Neve

FLYING FADERS

By MARTINSOUND TECHNOLOGIES

Version 3

USER'S MANUAL

ISSUE 1

© Copyright 1989, by Martinsound Technologies

All Rights Reserved

No part of this document may be copied or reproduced in any form or by any means without the prior written consent of Neve.

Neve and Martinsound Technologies make no warranties with respect to this documentation and assume no responsibility for any errors that may appear in this document.

The information in this document is subject to change without notice. In keeping with our policy of continuous development, we reserve the right to change the design of any unit forming part of this specification if such a change will, in our opinion, improve the performance or produce any other advantage mutual to the customer and ourselves.

Microsoft® and MS-DOS® are registered trademarks, and Windows is a trademark of Microsoft Corporation.
Neve VR Series is a trademark of Neve Electronics International.
Flying Faders® is a registered trademark of Martinsound Technologies.
Hewlett-Packard Vectra® is a registered trademark of Hewlett-Packard Corporation.
IBM® is a registered trademark of International Business Machines Corporation.

Neve Electronics International, A Siemens Company
New Cambridge House, Bassingbourn Road,
Litlington, Royston, Herts. SG8 0QD
Tel: 0763 852222 Fax: 0763 853500 Tlx: 81381

Siemens Audio Inc. Head Office
7 Park Lawn Drive, Bethel, Connecticut, 06801, USA.
Tel: (203) 744 6230 Fax: (203) 792 7863 Tlx: 969638

Siemens Audio Inc. New York
Tel: (212) 956 6464 Fax: (212) 262 0848

Siemens Audio Inc. Hollywood
Tel: (213) 461 6383 Fax: (213) 461 1620

Siemens Audio Inc. Nashville
Tel: (615) 329 9584 Fax: (615) 329 1473

Rupert Neve Canada Inc.
Tel: (416) 365 3363 Fax: (416) 365 1044

Siemens AG Oesterreich
Gollnergasse 15, Postfach 326, A-1031 Wien, Austria.
Tel: 431 71711-0 Fax: 431 71711-6510 Tlx: 137235

Written by Shawn Michael and Brady Bargenquast
Edited by Brady Bargenquast, Ron Goodman, and B. Morgan Martin
Design and Layout by Eric Martin and Brady Bargenquast

Flying Faders and Microsoft Windows

Flying Faders operates in a graphics environment called Microsoft Windows, created by Microsoft Corporation. An extension of the MS-DOS operating system, Microsoft Windows gives a standard look and feel to Flying Faders and all other Windows applications.

The Flying Faders package contains all the software necessary to run Flying Faders. You can also run Flying Faders under Microsoft Windows version 2.0 or higher

With Microsoft Windows, you can take advantage of these additional features of the Windows environment:

-Running multiple applications: You can run several applications under Windows at one time and easily switch between them, creating an integrated work environment.

-Data exchange between applications: You can transfer data between Flying Faders and other standard DOS applications as well as other Windows applications.

-Windows control of the DOS environment: From the Windows environment you can easily access all Windows and non-Windows applications, files, directories, and disks, and control all DOS-related tasks such as directory or file management and formatting disks.

To run Flying Faders under Microsoft Windows, you need to license and install Microsoft Windows version 2.03 or higher.

The above text is a Microsoft(c) Windows licensing requirement and may be ignored by Flying Faders users who don't wish to license Microsoft Windows.

Safety Notice

Flying Faders Optical Transmitter

The Flying Faders computer and console rack are both fitted with an intense optical transmitter (LA15001). The data sheet for the device states:

WARNING:

WHEN VIEWED UNDER SOME CONDITIONS, THE OPTICAL PORT OF THE TRANSMITTER MAY EXPOSE THE EYE BEYOND THE MAXIMUM PERMISSIBLE EXPOSURE RECOMMENDED IN ANSI Z-136-1, 1981. UNDER MOST VIEWING CONDITIONS THERE IS NO EYE HAZARD.

DO NOT STARE ALONG THE AXIS OF THE OPTICAL PORT WHEN THE TRANSMITTER IS ACTIVE AND THE OPTICAL CABLE IS DISCONNECTED.

TABLE OF CONTENTS

0. Introduction 0-1
- Manual Format 0-2

1. Overview of Flying Faders 1-1
- Making a Simple Mix 1-3
- Automation Memory 1-4
- Mix Preset 1-5
- Creating a New Mix 1-5
- Selecting a Mix/Pass 1-6
- Setting the System to Mix 1/Pass 0 1-7

2. Fader, Mute, and Channel Button Modes 2-1
- Fader Module Overview 2-3
- Global Master Module Overview 2-4
- Select 2-5
- Group 2-5
- Link 2-9
- RSI (Ready Record, Safe, Isolate) 2-12
- Other 2-14
- Fader, Mute, and Ch. Button Record Modes 2-17
- Solo 2-23

3. Flying Faders Computer 3-1
- Turning on Flying Faders 3-3
- Microsoft Windows 3-4
- Using the Mouse/Trackball 3-5
- Using the Keyboard 3-6
- Selecting 3-9
- Selecting Menus and Menu Items 3-9
- The Parts of a Dialog Box 3-10
- Selecting an Item in a Dialog Box 3-11
- Direct Window Access and Accelerator Keys 3-13
- Smart Keys 3-14
- Disk Drives 3-15
- Software Version Number 3-15

4. System Menu 4-1
Client Information 4-4
Calibrate Faders 4-5
Run Recall Software 4-5
Format a Floppy 4-6
Reset System 4-6
Show Date and Time 4-6
Show Memory Statistics 4-7
Show Console Statistics 4-7
Show Diagnostics Window 4-8

5. Mix Menu 5-1
Keep Mix 5-4
Load Mix 5-8
Delete Mix 5-14
Show Mix Statistics 5-16
Show Mix/Pass Tree 5-17
Clear Mix Memory 5-17
Trim Faders 5-18
Merge Channel Data 5-21
Copy Channel Data 5-24
Erase Channel Data 5-27
Mix Conforming 5-30
Select Mix/Pass 5-33
Run On/Run Off 5-34

6. Options Menu 6-1
Smart Keys 6-4
Glide Times 6-8
Text Pages 6-9
Set Safety Net Times 6-11
Timecode Options 6-13
Screen Options 6-16
Automate Channel Buttons 6-17

7. Transport Menu 7-1
Set Locate Times 7-4
Set Rollback Time 7-6
Set Reel Start and End Times 7-7
Set Auto Record Times 7-8
Auto Record On/Auto Record Off 7-10
Select Transport 7-10
Reset Transport Controller 7-11
Enable Transport Control Buttons 7-12

8. Lists Menu 8-1
Label List 8-4
Capture Mark Time 8-7
Channel Names 8-7
Event Lists 8-8
Relay System 8-13
Relay Setup 8-17
Stores and Presentation List 8-20
Show Stores/Presentation Box 8-20
Stores List 8-21
Presentation List 8-25

9. Gangs Menu 9-1
Coalesce Groups 9-4
Suspend Groups 9-5
Remove All Groups 9-6
Remove All Links 9-6
Remove All Groups and Links 9-6
Clear Selected Groups 9-7
Clear Selected Links 9-7
Master Touch 9-8
Select Faders for Global Solo 9-10
Select Faders for Multi Solo 9-11
Clear Multi Solo Banks 9-11

10. Disk Menu 10-1
Name Mix Disk 10-4
Format Disk 10-5
Copy Mixes 10-6
Transfer Mixes 10-8
Backup Mixes 10-9
Backup Special Files 10-10
Restore Mixes 10-11
Restore Special Files 10-12

11. Help Menu 11-1
Undo 11-4
General Info 11-5
Help With Menus 11-6
Hide Help Window 11-6

12. Glossary 12-1

INTRODUCTION

Flying Faders was created to be as unobtrusive as possible. The system was designed with a human interface that allows you to create a mix with minimal contact with the computer. There are no commands to memorize, because the system is controlled by a pointing device and dedicated keys. The on-line help is substantial enough that new users can perform most functions without looking at the manual at all. For those of you who like to experiment first and read the manual later (if at all), we suggest that you at least read the first chapter.

Our design goal for this manual (as well as for the entire Flying Faders system) is to keep everything as simple and as friendly as possible. This isn't the most entertaining text to read (we've edited out all the jokes, insults, and family vacation stories), but by using "minimalist" writing, we hope that this can serve as a reliable reference.

MANUAL FORMAT

With the exception of chapters 1,2, and 3, and 11, this manual uses the main screen menu and menu titles as an outline. The chapter structure consists of an explanation of each command, followed by access and operating instructions for that command. If the command accesses a dialog box, descriptions of each section of the dialog box and its operation are given.

Chapter 1: Introduction To Flying Faders -includes instructions for creating a mix, explains automation memory, and shows you how to choose Mix/Pass numbers.

Chapter 2: Fader, Mute and Channel Button Modes -discusses the functions of buttons and LEDs on the Global Master and individual channels, explains groups and links, and contains information on recording modes.

Chapter 3: Flying Faders Computer -explains the computer, how to operate the mouse/trackball and keyboard, Microsoft Windows, and accelerator key functions.

Chapter 4: System Menu -discusses commands in the System Menu and lists procedures for using each command. This chapter covers various "housekeeping features".

Chapter 5: Mix Menu -informs you of commands in the Mix Menu and lists instructions for using each command. Chapter 5 includes the use of mix and channel editing features as well as saving and loading Mixes to and from disk.

Chapter 6: Options Menu -discusses commands in the Options Menu and lists the procedures for using these commands (programming Smart Keys, Safety Nets, Glide rates, timecode and screen options, and using Text Pages).

Chapter 7: Transport Menu -explains the different features associated with the tape transport (setting transport times, selecting the transport, auto record on/off, resetting the transport controller, etc.).

Chapter 8: Lists Menu -shows you how to access and use the lists that are used throughout Flying Faders (Label List, Event Lists, etc.).

Chapter 9: Gangs Menu -is used for Coalescing and Suspending groups, and for deleting groups and links.

Chapter 10: Disk Menu -is used for carrying out disk management routines to hard and floppy disks.

Chapter 11: Help Menu -contains the Help windows and Undo.

Chapter 12: Glossary -contains definitions of terms used in this manual.

Overview of Flying Faders

OVERVIEW OF FLYING FADERS

MAKING A SIMPLE MIX

Note..... If Flying Faders is not powered up, refer to Chapter 3, "Turning on Flying Faders".

