



User Manual - Getting Started

To be read in conjunction with the SD Series Software Reference

User Manual Version C for Software Versions 2.0.680+

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1.1 The Console

The Digico SD5 consists of a worksurface, an audio engine and a range of onboard inputs and outputs. This can be connected to multiple Input/Output Rack Units by optical fibre and/or MADI links, which carry all the audio input and output signals.

The console worksurface consists of 3 sections that can be configured to control up to 124 input channels, 24 VCAs, 56 busses plus a Master buss (Up to 5.1) and 24 Matrix Inputs and Outputs.

The left and right sections have 12 assignable faders and 12 sets of assignable on-screen channel controls, the centre section has 12 assignable faders and a master fader.

The console's buss architecture is dynamic, and can support mono, stereo, LCR, LCRS and 5.1 configurations.

Multiple console setups can provide:

Front of House and Monitoring with shared stage racks and gain tracking.

Remote control of one console from another console or from a laptop computer.



1.2 Manual Overview

This manual provides an overview of the desk, and describes some of the basic operating principles which the user will need to understand in order to run the desk.

For full details on all SD software functionality please refer to the SD Series Software Reference Manual available for download at www.digico.biz

The following typographical convention used in this manual: An arrow bracket (>) is used to indicate a sequence of button pressing.

For example, **Layout > Fader Banks** indicates that the **Fader Banks** button is accessed by first pressing the **Layout** button.

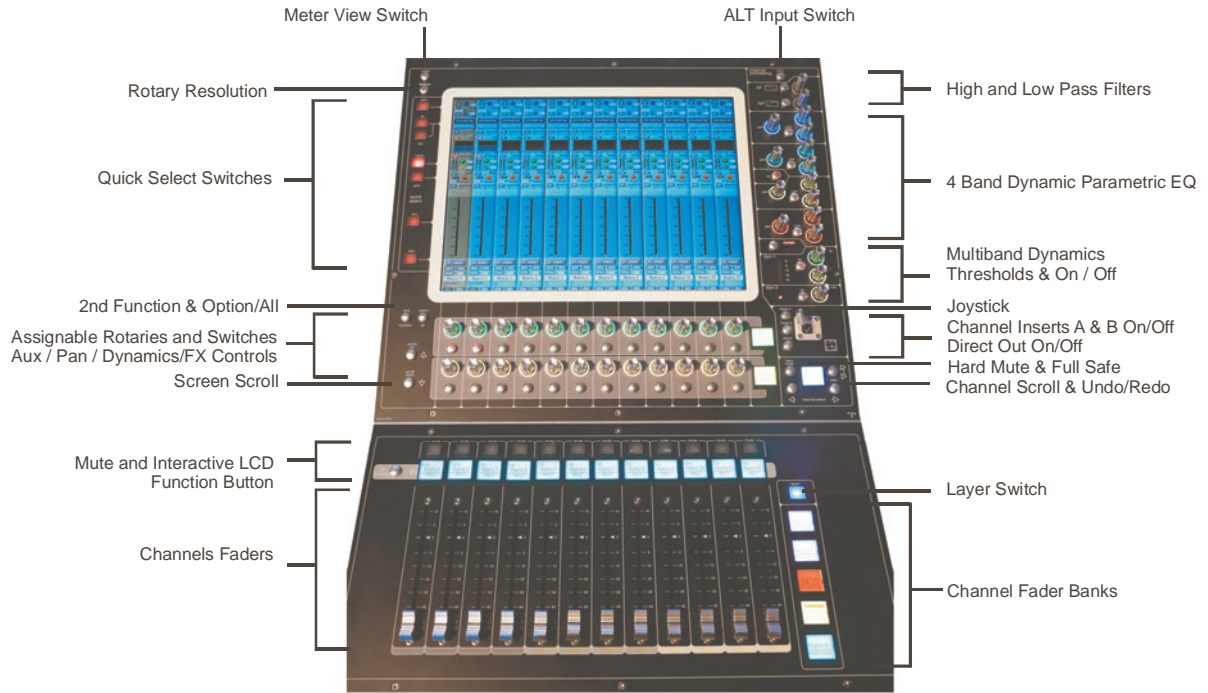
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1.3 Before You Start

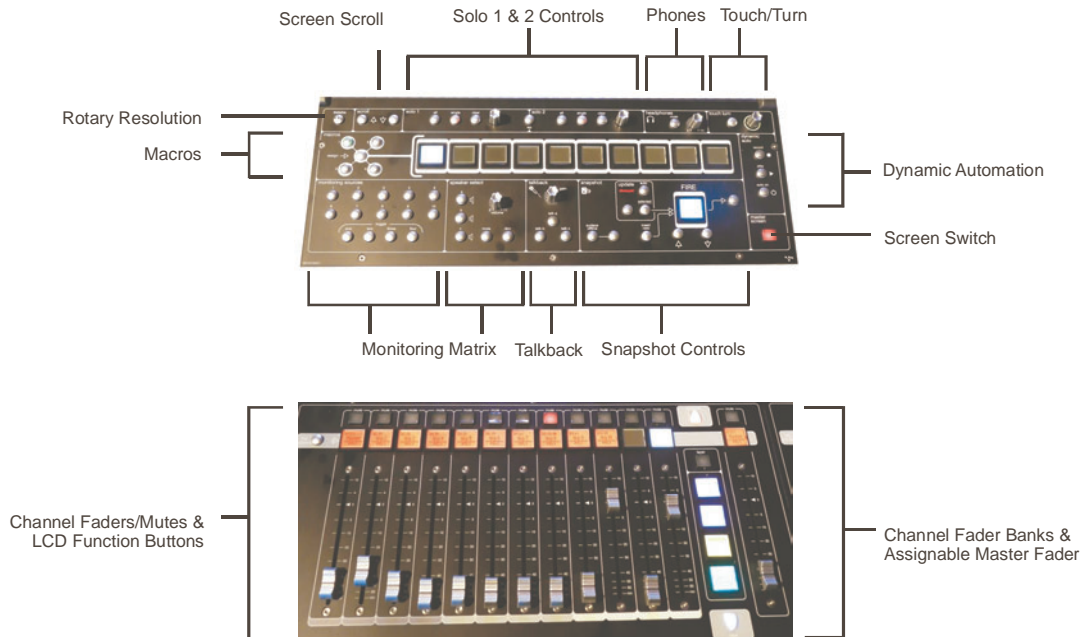
There are certain general operating principles and terms that should be understood before continuing to use this manual. Please read this chapter carefully before proceeding.

1.3.1 Worksurface Layout

Left & Right Sections



Centre Section



1.3.2 Layers and Banks

The SD5's worksurface is divided into Layers and Banks. Each Bank contains twelve channels, and the channels which are currently active on the control surface are defined using the **fader bank** and **bank layer** buttons to the right of the Channel Strip section's faders:



A 'bank' is a set of twelve faders, and a 'layer' contains up to five 'banks'. There are 2 'layers' in each section of the desk, allowing up to 120 channels to be accessible on each of the left and right worksurface sections and another 96 channels in the centre section.

Pressing the **bank layer** button, located above the **fader bank** buttons, toggles between layers.

To access a bank of faders within that layer, press the appropriate **fader bank** button. To switch all three sections of the console to the same bank level, press and hold one of the **fader bank** buttons.

The specific channels which are contained within each Bank is defined in the **Layout > Fader Banks** display. By default, the Input channels will be assigned to Layer 1 on the left and right sections of the console. The different output channels will be assigned to Layer 2 and also to the centre section. Control Groups will be assigned to the centre section. These bank assignments can be customised by the user and saved in a session at any time. Holding any bank or layer button down for a couple of seconds will switch all 3 worksurface sections to the same bank level or layer.

1.3.3 Using the Control Surface

There are two main ways in which all of the functions of the SD5 are accessed:

1. The touchscreen display, which can be controlled directly using a finger, or by using the keyboard and mouse
2. The physical encoders, switches and faders.

Note that when touching the screen directly, you may find it easier to use a finer point than your finger. However, in order to prevent damage to the screen, it is important that you only use devices specifically designed for touching screens (such as a pda stylus), and that you never press down hard on the screen.

A number of functions can be accessed in different ways, allowing users to operate the console using whichever interface they prefer. This manual will describe accessing on-screen functions by touching the screen directly and not by using the mouse.

All of the physical controls found in the centre section are described in full within the relevant section of the manual and many require no further introduction.

The Master screen has a row of grey buttons across the top, which are used to access a range of configuration displays. Pressing these buttons opens either a further drop-down sub-menu or a pop-up display. If a drop-down menu is opened, pressing on one of its entries will open a pop-up display. The buttons lighten to indicate that their sub-menu or pop-up display is open. A number of the buttons within each pop-up display generate further pop-ups.

Generally, buttons within the pop-ups are coloured grey when their function is inactive, switching to a colour when their function is active. Pressing on a text box opens a numeric or QWERTY keypad which can be operated directly by pressing the screen or via the console's external keyboard.

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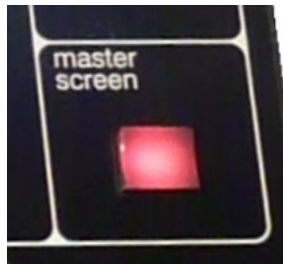
Pop-ups are closed by pressing the box in the top right-hand corner of the pop-up, marked **CLOSE** or **CANCEL** (or by pressing **CAN** on keypad pop-ups).

To the right of the Centre Panel is a single encoder marked Touch-Turn (shown below). This is used to access any rotary controls within the Master Screen. To assign the Touch-Turn encoder to a particular on-screen pot, touch the pot to be assigned. You will notice that a coloured ring appears around the on-screen pot, indicating that it is assigned to the Touch-Turn encoder. The colour of this ring is unique to that control, and is also reflected in the base of the Touch-Turn encoder, providing further indication of which pot is currently assigned to it.



The **Master Screen** button in the centre section switches the centre screen view from the Master Screen to the bank of channels which are selected in the lower centre section.

Note: When the centre screen is assigned to show channels, there are no associated rotaries and switches to control mix parameters such as EQ and Dynamics. Any controls that only involve the touch screen such as routing functions can be performed in the normal way.



1.3.4 The Assigned Channel

One of the channels in the Channel Strip panel is displayed in gold, indicating that it is currently the Assigned Channel. This means that it has been assigned to the worksurface controls and can be configured in detail, as described below. To Assign a channel, touch anywhere in the channel on the screen (except the Aux Send area).

