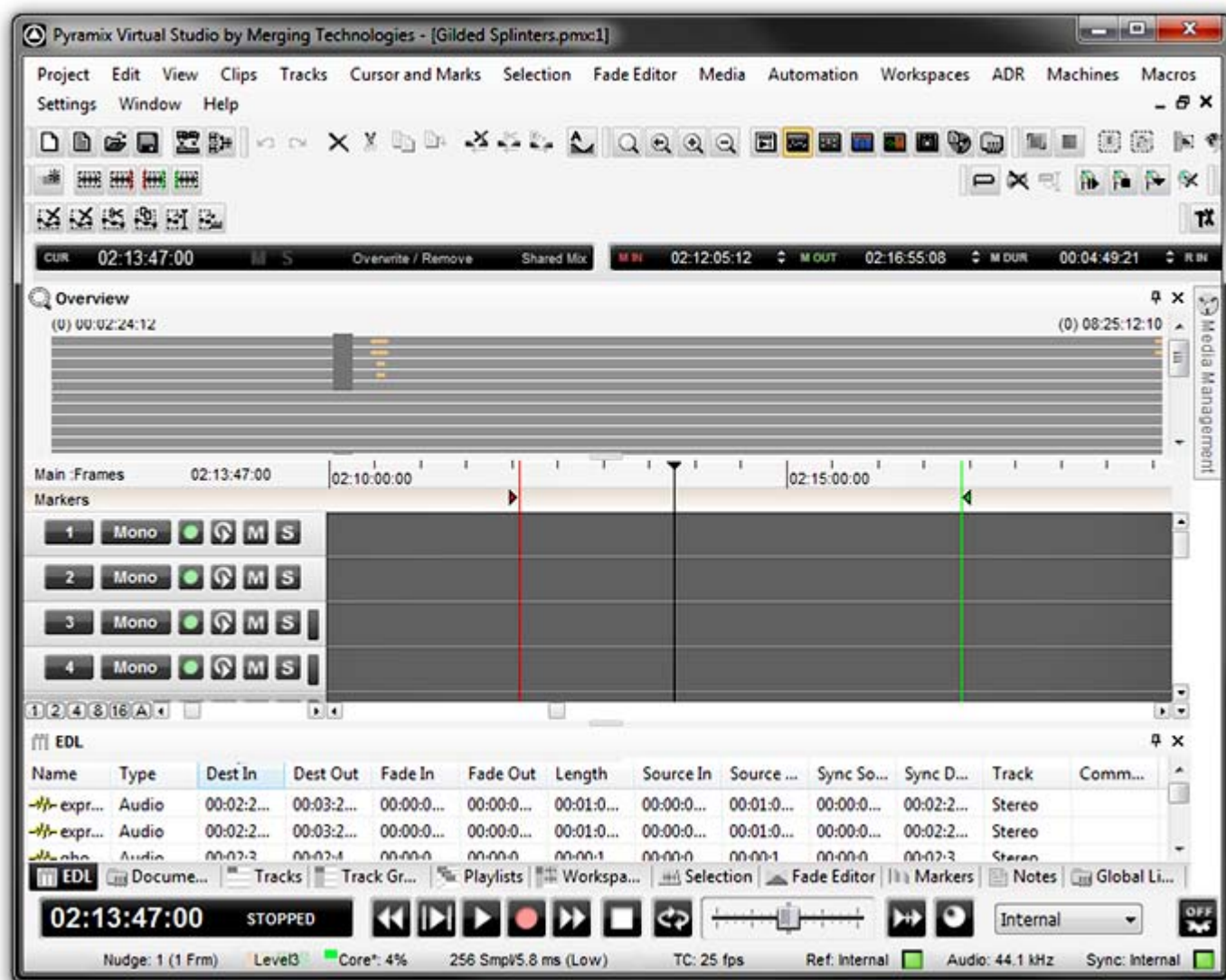
Here, the **Overview** Tab has been 'torn off' by clicking and dragging.



Main Project Window Tab Window with "Landing Lights" and "Ghost Image"

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.



Overview Tab Window in place above Timeline

## 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

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:



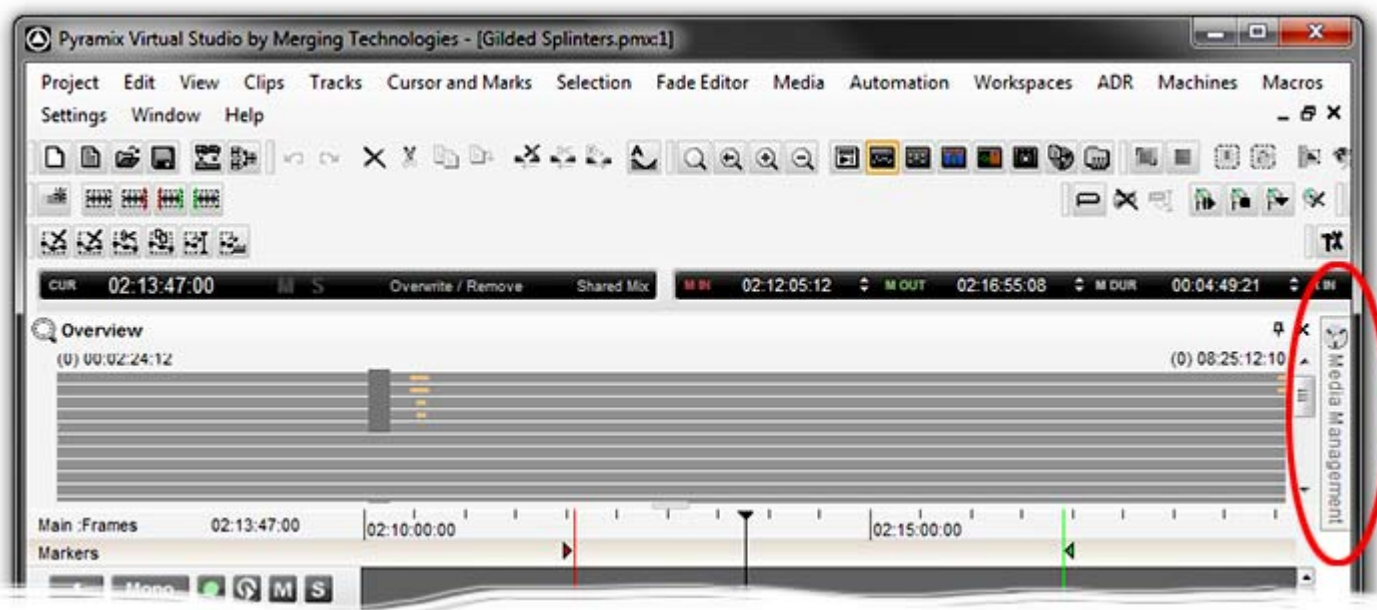
Unpinned

**Note:** The Pin is only present where the unpinned, **Auto-Hide** mode is available.

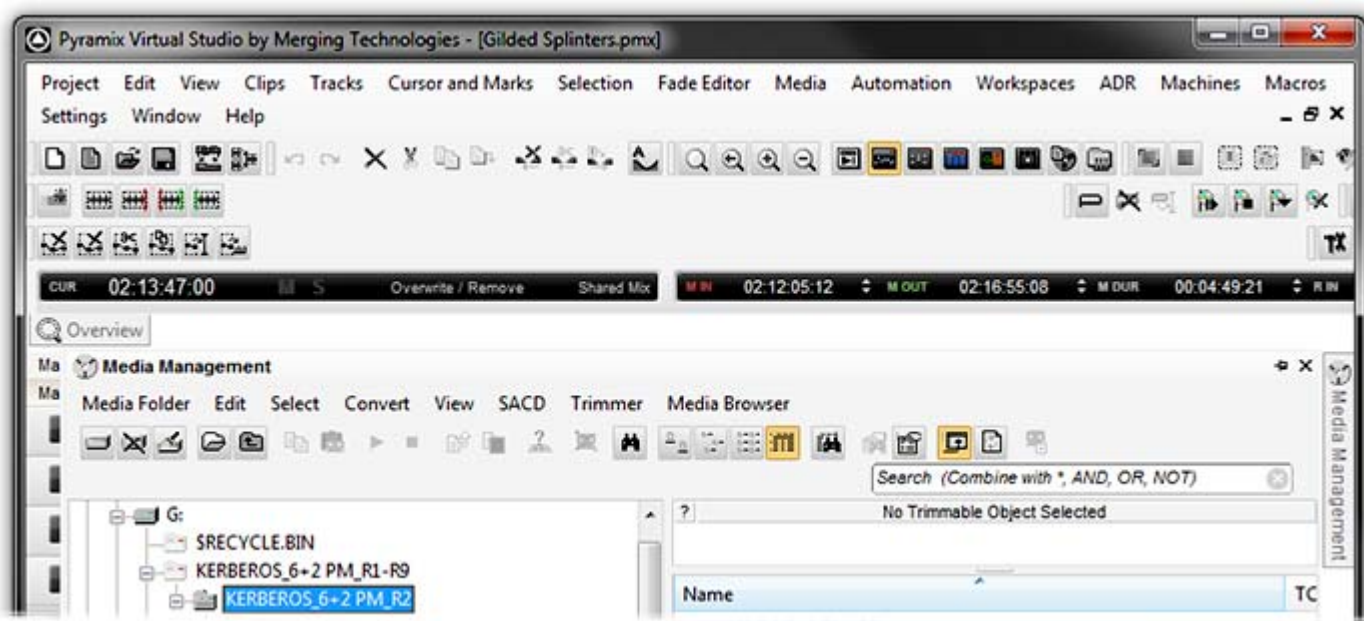
**IMPORTANT:** If there is only one Tab Window at the bottom of the main screen and you unpin it you will lose access to all other Tabs until you open the Tab and unpin it.

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):



Media Management Tab Unpinned with Mouse Cursor elsewhere



Media Management Tab Unpinned with Mouse Cursor in Tab Window

**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

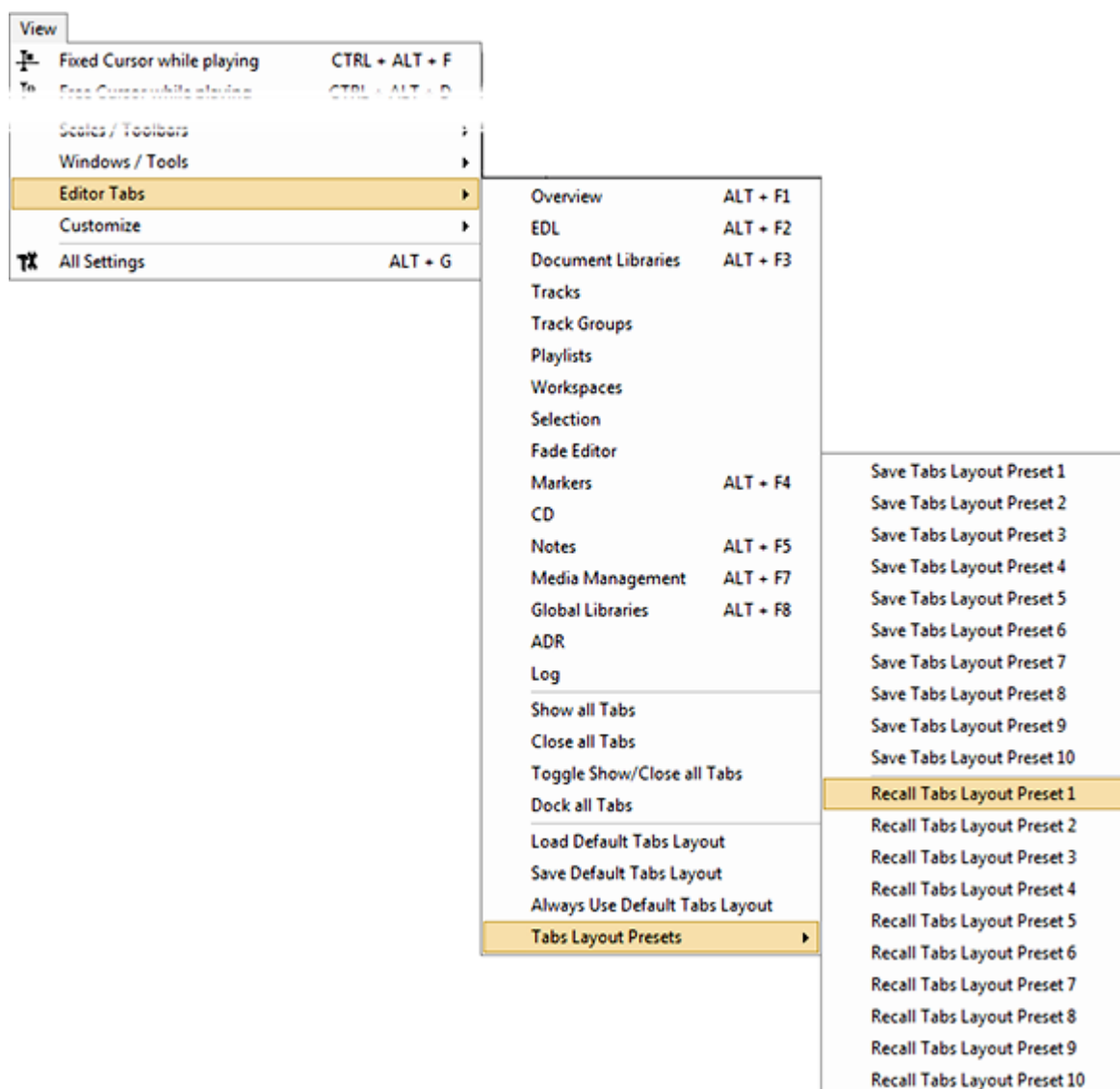
The button at the bottom-right of the main timeline (at the conjunction of both scroll bars) Toggles **Show/Close** all Tabs. This is extremely useful with big projects when screen space is at a premium.

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 :



View Menu - Editor Tabs > Tab Layout Presets sub-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 530**

# Workspaces

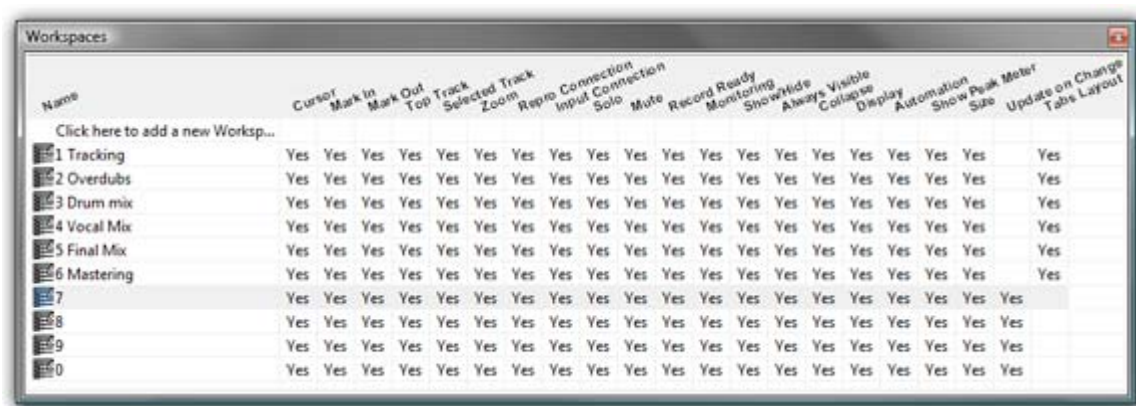
## Overview

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



Name	Cursor	Mark In	Mark Out	Top	Track	Selected Track	Zoom	Repro	Connection	Input Connection	Solo	Mute	Record Ready	Monitoring	Show/Hide	Always Visible	Display	Automation	Show Peak Meter	Update on Change	Tab Layout
Click here to add a new Worksp...																					
1 Tracking	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
2 Overdubs	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
3 Drum mix	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
4 Vocal mix	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
5 Final Mix	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
6 Mastering	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
7	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
8	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
9	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
10	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes

Workspaces Tab Window - floating

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 – recommendedB**.
  - 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 performance 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.

## One File Per Track option

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 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 Time-line. 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.

## 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.

## DSP optimization

At the core of the Mykerinos cards is a very powerful Trimedia VLIW (Very Long Instruction Word) processor. This functions as a kind of DSP chip and can do a lot of things including implement quite large real-time audio mixer topologies. However even this very powerful chip has its limits and while it is more than adequate in implementing say a 48 input strips by 16 output bus configuration, it cannot be expected to implement a full "matrix mixer" of say 64 inputs by 64 outputs with a full independent multiply/add + individual delay on each matrix node on what would be a  $64 \times 64 = 4096$  nodes, while also taking care of all the other housekeeping tasks such as locking with ultra low jitter to external clocks, managing time code, record streams, playback streams, not to mention possible FX such as EQ, Dynamics, Reverb, etc.



**Note:** Although **MassCore** automatically optimizes **DSP** allocation between the TriMedia processor and the host CPU certain large configurations may still benefit from the following DSP husbandry strategies.

### DSP Saving

DSP saving modes can be found in the **All Settings > Settings > Project > Mixer > DSP 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)

As one might expect, such a mixer topology optimization reduces the complexity of a 64 x 64 sized mixer from 4096 nodal computations down to just 64 computations, which is a dramatic DSP processing saving feature and allows Pyramix to accommodate very large player/recorder Track counts. It **MUST** be used with Multiple Mono Mix buses. In Version 5 the channel count has been further increased to a maximum of 128.

#### 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.

## DSP Allocation

For non MassCore systems there is a degree of user control over DSP allocation in the **VS3** control panel application (**Start > All Programs > Pyramix > VS3 Control Panel**). To help make sensible choices this is what the DSP processing blocks do:

### Fx Out

- All output buses
- All VS3 plug-ins inserted on output buses,
- All active Output connections.

**Note:** All Fx Out calculations are inherently summing tasks so they need to be processed in the same card - so only one card can be used for this.

### Mixer

All internal calculations that are carried out in the background, allowing **INs** to be forwarded to **OUT** buses. It can be seen as internal matrix.

In the Pyramix user interface, this is only reflected by the numbers of Ins routed to OUTs, no plug-ins, input strips or output buses are calculated here.

Mixer can be calculated in a single DSP or can share DSP with **Fx In** or with **Fx Out**.

### Fx In

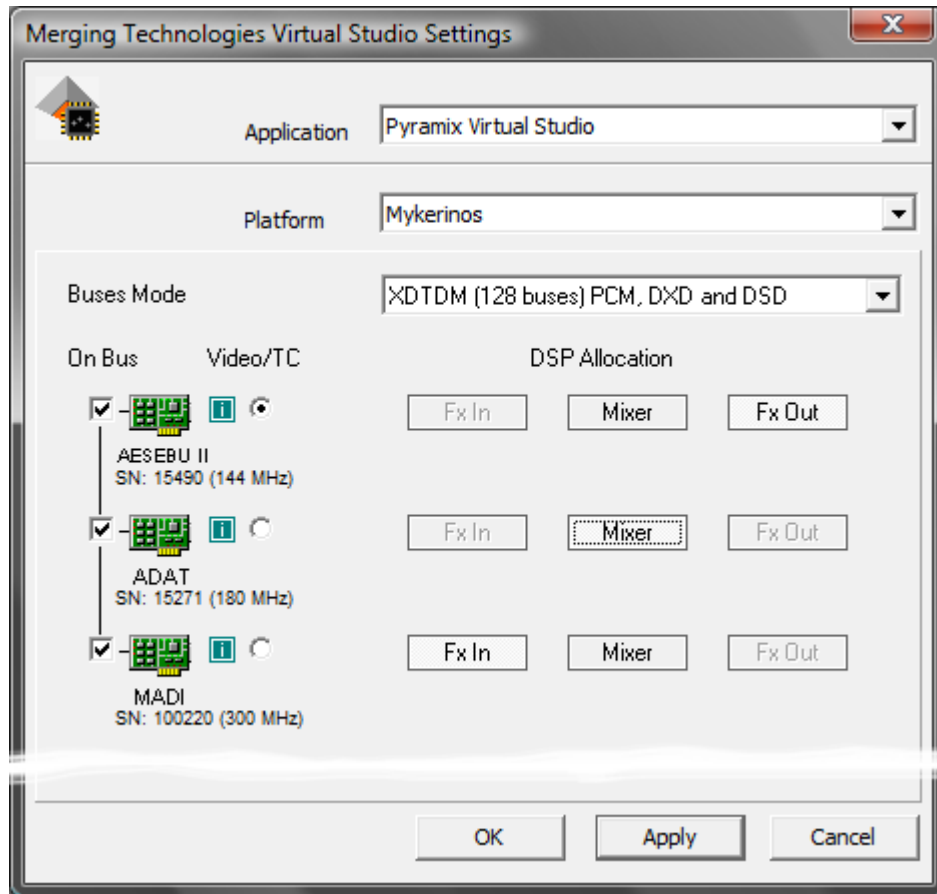
- All input strips
- All VS3 plug-ins inserted on Input strips
- All active Input connections

Fx-Ins can be spread across multiple DSP cards (since no summing is required at this stage).

## Allocating DSP

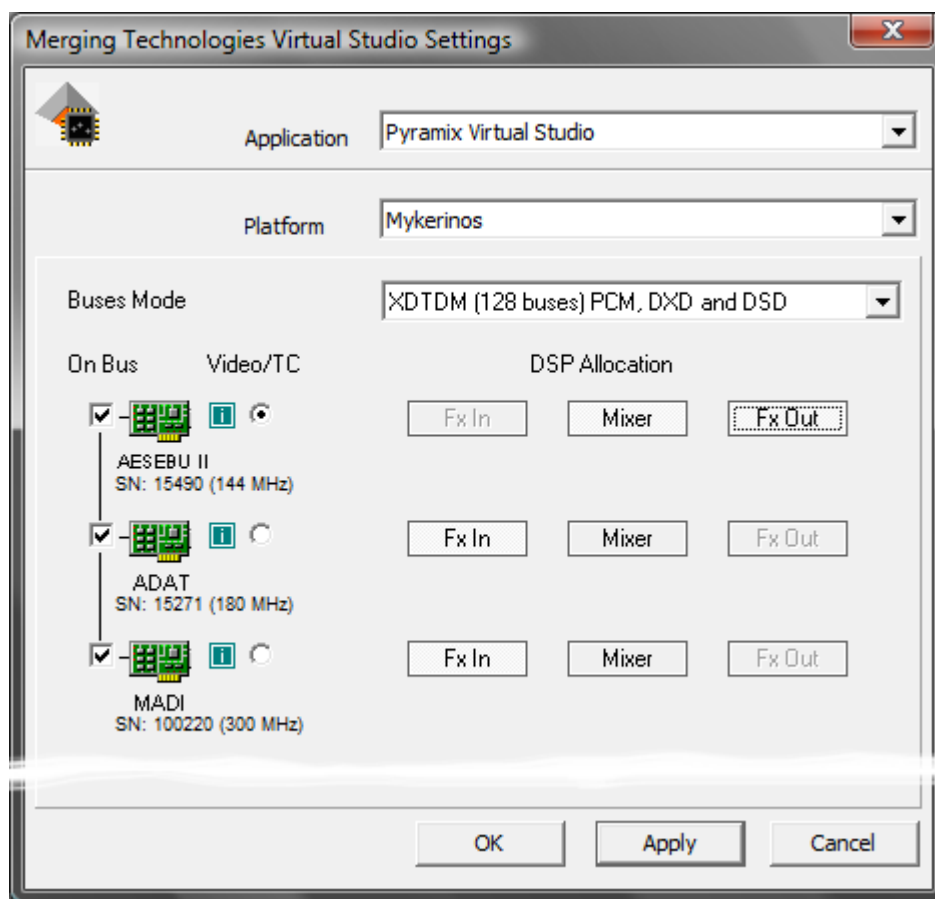
DSP allocation is set in the VS3 Settings Control Panel, for all available "On Bus" cards:

1. Choose the Video/TC card, typically the most powerful card available. The card selected as Video/TC will carry all TimeCode/video ref/headphone jack connections. This card will be automatically dedicated to Fx-Out.
2. Select which card will be allocated to **Mixer**, by clicking the **Mixer** button on the chosen card
3. Remaining card(s) will be automatically dedicated to Fx In



Mykerinos VS3 Control Panel Settings Window

**Note:** If most of the DSP power is needed for Input strips, Mixer can also be assigned concurrently with Fx Out on the same card:



Mykerinos VS3 Control Panel Settings Window

DSP routing is totally independent of I/O routing, thanks to the HDTDM / XDTDM design for bussing (apart from the headphone out...)

Physical I/O routing is available in **All Settings > Settings > Hardware > HDTDM(XDTDM) PCM I/O Routing** and can be changed with Pyramix running, when there is no project open.

## MassCore & VST Core Allocation



### CPU Core Allocation

#### MassCore

**MassCore** can be allocated one or more cores for its exclusive use. If more it is desired to allocated more than one core to MassCore, the optional SMP Key is required.

Projects with massive mixers can benefit from this but the chief benefit will only be felt with future developments.

#### 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 busses 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.

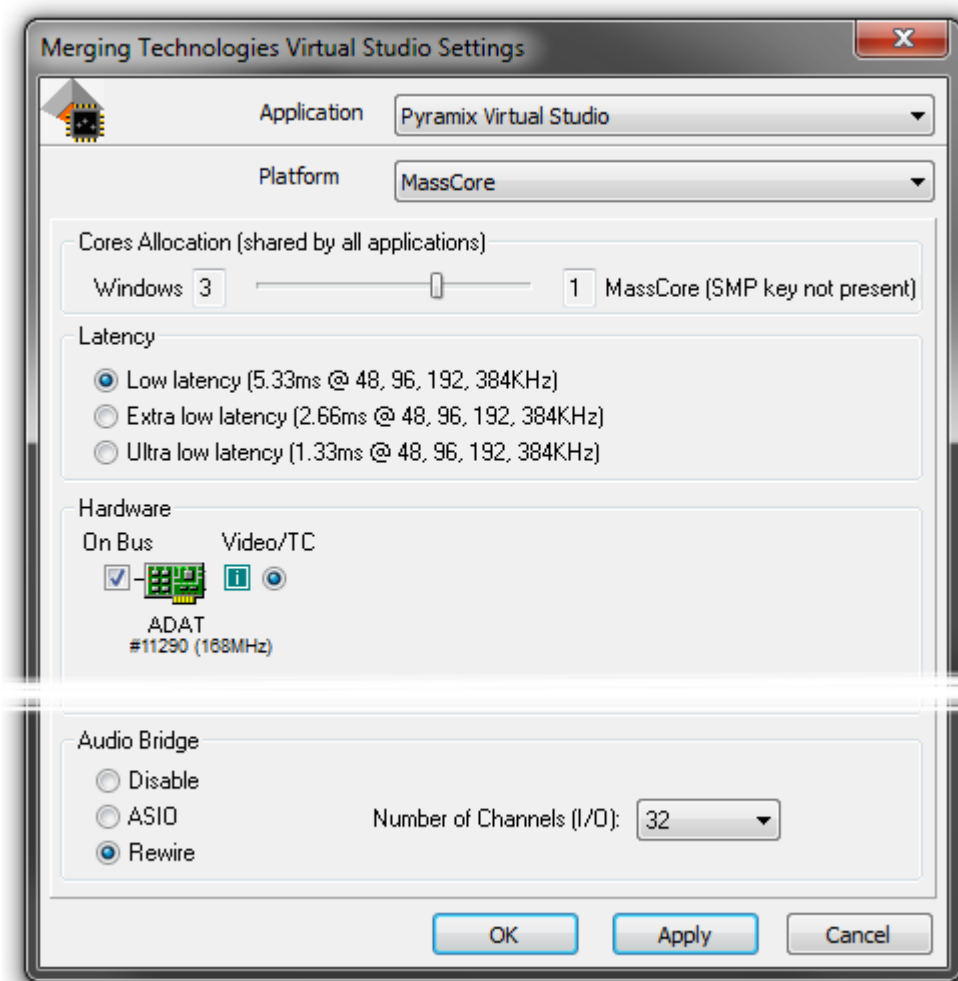
This means that if you had, for example, a mixer with 8 strips of which each strip has an evenly distributed array of identical VST plug-ins and Pyramix has two cores allocated for VST plug-ins then Pyramix assigns strips one through four to the first core and strips five through eight to the second 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 busses).

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 so when in MassCore mode the **Virtual Studio Settings** window will look like this:

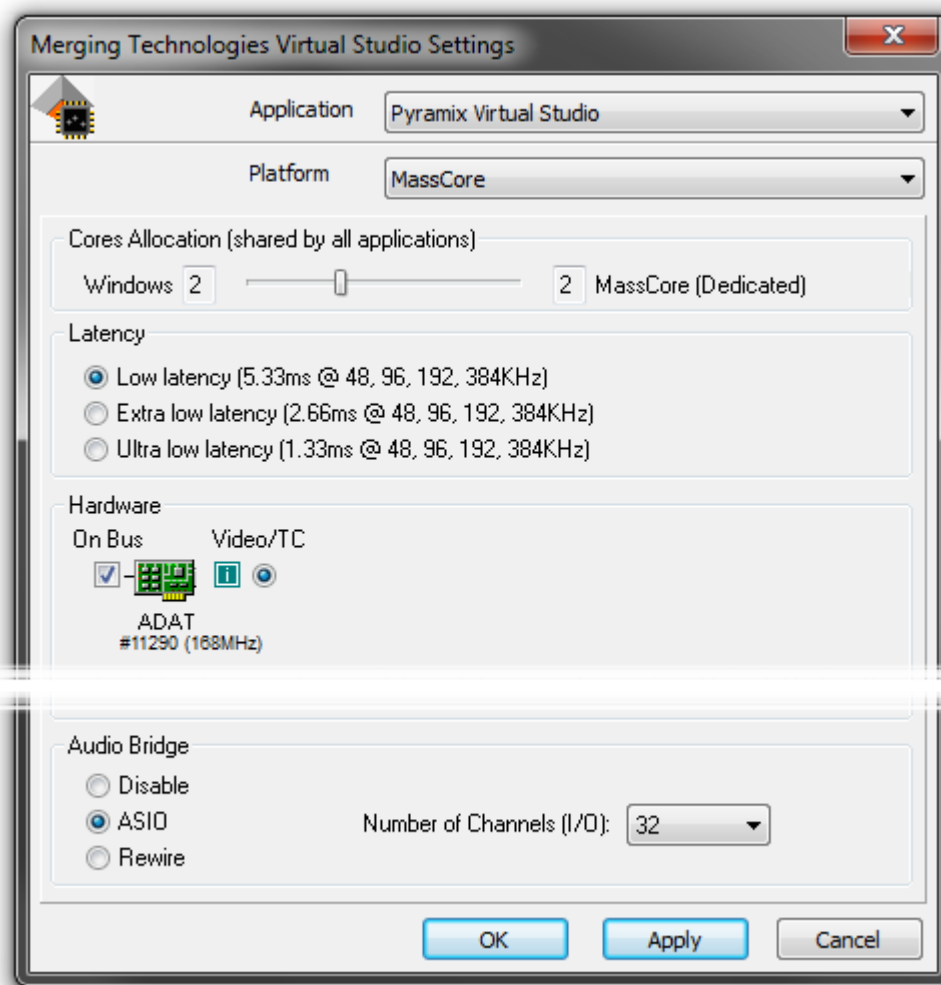


**Mykerinos VS3 Control Panel Settings Window**

This is also the default condition unless the optional **SMP** key is present.

## SMP

The optional **SMP** key enables more cores to be allocated to MassCore.





## Use Work Spaces

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.

# 27

## Menus

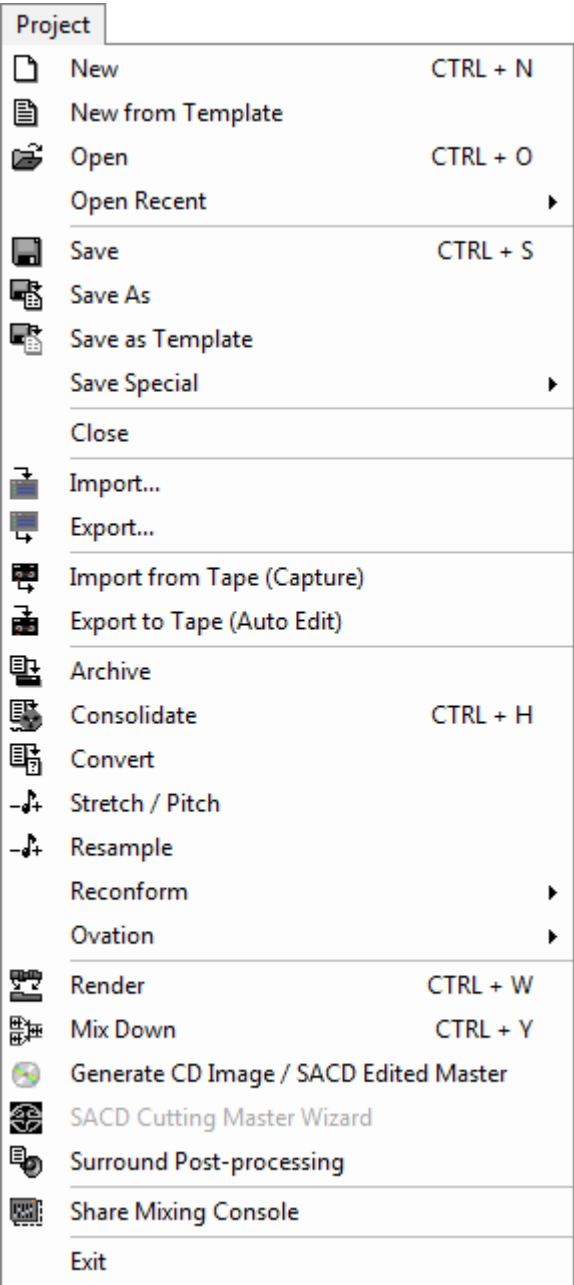


# Pyramix Default Menus

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 403**

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



Project menu

- New**  
**New from Template**  
**Open**
- Create a new Editing Project or Digitizing session  
Create a new Project based on an existing factory or user Template  
Open an existing Editing Project or Digitizing session

































<b>Open Recent</b>	The sub-menu shows the 9 most recent Projects opened. Click on a Project to open it.
<b>Save</b>	Save current Project. If the project has never been saved, the <b>Save As</b> dialog box will appear
<b>Save As</b>	Save current Project with a new name
<b>Save as Template</b>	Save current Project as a Template
<b>Save Special&gt;</b>	
<b>Save as Version 4.3</b>	For compatibility
<b>Save as Version 5.0</b>	
<b>Save as Version 5.1</b>	
<b>Save as Version 6.0.8</b>	
<b>Save as Version 6.0.15 SP1</b>	
<b>Save as Version 6.0.16 SP2</b>	
<b>Etc.</b>	
<b>Close</b>	Close the current Project. If the file has changed since last saved, the <b>Save</b> dialog box will appear
<b>Import...</b>	Opens the InterChange Import Manager
<b>Export...</b>	Opens the InterChange Export Manager
<b>Import from Tape (Capture)</b>	Allows media on external devices to be captured into the current Project
<b>Export to Tape (Auto Edit)</b>	Allows the current composition to be exported to an external device
<b>Archive</b>	Creates a copy of the current project with all associated media to another location
<b>Consolidate</b>	Create an optimized set of media for the current project
<b>Convert</b>	Convert the whole project to an other sampling rate
<b>Stretch / Pitch</b>	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)
<b>Resample</b>	Opens the resampler
<b>Reconform &gt;</b>	
<b>Relink to New Media</b>	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 & Take information or original TimeCode.
<b>Load Change EDL &amp; Reconform</b>	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
<b>Detect Picture Change &amp; Reconform</b>	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.
<b>Ovation</b>	Only Applicable to Ovation Systems. Please see the Ovation User Guide for details.
<b>Render</b>	Render the project or current selection to a new Media File
<b>Mix Down</b>	Opens the <b>Mix Down</b> dialog to Mix the Project or current Selection down to a new Media File or files through the Mixer
<b>Generate CD Image / SACD Edited Master</b>	Opens the Generate CD Image / SACD Edited Master Dialog: DSD options are only available for DSD Projects



<b>SACD Cutting Master Wizard</b>	Only applicable to SACD systems. Please see the SACD User Guide.
<b>Surround Post-processing</b>	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)
<b>Share Mixing Console</b>	Activates or terminates Sharing the current Mixing Console with other Projects.
<b>Exit</b>	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

**Note:** The **Stretch / Pitch** menu selection requires the optional Prosoniq MPEX.

# Edit

Edit	
	Undo change source/fade out    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 ▶
	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 Media Original TC
	Source-Destination ▶
	Automation Editing ▶
	Jog-Wheel Editing ▶
	Editing Modes ▶
	Library Editing ▶
	Auto-Ripple
	Auto-Crossfade
	Update Original TC on Move
	Snap ▶

Paste Sub-menu

Edit menu

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.

<b>Undo clip(s) move</b>	Undo command changes to show the last edit action and cancels it when selected
<b>Undo history &gt;</b>	leads to a sub-menu with a list of all previous editing actions which can be undone
<b>Redo clip(s) move</b>	Redo command changes to show the last action undone and cancels it when selected
<b>Redo history &gt;</b>	leads to a sub-menu with a list of all editing actions which have been undone and can be redone
<b>Delete</b>	Deletes the currently selected Clip/selection
<b>Cut</b>	Cuts the current selection from the project and saves it on the Clipboard
<b>Copy</b>	Copies the current selection from the project and saves it on the Clipboard
<b>Paste &gt;</b>	
<b>Paste to Cursor</b>	Inserts the object on the Clipboard at the current Cursor position
<b>Paste Tail to Cursor</b>	Inserts the object on the Clipboard with the end at the current Cursor position
<b>Paste Sync Point to Cursor</b>	For a single Clip Pastes the Clip with the Sync Point at the current Cursor position
<b>Paste &amp; Place</b>	This command opens the Placement Tool to allow for more extensive placement options
<b>Paste to Original TimeCode</b>	Inserts the object on the Clipboard to the pasted Clip's original source TimeCode position
<b>Paste to End of Selection</b>	Inserts the object on the Clipboard to the end point of the current selection
<b>Fill Selection</b>	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.
<b>Replace Selection</b>	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.
<b>Loop Selection</b>	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. <b>Note:</b> all Clips within a region's boundaries will be replaced.
<b>Fit Selection</b>	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.
<b>Delete and Ripple</b>	Deletes the currently selected Clip/selection, forcing a ripple to occur
<b>Cut and Ripple</b>	Cuts the current selection from the project and saves it on the Clipboard, forcing a ripple to occur
<b>Paste and Ripple</b>	Inserts what's on the Clipboard to the current cursor position, forcing a ripple
<b>Insert Silence</b>	This command will insert blank space (silence) into to the current selection
<b>Delete and Join</b>	Deletes the currently selected Clip/selection and ripples the end of the Clip.
<b>Cut and Join</b>	Cuts and saves to the clipboard the currently selected Clip/selection and ripples the end of the Clip.
<b>Delete and Ripple to Black</b>	Deletes the currently selected Clip/selection and ripples all following butted or cross-faded Clips.
<b>Cut and Ripple to Black</b>	Cuts and saves to the clipboard the currently selected Clip/selection and ripples all following butted or crossfaded Clips.
<b>Split</b>	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

<b>Unsplit</b>	Clips that have been <b>Split</b> , <b>Cut</b> or <b>Crossfaded</b> can now be joined back together providing they are still in sync and referencing the same media
<b>Trim</b>	The Trim handles allow you to shorten or extend the length of a Clip by moving the head or tail relative to the rest of the Clip
<b>Trim In to Cursor</b>	Trims the Clip In point to the current Cursor position.
<b>Trim Out to Cursor</b>	Trims the Clip Out point to the current Cursor position.
<b>Stretch</b>	Opens the <b>Stretch</b> dialog. The selected Clip can be stretched or squeezed by maxima of 50% and 200%. Requires one of the optional Time Stretch plug-ins.
<b>Reverse</b>	Reverses the Clip in the Timeline so it plays backwards.
<b>Normalize</b>	Apply the normalize process to the selected Clip

<b>Consolidate</b>	The Consolidate function will make a selective backup of the media segments in the Composition
<b>Spread</b>	Opens the <b>Enter gap time</b> dialog which enables a space (silence) to be inserted between selected Clips
<b>Abut to selected</b>	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
<b>Automatic Silence Removal</b>	This command opens the Automatic Silence Removal dialog box

<b>Delete with Media</b>	Removes the current selected Clip from the composition, and delete the associated media file
<b>Update Media Original TC</b>	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

#### Source-Destination >

##### Auto-Edit Source to Destination

Executes the appropriate Source/Destination 2, 3 or points editing operation depending on the Gates status

##### Overwrite Source to Destination

Overwrites the content between the Destination Track Group Gates with the content between the Source Track Group Gates

**Insert Source to Destination** Inserts the content between the Source Track Group Gates to the Destination Track Group Gates

##### Replace Source to Destination

Replaces the content between the Destination Track Group Gates with the content between the Source Track Group Gates by rippling the Destination

**Fit Source to Destination** Replaces the content between the Destination Track Group Gates with the content between the Source Track Group Gates by stretching the Source

##### Auto Set Destination Gate In after Edit

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

##### Auto Select Destination after Edit

When this option is checked (enabled), the Destination Track Group is automatically selected after any Source-Destination operation

##### Limit 1 Gate Sources to End/Beginning of Clip

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

##### 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

**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 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.

### 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

### Library Paste

### Library Paste with Media

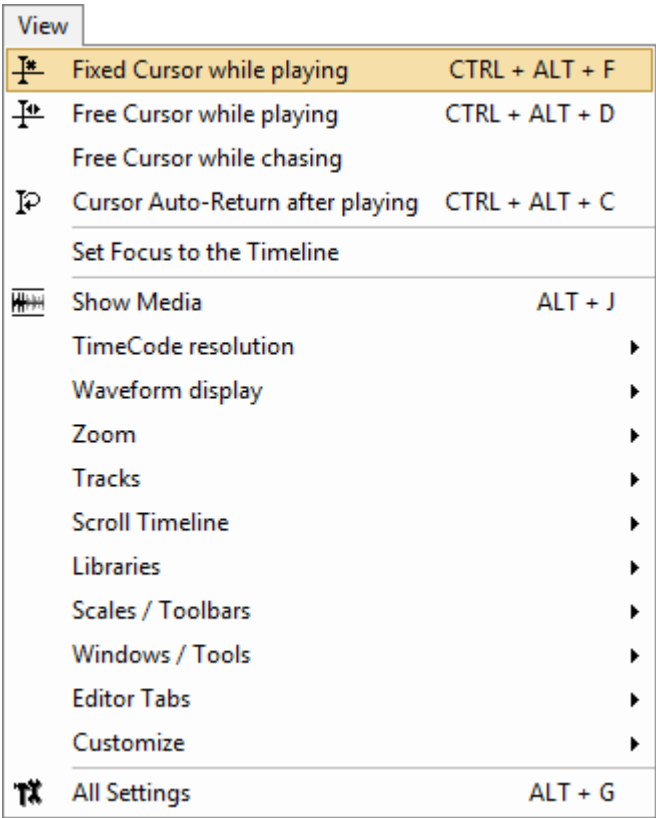
## Auto-Ripple

When this option is checked (enabled) all **Insert** or **Remove** operations ripple the rest of the Track



<b>Auto-Crossfade</b>	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
<b>Enable Automation Cut/Copy/Paste</b>	When this option is checked (enabled) all <b>Cut / Copy / Paste</b> operations also include automation Tracks
<b>Update Original TC on Move</b>	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
<b>Snap &gt;</b>	
<b>Snap Off</b>	When this option is checked (enabled), Snap mode is disabled
<b>Snap to Edits</b>	When this option is checked (enabled), Snap mode is set to Edits
<b>Snap to Scale</b>	When this option is checked (enabled), Snap mode is set to Scale
<b>Snap to Feet Scale</b>	When this option is checked (enabled), Snap mode is set to Feet Scale
<b>Snap to Bars &amp; Beats Grid</b>	When this option is checked (enabled), Snap mode is set to Bars & Beats Grid
<b>Snap Cursor</b>	When this option is checked (enabled), the Cursor is also snapped following the current mode
<b>Snap Region Selection</b>	When this option is checked (enabled), the Selection is also snapped following the current mode
<b>Snap Selection Head</b>	When this option is checked (enabled), Snap mode is set to Head of selection
<b>Snap Selection Tail</b>	When this option is checked (enabled), Snap mode is set to Tail of selection
<b>Snap Selection Sync Point</b>	When this option is checked (enabled), Snap mode is set to Sync Point of Selection

# View Menu



View menu

Fixed Cursor while playing	When checked (enabled) <b>Playhead Cursor</b> remains stationary while playing at the position set in the <b>Settings &gt; All Settings &gt; Playback/Record</b> page and the Tracks scroll from right to left.
Free Cursor while playing	When checked (enabled) <b>Playhead Cursor</b> 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) <b>Playhead Cursor</b> returns to its starting position when playback stops
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

<b>Samples</b>	Sets the < 1 second Cursor TimeCode display to samples
<b>[ms]</b>	Sets the < 1 second Cursor TimeCode display to display milliseconds
<b>CD frames</b>	Sets the < 1 second Cursor TimeCode display to display CD frames
<b>Display as CD time</b>	Sets the TimeCode display to CD Track elapsed time (only available when CD Markers are present)

#### Alternate TimeCode Scale - Frames

#### Alternate TimeCode Scale - Samples

#### Alternate TimeCode Scale - [ms]

#### Alternate TimeCode Scale - CD Frames

#### Alternate TimeCode Scale Settings

#### Waveform Display >

<b>Larger</b>	Increase the size of the current waveform display
<b>Smaller</b>	Decrease the size of the current waveform display
<b>x1</b>	Sets the magnification factor of the current waveform display to 1x
<b>x2</b>	Sets the magnification factor of the current waveform display to 2x
<b>x4</b>	Sets the magnification factor of the current waveform display to 4x
<b>x8</b>	Sets the magnification factor of the current waveform display to 8x
<b>x16</b>	Sets the magnification factor of the current waveform display to 16x
<b>x32</b>	Sets the magnification factor of the current waveform display to 32x
<b>x64</b>	Sets the magnification factor of the current waveform display to 64x
<b>dB</b>	Sets the current waveform display to decibels
<b>Auto-Scale Individual Waveform</b>	Sets the current waveform display to automatically display an optimal waveform for the Clip(s) selected currently.
<b>Auto-Scale Visible Waveform</b>	Auto-scales the Waveform for the Track selected currently, based on what is currently seen on screen
<b>Show Full Waveform</b>	Sets the current waveform display to display a symmetrical waveform
<b>Show Half Waveform / Origin</b>	Sets the current waveform display to display a half waveform from the bottom up which also shows the 0dB origin
<b>Show Dynamic Waveform</b>	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 >