1. Click on the *Options* title in the menu bar at the top of the Flying Faders main screen.
2. Click on the *Timecode Options* title in the *Options* menu.
3. Go to the *Timecode Format* box on the left side of the dialog box and click on the circle next to the timecode that you are using.
4. Click on the OK button. (For more information, refer to Chapter 6, "Timecode Options".)
5. Set the faders and mutes as you want them for the initial setting.*
6. Press RUN on the Global Master. (In most installations the Global Master is the control panel near the faders.) The RUN button will come on solid.
7. Put the transport into play. The SHIFT light on the Global Master will be on solid, indicating that good timecode is being received. When good timecode is being received, the RUN LED will flash, indicating that automation is on. Flying Faders is now ready to play and record moves and events.
8. Make the desired moves and events.
9. Stop the transport and rewind tape to the desired point. (Automation may be started or stopped at any point in timecode and the Pass will play from that point.)
10. Play the tape again to play back what was recorded.

* If you don't want to write data on faders immediately, but wish to write mutes first, press the Trim button on the Global Master. With Trim enabled, no preset will be taken and faders will not be written to.

WHAT HAS HAPPENED?

1. As soon as good timecode was being received, automation was turned on and any fader move or event that occurred was recorded by Flying Faders, creating a Pass. This initial Pass is called the Preset and is stored in RAM and assigned a number which is displayed in the Mix/Pass counter at the bottom of the main screen. This Mix/Pass system is explained in the next section of this chapter.
2. After tape was stopped and automation was turned on for the second time, the Pass that was created (the number in the Mix/Pass counter) was played back.

AUTOMATION MEMORY

As soon as automation has been activated and good timecode is being received, the first fader touch or mute event that occurs will create a new Pass, which in turn becomes the current Pass. The next time automation is activated, that Pass is played back and any new moves or events are recorded, creating another new Pass. Each Pass created becomes part of the Pass chain and is an update of the one before it. In other words, as you play one Pass, you record an update of it. As you play that update back, you record a new update of it, and so on.

THERE ARE THREE TIMES WHEN A NEW PASS WILL NOT BE CREATED:

1. When RUN is turned off (disabling automation).
2. When no timecode is being received.
3. When no faders are touched and no new events occur.

Flying Faders stores information from each of these Passes in RAM. Any Pass may be stored to hard disk or floppy disk for more permanent safekeeping. (Refer to Chapter 5, "Mix Menu", for more information.)

MIX PRESET

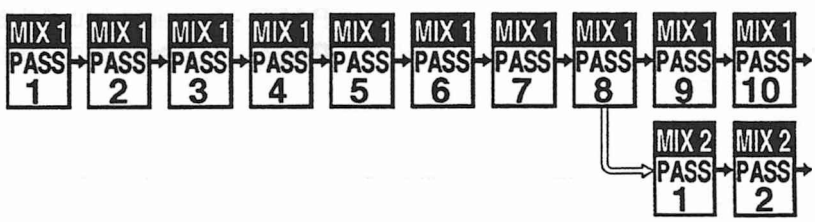
When a new Pass is created from Mix 1/Pass 0, Flying Faders takes a snapshot of the intial fader, mute, relay, and channel buttong positions. This preset is used to establish the starting positions for all subsequent Passes in that chain. Fader presets can be changed using the "Trim Faders" feature discussed in Chapter 5. Mute, Channel Button and Relay presets can be changed from the Window.

CREATING A NEW MIX

Normally the Pass that was just created becomes the next Pass to be played. But, if you didn't like that Pass and don't want to use it next, you can step back to any previous Pass.

When you move back to an earlier Pass, resume tape play, and record new moves, Flying Faders creates a new branch at that point and automatically assigns a new Mix number to it. Mix numbers are used as references to separate different branches of a Pass chain. For example, say that you have made a chain of 10 Passes, each one an update of the one before it.

The last Pass that was recorded was Mix 1/Pass 10. If you decided to go back and play an earlier Pass from the chain (say Pass number 8) then Flying Faders would branch off at that Pass, giving the branch a new Mix number as well as a new Pass number (Mix 2/Pass 1 in this case). If you play back and make any changes on Mix 2/Pass 1, the resultant Mix/Pass will be Mix 2/Pass 2, and so on.



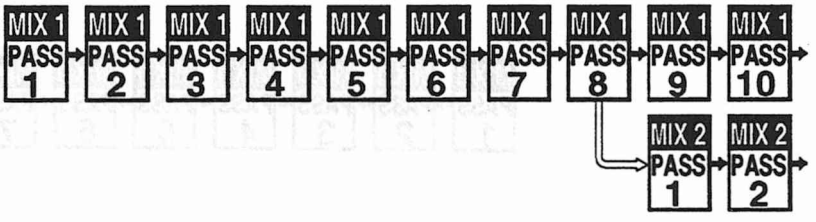
SELECTING A MIX/PASS

SELECTING THE CURRENT MIX/PASS

The Mix/Pass that is currently playing may be changed from the Global Master or a dialog box on the screen. To go to another Mix or Pass from the Global Master, use the Plus or Minus buttons. To change the Mix/Pass numbers from a dialog box, refer to Chapter 5, "Select Mix/Pass".

TO SELECT A MIX/PASS FROM THE GLOBAL MASTER:

1. End the current Pass by stopping tape (timecode) or by turning RUN off.
2. Use the Plus and Minus buttons on the Global Master to increment or decrement the Pass number. Use the SHIFT+Plus or Minus buttons to access another Mix branch. For example, if you are at Mix 2/Pass 2, in the previous example:



and wish to go back to Mix 1/Pass 8, then the keys to press would be:

PASS - (selects Mix 2/Pass 1)
PASS - (selects Mix 1/Pass 8)

or

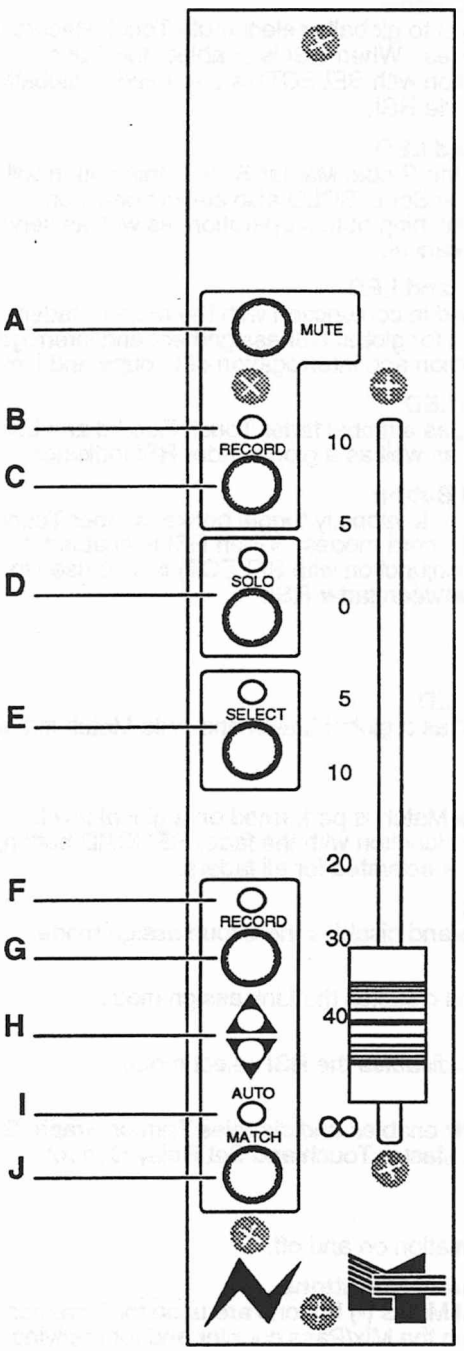
SHIFT+PASS - (selects Mix 1/Pass 10)
PASS - (selects Mix 1/Pass 9)
PASS - (selects Mix 1/Pass 8)

SETTING THE SYSTEM TO MIX 1/PASS 0

If you wish to delete all Mix/Pass information currently in RAM, then refer to Chapter 5, "Clear Mix Memory". If you wish to leave all the Mix/Pass information in RAM but want to start a completely new Mix with no presets, fader moves, or events, then use the Plus and Minus buttons to decrement to Mix 1/Pass 0, or refer to Chapter 5, "Select Mix/Pass".

Fader, Mute, & Channel Button Modes

FADER, MUTE, & CHANNEL BUTTON MODES



FADER MODULE OVERVIEW

A. MUTE Button
This button is used to turn the mute on and off.

B. Mute RECORD LED
This LED is used as a recording indicator, RSI (Ready, Safe, and Isolate) indicator, and as a Touch Record and Lock Record indicator for the mute.

C. Mute RECORD Button
This button is used to toggle between mute Touch Record and Lock Record modes. When RSI on the Global Master is enabled, this button (used in conjunction with SELECT) is also used to toggle through RSI for the mute.

D. SOLO Button and LED
This button is used to place a channel in and out of Solo. The LED indicates that a channel is in Solo. (Solo must first be enabled at the Global Master.)

E. SELECT Button and LED
This button is used in conjunction with mute and fader RECORD for selection and interrogation of RSI, for the assignment and interrogation of Groups, Links and Solo banks, as a fader and mute touch indicator, and as a relay control button.

F. Fader RECORD LED
This LED is used as a recording indicator, RSI indicator, and a Touch Record and Lock Record indicator for the fader.

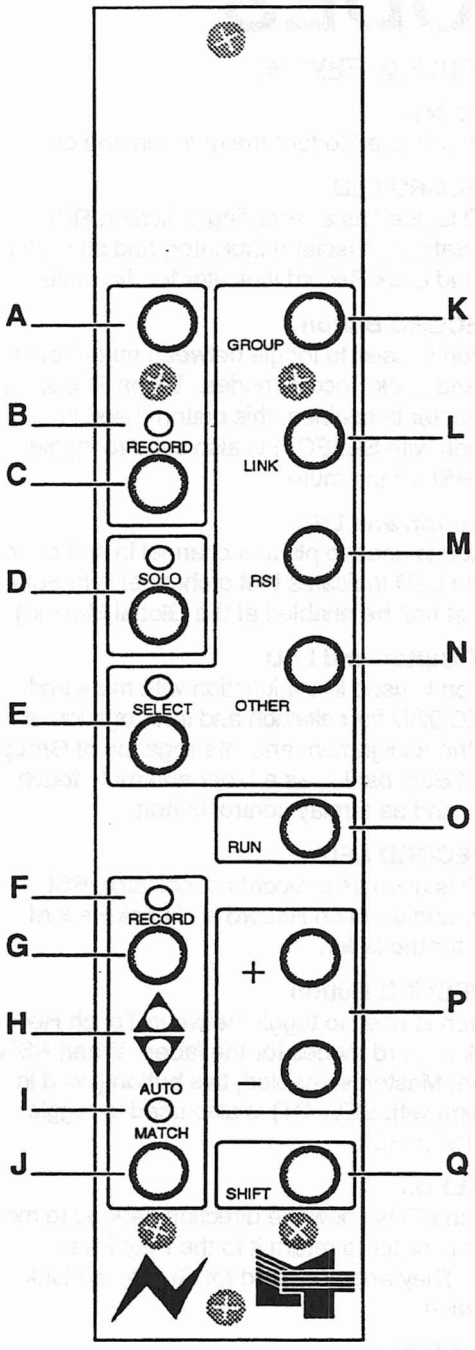
G. Fader RECORD Button
This button is used to toggle between Touch Record and Lock Record modes for the fader. When RSI on the Global Master is enabled, this button (used in conjunction with SELECT) is also used to toggle through fader RSI.