Alternatively, use the **ch** left and right buttons at the bottom of the channel worksurface controls to scroll through the channels in the panel:



Note that these left and right arrows are duplicated in the channel Setup and Output displays.

Note also that the Channel List display provides another method for assigning a channel to the worksurface controls.

Once a channel is Assigned, all of the controls for that channel which are not displayed within the channel strip itself can be accessed via secondary pop-ups, displayed by touching inside the relevant area of the channel. These pop-ups include controls such as input and output routing and signal processing parameters.

A number of the physical rotary encoders on the control surface can be assigned to different on-screen pots. In order to ensure that it is clear which function is assigned to which encoder, the assigned on-screen pot will have a coloured ring around it which will be reflected in the colour of the light around the base of the encoder on the control surface.





The 2 rows of twelve encoders and buttons immediately below the touchscreen (shown above) refer to the channels with which they are aligned.

Pressing one of the **Quick Select** buttons on the left of the screen will assign the selected function to the top row of these controls below the screen. Six aux sends can be displayed in the Channel Strip panel at any one time. If more than six aux sends have been created in the session, the scroll button outside the bottom left-hand corner of the screen can be used to scroll the display through the remaining auxiliaries.



The controls to the right of the Channel Strip panel allow the Assigned channel to be adjusted:



The top half of the channel worksurface controls (down as far as the **insert a**, **insert b** and **direct** buttons, as shown above) control the signal processing parameters which are displayed in the pop-ups accessed by touching in the appropriate section of the active channel. The bottom half of the channel worksurface controls is concerned with output routing.

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To the left of the Channel Strip panel are more channel controls: When pressed, the **2nd function** button allows access to different parameters:

- 1) Stereo Aux Pan and Pre/Post switching
- 2) Hard Mute of a channel
- 3) Switching of LR or LCR panning
- 4) Fine adjustment of Delay settings on output channels

2nd function is indicated by a green **2nd Function** display appearing in the bottom left-hand corner of the screen, as well as by the **2nd function** button lighting with a ring of green.



The **Option/All** button has 2 main functions:

- 1) When pressed and released, any channel that is a member of a gang or Multi will be temporarily isolated from that gang or Multi.
- 2) When pressed and held, any parameter that is adjusted on a single channel will also be adjusted in the same way on all of the channels in that bank

1.3.5 The Master Fader

By default, the single fader in the centre section is assigned to the Master buss, which is the lowest stereo group output by default. In addition, the master fader can be assigned to the solo buss outputs using the buttons in the Master screen Solo panel.

1.3.6 Channel Types

The SD5 has 4 different channel types which are laid out in banks of 12 on the console worksurface and can be identified by their colour.

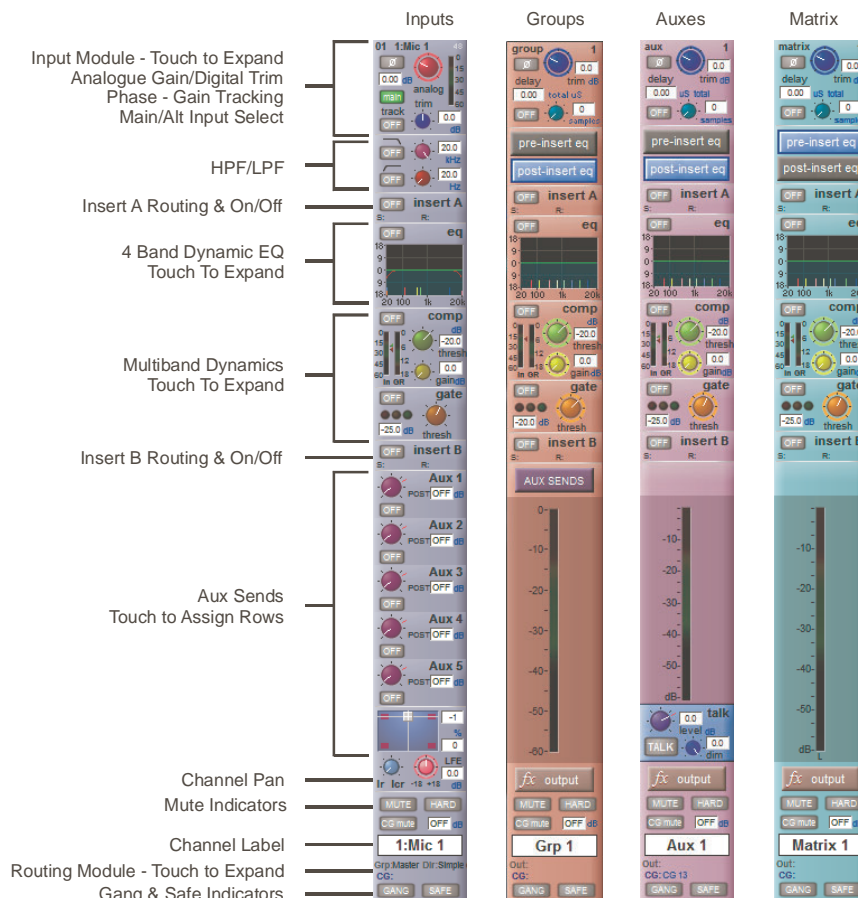
By default, the Input Channels will be assigned to Layer 1 on the left and right sections of the console.

The output channels (Groups, Auxes and Matrices) will be assigned to Layer 2 and also to the centre section.

Control Groups will be assigned to the centre section. These bank assignments can be customised by the user and saved in a session at any time.

Holding any left or right section bank or layer button down for a couple of seconds will switch the left and right worksurface sections to the same bank level or layer.

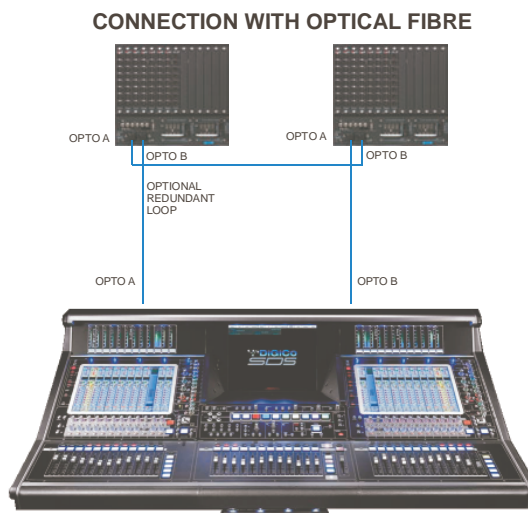
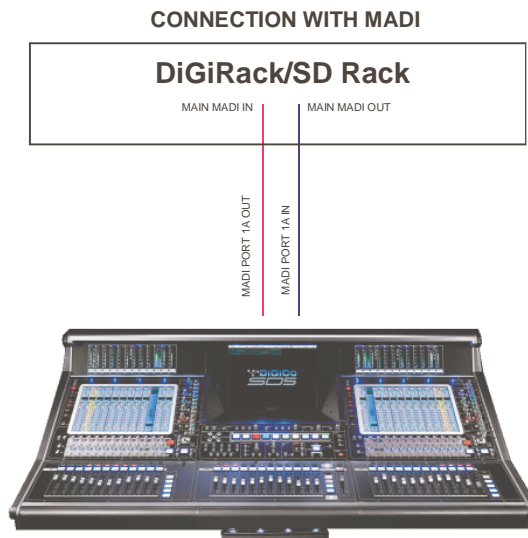
The controls on each different type of output channel are identical but an input channel has a number of additional features.



1.4 Hardware Configuration

1.4.1 Connections

Detailed information on the various systems of connection is provided in the relevant chapter of this manual but the following diagram provides an overview of a single console/single rack setup.



All connections should be made before switching on the console and racks.

The console and rack each have dual redundant power supplies and both should be switched on at all times. After switching on the console the software will be launched automatically and the state of the worksurface and settings should be the same as when it was last Shut Down.

To Shut Down the console press the **System>Shut Down** button and wait until you receive a message saying that it is safe to switch the power off.

The SD5 worksurface has 8 analogue I/O and 8 AES I/O on its rear panel (referred to as Local I/O) and additional I/O is supplied in the form of remote Racks which can each accommodate up to 56 inputs and 56 outputs in different formats. These racks are connected to the worksurface by either 100M high specification 75 Ohm coaxial cables fitted with BNC connectors or optical fibre. The Racks have two pairs of MADI connectors - Main MADI IN & OUT and AUX MADI IN & OUT.

In normal operation the MADI connections should be as follows (see diagram above):

Rack MAIN MADI IN connected to the console MADI 1A OUT

Rack MAIN MADI OUT connected to the console MADI 1A IN

Note - Optionally, a second set of MADI cables can be connected to provide MADI redundancy from the rack's AUX MADI ports to the console's MADI 1B ports

The console's other MADI Ports can be connected to a MADI recorder (See **Audio I/O Panel** for setup details) or a second DiGiCo Rack or console.

1.5 Software Configuration

The SD5 has a default setup which means that the new user need not get involved in configuring the desk at this stage. However, here is a brief overview of how the different displays are used in putting together a session. Each of the master displays introduced below are described fully within the rest of the manual.

The **Files > Templates** display is used for loading pre-configured session templates.

The **Files > Session Structure** display is used for configuring how the console's audio channels are to be divided between channel types, and where the format of the channels is defined

The **Session Structure** display can be used to automatically assign the channels to the worksurface. However, channels can also be manually added to the worksurface using the **Layout > Channel Faders** display.

The **Setup > Audio IO** display is used to configure the physical I/O connected to the SD5, including configuring and naming the sockets of the option cards installed in racks, and the setting of pads and phantom power.

1.5.1 Templates

If any templates have been created, they provide an easy starting point for sessions which are already customised to your context. To load a session template, open the **Session Templates** display by selecting the **Templates** option at the top of the **Files** menu. Now touch the template you wish to load from the list shown, and press **OK**.

1.5.2 Session Structure Overview

When starting a new session from scratch, it is important to decide how many of each type of channel is required. While changes to session structure can be made once a session has been started, it is best to try and set these parameters before configuring the session. The structure will set items such as the number of input channels, the number and type of aux channels and group channels available.