<b>Fit in window</b>	Adjusts the horizontal magnification (zoom level) of the Project Editor panel to fit the selected Clip or Region
<b>Previous zoom</b>	Restores the Project Editor Panel view to the previous zoom resolution and location
<b>Zoom In</b>	Zooms in by a factor of 2x, centered around the middle of the Project Editor Panel
<b>Zoom Out</b>	Zooms out by a factor of 2x, centered around the middle of the Project Editor Panel
<b>Recall Preset &gt;</b>	
<b>Zoom 1</b>	Recall Preset Zoom 1
<b>Zoom 2</b>	Recall Preset Zoom 2
<b>Zoom 3</b>	Recall Preset Zoom 3
<b>Zoom 4</b>	Recall Preset Zoom 4



<b>Zoom 5</b>	Recall Preset Zoom 5
<b>Set Preset &gt;</b>	
<b>Zoom 1</b>	Set Preset Zoom 1
<b>Zoom 2</b>	Set Preset Zoom 2
<b>Zoom 3</b>	Set Preset Zoom 3
<b>Zoom 4</b>	Set Preset Zoom 4
<b>Zoom 5</b>	Set Preset Zoom 5
<b>Auto Zoom Selection</b>	Project Editor Panel display automatically zooms-in to any selection made on the Timeline

## Tracks >

<b>Show all Tracks</b>	Show (Unhide) all Tracks and Expand (Uncollapse) all Track Groups
<b>Hide Tracks without selection</b>	Hide all Tracks that have nothing selected
<b>Fit View to &gt;</b>	
<b>Fit View to 1 Track</b>	Fit current View to 1 Track
<b>Fit View to 2 Tracks</b>	Fit current View to 2 Tracks
<b>Fit View to 4 Tracks</b>	Fit current View to 4 Tracks
<b>Fit View to 8 Tracks</b>	Fit current View to 8 Tracks
<b>Fit View to 16 Tracks</b>	Fit current View to 16 Tracks
<b>Fit View to All Tracks</b>	Fit current View to All Tracks
<b>Enlarge Track Size</b>	Enlarge current Track Size
<b>Reduce Track Size</b>	Reduce current Track Size

<b>Track Size Mini</b>	Shows the Track at the height of one row of Track header
<b>Track Size Medium</b>	Shows the Track at the height of two rows of Track header
<b>Track Size Large</b>	Shows the Track at the height of three row of Track header
<b>Track Size Extra Large</b>	Shows the Track at the height of 8 rows of Track header

## Scroll Timeline

<b>Scroll Timeline Left</b>	Scroll the whole Timeline to the left
<b>Scroll Timeline Right</b>	Scroll the whole Timeline to the right
<b>Scroll Timeline Up</b>	Scroll the whole Timeline up
<b>Scroll Timeline Down</b>	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**

Library Trimmer Stop  
Library Trimmer Set In Point  
Library Trimmer Set Out Point  
Library Trimmer Set Sync Point

## Scales / Toolbars >

<b>Hide All Toolbars</b>	Hides all Toolbars visible currently. A second click restores
<b>TimeCode Toolbar</b>	Shows/Hides the main <b>TimeCode</b> Toolbar
<b>Alternate TimeCode Scale</b>	
<b>Alternate TimeCode Scale Settings</b>	Opens the <b>Alternate TimeCode Scale Settings</b> dialog box. (Only available when Alternate TimeCode Scale ruler is present.)
<b>Feet</b>	Adds a ruler calibrated in Feet below the Time ruler (if present)
<b>Feet Settings</b>	Opens the <b>Feet Settings</b> dialog box (Only available when Feet Time Scale ruler is present.)
<b>Bars&amp;Beats</b>	Adds a ruler calibrated in Bars&Beats below the Time ruler (if present)
<b>Bars&amp;Beats Settings</b>	Opens the <b>Bars&amp;Beats Settings</b> dialog box. (Only available when Bars&Beats Scale ruler is present.)
<b>Bars&amp;Beats Grid</b>	Shows/Hides the <b>Bars&amp;Beats Grid</b> . (Only available when Bars&Beats Scale ruler is present.)
<b>Tempo Map</b>	Adds a Tempo map below the Main Timescale ruler. (Only available when Bars&Beats Time Scale ruler is present.)
<b>Source - Destination</b>	Shows / Hides the <b>Source - Destination</b> Timescale Ruler(s) and Toolbar
<b>Transport Toolbar</b>	Shows/Hides the <b>Transport</b> Toolbar
<b>Automation Toolbar</b>	Shows/Hides the <b>Automation</b> Toolbar

## Windows / Tools >

<b>Transport</b>	Displays/Hides the <b>Transport</b> Large Control
<b>Mixer</b>	Displays/Hides the <b>Mixer</b>
<b>Monitor</b>	Displays/Hides the <b>Monitor</b>
<b>Meter Bridge</b>	Displays/Hides the <b>Meter Bridge</b>
<b>Final Check Metering</b>	Displays/Hides the optional <b>Final Check Metering</b> Window
<b>Media Management</b>	Displays/Hides the <b>Media</b> Management folders
<b>Global libraries</b>	Displays/Hides the <b>Global Libraries</b>
<b>Fade Library</b>	Displays/Hides the <b>Fade library</b>
<b>Information</b>	Displays/Hides the <b>Information Window</b>
<b>On the Air</b>	Displays/Hides the <b>On the Air Window</b>
<b>I/O Status</b>	Displays/Hides the <b>I/O Status Window</b>

## Editor Tabs >

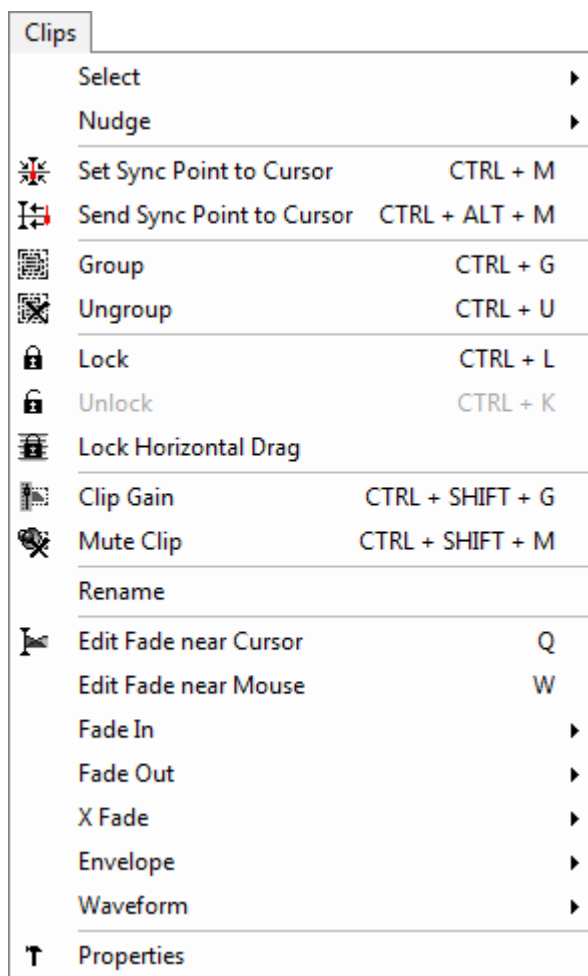
<b>Overview</b>	Open <b>Overview</b> Tab window
<b>EDL</b>	Open <b>EDL Tab</b> window
<b>Document Libraries</b>	Open <b>Document Libraries Tab</b> window
<b>Tracks</b>	Open <b>Tracks Tab</b> window
<b>Track Groups</b>	Open <b>Track Groups Tab</b> window
<b>Playlists</b>	Open <b>Playlists Tab</b> window
<b>Workspaces</b>	Open <b>Workspaces Tab</b> window
<b>Selection</b>	Open <b>Selection Tab</b> window



<b>Fade Editor</b>	Open <b>Fade Editor Tab</b> window
<b>Markers</b>	Open <b>Markers Tab</b> window
<b>CD</b>	Open <b>CD Tab</b> window
<b>Notes</b>	Open <b>Notes Tab</b> window
<b>Media Management</b>	Open <b>Media Management Tab</b> window
<b>Global Libraries</b>	Open <b>Global Libraries Tab</b> window
<b>ADR</b>	Open <b>ADR Tab</b> window (Only when the optional ADR key is present.)
<b>Log</b>	Open <b>Log Tab</b> window
<hr/>	
<b>Show all Tabs</b>	Shows all <b>Tabs</b> in docking area
<b>Close all Tabs</b>	Hides all <b>Tabs</b>
<b>Toggle Show/Close all Tabs</b>	As it says. Mainly useful when bound to keyboard shortcut.
<b>Dock all Tabs</b>	Return all floating Tabs to the Tab dock
<hr/>	
<b>Load Default Tabs Layout</b>	As it says
<b>Save Default Tabs Layout</b>	Saves the current <b>Tabs</b> Layout as the default
<b>Always Use Default Tabs Layout</b>	Default Tabs Layout is used regardless of Tab layout saved with Project
<b>Tabs layout Presets</b>	
<b>Save Tabs Layout Preset 1</b>	
to	
<b>Save Tabs Layout Preset 10</b>	
<hr/>	
<b>Load Tabs Layout Preset 1</b>	
to	
<b>Load Tabs Layout Preset 10</b>	
<hr/>	
<b>Customize&gt;</b>	
<b>Keyboard Shortcut Editor</b>	Opens the <b>Keyboard Shortcut Editor</b>
<b>Macro Editor</b>	Opens the <b>Macros</b> Window
<hr/>	
<b>All Settings</b>	Opens the <b>Pyramix Settings</b> Window



# Clips



Clips menu

## Select >

<b>Select All</b>	Select all Clips on Timeline
<b>Select All to Mark In</b>	Select all Clips on Timeline, to the current <b>Mark In</b> Point
<b>Select All between Marks</b>	Select all Clips on Timeline, between current <b>In/Out</b> Marks
<b>Select All from Mark Out</b>	Select all Clips on Timeline, from the current <b>Mark Out</b> Point
<b>Select Source</b>	Select all Clips on current audio Track
<b>Select Online Clips</b>	Selects all Clips on the Timeline which are <b>On-line</b> currently
<b>Select offline Clips</b>	Selects all Clips on the Timeline which are <b>Offline</b> currently
<b>Deselect All</b>	Deselect all currently selected Clips
<b>Select Previous Clip</b>	Select Clip to left of currently selected Clip
<b>Select Next Clip</b>	Select Clip to right of currently selected Clip
<b>Add Previous Clip to Selection</b>	Apply selection to Clip to left of currently selected Clip
<b>Add Next Clip to Selection</b>	Apply selection to Clip to right of currently selected Clip
<b>Add all Preceding Clips to Selection</b>	Apply selection to all Clips preceding the currently selected Clip
<b>Add all Following Clips to Selection</b>	Apply selection to all Clips following the currently selected Clip
<b>Select Next Clip Crossfade</b>	Selects the <b>Next Crossfade</b>

**Select Previous Clip Crossfade** Selects the **Previous Crossfade**

## Nudge >

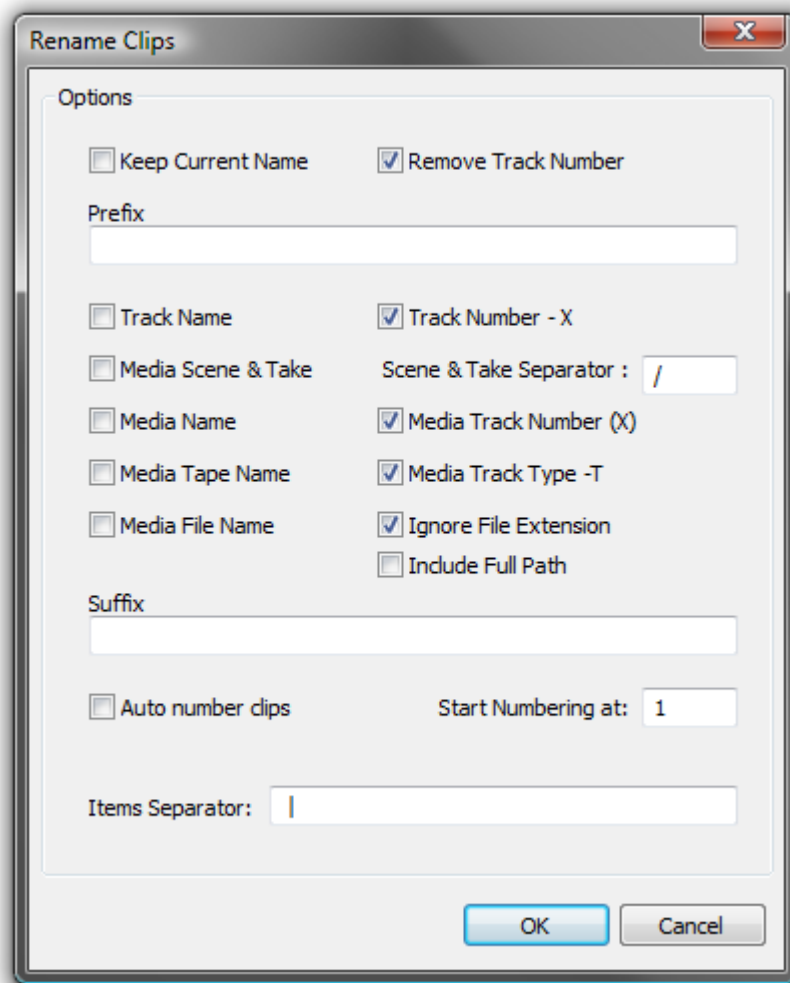
<b>Nudge to Previous Edit</b>	Nudges the selected Clip to the left (earlier in time) to the previous edit points in the Track or marks in the editor
<b>Nudge to Next Edit</b>	Nudges the selected Clip to the right (later in time) to the next edit points in the Track or marks in the editor
<b>Nudge to Left</b>	Nudges the selected Clip to the left (earlier in time) by an amount equal to the current Nudge setting
<b>Nudge to Right</b>	Nudges the selected Clip to the right (later in time) by an amount equal to the current Nudge setting
<b>Nudge to Left Custom</b>	Nudges the selected Clip to the left (earlier in time) by an amount that can be entered with the keyboard
<b>Nudge to Right Custom</b>	Nudges the selected Clip to the right (later in time) by an amount that can be entered with the keyboard
<b>Nudge to Left Custom in Bars/Beats</b>	Nudges the selected Clip to the left (earlier in time) by an amount that can be entered in Bars/Beats with the keyboard
<b>Nudge to Right Custom in Bars/Beats</b>	Nudges the selected Clip to the right (later in time) by an amount that can be entered in Bars/Beats with the keyboard
<b>Nudge In to Left</b>	Moves selected Clip's In point to the Left by an increment of the current Nudge value
<b>Nudge In to Right</b>	Moves selected Clip's In point to the Right by an increment of the current Nudge value
<b>Nudge Out to Left</b>	Moves selected Clip's Out point to the Left by an increment of the current Nudge value
<b>Nudge Out to Right</b>	Moves selected Clip's Out point to the Right by an increment of the current Nudge value
<b>Nudge Media to Left</b>	Moves selected Clip's Media to the Left by an increment of the current Nudge value
<b>Nudge Media to Right</b>	Moves selected Clip's Media to the Right by an increment of the current Nudge value
<b>Move Up</b>	Moves the selected Clip or Region up to the adjacent Track above it
<b>Move Down</b>	Moves the selected Clip or Region up to the adjacent Track below it
<b>Move Up with Fade</b>	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
<b>Move Down with Fade</b>	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

<b>Send Sync Point to Cursor</b>	Sends (moves) the currently selected Clip so that its Sync Point is aligned with the current position of the Play Cursor
<b>Group</b>	Groups together all selected Clips in the Timeline
<b>Ungroup</b>	Ungroups members of a selected group Clip in the Timeline
<b>Lock</b>	Locks selected Clips so that they can no longer be edited or moved in the Timeline
<b>Unlock</b>	Unlocks selected locked Clips so that they can be edited again
<b>Lock Horizontal Drag</b>	When enabled, Clips cannot be dragged horizontally (left to right)
<b>Clip Gain</b>	Displays an audio fader to set the audio level for the selected Clips
<b>Mute Clip</b>	Mutes all selected Clips
<b>Rename</b>	Enables a selection of Clips to be renamed with various combinable options chosen in the <b>Rename Clips</b> dialog



Rename Clips dialog

### Options

<b>Keep Current Name</b>	When checked the current name is retained but with the choice of keeping or removing the current Track number in parenthesis
<b>Remove Track Number</b>	Removes Track Number from the Clip Name
<b>Prefix</b>	Text entry box where a new custom Prefix may be added <b>adding a custom prefix and suffix text to the automatic renaming and automatically renumbering all Clips.</b>
<b>Track Name</b>	

**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:**

**Items Separator** 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 >

<b>Waveform follow Track</b>	Waveform display of the Clip will always correspond to the setting for the entire Track in the <b>Track information and Settings panel</b>
<b>Waveform force Waveform</b>	Clip will always show the waveform display regardless of the waveform display settings for the Track
<b>Waveform force Name</b>	Clip will always show the Clip name regardless of the waveform display settings for the Track
<b>Generate Waveform</b>	Generate the waveform data in the background for the selected Clip

<b>Properties</b>	Opens the <b>Selection Properties</b> display window, which shows details concerning the currently selected Clip
-------------------	--


Tracks

Tracks




Add Audio Track

CTRL + SHIFT + N



Delete Track


CTRL + SHIFT + DELETE




Delete to Last Track

CTRL + SHIFT + ALT + DELETE

Auto-connect




Select Previous Track Group



Select Next Track Group


Duplicate Selected Track Group

Auto Create/Delete Track Groups




Select Previous Track

UP




Select Next Track

DOWN




Deselect Track

SHIFT + ESC




Auto Select Tracks

Selected Track




Synchronize Tracks & Strips




Select All Clips

CTRL + SHIFT + A




Select All Clips to Mark In

CTRL + SHIFT + I




Select All Clips between Marks

CTRL + SHIFT + B




Select All Clips from Mark Out

CTRL + SHIFT + J



Deselect All Clips

CTRL + SHIFT + D



Ripple



































Extend

Tracks menu

<b>Add Audio Track</b>	Opens the Create Tracks dialog to enable new Audio Tracks / Mixer Strips to be created in the Timeline and Mixer
<b>Delete Track</b>	Removes the currently selected Track from the composition editor
<b>Delete to Last Track</b>	Deletes all Tracks between the currently selected Tracks to the last Track on the Composition Editor
<b>Auto-connect</b>	Automatically connect all Tracks sequentially to any available Mixer Strip inputs

<b>Select Previous Track Group</b>	Selects the Track group above the currently selected Track group
<b>Select Next Track Group</b>	Selects the Track group below the currently selected Track group
<b>Duplicate Selected Track Group</b>	Duplicates the currently selected Track group
<b>Auto Create/Delete Track Groups</b>	When enabled allows Track Groups to be automatically created when Clips insertion requires creation of new Tracks
<b>Select Previous Track</b>	Selects the audio Track above the currently selected Track
<b>Select Next Track</b>	Selects the audio Track below the currently selected Track
<b>Deselect Track</b>	Deselects the currently selected audio Track
<b>Auto Select Tracks</b>	The audio Track is automatically selected on any Click / Move in its content
<b>Selected Track &gt;</b>	
<b>Mute</b>	
<b>Solo</b>	
<b>Monitoring Mode</b>	
<b>Record Ready</b>	
<b>Display Mode</b>	
<b>Show/Hide Automation</b>	
<b>Show/Hide Automation Sub-Tracks</b>	
<b>Automation Init</b>	
<b>Automation Snapshot</b>	
<b>Automation Snapshot Region</b>	
<b>Automation Delete</b>	
<b>Automation Erase</b>	
<b>Automation Trim</b>	
<b>Synchronize Tracks &amp; Strips</b>	<p>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.</p> <p>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.</p>
<b>Select All Clips</b>	This command selects and highlights all Clips on the selected Track
<b>Select All Clips to Mark In</b>	Selects all Clips on the Track from the beginning of the composition up to the mark in
<b>Select All Clips between Marks</b>	Selects all Clips on the Track between the Mark In and Mark Out
<b>Select All Clips from Mark Out</b>	Selects all Clips on the Track from the Mark Out to the end of the composition
<b>Deselect All Clips</b>	Deselects all Clips on the selected Track
<b>Ripple</b>	Launches the Ripple Tracks dialog box
<b>Extend</b>	Automatically extends the number of Tracks to accommodate all the Media channels of each of the Clips of one or more timeline Track(s)

## Cursors & Marks

Cursor and Marks		
	Nudge Cursor	▶
	Nudge Marks	▶
	Nudge Gates	▶
	Current Nudge Setting	▶
	Goto TimeCode	NUM 6
	Goto Foot	SHIFT + NUM 6
	Goto Beat	CTRL + NUM 6
	Cursor to Mark In	NUM 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	
	Auto-Select Marker before Cursor	
	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	
	Add Marker to Cursor	NUM 9
	Prompt for Marker Name at insertion	
	Delete Selected Marker	SHIFT + DELETE
	Move Selected Marker to Cursor	CTRL + ENTER
	Set	▶
	Goto	▶
	Select Previous Marker	
	Select Next Marker	
	Show Cursor	
	Show Mark In	
	Show Mark Out	
	Show Gate In	
	Show Gate Out	
	Show Selected Marker	
	Add CD Start Marker to Cursor	SHIFT + ALT + ENTER
	Add CD Stop Marker to Cursor	CTRL + ALT + ENTER
	Add CD Index Marker to Cursor	CTRL + SHIFT + ALT + ENTER
	Delete Selected CD Marker	SHIFT + ALT + DELETE
	CD Mark Groups	SHIFT + ALT + G

Cursors & Marks menu

## Nudge Cursor >

<b>Nudge Cursor to Previous Edit</b>	Nudge Cursor to Previous Edit
<b>Nudge Cursor to Next Edit</b>	Nudge Cursor to Next Edit
<b>Nudge Cursor to Previous Clip</b>	Nudge Cursor to Previous Clips
<b>Nudge Cursor to Next Clip</b>	Nudge Cursor to Next Clip
<b>Nudge Cursor to Previous Clip Fade</b>	Nudge Cursor to Previous Clip Fade
<b>Nudge Cursor to Next Clip Fade</b>	Nudge Cursor to Next Clip Fade
<b>Nudge Cursor to Previous Marker</b>	Nudge Cursor to Previous Marker
<b>Nudge Cursor to Next Marker</b>	Nudge Cursor to Next Marker
<b>Nudge Cursor to Previous CD Marker</b>	Nudge Cursor to Previous CD Marker
<b>Nudge Cursor to Next CD Marker</b>	Nudge Cursor to Next CD Marker
<b>Nudge Cursor to Left</b>	Nudge Cursor to Left
<b>Nudge Cursor to Right</b>	Nudge Cursor to Right
<b>Nudge Cursor to Left with Region</b>	Nudge Cursor to Left and update the nearest selection boundary to this location
<b>Nudge Cursor to Right with Region</b>	Nudge Cursor to Right and update the nearest selection boundary to this location
<b>Nudge Cursor to Left Custom</b>	Nudge Cursor to Left by an amount entered with the Keyboard
<b>Nudge Cursor to Right Custom</b>	Nudge Cursor to Right by an amount entered with the Keyboard
<b>Nudge Cursor to Left Custom in Bars/Beats</b>	Nudge Cursor to Left by an amount entered in Bars/Beats with the Keyboard
<b>Nudge Cursor to Right Custom in Bars/Beats</b>	Nudge Cursor to Right by an amount entered in Bars/Beats with the Keyboard
<b>Nudge Cursor to Previous Foot</b>	Nudge Cursor to the Previous Foot
<b>Nudge Cursor to Next Foot</b>	Nudge Cursor to the Next Foot
<b>Nudge Cursor to Previous Foot Frame</b>	Nudge Cursor to the Previous Foot Frame
<b>Nudge Cursor to Next Foot Frame</b>	Nudge Cursor to the Next Foot Frame
<b>Nudge Cursor to Previous Bar</b>	Nudge Cursor to the Previous Bar
<b>Nudge Cursor to Next Bar</b>	Nudge Cursor to the Next Bar
<b>Nudge Cursor to Previous Beat</b>	Nudge Cursor to the Previous Beat
<b>Nudge Cursor to Next Beat</b>	Nudge Cursor to the Next Beat
<b>Nudge Cursor to Previous Grid Step</b>	Nudge Cursor to the Previous Grid Step
<b>Nudge Cursor to Next Beat Grid Step</b>	Nudge Cursor to the Next Grid Step

## Nudge Marks >

<b>Nudge Mark In to Left</b>	Nudge Mark In to Left
<b>Nudge Mark In to Right</b>	Nudge Mark In to Right
<b>Nudge Mark In to Left Custom</b>	Nudge Mark In to Left by an amount entered with the Keyboard
<b>Nudge Mark In to Right Custom</b>	Nudge Mark In to Right by an amount entered with the Keyboard
<b>Nudge Mark In to Left Custom in Bars/Beats</b>	Nudge Mark In to Left by an amount entered in Bars/Beats with the Keyboard



<b>Nudge Mark In to Right Custom in Bars/Beats</b>	Nudge Mark In to Right by an amount entered in Bars/Beats with the Keyboard
<b>Nudge Mark Out to Left</b>	Nudge Mark Out to Left
<b>Nudge Mark Out to Right</b>	Nudge Mark Out to Right
<b>Nudge Mark Out to Left Custom</b>	Nudge Mark Out to Left by an amount entered with the Keyboard
<b>Nudge Mark Out to Right Custom</b>	Nudge Mark Out to Right by an amount entered with the Keyboard
<b>Nudge Mark Out to Left Custom in Bars/Beats</b>	Nudge Mark Out to Left by an amount entered in Bars/Beats with the Keyboard
<b>Nudge Mark Out to Right Custom in Bars/Beats</b>	Nudge Mark Out to Right by an amount entered in Bars/Beats with the Keyboard
<b>Nudge Gates &gt;</b>	(Use with Source Destination Editing Projects)
<b>Nudge Gate In to Left</b>	Nudge Gate In to Left
<b>Nudge Gate In to Right</b>	Nudge Gate In to Right
<b>Nudge Gate Out to Left</b>	Nudge Gate Out to Left
<b>Nudge Gate Out to Right</b>	Nudge Gate Out to Right
<b>Current Nudge Setting&gt;</b>	
<b>Nudge Setting 1</b>	
<b>Nudge Setting 2</b>	
<b>Nudge Setting 3</b>	
<b>Nudge Setting 4</b>	
<b>Nudge Setting 5</b>	
<b>Goto TimeCode</b>	Opens the Goto TimeCode dialog box, which allows the Play Cursor to be positioned to a specific TimeCode position
<b>Goto Foot</b>	Allows the Play Cursor to be positioned to a specific Footage
<b>Goto Beat</b>	Allows the Play Cursor to be positioned to a specific Beat
<b>Cursor to Mark In</b>	Moves the Play Cursor to the Mark In
<b>Cursor to Mark Out</b>	Moves the Play Cursor to the Mark Out
<b>Cursor to Gate In</b>	Moves the Play Cursor to the selected Track Group Gate In
<b>Cursor to Gate Out</b>	Moves the Play Cursor to the selected Track Group Gate Out
<b>Cursor to Selected Marker</b>	Moves the Play Cursor to the Selected Marker
<b>Cursor to Start of Selected Track</b>	Moves the Play Cursor to the start position of the first Clip on the selected Track
<b>Cursor to End of Selected Track</b>	Moves the Play Cursor to the end position of the first Clip on the selected Track
<b>Auto Center on Goto</b>	When enabled, the Project Editor will automatically center the display to the new Play Cursor position when the Goto TimeCode command is used
<b>Auto-Select Marker Before Cursor</b>	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.
<b>Mark In to Cursor</b>	Moves the Mark In to the Play Cursor
<b>Mark Out to Cursor</b>	Moves the Mark Out to the Play Cursor
<b>Gate In to Cursor</b>	Moves the selected Track Group Gate In to the Play Cursor
<b>Gate Out to Cursor</b>	Moves the selected Track Group Gate Out to the Play Cursor
<b>Marks to Selection</b>	Moves the Mark Out to the current selection



<b>Lock Marks</b>	Prevents the Mark In/Out points from being changed
<b>Hide Marks</b>	Removes the Mark In/Out cursors
<hr/>	
<b>Add Marker to Cursor</b>	Adds a new Marker to the current Play Cursor Position
<b>Prompt for Marker Name at insertion</b> When ticked the <b>Add New Marker</b> dialog opens when a new marker is inserted	
<b>Delete Selected Marker</b>	Deletes the currently selected Marker
<b>Move Selected Marker to Cursor</b>	Moves the selected Marker to the current Play Cursor Position
<b>Set &gt;</b>	
<b>Set Marker 1</b>	Set the Marker #1 to the current Play Cursor Position
<b>Note:</b> Set Markers 2 - 10 not shown	
<b>Goto&gt;</b>	
<b>Goto Marker 1</b>	Set the Play Cursor position to Marker #1
<b>Note:</b> Goto Markers 2 - 10 not shown	
<hr/>	
<b>Select Previous Marker</b>	Selects the Previous Marker (left) of the currently selected Marker
<b>Select Next Marker</b>	Selects the Next Marker (right) of the currently selected Marker
<hr/>	
<b>Show Cursor</b>	Automatically centers the display of the Project Editor to the Play Cursor
<b>Show Mark In</b>	Automatically centers the display of the Project Editor to Mark In current position
<b>Show Mark Out</b>	Automatically centers the display of the Project Editor to Mark Out current position
<b>Show Gate In</b>	Automatically centers the display of the Project Editor to the selected Track Group Gate In
<b>Show Gate Out</b>	Automatically centers the display of the Project Editor to the selected Track Group Gate Out
<b>Show Selected Marker</b>	Automatically centers the display of the Project Editor to the currently selected Marker
<hr/>	
<b>Add CD Start Marker to Cursor</b>	Adds a CD Start marker at the Play Cursor position
<b>Add CD Stop Marker to Cursor</b>	Adds a CD Stop marker at the Play Cursor position
<b>Add CD Index Marker to Cursor</b>	Adds a CD Index marker at the Play Cursor position
<b>Delete Selected CD Marker</b>	Deletes the currently selected CD Marker
<b>CD Mark Groups</b>	Enables automatic creation of CD Markers Groups in the Project Editor

## Selection

Selection		
Nudge		
	Set Cursor to Selection Start	;
	Set Cursor to Selection Start with Preroll	
	Set Cursor to Selection Start with Preroll #2	
	Set Cursor to Selection Start with Preroll #3	
	Set Cursor to Selection End	#
	Set Selection Start to Cursor	[
	Set Selection End to Cursor	]
	Select between Gates	
	Gates to Selection	
	Auto Select Clip(s) under Cursor	
	Select Clip(s) under Cursor	\
	Add/Remove Clip(s) under Cursor to Selection	
	Undo Selection	BACKSPACE
	Redo Selection	SHIFT + BACKSPACE
	Undo / Redo Selection	CTRL + BACKSPACE
	Nudge to Left	CTRL + SHIFT + LEFT
	Nudge to Right	CTRL + SHIFT + RIGHT
	Nudge Start to Left	CTRL + ALT + LEFT
	Nudge Start to Right	CTRL + ALT + RIGHT
	Nudge End to Left	CTRL + SHIFT + ALT + LEFT
	Nudge End to Right	CTRL + SHIFT + ALT + RIGHT
	Move Selection Up	CTRL + UP
	Move Selection Down	CTRL + DOWN
	Grow Selection Up	CTRL + SHIFT + UP
	Grow Selection Down	CTRL + SHIFT + DOWN
	Narrow Selection Up	CTRL + SHIFT + ALT + DOWN
	Narrow Selection Down	CTRL + SHIFT + ALT + UP

Cursors & Marks menu

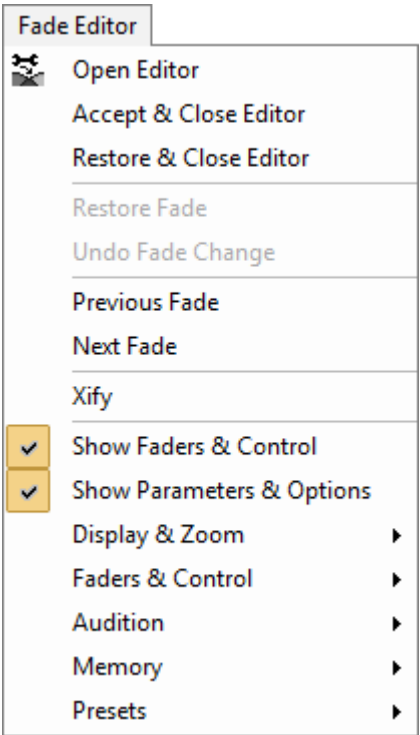
### Nudge >

<b>Nudge to Left</b>	Nudges the selection to the left
<b>Nudge to Right</b>	Nudges the selection to the right
<b>Nudge Start to Left</b>	Nudges the selection start to the right
<b>Nudge Start to Right</b>	Nudges the selection start to the left
<b>Nudge End to Left</b>	Nudges the selection end to the right
<b>Nudge End to Right</b>	Nudges the selection end to the left
<b>Move Selection Up</b>	Moves the current selection to the Track above its current position
<b>Move Selection Down</b>	Moves the current selection to the Track below its current position
<b>Grow Selection Up</b>	Applies the current selection to the Track above its current position
<b>Grow Selection Down</b>	Applies the current selection to the Track below its current position
<b>Narrow Selection Up</b>	Removes the current selection from the Track above its current position
<b>Narrow Selection Down</b>	Removes the current selection from the Track below its current position

<b>Set Cursor to Selection Start</b>	<b>Positions the Play Cursor to the start point of the current selection</b>
<b>Set Cursor to Selection Start with Preroll</b>	Positions the Play Cursor to the start point of the current selection, adding the defined Preroll value
<b>Set Cursor to Selection Start with Preroll #2</b>	Positions the Play Cursor to the start point of the current selection, adding the defined Preroll #2 value
<b>Set Cursor to Selection Start with Preroll #3</b>	Positions the Play Cursor to the start point of the current selection, adding the defined Preroll #3 value
<b>Set Cursor to Selection End</b>	Positions the Play Cursor to the end point of the current selection
<b>Set Selection Start to Cursor</b>	Positions the start point of the current selection to the Play Cursor position

<b>Set Selection End to Cursor</b>	Positions the end point of the current selection to the Play Cursor position
<b>Select between Gates</b>	Sets the Selection between the selected Track Group Gates
<b>Gates to Selection</b>	Moves the Gates to the extremities of the current selection
<b>Auto Select Clip(s) under Cursor</b>	Automatically Selects the Clip(s) currently in contact with the Playhead Cursor
<b>Select Clip(s) under Cursor</b>	Selects the Clip(s) currently in contact with the Playhead Cursor
<b>Add/Remove Clip(s) under Cursor to Selection</b>	
<b>Undo Selection</b>	Cancels the last selection command
<b>Redo Selection</b>	Cancels (redoes) the last Undo Selection command
<b>Undo / Redo Selection</b>	Toggles between the last Undo / Redo Selection command

## Fade Editor



Fade Editor menu

<b>Open Editor</b>	Opens the Fade Editor window
<b>Accept &amp; Close Editor</b>	Approve changes to the fade and close Fade Editor window
<b>Restore &amp; Close Editor</b>	Restore fade to original state and close Fade Editor window
<b>Restore Fade</b>	Restore fade to original state
<b>Undo Fade Change</b>	Undoes the last parameter change
<b>Previous Fade</b>	Select / Edit previous fade
<b>Next Fade</b>	Select / Edit net fade
<b>Xify</b>	Reset the current fade to a standard Power X fade
<b>Show Faders &amp; Control</b>	Show the Faders and Control Section of the Fade Editor
<b>Show Parameters &amp; Options</b>	Show the Parameters and Options section of the Fade Editor

## Display & Zoom >

<b>Fit Fade</b>	Zoom around the current Fade (Reset Zoom)
<b>Zoom In</b>	Zoom in on graphic display
<b>Zoom Out</b>	Zoom out on graphic display

### Display & Zoom Options >

<b>No Auto-Center</b>	Auto-Centering off
<b>Auto-Center Fade</b>	Auto-Centering on
<b>Auto-Center Reference Point</b>	Auto Center on Reference Point

<b>Free Zoom</b>	Follows only Zoom Reset, In and Out
<b>Auto-Zoom</b>	Automatically Zooms around the current Fade after some operations
<b>Auto-Zoom/Free</b>	Automatically Zooms around the current Fade but only when it enters the Fade Editor, thereafter, the Zoom is Free
<b>Timeline Zoom</b>	Follows the Timeline Zoom factor
<b>Zoom Preset 1</b>	Recall Preset Zoom #1
<b>Zoom Preset 2</b>	Recall Preset Zoom #2
<b>Zoom Preset 3</b>	Recall Preset Zoom #3
<b>Zoom Preset 4</b>	Recall Preset Zoom #4
<b>Zoom Preset 5</b>	Recall Preset Zoom #5

## Faders & Control >

<b>Nudge Out Gain Less</b>
<b>Nudge Out Gain More</b>
<b>Nudge In Gain Less</b>
<b>Nudge In Gain More</b>

<b>Nudge Intercept Less</b>
<b>Nudge Intercept More</b>
<b>Nudge Asymmetry Less</b>
<b>Nudge Asymmetry More</b>

<b>Nudge Out Length Less</b>
<b>Nudge Out Length More</b>
<b>Nudge In Length Less</b>
<b>Nudge In Length More</b>

<b>Nudge Out Position Left</b>
<b>Nudge Out Position Right</b>
<b>Nudge In Position Left</b>
<b>Nudge In Position Right</b>

<b>Nudge In Media Left</b>
<b>Nudge In Media Right</b>
<b>Nudge Out Media Left</b>
<b>Nudge Out Media Right</b>

### Faders & Control Options >

<b>Link Length</b>	Links length of Fade Out & In
<b>Mirror Length</b>	Length of Fade Out and In will be changed symmetrically (centered)
<b>Link Position</b>	Links position of Fade Out & In



**Fade Safe**

Ensures all following fades (to the right of the one being edited) are left intact while editing the current fade.

**Force Safe**

**Audition >**

**Audition X Fade**

**Audition X Fade with Ref**

---

**Audition Out with Curve**

**Audition Out without Curve**

**Audition Out after Fade**

**Audition Out with Curve with Ref**

**Audition Out without Curve with Ref**

**Audition Out after Fade with Ref**

**Audition Out Original Material**

---

**Audition In with Curve**

**Audition In without Curve**

**Audition In before Fade**

**Audition In with Curve with Ref**

**Audition In without Curve with Ref**

**Audition In before Fade with Ref**

**Audition In Original Material**

**Audition Options >**

**Audition Pre-Roll 1**

**Audition Pre-Roll 2**

**Audition Pre-Roll 3**

---

**Audition Post-Roll 1**

**Audition Post-Roll 2**

**Audition Post-Roll 3**

---

**Audition Speed 100%**

**Audition Speed 50%**

**Audition Speed 25%**

---

**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**

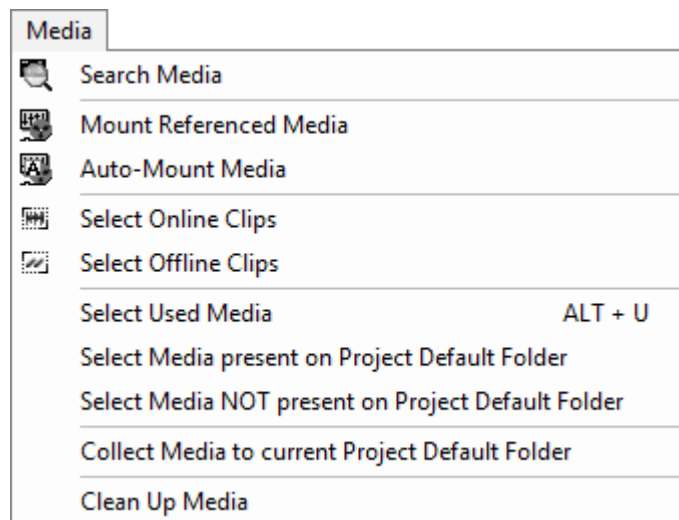
---

**Load Default In Curve**

**Load Default In Preset**

**Save Default In Preset**

# Media

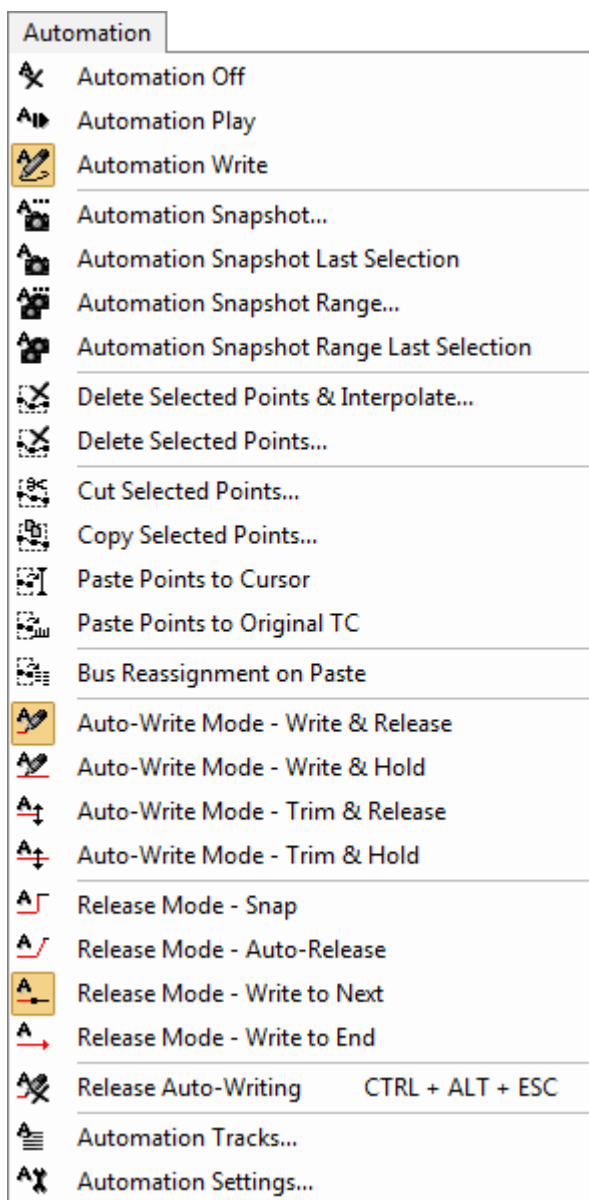


Media menu

<b>Search Media</b>	Opens the <b>Search Results</b> window.
<b>Mount Referenced Media</b>	Mounts all media not already mounted and used in the current Project
<b>Auto-Mount Media</b>	When selected, whenever a reference from an Offline library is placed in the current Project, the Media will automatically be mounted.
<b>Select Online Clips</b>	Selects all Clips in the Timeline whose Media files are currently mounted
<b>Select Offline Clips</b>	Selects all Clips in the Timeline whose Media files are not currently mounted
<b>Select Used Media</b>	Opens a floating Media Manager window containing all Media used by the current Project.
<b>Select Media present on Project Default Folder</b>	Opens a floating Composition Library window with all Media present in the Project Default folder selected (highlighted)
<b>Select Media NOT present on Project Default Folder</b>	Opens a floating Composition Library window with all Media NOT present in the Project Default folder selected (highlighted)
<b>Collect Media to current Project Default Folder</b>	Copies all media files used in the current project (as shown when the previous <b>Select Media not present ...</b> 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.
<b>Clean-Up Media</b>	Opens the <b>Choose a Media Folder to Clean-Up</b> window. Choose the Media Folder you wish to clean-up and click <b>OK</b> . All media not referenced by the current Project will be permanently removed from the selected folder.



# Automation



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 Snapshot

Creates an automation key frame at the current cursor position, for all currently armed automation controls.

**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 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 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.

**Auto-Write Mode - Write & Release** The automation starts writing a new pass when the control is touched and stops writing when the control is released.

**Auto-Write Mode - Write & Hold** 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.

**Auto-Write Mode - Trim & Release** The automation starts updating the current pass when the control is touched and stops updating when the control is released.

**Auto-Write Mode - Trim & Hold** The automation starts updating when the control is touched but continues when the control is released and stops only when the transport stops.

**Release Mode - Snap** A straight jump is made from the current control value to the value written in the previous pass.

**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**.

**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.

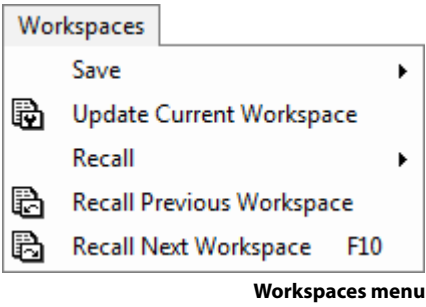
**Release Mode - Write to End** Writes the current value to the end, ignoring previously written points. (If any)

**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

# Workspaces



**Save >**

<b>Save Workspace 1</b>	<b>Save Workspace 1</b>
<b>Note:</b> Save Workspace 2 to 10 omitted	

<b>Update Current Workspace</b>	Updates (overwrites) the current stored Workspace with current settings
---------------------------------	---

**Recall >**

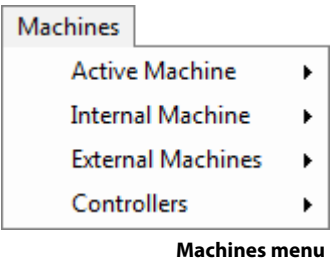
<b>Recall Workspace 1</b>	Recall Workspace 1
<b>Note:</b> Recall Workspace 2 - 10 omitted	

<b>Recall Previous Workspace</b>	Toggles backwards through the list of available Workspaces
<b>Recall Next Workspace</b>	Toggles forwards through the list of available Workspaces

# ADR

For details of the ADR Menu please see the **ADR User Guide**

# Machines



<b>Active machine &gt;</b>	
<b>Note:</b> Active machine Sub-menus will reflect whichever machine is currently chosen as the active machine.	