H. MATCH LEDs
The Match LEDs show the direction needed to move the fader in order to return it to the Play Pass position. They are also used for Group and Link interrogation.

I. AUTO/MATCH LED
This LED is used as a Match and Auto Match mode indicator.

J. MATCH Button
When pressed, a Match is performed. When used in conjunction with the fader RECORD button, the Auto Match mode will be activated.

GLOBAL MASTER MODULE OVERVIEW



A. Master Touch Button and LED
Turns Master Touch on and off and indicates Master Touch status.

B. Mute RECORD LED
This LED is used as a global mute Touch Record and Lock Record indicator and a global RSI indicator.

C. Mute RECORD Button
This button is used to globally select mute Touch Record or Lock Record modes. When RSI is enabled, this button (used in conjunction with SELECT) is also used to globally toggle through mute RSI.

D. SOLO Button and LED
When used with the Global Master SHIFT, this button will enable and disable Solo. SOLO also selects between momentary and latching button operation, as well as serving as a global Solo cancel.

E. SELECT Button and LED
This button is used in conjunction with the mute or fader RECORD buttons for global RSI assignment and interrogation and for selection and interrogation of Groups and Links.

F. Fader RECORD LED
This LED is used as a global fader Touch Record and Lock Record indicator as well as a global fader RSI indicator.

G. Fader RECORD Button
This button is used to globally toggle between fader Touch Record or Lock Record modes. When RSI is enabled, this button (used in conjunction with SELECT) is also used to globally toggle between fader RSI.

H. MATCH LEDs
Inactive

I. AUTO/MATCH LED
This LED is used as a global Match and Auto Match indicator.

J. MATCH Button
When pressed, a Match is performed on a global level. When used in conjunction with the fader RECORD button, Auto Match will be activated for all faders.

K. GROUP Button
GROUP enables and disables the Group assign mode.

L. LINK Button
LINK enables and disables the Link assign mode.

M. RSI Button
RSI enables and disables the RSI select mode.

N. OTHER Button
OTHER currently enables and disables Trim or Graph, Set Solo Banks, Set Master Touch and Set Relay Control features.

O. RUN Button
RUN turns automation on and off.

P. Plus (+) and Minus (-) Buttons
The Plus (+) and Minus (-) buttons are used for incrementing and decrementing the Mix/Pass counter and for applying global Trim amounts.

Q. SHIFT Button
SHIFT is used in conjunction with the Plus (+) and Minus (-) buttons to change Mix numbers and for applying Global Trim amounts. It is also used as a modifier for the OTHER and SOLO buttons and for 'Locking' Master Touch on.

SELECT

The functions of the Select buttons are controlled by the GROUP, LINK, RSI, and OTHER buttons on the Global Master. The use of the Select button for each of the assign/select modes on the individual faders will be discussed in their instructions.

GROUP

This feature allows you to select a master fader and to assign slaves to that fader. If moves or mutes are made with the master, its slaves move or mute with it, but, moving or muting a slave does nothing to the master or to the other slaves. The master fader position does not provide an absolute level set to the slave faders, but rather a simple offset in level. This allows for a slave to completely override a group move (such as a fade) if desired. Mutes follow two simple rules:

1. If a group master is muted, all associated slaves will also be muted.
2. If a group master is unmuted, all associated slaves will reflect their individual status.

Important ..... Channel buttons are not included in groups.

Group moves and mutes are recorded on the master fader only. This means that if a slave fader is removed from a group, it will no longer follow the fader moves or mute events associated with that group. Because of this, all group structures in a mix are included in the information which is kept to disk and groups are re-formed when the mix is loaded from disk. (See "Coalesce Groups" in Chapter 9.)

GROUP HIERARCHY

With Flying Fader groups, a multi-level group structure or hierarchy may be formed. A simple example would be to create four groups consisting of rhythm, strings, brass, and vocals respectively, then create another group with it's slaves consisting of the master fader of the other four groups. In essence, what is being set up is a master, sub-master, slave arrangement.

A more complicated example would be a film mixdown, where the dialog mixer, music mixer, and effects mixer each set up their portion of the console with a master, sub-master, slave arrangement. The dialog mixer may then create group masters on his console for the music and effects mixes, and then place a grand master over everything. This set-up would have five levels of grouping.

GROUP CHARACTERISTICS

1. Any number of groups may be formed.
2. A master may have any number of slaves.
3. Any fader may be a group master, even if that fader is a slave in another group.
4. A slave can have only one direct group master. A slave may have any number of indirect group masters as a result of group hierarchy.
5. Group moves and mutes are recorded on the group master fader only. Slave moves and mutes (other than those caused by the group) are recorded on the respective slave fader.
6. The underlying status of a slave's mute may be toggled while the slave is responding to a group mute.
7. A fader cannot be assigned to one group and its mute to another.
8. RSI settings of a group master do not affect it's slaves, and vice-versa.
9. When a mix is kept to disk, group structures are included in the mix information.
10. Groups are always functional, regardless of fader modes, automation status, or presence of timecode (unless they are Coalesced or Suspended). Refer to Chapter 9, "Gangs", for more information.
11. Channel buttons are not included in groups.
12. Solo does not respect group assignments. (Soloing a master will not solo its slaves.)

TO CREATE A GROUP:

1. Press GROUP on the Global Master to enable the group assign mode (GROUP LED on).

2. Press the SELECT button on the fader that is to be the group master (the SELECT LED will flash).
3. Press the SELECT button on each fader that you wish to add (SELECT LED on) or remove (SELECT LED off) from this group. (If a fader's MATCH LEDs are on dim, that fader is already a slave in another group and may not be a member of this group.)
4. Press the SELECT button on the group master (SELECT LED off).
5. Repeat for other groups or press GROUP on the Global Master to disable the group assign mode (GROUP LED off).

Note..... If you wish to delete all groups currently in RAM, refer to Chapter 9, "Gangs".

GROUP INTERROGATION

The following section contains three methods of group interrogation.

INTERROGATION BY USING SELECT:

1. Turn off all assign mode buttons (GROUP, LINK, RSI, OTHER) on the Global Master.
2. Press the SELECT button on the fader of interest.
3. The MATCH LEDs on all faders will stop showing any match offsets and display one of the following:
   a. Upper MATCH LED on solid: The fader is an indirect master of the selected fader.
   b. Upper MATCH LED flashing: The fader is a direct master of the selected fader.
   c. Lower MATCH LED flashing: The fader is a direct slave of the selected fader.
   d. Lower MATCH LED on solid: The fader is an indirect slave of the selected fader.
   e. Both MATCH LEDs on dim: The fader is a slave in another group and is not eligible to be a slave to the selected fader.
   f. Both MATCH LEDs off: The fader is not a member of a group.

INTERROGATION BY TOUCH:

1. Turn off the assign mode buttons (GROUP, LINK, RSI, OTHER) on the Global Master.
2. Touch a group master fader (its SELECT LED will flash).
3. All direct and indirect slaves will turn on their SELECT LEDs.

INTERROGATION OF OVERALL GROUP STRUCTURES:

1. Press GROUP on the Global Master to enable the group assign mode (GROUP LED on).
2. Press the SELECT button on the Global Master.
3. The SELECT LEDs on all faders will display one of the following:
   a SELECT LED off: Fader is not part of a group.
   b SELECT LED flashing bright: Fader is a group master only.
   c. SELECT LED flashing dim: Fader is a group master to one group and a slave in another group.
   d. SELECT LED on: Fader is a slave only.

Important ..... For information on Group Coalesce, refer to Chapter 9, "Coalesce Groups", in the Gangs menu.

LINK

This feature allows you to interconnect faders so that moves or mute events that occur on any member of a link will be cloned to the other link members. Touching the fader or pressing the mute of a link member is exactly the same as touching all of the other members of the link at the same time.

Important ..... Channel buttons are not included in links.

Link moves and mute events are recorded to each link member. This means that if a fader is removed from a link, it will still play back all previously written fader moves and mutes associated with that link. As a result, links may be created and broken up at any time without the loss of moves or mutes. All current links in a mix are included in the information which is kept to disk, and the links will be re-formed when loading the mix from disk.

Important ..... When a link member is touched, the current fader balance between link members will freeze (touching one is the same as touching all). Underlying moves will be recorded over, with the possibility that the amount of Match offset will vary from member to member. Performing a Match on one member will force all members to Match.

LINK CHARACTERISTICS

1. Any number of links may be formed.
2. A link may have any number of members.
3 A fader may be a member of only one link.
4. Link moves and events are recorded to each link member.
5. A fader cannot be assigned to one link and its mute to another.
6. Changing modes on a link member changes modes for all.
7. When a mix is kept to disk, links are included in the mix information.
8. Links are always functional, regardless of fader modes, automation status, or presence of timecode.
9. Channel buttons are not included in links.
10. Solo does not respect link assignments. (Soloing a member will not solo the other members.)

Note ..... A fader may be assigned to both a link and a group. Link moves have priority over group moves, but group mutes will take precedence over link mutes.

TO CREATE A LINK:

1. Press LINK on the Global Master to enable the link assign mode (LINK LED on).
2. Press the SELECT button on a fader that is to be a link member (the SELECT LED will flash).
3. Press the SELECT button on each fader that you wish to add (SELECT LED on) or remove (SELECT LED off) from this link.
4. Press the SELECT button on the fader whose SELECT LED is flashing (SELECT LED off).
5. Repeat for other links or press LINK on the Global Master to disable the link assign mode (LINK LED off).

Note ..... If you wish to delete all links currently in RAM, refer to Chapter 9, "Gangs".

TO TEMPORARILY SEPARATE A FADER FROM A LINK:

1. Touch any fader in the link other than the one you want to separate.
2. Touch the fader that you want to separate while keeping your finger on the first fader.
3. Take your finger off the first fader (while keeping your finger on the other fader). The second fader will be removed from the link temporarily, but will rejoin the link as soon as you release it.

ADJUSTING LINK FADER BALANCE

To adjust the relative balance of a fader in a link, separate it from the link and move it to the desired position.

TO TEMPORARILY SEPARATE A MUTE FROM A LINK:

1. Press any mute in the link other than the one you want to separate.
2. Press the mute that you want to separate while keeping your finger on the first mute.
3. Press the mute RECORD button of the first mute before releasing its mute button. This will prevent a toggle of the mute upon releasing the first mute button.
4. Toggle the separated mute as you like.

LINK INTERROGATION

Link interrogation may be performed by using the SELECT LED or by touching the faders.