The main screenshot shows the 'Session Structure' screen with the following annotations:

- Touch number's to edit with pop-up keypad or touchturn (pointing to the sample rate field)
- Select session sample rate (pointing to the sample rate field)
- Enter Session title (pointing to the session title input field)
- Set number of Input Channels (pointing to the input channels field)
- Set number and type of Aux (pointing to the aux buses fields)
- Set number and type of Group (pointing to the group buses fields)
- Total number of unallocated processing (pointing to the spare channel processing field)
- Total number of spare busses (pointing to the busses field)

Two sub-dialogs are shown:

Set Order of Aux and Group busses

Order of Aux Busses

no	name	width
1	Aux 1	mono
2	Aux 2	mono
3	Aux 3	mono
4	Aux 4	mono
5	Aux 5	mono
6	Aux 6	mono
7	Aux 7	stereo
8	Aux 8	stereo
9	Aux 9	stereo
10	Aux 10	stereo
11	Aux 11	stereo
12	Aux 12	stereo

Order of Group Busses

no	name	width
1	Grp 1	mono
2	Grp 2	mono
3	Grp 3	mono
4	Grp 4	mono
5	Grp 5	mono
6	Grp 6	mono
7	Master	stereo
8	Grp 8	stereo
9	Grp 9	stereo
10	Grp 10	stereo
11	Grp 11	stereo
12	Grp 12	stereo

Begin by setting the sample rate at the top of the panel. There are a total of 124 input channels available and 56 busses (plus a Master buss).

Channel resources can be split into input or output channels in almost any configuration. The default configuration is :

- 108 input channels (Input channel formats are defined within each channel, not within the Session Structure)
- 6 Mono Aux busses & 6 Stereo Aux busses
- 6 Mono Group busses & 6 Stereo Group busses
- 24 Matrix Inputs and 24 Matrix Outputs
- 24 Control Groups

Note that a Talkback channel is also assigned to the control surface, though it isn't configurable within the Session Structure and is therefore not displayed there.

To adjust any of the channel allocations, touch on the associated channel count box, and either enter a number using the pop-up number keypad, or adjust using the assigned touchturn controller.

Clear All Buttons : When changing routing, you have the option of clearing any non-default routing or processing (EQ, dynamics etc) from the channels in the session. This is especially useful when restructuring an existing session to make a new session. The other 'clear' buttons in the display perform similar operations.

Aux Sends and Direct Sends : By toggling the state of the **Aux Sends** and **Direct Sends** Buttons in the **Input Channels** section, it is possible to change the default operation of the Aux Sends and Direct Sends. These functions toggle between "Post Fader", "Pre-Fader" and "Pre-Mute".

Aux Order and Group Order : The Aux Order and Group Order buttons open a second window, providing you with the ability to change the order of auxes and groups. By default, mono busses come first, followed by stereo busses. The Master buss is the first stereo buss, regardless of the order you place the busses in.

Auto-Route : The Auto-route functions automatically routes consecutive inputs for input channels, and consecutive outputs for busses. For example, auto-routing 72 inputs will route the first physical input (eg 1: Mic 1) to input channel 1, the second physical input (1: Mic 2) to input channel 2... until you either run out of inputs or channels. Auto-routes are as follows :

Input Channels auto-route with physical inputs

Aux, Group and Matrix Channels auto route to physical outputs

Matrix Inputs auto-route with group outputs

NOTE : Auto-Routing can only be used in conjunction with the "Clear All" button.

Rebuild Banks : When changing the number of allocated channels in any section (input channels, busses etc), you can restructure the session without rebuilding banks, meaning that any additional channels you have allocated will not be "placed" on the worksurface, and need to be manually assigned to faders. If however, you restructure a session with **Rebuild Banks** (either **Horizontally** or **Vertically**) enabled, the worksurface will be built with all channels available on the worksurface in a default layout. Rebuilding horizontally will result in input channels being spread across the top layer of both sides of the console, using as many banks as required, with output channels being assigned to Layer 2. Rebuilding vertically will result in input channels being assigned to Layer 1 on the left side of the console, and output channels to Layer 1 on the right.

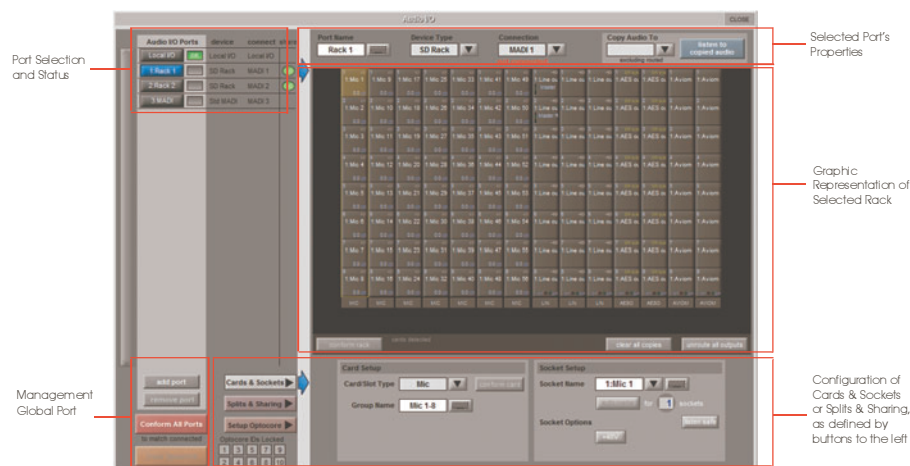
1.5.3 Audio I/O Overview

The Audio I/O window is used to configure the physical I/O connected to the SD5, including configuring and naming the sockets of the option cards installed in racks, and the setting of Pads and phantom power.

Local I/O : The SD5 provides local audio I/O on the rear of the console. These operate independently of connected racks, providing additional audio I/O.

To access the SD5 Audio I/O Setup Touch "Setup" on the Master Screen, followed by "Audio I/O"

The Audio I/O window that opens is divided up into the following sections:



The top-left corner of the window shows the ports. Each port relates to an available physical audio connection (Local IO, IO Rack, or MAD1 Port). Ports can be added and removed using the buttons towards the bottom-left corner of the window.

The top-right area contains the controls relating to specific ports. When a port is selected, this section changes to reflect the status of the selected port, and allows its configuration to be changed as required.

Most of the right-hand section of the panel consists of a graphical representation of the rack configuration connected to the selected port. Depending on the port selected, the graphic will change, showing the available physical I/O. Each small "square" on the image represents a single physical audio connection or socket, with these arranged in columns or rows, representing I/O cards in racks, or the local I/O on the back of the console.

The section below the graphical rack picture allows configuration of either the cards or slots and sockets (including custom naming, phantom power and pad selection), or card splits and control sharing. The **Cards & Sockets** and **Splits & Sharing** buttons define which elements are displayed for configuration.

The local I/O configuration is fixed, so no hardware changes are possible. You can, however, change the Port Name, the Group Names (relating to the name of each physical card) and the Socket Names (the name of each physical connector on a card).

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1.5.4 Opto V220 (DiGiRacks) and Opto V221 (SD Racks)

SD Series consoles can operate with either one of two different Optocore firmware versions - V220 and V221.

V220 is compatible with DiGiRacks and MiNiRacks and cannot be used with SD Racks or DRacks.

V221 is compatible with SD Racks, SD MiNiRacks, NaNoRacks and DRacks, and cannot be used with DiGiRacks and MiNiRacks.

Note: Any type of rack can be used with an SD Series console if it is connected with Coaxial BNC MADI irrespective of the Optocore version that the console is using.

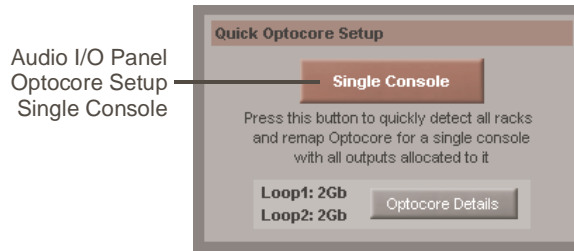
Sessions that have been created using Optocore connected DiGiRacks and MiNiRacks can be used with SD Racks and DRacks but a procedure must be followed to achieve this.

Sessions created using Optocore connected SD Racks and DRacks can also be used with DiGiRacks and MiNiRacks but this also involves a "conversion" procedure.

Note: For detailed information on Optocore system setup please refer to the SD Software Reference manual Appendix - DiGiCo Optocore V221 - For SD Rack Optocore Operation

1.5.5 Single SD Console System

On an SD5, go to Setup/Audio I/O. Press the Setup Optocore button and the Single Console button will be shown with a bright red background. Press this button, press Yes at the confirmation stage and the console will create ports for all connected racks, allocate all output cards to your console and create the Optocore map. The system is now ready to use.



1.5.6 Automatic Conforming

Once all hardware is connected, go to System/Diagnostics/Optocore. This will list all connected Optocore devices either SDeng (console engines) to SDrack (SD Rack or D Rack) by ID. If any expected devices are not listed, please check all physical connections, Optocore ID's and Fibre Speeds. Once all devices are present, close the Diagnostics panel.