<b>Toggle machines</b>	Toggle between installed machines
<b>Stop</b>	Stop
<b>Pause</b>	Pause
<b>Play</b>	Play
<b>Play Special &gt;</b>	
<b>Play Reverse</b>	Play Reverse



	<b>Play 1/2</b>	Play 1/2
	<b>Play 1/2 Reverse</b>	Play 1/2 Reverse
	<b>Play 1/4</b>	Play 1/4
	<b>Play 1/4 Reverse</b>	Play 1/4 Reverse
	<b>Play 1/16</b>	Play 1/16
	<b>Play 1/16 Reverse</b>	Play 1/16 Reverse
	<b>Play 2x</b>	Play 2x
	<b>Play 2x Reverse</b>	Play 2x Reverse
	<b>Play 4x</b>	Play 4x
	<b>Play 4x Reverse</b>	Play 4x Reverse
<hr/>		
	<b>Toggle Play/Stop</b>	Toggle Play/Stop
	<b>Toggle Play/Pause</b>	Toggle Play/Pause
	<b>Toggle Play/Record</b>	Toggle Play/Record
<b>Record</b>	Record	
<b>Fast Forward</b>	Fast Forward	
<b>Fast Rewind</b>	Fast Rewind	
<b>Scan Forward</b>	Scan Forward	
<b>Scan Rewind</b>	Scan Rewind	
<b>Start</b>	Goto Start	
<b>End</b>	Goto End	
<hr/>		
<b>Goto TimeCode</b>	Goto TimeCode	
<hr/>		
<b>Nudge +1 frame</b>		
<b>Nudge -1 frame</b>		
<hr/>		
<b>Nudge to Right</b>		
<b>Nudge to Left</b>		
<hr/>		
<b>Set Loop In</b>	At current Playhead Cursor position	
<b>Set Loop Out</b>	At current Playhead Cursor position	
<hr/>		
<b>Goto Loop In</b>		
<b>Goto Loop Out</b>		
<hr/>		
<b>Chase</b>		
<b>Store Chase Offset</b>		
<hr/>		
<b>Internal Machine&gt;</b>		
<b>Stop</b>	Stop	
<b>Pause</b>	Pause	
<b>Play</b>	Play	
<b>Play Special &gt;</b>		
	<b>Play Reverse</b>	Play Reverse
	<b>Play 1/2</b>	Play 1/2
	<b>Play 1/2 Reverse</b>	Play 1/2 Reverse
	<b>Play 1/4</b>	Play 1/4
	<b>Play 1/4 Reverse</b>	Play 1/4 Reverse
	<b>Play 1/16</b>	Play 1/16



<b>Play 1/16 Reverse</b>	Play 1/16 Reverse
<b>Play 2x</b>	Play 2x
<b>Play 2x Reverse</b>	Play 2x Reverse
<b>Play 4x</b>	Play 4x
<b>Play 4x Reverse</b>	Play 4x Reverse
<hr/>	
<b>Toggle Play/Stop</b>	Toggle Play/Stop
<b>Toggle Play/Pause</b>	Toggle Play/Pause
<b>Toggle Play/Record</b>	Toggle Play/Record
<b>Toggle Play/Stop Record Safe</b>	

**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**  
**Play with Preroll #2**  
**Play with Preroll #3**

<b>Record</b>	Record
<b>Fast Forward</b>	Fast Forward
<b>Fast Rewind</b>	Fast Rewind
<b>Scan Forward</b>	Scan Forward
<b>Scan Rewind</b>	Scan Rewind
<b>Start</b>	Start
<b>End</b>	End
<b>Punch &gt;</b>	

<b>Punch Selection</b>	Punch Selection
<b>Punch Selection with Preroll</b>	Punch Selection with Preroll
<b>Punch Selection with Preroll #2</b>	Punch Selection with Preroll #2
<b>Punch Selection with Preroll #3</b>	Punch Selection with Preroll #3

<b>Auto-punch with Preroll</b>	Auto-punch with Preroll
<b>Auto-punch with Preroll #2</b>	Auto-punch with Preroll #2
<b>Auto-punch with Preroll #3</b>	Auto-punch with Preroll #3

<b>Remake last Punch (In only)</b>	Repeat last Punch operation (Punch In only)
<b>Remake last Punch (In - Out)</b>	Repeat last Punch operation

<b>Safety Record</b>	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)
----------------------	--

<b>Play Selection</b>	Play Selection
<b>Loop Selection</b>	Loop Selection
<b>Play between Marks</b>	Play between Marks
<b>Loop between Marks</b>	Loop between Marks
<b>Play between Gates</b>	Play between selected Track Group Gates
<b>Loop between Gates</b>	Loop between selected Track Group Gates
<b>Audition &gt;</b>	

<b>Audition Pre</b>	Audition Pre
---------------------	--------------

<b>Audition Pre (Preroll #2)</b>	Audition Pre (Preroll #2)
<b>Audition Pre (Preroll #3)</b>	Audition Pre (Preroll #3)
<b>Audition</b>	Audition
<b>Audition (Pre/Postroll #2)</b>	Audition (Pre/Postroll #2)
<b>Audition (Pre/Postroll #3)</b>	Audition (Pre/Postroll #3)
<b>Audition Post</b>	Audition Post
<b>Audition Post (Postroll #2)</b>	Audition Post (Postroll #2)
<b>Audition Post (Postroll #3)</b>	Audition Post (Postroll #3)
<hr/>	
<b>Audition Gate In Pre</b>	Audition selected Track Groups Gate In Pre
<b>Audition Gate In Pre (Preroll #2)</b>	Audition selected Track Groups Gate In Pre (Preroll #2)
<b>Audition Gate In Pre (Preroll #3)</b>	Audition selected Track Groups Gate In Pre (Preroll #3)
<b>Audition Gate In</b>	Audition selected Track Groups Gate In
<b>Audition Gate In (Pre/Postroll #2)</b>	Audition selected Track Groups Gate In (Pre/Postroll #2)
<b>Audition Gate In (Pre/Postroll #3)</b>	Audition selected Track Groups Gate In (Pre/Postroll #3)
<b>Audition Gate In Post</b>	Audition selected Track Groups Gate In Post
<b>Audition Gate In Post (Postroll #2)</b>	Audition selected Track Groups Gate In Post (Postroll #2)
<b>Audition Gate In Post (Postroll #3)</b>	Audition selected Track Groups Gate In Post (Postroll #3)
<hr/>	
<b>Audition Gate Out Pre</b>	Audition selected Track Groups Gate Out Pre
<b>Audition Gate Out Pre (Preroll #2)</b>	Audition selected Track Groups Gate Out Pre (Preroll #2)
<b>Audition Gate Out Pre (Preroll #3)</b>	Audition selected Track Groups Gate Out Pre (Preroll #3)
<b>Audition Gate Out</b>	Audition selected Track Groups Gate Out
<b>Audition Gate Out (Pre/Postroll #2)</b>	Audition selected Track Groups Gate Out (Pre/Postroll #2)
<b>Audition Gate Out (Pre/Postroll #3)</b>	Audition selected Track Groups Gate Out (Pre/Postroll #3)
<b>Audition Gate Out Post</b>	Audition selected Track Groups Gate Out Post
<b>Audition Gate Out Post (Postroll #2)</b>	Audition selected Track Groups Gate Out Post (Postroll #2)
<b>Audition Gate Out Post (Postroll #3)</b>	Audition selected Track Groups Gate Out Post (Postroll #3)

---

<b>Goto TimeCode</b>	Goto TimeCode
----------------------	---------------

---

**Nudge +1 frame**

**Nudge -1 frame**

---

<b>Set Loop In</b>	At current Playhead Cursor position
--------------------	-------------------------------------

<b>Set Loop Out</b>	At current Playhead Cursor position
---------------------	-------------------------------------

---

**Goto Loop In**

**Goto Loop Out**

---

<b>Loop On/Off</b>	Loop On/Off
--------------------	-------------

---

<b>Chase</b>	Chase (According to setting in, <b>Settings &gt; All Settings &gt; Application &gt; Jog/Chase : Chase Settings</b> )
--------------	--

<b>Store Chase Offset</b>	Store Chase Offset
---------------------------	--------------------

**Auto Chase**

---

**Freeze External Machines**

---

<b>Cursor Auto-Return after playing</b>	Auto Return On/Off
---	--------------------

## External Machines>

<b>Stop</b>	Stop
<b>Pause</b>	Pause
<b>Play</b>	Play
<b>Play Special &gt;</b>	
	<b>Play Reverse</b> Play Reverse
	<b>Play 1/2</b> Play 1/2
	<b>Play 1/2 Reverse</b> Play 1/2 Reverse
	<b>Play 1/4</b> Play 1/4
	<b>Play 1/4 Reverse</b> Play 1/4 Reverse
	<b>Play 1/16</b> Play 1/16
	<b>Play 1/16 Reverse</b> Play 1/16 Reverse
	<b>Play 2x</b> Play 2x
	<b>Play 2x Reverse</b> Play 2x Reverse
	<b>Play 4x</b> Play 4x
	<b>Play 4x Reverse</b> Play 4x Reverse
	<b>Toggle Play/Stop</b> Toggle Play/Stop
	<b>Toggle Play/Pause</b> Toggle Play/Pause
	<b>Toggle Play/Record</b> Toggle Play/Record
<b>Record</b>	Record
<b>Fast Forward</b>	Fast Forward
<b>Fast Rewind</b>	Fast Rewind
<b>Scan Forward</b>	Scan Forward
<b>Scan Rewind</b>	Scan Rewind
<b>Start</b>	Goto Start
<b>End</b>	Goto End
<b>Goto TimeCode</b>	Goto TimeCode
<b>Nudge +1 frame</b>	Nudge +1 frame
<b>Nudge -1 frame</b>	Nudge -1 frame
<b>Set Loop In</b>	At current Playhead Cursor position
<b>Set Loop Out</b>	Out At current Playhead Cursor position
<b>Goto Loop In</b>	Goto Loop In
<b>Goto Loop Out</b>	Goto Loop Out
<b>Chase</b>	(According to setting in, <b>Settings &gt; All Settings &gt; Application &gt; Jog/Chase : Chase Settings</b> )
<b>Store Chase Offset</b>	
<b>Auto-Chase</b>	
<b>Eject</b>	Eject
<b>Preview</b>	Rehearse the Edit taking into account the current Pre and Post Roll settings.
<b>Auto Edit</b>	Perform the Edit

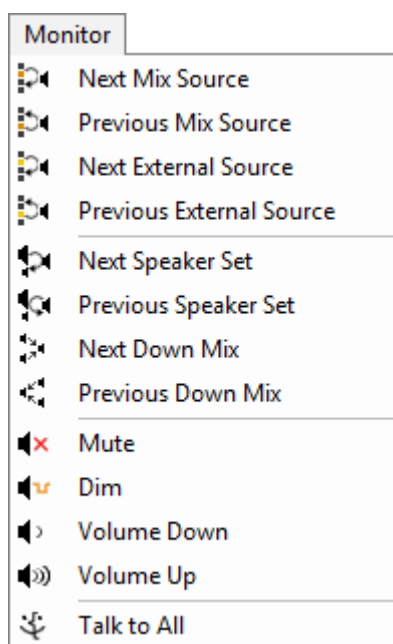


<b>Review</b>	Review the Edit taking into account the current Pre and Post Roll settings.	
<b>Enable Record On/Off</b>	Enable Record On/Off	
<b>Record Ready &gt;</b>		
	<b>Record Ready V1</b>	Record Ready V1
	<b>Record Ready A1</b>	Record Ready A1
		<b>Record Ready A2 - A7 omitted</b>
	<b>Record Ready A8</b>	<b>Record Ready A8</b>
<b>Locator &gt;</b>		
	<b>Goto Locator 1</b>	<b>Goto Locator 1</b>
		<b>Goto Locator 2 to 9 omitted</b>
	<b>Goto Locator 10</b>	<b>Goto Locator 10</b>
	<b>Set Locator 1</b>	<b>Set Locator 1</b>
	<b>Set locator 2 to 9 omitted</b>	
	<b>Set Locator 10</b>	<b>Set Locator 10</b>
<b>Controllers&gt;</b>		
	<b>Offline Controllers</b>	Toggle Controllers On/Off line
	<b>Jog-Wheel Mode - Jog</b>	
	<b>Jog-Wheel Mode - Shuttle</b>	
	<b>Jog-Wheel Mode - Loop</b>	repeats a short loop, starting at the cursor position
	<b>Jog-Wheel Mode - Navigate</b>	Navigate is silent jog mode
	<b>Jog-Wheel Mode - Zoom</b>	
	<b>Jog-Wheel Mode - Track Size</b>	
	<b>Jog-Wheel Mode - Volume</b>	
	<b>Jog Wheel Mode - Pitch</b>	Varies the pitch in normal speed playback. Clockwise increases, anti-clockwise decreases. Range is limited to -25% to +25%.
	<b>Jog-Wheel Mode - Off</b>	
	<b>Jog-Wheel Listen - Mix</b>	Listen to mix out when Jog is active
	<b>Jog-Wheel Listen - Selection</b>	Listen only to Tracks included in the current Selection
	<b>Jog-Wheel Fine</b>	Change jog-wheel 'gearing' to the sensitivity factor set in <b>Settings &gt; All Settings &gt; Application &gt; Jog/Chase : Fine Jog sensitivity factor</b> (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.
	<b>Auto Show Plugins</b>	When selected Plugins parameters windows are automatically opened when selected on the remote controller.





## Monitor



Monitor menu

The **Monitor** menu is intended mainly for use with hardware controllers such as the Merging Technologies Ram-  
ses. I.e. it makes these functions available for mapping to hardware controls. For full details of the functionality,  
**please see: Monitor on page 229**

**Next Mix Source**

**Previous Mix Source**

**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**

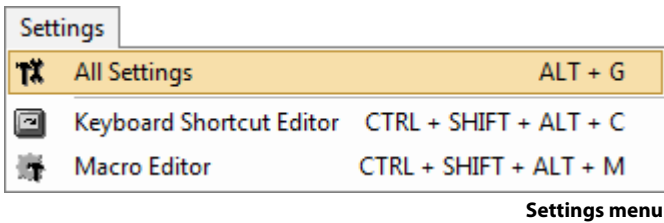
## Macros

**Macro Editor**

Opens the **Macros** Window

**Please see User Macros on page 406**

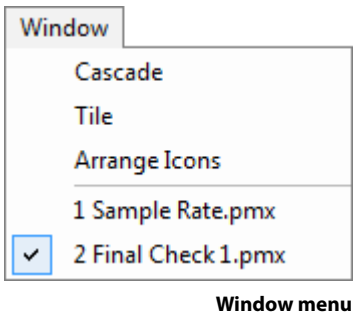
# Settings



The **Settings** menu brings together access to the main **All Settings** window, the **Keyboard Shortcut Editor** and the **Macro Editor**.

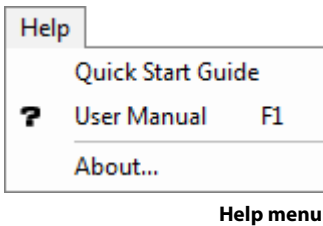
<b>All Settings</b>	Opens the <b>Pyramix Settings</b> Window
<b>Keyboard Shortcut Editor</b>	Opens the <b>Keyboard Shortcuts</b> Window
<b>Macro Editor</b>	Opens the <b>Macros</b> Window

# Window



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.

# Help



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.

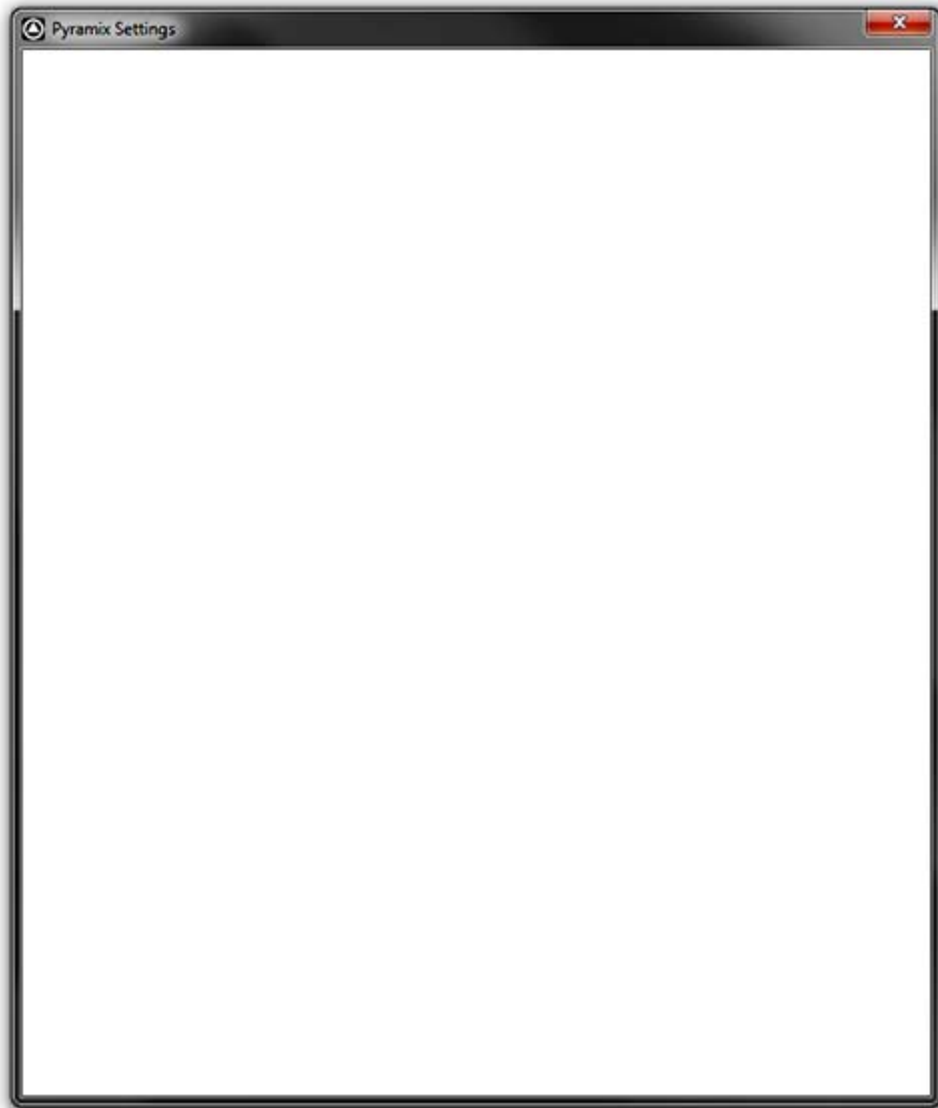
# 28 **Settings**



## 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



Pyramix Settings Window - No folder open

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 ...

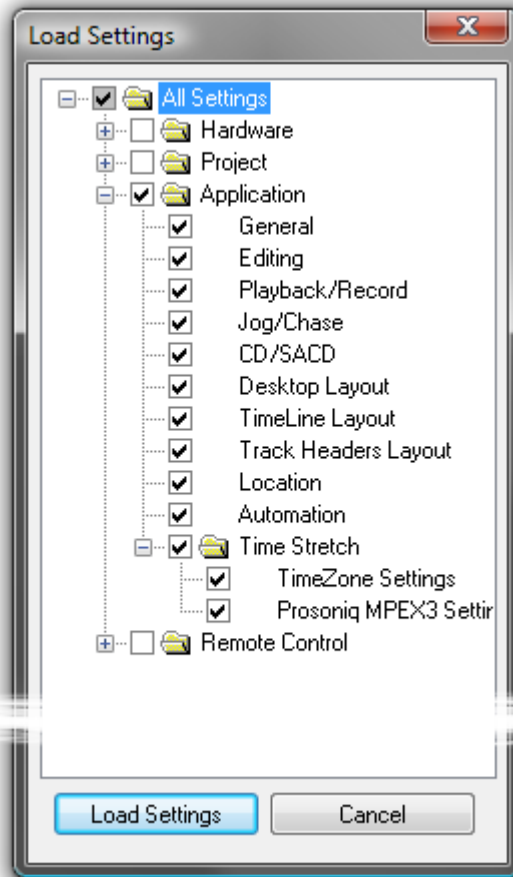
Below the Settings folders tree view the first large button's function and label changes to reflect the currently open settings page (if any). **Apply changes to ...** does as it says without saving the changes to a Settings file. Settings can be saved selectively or in their entirety for future use.

## 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.



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

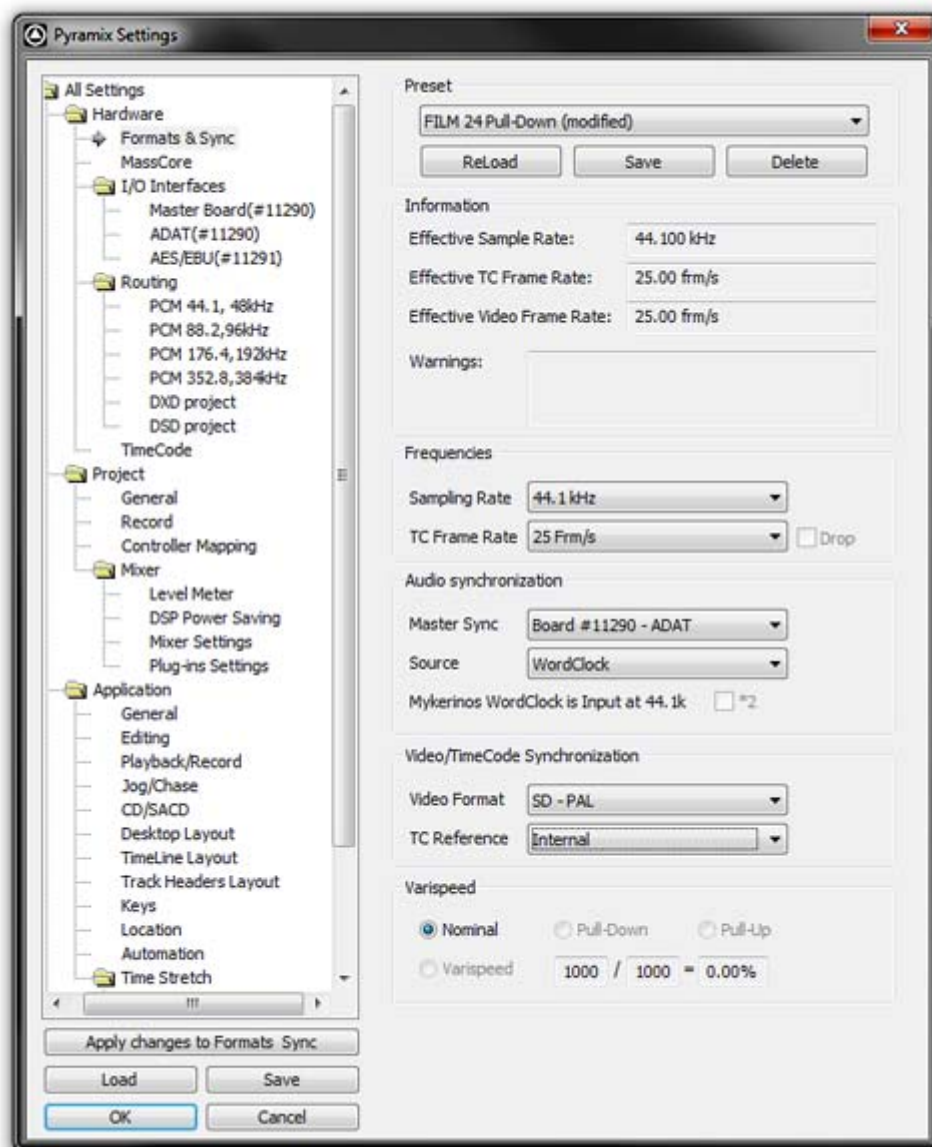
Saves any changes made to settings and exits the **Pyramix Settings** window.

## Cancel

Cancels any changes made to settings and exits the **Pyramix Settings** window.

## Hardware

### Formats and Sync

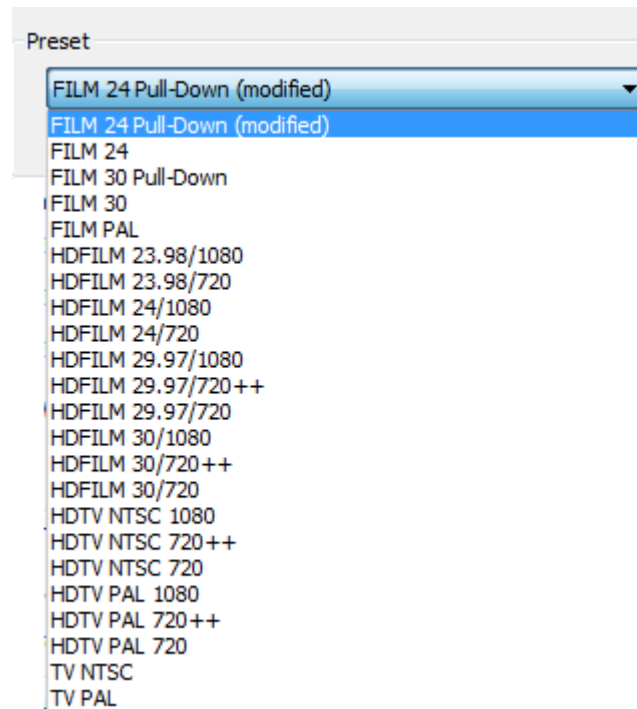


All Settings Hardware Formats & Sync Page

#### 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:



All Settings Hardware Formats & Sync Preset List

## Information

### Effective Sampling 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.

### Effective Video Frame Rate

Displays the Video Frame including the effect of any pull-up or down or Varispeed settings.

### Sampling Rate

Displays the rate set when the project was created or the default **Mixer** preset loaded. This can be changed from the **Sampling Rate** drop-down list.

### 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.

### Board

In a multi-board system, use the drop down list to select the daughter-card for which you want to view or change settings.

## Master

In a multi-board system, this check box determines which board is the source of digital audio sync. Only one board can be selected as master.

## Audio Synchronization

### Master Sync

In an Multi-board system choose the board which will be the sync master from the drop-down list.

### Source

This determines the sample clock source for the whole Pyramix system. If an external source is selected and no valid signal is detected, the system reverts to **Internal** until the external signal is restored. The following choices are available:

#### Internal

Selects the board's internal oscillator as clock master.

#### Video

Selects an external video input as the reference. The card derives word clock from the video sync rate. A valid video signal must be connected to the Mykerinos board chosen as the Video / TC master in the VS3 control panel.

#### Word Clock

Selects an external word clock source as the reference. The word clock must be connected to the Mykerinos board chosen as video / TC master in the VS3 control panel. This option is grayed out if there is no valid source connected.

#### Audio Input

Select this option if you want Pyramix to derive it's clock from an external audio source connected to any of the daughtercard(s) present. The correct audio input must also be selected.

#### LTC

In special situations this option enables word clock to be derived from Linear TimeCode

#### WordClock is Output at XXk \*2

For sample rates above 48kHz WordClock is normally output at the standard fundamental rate. E.g. if 128KHz is selected then WordClock is output at 32kHz unless the box is ticked, in which case the WordClock output rate is doubled to 64kHz.

## Video/TimeCode Synchronization

### Video Format

The drop-down list presents all available Video Formats

### TC Reference

The drop-down list presents all valid TimeCode reference sources.

## Varispeed

Allows either choice of either a pull-up / pull-down sampling rate or running Pyramix in **Varispeed** mode by adapting the sampling rate.

**Important!** Typical digital to analog or analog to digital converters (such as Merging Technologies Sphinx or DUAll do not operate beyond +/- 0.15 ‰ (150 ppm) and therefore will mute in any Varispeed mode. It is suggested to route the Mykerinos digital I/O's through external real-time sampling rate conversion circuitry or to use adequate external converters with built-in pull-up or pull-down support.

**Note:** Locking to external NTSC video reference is limited to nominal and pull-down sampling rates.



### **Nominal**

'Normal' mode. Uses the nominal sampling rate as set in the **Sampling Rate** pull-down menu.

### **Pull-Up**

Increases the sampling rate by 0.1%. Most often used in audio post production for compatibility reasons between NTSC frame rates of 30 fps and 29.97 fps.

### **Pull-Down**

Decreases the sampling rate by 0.1%. Most often used in audio post production for compatibility reasons between NTSC frame rates of 30 fps and 29.97 fps.

### **Varispeed**

The speed of audio playback can be varied within the range of -12.5% to +12.5%. Select this option, then enter the required speed change in tenths of percents into the adjacent entry field. Values entered outside of the allowed range will be limited to the extent of the allowed range. E.g. if 1500 is entered, the value will be set to 1125.

### **Input**

#### **Format**

Provides input format selection. This varies, depending on which Mykerinos Daughter card is currently selected by the **Board** drop-down menu.

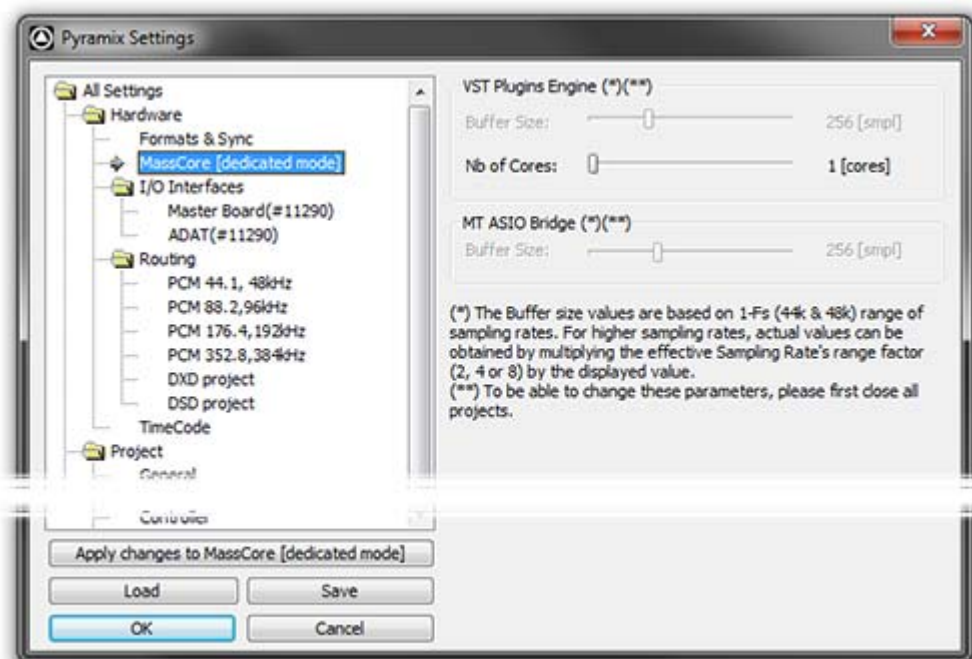
#### **Range**

Shows the number of possible system inputs available depending on the Mykerinos Daughter card currently selected **Board** drop-down menu.

### **Output**

#### **Mode**

Provides output format selection. This is variable, depending on the Mykerinos Daughter card under consideration.



## All Settings Hardware MassCore

**Note:** The MassCore mode is indicated in brackets but is determined by the hardware present in the PC.

### VST Plugins Engine Latencies(\*)

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 537**

## MT ASIO Bridge (\*) (\*\*)

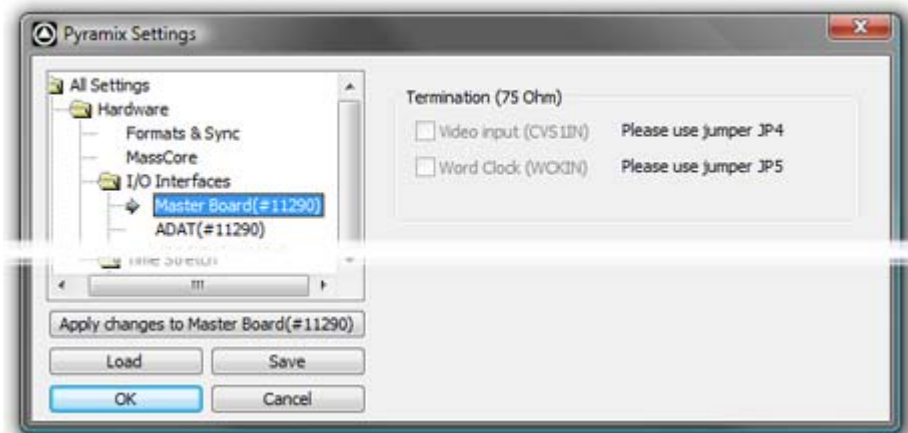
This sets the **Virtual ASIO** buffer size in samples.

**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 value displayed.

(\*\*)To be able to change these parameters, please close all open Projects first.

## I/O Interfaces

### Master Board(#Serial No.)



All Settings Hardware I/O Interfaces Master Board (#Serial No.)

#### Termination

**Video Input (CVS1IN)Please use jumper JP4**

**Word Clock (WCKIN)Please use jumper JP5**

Applicable only to Mykerinos X boards otherwise grayed out. Offers a choice between Video and Word Clock sync input in conjunction with the board jumpers **JP4** and **JP5** (Please see Mykerinos X manual for full details)

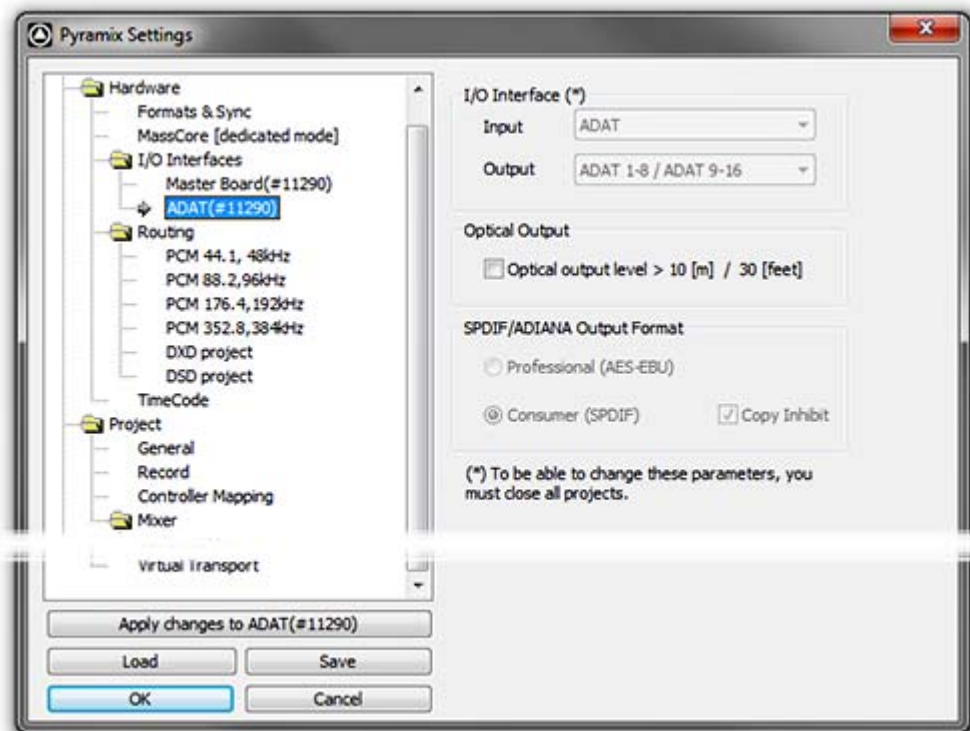
#### Board(#Serial No.)

##### (Mykerinos Daughter Card Settings)

These settings provide hardware specific configuration for the currently installed Mykerinos daughter card(s). Please see also the documentation supplied with the card.

**Note:** There will be separate entries under **I/O Interfaces** for each board installed and **On-Line** (As selected in the **VS-3 Control Panel**)

## ADAT Board Settings



All Settings Hardware I/O Interfaces ADAT Board (#Serial No.)

**Note:** These settings can only be changed when all projects are closed. The page will warn of this if any projects are open.

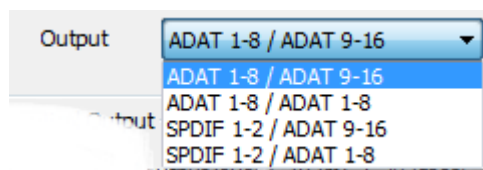
### I/O Interface

#### Input

Offers the choice between **ADAT** and **SPDIF**

#### Output

Offers choices of output format:



ADAT 1-8 / ADAT 9/16: Channels 1-8 on optical A and channels 9-16 on optical B.

ADAT 1-8 / ADAT 1-8: Channels 1-8 on both optical A and B.

SPDIF 1-2 / ADAT 1-8: (Standalone mode only) Channels 1-2 on optical A, in SPDIF format and channels 1-8 on optical B.

SPDIF 1-2 / ADAT 9-16: (Standalone mode only) Channels 1-2 on optical A, in SPDIF format and channels 9-16 on optical B

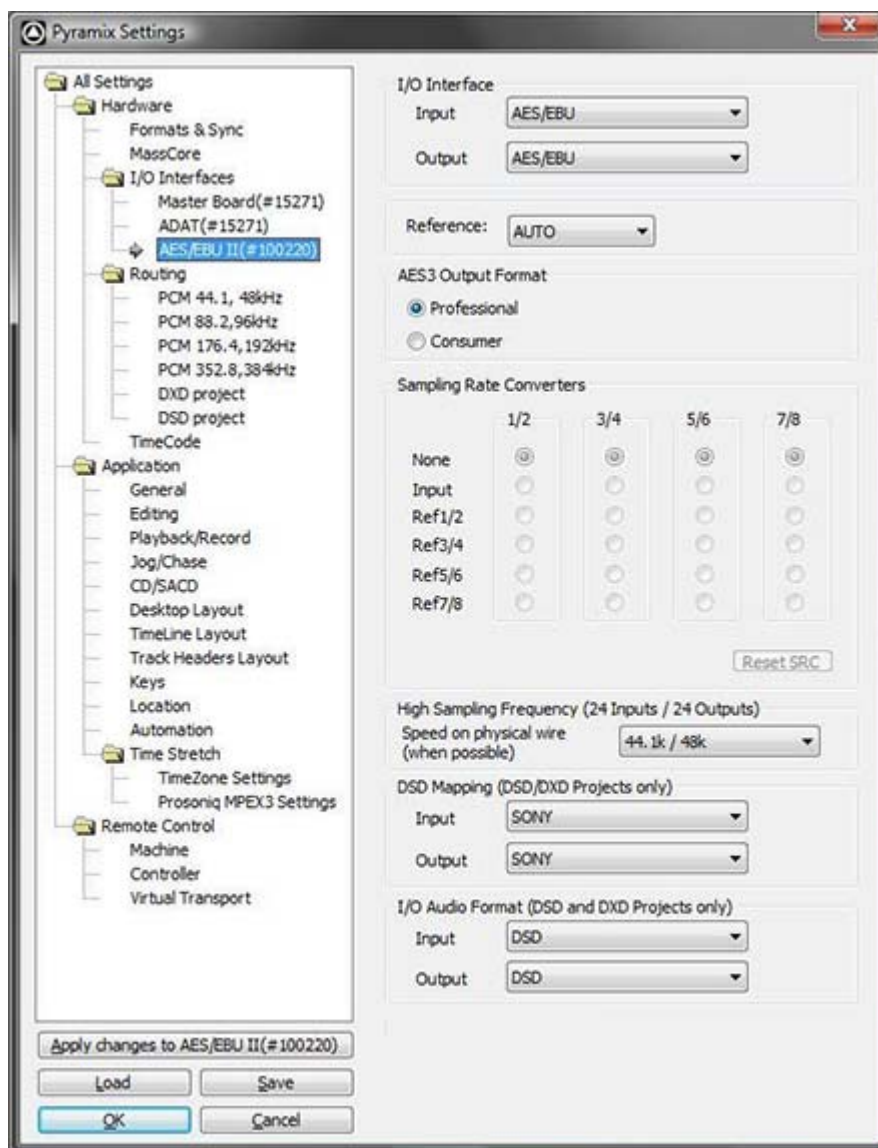
### Optical Output

Check the **Optical output level** box if the fibre-optic cables are in excess of 10[m] / 30 [feet] in length.

### SPDIF/ADIANA Output Format

The radio buttons set the **Professional** / **Consumer flag** and the check-box sets the **Copy Inhibit** flag when SPDIF is the selected output format.

## AES II and AES II SRC Board Settings



All Settings Hardware I/O Interfaces AES II Board (#Serial No.)

### I/O Interfaces

#### AES/EBU

##### Input

##### Output

##### Reference

Selects the input used as the clock reference when Pyramix sync is set to **Audio Input**.

When set to **AUTO**, Pyramix searches through all the inputs in ascending order and locks to the first valid source it finds.

##### AES3 Output Format

The radio buttons toggle the **Professional** / **Consumer** bit in the AES data stream.

## Sampling Rate Converters

Grayed out if no SRCs are present. Each of the four uni-directional converters can be configured as Bypass, Input or Output. On a specific in/out channel pair a sampling rate conversion can be applied only in one direction, either input or output. The **Speed on physical wire** setting (see below) should be set to the project's sampling rate (aka "**single-wire mode**") whenever the SRCs are used, since channel pairs that are spread over several wires will not be sample rate converted properly.

Up to 192 kHz, each column represents one XLR connector (one pair of channels) with its associated SRC chip.

The following configurations can be selected:

- **None:** or bypass, the SRC is transparent
- **Input:** The SRC works on the input path and converts the incoming signal to the project's sampling rate
- **Ref1/2 through Ref 7/8:** The SRC is inserted in the output path and converts the output signal to the sampling rate of the signal present at the input chosen as reference.

At 8FS (DXD/DSD), the AES II daughter card has a special mode that is enabled by selecting **8FS to nFS** in the **Speed on physical wire** field. This mode provides a fixed set of 2 input and 2 output paths and enables a real-time conversion from 384kHz/352.8kHz down to 192kHz/44.1kHz and vice-versa. Only XLRs 1/2 and 3/4 are used. For the outputs, the reference input for the sampling frequency is selectable in the **Sampling Rate Converters** array.

For further information and configuration examples please see: **AES II with SRC on page 662**

## High Sampling Frequency (24 Inputs / 24 Outputs)

### Speed on physical wire (when possible)

Sets the rate of the AES stream on the I/Os.

**44.1k / 48k:** standard mode

**88.2k / 96k:** also called single wire at 96 kHz

**176.4k / 192k:** (only AES 2) also called single wire at 192 kHz

**8 FS to nFS:** (only AES 2 - SRC) special mode for the sampling rate converters for DXD/DSD projects (see explanation of the sampling rate converters)

## DSD mapping (DSD / DXD Projects only)

Sets the mapping for the DSD I/Os

### Input

SONY

P3D

### Output

SONY

P3D

## I/O Audio Format (DSD / DXD Projects only)

Selects the I/O mode when a DSD or DXD project is opened.

### Input

DSD

DXD

### Output

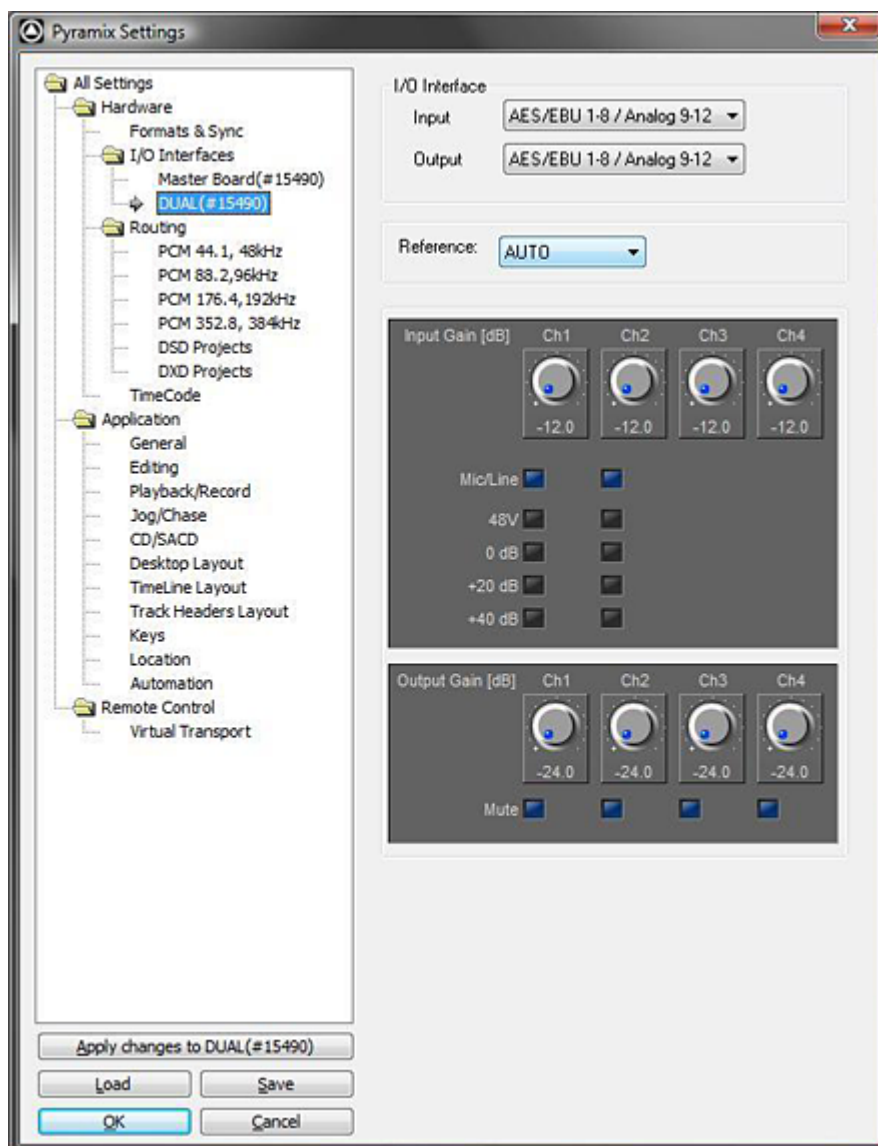
DSD

DXD

## AES Board Settings

The legacy, non SRC, AES board uses the same **Settings Page** as the AES II. However, the SRC settings will, of course, be unavailable.