INTERROGATION BY USING SELECT:

1. Turn off all assign mode buttons (GROUP, LINK, RSI, OTHER) on the Global Master.
2. Press the SELECT button on the fader of interest (SELECT LED will flash). The SELECT LEDs of all link members will flash.

INTERROGATION BY TOUCH:

1. Turn off all assign mode buttons (GROUP, LINK, RSI, OTHER) on the Global Master.
2. Touch the fader of the fader of interest (SELECT LED will flash). The SELECT LEDs of all link members will flash.

RSI (READY RECORD, SAFE, ISOLATE)

Faders and mutes can be set to Ready Record, Safe, or Isolate. If set to Ready, the playback and recording of moves and/or events is allowed. If set to Safe, the playback of previously made moves and/or events is allowed, but new moves or events can not be recorded. If set to Isolate, automation is disconnected, prohibiting the playback or recording of moves and/or events. RSI for faders and mutes may be set on individual faders or globally, by using the SELECT and RECORD buttons. The RECORD LEDs are used to indicate the current RSI setting of a fader or mute.

RSI Setting	RECORD LED
READY	flashing
SAFE	on solid
ISOLATE	off

Note ..... These settings are shown only if RSI is on and the fader's SELECT button is pressed.

LOCAL FADER RSI SELECTION:

1. Press the RSI button on the Global Master to enable RSI assign (LED on).
2. Press and hold the SELECT button on the desired fader.
3. Press the fader RECORD button to select the desired setting.
4. Press RSI on the Global Master to disable RSI assign.

LOCAL MUTE RSI SELECTION:

1. Press the RSI button on the Global Master to enable RSI.
2. Press and hold the SELECT button on the desired fader.
3. Press the mute RECORD button to select the desired setting.
4. Press RSI on the Global Master to disable RSI.

GLOBAL FADER RSI SELECTION:

1. Press the RSI button on the Global Master to enable RSI.
2. Press and hold the SELECT button on the Global Mas ter.
3. Press the fader RECORD button on the Global Master to select the desired setting.
4. Press RSI on the Global Master to disable RSI.

GLOBAL MUTE RSI SELECTION:

1. Press the RSI button on the Global Master to enable RSI.
2. Press and hold the SELECT button on the Global Mas ter.
3. Press the mute RECORD button on the Global Master to select the desired setting.
4. Press RSI on the Global Master to disable RSI.

Note ..... You may de-select any faders whose RSI setting you don't want changed by pressing their individual SELECT buttons (SELECT LED off) while pressing the SELECT button on the Global Master.

RSI INTERROGATION

If RSI is on, then the RSI setting of a fader or mute may be determined by pressing the SELECT button on the desired fader(s) and looking at the RECORD LEDs. RSI may be viewed globally or on individual faders.

TO VIEW RSI SETTINGS BY FADER:

1. Press RSI on the Global Master (LED on).
2. Press and hold the SELECT button on the desired fader to see the RSI status of that fader and mute.

TO VIEW RSI SETTINGS GLOBALLY:

1. Press RSI on the Global Master (LED on).
2. Press and hold the SELECT button on the Global Master to see the status of faders and mutes on all faders.

OTHER

The OTHER button on the Global Master allows you to access the Trim Faders dialog box, the Graph window, and the Set Solo Banks, Set Master Touch and Relay Control features. Graph is discussed in this section, but since Trim may be accessed via a menu as well as by OTHER, it is covered in Chapter 5, "Trim Faders".

GRAPH

This feature allows you to see moves made by a fader in any selected Mix/Pass. There are two ways fader moves may be displayed: The first shows one minute of moves (30 seconds on either side of the current timecode location). For example, if the timecode was stopped at 01:25:00, then moves from 01:24:30 to 01:25:30 would be drawn. The second mode displays ALL moves for the entire Mix/Pass.

Graphs are displayed in 6 colors to help distinguish them. Timecodes are the same color as their graph and displayed in 8 digit format without colons. Additionally, timecodes are displayed without Local Zero offset applied and therefore the timecode displayed for a graph will be exactly the same whether or not Local Zero is on. Remember that windows of this type may be moved and/or resized.

TO GRAPH FADER MOVES:

1. Make sure that the OTHER button on the Global Master is off.
2. Press the Global Master SHIFT+OTHER button, or click directly on *Other Key* box on the main screen, so that the box displays *Graph* (not *Trim*).
3. Press the OTHER button on the Global Master and the Graph window will be opened.
4. Press the SELECT button on the fader(s) that you wish to graph. (This displays one minute of moves.) To display all moves over the entire Mix, hold SHIFT on the Global Master and press SELECT on the desired fader(s).
5. Press the Global Master SHIFT+OTHER to clear the Graph window.
6. Press the OTHER button to close the Graph window.

SET SOLO BANKS

The Set Solo Banks feature allows you to change which faders are controlled by the Global and Multi-Man Solo systems. You may wish to set a default Global Solo set and default Multi-Man Solo sets as well in the System Initialization File (see Technical manual). However, you may wish to change this during a session and this OTHER mode allows you to do that.

If you are in Solo Global mode, the Select LEDs on each channel tell if that particular channel is part of the Global Solo system. In other words, if you press a member or members of the Global set, they will be unmuted while all other members will be muted. In this mode you can use the Select buttons to select/deselect faders.

TO SELECT WHICH FADERS ARE PART OF THE GLOBAL SOLO SYSTEM:

Either:

1) Change other mode to Set Solo Banks by pressing Shift+Other on the Global Master Module.
2) Select Other Mode by pressing the Other key.
3) Switch to Global Solo mode. or Use 'Select Faders for Global Solo' option in Gangs Menu.

Then:

1) Use Select buttons to (de)select faders to be part of Global Solo.
2) Press Other Key when finished.

If you are in Solo Multi-Man mode, you can use the Select buttons to form groups of faders that will work together in a solo. Selection of sets is exactly the same as setting link structures. For example, pressing the Select button on fader 1, then 2, then 3, selects a Multi-Man solo bank that includes faders 1, 2, and 3. Pressing fader 1, or turning off the OTHER mode, closes the operation. Now, if we press the solo button on fader 2, fader 2 will be unmuted and faders 1 and 3 become muted.

TO SELECT WHICH FADERS ARE PART OF THE MULTI-MAN SOLO SYSTEM:

Either:

1) Change other mode to Set Solo by pressing Shift+Other on the console.
2) Select Other Mode by pressing the Other key.
3) Switch to Multi-Man Solo mode (see above). or Use 'Select Faders for Multi-Man Solo' option in Gangs Menu.

Then:

1) Use Select buttons to select/deselect faders to be part of Multi-Man Solo in the same way you would define links (see section on defining links earlier in this chapter). Just as with links you may set up as many groups of solo-faders as you wish.
2) Press Other Key when finished.

If you are in Solo Off mode, the OTHER mode Set Solo Banks has no function.

SET MASTER TOUCH

The Set Master Touch feature allows you to change which faders and mutes are part of the Master Touch system. You may wish to set default members of the Master Touch system in the System Initialization File (see Technical manual). However, you may wish to change this during a session and this OTHER mode allows you to do that. If you enter this Set Master Touch mode, the mute Record LEDs indicate which mutes are in the Master Touch system and the fader Record LEDs indicate which faders are in the Master Touch system. The Select LED will be lit on a channel if either the mute or fader is part of the Master Touch system. You can use the mute and fader Record buttons respectively to select/deselect mutes and faders from the Master Touch set. See "Set Master Touch" in Chapter 9 for more information about Master Touch.

RELAY CONTROL

Some systems may have external Relay Control panels while others will not. If you do not have external control panels or if you wish to control relays from the fader buttons, you should use the Relay Control OTHER mode. In this mode, faders which have been associated with Relays (either through the Relay Setup Window under the Lists Menu or through the System Initialization File) will be controlled/examined via the associated channels' Select

LED and button. The button and LED work exactly the same as the external Relay buttons. For more information on the Relay System, see "Relay System" in Chapter 8.

FADER, MUTE, AND CHANNEL BUTTON RECORD MODES

This section explains the Record modes for faders, mutes, and channel events.

Important ..... Recording of fader moves, and mute and channel events only occurs when:

1. Good timecode is being received (SHIFT LED on solid).
2. Run is selected (RUN LED is flashing).
3. Appropriate RECORD LED is flashing.

FADER RECORD MODES

When the RSI setting for a fader is set to Ready, various record modes become available. These modes may be selected at any time, at each individual fader or globally at the Global Master Module.

TOUCH RECORD

In this mode the fader starts by playing back the moves of the Play Pass. When you touch the fader, all moves that you make will be recorded. Upon release, the fader will resume playing back the moves of the Play Pass, along with any offset in level incurred. The Match LEDs will indicate if an offset is present.

Note..... If timecode is interrupted (stop tape, etc.) or RUN is turned off with an offset in effect, the offset will be carried out to the end of the mix. A Match must be performed if this is not desired. (Refer to "Match" in this section.)

TO SET A FADER TO TOUCH RECORD:

1. The selected fader's RSI must be set to Ready.
2. Press the fader RECORD button so that the fader Record LED and AUTO MATCH LED are both off.

TO GLOBALLY SET FADERS TO TOUCH RECORD:

1. The selected faders' RSI must be set to Ready.
2. Press the Global fader RECORD button so that the Global fader RECORD LED and AUTO MATCH LED are both off.

Note ..... A fader's RECORD LED will flash slowly when recording in Touch Record. When in Play, the LED will be off.

LOCK RECORD

In this mode, the fader starts by playing back the moves of the Play Pass. When you touch the fader, all moves that you make will be recorded. Upon release, the fader will continue in record as if being touched, staying in the position where you released it. (If the fader is in a group or a link, it will still follow all group or link moves while recording in Lock Record.) Recording ends at that point in the mix when one of the following occurs:

1. A Match is performed.
2. The fader is taken out of Ready.
3. Run is turned off.
4. Timecode is stopped (stop tape,etc.).

The MATCH LEDs will indicate if an offset is present.

Note ..... If timecode is interrupted (stop tape, etc.) or RUN is turned off with an offset in effect, the offset will be carried out to the end of the mix. A Match must be performed if this is not desired. (Refer to "Match" in this section.)

TO SET A FADER TO LOCK RECORD:

1. The selected fader's RSI must be set to Ready.
2. Press the fader RECORD button so that the fader RECORD LED is on and the AUTO MATCH LED is off.

TO GLOBALLY SET FADERS TO LOCK RECORD:

1. The selected faders' RSI must be set to Ready.
2. Press the Global fader RECORD button so that the Global fader RECORD LED is on and the AUTO MATCH LED is off.

Note..... A fader's RECORD LED will flash quickly when recording in Lock Record and will be on solid in Play.