Irrespective of the type of rack being used, the system needs to be conformed. This involves the console checking the type of racks connected and their I/O capability

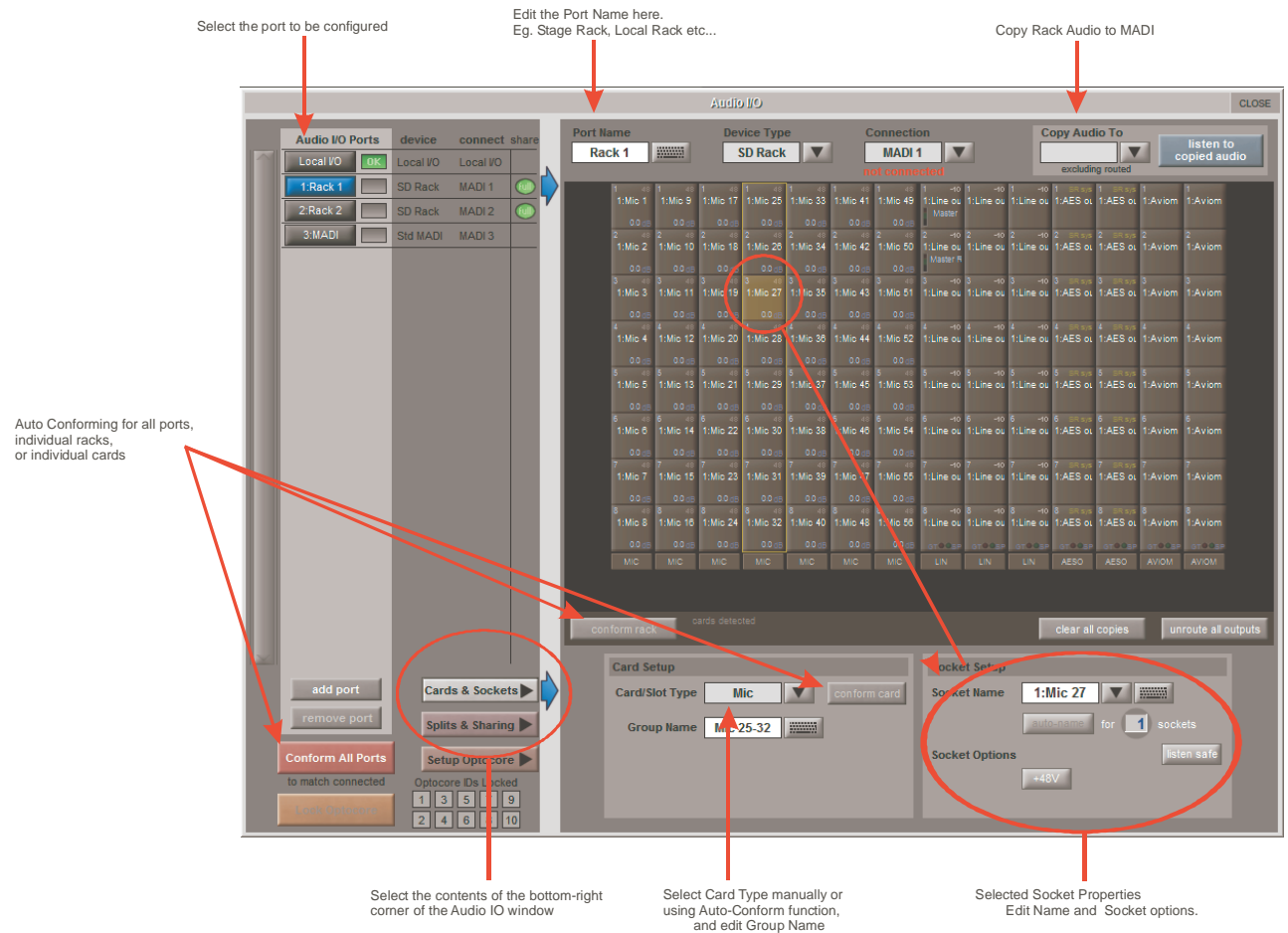
There are three levels of automatic conforming:

- globally, using the red Conform All Ports button in the bottom left of the window;
- on a rack-by-rack basis, using the **conform rack** button just below the rack view section of the window;
- on a card-by-card basis, by selecting a socket from the card in the graphical display and using the **conform card** button next to the Card/Slot type button selector in the lower section of the window. (Note that the **Cards & Sockets** button towards the bottom-left should be selected)

Pressing any of these buttons will correctly select the card types for the range in question. Once complete, all of the Card Labels beneath each slot should turn green.

1.5.7 Manual Conforming of Racks

With a Rack selected in the left hand port selection list, the window will look something like the image below, depending on the cards installed in the connected rack. The graphic shows the 14 available cards/slots, 7 input & 7 output.



In order to use the rack, the on-screen contents of the rack must match the cards physically installed in the rack connected. This is normally achieved by pressing the **Conform All Ports** button but can also be achieved manually if necessary.

Select each card (column) and manually select the appropriate card in the Card/Slot Type drop down menu in the lower section of the window (displayed when the **Cards & Sockets** button towards the bottom-left is selected). Once the correct card type is selected, the Label at the bottom the selected card will turn green, indicating the card type matches the card installed in the rack. If the Card Type name is Red, then there is a mismatch, and the error should be corrected by selecting the correct card type.

Copying Audio and Listening to Copied Audio (MADI Recorder Setup)

Audio from a Rack can be copied to the MADI Port Output by selecting the incoming Port in the Ports list and using the **Copy Audio To** drop down menu. For example, if you want to copy the Rack Audio Inputs to a recorder connected over MADI, select **Rack 1** in the ports list and then select **MADI** from the **Copy Audio To** drop down menu. The 56 inputs on Rack 1 will be copied to the SD5 MADI output.

In addition, by connecting the recorder's MADI Output to the SD5 MADI Input, the playback can be monitored in the same channels as the original source material. Just press the **Listen To Copied Audio** button to monitor playback and press it again to return to monitoring the live sources from the rack

Standard MADI Connections

If you have a standard MADI connection (not a DiGiCo Rack) to your SD5, you can set the console to display the MADI with generic signal names, i.e. MADI 1, MADI 2.. etc. through to MADI 56 (or 64) instead of the usual rack style names. The naming does not affect the signal, but makes routing signals easier.

Unrouting All Outputs

All outputs to the selected port can be unrouted at once by pressing the **unroute all outputs** button below the cards graphic and selecting **yes** in the warning pop-up which appears. "Copied" audio is not unrouted by this action.

Note that this will cancel all routing created in the channel screens and cannot be undone.

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1.5.8 Rack Sharing

In a multi-console system where Racks are connected with MADi and shared between two DiGiCo Consoles, only one of the consoles can take control of the rack, with respect to Gain, Phantom Power and Pads. To overcome this, it is possible to place the SD5 into one of 3 states of operation:

- Isolate** : The SD5 will not communicate with the rack and therefore any adjustment of input gain or +48V switch will have no effect on the rack settings
- Receive Only** : The SD5 will receive the rack's existing settings but will not be able to control the gain etc on the racks.
- Full Control** : The SD5 will send its settings to the racks and change them accordingly.

Sharing is configured in the **Rack Sharing** area, found in bottom right-hand corner of the window when the **Splits & Sharing** button is selected:



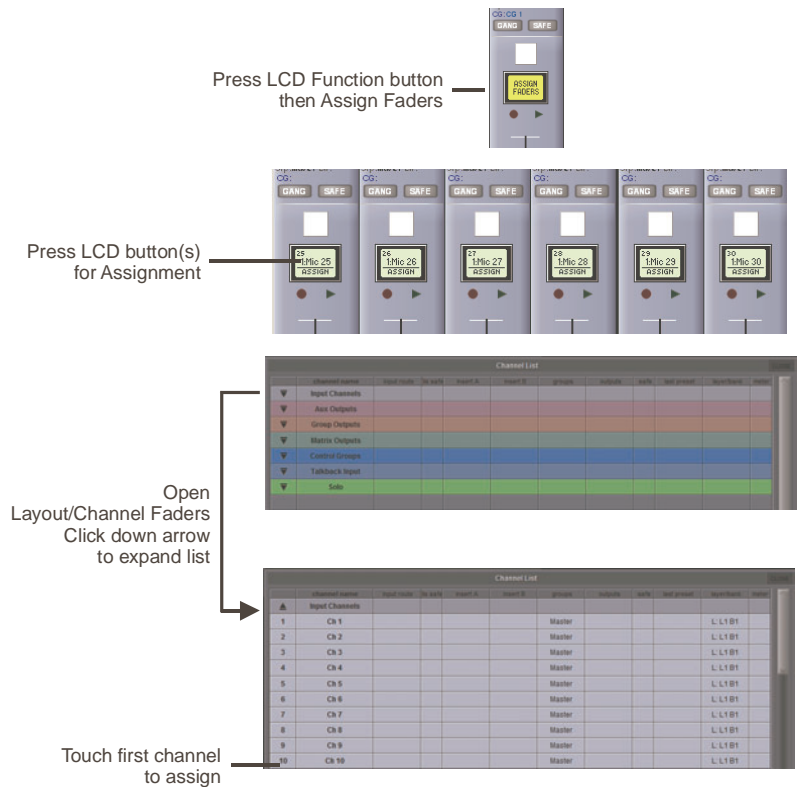
These three states can be set on a per-rack basis (right column), or globally for all shared racks (left column).

1.5.9 Assigning Faders to the Worksurface

If, after a Session Restructure, you find that newly created channels do not appear on the worksurface, open the **Layout/Channel List** panel on the Master screen and you will see a full list of all input and output channels that are present in the session.

- To assign channels to the worksurface, select a bank and press the **LCD Function** button.
- Then press the LCD button labelled **Assign Faders** to enter that mode and press each of the LCD buttons for the channels that you wish to assign.
- Now press the first channel that you wish to assign on the **Layout/Channel Faders** list on the Master screen.
- Consecutive channels will be assigned to the worksurface for each LCD button that is in Assign mode.
- Now press the LCD Function button again and return to the standard mode by pressing the LCD button labelled **Solo**

*Note that column widths can be adjusted by dragging their borders within the title row. To return all columns to their default widths, press **RESET WIDTHS**, in the top left-hand corner of the window.*



1.6 Saving and Loading Sessions

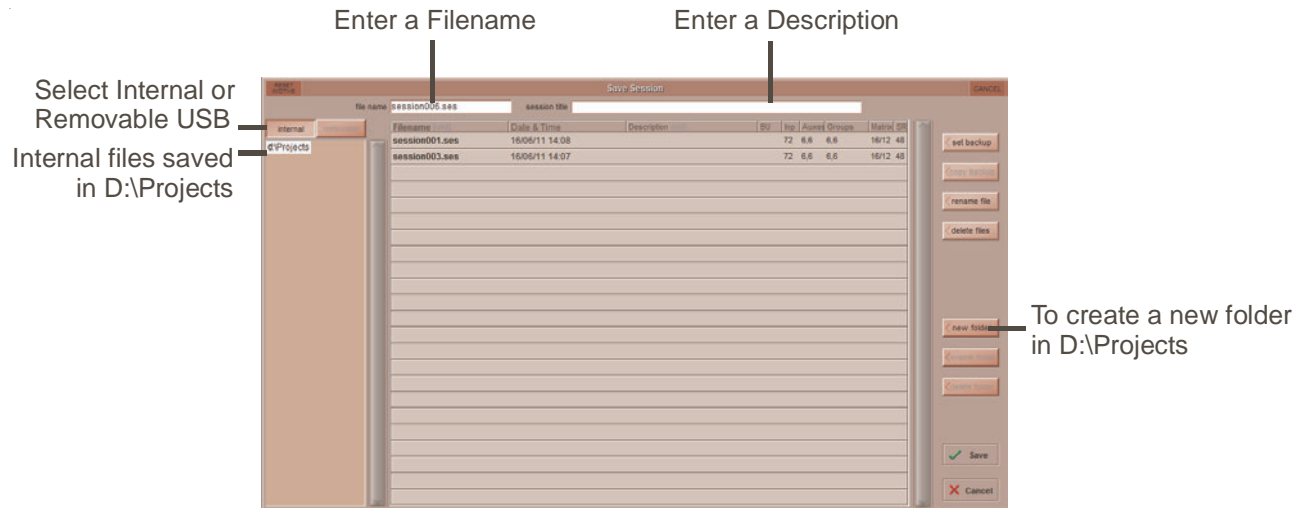
1.6.1 Save As New File

When you change the configuration of a session you should save it to the console's flash drive under a new filename.