## DUAL Board Settings



### I/O Interface

#### Input

**AES/EBU 1-8 / Analog 9-12:** The first 8 inputs are in AES/EBU format and the four remaining inputs are analog.

#### Output

**AES/EBU 1-8 / Analog 9-12:** The first 8 outputs are in AES/EBU format and the four remaining outputs are analog.

### Reference

Selects the digital (AES/EBU) input to be used as the clock reference when Pyramix sync is set to **Audio Input**. When set to **AUTO**, Pyramix searches through all the inputs in ascending order and locks to the first valid source it finds.

### Input Gain (dB)

A gain setting of -12dB to +12dB can be selected for each one of the four analog inputs.

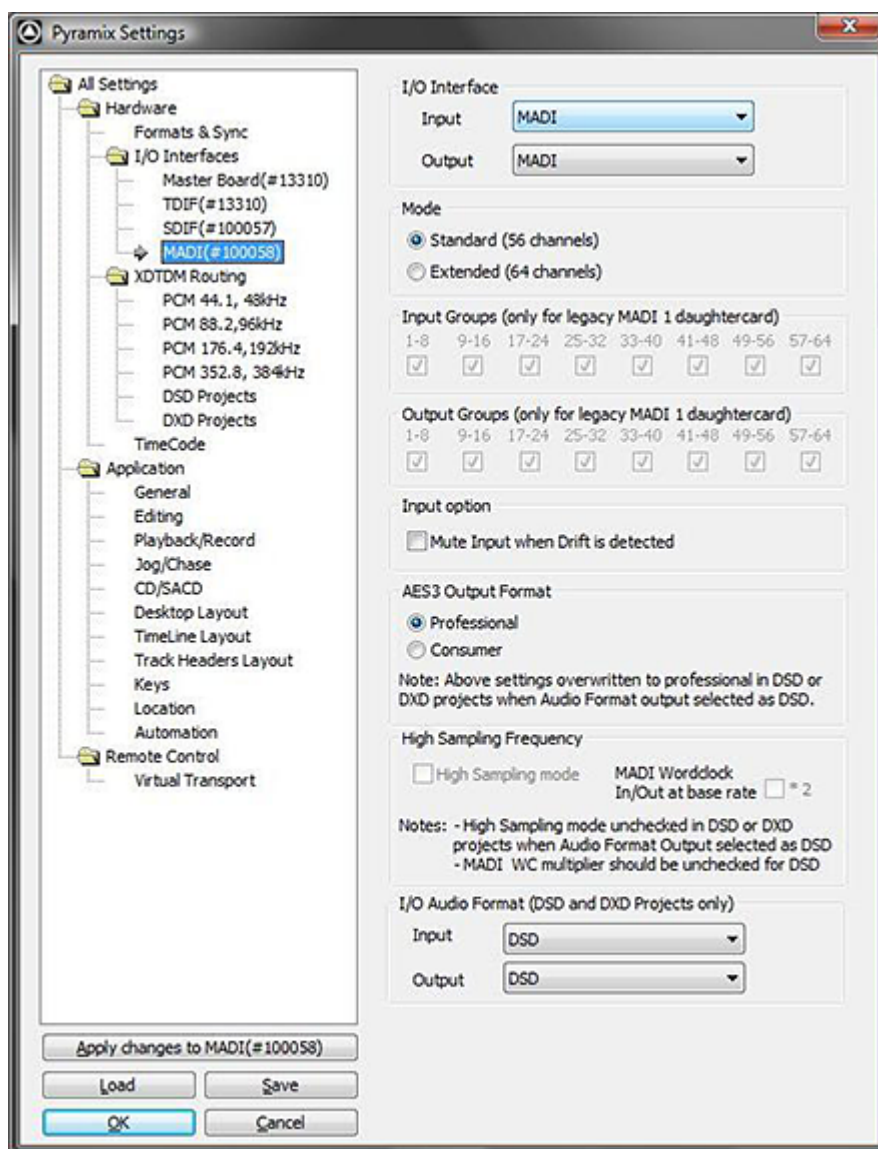


**Mic/Line** On inputs 1 and 2 you can also enable the Mic preamp by ticking the box. When selected the buttons below allow **48V** phantom power to be enabled and additional gain added for **0dB**, **+20dB** or **+40dB**

## Output gain (dB)

A gain setting of from -24dB to 0dB can be selected for each of the four analog outputs. Each channel is also equipped with a **Mute** check box.

## MADI Board Settings



All Settings Hardware I/O Interfaces Master Board (#Serial No.)

### I/O Interface

#### Input

#### Output

Select **MADI** from the drop-down lists (if not already selected)

### Mode

#### Standard (56 channels)

#### Extended (64 channels)

Choose the mode appropriate for the external device you are connecting.

**Note:** To change this setting all Projects must be closed





## Input Groups

## Output Groups

(These settings are only applicable to legacy MADI 1 daughtercards)

## Input Option

### Mute Input when Drift is detected

If the Input stream sample rate varies from nominal, Mutes the Input

## AES Output Format

### Professional

### Consumer

Sets the AES Format bit.

**Note:** This setting is overridden to **Professional** in DSD or DXD Projects when DSD is selected as the output format.

## High Sampling Frequency

### High Sampling Mode

When ticked, MADI carries high sample rate signals.

### MADI Wordclock I/O at base rate \* 2

When ticked MADI Wordclock is expected and output at base rate times two.

**Note:** High Sampling Mode setting is overridden in DSD or DXD Projects when DSD is selected as the output format.

**MADI Wordclock I/O at base rate \* 2** should be un-ticked for DSD

## I/O Audio Format (DSD and DXD Projects Only)

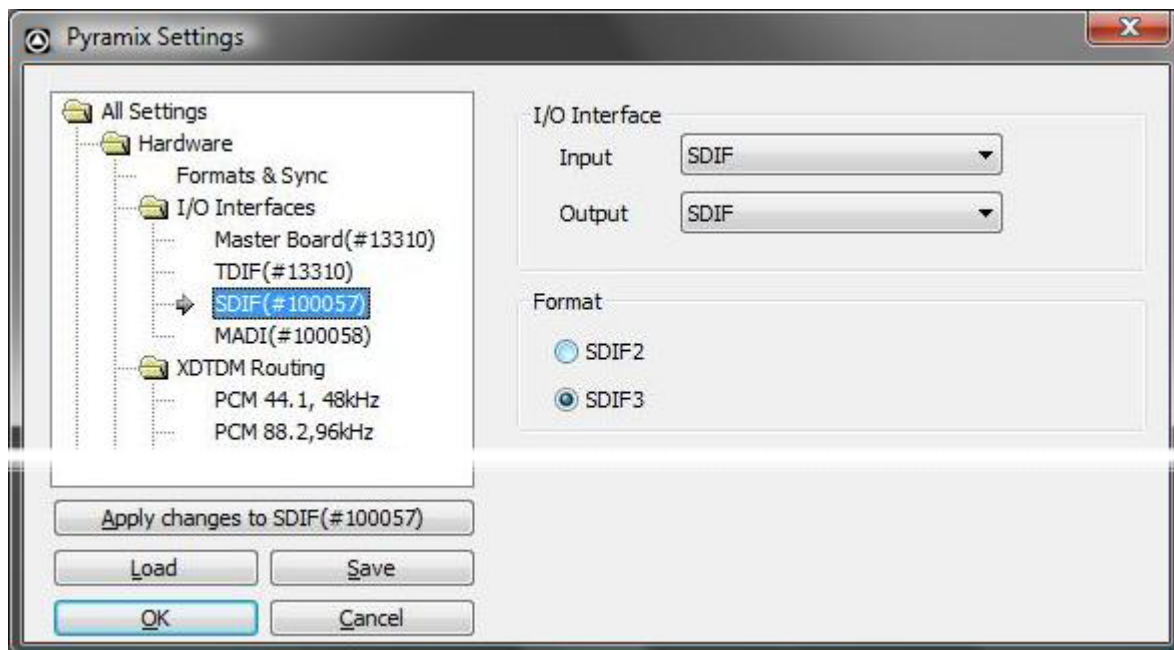
### Input

### Output

Select the required I/O format(s) from the drop-down lists.

**Note:** To change this setting all Projects must be closed

## SDIF Board Settings



### I/O Interface

#### Input

SDIF

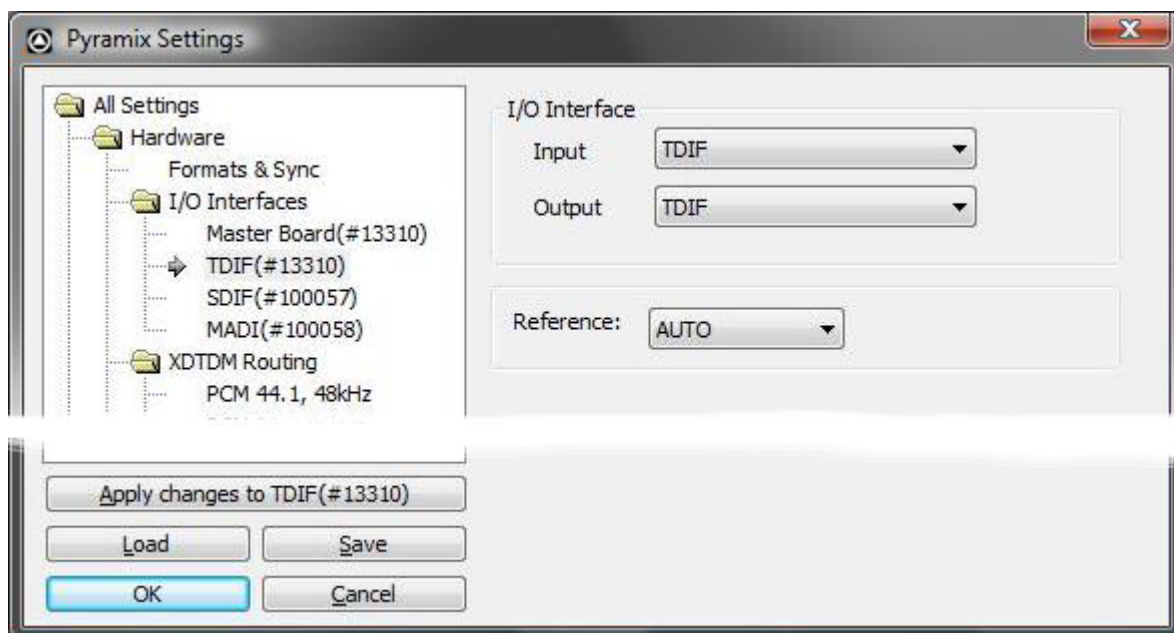
#### Output

SDIF

### Format

The radio buttons toggle between the **SDIF2** and **SDIF3** formats.

## TDIF Board Settings



### I/O Interface

#### Input



**TDIF**

**Output**

**TDIF**

### **Reference**

Selects the input used as the clock reference when Pyramix sync is set to **Audio Input**. When set to **AUTO**, Pyramix searches through the inputs and locks to the first valid source it finds.

The drop-down list offers the following choice of Clock reference sources:

**AUTO**

**TDIF Front**

**TDIF Rear0**

**TDIF Rear1**

When set to **AUTO**, Pyramix searches through all the inputs in ascending order and locks to the first valid source it finds.

## Routing

Where the routing is user selectable, independent routing assignments can be made for 1fs, 2fs, 4fs and 8fs sample rates.

### Routing Physical I/O to Logical I/O

Routing can only be undertaken when there are no projects open.

**Reset** removes all patching

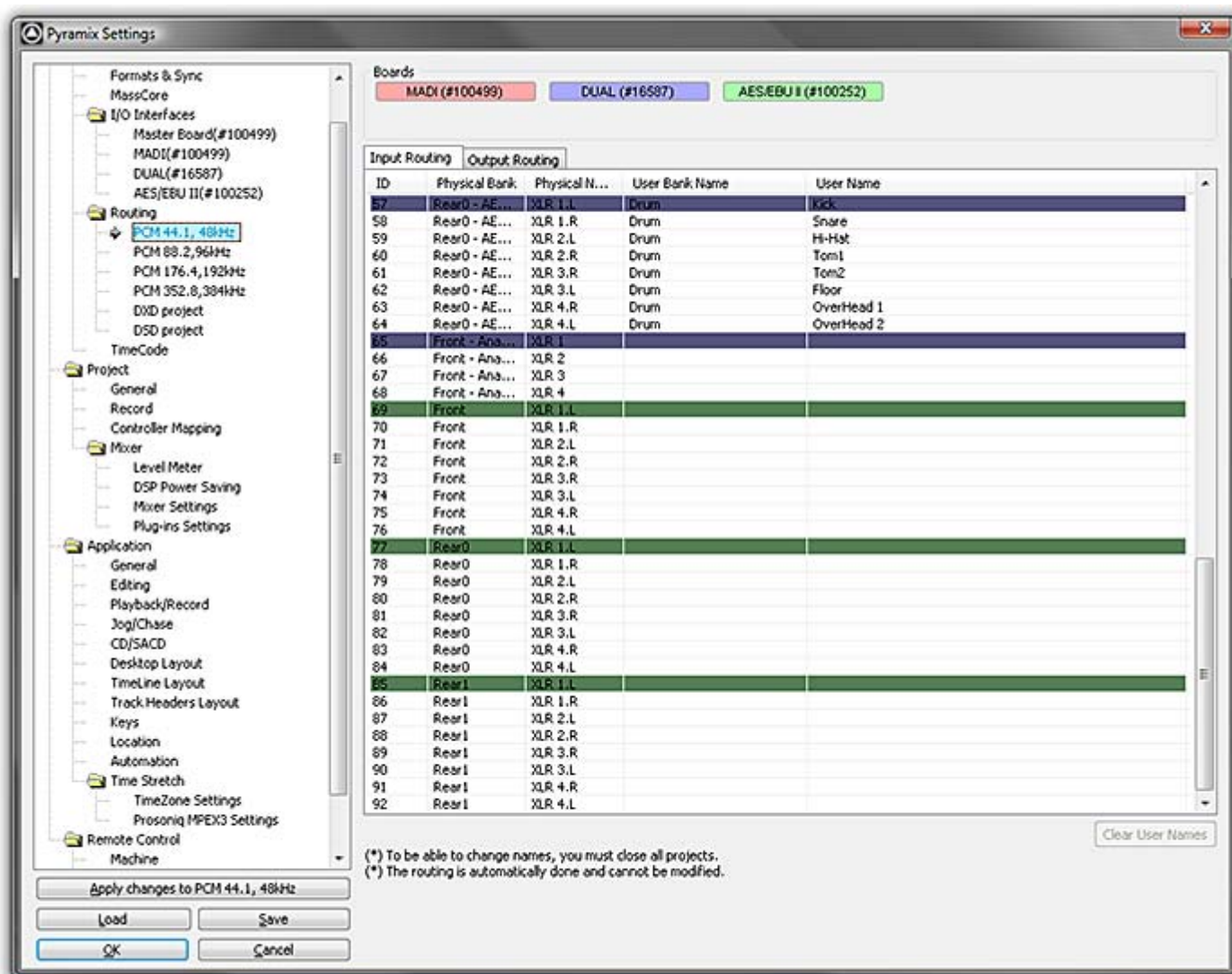
**Autoroute** connects all available inputs and outputs in ascending order.

**Note:** MassCore routing is currently automatic only and there is no need (and no means) to set the required number of Internal Buses

### AES/EBU

When an AES/EBU daughter-card is present, this routing page takes account of the **HighSamplingRate** setting (from the **AES/EBU (# 'card number')** page) to enable you to route 12 AES channels or 24 for the corresponding daughtercard.

## Routing Page



Pyramix Settings

Boards: MADI (#100499) DUAL (#16587) AES/EBU II (#100252)

ID	Physical Bank	Physical N...	User Bank Name	User Name
57	Rear0 - AE...	XLR 1.L	Drum	Kick
58	Rear0 - AE...	XLR 1.R	Drum	Snare
59	Rear0 - AE...	XLR 2.L	Drum	Hi-Hat
60	Rear0 - AE...	XLR 2.R	Drum	Tom1
61	Rear0 - AE...	XLR 3.R	Drum	Tom2
62	Rear0 - AE...	XLR 3.L	Drum	Floor
63	Rear0 - AE...	XLR 4.R	Drum	OverHead 1
64	Rear0 - AE...	XLR 4.L	Drum	OverHead 2
65	Front - Ana...	XLR 1		
66	Front - Ana...	XLR 2		
67	Front - Ana...	XLR 3		
68	Front - Ana...	XLR 4		
69	Front	XLR 1.L		
70	Front	XLR 1.R		
71	Front	XLR 2.L		
72	Front	XLR 2.R		
73	Front	XLR 3.R		
74	Front	XLR 3.L		
75	Front	XLR 4.R		
76	Front	XLR 4.L		
77	Rear0	XLR 1.L		
78	Rear0	XLR 1.R		
79	Rear0	XLR 2.L		
80	Rear0	XLR 2.R		
81	Rear0	XLR 3.R		
82	Rear0	XLR 3.L		
83	Rear0	XLR 4.R		
84	Rear0	XLR 4.L		
85	Rear1	XLR 1.L		
86	Rear1	XLR 1.R		
87	Rear1	XLR 2.L		
88	Rear1	XLR 2.R		
89	Rear1	XLR 3.R		
90	Rear1	XLR 3.L		
91	Rear1	XLR 4.R		
92	Rear1	XLR 4.L		

(\*) To be able to change names, you must close all projects.  
 (\*) The routing is automatically done and cannot be modified.

Clear User Names

Apply changes to PCM 44.1, 48kHz

Load Save

OK Cancel

All Settings Hardware Routing Page

### Multiple Boards

Where multiple boards are present, switch the routing page between them by clicking on the colored buttons at the top.



## Input Routing/Output Routing

Click on the tabs to switch the page between Input and Output.

### Routing Page Fields

<b>ID</b>	The absolute identification number for each Input or Output channel
<b>Physical Bank</b>	The physical connectors associated with each Input or Output channel
<b>Physical Name</b>	The connector physical channel number and, depending on the daughterboard, type. E.g. XLR 2
<b>User Bank Name</b>	User definable name for a group of inputs or Outputs. Members of the same group will appear together in the Mixer Routing page.
<b>User Name</b>	User definable name for an input or output. E.g. Snare, Lead Guitar, CD player L, Left Main, Right Main etc.

### Naming/Renaming User Bank and User name

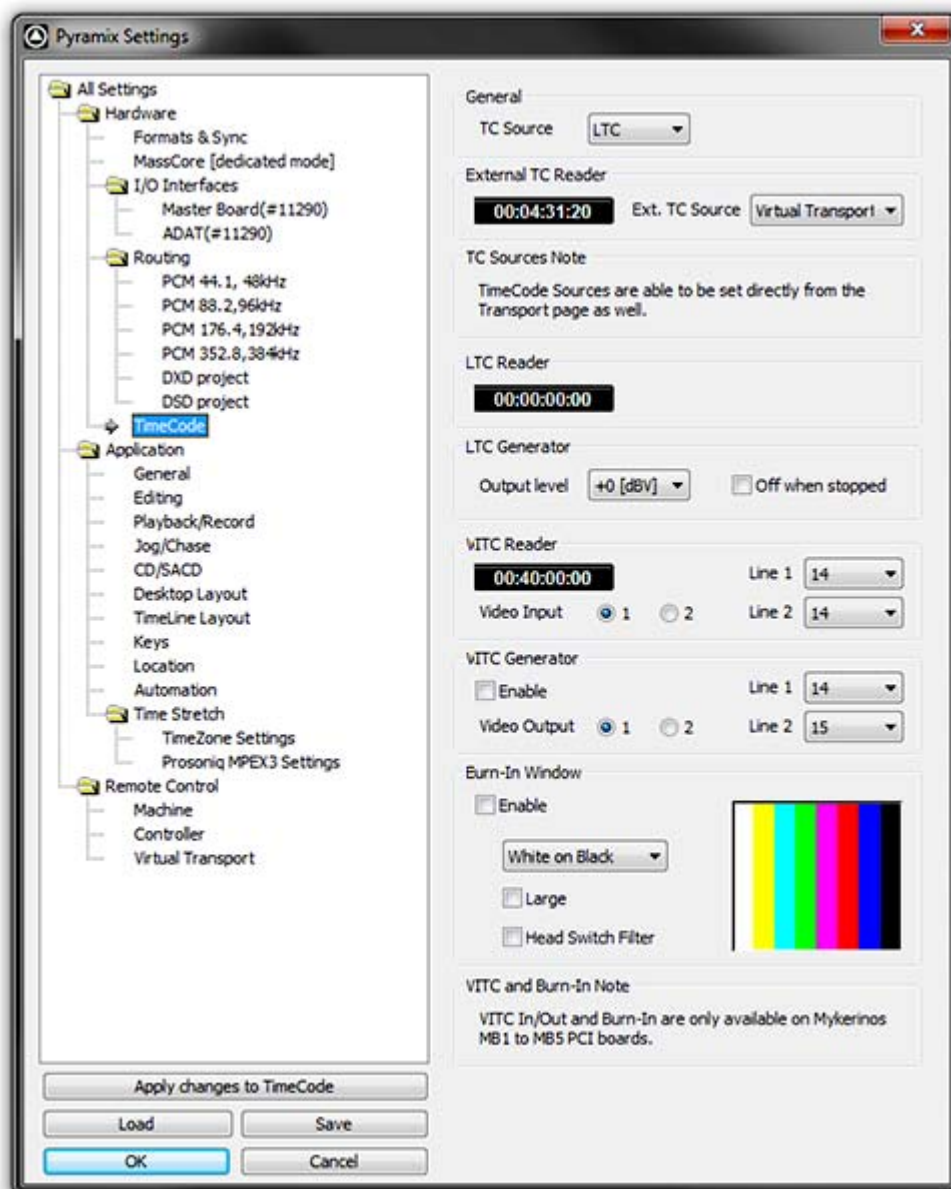
To change the User Names simply click in the field and type.

Names applied here will appear in the Mixer Routing page and Mixer Input and Output lists.

**Note:** Naming/Renaming can only be accomplished when there are no Projects open.

**Note:** Naming is Fs sample rate dependent. I.e. different User Bank and User Names can be applied to 44.1,48kHz, 88.2,96kHz and DXD etc.

## TimeCode



All Settings Hardware TimeCode Page

If you are using the TimeCode input /output features of Pyramix, select the **TimeCode** page to configure the system. **Time code Format, Reference and Source**. If an external time code source has been physically connected to the **Pyramix** linear time code or video inputs, you should see the current value in the **LTC** or **VITC Reader** registers

### General

These are the general settings on which all other time code parameters are based. The **TC Source** combo box offers a choice of **Auto**, **LTC**, **VITC** or **External**.

**Auto** looks at all the sources and uses them in the order: **LTC > STC > VITC**

### Format

Shows the current TimeCode format selected from the drop-down list. Pyramix supports the following formats: Film 23.98 fps, Film 23.98 fps Drop, Film 24 fps, PAL 25 fps, NTSC 29.97 FPS, NTSC 29.97 fps Drop, SMPTE 30 fps, SMPTE 30 fps Drop.

### Reference

The **Reference** drop-down menu sets the time code source when TimeCode is selected as the digital audio Sync Source in **Settings > Mixer Settings : I/O** page **Sync Source**.

The Reference pull-down list allows for choosing between clocking the system's audio engine to an Internal reference derived from the audio board's time code generator chip, or a clock derived from the time code input port on the optional Video/TC interface. To set the digital audio word clock source, see the I/O panel in the Virtual Studio Settings window.

### **TC Source**

Shows the source of time code that will be used to synchronize Pyramix playback or to generate the timestamp when an audio file is digitized. A drop down list offers the following choices:

**Internal** uses the code from the internal time code chip on the audio board.

**VITC** uses code from the Vertical Interval Time Code (VITC) input on the optional Video/TC interface bracket / breakout cable.

**LTC** uses the Linear Time Code (LTC) input on the Video/TC interface bracket to derive

**Auto** Pyramix automatically uses any valid time code location reference from an Internal, VITC, LTC or External time code source.

**External** uses the code from the **External TC reader** source.

### **External TC reader**

Shows the current value of the External Time Code reader. The drop-down list offers a choice of **Virtual Transport** and all external machines installed and enabled in the **Settings > All Settings > Remote Control > Machine** page.

### **LTC reader**

Shows the current value of the Linear Time Code (LTC) reader chip. I.e. the external LTC input.

### **LTC Generator**

Mykerinos boards have a Linear Time Code generator.

### **Output Level (dBV)**

Shows the current LTC output level in dBV. The drop-down list offers a choice of output level from -24dBV to +9dBV in 3dBV increments, or it can be switched Off.

### **Off when stopped**

When checked Pyramix mutes the LTC output when stopped. If not checked, it continues to output it's actual position. (static TimeCode) Certain video and audio machines cannot handle static TimeCode.

### **VITC Reader**

Mykerinos boards are capable of reading Vertical Interval Time Code encoded in a lines of a video signal. VITC has the advantage of being accurate and readable even when the video is stationary.

### **Video Input**

These check buttons allow the choice of which of the two video inputs will be used for the VITC signal.

### **Line**

Shows which lines will be decoded. Although VITC code fits into a single line, it is normally duplicated to provide redundancy reducing read errors. The drop-down lists allow any two lines to be chosen. Different pairs of lines often carry different code. E.g. Time-of-day and Absolute time.

### **VITC Generator**

Mykerinos boards have a Vertical Interval Time Code generator.

### **Enable**

When checked the output of the VITC generator is On.

### **Video Output**

These check buttons allow the choice of which of the two video outputs will be used for the VITC.



## **Line**

Show which lines will contain VITC.

## **General**

These controls are for setting the general format of the Video Sync signal.

### **Format**

Shows the current video format. The drop-down list offers a choice of PAL, NTSC and a wide variety of TriLevel HD (high-definition) formats.

### **Burn-in Window**

Mykerinos boards can burn-in a Time-code display window into a composite video input signal.

### **Enable**

When checked the TimeCode overlay is displayed

### **Color**

Shows the current display scheme. The drop-down list offers a choice of:

- White on Black
- Black on White
- Black on Background
- White on Background

### **Large**

When checked the TimeCode display will be the larger of the two possible sizes.

### **Head Switch Filter**

When checked, the clamp circuit ignores head-switch transients and horizontal sync during the last six to seven lines before the vertical front porch. Otherwise, the clamp circuit responds as always.

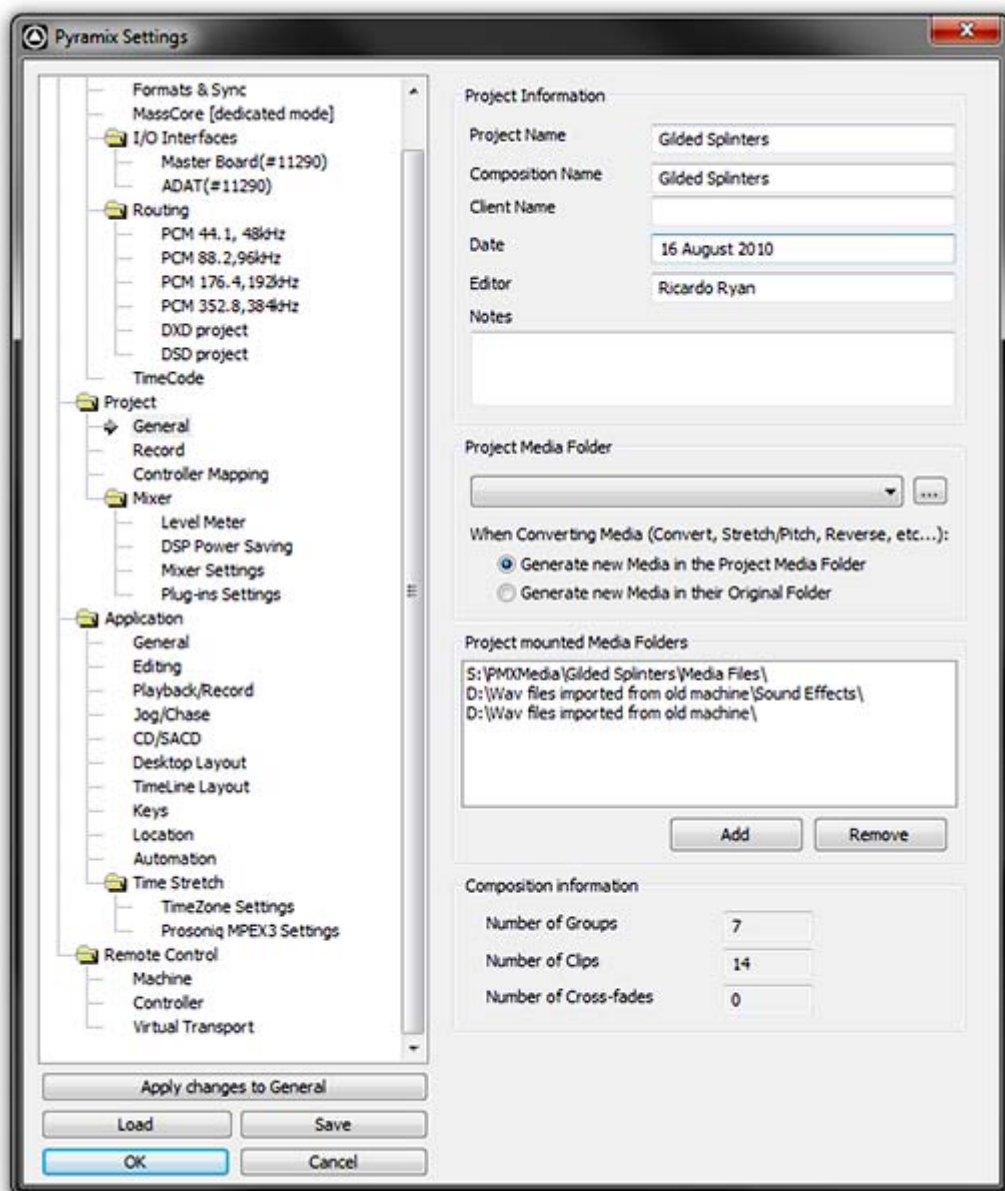
### **Burn-in Location**

Simply drag the video burn-in window to the desired location within the color bars screen.



# Project

## General




All Settings Project Information Page

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 43**

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

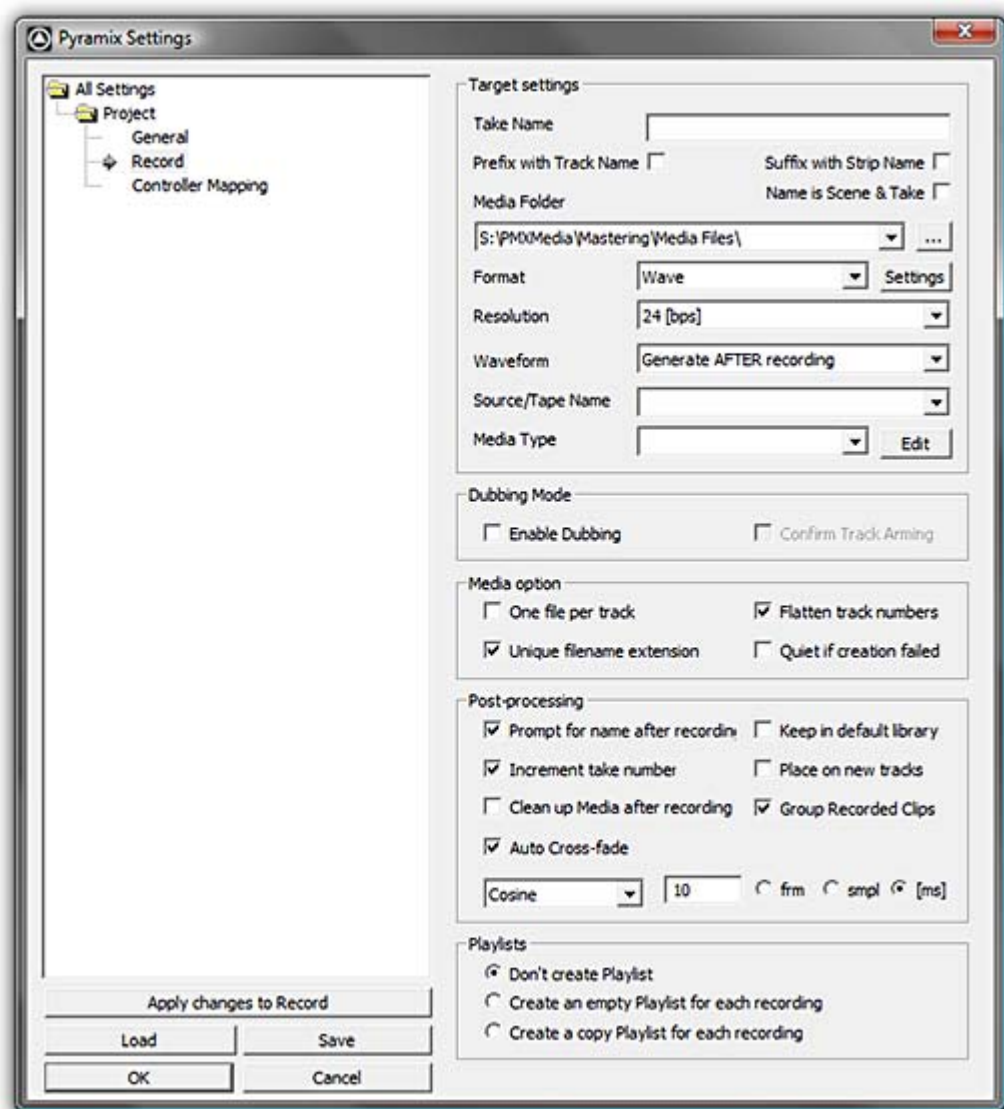
Lists three categories of Composition data:

**Number of Groups**

**Number of Clips**

**Number of Cross-fades**

## Record



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

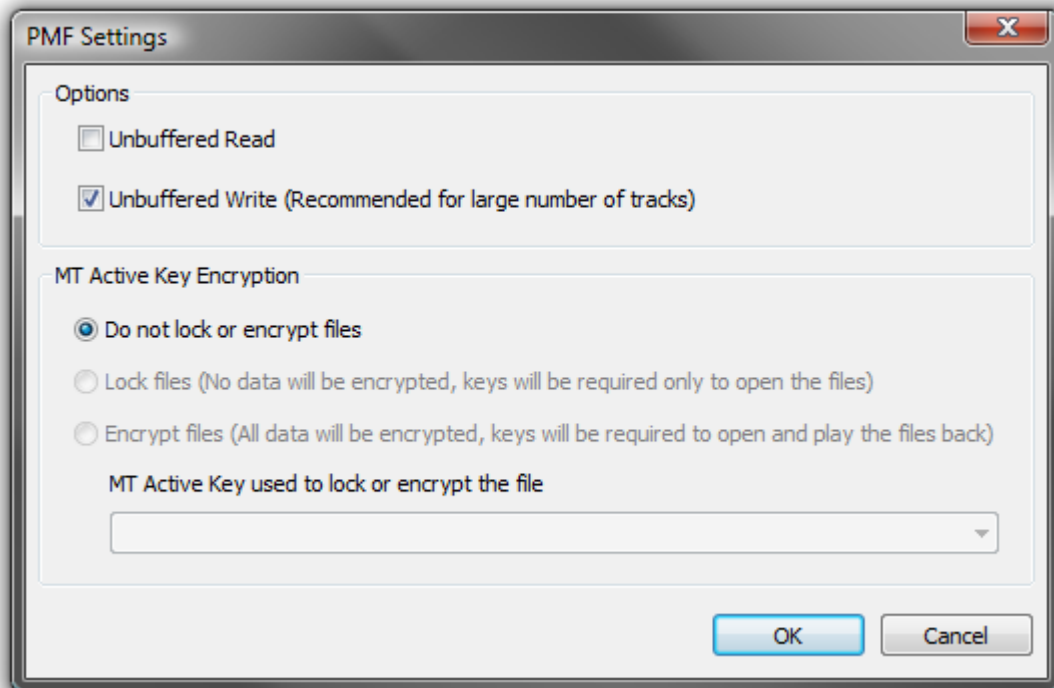
Displays the selected Media Folder for recording. Clicking the adjacent button opens the **Choose a Media Folder to Mount** window. This enables folders to be created mounted and managed. **Please See: Housekeeping on page 43**

### 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:



All Settings Project Record : Format PMF Settings dialog

## 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

### Under Construction

**Do not lock or encrypt files Default =ON**

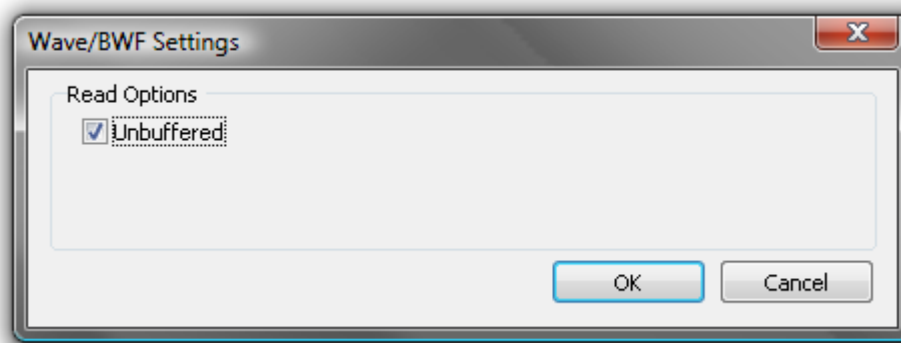
**Lock files (No data will be encrypted, keys will be required only to open the files)**

**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:



**All Settings Project Record : Format Wave/BWF Settings dialog**

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 411**

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

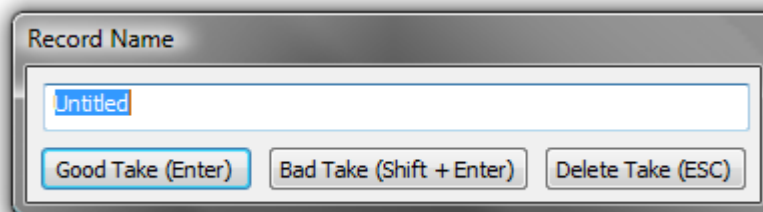
Unless this box is checked, Pyramix displays a dialog with an error message when the creation of a media file fails. This can be annoying if Pyramix is remotely controlled. Checking the box suppresses the error message.

## 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.



Record Name dialog box

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 from 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:

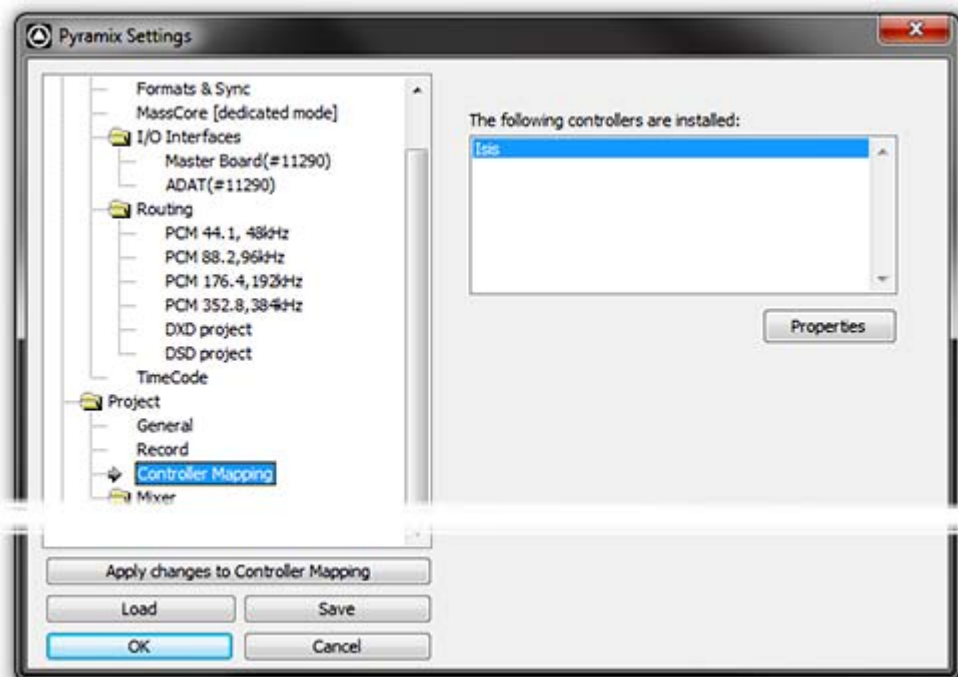
**Don't create Playlist**

**Create an empty Playlist for each recording**

**Create a copy Playlist for each recording**

Please see: **Playlists** on page 512

## Controller Mapping



All Settings Project Controller Mapping Page

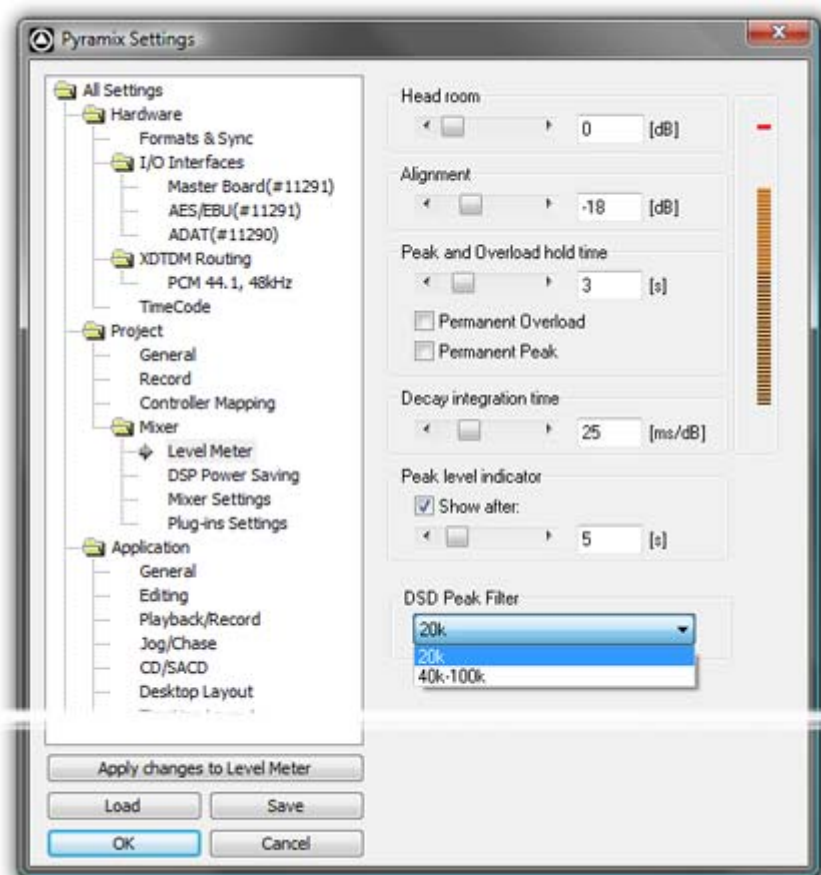
Please see Guides for specific controllers. E.g. Merging Technologies **Ramses MSC** and **ISIS** and for Sony P-2 Protocol 9-pin controllers please see: **Sony 9 - Pin Protocol Configuration (Pyramix controlled by external device)** on page 643



# Mixer

## Level Meter

This page determines the appearance and behavior of the level meters in the **Mixer** and **Track Headers**.



All Settings Project Mixer Level Meter Page

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 it's 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 re-started. 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 the AES recommendations concerning the high frequency dither noise content.

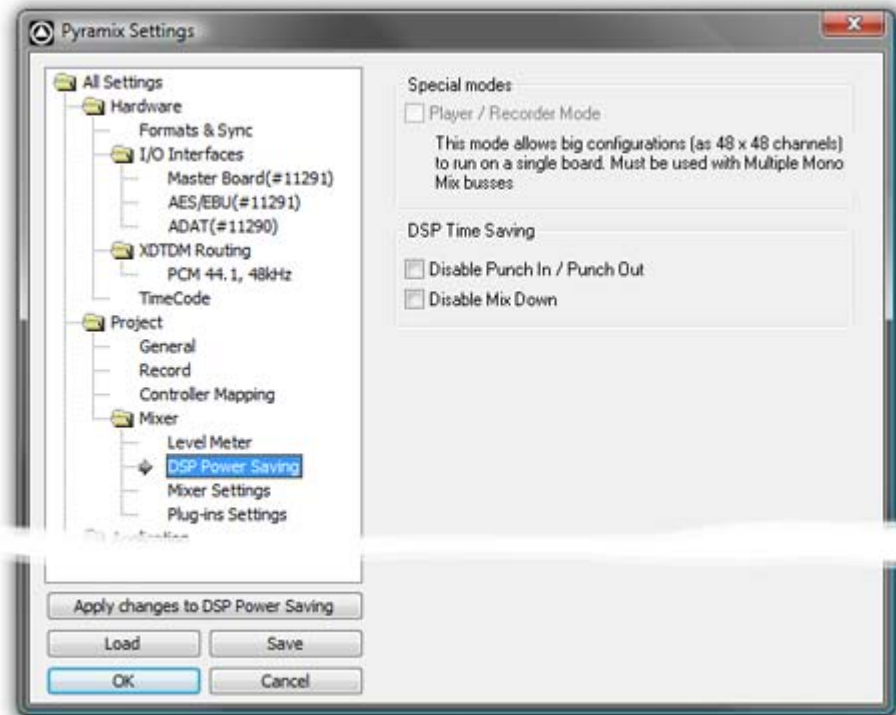
### 20k

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 the AES recommendation the signal level in this frequency range should not exceed -20 dB.

## DSP Power Saving



All Settings Mixer DSP Power Saving Page

### Special Modes

#### Player/Recorder Mode

This mode allows big configurations (such as 48 x 48 channels) to run on a single board. Player/Recorder Mode is intended for use with an external hardware console. When this mode is activated, the Pyramix mixer is relegated to the role of signal router, there is no level control, no panning, no plug-ins and no inserts. This option is only available in configurations with multiple mono mix buses.

The Pyramix **Direct Out** functionality provides an alternative, more user configurable method of achieving similar DSP savings. **Please see: Channel Direct Outputs on page 194**

### DSP Time Saving

#### Disable the Punch in/out

When the box is checked, Punch-in and out recording capabilities are disabled.