AUTO MATCH

In this mode, the fader starts by playing back the moves of the Play Pass. When you touch the fader, all moves that you make will be recorded. Upon release, the fader will automatically perform a Match, gliding back to the Auto Match position. When the Glide ends, play is resumed. The Auto Match Glide rate may be changed from the Glide Times dialog box. (Refer to Chapter 6, "Glide Times".)

Notes..... If timecode is interrupted (stop tape, etc.) or RUN is turned off with an offset in effect, the offset will be carried out to the end of the mix. A Match must be performed if this is not desired. (Refer to "Match" in this section.)

As the fader glides during an Auto Match, it will increasingly follow the dynamics of the Play Pass moves.

TO SET A FADER TO AUTO MATCH:

1. The selected fader's RSI must be set to Ready.
2. Simultaneously press the fader RECORD and MATCH buttons. (The AUTO/MATCH LED will come on solid.)

TO GLOBALLY SET FADERS TO AUTO MATCH:

1. The selected faders' RSI must be set to Ready.
2. Simultaneously press the fader RECORD and MATCH

buttons on the Global Master . (The AUTO/MATCH LED will come on solid.)

Notes ..... The fader RECORD LED will flash when recording in Auto Match. (Recording occurs while the fader is being touched and during the Glide.) The AUTO/MATCH LED will flash while the fader is Gliding. When playing, the RECORD LED will be off and the AUTO/MATCH LED will be on solid.

In the Auto Match mode, the MATCH LEDs point toward the Auto Match position while recording a move. When the fader is playing moves, the MATCH LEDs point toward the Play Pass position (if there is an offset). Pressing the MATCH button will perform a Match (not Auto Match) eliminating the offset from the Play Pass position.

MATCH

Whenever you want the fader to Glide from its current position to the Play Pass position, press the MATCH button and the fader will move to the Play Pass position. Once there, recording ends and playback of old moves begins. The Match Glide rate may be changed from the Glide Times dialog box. (Refer to Chapter 6, "Glide Times".)

Notes ..... As the fader glides during a Match, it will increasingly follow the dynamics of the Play Pass moves.

Match does not affect faders in Isolate.

TO PERFORM A LOCAL MATCH:

Press the MATCH button on the fader at the point in the mix that you wish the fader to Glide to the Play Pass position.

TO PERFORM A GLOBAL MATCH:

Press the MATCH button on the Global Master at the point in the mix that you wish all faders to Glide to their respective Play Pass positions.

Note ..... The fader RECORD LED will flash when recording in the Match mode. The AUTO/MATCH LED will flash while the fader is Gliding.

MUTE RECORD MODES

When RSI for a mute is set to Ready, two record modes become available. These modes may be selected at any time at each individual mute, or globally at the Global Master Module.

TOUCH RECORD

In this mode, the mute starts by playing back the mutes of the Play Pass. Upon pressing down on the mute button, record is activated. During the time that you hold the button down, all underlying Play Pass mutes will be ignored. Upon releasing the mute button, the mute will toggle and recording ends. The mute will resume playback of the Play Pass at the next event which will cause the mute to toggle to the opposite state.

Important ..... If two sequential "on" mutes exist on the same channel, the latter mute will remain in the Mute List as long as tape (timecode) does not play past that mute. For example, a mute "on" has been recorded at 01:05:45:03. On a subsequent pass, a mute "on" is recorded two minutes prior at 01:03:44:27 and then tape (timecode) is stopped before the mute at 01:05:45:03. If you look at the Mute List, both mutes are included in the list and do, in fact, exist. On the other hand, if tape (timecode) is played past the mute at 01:05:45:03 and no other mutes exist between these two points, the mute at 01:05:45:03 will be deemed redundant and removed, automatically creating a new Mix/Pass.

TO SET A MUTE TO TOUCH RECORD:

1. The selected mute's RSI must be set to Ready.
2. Press the mute RECORD button so that the mute RECORD LED is off.

TO GLOBALLY SET MUTES TO TOUCH RECORD:

1. The selected mutes' RSI must be set to Ready.
2. Press the mute RECORD button on the Global Master so that the mute RECORD LED is off.

Note ..... A mute's RECORD LED will flash slowly when recording in Touch Record and will be off while playing.

TO ERASE MUTE EVENTS:

1. The selected mute's RSI must be set to Ready.
2. Select the Touch Record mode.
3. Press down on the mute button (to activate record) just ahead of the mute event to be erased.
4. Continue to hold the mute button down until you have passed the unwanted mute event(s).
5. Press the mute RECORD button before releasing the mute button. This will cause the mute not to toggle upon release of the mute button.

LOCK RECORD

In this mode the mute starts by playing the mutes of the Play Pass. Upon pressing down on the mute button, record is activated and locked on. Upon releasing the mute button, the mute toggles and recording continues. As long as record is activated, all underlying Play Pass mute events will be ignored. Recording ends when one of the following occurs:

1. The mute is taken out of Ready.
2. Run is turned off.
3. Timecode is stopped (Stop tape, etc.).

Important ..... If two sequential "on" mutes exist on the same channel, the latter mute will remain in the Mute List as long as tape (timecode) does not play past that mute. For example, a mute "on" has been recorded at 01:05:45:03. On a subsequent pass, a mute "on" is recorded two minutes prior at 01:03:44:27 and then tape (timecode) is stopped before the mute at 01:05:45:03. If you look at the Mute List, both

mutes are included in the list and do, in fact, exist. On the other hand, if tape (timecode) is played past the mute at 01:05:45:03 and no other mutes exist between these two points, the mute at 01:05:45:03 will be deemed redundant and removed, automatically creating a new Mix/Pass.

TO SET A MUTE IN LOCK RECORD:

1. The selected mute's RSI must be set to Ready.
2. Press the mute RECORD button so that the mute RECORD LED is on solid.

TO GLOBALLY SET MUTES IN LOCK RECORD:

1. The selected mutes' RSI must be set to Ready.
2. Press the mute RECORD button on the Global Master so that the mute RECORD LED is on solid.

Note..... A mute's RECORD LED will flash quickly when recording in Lock Record and will be on solid while playing.

CHANNEL BUTTON RECORD MODES

This section explains Touch Record and Isolate for channel buttons.

TOUCH RECORD

If set to Touch Record, the channel buttons start by playing back the events of the Play Pass. Upon pressing down on a channel button, record is activated for that button. During the time that you hold the button down (activating record) all underlying Play Pass events for that button will be ignored. Upon release, it will toggle and recording ends. The channel button will resume playback of the Play Pass.

ISOLATE

Channel buttons are unaffected by fader and mute RSI settings, but they may be placed in Isolate by disabling the desired channel button in the Automate Channel Buttons dialog box. (Refer to Chapter 6, "Automate Channel Buttons", in the Options menu.)

SOLO

The Flying Faders solo system works independently of a console's solo and is accessed by the solo buttons above the select buttons on each fader. The main features of the solo system are:

1) Multi-man solo operation allows the console to be divided to allow individual solo systems for several users at once.
2) Solo may be disabled on particular channels allowing effect returns and masters, for example, to be excluded from the solo system.
3) Soloing a channel does not disturb previously recorded mutes.
4) New mute events can be recorded on channels that are begin solo'ed.
5) Momentary or latching button operation.
6) Solo'ed group masters solo their slaves as well.

TO SELECT GLOBAL SOLO/MULTI-MAN SOLO/DISABLED SOLO:

Press the Global Master SHIFT+SOLO or click on the Solo Box on the main screen to disable solo and to switch between multi-man and global operation.

TO SOLO A CHANNEL:

1) Enable solo to either Global or Multi-Man operation.
2) Press SOLO on the channel or channels that you wish to solo.

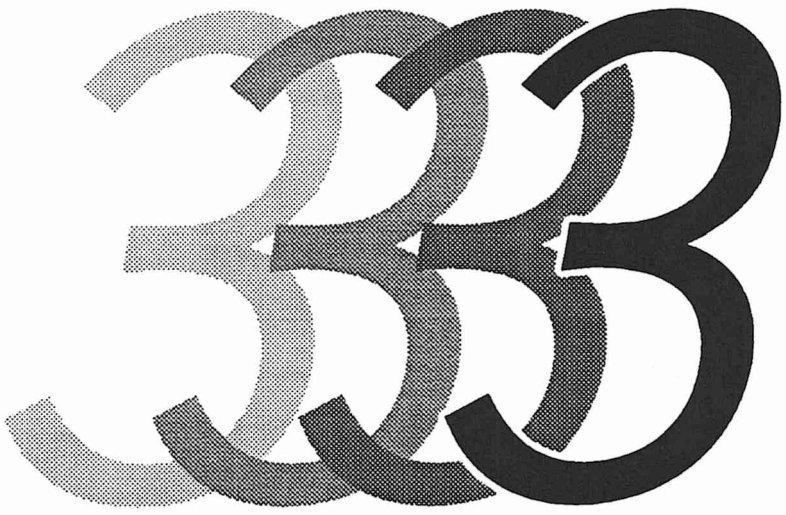
The solo'ed faders will be unmuted regardless of their mute state and the other faders in the Solo section will be muted. With automation on and solo engaged, mutes will not play on faders within the solo group, although you can still record mutes normally.

MOMENTARY OR LATCHING OPERATION

The solo buttons may be set to momentary or latching operation. The SOLO button on the Global Master is used to toggle between these two modes. In latched mode, pressing the solo button will solo a fader until solo is pressed again. In momentary mode, the fader stays solo'ed only while the solo button is pressed. In addition to changing between momentary and latched mode, the master Solo button will unsolo any latch-solo'ed faders.

Additional Notes On Solo

Solo does not recognize Link structures, but it does recognize groups. Pressing solo on a group master will act exactly as if the solo button was pressed on all the slaves as well.



Flying Faders Computer

FLYING FADERS COMPUTER

TURNING ON FLYING FADERS

1. Turn on the AC MAINS breaker and the MOTOR POWER switch on the Flying Faders power supply unit.
2. Turn on the computer and the video display unit (VDU).

Note..... Remove any disks that might be present in the floppy drive before applying power to the computer.

If you have a mix data disk or another floppy disk in the drive, this error message will appear:

Non-System disk or disk error.
Replace and strike any key when ready.

Remove the disk and hit any key on the computer keyboard to continue the automatic load from the hard disk. When the system is ready for mixing, the blue Flying Faders screen will appear.

Important..... If at any time the Flying Faders screen remains red longer than one minute, turn the computer off and back on again. If this doesn't solve the problem, call Neve service.

MICROSOFT WINDOWS

The Flying Fader's human interface is made possible through the use of Microsoft Windows. Windows is an integral part of Flying Faders, providing a graphic display of the operating parameters of the system. Upon powering up Flying Faders, both Windows and the Flying Faders program are automatically loaded. If you are not familiar with Microsoft Windows, we recommend that you read this section before you start using Flying Faders.