If the Save Session panel has not appeared automatically after a session restructure then touch the **Files** button on the Master screen and then press **Save As New File**.

Select the destination drive (Internal or Removable) and file path and then enter a new file name and description for the file - then press the **Save** button.

Note: If you touch a session name on the existing list, this name will automatically be selected as the new file name and touching Save will overwrite the old file.



*Note that column widths can be adjusted by dragging their borders within the title row. To return all columns to their default widths, press **RESET WIDTHS**, in the top left-hand corner of the window.*

1.6.2 Save Session

This button which is found above the **Save As New File** button will save the existing session in the same location and under the same file name as it was previously saved or loaded from. It therefore serves as a "**Quick Save**" option to update an existing session.

Remember that this function will overwrite your last saved version.

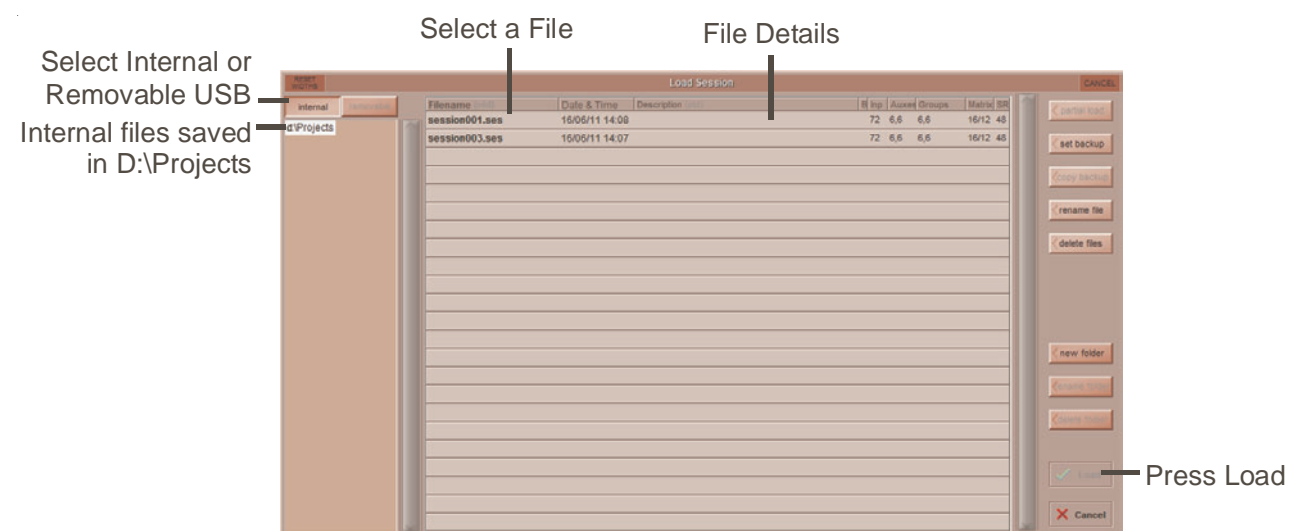
If you wish to save the session under a new name use the **Files** menu button and select **Save As New File** (See above).

1.6.3 Load Session

To load a previously saved session:

Touch the **Files** button on the Master screen and then press **Load Session**.

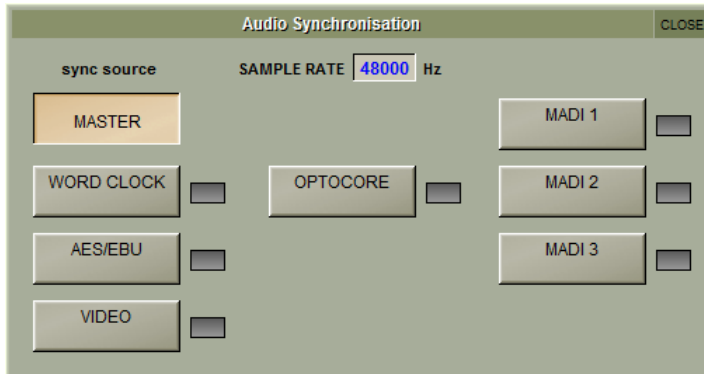
Select the source drive (Internal or Removable) and the required file from the list - then press the **Load** button.



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1.7 Audio Sync

To access the **Audio Sync** Panel, touch the **Setup** Menu button, followed by **Audio Sync**. The following window will open...

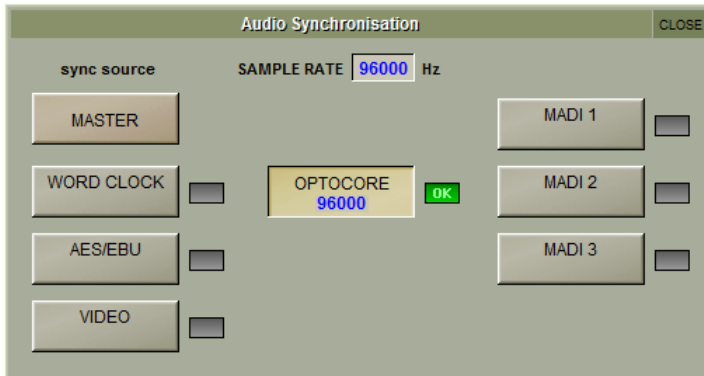


The SD5 will operate at Sample Rates of either 48000Hz (48kHz) or 96000Hz (96kHz), as configured in the **Session Structure** panel.

By default, it is set to clock internally but the standard Audio Sync method is Optocore when the entire system uses the device with the lowest Optocore ID (usually ID1) as its sync source.

This setting is saved within the session file so if any console(s) are connected to racks with optical fibre then all console engines should be set to Optocore as their sync source.

Example Clocking from Optocore @ 96kHz



There are also times when the SD5 needs to be clocked externally. The Audio Sync panel allows you to control external synchronisation.

The SD5 will clock from the following sources : Word Clock, AES/EBU, Video Reference, MADI & Optocore

In this situation one Optocore device should be set to clock to the external source and all other Optocore devices should be set to sync to Optocore.

Note : When a valid clock is detected on an external sync input, the corresponding Green OK box will light, even if that input is not selected as the clock source for the SD5.

1.8 Routing Basics

1.8.1 Selecting Inputs & Outputs

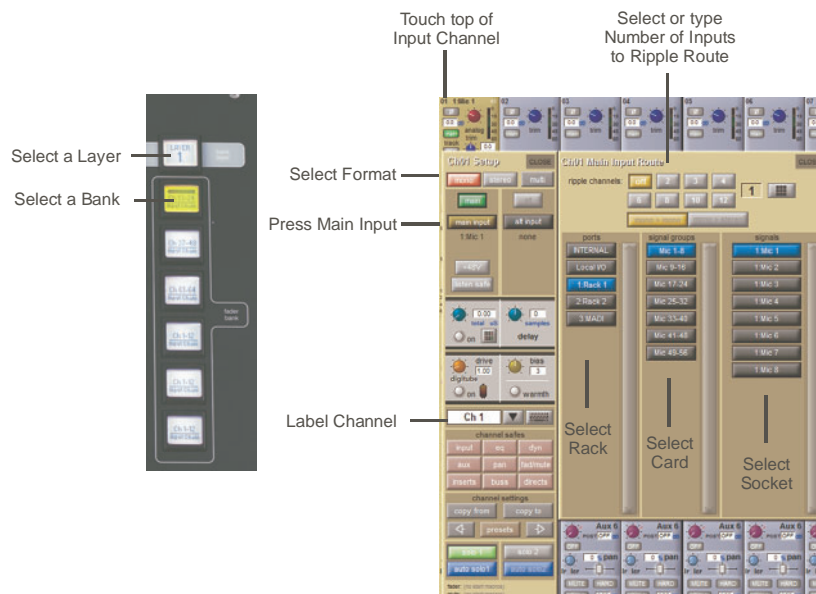
All channel input, output, insert send and insert return routing is done via routing displays, accessed via the dark grey routing buttons in the channel **Setup** and **Output** displays (shown below for an Input channel's input).

Note that multi-channel signals are routed individually, and then collected together as a "Multi Channel" as described in the SD Software Reference Manual

To access Channel Input Setup, touch the top of an input channel display on the touchscreen.

To access Channel Output Setup, touch the bottom of any channel type's display on the touchscreen.

It is also possible to configure channel input and output routing directly from the **Channels List** display: Activate the **Edit** button at the base of the display, then touch the input route box for a channel. A standard Setup display will then appear, from which a Routing display can be opened. Inserts and Outputs can also be routed from this display by touching in the appropriate column.



Within each display, there are three columns containing three levels of routing selection:

- The left-hand column contains the available **ports** within which the desired input or output might be located;
- The middle column, **signal groups**, then shows the available groups of inputs or outputs within that port;
- The right-hand column, **signals**, then displays the individual inputs or outputs available within that signal group.

The boxes in each column are lit blue to indicate that they are currently selected. If there is already a routing assigned within the display, the **port** and **signal group** columns containing the current assignment will be half-lit.

Each output can only have one channel routed to it. The outputs that are currently in use by another channel display in blue text. If you attempt to route a different channel to an output which is already in use, a confirmation box appears, indicating which channel is already using it, and warning that continuing with the action will cause the old channel to be unrouted from this output. Press **Yes** to proceed, **No** to cancel.

Note that when routing direct outs from Input channels or outputs from output channels, any number of available signals can be selected. A new route selection will therefore be added to previous selections in these cases. However, inputs, insert sends and insert returns can only route to/from one signal (in the case of mono channels) or two signals (in the case of stereo channels). A new route selection will therefore result in the previous selection being lost for inputs and insert sends and returns.