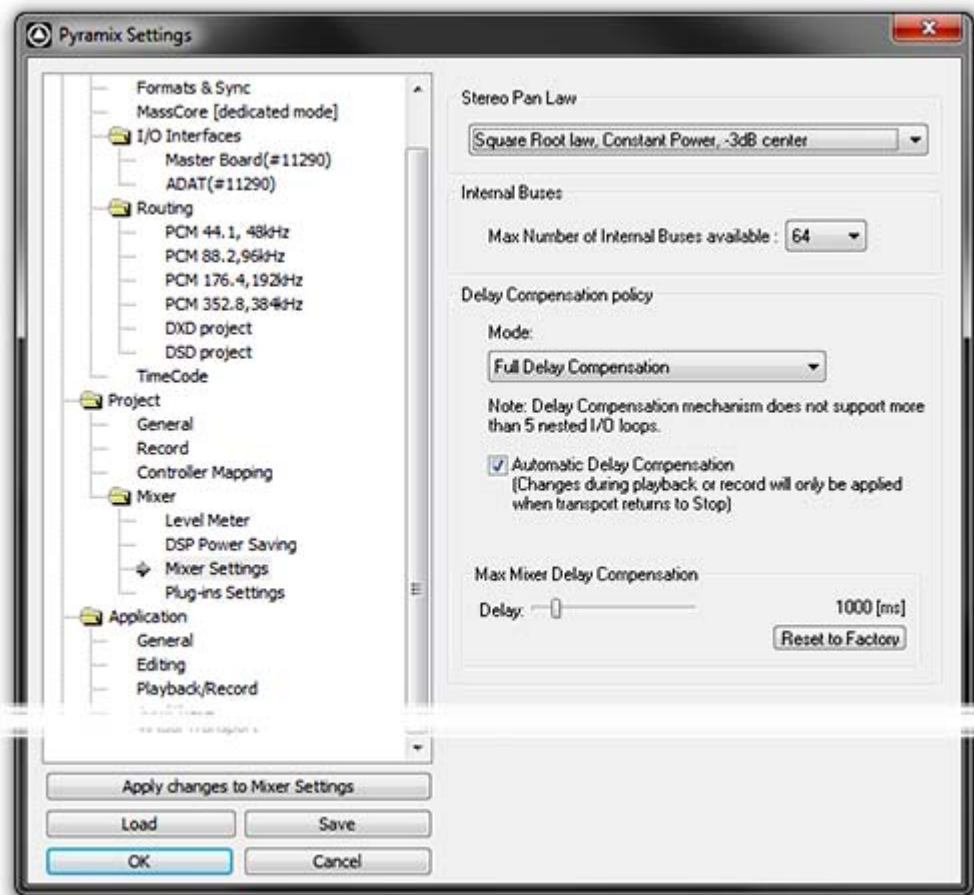
**Important!** Pyramix still will allow you to arm Tracks and to start the recording process, but the resulting media file will contain digital nulls.

#### 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.

## Mixer Settings



All Settings Mixer Mixer Settings Page

### Stereo Pan Law

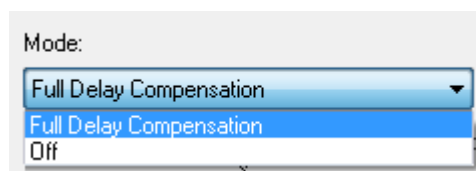
The drop-down menu offers a choice between the default **Sin/Cos law, Constant Power, -3dB center** and **Square Root law, Constant Power, -3dB center**.

**Note:** Existing projects will use the previous default **Square Root law** unless this setting is changed.

### 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**.

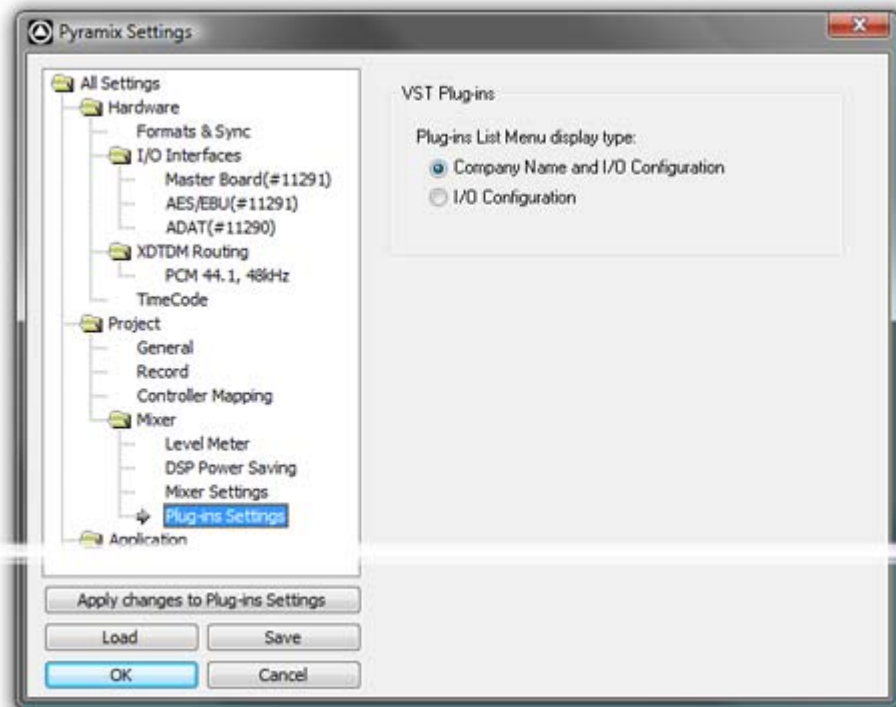
### Max Mixer Delay Compensation

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.

## Plug-ins Settings



All Settings Mixer DSP Plug-ins Settings Page

### VST Plug-ins

The buttons offer a choice of how the VST Plug-ins are ordered and grouped in the **Plug-ins List Menu**.

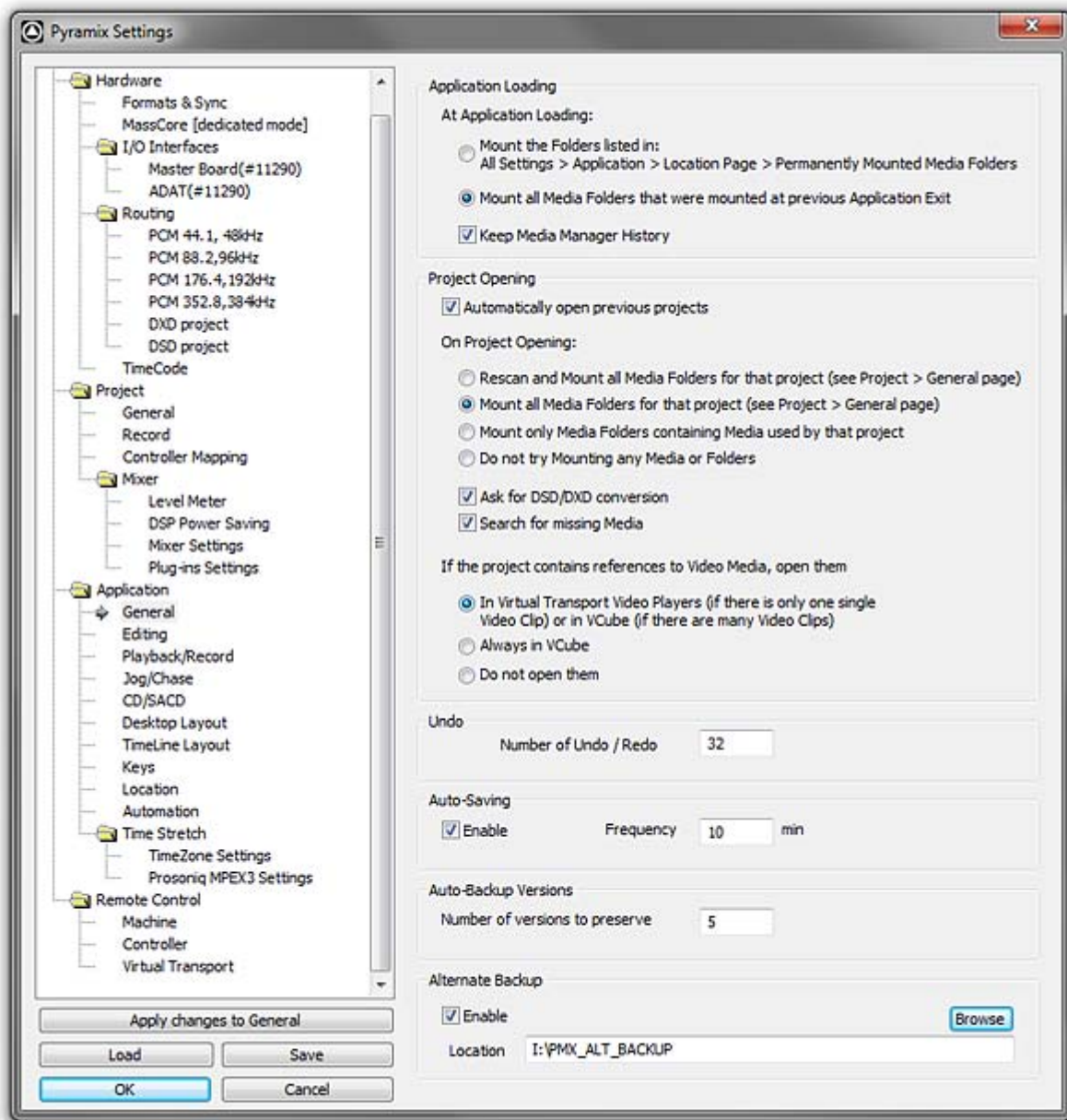
If **Company Name and I/O Configuration** is chosen the list will be ordered by Company Name and the plug-in's grouped according to their I/O configuration. I.e. **1 in - 1 out, 1 in - 2 out, 2 in - 2 out** and so on.

Alternatively, choosing **I/O Configuration** groups the Plug-ins by I/O Configuration and within each group lists them alphabetically by name.

**Please see also: VST Plug-ins Display Order on page 314**

# Application

## General



All Settings Application General Page

### Application Loading

#### At Application Loading:

##### Mount the Folders listed in:

All Settings > Application > Location Page > Permanenently Mounted Media Folders

Mount all Media Folders that were mounted at previous Application Exit

Keep Media Manager History

### 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.

#### **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.

#### **Search for missing Media**

When checked, Pyramix automatically searches for unmounted or missing media when a project is opened.

#### **If the project contains references to Video Media, open them:**

##### **In Virtual Transport Video Players (if there's only one single Video Clip) or in VCube (if there are many Video Clips).**

A single Video Clip present in the Project is opened in the **DirectShow Video Player** or the **QuickTime Video Player** (depending its type). Multiple Video Clips present in the Project are opened in VCube.

##### **Always in VCube**

Single or multiple Video Clips are opened in VCube.

##### **Don't open them**

Video Clips in the Project are only placed in the timeline (optionally) but not opened in any Video Player.

### 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.

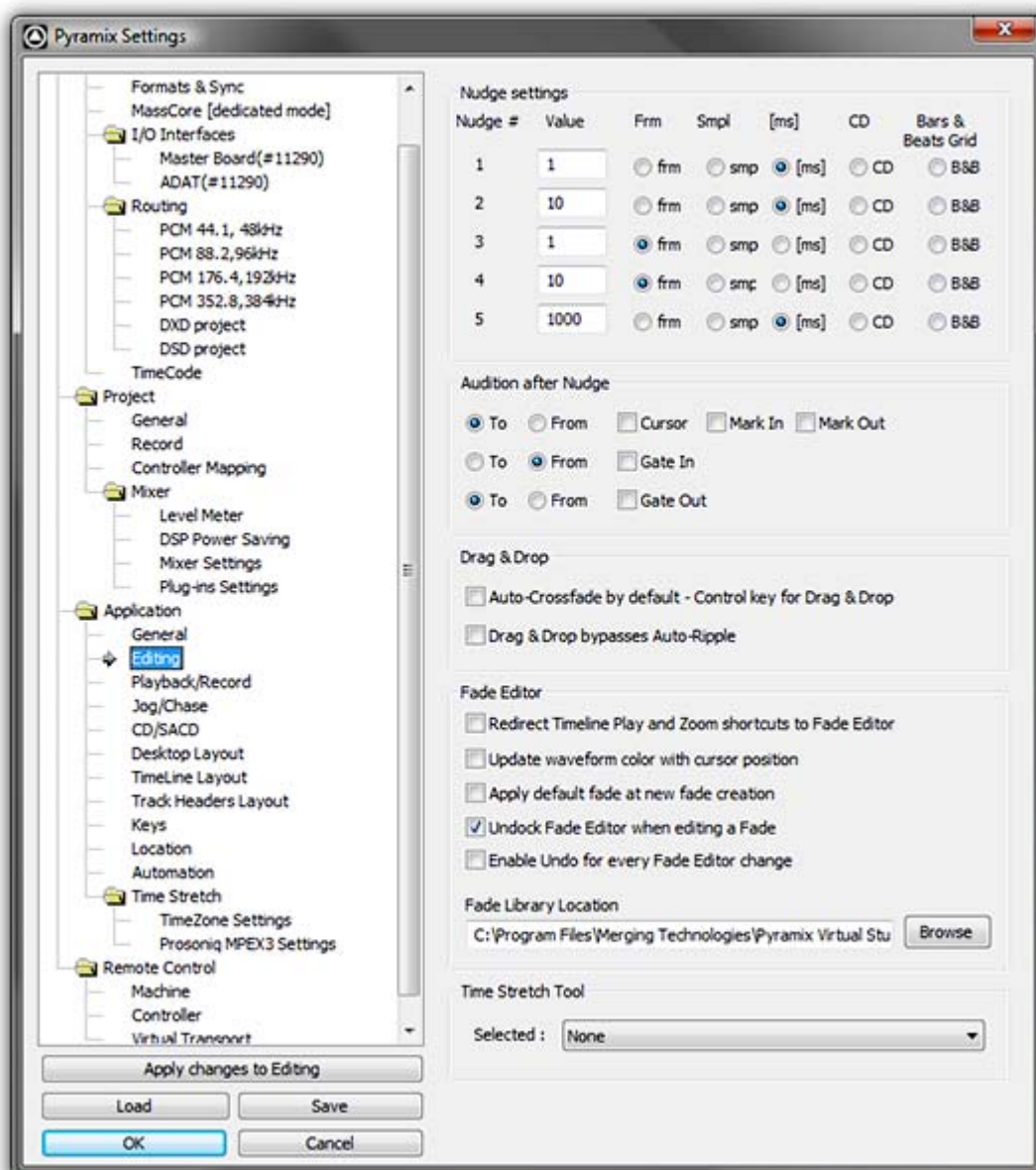
**Note:** Only project files are stored into this directory, not the media files.

### Location

Displays and sets the alternative location. The **Browse** button opens a Browser window to enable navigate to a suitable location.



## Editing



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**.

### Nudge #1~Nudge #5

For each nudge preset, enter a 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 rehearse 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

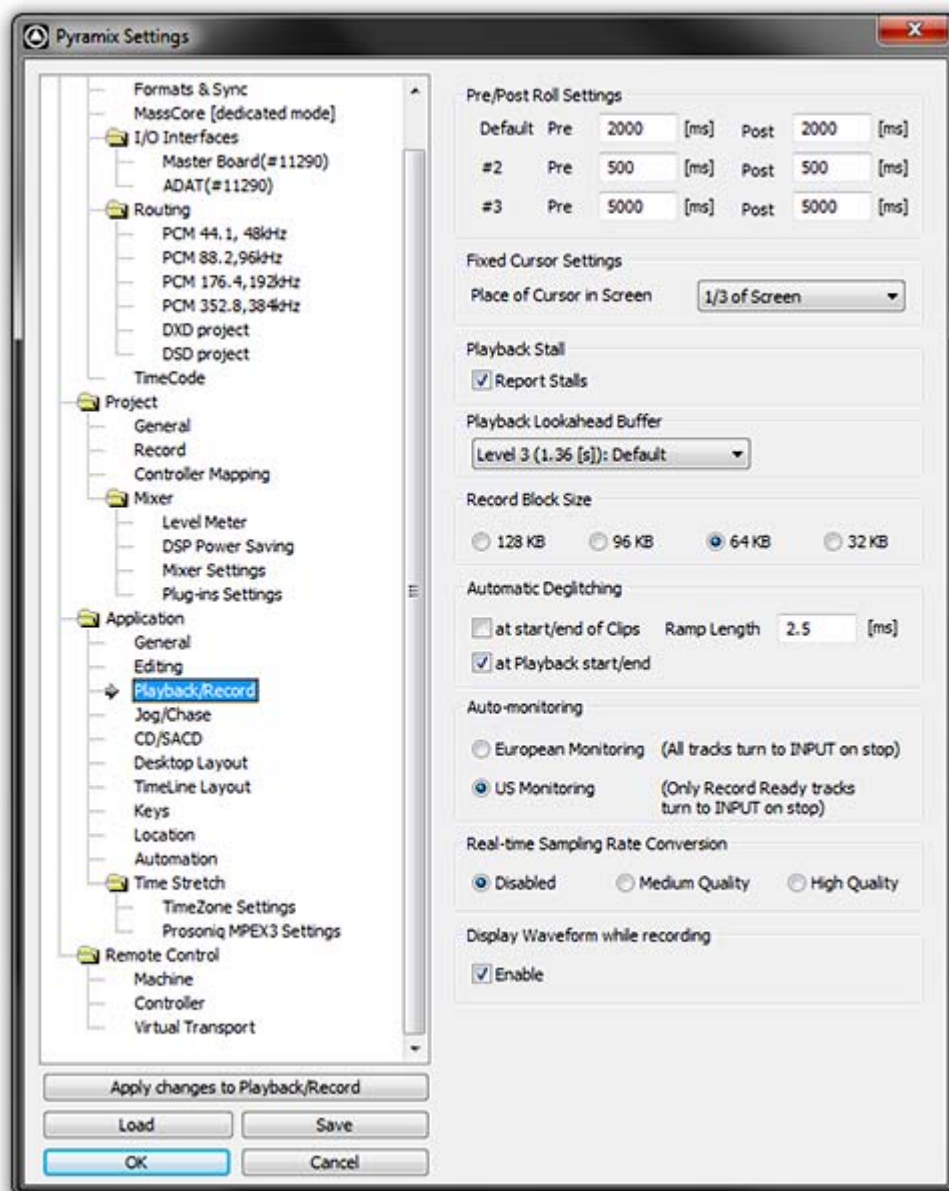
This is the path for the fade library. The **Browse** button launches an Explorer window allowing any local or network path to be set.

**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.

## Playback/Record



All Settings Application Playback/Record Page

### Pre/Post Roll Settings

Allows values to be set for the **Default** and two alternative Pre and Post-roll settings.

### Fixed Cursor Settings

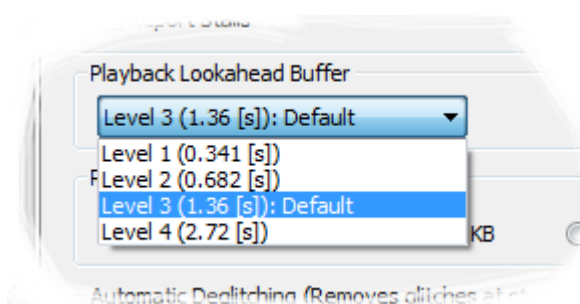
The drop-down list offers nine possible positions for the Playhead cursor position on screen when scrolling Time-line with fixed cursor is selected. (**View > Fixed Cursor while playing**)

### 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:



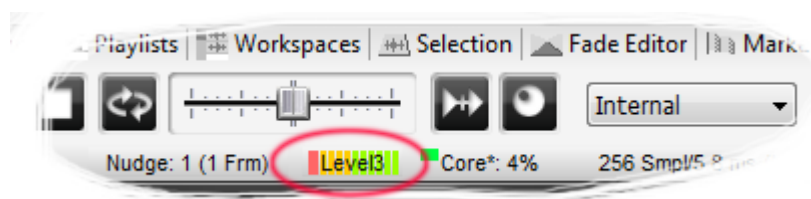
- Level 1 (0.341 [s])
- Level 2 (0.682 [s])
- Level 3 (1.36 [s]): Default
- Level 4 (2.72 [s])

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:



## 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

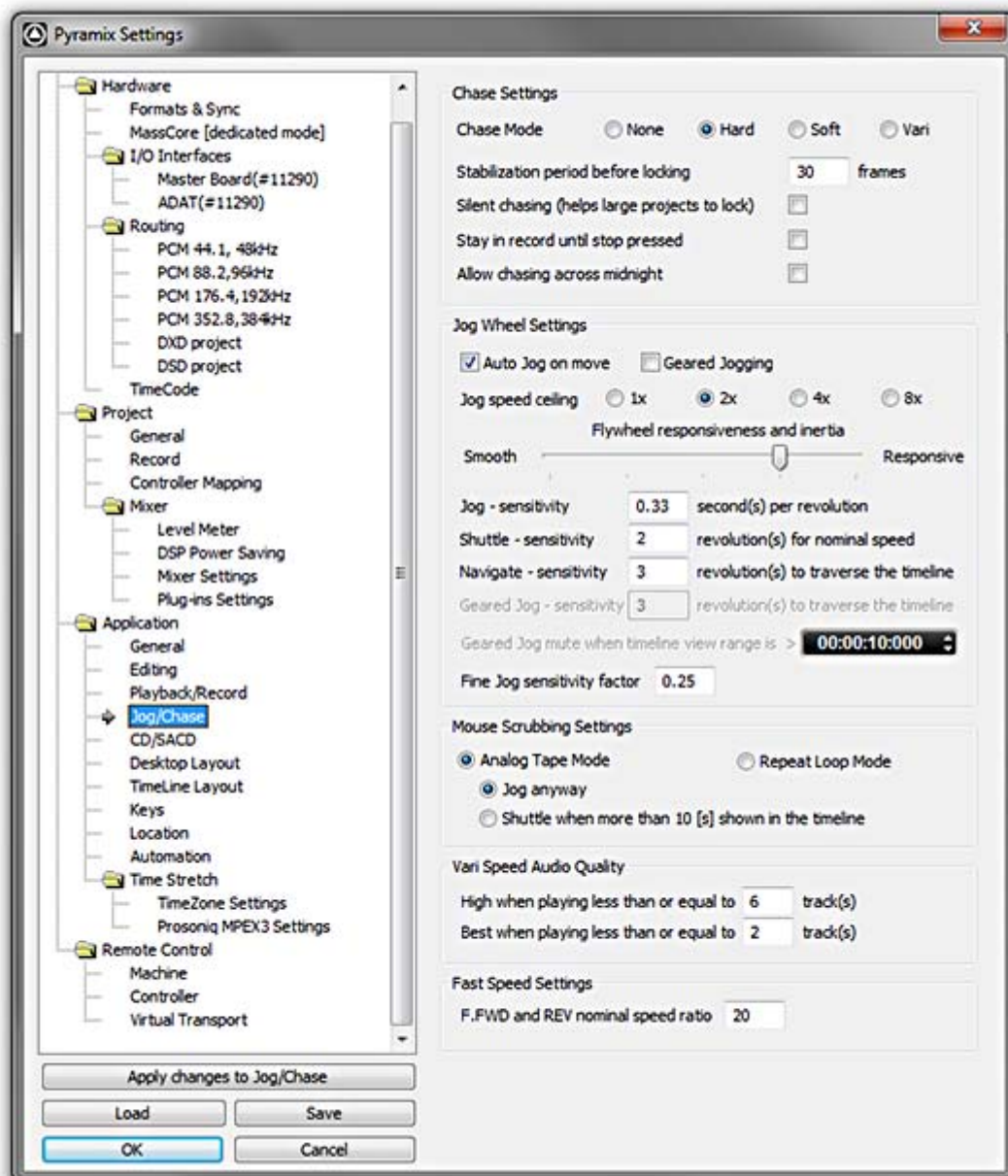
Toggles between three options:

**Disabled** No Real-time SRC will take place. Clips will be played back at the original sampling rate. I.e. if sampling rate does not match Project sampling rate then the Clips will be played back at incorrect speed.

**Medium Quality** Clips will be played back at the correct speed. Conversion, if necessary, will be carried out at a compromise quality between speed and quality.

**High Quality** Clips will be played back at the correct speed. Conversion, if necessary, will be carried out at the highest quality. This obviously requires more resources.

## Jog/Chase



All Settings Application Jog/Chase Page

## Chase Settings

### Chase Mode

The radio buttons give a choice of Chase Mode

<b>None</b>	Pyramix does not chase external TimeCode
<b>Hard</b>	When <b>Hard Chase</b> 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.
<b>Soft</b>	When <b>Soft Chase</b> 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.
<b>Vari</b>	When the <b>Vari Chase</b> 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 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

## 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 or equal to [6] track(s)**

**Best when playing less than or equal to [2] track(s)**

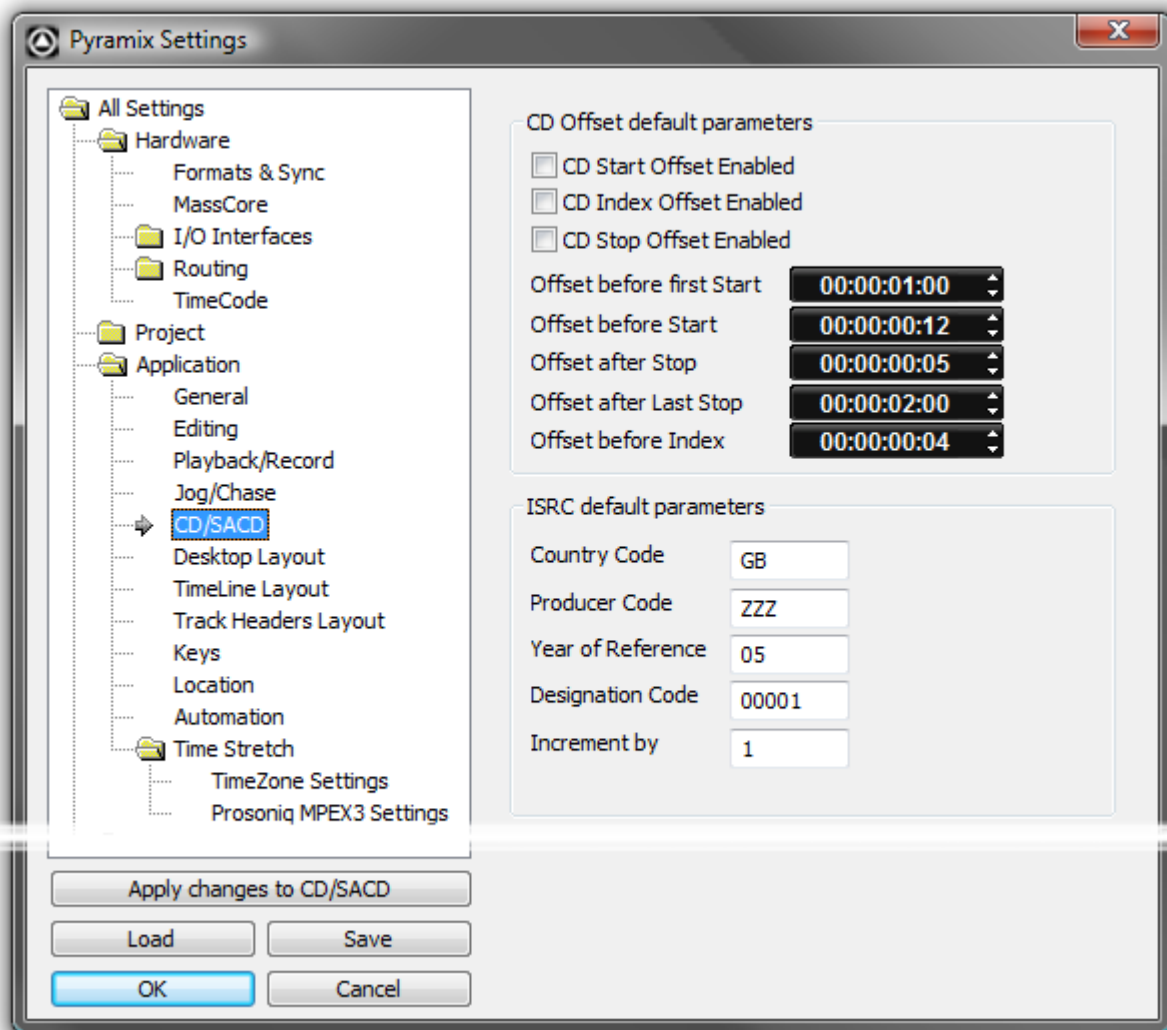
## Fast Speed Settings

### 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)



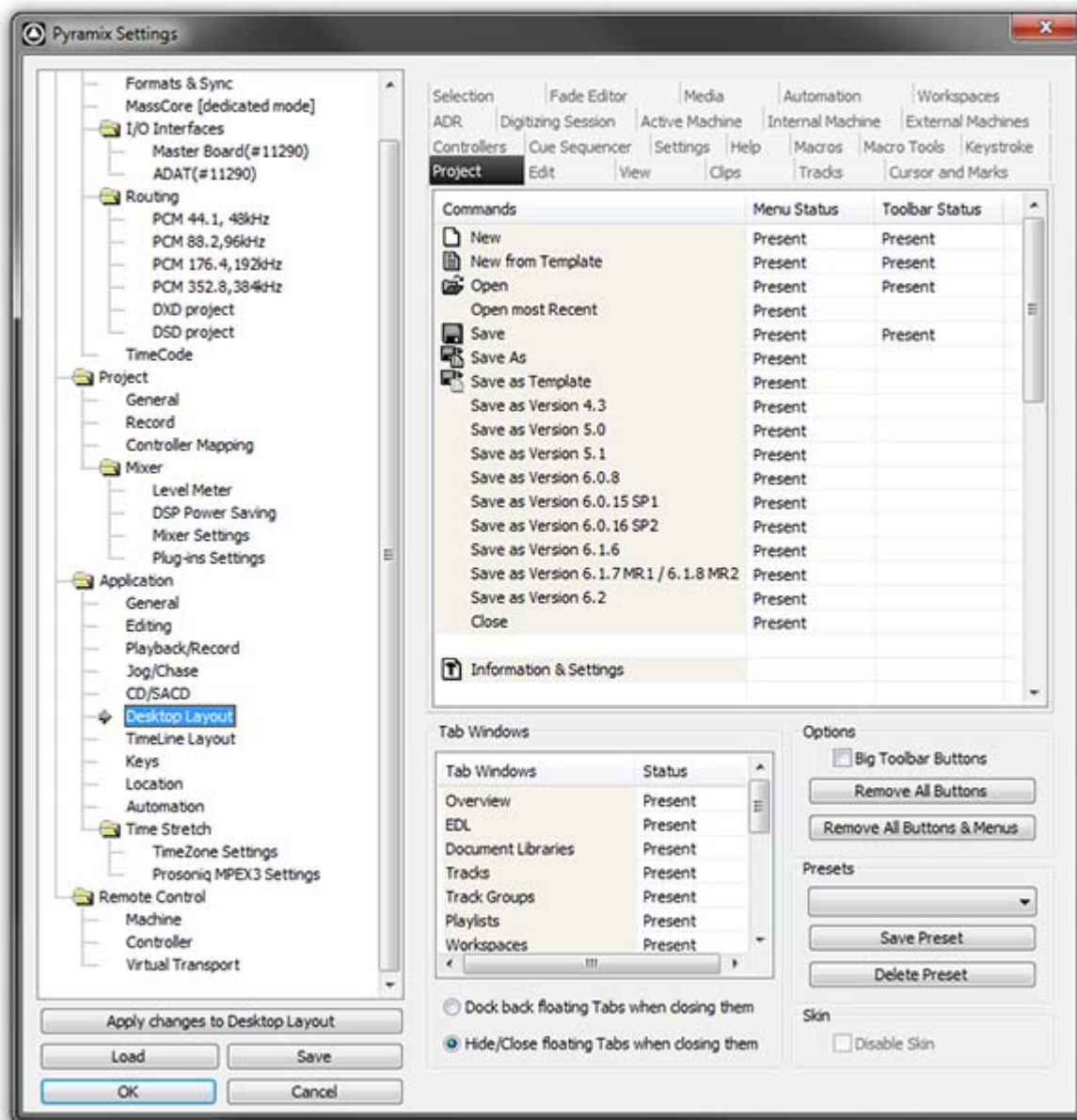
## CD/SACD



All Settings Application CD/SACD Page

Please see: **CD/SACD Default Settings** on page 480

## Desktop Layout



All Settings Application Desktop Layout Page

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).

### 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.

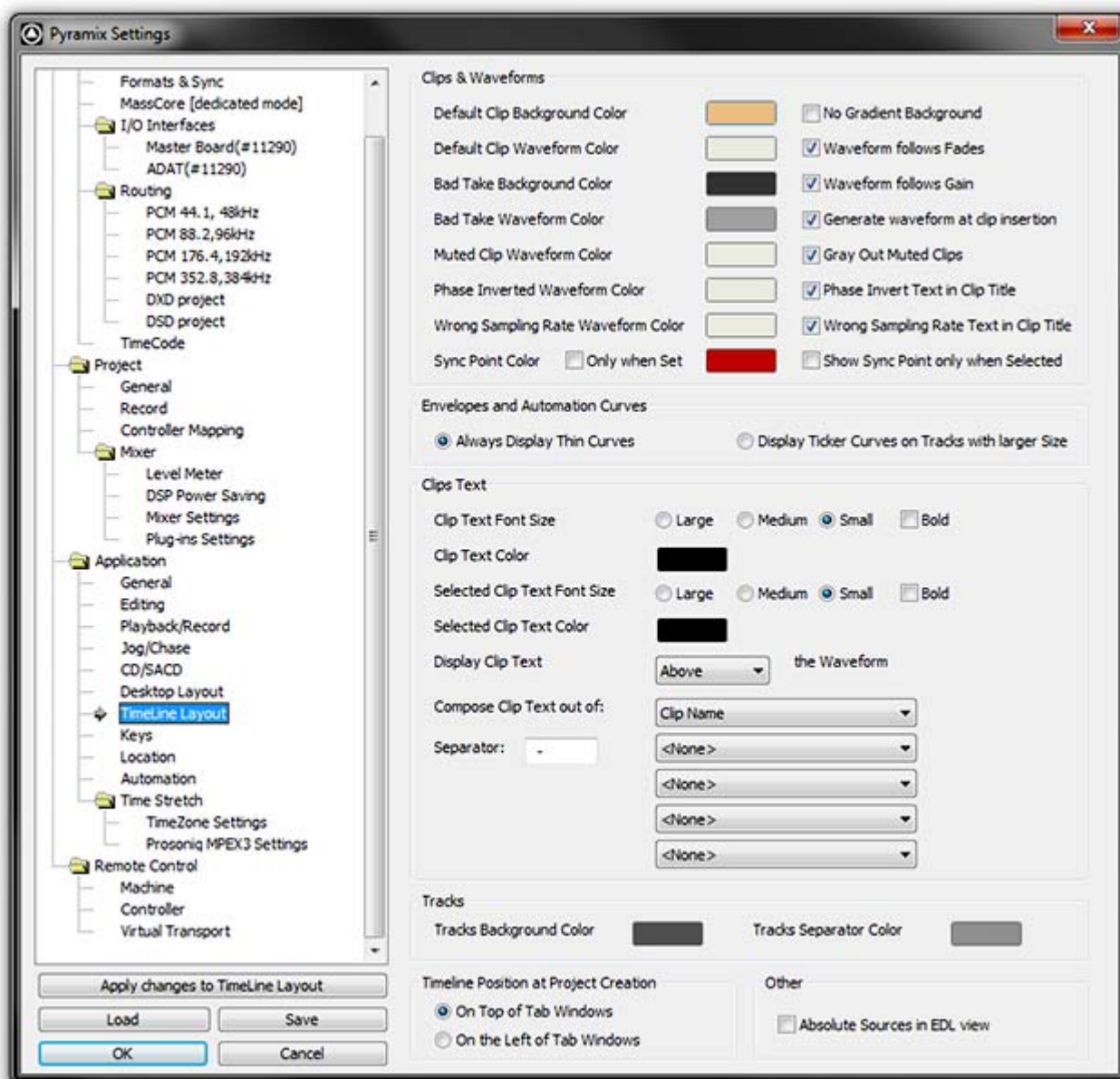
### Skin



## 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



All Settings Application Timeline Layout Page

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**

When checked **Clip Background** color is solid.

**Default Clip Waveform Color**      **Waveform follows Fades**

When checked the waveform display is scaled in height during fades and crossfades. The original waveform is shown grayed out.

**Bad Take Background Color**

**Bad Take Waveform Color**

**Muted Clip Waveform Color**

**Phase Inverted Waveform Color**

**Wrong Sampling Rate Waveform Color**

**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 **Sync Points** are displayed only when the Clip(s) are selected.

**Clips & Waveforms**

**Waveform follows Fades** When checked the waveform display is scaled in height during fades and crossfades. The original waveform is shown grayed out.

**Waveform follows Gain** When checked the waveform display is scaled in height in proportion to the gain adjustment applied.

**Generate waveform automatically at clip insertion**

When checked a waveform file is automatically generated in the background for any Clip which does not already have one when it is placed on the Timeline.

**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.

**Clips Text**

**Clip Text Font Size** The radio buttons offer a choice of **Large, Medium** or **Small** and the **Bold** check box em**Bold**ens.

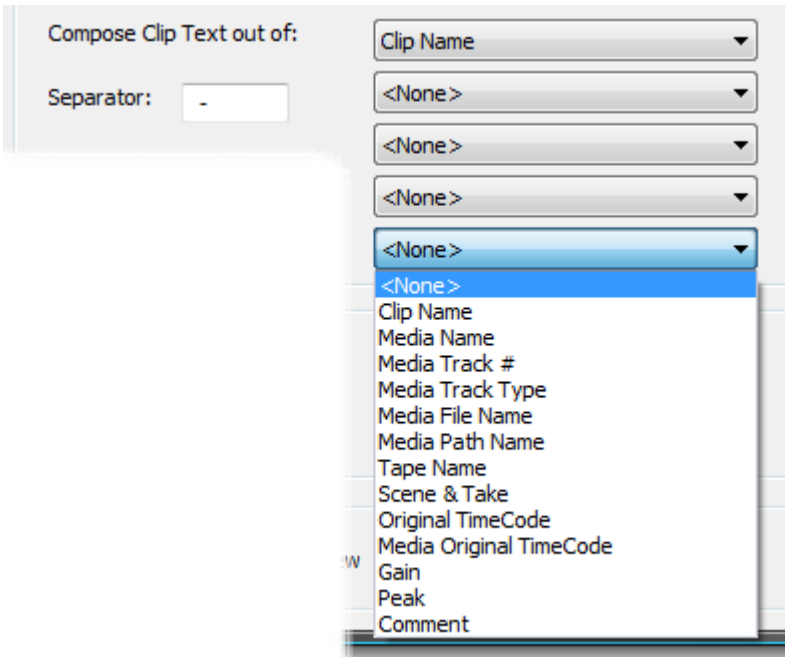
**Clip Text Color**

**Selected Clip Text Font Size** The radio buttons offer a choice of **Large, Medium** or **Small** and the **Bold** check box em**Bold**ens.

**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:



Compose Clip Text out of : combo box

**Tracks**

**Tracks Background Color**

**Tracks Separator Color**

## Timeline Position at Project Creation

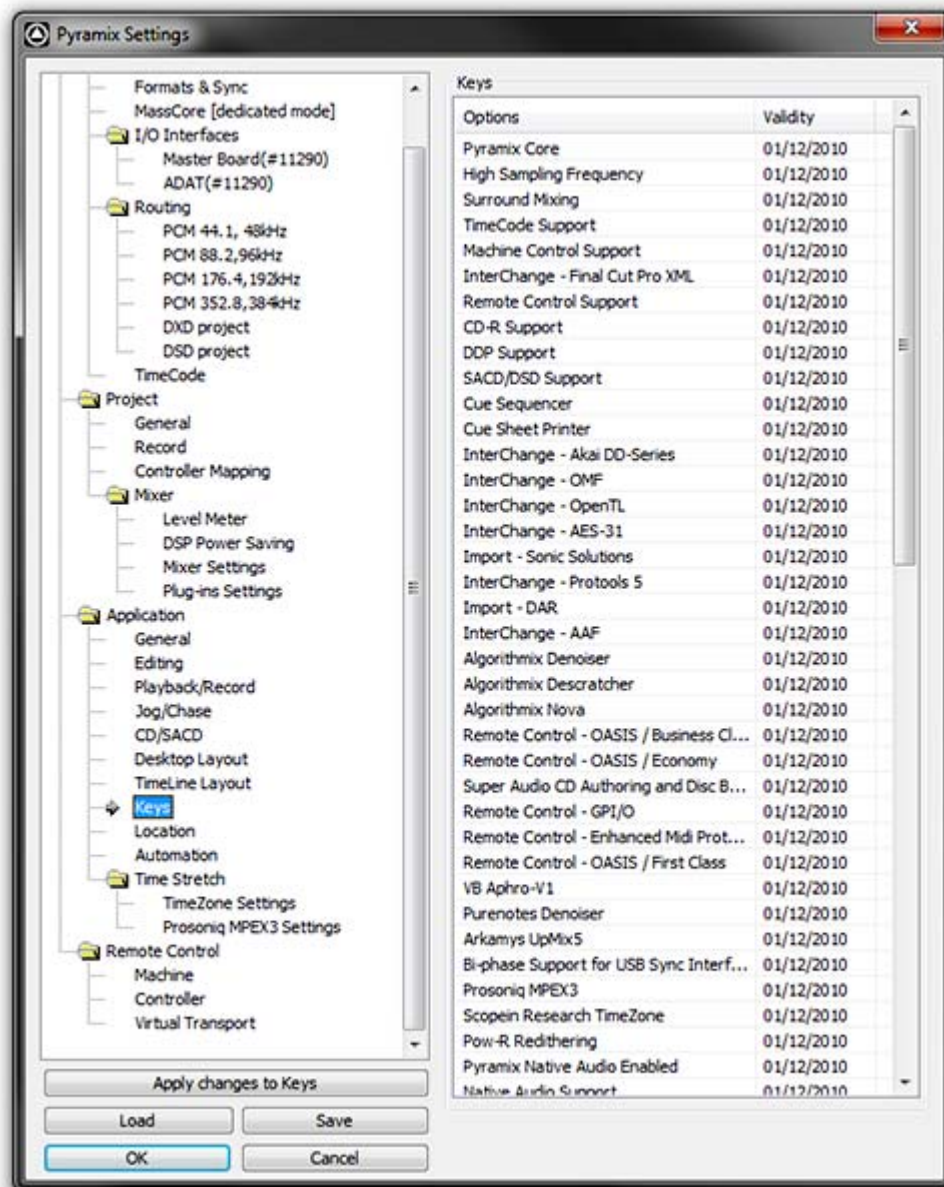
**On Top Of Tab Windows** Radio buttons toggle between this and:

**On the Right of Tab Windows** 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.

## 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**.

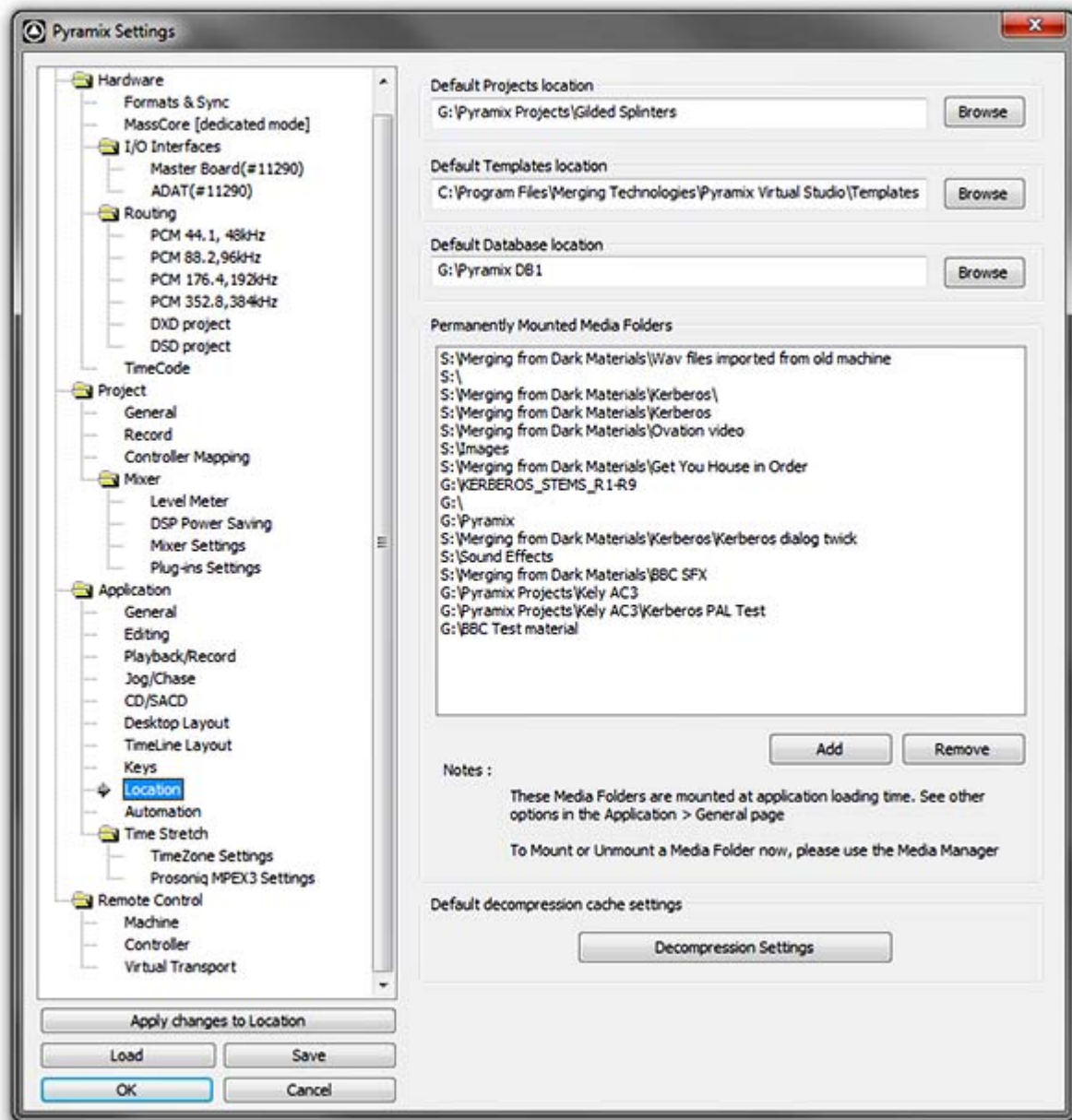
## Keys



All Settings Application Keys Page

Information only. Nothing can be changed here. Shows the Keys which are validated and the date they are validated to.