PARTS OF A WINDOW

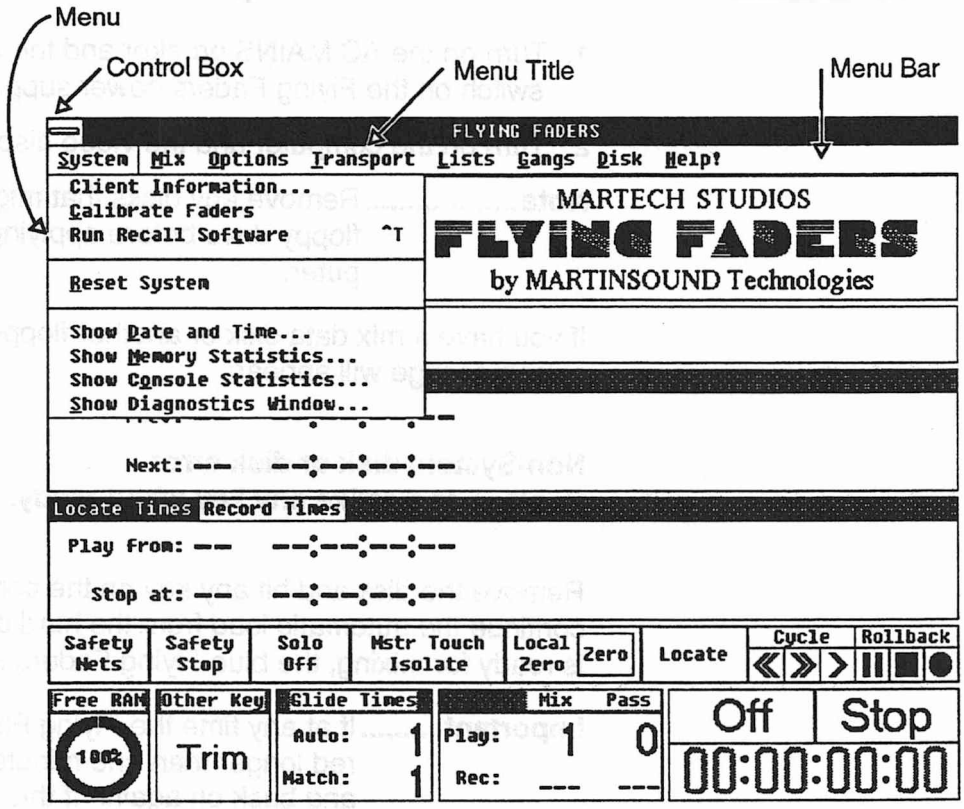


Figure 3.1: Flying Fader's main screen with the "System" menu box pulled down

A WINDOW MAY INCLUDE:

1. **Menu Bar** - Contains the names of the menus in the system. This is the horizontal list across the top of the Flying Faders screen. (Figure 3.1)
2. **Menu** - Contains a list of all the commands and dialog boxes contained in that particular menu. (Figure 3.1)
3. **Control Box** - Used to close, clear, or quit the active window. (Figure 3.1)
4. **Scroll Bar** - Used for viewing information that won't fit in the entire window. (Figure 3.2)
5. **Dialog Box** - Displayed when more information is needed to carry out a command. (Figure 3.2)

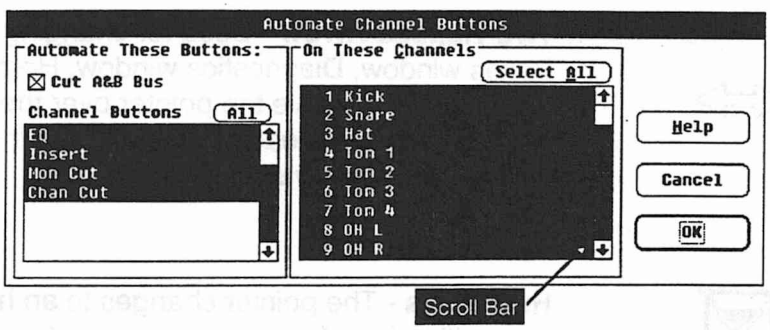


Figure 3.2: Automate Channel Butttons dialog box.

USING THE MOUSE/TRACKBALL

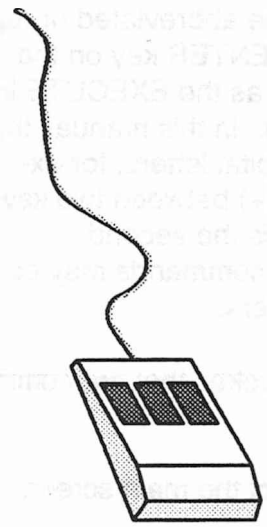


Figure 3.3: The "mouse"

Your system comes with either a mouse or a trackball. This pointing device controls the pointer on the screen. If you position the pointer over the function to be executed and click the mouse/trackball button, that function will be performed.

Note..... If you have a pointing device with more than one button, use the leftmost button to control Flying Faders.

COMMON POINTING DEVICE TERMS:

Click - Press the button once.

Double Click - Quickly click the button twice.

Drag - Click the button and hold it down while moving the mouse/trackball. When finished, release the button.

THE POINTER USED FOR FLYING FADERS HAS FOUR SHAPES:

Arrow - Used for the selection of functions.

I-Beam - A pointer that is used for entering text. For example, if you move the pointer around in the Load Mix dialog box, you will notice that when the mouse/trackball is in the areas where text is to be inserted, it changes from an arrow to an I-beam. The flashing vertical line in the box is the insertion point. This is where new text can be entered. The insertion point can be moved around with the pointing device or the space bar on your keyboard.

Two-Headed Arrow - Used for changing the size of the Text Pages window, Diagnostics window, Help window, and the Graph window. If you move the pointer over the border of a window, it changes to a two-headed arrow. Drag the two-headed arrow to change the window size.

Hourglass - The pointer changes to an hourglass figure while you are waiting for a function to be executed.

USING THE KEYBOARD

On your keyboard the keycap names may be abbreviated or represented a little differently. For example, the ENTER key on the standard keyboard (Figure 3.4) is the same as the EXECUTE key on the Neve V Series keyboard (Figure 3.5). In this manual, the name of a key in a keystroke appears in capital letters, for example, ALT, SHIFT, TAB, etc. A plus sign (+) between two keystrokes means to hold the first key and press the second (ALT+CTRL). By using certain keystrokes, commands may be chosen to carry out functions on Flying Faders.

Here is a list of some frequently used keystrokes that are common to both keyboards:

ALT- Pressing ALT by itself will select the main screen menu title box.

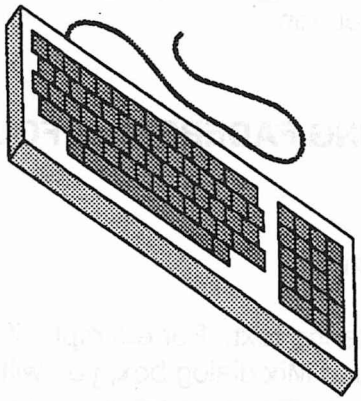


Figure 3.4: Standard keyboard

ALT+Underlined letter - To open a menu or go to an area within a dialog box. For example, look at the System menu title in the main screen menu bar. Notice that the "S" in System is underlined. If you press ALT+S, the System dialog box will open.

ARROW DIRECTION KEYS - Used to move through menu titles, menus, or between related options in a dialog box.

ESC or BACK - Used to backspace in text areas. (The same as pressing BACKSPACE on the standard keyboard.)

CANCEL - Voids or nulls the current operation. (The same as pressing ESC on the standard keyboard.)

EXECUTE or RETURN - Executes any highlighted command in the menu bar, a menu, or a dialog box. (The same as pressing ENTER on the standard keyboard.)

TAB - Move between options in a dialog box.

SHIFT+TAB - Move backwards among options in a dialog box.

SPACEBAR - Select or de-select an option in a dialog box.

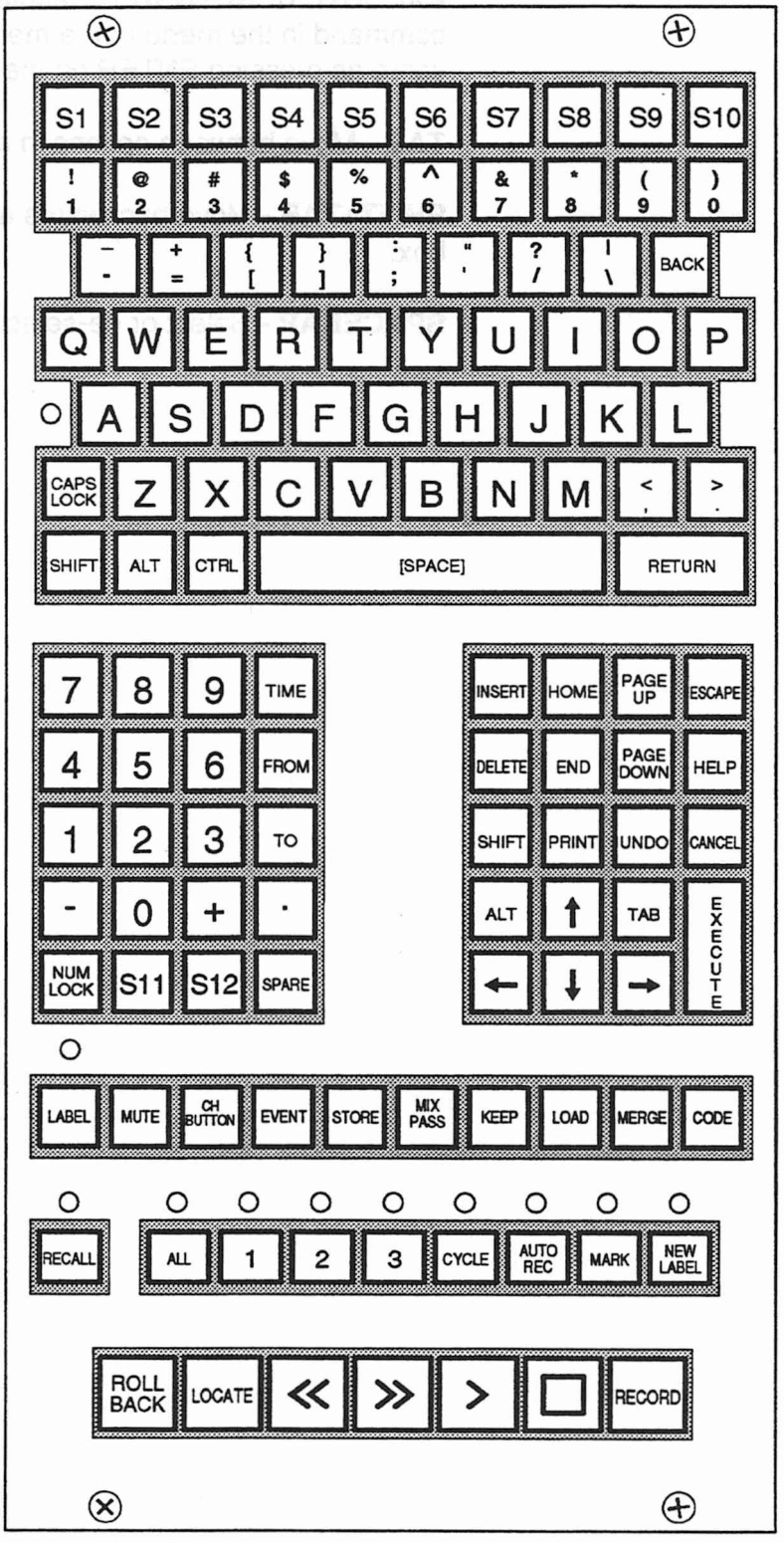


Figure 3.5: *Neve V Series keyboard*

SELECTING

Throughout this manual you will be instructed to select commands or items from the screen. You may do so with the mouse/trackball, the keyboard, dedicated keys, or a combination of all. These methods of selecting are described in this section. Elsewhere, the manual will simply refer to "select" and leave the best method up to the user. Take time to experiment with these different methods to find a combination that best suits you.