For stereo channels, left and right routes are presumed to be consecutive: When routing stereo signals, select the left route, and the next signal in the list will be automatically selected as the right route. If the last signal in a signal group or port is selected as the left route, the first signal in the following signal group or port will be selected as the right route.

For input and insert return routing, the **INTERNAL** port provides the following signal groups:

- Misc:** The oscillator, white and pink noise generators.
- Graphic EQs:** The outputs of the SD5's internal graphic EQ's.
- Effects:** The outputs of any effects sends that have been created
- Channels:** The direct outputs from the other input channels
- Groups:** The outputs of the group busses
- Auxes:** The outputs of the auxiliary busses
- Matrix:** The outputs of the matrix busses.

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Note: The outputs for the channel being routed are locked out of the signal list

Note also that the console views all routes as a single list. Therefore, if the left signal is connected to the last signal in a port, the right signal, will be automatically connected to the first signal of the next port, regardless of port type.

For output and insert send routing, the **INTERNAL** port provides access to the inputs of the SD5's Graphic EQ's, and the inputs to any effects that have been created.

The **0:Local I/O** port contains a list of the inputs or outputs found directly on the SD5's back panel.

The **Rack** ports contain all of the inputs or outputs available within the remote I/O racks, as defined in the **Audio I/O** display

Once a route has been selected, its name will appear below the routing button in the **Setup** or **Outputs** display.

Whenever a route is created, metering and additional controls are made available below the routing button. These controls are dependent on the type of route created.

- Line input routed to an input or insert return: an analogue gain control.
- Mic pre-amp routed to a mono input: an analogue gain control and a **48V** button for remote control of rack functions.
- Mic pre-amp routed to a stereo input: an analogue gain control and a **48V** button for remote control of rack functions.
- Mic pre-amp routed to an insert return: an analogue gain control, a **48V** button and a phase reverse button.
- Output routed to a console output: a **-10db** pad (rack out only), **on** button for switching the send on and off, gain trim and send point selector which toggles the place within the channel from which the direct output is fed:
 - pre-F** Pre-fader,
 - post** Post-fader
 - pre-M** Pre-mute (and pre-fader)
- Insert send routed to a console output: a **-10db** pad (rack out only), **on** button for switching the send on and off, and trim.
- Insert send routed to a graphic EQ: an **on** button for switching the send on and off
- Output routed to a graphic EQ: no additional control.

Buttons become ringed in either red or green to indicate that they are on.

1.8.2 Ripple Channels

The **ripple channels** function, located at the top of the route display, allows consecutive channel routes to follow the routing of the current display incrementally. For example, Channels 1 to 8 direct outputs can be routed to Rack 1 > Line outs 1 to 8 respectively by routing Channel 1's direct out to Rack 1 > Line out 1 and allowing the **ripple channels** function to route Channels 2-8 automatically.

The number of channels to be rippled is defined either by selecting the appropriate grey numbered button, or by selecting the keyboard button to the right of the numbered buttons, typing the required number of channels (8 in the example above) into the numeric keypad which appears, and pressing **OK**. Once you have configured the **ripple channels** function, any routing action will also effect the appropriate number of channels above the channel being routed.

The **ripple channels** function treats stereo channels as two channels. In other words, if Channel 2 in the above example is stereo, the **ripple channels** function will route Channel 1 to Line out 1, Channel 2 Left and Right to Line outs 2 and 3, Channel 3 to Line out 4 etc.

1.8.3 Channel Names

The black and white text box in the **Setup** display is used for naming the channel. Channel names are displayed in the scribble strip at the bottom of the screen. By default, the channel is given the same name as the selected input signal.

Note that if no input signal is selected, the scribble strip simply displays the channel number, prefixed by **ch** for Input channels, and prefixed by **Aux**, **Grp** or **Matrix** in the case of output channels.

The following notes are specific to naming channels:

The **Next** button moves the entire **Setup** display to the next channel.

At the very top of the channel, the channel number and input signal name are displayed for Input channels, and the channel type and number are displayed for output channels. These labels remain unchanged, regardless of any channel naming.

For Input channels, note that if the channel input signal is changed once a channel has been manually named, the channel name will no longer follow the input signal name. To reactivate the automatic channel naming function, clear the name and re-select the channel input.

Note also that the channel Output display also provides access to this channel naming facility.

Channels can also be named directly in the **Channel List** display (in the **Layout** menu). Open the display, activate the **Edit** function below the list, and expand the required channel type list by touching its row. Touching the **channel name** column for any channel in the list will cause a keyboard pop-up to appear, where a name can be typed in the usual way.

1.9 Channel Processing

1.9.1 Dynamic EQ

The EQ section comprises four user-configurable parametric filters with Dynamic Control for up to 24 Channels and a pair of swept High-pass and Low-pass filters.

The EQ is accessed by touching the on screen display to **Assign** the channel (**the colour changes to yellow**) and then using the controls on the right hand side of the input module.

When a control is adjusted the expanded view seen below appears on the screen. This view can be seen at any time by touching the EQ response graph on the screen.

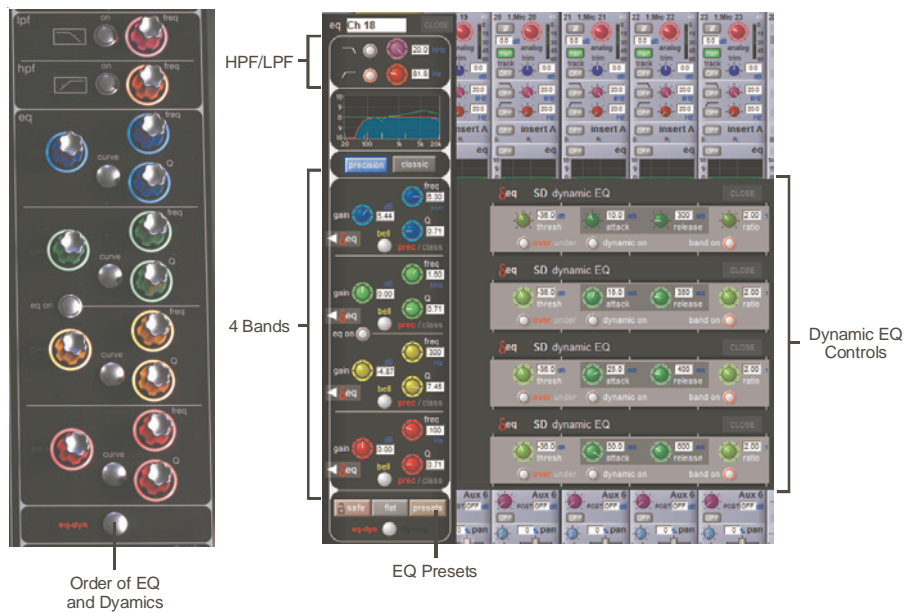
NOTE: If the expanded view does not appear when a control is adjusted open the Options panel and set the Auto Expand EQ option to Yes

Each band's response can have one of two characters – precision and classic. These can be switched for all bands using the **precision** and **classic** buttons, or on individual bands using the 2nd function of the **bell/hishelf** buttons.

To access the Dynamic control, touch the left arrow symbol on any EQ band.

Touching the normal EQ response graph will show an expanded view in a separate panel.

The order of EQ and Dynamics in the channel signal path can be changed using the worksurface button at the bottom of the EQ section.



Note: The type of filter used by each band can be changed by successive presses of the Curve button for that band.

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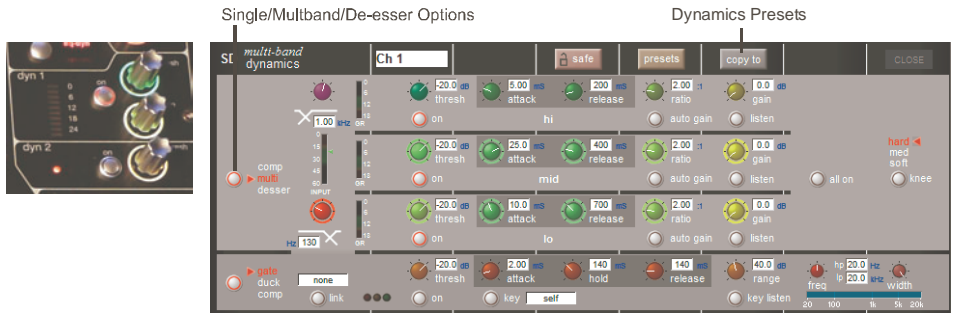
1.9.2 Dynamics

The dynamics are accessed by touching the words **Comp** or **Gate** just below the EQ graph on screen to open the dynamics panel.

There are two dynamics modules, the first of which can function as a simple compressor, a 3 way multiband compressor, or a de-esser, according to the **comp/multi/deesser** button to its left. The second (lower) module can function as a gate, a ducker or a compressor with an external sidechain, according to the **gate/duck/comp** button to its left.

The worksurface controls beneath the screen control the various parameters. Touching the **Close** button in the top right corner of the panel will close it.

Dedicated **Threshold**, **Gain** controls and **In/Out** switches can be found on the right hand side of that section's worksurface. These can control the Assigned channel's dynamics whether the on screen dynamics panel is open or not.



The **Assignable encoders and switches** beneath the screen can be assigned to any of the main dynamics controls. Hold the **Assign Switch** button on the left of the input section and touch the dynamics control required on the screen. The selected control is shown by the **Status Display**.

Multiband Compression is available for up to 24 channel dynamics modules. Click on the **dynamics mode select** button on the left of the display to access the 3 dynamics bands

Each band includes all of the parameters as those found in the single band compressor. The link function remains available for the whole compressor, and is not assigned to any band. The bands can be switched on individually using the **on** buttons in the left-hand side of each band, or together using the **all on** button to the display's right.

The crossover frequency between bands is controlled using the purple and red pots to the left of the **hi** and **lo** bands. Each crossover has a range of 20Hz to 20kHz, and the crossover frequencies are displayed below each pot. Each band can be auditioned by pressing the **listen** button below each **gain** pot which solo's that band to the mix (not the solo buss), in effect temporarily switching off the other bands.

Pressing **multi-band** again returns the compressor to single-band.