## Location



All Settings Application Location Page

### 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 change here in the ways described above.

### Default Database Location

This path is set when Pyramix is installed. It can be change 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.

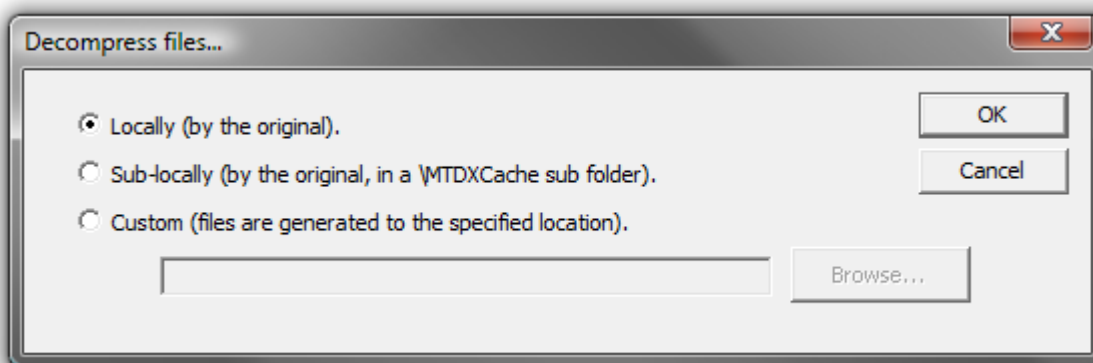
Folders are removed by highlighting their list entry and clicking the **Remove** button.



**Note :** these folders are mounted at application loading time. See other options in the **Application > General** page

## Default decompression cache settings

Click on the **Decompression Settings** button to open the **Decompression files...** dialog :



Decompress files... dialog

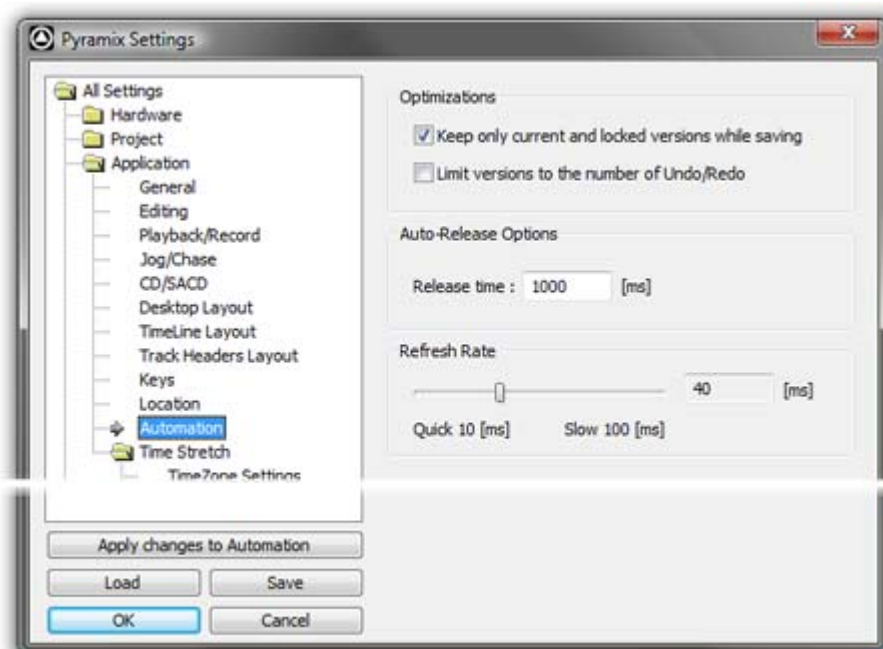
When compressed audio files are mounted Pyramix creates an uncompressed WAV version of the file(s) in a cache. The location of these cache files is determined by this dialog.

**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.

## Automation



All Settings Application Automation 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.

## Refresh Rate

The **Quick 10[ms] Slow 100[ms]** slider allows the **Refresh** rate to be changed. (Or type a value in the box.) The **Refresh Rate** setting determines the rate at which the automation data is recorded. By default the refresh rate is the same as the actual time code frame rate, e.g. 40 ms at a frame rate of 25 fps.

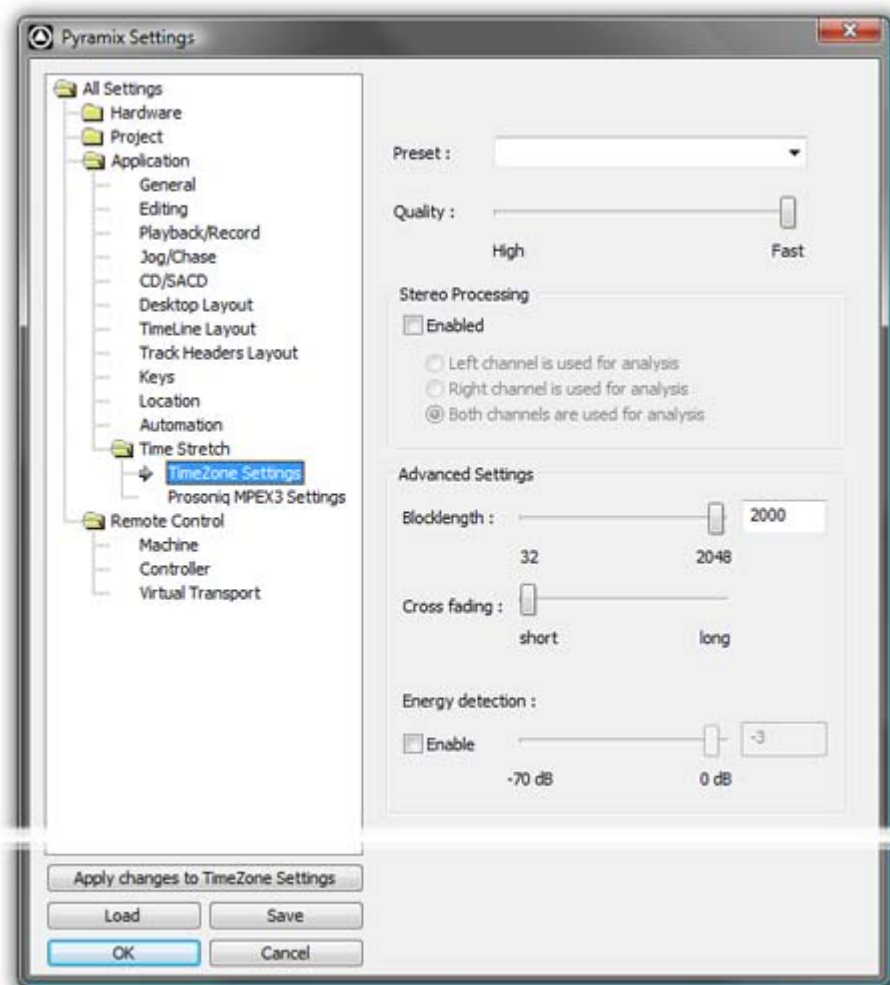
The possible range of the refresh rate is 10 to 100 milliseconds. Please note that the setting is rounded to entire frames, so that the effective refresh rate will be either one, two or three times the actual frame rate.

One reason to choose a slower setting for the refresh rate would be to save the processing power required to calculate the automation movements in case of complex mixes.

**Note:** This setting has no bearing on “smoothness” of dynamic automation changes. Pyramix uses linear interpolation to avoid any possibility of zipper noise.

# Time Stretch

## TimeZone Settings



All Settings Application Time Stretch Timezone Settings Page

## Preset

The drop-down list offers a choice of algorithm presets for various sound types.

### Quality

The slider offers a choice between High Quality and Fast processing.

### Stereo Processing

When the **Enabled** box is checked offers a choice of which channel(s) of a stereo media will be used for analysis.

## Advanced Settings

### Blocklength

Allows the user to determine the length of the blocks used for processing by entering a value between 32 and 2048 in the text box or by positioning the slider.

### Cross fading

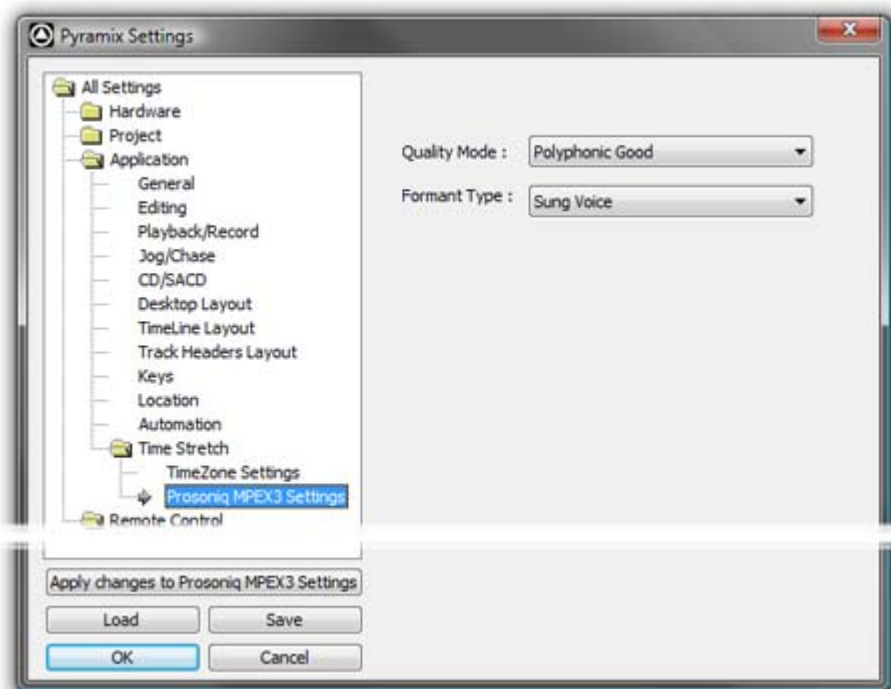
Allows the user to vary the length of the crossfades between blocks by positioning the slider

### Energy Detection

When the **Enable** box is checked the user can set the threshold level by entering a value between -70dB and 0dB in the text box or by positioning the slider.

These parameters affect the quantity and character of audible artifacts and allow fine tuning of the process to suit specific material.

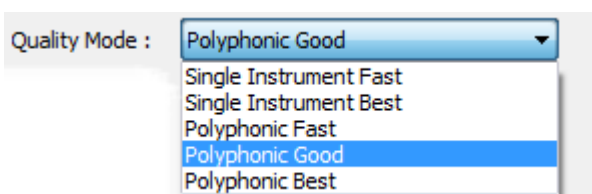
## Prosoniq MPEX3 Settings



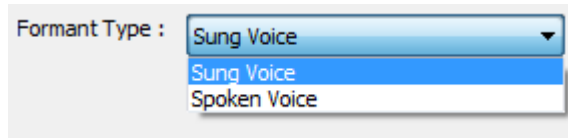
All Settings Application Time Stretch Prosoniq MPEX3 Settings Page

Optimize **MPEX3 Settings** by making appropriate choices from the **Quality Mode** and **Formant Type** combo boxes.

### Quality Mode

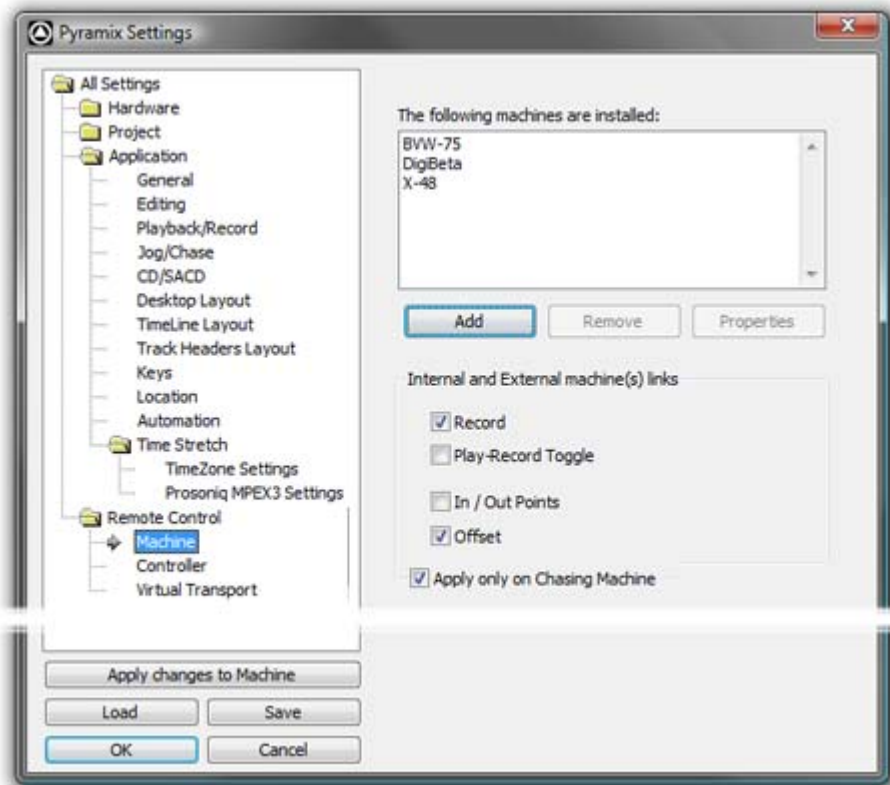


## Formant Type



## Remote Control

### Machine



All Settings Remote Control Machine Page

### 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 machines 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.

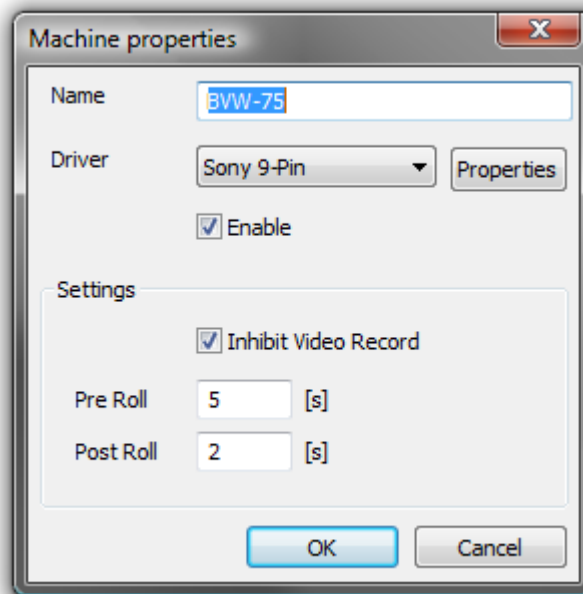
## Cancel

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

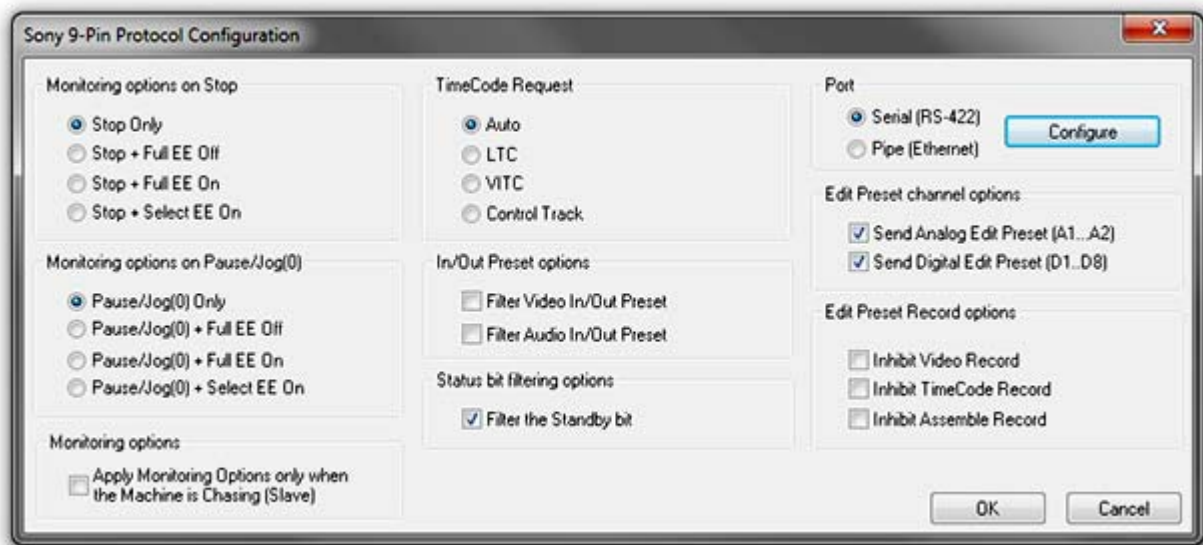
Shows the current **Pre Roll** time for the external machine. Type in the box to change the value.

### 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)



Sony 9-Pin Protocol Configuration dialog

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.

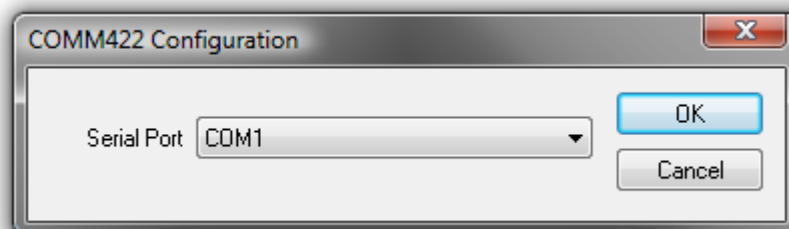
### Port

- **Serial (RS422)** Select this option if the connection uses conventional 9-pin cabling
- **Pipe (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:



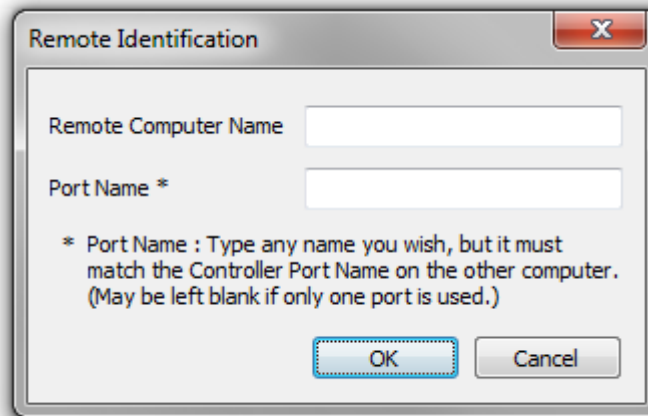
COMM422 Configuration dialog

## 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.

## Remote Identification



Remote Identification dialog

- **Remote Computer name** The entry here must match the remote computer
- **Port Name\*** The entry here must match the Controller Port Name on the other Computer

**Note:** Both fields may be left blank if the connection is local on the same PC. I.e. a PyraCube.

## 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.

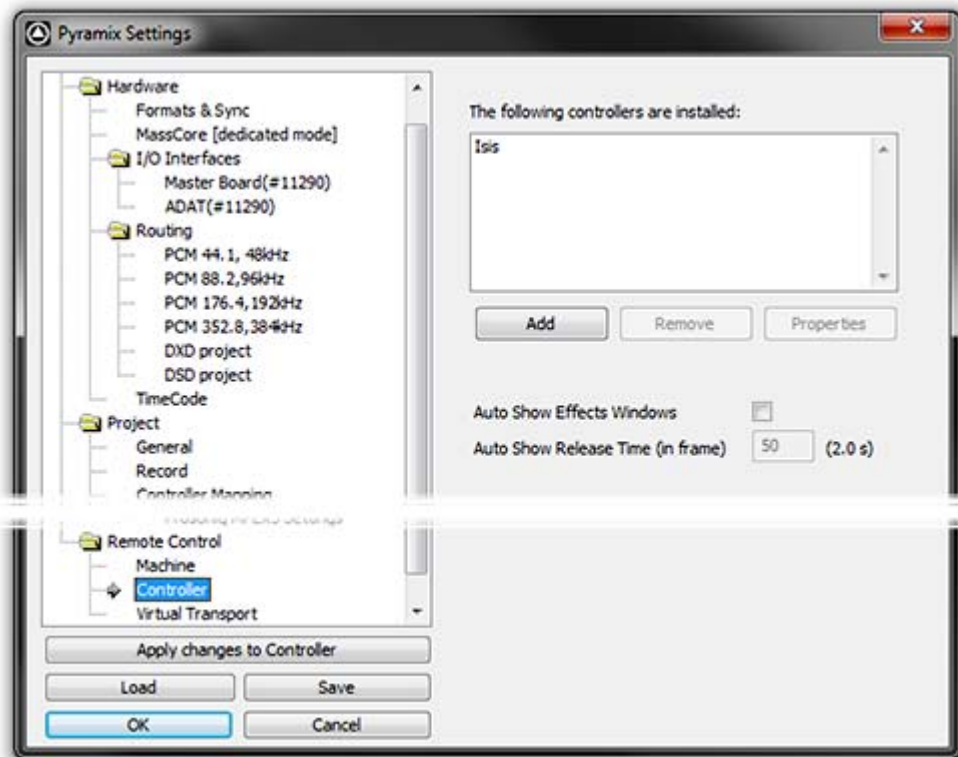
### **Edit Preset Record Options**

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

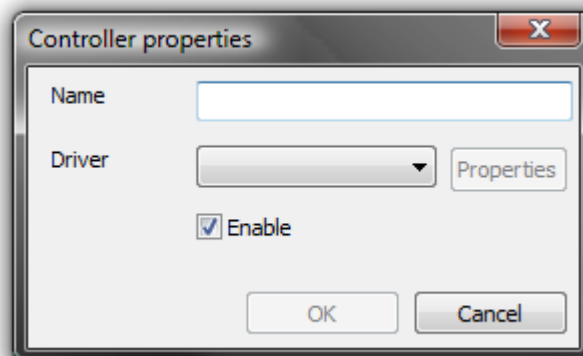


All Settings Remote Control Controller Page

The **Controller** page shows a list of all external controllers currently installed (if any) in the **The following controllers are installed** pane.

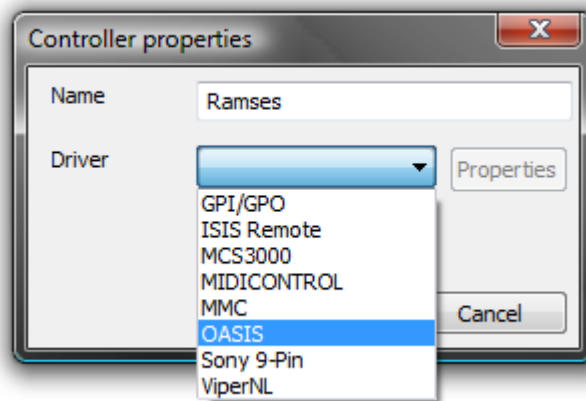
### Add

Pops up the **Controller properties** dialog.



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

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 464** for further details.

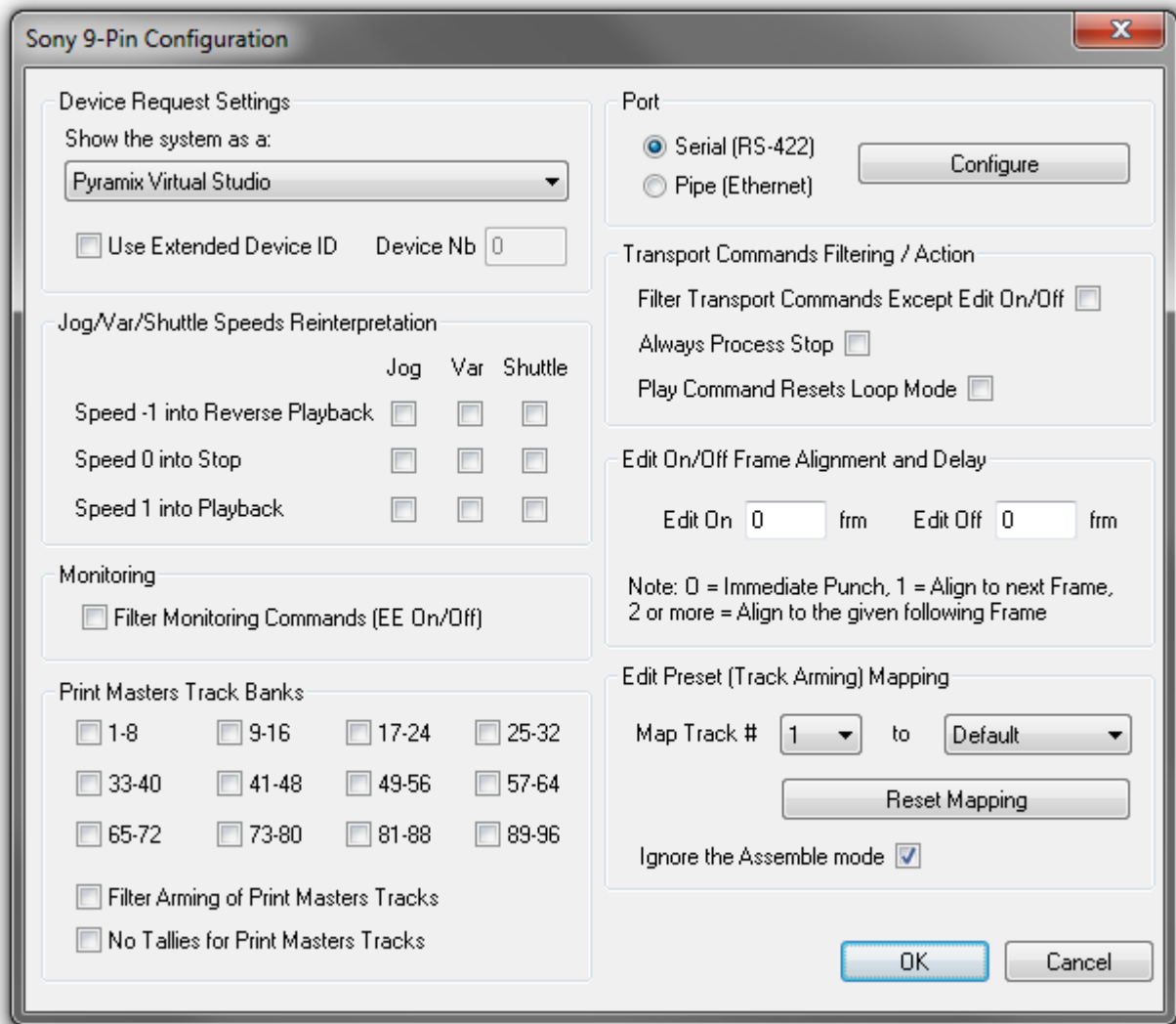
### Auto Show Effects Windows

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)



Sony 9-Pin Configuration dialog

### 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.

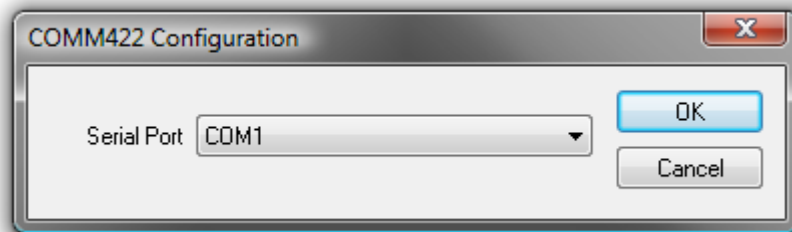
## Port

- **Serial (RS422)** Select this option if the connection uses conventional 9-pin cabling
- **Pipe (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:



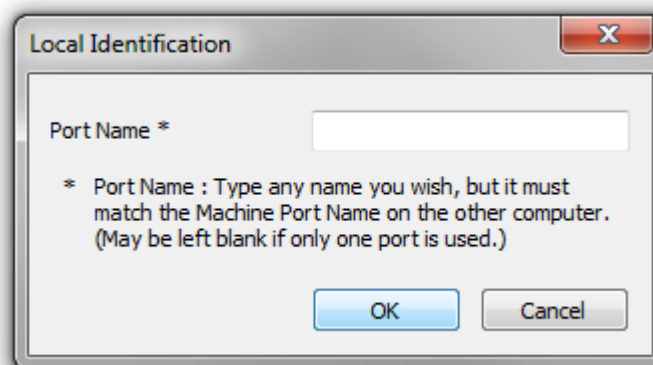
COMM422 Configuration dialog

## 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.

## Remote Identification



Remote Identification dialog

- **Port Name\*** The entry here must match the Controller Port Name on the other Computer





**Note:** The field may be left blank if only one port is used.

### 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

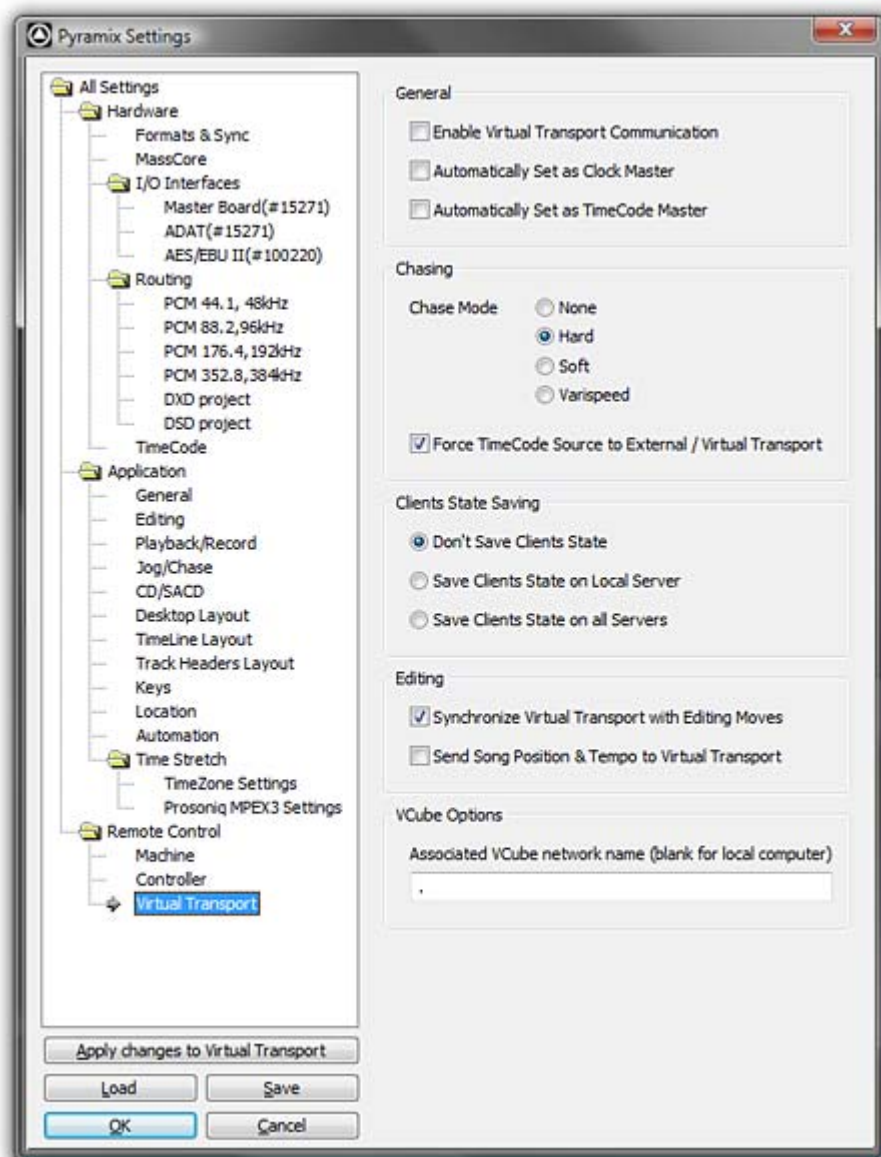
The **Map Track #** combo box allows you to select a Track between **1** and **96** to be mapped to a choice made in the second combo box from:

- **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



All Settings Remote Control Virtual Transport Page

### General

#### Enable Virtual Transport Communication

When checked, Pyramix communicates bi-directionally with Virtual Transport.

#### Automatically Set as Clock Master

When checked, the Pyramix Client is set as Clock Master. I.e. Pyramix is the master clock reference for all Clients

#### Automatically Set as TimeCode Master

When checked, the Pyramix Client is set as TimeCode Master. I.e. Pyramix provides the master TimeCode reference for all Clients

### Chasing

#### Chase Mode - None - Hard - Soft

These radio buttons toggle the Pyramix Chase Mode.

#### Force TimeCode Source to External / Virtual Transport

When checked, TimeCode source is External / Virtual Transport.



## Clients State Saving

Toggles between:

**Don't Save**

**Save Client's State on Local Server**

**Save Client's State on all Servers**

## Editing

When checked,

**Synchronize Virtual Transport with Editing Moves**

**Send Song Position and Tempo to Virtual Transport**

## VCube Options

**Associated VCube network name (blank for local computer)**

When you wish to use Pyramix in conjunction with a VCube, e.g. with the Merging Technologies ADR option, then you must enter the network name of the machine running VCube here. If VCube is running on the same machine as Pyramix the box can be left blank or with a . (period) in it.

# 29

## Troubleshooting



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 Daughter cards 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 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

### PCI Bus Too Slow

PC motherboards are by no means equal. Real-time intensive activities such as those found in audio and video workstations show up inadequacies unlikely to be noticed in more mundane applications. Even though one might expect the newest, ever faster Pentium or AMD processors to give better performance this isn't always the case. At least with respect to how well they handle the transfer of data over the PCI bus on which the Mykerinos board(s) resides.

Audio is requested or handed over on the PCI bus every 1.3ms. When the request (interrupt) is delayed for more than 20%, in this case 0.26ms, the first warning message will pop up, indicating a timing inconstancy of the PCI

sub-system. There are two levels of warning with “PCI Bus too Slow” messages;  $\leq 20\%$ , which relates to a serious but not necessarily critical situation and the  $\leq 50\%$  which would result in drop outs in audio playback or recording or other unwanted artifacts and you want to make absolutely sure you will not get any of these showing during playback or record. But if you were to get a warning when opening a project, creating or rebuilding a mixer or when launching Pyramix this, while still a sign of possible timing issue in the PCI communication at this very moment, would only bring minor inconvenience at a non critical instant and would, nonetheless, allow you to work perfectly safely.

Historically, we have observed the PCI Bus too slow messages to occur with the following hardware combinations:

- In the design of older firmware for the Southbridge 686B of VIA based motherboards.
- On non-Intel motherboards using the Intel 84x chipsets (in particular the Intel 845 series supporting the Pentium 4 processors). The reason for this is that the 84x series gives absolute priority to PCI writes over PCI reads.
- On some Dual Xeon motherboards, using multiple PCI controllers with PCI-X slots.

PCI performance can be affected by a combination of different parameters and add-on cards such as specific combinations of Raid adapters, Graphics adapters, Dual processors and PCI-X slots.

Upgrading a component's BIOS/driver/firmware or even the operating system will often fix some early limitations or conflicts with a particular PC component. As an example switching from Windows 2000 to Windows XP Pro totally fixed the PCI latency problems on a Dell Inspiron 8000 and installing a “Signed” graphic card driver did the same for an Asus Dual PIII workstation.

### 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.

### Playback Stalls Warning

**Playback Stall** messages are triggered by access delays impacting either the VS3, resulting in audio drops while preserving the synchronization of the Tracks or the Mykerinos driver. 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 35**

## 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**

## No Sound on Live Inputs

Please carefully check the following points if there is no sound present on live inputs:

None of the connected inputs are muted (**MUTE ON**).

None of the connected inputs are in **SOLO** mode. In this case, all other inputs are muted.

The **DSP Load** (displayed at the bottom the Pyramix window) should be in a range of 20% to 90%. A higher level could produce clicks or occasionally mute the audio inputs.

In the **I/O Status** window (right click on the bottom of the Pyramix window):

- All Input LEDs (corresponding to physical connections) should be active (light green).
- The Lock LED (corresponding to the chosen Sync Source) should be active (light red) and not flashing.

In the Mixer Settings window (right click on the mixer and choose **Settings**):

In the **General** Tab page:

- The project's Sampling Rate must match the external studio equipment's settings sampling frequency.

In the **I/O & Sync** Tab page:

- The **Sync Source** must be chosen so there is only one Sync Master for all connected equipment.
- The **Input Format** must match the format of the incoming audio signal.

In the specific Tab page of each possible daughter card:

**ADAT** Tab: Only relevant for the outputs.

**AES/EBU** Tab:

- If the Reference is not in Auto mode and the Sync Source (in the I/O & Sync Tab page) is in Audio Input mode, there should be a physical connection to the chosen reference.
- If the Sampling Rate Converters are set to Ref 1/2, 3/4, 5/6 or 7/8, the corresponding Inputs are muted.

**Note:** This is valid for the AES/EBU with SRC daughter card only.

#### DUAL Tab:

- If the Reference is not in **Auto** mode and the Sync Source (in the **I/O & Sync** Tab) is in **Audio Input** mode, there should be a physical connection to the chosen reference.
- If the input level is simply too low, increase the **Input Gain**.

#### SDIF Tab:

- The Format (SDIF2 or SDIF3) must match the format of the incoming audio signal. Make certain the SDIF daughter card is only connected to DSD.

#### TDIF tab:

- If the Reference is not in **Auto** mode and the Sync Source (in the **I/O & Sync** Tab) is in **Audio Input** mode, there should be a physical connection to the chosen reference.

#### MADI (ver1 or ver2) Tab:

- **Input Groups** must be set accordingly to the used inputs.
- To activate the inputs 57 to 64, please set the MADI card to Extended Mode.
- In **Audio Sync Source** the outgoing MADI Word Clock should match the external equipment MADI Word Clock.
- In **MADI Word Clock Sync Source**, the external incoming Word Clock should match the one set in the MADI card.

In the **Input Check** window (right click on the bottom of Pyramix window / Debug menu):

- The input frequency should match the frequency set in the Mixer Settings.
- The yellow bar must be slightly visible in the Deviation field.
- The amount of jitter should be within a range of 0 to 100 ns, although higher values are possible.

For each input connection in the mixer, there should be a corresponding physical connection.

All audio Tracks in use should be in **Live Input** or **Auto** mode. If this is not the case, all Tracks which are set to **Repro** mode, will be muted.

Pyramix should not be in **Play** mode. In this case, all the audio Tracks in **Auto** mode will switch to **Repro** mode and the corresponding inputs will be muted.

## 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



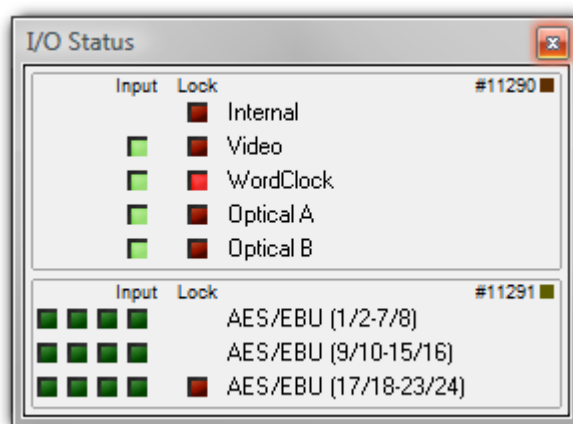
Simply choose a more suitable Windows color scheme to resolve this. You also can change the background and waveform colors (right click) for individual Clips and Tracks in Pyramix.

## 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.

## The I/O Status window

The I/O status window can be opened by clicking in the **Sync: xxxxx** section of the Status bar (bottom right of the main Pyramix window. (the **XXX's** are the current sync source)



I/O Status window

This window shows useful information about the input and synchronization status of Pyramix.

## Input Sources

All the possible input sources are shown, each with an associated red and a green light. The green lights show the presence of a valid digital signal (This does not necessarily mean that the sampling rate of this input matches the current clock source of Pyramix). When the red light is on and steady, Pyramix is using this input as it's clock reference and is successfully locked up.

### Default Clock Source

If Pyramix is set up to lock to an external clock source but cannot get a valid signal from this source, it will switch to Internal clock. In this case the red light associated with **Internal** will be on, and the red light associated with the intended clock source will be blinking.

### Sampling Rate Mismatch

If Pyramix is set up to lock to an external clock source and the sampling rate set in the Virtual StudioMixer does not match the sampling rate of the clock source, the green light associated with the clock source will be on, but the red light will be blinking showing the sampling rate mismatch.

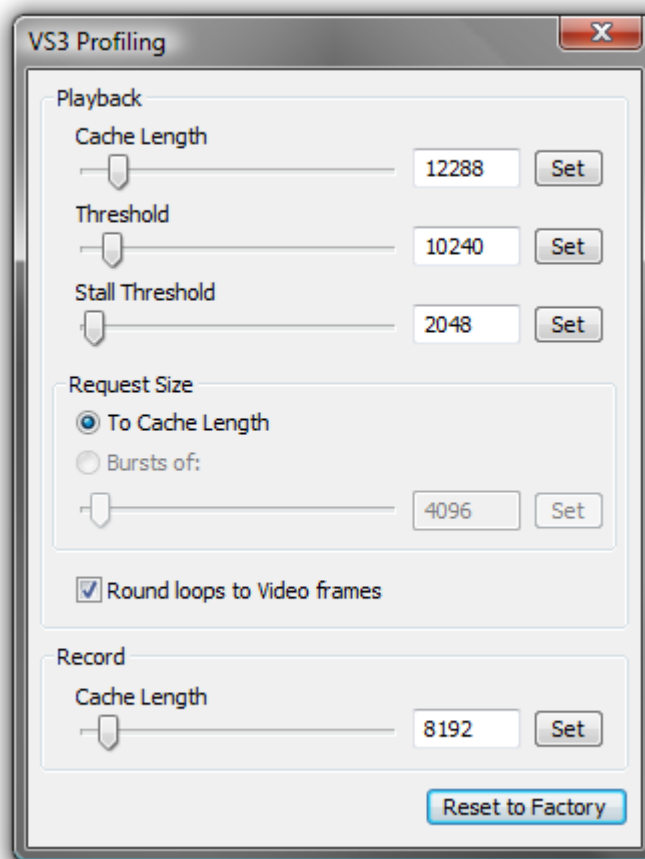
## Debug Menu

Right-clicking on the **Sync:** section of the Status bar opens a context menu with a choice of **Debug** and **I/O Status** (see below).

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.

## **ADAT Daughterboard and XDTDM**

The ADAT daughter card, despite the fact that its original design dates back to 1999, is still fully supported in Pyramix V6.1 in legacy HDTDM mode (64 I/O channels)

However, the use of this daughter card in XDTDM mode (128 I/O channels) is not guaranteed without the upgrade described below. The much higher transmission frequencies, employed in order to convey double the number of audio channels over the XDTDM bus, require an improved ground plane, which is achieved with an additional conductive shield:

- To work properly in XDTDM mode, the ADAT daughter card has to be retrofitted with a shield, tightly screwed to the card in order to ensure proper grounding. Should you have an ADAT card, not yet retrofitted with a Shield, that you wish to use in XDTDM Mode, please contact your Merging Sales Partner.

**Note:** In XDTDM mode, the ADAT daughterboard will only support 8 output channels through optical output A, duplicated through optical output B. ADAT inputs are no longer available in the XDTDM mode.

# General Troubleshooting

## Things to check first - Windows XP

1. Make sure you have either "Administrator" rights or "Power User" rights for your Pyramix XP account.
2. Make sure you have latest drivers/firmware/Bios installed for your entire hardware system. This includes: motherboard & motherboard's components (on-board audio card, network adapter, RAID controllers, etc), optical drives and add-on cards.
3. Latest software is installed, for Operating System as well as for all Applications.
4. All hardware equipment is properly listed and shown as fully operational in **Windows Device Manager (Control Panel > System > Hardware : Device Manager)**, including Mykerinos cards.
5. **Keys** for all Merging product and options are properly listed with a valid date either in: **All Settings > Keys** (with Pyramix open) or in: **Control Panel > MT Security Settings** (when Pyramix is closed).
6. Support Section of the Forum has been checked here:

<http://forum.merging.com/viewforum.php?f=33>

7. Merging's Worldwide network of knowledgeable and trained Sales Partners is a valuable source of information. So please check with a local Merging representative in your country or time zone to find a solution to your support, technical or commercial enquiry.

Should you then still need to contact support, please include the following information in your request:

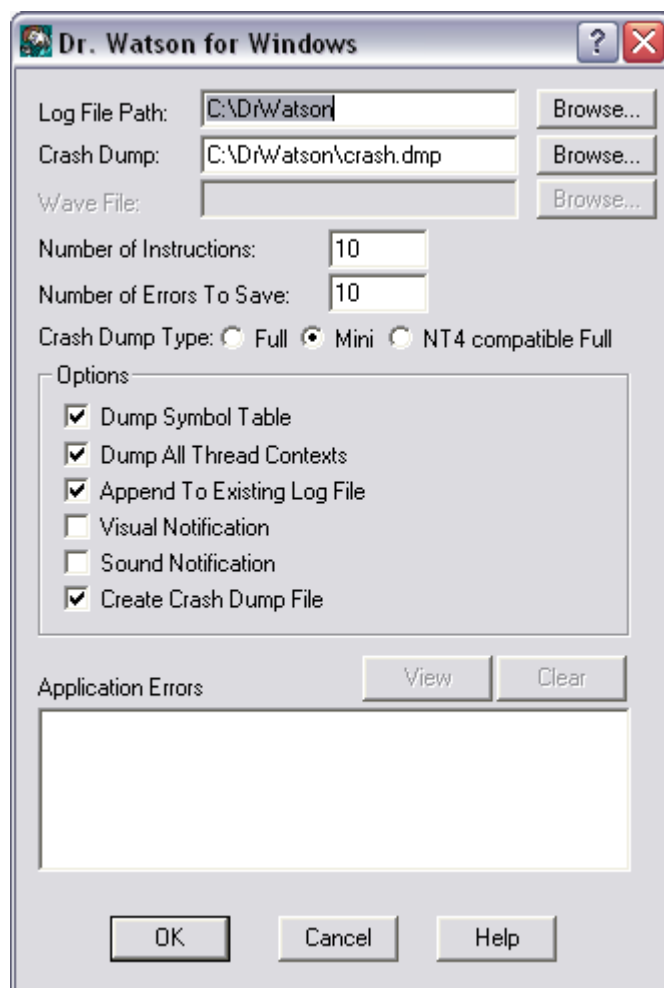
8. Serial numbers as well as exact Software Versions of Merging products.
9. A detailed description of your hardware system. including PC, Audio card, Tape Machines, Controllers, as well as any outboard equipment that could possibly be associated with the issue.
10. Then several files may also help us better understand you problem, so please send any combination of the following, depending on the nature of the issue:
11. Small files that can be sent by e-mail:
  - Copy of the general Setting ".pms" files (Save in general Settings)
  - In the event a reproducible crash, a copy of the crash log, generated by **DrWatson**, please see below for activation of this.
  - Example of the Pyramix ".pmx" Project where the potential issue has been witnessed.
  - Interchange Project file (AAF, OMF, etc.)
  - Small sample of media (Audio or video files)
12. Large files can be copied to a regular data CD or DVD and sent by post, courier or by ftp:
  - DiskWrite ".pmi" Disk Images
  - Audio files
  - Video Files
  - Complete interchange Projects including media (AAF, OMF, etc.)