SELECTING MENUS AND MENU ITEMS

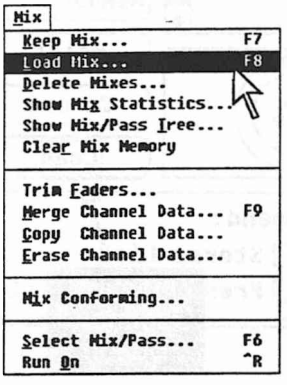


Figure 3.6: Using the mouse to select menu items.

When a menu name is chosen, that name is highlighted. When a menu is opened, the menu drops down from the menu bar to display its list of commands and dialog boxes. The following techniques allow you to access a menu bar and its menus.

Note..... A dialog box has ellipses (...) following its title to distinguish it from a command.

USING THE MOUSE/TRACKBALL:

1. Click the desired menu title. (Figure 3.6)
2. Click on the command or dialog box title that you wish to select.

USING THE KEYBOARD:

1. Press ALT and then use the left or right arrow DIRECTION keys to select a menu title from the menu bar.
2. Press EXECUTE to open the menu.
3. Use the up and down arrow DIRECTION keys to select the command or dialog box from the menu list.
4. To execute the command or open the dialog box, press EXECUTE.

Or

1. Press ALT+underlined letter in the menu bar to select the desired menu.
2. Press the underlined letter in the menu list to choose the desired command or dialog box.

THE PARTS OF A DIALOG BOX

Most dialog boxes are made up of several different areas. This is an overview of the parts that make up dialog boxes and their use.

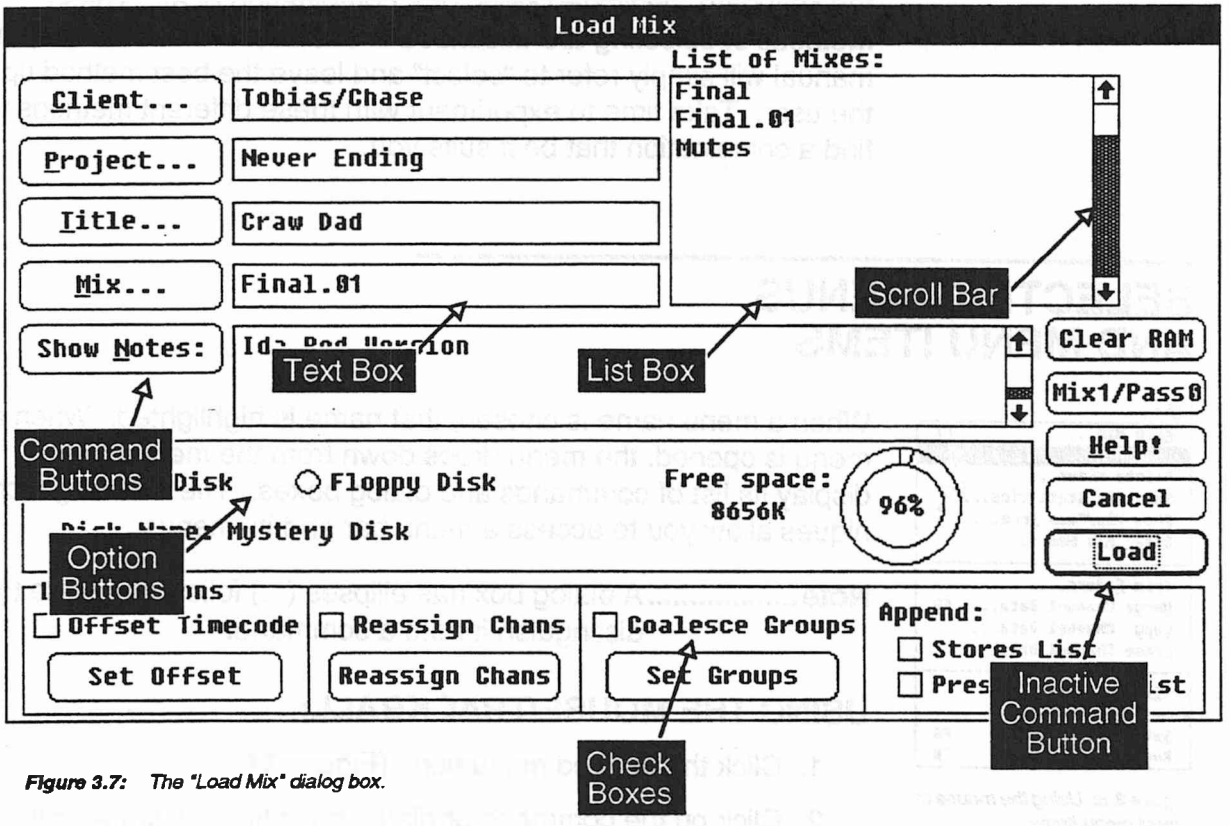


Figure 3.7: The "Load Mix" dialog box.

A DIALOG BOX MAY INCLUDE:

1. **List Box** - This box contains choices available to the user. To make multiple selections from a list box that allows multiple selections, press and hold SHIFT then click and/or drag on your choices. To make more than one selection with a keyboard, use the SHIFT + ARROW direction keys. (Figure 3.7)
2. **Text Box** - This is where information is inserted by the user. The flashing vertical line is the insertion point. Anything that you type will appear to the left of the insertion point, moving any existing text to the right. (Figure 3.7)
3. **Scroll Bars** - Used in list boxes and text boxes as well as in windows to view information that won't fit in the entire dialog box. You may use the mouse/trackball to operate the scroll bar by dragging the small white box that is in the scroll bar and releasing it at the desired location. To scroll one line at a time, click the arrow boxes at the ends of the scroll bar. You may scroll one entire box length by clicking the scroll bar in the

shaded area or by pressing PAGE UP or PAGE DOWN on the keyboard. (Figure 3.7)

4. **Command Buttons** - Used to perform various operations, such as approving or canceling settings in a dialog box. These are the buttons with curved sides. The button with the bold border is set as the default, meaning that if you press EXECUTE, that button will automatically be chosen, regardless of where you are in the dialog box. The three most common command buttons are:

   OK - Selecting OK executes your choice and returns you to the main screen. (Figure 3.7)

   CANCEL - Selecting CANCEL will return you to the main screen as if the dialog box was never opened, voiding any changes. (Figure 3.7)

   EXIT - Selecting EXIT will return you to the main screen.

   HELP - Selecting HELP opens a Help box dedicated to that particular dialog box. (Figure 3.7)

   INACTIVE COMMANDS - If a command is shaded gray, it is inactive and cannot be used at that moment. (Figure 3.7)

5. **Option Buttons** - Circular buttons used to select an option in a dialog box. (Figure 3.7)

6. **Check Boxes** - Small squares used to select one or more options in a dialog box. (Figure 3.7)

SELECTING AN ITEM IN A DIALOG BOX

In order to select an item, you need to move to the location containing that item. The following explains how this is done.

USING THE MOUSE/TRACKBALL:

1. Click directly on the area or setting that you want to select. (Figure 3.8)

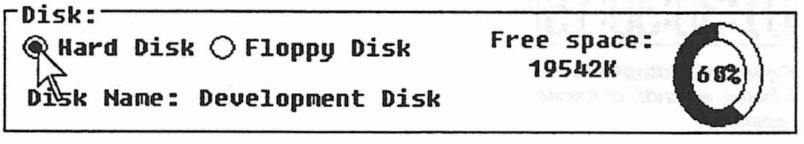


Figure 3.8: Point the mouse/trackball and click.

USING THE KEYBOARD:

1. Press TAB to move to the desired area. (You may also press SHIFT+TAB to move in the opposite direction.) The area that you are currently in will be highlighted.
2. Use arrow DIRECTION keys to go to a specific item within that area.
3. Press SPACEBAR to choose the item.

Or

1. ALT+underlined letter
2. Use arrow DIRECTION keys to go to a specific item within that area.
3. Press SPACEBAR to choose the item.

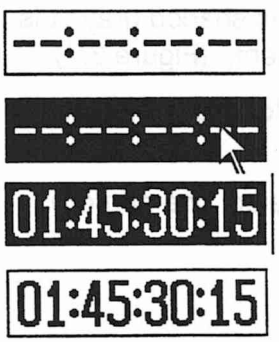


Figure 3.9: *Entering the entire Timecode*

ENTERING TIMECODE NUMBERS:

1. Select the timecode field. (Figure 3.9)
2. Valid time code numbers may now be inserted. (Figure 3.9)
3. Select OK or go to the next option.

Hours, minutes, seconds, and frames may be edited individually.

1. Select the timecode field.
2. Double click the mouse on the hours, minutes, seconds, or frames and a highlighted block will appear. (Figure 3.10)
3. Insert your changes. (Figure 3.10)
4. Select OK or go to the next option.

Or

1. Select the timecode field.
2. Press INSERT and a highlighted block will appear. Use the left or right arrow DIRECTION keys to move the block.
3. Insert your changes.
4. Select next option or OK.

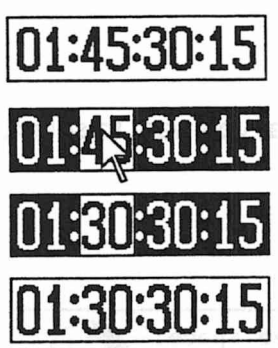


Figure 3.10: *Editing the hours, minutes, seconds, or frames separately.*

DIRECT-WINDOW ACCESS AND ACCELERATOR KEYS

There are alternate methods to open dialog boxes or execute commands without going through the menus. They are as follows:

DIRECT WINDOW ACCESS

Most primary functions can be accessed directly from the main screen via the mouse/trackball For example, clicking on the *Labels* area on the main screen is the same as selecting the Label List from the Lists menu.