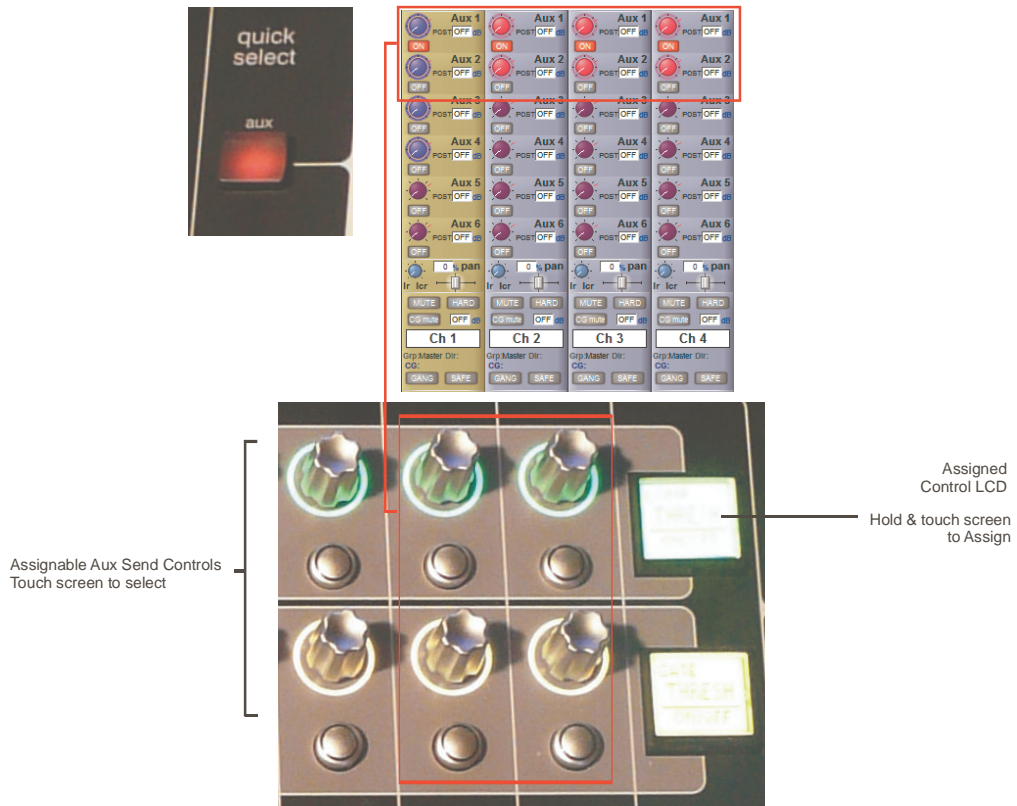
The channel strip's compressor threshold and gain controls adjustment all three bands' controls, maintaining any relative offsets. The individual controls are mapped to the assignable rotaries below the screen.

Note: Beyond the link function, the single and multi-band compressors have completely separate settings: No settings are copied between them, and the settings of each remain unchanged when the other is active.

1.9.3 Auxiliaries

The auxiliaries can be accessed by pressing the **Quick Select Aux** button and touching the auxiliary row on screen or using the **Screen Scroll** buttons on the left of the worksurface

Using either of these methods, the highlighted auxiliaries on the input screen will change. The rotary controls and switches beneath the screen are used as auxiliary sends, pans (with 2nd Function ON), On/Off and pre/post switches (with 2nd Function ON).



It is also possible to show all of the aux sends for a channel in a single display and assign them to the 24 rotaries beneath the screen. This is done by touching the currently assigned aux row on the screen for the channel that you want to display. The layout of the display indicates which encoder each aux is assigned to; if there are more than 24 sends, the assignments becomes scrollable using the **Screen Scroll** function.

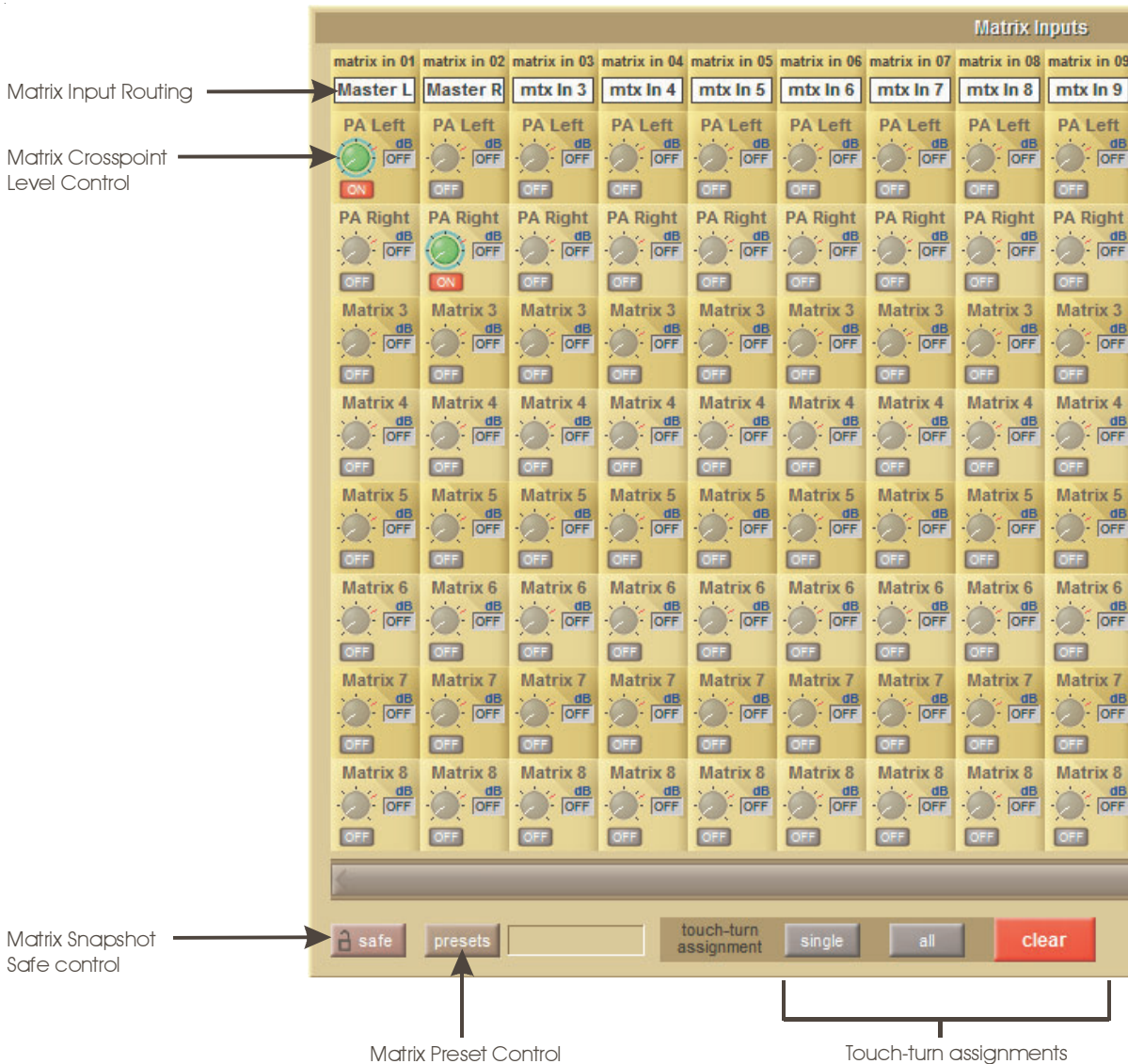


Once you have adjusted the auxes in this display, you need to close it manually before opening any other channel detail display.

1.10 The Matrix

To open the Matrix Inputs panel, touch the **Matrix** button on the Master Screen. The window that opens allow you to route inputs to the Matrix Output Channels, and set the Matrix crosspoint levels.

To route an input, touch the top of the appropriate Matrix column. This opens a standard SD5 input routing page.



The example above has the Master Stereo Buss routed to the inputs of Matrix 1 and Matrix 2 (Labelled as **PA Left & PA Right**). By adjusting the crosspoint levels, you can change how much of each side of the Master buss is fed to these Matrix Channels.

There are three modes of level adjustment: multi, single and all.

Multi (active when no other mode is selected): Touch one or more level “knob” on screen, then adjust using the Touchturn control.

Single : Touch any level “knob” and adjust. Touching another “knob” will deselect the first.

All : All “knobs” are adjusted at the same time.

When adjusting more than one crosspoint, their relative levels are maintained.

The **clear** button cancels all active Touchturn assignments.

1.11 Control Groups

Any number of input channels and output channels can be connected to one or more of the 24 possible Control Groups. They can then all be operated from a single worksurface control. Changes to the Control Group fader, mute or solo or controls will affect all channels connected to the group.

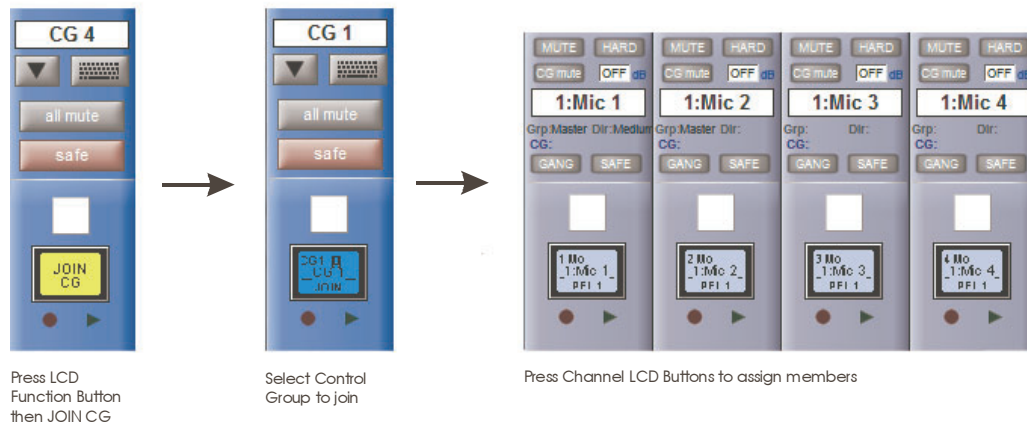
There are 2 methods to set up Control Groups:

1) Press the **LCD Function** button on the CG fader bank followed by the **JOIN CG** button;

Press the channel select button for the CG that you want to use;

Press the channel select buttons for each of the channels to be included in the CG;

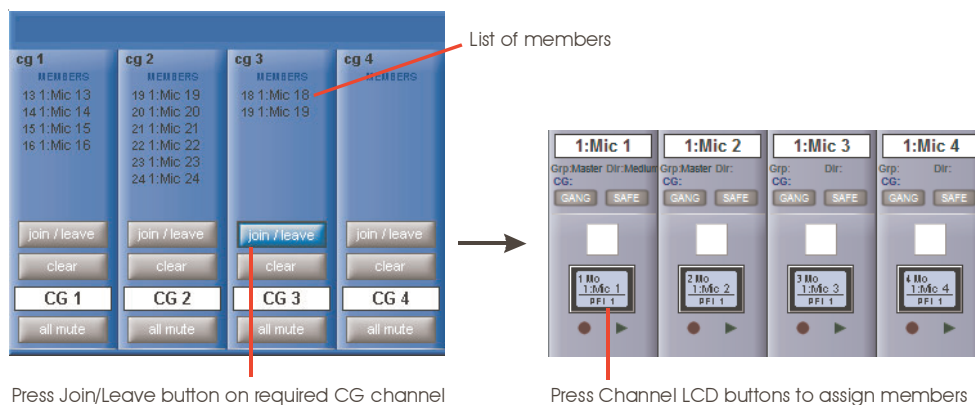
Deselect the **JOIN CG** button:



2) Press the on screen **JOIN/LEAVE** button for the required CG channel;

Press the channel select buttons for each of the channels that you want to make members of the CG;

Release the **JOIN/LEAVE** button:



A list of all the connected channels and their names is displayed above each Control Group display.