## DrWatson, Crash Log Activation:

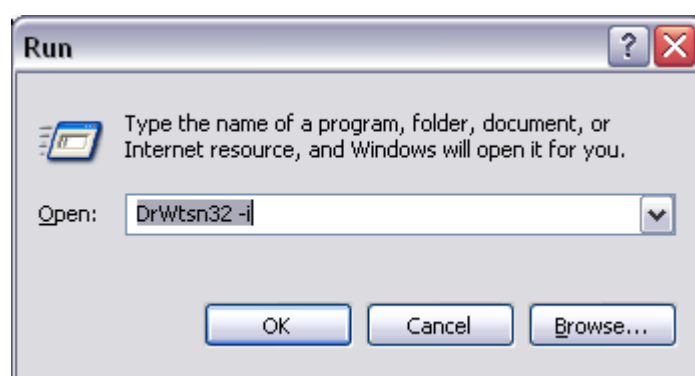
**Note:** If you are using Windows Vista or Windows 7 you will need to download DrWatson first, since it is no longer included in the Windows distribution.

<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



**Dr. Watson Screenshot 1**



**Dr. Watson Screenshot 2**

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.

# 30

## **Appendices**



## 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 I/O Daughter-card Options

### ADAT Optical I/O

The ADAT Optical daughter card offers 16 channels of audio input and 16 channels of audio output, 8 channels per optical connection. From top to bottom of the card, it has two digital optical input connectors (Inputs A and B) and two digital optical output connectors (Outputs A and B).

The signal format of optical connectors Input A and Output A can be set inside the Pyramix software to operate in either ADAT or S/PDIF mode. When in ADAT mode, there are 8 discrete audio channels carried per each optical connector. S/PDIF mode has 2 channels per optical connector.

**Note:** in SPDIF mode the maximum sampling rate is limited to 48 kHz

Note that whilst the ADAT daughterboard continues to function normally in HDTDM (64 bus) mode it cannot be used for input when in XDTDM (128 bus) mode and is only capable of 8 outputs via Optical Output A with the same 8 duplicated on Optical Output B.

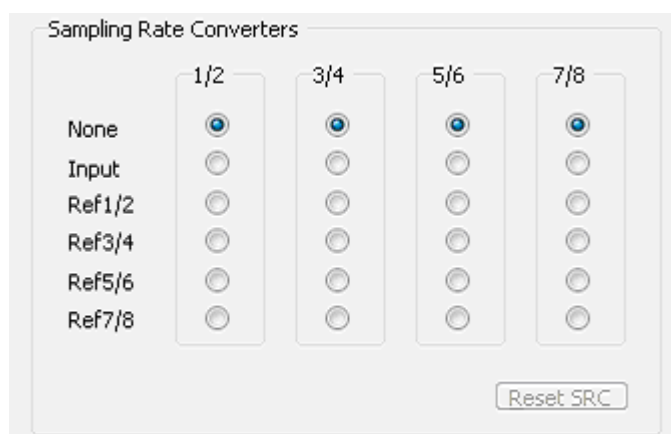
**WARNING!** The **ADAT** Daughterboard requires modification before attempting to use it with XDTDM mode. Failure to do this may result in data loss. Please contact your Merging Technologies Sales Partner to arrange a mod.

### AES/EBU I/O

The AES/EBU daughter card offers 24 channels of I/O over 12 AES/EBU input and output pairs. Connection is via three DB-25 connectors, One on the main card attached to the **Mykerinos** and two more on a separate bracket connected via internal ribbon cable to the main card. An optional break-out cable can be ordered separately which connects to the DB-25 connector and terminates in 8 XLR connectors which may be used to connect to standard AES/EBU stereo inputs and outputs. AES daughter cards are available with or without 8 channels of SRC (sample rate conversion)

### AES II with SRC

The AES II daughter card is equipped with 4 unidirectional SRC chips. Each one can be configured as bypass, input or output. On a specific in/out channel pair a sampling rate conversion can be applied only in one direction, either input or output. The "Speed on physical wire" setting should be set to the project's sampling rate (aka "single-wire mode") whenever the SRCs are used, since channel pairs that are spread over several wires will not be sample rate converted properly. In **Settings > All Settings > Hardware > I/O Interfaces**, the I/O interface page corresponding to each AES II daughter card in the system shows an array like this:



	1/2	3/4	5/6	7/8
None	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>
Input	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ref1/2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ref3/4	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ref5/6	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ref7/8	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Reset SRC

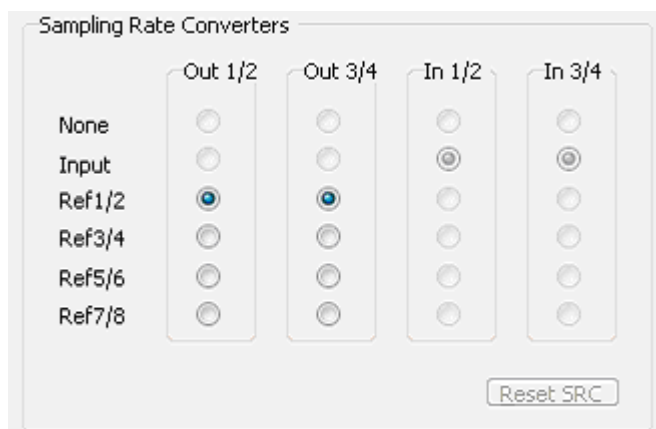
AES II Settings

Up to 192 kHz, each column represents one XLR connector (one pair of channels) with its associated SRC chip.

The following configurations can be selected:

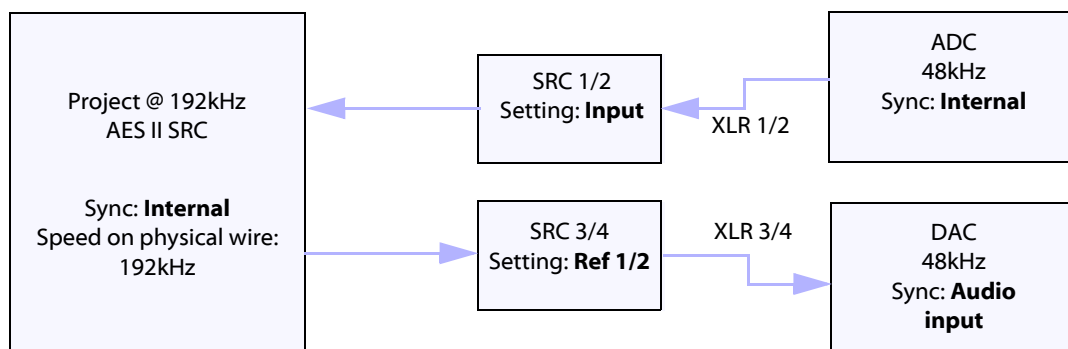
- **None:** or bypass, the SRC is transparent
- **Input:** The SRC works on the input path and converts the incoming signal to the project's sampling rate
- **Ref1/2 through Ref 7/8:** The SRC is inserted in the output path and converts the output signal to the sampling rate of the signal present at the input chosen as reference.

At 8FS (DXD/DSD), the AES II daughter card has a special mode that is enabled by selecting **8FS to nFS** in the **Speed on physical wire** field of the I/O interface page. This mode provides a fixed set of 2 input and 2 output paths and enables a real-time conversion from 384kHz/352.8kHz down to 192kHz/44.1kHz and vice-versa. Only XLRs 1/2 and 3/4 are used in this mode. For the outputs, the reference input for the sampling frequency is selectable in the "Sampling Rate Converters" array.

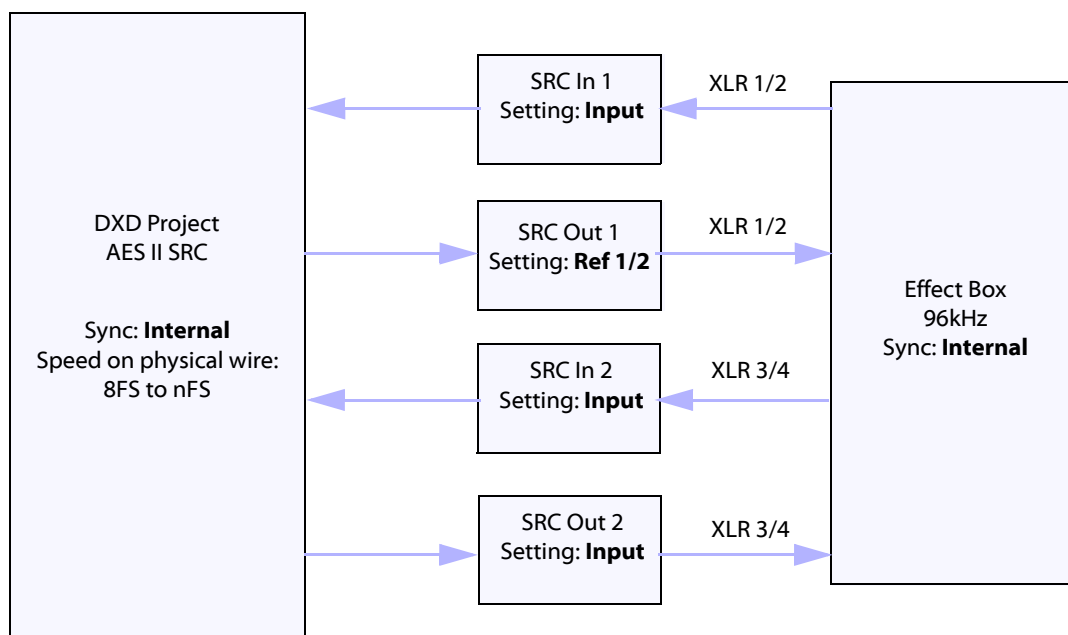


AES II Settings

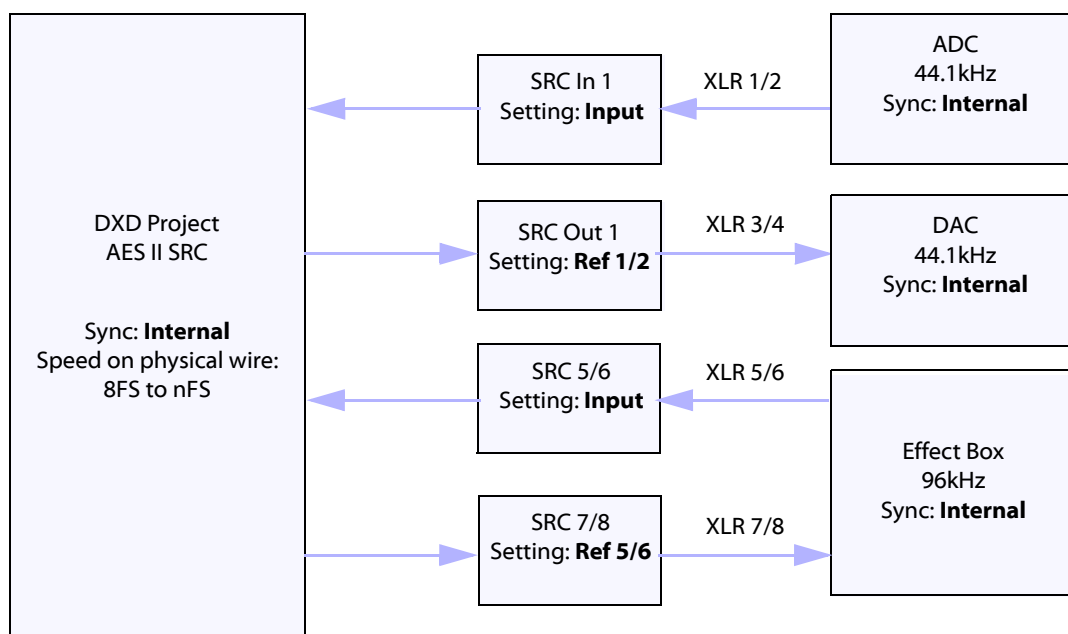
### Examples



**Example 1:** 2 channels up sampling from 48 kHz to 192 kHz and down sampling from 192 kHz to 48 kHz.



**Example 2:** 4 channels 96 kHz effect insert in a DXD project.



**Example 3:** 2 channels 44.1 kHz AD/DA and 96 kHz effect box insert in a 192 kHz project

## Dual DC I/O

The Dual DC offers up to 12 inputs and outputs at 32kHz, 44.1kHz or 48kHz sampling rates on a single board. All converters are 24 bit. Connection is via 2 DB-25 connectors. One, on the main card attached to the **Mykerinos**, carries the analog I/O and the second, on a separate bracket, carries four AES/EBU Input and Output stereo pairs. There are four analogue Line outputs and four analogue Line Inputs, two of which may be switched to accept Mic or Line level inputs. These have Mic pre-amps and 48V phantom powering. The analogue Line level I/O is adjustable over a 24dB range to accommodate all standard studio levels. Optional break-out cables can be ordered separately which connect to the DB-25 connectors and terminate in 8 XLR connectors.

The Dual DC is the most cost-effective I/O daughter card for Pyramix users. It is an ideal I/O solution for mixed analog/digital requirements, as encountered in Broadcast production, and Video post-production environments. It allows direct connection of up to two dynamic or condenser microphones, typically for quick and easy voice-over recording.

**Note:** the Dual DC I/O daughtercard is not HDTDM bus compatible and can not be used in a multiboard setup.

## MADI I/O

The MADI daughter card offers 56 channels of 24 bit bi-directional I/O, and up to 64 channels in MADI-X (MADI Extended) format. It can be ordered either in a BNC coaxial version or an optical duplex SC version. Both versions are fitted with a standard Wordclock BNC I/O connector, which can be programmed in the Pyramix software as a Wordclock In or Out signal.

## SDIF I/O

The Mykerinos SDIF daughter board is specially designed for multi-track DSD recording. It offers 8 channels of DSD digital input over 8 unbalanced, 75 Ohm terminated BNC connectors and 8 channels of DSD digital output over 8 unbalanced, 75 Ohm BNC connectors. One channel of DSD signal is transported at the bit-rate of 2.82 MHz through each BNC connector. SDIF-2 and SDIF-3 format are fully supported for DSD transport (selected under software control)

**Note:** With one Mykerinos board, it is only possible to use one DSD Input and Output channel. To have the full range of 8 I/O channels, either MassCore or a second Mykerinos board is required to provide sufficient DSP power.

## TASCAM TDIF

The TASCAM TDIF daughter card offers 24 channels of I/O over 3 Tascam TDIF connections. Connection is via three DB-25 connectors, One on the main card attached to the Mykerinos and two more on a separate bracket connected via internal ribbon cable to the main card.

## TASCAM TDIF I/O Option

A TASCAM TDIF format option bracket may be added to the ADAT I/O daughtercard and provides is available for 8 channels of TDIF I/O. The TDIF bracket connects to a socket on the ADAT card only. This daughter card cannot be used in multi-board systems (since it utilizes the HTDM connector).

## Daughter Card Support in Pyramix 6.x

Daughter Cards support in Pyramix 6.x				
Daughter Cards	Standalone-Mono-board		Multi-board	
	MassCore & Pmx 6.x	Non-Masscore & Pmx 6.x	MassCore & Pmx 6.x	Non-MassCore & Pmx 6.x
MADI-I	v	v	Not Supported	Not Supported
MADI-II	v	v	v	v
ADAT (Serials 20000 to 20299)	v	v	Not Supported	Not Supported
ADAT (Serials 20300 and +)	v (Note4)	v (Note4)	v (Note3)	v (Note1)
AES-I	v	v	v	v
AES-II	v	v	v	v (Note2)
SDIF	v	v	v	v
TDIF	v	v	v	v
DUAL	v	v	v	Not Supported
Note 1: HDTDM = 16 ins and 16 outs supported. XDTDM = 0 in and 8 Outs				
Note 2: Supported in XDTDM mode only				
Note 3: 16 ADAT i/o supported. No SPDIF i/o.				
Note 4: Full i/o of ADAT and SPDIF supported				

## Appendix III VS3 Control Panel

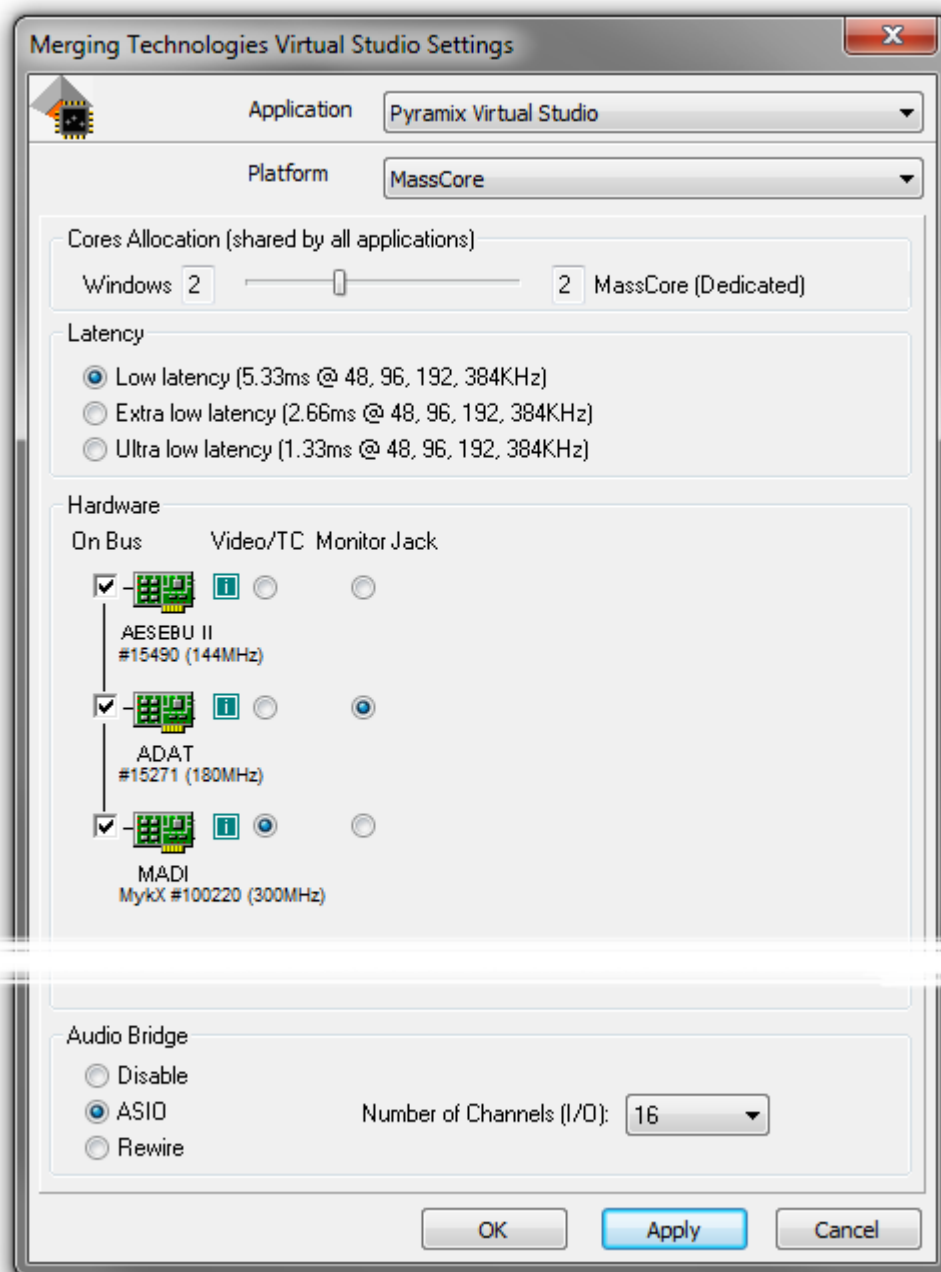
The VS3 Control Panel is a separate application that should only be launched when Pyramix is not running. Here, you can set various parameters relating to Merging Technologies hardware and software. For example, in a multi-board system, this is where you determine which boards will be used, the **Buses Mode** and which board will handle Video reference and TimeCode. If you are running both VCube and Pyramix on one system you can assign boards to each application. In the case of a system running MassCore this is also where you can set global latency. **Please see: Appendix IV - HDTDM v XDTDM v MassCore on page 670** for detailed information about busing and I/O capabilities.



### Application

The drop-down list enables you to choose which Merging Technologies application the settings apply to. E.g. Pyramix Virtual Studio, VCube, ASIO Mykerinos Driver etc.

The rest of the settings in the VS3 Control Panel Window update to reflect the current settings for the selected application.



VS3 Control Panel Window MassCore Platform

## Platform

This drop-down list determines which processing platform mode will be used. Dependant on the options installed these may include MassCore, Mykerinos and Native - ASIO. If you choose **Mykerinos** or **MassCore** the **Hardware** section will show the Mykerinos boards present in the system. If **Mykerinos** is chosen in a multi-board system the **Buses Mode** drop-down appears. **Please see: Buses Mode and DSP Allocation on page 668.**

## 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.

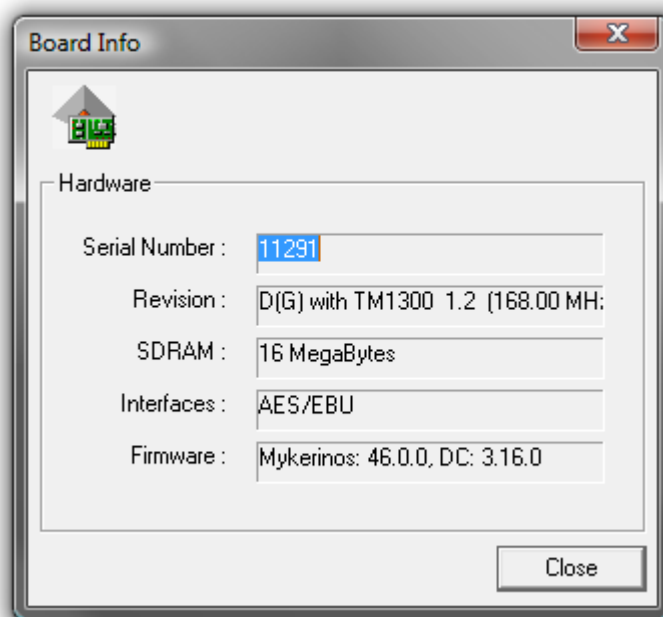
## Latency

These options are only available when **MassCore** is installed and chosen as the **Platform** and then only with certain Mykerinos cards. **Please see: Pyramix V6 Latency Modes for MassCore on page 36**

## Hardware

All installed Mykerinos cards are shown here with check-boxes which determine if they are **On Bus** (i.e. will be used), for the selected application and which On-Bus board will be used for **Video/TC**. In a multi-board system with boards having different capabilities this will normally be the most powerful board available.

Clicking on the small  icon next to the image of each board opens the **Board Info** pop-up for the board:



Board Info pop-up

Here you will find:

### Serial Number:

### Revision

Details the processor type and speed.

### SDRAM

Shows how much RAM is installed.

### Interfaces

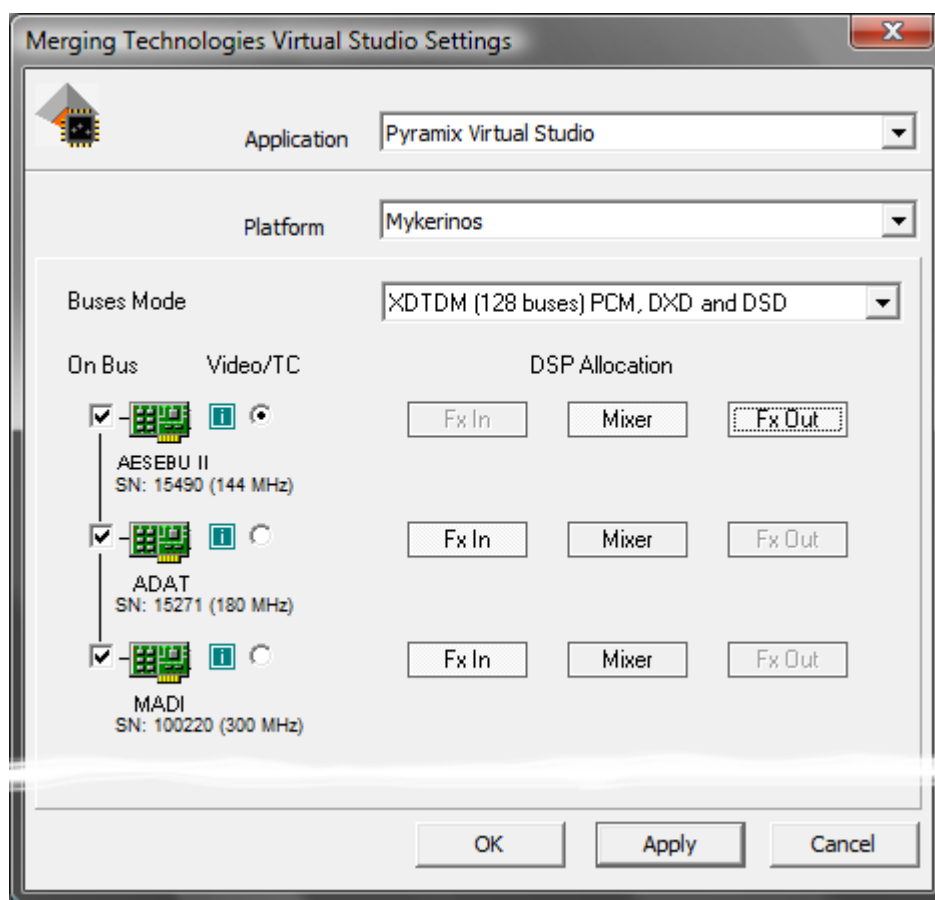
Describes the Daughterboard installed.

### Firmware version

Lists the current firmware version.

## Buses Mode and DSP Allocation

When **Platform** is set to **Mykerinos**, **Buses Mode** and **DSP Allocation** options will be available in a multi board system when more than one board is set **On Bus**:



VS3 Control Panel Window Mykerinos Platform

### Buses Mode

The drop-down offers the choice between **XDTDM (128 buses) PCM, DXD and DSD** mode and **HDTDM (64 buses) PCM only** mode.

### DSP Allocation

The buttons offer a degree of user control over DSP allocation. To help make sensible choices this is what the DSP processing blocks do:

#### Fx Out

- All output buses
- All VS3 plug-ins inserted on output buses,
- All active Output connections.

**Note:** All Fx Out calculations are inherently summing tasks so they need to be processed in the same card - so only one card can be used for this.

#### Mixer

All internal calculations that are carried out in the background, allowing **INs** to be forwarded to **OUT** buses. It can be seen as an internal matrix.

In the Pyramix user interface, this is only reflected by the numbers of Ins routed to OUTs, no plug-ins, input strips or output buses are calculated here.

Mixer can be calculated in a single DSP or can share DSP with **Fx In** or with **Fx Out**.



## Fx In

- All input strips
- All VS3 plug-ins inserted on Input strips
- All active Input connections

Fx-Ins can be spread across multiple DSP cards (since no summing is required at this stage).

**Please see: Allocating DSP on page 536** for some tips on appropriate DSP allocation.

## 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

<b>Disable</b>	Audio Bridge disabled.
<b>ASIO</b>	<b>ASIO</b> mode enabled.
<b>Rewire</b>	<b>Rewire</b> mode enabled.

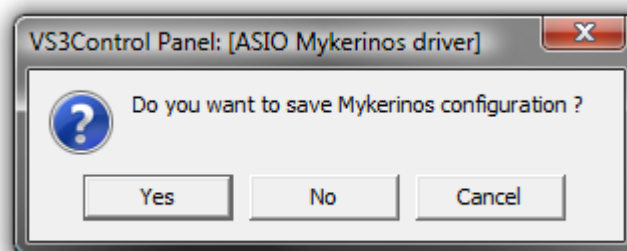
### Number of Channels

The drop-down list offers the choice of how many channels will be dedicated to **ASIO** or **Rewire**.

**Please see also: Rewire on page 225** and **ASIO on page 224**

## Saving Settings

If you change any settings for a given application then clicking on **Apply** opens the **Save Configuration dialog** :



Click on **Yes** to save.

## Routing

Since V5 the routing functionality has been removed from the VS3 Control panel and is now more conveniently accessed via **Settings > All Settings > Hardware > Routing** in the main Pyramix application.

## Appendix IV - HDTDM v XDTDM v MassCore

### Internal Bussing & I/O Capabilities

**HDTDM** mode offers a maximum of **64 buses**

**XDTDM** mode offers a maximum of **128 buses**

**MassCore** mode offers a maximum of **384 buses**

In the upgrade from Pyramix V4 to V5, the number of channels was doubled. The inter-board bus was enhanced in terms of bandwidth and renamed the **XDTDM bus**, for eXtreme Definition Time Domain Multiplex. Some exceptions exist and these are discussed below.

**Note:** The **HDTDM**, **XDTDM** and **MassCore** bussing modes are selected in the **VS3 Control Panel** Please see: **Appendix III VS3 Control Panel on page 666**



In the upgrade from Pyramix V5 to V6 **MassCore** was introduced. This multiplies all mix engine processing and allows for higher bussing capabilities.

### Bussing Capabilities

		Note 1		
		Bussing capabilities		
Sample Rate Format		HDTDM	XDTDM	MassCore
44.1/48 kHz	1FS	64	128	384
88.2/96 kHz	2FS	32	64	192
176.4/192 kHz	4FS	16	32	96
352.8/384 kHz	8FS	8	16	48
DXD	8FS		16	48
DSD	64FS		16	48

### I/O Capabilities

#### AES and AES2 Daughterboards

		AES and AES2									
		AES/AES 2 Speed on Physical Wire @ 44.1/48kHz			AES/AES 2 Speed on Physical Wire @ 88.2/96kHz			AES 2 Speed on Physical Wire @ 176.4/192kHz			Notes
Sample Rate Format		HDTDM	XDTDM	MassCore	HDTDM	XDTDM	MassCore	HDTDM	XDTDM	MassCore	See Note 2
44.1/48 kHz	1FS	24	24	24							
88.2/96 kHz	2FS	12	12	12	12	24	24				
176.4/192 kHz	4FS	6	6	6	6	12	12		24	24	
352.8/384 kHz	8FS	3	3	3	3	6	6		12	12	
DXD	8FS		3	3	Note 4	6	6		12	12	See Note 3
DSD (Note 8)	64FS		8 or 6	8 or 6	Note 5	8 or 6	8 or 6		8 or 6	8 or 6	

## Dual and MADI 2 Daughterboards

				MADI 2						
		DUAL		MADI2 Standard Mode			MADI2 Extended Mode			Notes
Sample Rate Format		Stand Alone	MassCore	HDTDM	XDTDM	MassCore	HDTDM	XDTDM	MassCore	See Note 2
44.1/48 kHz	1FS	8+4	8+4	56	56	56	64	64	64	
88.2/96 kHz	2FS			28	28	28	32	32	32	
176.4/192 kHz	4FS			14	14	14	16	16	16	
352.8/384 kHz	8FS			7	7	7	8	8	8	
DXD	8FS	Note 9			7	7		8	8	See Note 3
DSD (Note 8)	64FS			Note 6,10	16	16		16	16	

## ADAT, TDIF and SDIF Daughterboards

		ADAT			TDIF			SDIF			Notes
Sample Rate Format		HDTDM	XDTDM	MassCore	HDTDM	XDTDM	MassCore	HDTDM	XDTDM	MassCore	
44.1/48 kHz 1FS		16	8	16	16	16	16		8	8	See Note 2
88.2/96 kHz 2FS		8	4	8	8	8	8				
176.4/192 kHz 4FS		4	2	4	4	4	4				
352.8/384 kHz 8FS		2	1	2	2	2	2				
DXD 8FS			No								See Note 3
DSD (Note 8) 64FS			Note						8	8	

### Detailed notes and information :

- The table **Bussing capabilities** indicates the maximum channel count available in a Pyramix system in V4.x through V6.x modes:
  - HDTDM** mode is the V4.x compatibility mode and offers the same PCM channels count as previously, except that DSD/DXD modes are no longer supported in this mode since V5.x.
  - XDTDM** mode - V5.x and V6.x only - offers twice as many PCM and DSD/DXD channels compared with Pyramix V4.x.
- The greyed-out cells indicate that the corresponding mode does not exist for the corresponding daughter cards.
- DXD / DSD** are only available in **XDTDM** and **MassCore** modes.
- In **DXD** mode, the I/O count depends on the I/O format speed.
- In **DSD** mode, I/O count depends on the AES I/O format (Sony or P3D respectively).
- Although the theoretical maximum DSD channel count with a MADI daughter card is 24, the bus capability has a maximum of 16 DSD channels.
- The ADAT daughter card supports the XDTDM and MassCore modes **ONLY** with a hardware rework (shield). In XDTDM mode, the ADAT daughter card offers 8 output channels through optical output A) replicated on optical output B) but No Inputs.  
The hardware rework consists of adding a shield to the ADAT similar to the one used for the DUAL daughter card. If you have not already done so, please contact your Merging Sales Partner to order this retrofit kit.
- In a mono-board SDIF system, only 2 DSD channels are available.
- Dual offers 8 AES and 4 Analog channels of I/O per board.
- In standalone, non-Masscore mode only 8 channels DSD are available.

### Non-MassCore (Mykerinos mode) Multi-board hardware restrictions:



The MADI 1 daughter card does not work in Multi-board mode (This includes all MADI daughter cards with serial numbers lower than 30051).

ADAT daughter cards with serial numbers lower than 20299 do not function in multi-board mode.

The DUAL daughter cards do not function in multi-board mode.

## Appendix V Optional Features

### Pyramix DSD / SACD

#### Hardware and Settings

##### Interfacing

DSD transmission works well with either AES-EBU or SDIF interfaces. Most converter manufacturers use SDIF. Only dCS does SDIF and AES-EBU.

A further issue is the existence of two different AES-EBU supported DSD formats. The so called "Sony" and one named "P3D." Merging Technologies support both of these. If you need to interface to both AES/EBU and SDIF two cards will be required.

##### 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.

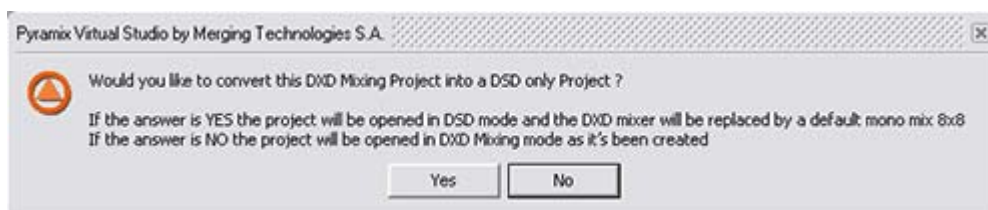
#### Project Types

##### 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:



Convert DXD Project to DSD Project mode? dialog

##### 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.

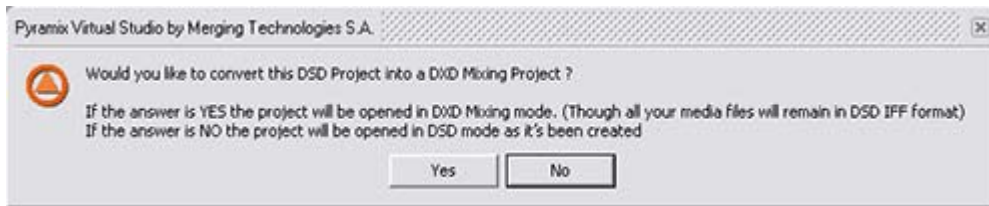
If the answer is **NO** the project will be opened in **DXD Mixing mode** with the **DXD** Mixer in the same configuration as it was when the Project was Saved.

##### 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:)



Convert DSD Project to DXD Mixing Project mode? dialog

### Would you like to convert this DSD Project into a DXD Mixing Project ?

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

### Time-code Sync

Required if you intend to use LTC (Linear TimeCode) or VITC (Vertical Interval TimeCode) to synchronize Pyramix to external equipment.

## Appendix VI 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 **Antona ANC 6090** which can be ordered from your Merging sales representative under the item number **MRS422**. This adapter is intended to be connected directly to the serial port of your PC (either COM1 or COM2) with the other end used to connect a standard Sony P2 RS-422 cable. As both connectors on the adapter are Female DB9, beware of the orientation and please check that the printed indication "RS-232" is connected to the PC COM port.

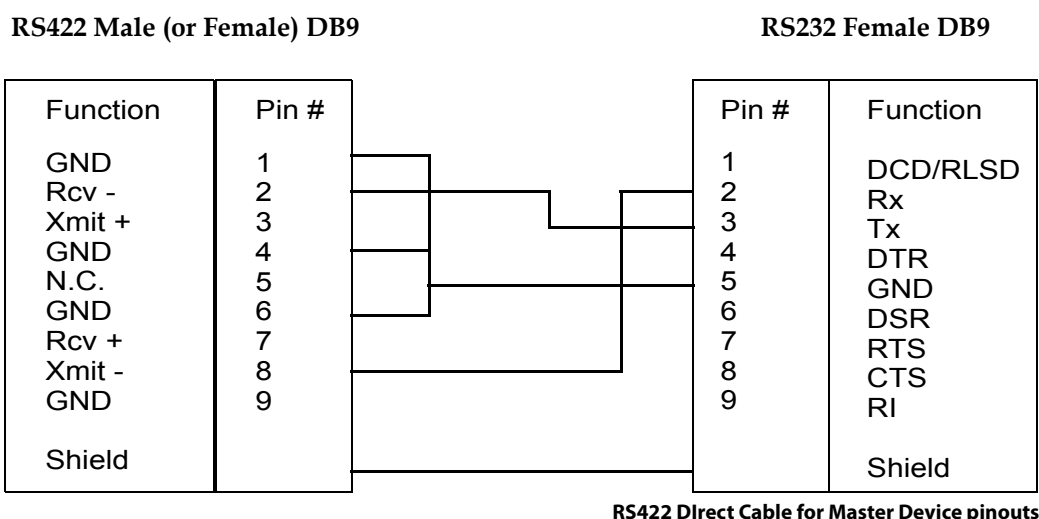
### Connecting an RS422 device using a direct cable

(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:

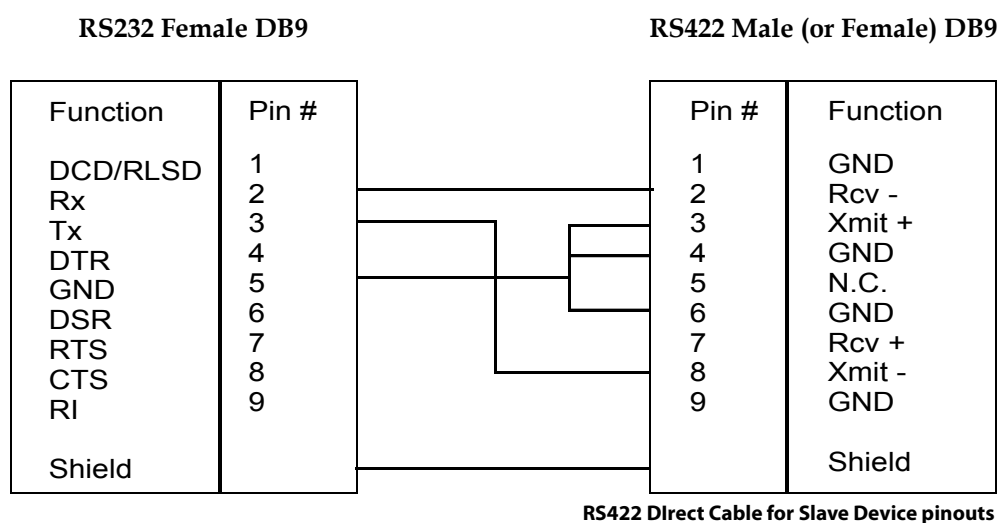


The RS422 standard is not implemented consistently on all devices, so the cable pinouts may differ. Please consult your controller's user guide for appropriate connector cabling.



## Direct Cable for a Slave Device


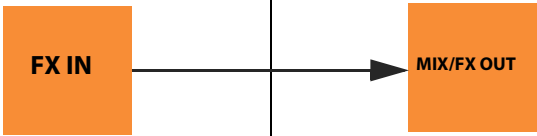
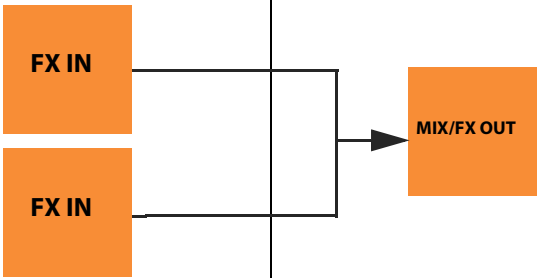

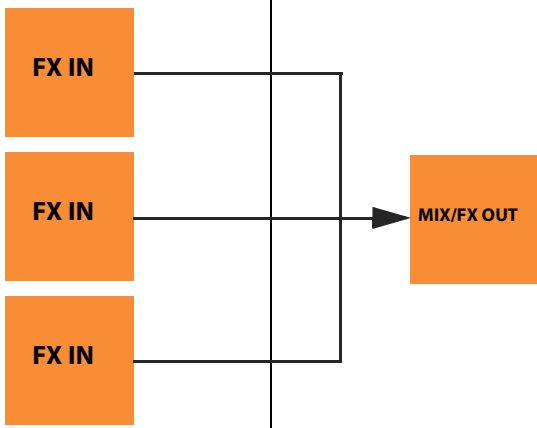
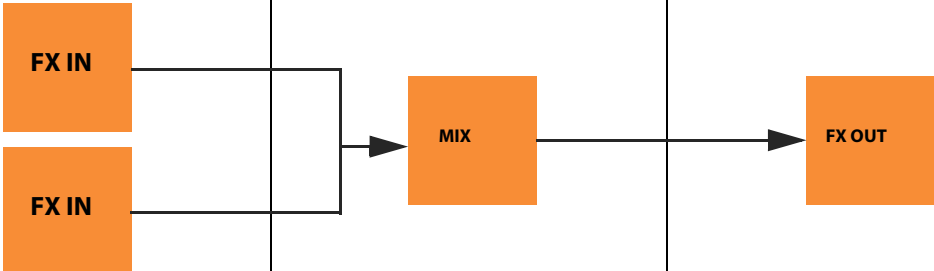
This pinout should work in most of the cases where Pyramix is controlling a Slave device.



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.



## Appendix VII - Mykerinos Latencies

128 samples = 128/(sampling rate)	128 samples = 128/(sampling rate)	128 samples = 128/(sampling rate)	Latency at 48kHz
			2.7 ms
			5.3 ms
			5.3 ms
			8 ms
			5.3 ms
			8 ms

## Appendix IIX - 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:

Choice A*	Choice B*	Typical use
192.168.0.1	10.0.0.1	Usually reserved (for Gateway or Server)
192.168.0.2	10.0.0.2	Usually reserved
192.168.0.3	10.0.0.3	Pyramix A
192.168.0.4	10.0.0.4	VCube A
192.168.0.5	10.0.0.5	ISIS A
192.168.0.6	10.0.0.6	Pyramix B
192.168.0.7	10.0.0.7	VCube B
192.168.0.8	10.0.0.8	ISIS B
192.168.0.9	10.0.0.9	Pyramix C
etc.	etc.	Increase only right-most number (up to 254)

\*Use an address from column A or B, then stick to the selected range for all machines connected on a single network.

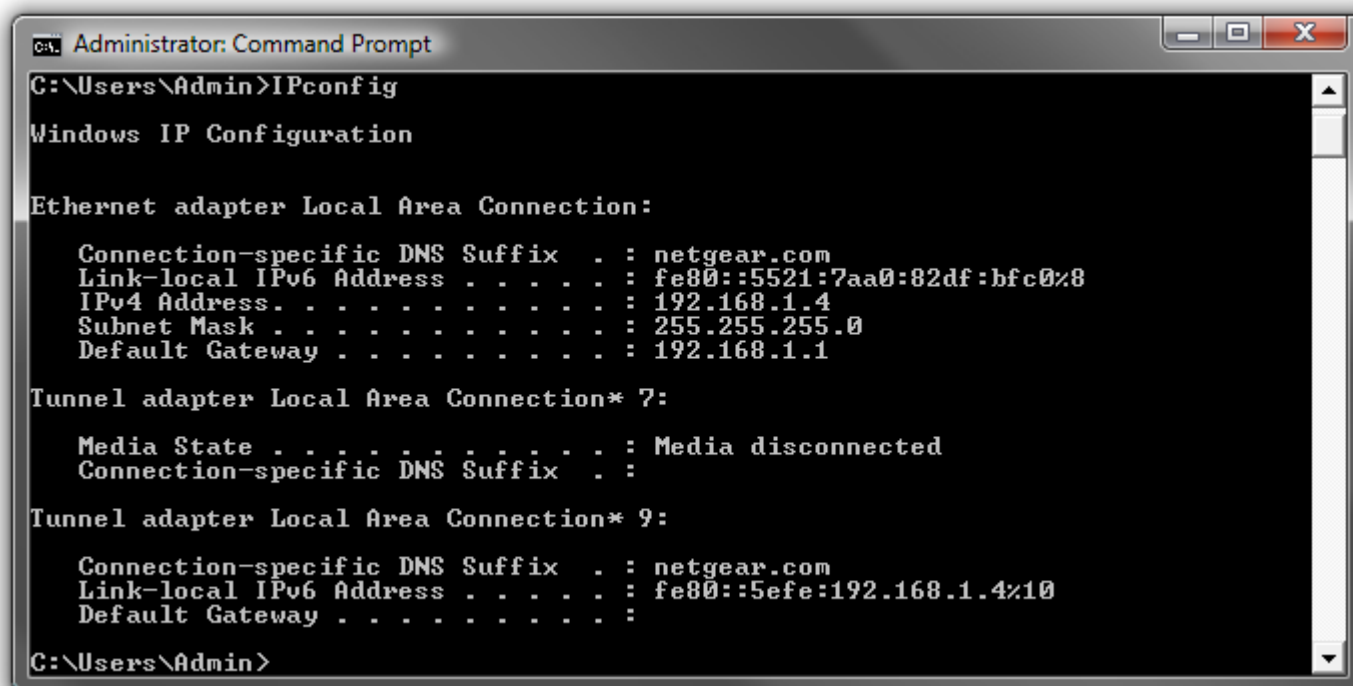
Set subnet mask to **255.255.255.0**

#### 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:



```

Administrator: Command Prompt
C:\Users\Admin>Ipconfig

Windows IP Configuration

Ethernet adapter Local Area Connection:

    Connection-specific DNS Suffix  . : netgear.com
    Link-local IPv6 Address . . . . . : fe80::5521:7aa0:82df:bfc0%8
    IPv4 Address. . . . . : 192.168.1.4
    Subnet Mask . . . . . : 255.255.255.0
    Default Gateway . . . . . : 192.168.1.1

Tunnel adapter Local Area Connection* 7:

    Media State . . . . . : Media disconnected
    Connection-specific DNS Suffix  . :

Tunnel adapter Local Area Connection* 9:

    Connection-specific DNS Suffix  . : netgear.com
    Link-local IPv6 Address . . . . . : fe80::5efe:192.168.1.4%10
    Default Gateway . . . . . :

C:\Users\Admin>
  
```

Command Prompt Window with IPCONFIG

## 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 workstations / 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:** With Windows XP, 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 depending on the size of the network. (In certain situations, E.g. a small 2 machine peer-to-peer network, rebooting both machines may speed up the process).

## Synchronization with Virtual Transport

Open an authorized Virtual Transport, (versions **MUST** be identical version) on both machines and enable the **VT Network**.

Create a **VT Cluster** by dragging a first machine from the right-hand column to the left-hand column, then, drag a second or further machines onto the first one to finalize the cluster.

That's it, machines are now synchronized. However, in some situations you may find that the graphics in Virtual Transport's Network page are not being updated properly and you might face difficulties dragging a machine



from the right-hand column to the left-hand column. If this occurs, please just sit back and relax, there is nothing else you can do but wait till all the TCP/IP lists are updated at OS level, then all will be fine.

Nothing is wrong with the software, it just is a matter of taking and enjoying a short break while every network list is being properly updated.

## Appendix IX - Pyramix iXML Implementation

VENDOR MODEL	Merging Technologies Pyramix Virtual Studio		DATE VERSION	21.03.2006 5
IXML MASTER TAG	IXML SUB TAGS	WRITTEN	READ	REMARKS
<PROJECT>		X	X	
<SCENE>		O	O	
<TAKE>		O	O	
<TAPE>		O	O	
<CIRCLED>		X	X	
<FILE_UID>		O	O	BWF like Originator Reference
<UBITS>		X	O	
<NOTE>		O	O	
<BEXT>		O	O	
<USER>		X	X	
<SPEED>		X	X	
<SPEED> <NOTE>		X	X	
<SPEED> <MASTER_SPEED>		X	X	
<SPEED> <CURRENT_SPEED>		X	X	
<SPEED> <TIMECODE_FLAG>		X	X	
<SPEED> <TIMECODE_RATE>		X	X	
<SYNC_POINT_LIST>		X	X	
<SYNC_POINT> <SYNC_POINT_TYPE>		X	X	
<SYNC_POINT> <SYNC_POINT_FUNCTION>		X	X	
<SYNC_POINT> <SYNC_POINT_COMMENT>		X	X	
<SYNC_POINT> <SYNC_POINT_LOW>		X	X	
<SYNC_POINT> <SYNC_POINT_HIGH>		X	X	
<SYNC_POINT> <SYNC_POINT_EVENT_DURATION>		X	X	
<HISTORY>		X	X	
<HISTORY> <ORIGINAL_FILENAME>		X	X	
<HISTORY> <PARENT_FILENAME>		X	X	
<HISTORY> <PARENT_UID>		X	X	
<FILE_SET>		O	O	
<FILE_SET> <TOTAL_FILES>		O	O	
<FILE_SET> <FAMILY_UID>		O	O	BWF like Originator Reference
<FILE_SET> <FAMILY_NAME>		O	O	
<FILE_SET> <FILE_SET_INDEX>		O	O	
<TRACK_LIST>		O	O	
<TRACK_LIST> <TRACK_COUNT>		O	O	
<TRACK> <CHANNEL_INDEX>		O	O	
<TRACK> <INTERLEAVE_INDEX>		O	O	
<TRACK> <NAME>		O	O	
<TRACK> <FUNCTION>		O	O	
<b>NOTES:</b>				
XML Encoding	UTF-8	O	O	
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

# Index



## Numerics

- 2,3 and 4 Point Edits 165
- 9-pin (Sony P2 protocol) 447
  - Color Framing 447
- 9-pin Configuration (Pyramix controlled by external device) 464
- 9-pin Control of External Machine 447
- 9-Pin Controller/Synchronizer Explained 451
- 9-Pin Machine Monitoring Options 638

## A

- AAC 372
- AAF 381
  - Export 387
  - Import 382
- Absolute Sources in EDL View 161
- Absolute Sources in EDL view 631
- Absolute Time 631
- AC3 encoded files 416
- Active Machine 458
- ADAT Board Settings 592
- ADAT Daughterboard 25
- ADAT Daughterboard and XDTDM 655
- ADAT Optical I/O 662
- ADAT Optical output level 592
- Add Bars 112, 517
- Adding Strips 210
- Adding Tracks to a Selected Region 146
- AES Board Settings 595
- AES II Board Settings 593
- AES II with SRC 662
- AES-31 389
- Akai DD / DR 388
- AKAI disk import 390
- Album Publishing 490, 500
  - Exported Metadata 496
  - Output Formats 493
  - Properties 492
- Algorithmix 309
- Allocating DSP 536
- Allow chasing across midnight 625
- Alternate Backup 619
- Alternate Time Scale Bar 107
- Alternate TimeCode Ruler Toolbar 116
- Angel Class Dynamic Processors 306
- Angudion 282
- AnguDion II 283
- Apple Macintosh, File interchange 374
- Apply default fade at fade creation 621
- Archiving Projects 359
- Arithmetic Timecode Entry 30
- Arkamys 309
- ASIO 224
  - Virtual 224
- Assumptions 24
- Audio Bridge 224, 669
- Audio current sample rate & sync source 27
- Audio Engine Drops Warning 650
- Audio Import Options 379
- Audio Synchronization 588
- Audio Tracks 84
- Audition after Nudge settings 620
- Audition Play 44
- Auto Cross-fade 31, 611, 621
  - By Default 147
  - Mode 147
- Auto Deglitching 31, 143, 623
- Auto Edit 457
- Auto Gain Compensation 273
- Auto Jog on move 119
- Auto Return 113
- Auto Silence Removal 159
- Auto-chase 417, 458
- Autoconforming 135
- Auto-mapping 462
- Automatic CD Markers 473
- Automatic Delay Compensation 206, 348, 352, 363
- Automation 321
  - Auto-Release Options 338
  - Auto-Write and Release Modes 324
  - Bus and VCA Group Tracks 95
  - Buses Reassignment 337
  - Cursors 332
  - Curve Colors 325, 331
  - Editing and Automation 331
  - Editing Between Strips/Projects 337
  - Editing Data 331
  - Filter Automation Tracks to Snapshot Dialog 334
  - Filter Automation Tracks to Snapshot Dialog Options 335
  - Hide Empty Tracks 327
  - in editing and libraries 339
  - Menu Editing options 333
  - Off 121
  - Opening projects with existing automation 325
  - Play 121
  - Sub-Tracks 93
  - Track Versions 329
  - Tracks 93
  - Tracks Versions 329
  - TrackTrim 328
  - Write 121
- Automation Menu 573
- Automation Modes
  - Auto-Write 322
  - Isolate 322
  - Read 322
  - Write 322
- Automation Settings 338
- Auto-Monitoring 623
- Auto-Mount Media 49, 572
- AutoPunch Mode 128

- AutoPunch Ready enable/disable 91
- Auto-Release Options 338
- Auto-Ripple 149
- Auto-Saving 618
- Auto-Scale Individual Waveform 553
- Auto-Scale Visible Waveform 553
- Auto-Select 187
- Aux Send Bus Channels 195
- Aux Send Buses 195
- AUX Send Buses In-Place Panning 198
- Aux Send Routing 197
- Aux v SubGroup 175

## B

- Backward Compatibility 38
- Bars & Beats 514
  - Ruler Toolbar 517
  - Settings 515
- Bars & Beats Ruler Toolbar 116
- Basic Strip 200
- Bios 649
- Bit-Depth 609
- Board Info 667
- Board Settings
  - AES 595
  - DUAL 595
- Broadcast WAV file Tips 371
- Burn-in Window 604
- Burning a CD-R 502
- Bus + - context menus 187
- Bus and VCA Group Automation Tracks 95
- Bus Reassignment on Paste 574
- Bus Returns
  - Recording 208
- Bus Tools 348
- Bus Tools Sections 349
- Buses
  - Aux Send 195
  - Mix 191
  - Multiple Mix 192
  - Repro button 191
  - Subgroup 195
  - Surround 192
- Bussing Capabilities 670
- Buttons 200
- BWF 607
- Bypass all Effects 273

## C

- CD
  - Album 475
  - Burning a CD-R 502
  - CD Text and optical drives 502
  - CD-Text 479
  - Convert Text Markers to CD 474

- DDP Import 483
- DDP Masters 503
- DiscWrite 498
  - Target 500
- Exporting Projects to CD Image Files 484
- Generate CD Image / SACD Edited Master 485, 544
- Ghost Track 482
- Image File / SACD Edited Master Import 483
- Importing a U-Matic tape 504
- ISRC 479
- Markers 473
- Multiple CDs or versions in one Project 482
- Red Book Compatible Masters 503
- Red-Book Validation 482
- Tab Window 474
- Text fields 478
- TOCs 503
- Track Inspector 476
- UPC/EAN 475
- UPC/EAN code 484
- CD Copy 503
- CD Cue Sheet Compatibility 489
- CD Cue Sheet Export 488
- CD Import 391
  - Online database of track names 393
- CD Player 481
- CD Writer drivers 502
- CD/SACD Tab Window Menus 478
- CD-R First Steps 473
- Cedar Audio Restoration Suite for Pyramix 310
- Channel Direct Outputs 194
- Chase 121
  - Settings 625
- Chase Mode 457, 625
  - Hard 458, 625
  - Soft 458, 625
  - Vari 458, 625
- Chase Synchronizer 451
- Check Sync 126
- Checking AC3 encoded files 416
- Clean up Media after recording 610
- Cleaning Up Project media 367
- Clean-Up Media 49, 572
- Clear Media Manager History 54
- Clip
  - Default start time of captured Clips 631
  - Display Problems 652
  - Editing 140
  - Fade Commands 148
  - Fade Handles 138
  - Gain 139
  - Head 138
  - Name 139
  - Sync Point 138
  - Tail 138
  - Trim Handle 138
  - Waveform Display 138
- Clip Information Only Fields 143



- Media Offset 143
  - Original TimeCode 143
  - Peak Level 143
  - Clip Properties 140
  - Clip Selection 144
  - Clips
    - Red 147
  - Clips and Compositions 137
  - Clips in a Composition 137
  - Clips Menu 557
  - Clips, Locating 510
  - CMX
    - Autoconform 422
  - CMX EDL 394
  - CMX EDL Format 421
  - CMX EDL import 419
  - CMX EDLs 419
  - CMX Variants 420
  - Codecs 372
  - Collect Media to current Project Default Folder 49, 572
  - Composition Information 606
  - Composition Library 68
  - Compositions to Libraries 70
  - Compressed Audio File Formats 372
  - Compressed Audio Support for formats not supported directly 372
  - Configuration 584
  - Conforming and Reconforming 419
    - CMX Autoconform 422
    - CMX EDL Format 421
    - CMX EDL import Options 420
    - Common CMX Variants 420
    - Reconform from Change EDL 425
    - Reconforming Using Pyramix for Picture Change Detection 427
    - Reconforming Using VCube for Picture Change Detection 435
    - Reconforming With An Existing Change EDL 423
    - Relink to New Media 444
  - Consolidate 158
  - Consolidating Projects 360
  - Control by another Pyramix using P2 over IP 464
  - Control by External Device 464
  - Control Menu 77
  - Control of External Device 447
  - Control Points 138
  - Controller
    - Sony 9 - Pin Protocol Configuration 643
  - Controller properties 641
  - Controllers 580
    - Automatically set offline 459
  - Controllers Online 121
  - Controllers Online/Offline 459
  - Controllers without touch sense 324
  - Conventions 24
  - Conversion processes 60
  - Convert 56
  - Convert Text Markers to CD 474
  - Converting Projects 361
  - Copy 155
  - Copy and Paste 146
    - Clip 146
  - Copy Selection or Region to library 145
  - Copy to Project Default Folder 45
  - Core 27
  - Core Load Indicators 34
  - Create Quick Mount Libraries 54
  - Creating and Configuring Mixers 203
  - Creating Effects Snapshots 339
  - Creating tracks via paste 82, 541
  - Crossfade 147
  - Cue Sheet Printer 400
  - Cuepoint 389
  - Cursor & Timescale Ruler Toolbars 114
  - Cursor Toolbar 114
  - Cursor, Playhead 113
  - Cursors & Marks Menu 563
  - Customizing the User Interface 403
  - Cut 155
  - Cut and Join 156
  - Cut and Ripple 156
  - Cut and Ripple to Black 156
  - Cutter 150
- ## D
- D (red) in Track Header 90
  - DAR Reel/Segment 395
  - DAR WAV file import 80
  - Database
    - Location 44, 532
    - Views 45
  - Databases 43
  - Daughter Card Settings 591
  - DC Meter 295
  - DC Removal 64
  - DDP 395
  - DDP Import 483
  - DDP Masters 503
  - Debug Menu 653
  - Default Clock Source 126
  - Default Database Location 632
  - Default decompression cache settings 633
  - Default Library 68
  - Default Menus 543
  - Default Mixer 218
  - Default Projects Location 632
  - Default Templates Location 632
  - Delay 200, 280
  - Delay Comp Mode 177
  - Delay Compensation 206, 348, 352
    - Detail 208
    - of External Inputs 208

- Delay Compensation Policy 615
- Delay vs Delay Compensation 208
- Delete and Join 156
- Delete and Ripple 156
- Delete and Ripple to Black 156
- Delta 454
- Destination Wordlength 64
- Detect Picture Change & Reconform 544
- Determining Delay Compensation for External Effects Loops 209
- Digital Release 485, 490, 491
- Digitizing a Tape with Discontinuous TimeCode 415
- Digitizing Sessions 133
- Direct Monitoring Input Strips 190
- Direct Output 200
- Direct Outputs 177
- Direct X Plug-ins 318
- Disable Mix Down 614
- Disable Punch in/out 614
- Disable Skin 541
- Discontinuous TimeCode 128, 413
- DiscWrite 498
- DiskWrite
  - U-Matic tape import 504
- Display and Editing of Automation Data 325
- Display Blocks 91
- Display Envelope 92, 100
- Display Waveform 91
- Dither 356
  - Noise shaping order 65
- Dither Type 217
- Dithering 65
  - Noise Shaping order 486
- Dithering Window 217
- DMA 36
- Dolby 374
- Dolby Dialnorm™ 269
- Don't Show too Large Media/Compositions 58, 76
- Don't Snap 149
- Drag & Drop bypasses Auto-Ripple 621
- Drag and Drop and Copy to Project Default Folder 45
- Drag and Drop Media Files 44
- Dragging Clips into a Composition 146
- Drivers 649
- DrWatson 656
- DSD File formats 371
- DSD Peak Filter 613
- DSD Peak Values 674
- DSD Project 673
- DSDIFF Peak Values 674
- DSP Allocation 535
- DSP load and latency 27
- DSP Power Saving 614
- DSP Saving 534
- DSP Time Saving 614

- DST Encoder 58
- DST Estimator 58
- DUAL Board Settings 595
- Dual Monitors 30
- Dubbing Mode 411, 609
- Duplicate Selection 150
- DXD Mixing Project 673
- Dynamic Automation Modes 322
- Dynamic Automation V Envelopes 321
- Dynamic Waveform 553
- Dynamic-Meter 285
- Dynamics 278

## E

- Edit Commands 155
- Edit Menu 546
- Edit menu 546
- Edit Modes Context Menu 149
- Editing 137
  - Clip & Selection 140
- Editing Automation data 331
- Editing Context Menu 151
- Editing Modes 148
- Editing Multitrack Recordings 415
- Editng Automation Data 331
- EDL Tab Window 160
- Effective Sampling Rate 587
- Effective TC Frame Rate 587
- Effective Video Frame Rate 587
- Effects
  - Adding in Mix! mode 212
  - on Stems 182
  - Removing, Copying or Moving VS3 Effects and VST Plug-Ins 213
- Effects and Plug-in Automation 298
- Effects and Plug-ins 210, 271
- Effects Delay indication 209
- Effects Rack 363
- Effects Snapshots 298, 339
- EMC 465
- Enable Undo for every Fade Editor Change 621
- Envelope 100
  - Punch 102
  - Shortcuts 102
- Envelope Cursors 100
- Eq, Comp/Limiter/Expander 341
- EQ-X 299
- Error Messages 649
- Ethernet Connection & Settings 678
- European Monitoring 623
- Exit 545
- Expand / Collapse 186
- Export 400
- Export to a File 357
- Exporting Projects to CD Image Files 484

- Extend Tracks 562
- External Edit
  - Review Edit 457
- External Effects 210, 319
- External Effects Inserts 182
- External Insert 215, 319
- External Machine
  - Auto Edit 457
  - Fast Forward 456
  - Play 456
  - Preview Edit 457
  - Properties 637
  - Record button 457
  - Rewind 456
- External machine
  - Stop 456
- External Machine panel - Features 456
- External Machines 417, 447
- External Metering 238
- External TC reader 603

## F

- F.FWD and REW nominal speed ratio 120, 626
- Fade Editor 167
  - Context Menu 169
  - Faders & Control Section 170
  - Graphical Display 169
  - Parameters & Options Section 170
  - Save Fade 173
  - Settings 621
  - Toolbar 167
  - Undo 169
  - Undo setting 621
  - Waveform Color Change 169
- Fade Editor Menu 568
- Fade handles 138
- Fade library location 621
- Fade Out 148
- Fader 200
- Fader Keyboard Shortcuts 200
- Fades and Crossfades
  - Automatic 31
  - Summary 31
- Fast Forward 121, 455
- Fast Speed Settings 120, 626
- File Conversion 374
- File Format and Disk Limitations 126
- File Formats 369
- File Interchange 369
- File Settings - Record 608
- File Size Limitations 126, 369
- Fill Selection 156
- Film 24 to NTSC Sync 416
- Film Feet Ruler Toolbar 116
- Film Feet Scale Bar 109
- Filter Automation Tracks Dialog 334

- Filter Automation Tracks to Snapshot Dialog 335
- Final Check

- History Graphs 262
  - Context Menu 262
- Individual Meters Setup 266
- Llar
  - Context Menu 262
- Loudness Meter 261
- LRA Curve 262
- Metering Page
  - Keyboard Shortcuts 258
- Peak Programme Meter (PPM) 260
- Phase meter 258
- Phase Meter Surround 258
- Phase Oscilloscope 259
- Setup 264
- Surround Monitor 259
- True Peak Meter 260
- VU meter 260

- Final Check Metering 256
- Final Check Window 256
- Final Cut Pro XML 395
- Fit Selection 156
- Fixed Cursor Settings 622
- Fixed or Moving Playhead Cursor 113
- FIXREEL 422
- FLAC 490
- FLAC Decoding 372
- Flanger 281
- Flatten track numbers 610
- Flywheel Inertia 119, 626
- Focus to Timeline 552
- Foot Type 109
- Format - file 607
- Free Cursor while chasing 113
- Freeze Mode 458
  - Using 417
- Frequencies 587
- Full Waveform 553
- Function Generator 297

## G

- Gain Window 99, 139
- Gain window 99, 139
- Gate colors 163
- Geared Jogging 119, 626
- Generate CD Image and Publish Album 491
- Generate new Media in the Project Media Folder 605
- Generate New Media in their Original Folder 606
- Generating Album(s) 496
- Ghost Effects and Plug-ins 213
- Ghost Track 482
- Glitch and Pops finder 365
- Glitch finder 365
- Global Dynamic Automation Modes 321

- Global Libraries 68
- Global Strip Channel Routing 196
- GPI/O controller 469
- GPI/O Input and Output Pin Configuration 471
- GPI/O Remote types 471
- Graphic Cards 649
- Graphic EQ 276
- Group Normalize 64
- Group Recorded Clips 611
- Grouping Clips 139
- Groups 193

## H

- Half Waveform 92
- Half Waveform / Origin 553
- Hard Drive Size Limitations 127
- Hardware Control Surfaces 462
- Head to End 149
- Head to Nearest 149
- Headroom, Meter Settings 612
- Help Menu 582
- Hepta Sample Rate Converter. 65, 129
- HeptaCon 66
- Housekeeping 532
  - Performance Tips! 44
- HUI 465

## I

- I/O Assignments 210
- I/O Buses 205
- I/O Capabilities 670
- I/O Interfaces 593
- I/O Status 653
- I/O Status Window 126
- Import 399
- Importing a CMX EDL 394
- Importing a DAR Reel or Segment 395
- Importing Audio Files 129
- improper application exit 653
- Increment take number 610
- In-Place Aux Panning Source 198
- Input Assignment 200
- Input Format 589
- Input sources 126
- Input Strip Mode 208
- Input Strip Types 205
- Input Strips 190, 210
- Insert Silence 156
- Inserts, External Effects 182
- Internal / External Machine panels - Features 453
- Internal and External machines links 636
- Internal Machine panel - Specific Features 455
- Internal Return Buses 205
- Introduction 21

- IP address range 678
- ISIS 462
- ISRC 479
- iXML 371

## J

- Jog / Shuttle 119
- Jog Sensitivity 119
- Jog Shuttle
  - Auto Jog 119
- Jog Speed ceiling 119, 626
- Jog Wheel
  - Settings 119
- Jog Wheel Mode 459
  - Pitch 121
- Jog Wheel Sensitivity 119, 626
- Jog Wheel Settings 625
- Jogging
  - Geared 119, 626
- Jog-Wheel Editing 154
- Jog-Wheel Modes 580

## K

- Keep in default library 610
- Keep Mounted Folders 532
- Keep only current version while saving 338
- Keeping Up To Date 649
- Keyboard Shortcuts 404
- Knobs 342

## L

- Latency 27
- LC-AAC 490
- Length / Pitch, Changing 361
- LEQ(A) ? 269
- Level Meter 612
- Levelizer 365
  - (Automatic) 365
- Libraries
  - Closing 70
  - Default 68
  - Global 68
  - Offline / Reference 78
  - Project 68
  - Rearranging Columns 50
  - Relocate 43
  - Shelves 68
  - Shelves, deleting 70
  - Updating 78
  - User 69
- Library
  - Conversion of Previous Version 43
  - Location on disk 43
- Library Maintenance 70
- Library Menus 71

Limit versions to the number of Undo/Redo 338  
 Linking Functions of External and Internal Machines 450  
 LKFS 269  
 Load Change EDL & Reconform 544  
 Locate 510  
 Locating Clips 510  
 Locking Clips 139  
 Loop Play 121, 455  
 Loop Recording with simultaneous Playlist Creation 415  
 Loop Selection 156  
 Loudness and Peak Metering 269  
 Loudness Metering Notes 268  
 LTC Generator 603  
 LTC reader 603  
 LTC sync 411  
 LUFS 269

## M

Machines function linking 636  
 Machines Menu 575  
 Macintosh File Interchange 374  
 Mackie Control 465  
 Macro Menu 581  
 Macros 406  
 MADi Board Settings 596  
 Main (Markers and Selected Range) Toolbar 116  
 Manual Digitizing 134  
 Markers 117, 118  
     Auto Select Marker Before Cursor 565  
     GoTo Marker 117  
     Renaming or Deleting in the Tray 117  
 Markers / Tracks Sync 118  
 MassCore 23  
     Core Load Indicators 34  
     Latency Modes 36  
     Memory 33  
     No of VST Cores 590  
     Overload Diagnosis and Cures 35  
     Windows Boot Choice 33  
 MassCore & VST Core Allocation 537  
 Master Automation Controls 321  
 Master Clip File Names and Media File Names 48  
 Master Sync 588  
 Mastering Peak/Vu Meters 284  
 Mastering to CD-R 473  
 Maximum Delay Compensation 207  
 Media Browser 54  
     Menu 59  
 Media File Names and Master Clip File Names 48  
 Media Folder Menu 54, 55  
 Media Folder Synchronization 44  
 Media Information Only Fields 143  
     Author 144  
     File Creation Date 144  
     File Location 144

File Name 144  
 File Size 144  
 Format 143  
 Length 144  
 Name 143  
 Notes 144  
 Original TimeCode 144  
 Peak 144  
 Sample Rate 143  
 Scene 144  
 Take 144  
 Tape 144  
 Tracks 144  
 UBITS 144  
 Word Length 144  
 Media Management 43, 49  
 Media Management Tab Menus 54  
 Media Manager & Library Monitoring 238  
 Media Manager History 53, 532  
 Media Menu 49, 572  
 Media Offset 143  
 Media option 610  
 Media reconnection 422  
 Media Target Settings 44  
 Media Track Information Only Fields 144  
     File Name 144  
 Media Type 609  
 Menus  
     Automation 573  
     Clips 557  
     Cursors & Marks 563  
     Default 543  
     Edit 546  
     Fade Editor 568  
     Help 582  
     Machines 575  
         Controllers 580  
         Macro 581  
         Media 572  
         Monitor 581  
         Project 543  
         Selection 567  
         Settings 582  
         Tracks 561  
         View 552  
         Window 582  
         Workspaces 575  
 Metadata 371  
 Meter Alignment level 612  
 Meter Bridge 249  
     Automation Fader Mode and Group Indicators 254  
     Configuration 251  
     Global Mute and Solo Indicators 251  
     Switch 249  
     Window 250  
 Meter Decay integration time 613  
 Meter Headroom setting 612  
 Meter Permanent Overload 613

- Meter Permanent Peak 613
  - Meters 284
    - Alignment Tab Settings 287
    - DSD Settings Tab 289
    - Global Settings and Presets 286
    - Peak Hold and Overload Reset 202
    - Priority Settings Tab 289
    - Scale Tab Settings 288
    - Strip 202
    - Timing Tab Settings 287
  - Metronome 516
  - Metronome Settings... 112, 516
  - MIDI Files Import / Export 111, 515
  - Mix! 186
  - Mix Bus 191
  - Mixdown - Disable 534
  - Mixdown - non real-time 359
  - Mixer
    - Bus Path Colors 188
    - Configure
      - Strip and Bus operations 178
    - Global Indicators / Buttons 189
    - Pages 175
    - Sharing 226
    - Two Fader Row Display 189
  - Mixer and Plug-in Snapshots 339
  - Mixer Components 190
  - Mixer Configuration Further Options 216
  - Mixer Configuration Summaries 177
  - Mixer Configure 210
  - Mixer Context Pop-up menu 216
  - Mixer error
    - Delay compensation 207
  - Mixer Pages 203
  - Mixer Presets 218
  - Mixer Settings 615
  - Mixer Snapshots 339
    - Recalling 339
    - Saving 339
  - Mixer Surround Components 219
  - Mixing Down Projects 357
  - Mixing/Monitoring/Aux Send and SubGroup Buses 191
  - Modulometer 295
  - Monitor
    - Adding an External Machine 239
    - Available Sets 235
    - Buses / Externals button 232
    - Dim Value 235
    - External Inputs 239
    - Hardware Control 230
    - Max Volume 235
    - Output Patch 237
    - Reference Volume 236
    - Talkback 239
    - Talkback Page 241
  - Monitor! 230
  - Monitor Configure page 234
  - Monitor Jack and DMA 36
  - Monitor Menu 581
  - Mono Mix 191
  - Motherboards 649
  - Mount Media Folder 54
  - Mount Referenced Media 49, 572
  - Mounting Media Drives 129
  - Mounting Rules 55, 79
  - Mouse Modifier Keys 659
  - Mouse Scrubbing Settings 120, 626
  - MP3 372
  - MP3-ABR 490
  - MP4 372
  - MPEX3 367
  - MPEX3 Timestretch and pitch change 310
  - MS Encoder 282
  - MT ASIO Bridge 590
  - MTFF 490
  - MTInterchange Import/Export 71
  - Multi Channel Track Control Grouping 88
  - Multi-channel Audio Files 650
  - Multi-channel VST Plug-ins 313
  - Multiple CDs or versions in one Project 482
  - Multiple Mix Buses (Stems) 192
  - Multiple Pyramix 447
  - Multiple Stereo Mix 191
  - Multiple Surround Mix 192
  - Multi-track Editing 410
  - MXF 374
  - Mykerinos 534
  - Mykerinos Daughter Card Settings 591
- ## N
- Naming/Renaming Physical I/O 601
  - Navigation 106
  - Network Adapters 649
  - Network Connections 678
  - Network Recording - setting if problematic 608
  - New Project 38
  - No Sound on Live Inputs 651
  - Noise Shaping 65, 217
  - Non Real-time Mixdown 359
  - Non-MassCore (Mykerinos mode) Multi-board hardware restrictions 671
  - Normalize 157
    - according to the selection peak 158
  - Notes Tab Window 29
  - Nova 365
  - Nudge 26
  - Nudge settings 620
- ## O
- OASIS Protocol 466
  - Offline / Reference Libraries 78





Ogg Vorbis 490  
OMF 396  
    Import Settings 396  
    Mounting Rules 397  
Open Folder 54  
Operating System 649  
Optical Drive drivers 502  
Optional Plug-ins 299  
Original Timecode 143  
orphaned media 70  
Output assignment shown in orange 237  
Output Metering Patch - External Meters 235  
Output Mode 589  
Overview 124  
Overwrite 149

## P

Parametric EQ 275  
Paste 155  
Paste & Place 155  
Paste and Ripple 156  
Paste Sync Point to Cursor 155  
Paste Tail to Cursor 155  
Paste to Cursor 155  
Paste to Original TimeCode 155  
Paste to Selection 156  
PCI Bus Too Slow 649  
PDF (Probability Density Function) 217  
Peak and Overload Hold Time 613  
Peak level indicator 613  
Peak Logger 222  
Peak Meter in Track Header 90  
Peak/Vu Meters 284  
Peak-Meter 285  
Pencil 366  
Pencil Tool 366  
Permanently Mounted Media Folders 632  
Phase Invert 143  
Phase-Oscillo 291  
Ping 679  
Place in VCube - Notes 358  
Place on new tracks 610  
Placement Tool 162  
Platform 667  
Play 93, 120, 127, 455  
Play Head Position 113  
Play Special 576  
Playback Buffer Meter 26  
Playback Lookahead Buffer setting 623  
Playback Stall indication 622  
Playback Stalls Warning 650  
Player / Recorder mode 534  
Player/Recorder Mode 410, 614  
Playhead Cursor 113

Playhead Cursor Options 113  
Playlist 91  
Playlist Button 513  
Playlists 512, 611  
Playlists Tab Window 512  
Plug-in and Effects Automation 298  
Plug-Ins  
    adding in Mix! mode 212  
Plug-ins  
    adding in Mixer Configure page 180  
    Ghost 213  
    VST 212  
Plug-Ins and Effects 271  
Plug-ins and Effects 210  
Plug-ins Settings 616  
PMF 370  
Position/Speaker Control 220  
Post Processing 610  
POW-r 218  
PQ Markers 476  
Pre/Post Roll Settings 622  
Pre-Anticipation 348, 354  
Pro Tools Interchange 397  
Process Plug-ins 363  
Profiling Window 654  
Program and Project Settings 584  
Program Window 25  
Project 618  
Project Editing Panel 27  
Project Files 38  
Project Interchange 376  
Project Libraries 68  
Project Management Panel 27  
Project Media Folder 605  
Project Menu 543  
Project mounted Media Folders 606  
Project Notes 367  
Project Window 26  
Project, New 38  
Prompt for name after recording 128  
Prosoniq 310  
Prosoniq MPEX3 367  
Prosoniq MPEX3 Properties 61  
Pull-Down 589  
Pull-Up 589  
Punch Envelope 102  
Punch in / Punch Out - Disable 534  
Pure Series plug-ins 307  
PureNotes Denoiser 308  
PyraCube 447  
Pyramix and VCube 447  
Pyramix audio file format 127  
Pyramix Busy Warning 27, 649  
Pyramix controlling one or more other Pyramixs 447  
Pyramix Guides 23



Pyramix Virtual Studio Overview 25  
Pyramix With VCube 410

## Q

Query Database 393  
Quick Convert 56, 59, 60  
Quick Export 56  
Quick Import 56  
Quicktime 371  
Quiet if creation failed 610

## R

RAID 649  
Real-time Sampling Rate Conversion 624  
Reconform 423  
Reconforming a Project 361  
Reconforming to Original Media from Avid &/or OMF 414  
Record Block Size 623  
Record button 120, 455  
Record File Settings 608  
Record Mode  
    Safety 129  
Record Name 128, 610  
Record Punch In (Auto) 93, 127  
Record Ready (Manual) 93, 127  
Record Stalls Warning 650  
Recording Audio into a Pyramix Virtual Studio Project 127  
Recording Bus Returns 208  
Recording from a Tape with Discontinuous TimeCode 128  
Red Book 503  
Redirect Timeline Play and shortcuts to Fade Editor 621  
Refresh Media Folder 54  
Region Selection 145  
Regions 70  
Regions and Compositions to Libraries 70  
Rel. box 99, 139  
Relative TimeCode Entry 30  
Relaunch After Improper Exit 653  
Release time 634  
Relink to New Media 444, 544  
Remote Controllers  
    Strip Cloning 462  
Remove 149  
Remove and Ripple 149  
Remove Bars 112, 517  
Removing Mixer Presets 218  
Removing Strips 210  
Rename Clips 559  
Renaming Clips 141  
Render only solo tracks 363  
Rendering 362  
Reordering Columns 50  
Replace 16 bit with 24 bit 544  
Replace Selection 156

Report Printer 399  
Repro button 191  
Request Size (Wave file playback) 609  
Resolution 609  
Reverse 59, 157  
Reverse Play 106  
Rewind 120, 455  
Rewire 228  
Rewire Support 225  
Rotary Controls 200  
Routing  
    Hardware 600  
Routing Physical I/O to Logical I/O 600  
Routing Tracks to / from the Mixer 86  
Rules for cache file decompression 80  
Rules for Wave files 79  
Rules for Wave/BWF and AIFF files containing OMF information 80

## S

SACD Edited Master - Import 399  
SACD Edited Master Import 483  
SACD Functions 483  
SACD Media Management Menu 58  
SACD Production Guide 24  
SACD Text 479  
Safety Record 129, 577  
Sample and TC Rate Warnings 587  
Sample Rate Conversion 31, 129  
Sample Rate Converter 65, 129  
Sample Rate Mismatch 137  
Samplerate Converter 65  
Sampling Rate Mismatch 126  
Save Fade 173  
Save X Fade 172  
Saving 44, 532  
Saving / Loading Mixer Presets 219  
Scene & Take 607  
Scopein 312  
Scroll Wheel 123  
Scrub  
    Analog Tape Mode 120  
    Middle Mouse button 119  
    Repeat Loop Mode 120  
Search 46  
Search Media 49, 572  
Search Request Syntax 47  
Search Results 48  
Sel. box 99, 139  
Select Media NOT present on Project Default Folder 49, 572  
Select Media present on Project Default Folder 49, 572  
Select Offline Clips 49, 572  
Select Online Clips 49, 572  
Selecting a Clip 146  
Selecting Automation Modes 322



- Selecting, Copying and Moving Effects 181
- Selection
  - Track Groups 104
- Selection and Clip Modifiable Fields 142
  - Auto Deglitching 143
  - Comment 143
  - Level 143
  - Mute 143
  - Name 142
  - Phase Invert 143
- Selection Menu 567
- Selection Operations 144
- Selection Tab Window 142
- Selection, adjusting 150
- Selection, moving 150
- Selection, splitting 150
- Selections and Region Selections 144
- Set All ON/OFF 187
- Set All to 1st Stem 187
- Set Focus to the Timeline 552
- Settings 584
  - Application 617
    - (File) Location(s) 632
    - Automation 633
    - General Settings 617
    - Keys 631
    - Time Stretch 634
    - TimeLine layout 629
    - Track Headers Layout 631
  - Hardware 586
    - MassCore 590
    - TimeCode 602
  - I/O Interfaces 591
  - MADI 596
  - MassCore routing 601
  - Mixer 612
    - DSP Power Saving 614
    - Level Meter 612
    - Mixer Settings 615
    - Plug-ins Settings 616
  - Project 605
    - Controller Mapping 611
    - General 605
    - Record 606
  - Remote Control
    - Controller 641
    - Machine 636
    - Virtual Transport 646
  - Routing 600
- Settings Menu 582
- Shelves 68
- Shift Order 181
- Show CD Player 481
- Show Distribution 176
- Show Usage 510
- Show Used Media 49, 572
- Shuttle 119
- Shuttle Control 121
- Shuttle sensitivity 119, 626
- Silent Chasing 625
- Silent Jog - sensitivity 119, 626
- Skin 628
- Slip Clip Mode 147
- Slip Media Mode 147
- SMP 540
- Snap to Original TimeCode 149
- Snapshot 121
- Snapshot a Selection or Region 145
- Snapshot Automation 321
- Snapshot Range 121
- Snapshot Timeline 145
- Solera + 306
- Sonic Solutions 399
- Sony 9 - Pin connection 675
- Sony 9-Pin (P2) Protocol Support Over IP 410
- Sony P2 Protocol Over IP 447
- Sony PCM-1630 500
  - Import 504
- sound effects libraries 78
- Source - Destination Editing 163
- Source - Destination environment 163
- Source Names - FIXREEL 422
- Source-Destination Timescale Ruler Toolba 163
- Speaker Delays 237
- Speaker Sets 233
- Special Modes 614
- Splitting Clips 150
- Splitting Clips and Regions 150
- Spread 158
- Stall Warning 650
- Static Gain 99
- Status Bar 26
- stem mixing 192
- Stems 192
  - Input Strip routing 191
  - Moving Effects between Stems 182
- Stereo Mix 191
- Stereo Pan Law 615
- Stereo Panners 201
- Stereo Strips 200
- Stop 121, 455
- Storing and Recalling Mixer Presets 218
- Storing New Mixer Presets 218
- Stretch 157
- Strip & Bus Types 194
- Strip and Bus Tools 341
  - Automation mode switches 352
  - Display Options 341

- Group assignment mode buttons 351
- Linking Strip-Tools controls 350
- Modules 341
- Routing Button Matrix 350
- Sections 342
- Strip Cloning 462
- Strip Meters 202
  - Characteristics 612
  - Peak Hold and Overload Reset 202
- Strips/Tracks - Synchronized Creation/Deletion 86, 175
- SubGroup Buses 195
- Supported Controllers Table 462
- Surround Components (Mixer) 219
  - Joystick Panner 219
  - LFE Level 219
  - Speaker Controls 219
  - Stereo Input Strips Surround Panner 219
  - Strip and Bus Tools 222
  - Surround Stem select 219
- Surround Control 219
- Surround Control window 220
  - Level Meter 221
  - Link 222
  - Stereo Surround Control 221
  - Surround Meter 221
  - Surround Panning Algorithm 220
- Surround Meter 294
- Surround Mix - 5.1 191
- Surround Post-Processing 361
- Surround Post-processing 311
- Sync & Format Preset 586
- Synchroniser 450
- Synchronized Creation/Deletion of Tracks/Strips 86, 175

## T

- Tab Windows 28, 522
- Tail to Beginning 149
- Tail to Nearest 149
- Talkback 239
  - Example 241
  - Reset 246
  - Talk to All 246
- Talkback Page 241
- Target Settings 360, 606
- Tascam Open TL 397
- TASCAM TDIF I/O Option 665
- TC Source 602
- Templates, User 41
- Tempo Map 520
- Time fit 311
- Time Scale Rulers and Toolbars 106
- Time Scale Zoom and Pan 123
- Time Stretch and Pitch Change for Film Applications 310
- Time Stretch Tool
  - Settings 621
- TimeCode

- Increment / Decrement UP & DOWN Arrow Buttons 30, 114
- TimeCode Entry 30
- TimeCode Frame rate and reference source 27
- TimeCode Midnight 415
- TimeCode midnight 625
- TimeCode Scale 106
- TimeLine layout 629
- TimeZone Properties 62
- TOC 503
- Toggle Stop/Record Safe 577
- Tone Control 277
- Toolbars and Menus 403
- Toolbars Layout 403
- Track
  - Add to Track Group 103
  - Display Height 87
  - Global 87
  - Individual Presets 87
  - Envelope and Static Gain 99
- Track and Mixer Muting 533
- Track Automation Menu 326
- Track Column Fields 97
  - Always Visible 97
  - Background Color 98
  - Collapsed 97
  - Display Mode 97
  - Group 97
  - Hidden 97
  - Input Connection 97
  - Monitoring 97
  - Mute 97
  - Name 97
  - Record Ready 97
  - Recording Media Folder 98
  - Repro Connection 97
  - Show Automation 98
  - Show Peak-Meter 98
  - Size 98
  - Solo 97
  - Waveform Color 98
- Track Control Grouping 88
- Track Group
  - Add Tracks 103
  - adding Tracks 103
- Track Group Column Fields 103
  - Auto Collapse 104
  - Auto Hide 104
  - Auto Mute 104
  - Auto Record Ready 104
  - Auto Solo 104
  - Collapsed 103
  - Collapsed Display 103
  - Exclusive Show 104
  - Free Markers 104
  - Free Zoom 104
  - Keep Cursor 104
  - Markers Locked 104

- Name 103
- No Selection 104
- Show Scale 104
- Type 103
- Track Groups 103
- Track Groups Tab Window 103
- Track Header
  - red D 90
- Track header
  - Button Grouping 88
- Track Header Components 89
- Track Height Zoom 87, 123
- Track Inspector, CD 476
- Track Numbering 82
- Track Record Modes 93, 127
- Track Types 84
- Tracks 82
  - Changing Repro or Input connections 97
  - Creating via paste or drag and drop 82, 541
  - Feeding Direct Monitoring Input Strips 88
  - Making Settings Changes to Multiple Tracks 97
  - View 554
- Tracks Menu 561
- Tracks Tab pop-up 96
- Tracks Tab window 96
- Tracks, Adding 82
- Tracks, Deleting 86
- Tracks/Strips - Creation/Deletion - Synchronized 86, 175
- Tracks/Strips - Synchronize 562
- Transport Control 106
  - TimeCode Registers 459
- Transport Control Panel 122, 452
  - Controllers Section 459
- Transport Controls 120
- Trim Handles 138
- Trimmer 52
  - Select/de-select tracks for playback 52
- Trimmer Menu 58, 76
- Troubleshooting 656
- Two Fader Row Display 189

## U

- U-Matic Tape Import into DiskWrite 504
- Undo / Redo 618
- Undo for every Fade Editor Change 621
- Undock Fade Editor when editing a fade 621
- Unique filename extension 610
- Unmount Media Folder 54
- UPC/EAN 475, 484
- Update waveform color with cursor position 621
- Updating Libraries
  - Adding new files 78
  - Orphaned Entries 78
- UpMix5 309
- US Monitoring 624
- User Libraries 69

User Templates 41

## V

- Vari Speed Audio Quality 120, 626
- Varispeed 588, 589
- VCA Coalesce 336
- VCA Group Automation Editing 336
- VCA Group Automation Tracks 95
- VCA Groups 193
- VCube Essentials 410
- VCube Options 647
- VCube with Pyramix 410
- Versioning 417
- Video Clips 399, 400
- Video Import Options 379
- Video/TimeCode Synchronization 588
- View Menu 552
- Vincent Burel 309
- Virtual Multi-track 408
- Virtual Tape Format 411
- Virtual Tape Mode 411
- Virtual Transport
  - General 646
- VITC Generator 603
- VITC Reader 603
- VoiCode 301
- VS3 Control Panel 666
  - Routing 669
  - Saving Settings 669
- VS3 Effects
  - Common Components 272
- VS3 Native Effects 212
- VST
  - Ghost Plug-ins 317
  - Multi-channel plug-in routing 313
  - Multi-channel plug-ins 313
  - Plug-in Automated Control Values 316
  - Plug-in Automation 316
  - Plug-in Automation Mode 316
  - Plug-in Caption Bar 317
  - Plugin clicks 590
  - Plug-in Processing Delay Display 317
  - Plug-ins 212, 313
  - Plug-ins Display Order 314
  - Plugins Engine Latencies MassCore 590
  - Plug-ins On/Off and Bypass 316
  - Scanner 314
  - Support 313
- VST Core Allocation 538
- VST Core Allocation MassCore 537
- VU-Meter 285
- VU-Meter controls 286

## W

Warnings 649, 650



WAV and BWF 370  
Wave/BWF file Record Settings 609  
Waveform  
    Generate WHILE/AFTER Recording or None 609  
    Half / Origin 92  
Waveform Display 138, 553  
Waveform Generator Utility 510  
Wildcard search 47  
Window Menu 582  
With Video Media 618  
Word Length 217  
Wordlength Converter Properties 64  
Wordlength Meter 297  
Work Spaces 541  
Working with Selections and Ranges 145  
Workspaces 530

Workspaces Menu 575  
Workspaces Tab Window 530

## X

X Fade 148  
Xify 168  
XML 400

## Y

Your Recording may be at risk 650

## Z

Zoom 553  
Zooming and Panning the Track display 123