You can also clear all the channels from a Control Group by pressing **Clear**.

When a channel is a member of a Control Group, its own controls can still be adjusted independently of the other Group members. Adjustments to fader levels are transmitted to the Group members as dB changes, so that a level increase of 2dB on the Group fader will increase all the member levels by 2dB, irrespective of the relative levels of the individual channel faders.

CG Mutes are treated as "in series" where a channel is a member of more than one group. All CG mutes must be off for a channel to be unmuted; any CG muted always mutes all of its members.

If a channel is CG muted by single or multiple CGs, the worksurface channel mute button will override all CG mutes for that channel. The channel will not however be removed from CG membership so if the relevant CG is muted again, the channel will also be muted.

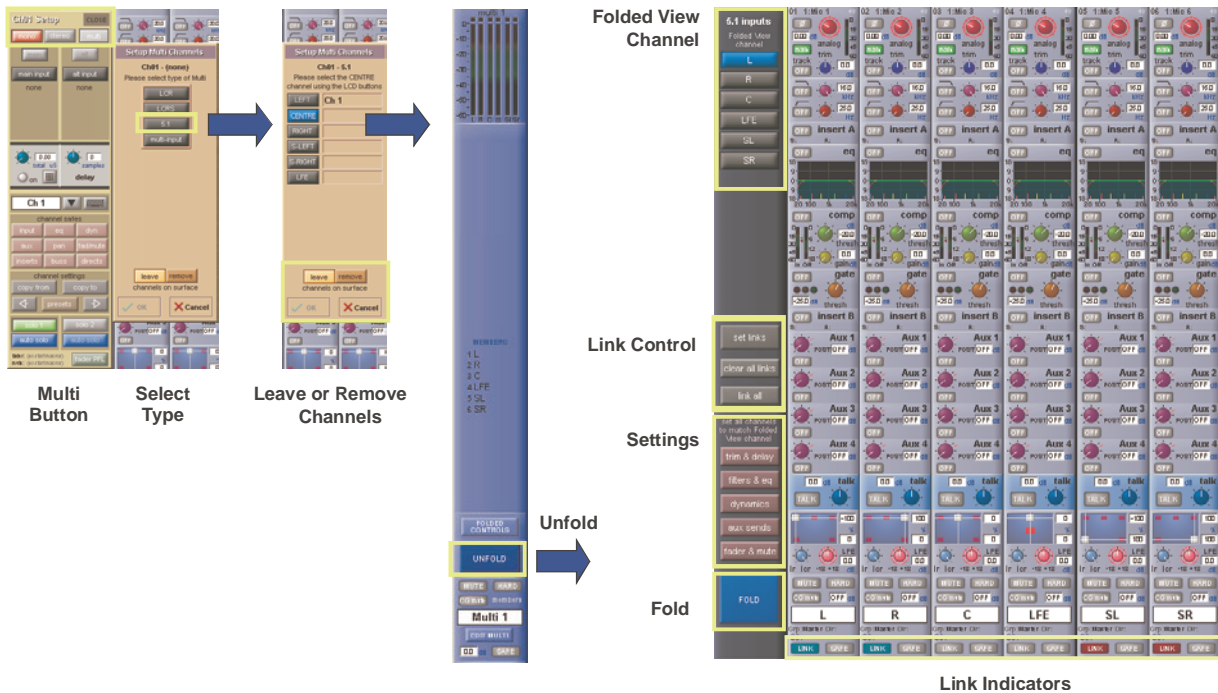
1.12 Multi-channel formats

If you are working in Surround, or using another multi-channel format, you can create LCR, LCRS and 5.1 busses in the Session Structure panel described earlier in this chapter

Multi-channel inputs are controlled by routing each component through a mono channel and then linking those channels via a 'Multi' channel. To start with, use the normal input and output routing procedures to route each component through a channel. Then open the Setup display for the first component, and select **Multi** at the top, to open the **Setup Multi Channels** display. Select the format – **LCR**, **LCRS**, **5.1** or **multi-input** (which allows you up to 11 components) – and then press the LCD buttons for the remaining component channels, working down the displayed list in order. Channel names will appear against each component. Each channel can then be left on the worksurface or removed using the buttons towards the base of the display. Finally, touch **OK** to close the display to link the channels together.

Note that you can also create Multis on a blank layer by selecting the Create Multi LCD function on the Layer you wish to use, then pressing the LCD button for the required channel strip.

The included channels are shown in the Multi channel strip. Touching the **Folded Controls** button allows you to control which channel elements are displayed in the folded channel strip – each element affects all linked components.



If the **Unfold** button in the Multi or in a multi-channel buss channel strip is pressed, the component channels will be displayed, and more detailed configuration can be made.

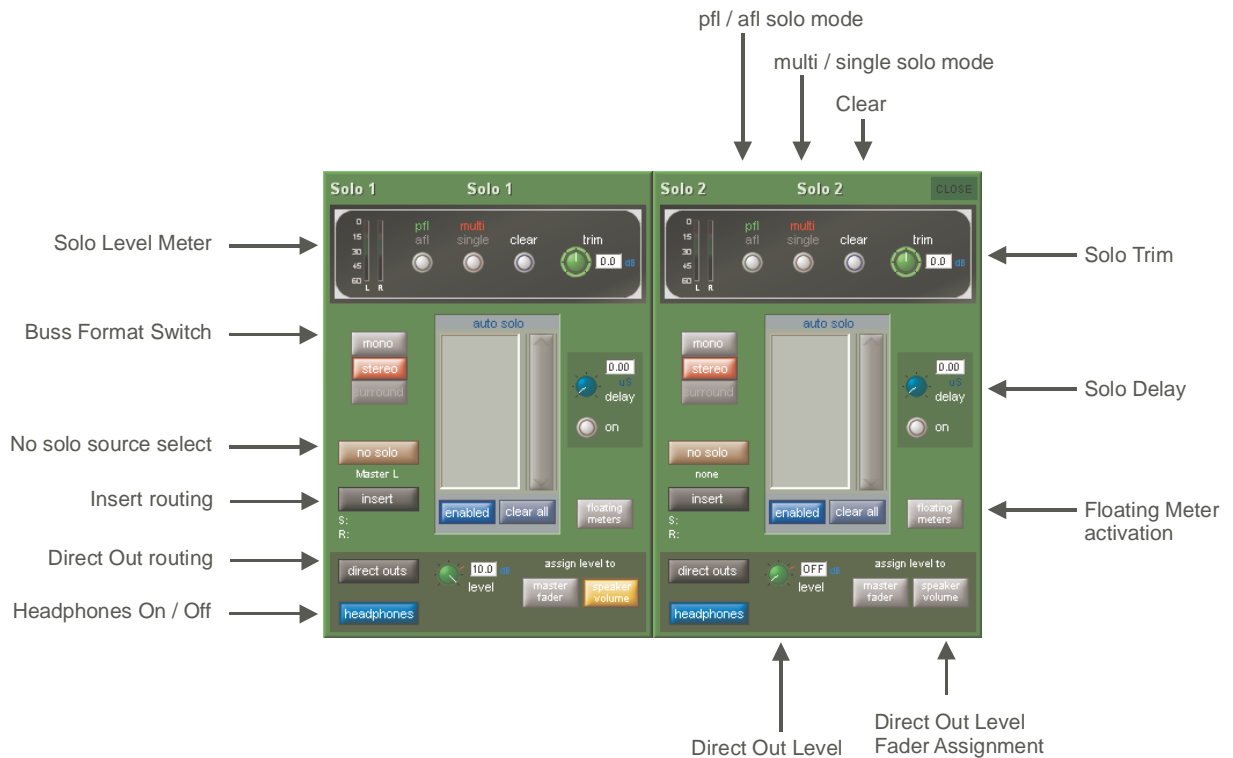
See the SD Series Software Reference Manual for more information on Multi Channel formats

1.13 Solo Setup

The SD5 Solo panel is accessed from a button at the top of the Master Screen. Some of the controls on this panel are duplicated on the worksurface, immediately above the Master Screen.



There are two solo busses and each solo button on the console can be independently assigned to use Solo1, Solo2 or Solo 1+2. Therefore, if the console was being used for Stage monitors, the first solo buss could feed "In-Ear" monitors, and the second solo buss could feed a wedge.



The following functions are available independently for each solo buss :

- **Mono / Stereo / Surround** Switch
- **No Solo** source routing: The source for solo buss when no channel is in solo mode.
Note that the No Solo source does not show on Solo meters
- **Insert** Point with both internal and external routing capability
- **Direct Out** routing (eg. for feeding a wedge)
- Assignment of Direct Out level control to master fader or speaker volume pot
- **afl** or **pfl** mode
- **single** or **multi** solo mode
- **Delay**
- **Level Trim**
- **Auto solo** mode: If a channel is set to **Auto Solo**, it will automatically solo when another channel is soloed. The **Auto Solo** function of each solo buss can be enabled and disabled as required.
- **Solo meters** can be displayed on the Master or Overview screen by pressing the **floating meters** button below the solo **delay** area in either side of the **Solo** panel.