ACCELERATOR KEYS

These are special keys used to execute a command without using the menu or the mouse/trackball. For example, click on the Mix menu title. Notice the function key assignments to the right of the menu listings. If you wanted to open the Keep Mix dialog box without using the pointing device, you would press the F7 key. Not all functions have accelerator keys, but the most commonly used do.

ACCELERATOR KEY ASSIGNMENTS

-Accelerator keys on the Neve V Series keyboard are labeled with their specific function.

-The majority of the accelerator keys on the standard keyboard are function keys F1-F12. There are a few, however, that use CTRL (refer to the following list).

Neve Keyboard	Standard Keyboard	Function Performed
CTRL+A	CTRL+A	Repeats Last Command
CTRL+F	CTRL+F	Toggle Safety Stop on/off
CTRL+K	CTRL+K	Capture Mark Time (Label #0)
CTRL+L	CTRL+L	Locate
CTRL+N	CTRL+N	Safety Nets On/Off
CTRL+O	CTRL+O	Toggle Other key between Trim / Graph / Solo
CTRL+Q	CTRL+Q	Exit Windows (Leaves the computer switched on)
CTRL+R	CTRL+R	Toggle Run On/Off
CTRL+T	CTRL+T	Run Recall Software
CTRL+Z	CTRL+Z	Undo
S11	CTRL+F11	Creates a new Snapshot
S12	CTRL+F12	Show/Hide the Stores box
LABEL	(F1)	Calls up the Label List
MUTE	(F2)	Calls up the Mute List
CH BUTTON	(F3)	Opens the Channel Button Event List
EVENT	(F4)	Inactive
STORE	(F5)	Calls up the Stores List
MIX/PASS	(F6)	Opens the Mix/Pass dialog box
KEEP	(F7)	Opens the Keep Mix dialog box
LOAD	(F8)	Opens the Load Mix dialog box
MERGE	(F9)	Opens the Merge Channel Data dialog box
CODE	(F10)	Opens the Timecode Options dialog box
UNDO	(F11)	Undo
HELP	(F12)	Help

SMART KEYS

Smart keys on the Neve V Series keyboard (S1-S10) are for executing user programmable command sequences. (Refer to Chapter 6, "Options Menu", for programming information and Smart key access on the standard keyboard.)

DISK DRIVES

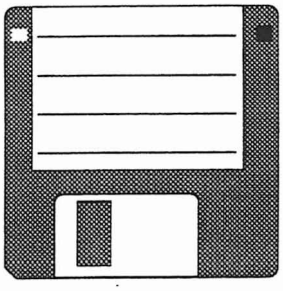
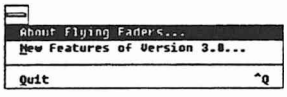


Figure 3.11 3.5" floppy disk

Your computer contains both a hard disk drive and a floppy disk drive. The Flying Faders program is installed on a portion of the hard disk, with the remaining space available for mix storage. The floppy disk (Figure 3.11) is generally used for archiving and transferring mix information. (Refer to Chapters 4 and 5, "System Menu" and "Mix Menu", for instructions on the use of the disk drives.)

Note.....The floppy disk used for Flying Faders is a high density disk (1.4 Megabytes). Be aware of the fact that 400K and 800K floppies won't work.

SOFTWARE VERSION NUMBER



As Neve and Martinsound Technologies continue to address the needs and wants of mixing engineers worldwide, we will be adding features and making changes to the Flying Faders software. If at any time you contact Neve with questions or comments regarding your Flying Faders system, you will need to inform them of the software version installed in your system. The version number is found under the About Flying Faders menu in the main screen control box. (Figure 3.12)

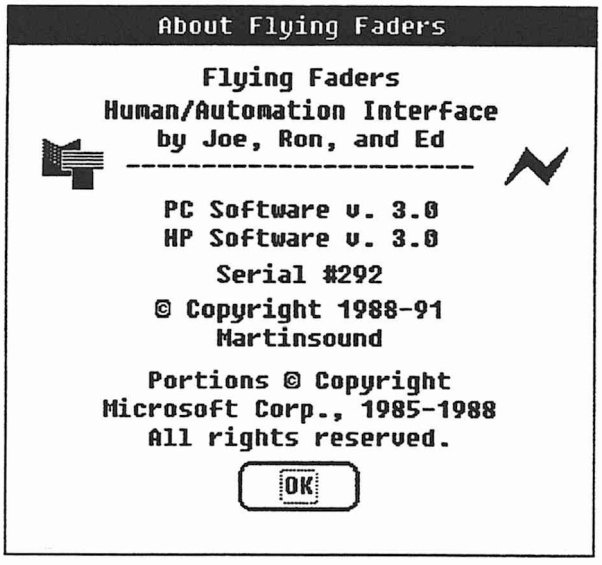
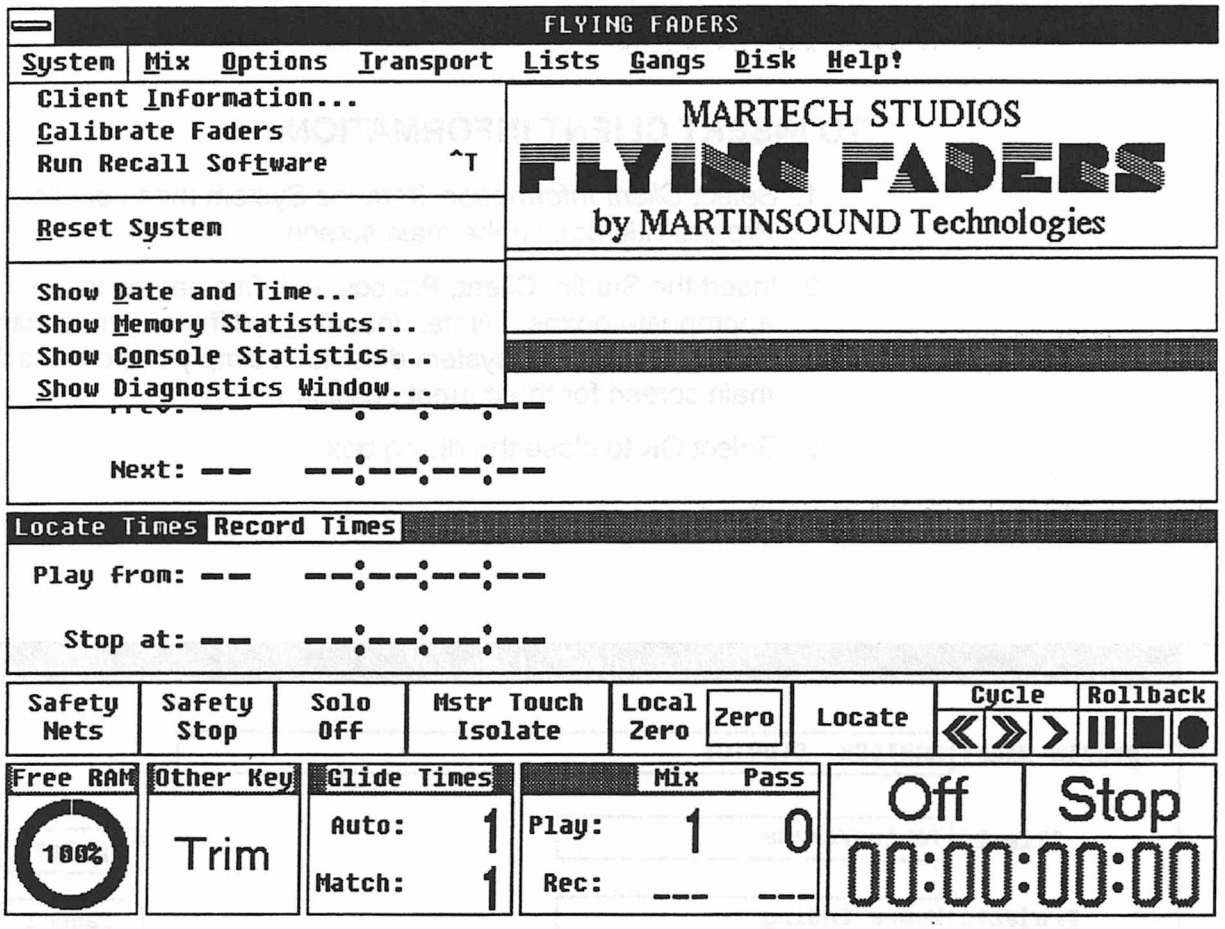


Figure 3.2: Flying Fader's main screen with the "System" menu box pulled down

Figure 3.12: Flying Fader's Version Number

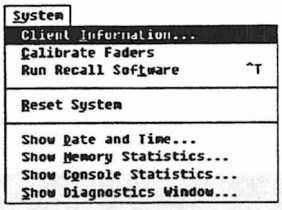
System Menu

SYSTEM MENU



The "System" pull-down menu is found on the menu bar located at the top of the main Flying Faders screen.

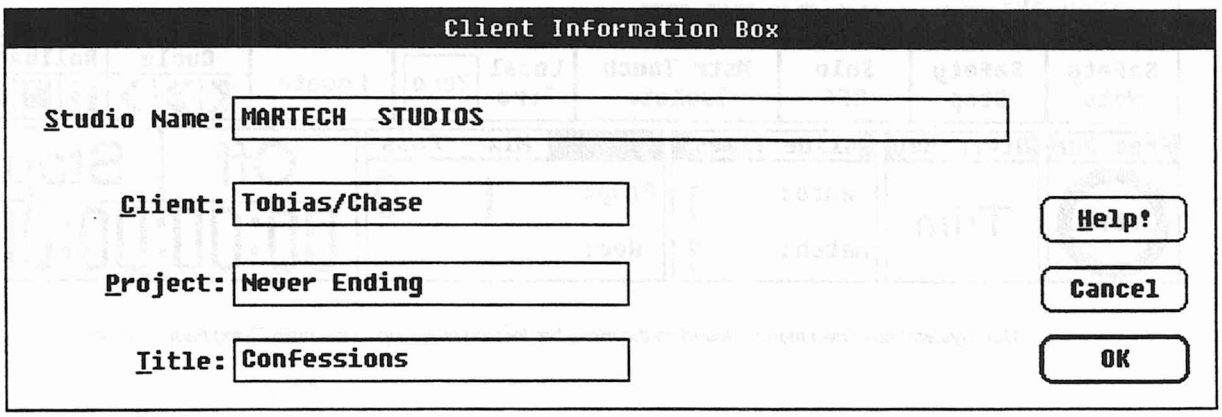
CLIENT INFORMATION



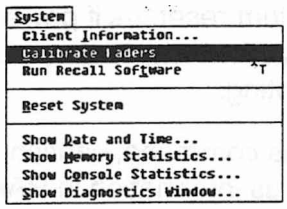
This command allows you to inform Flying Faders of the current Client, Project, and Title being worked on. This information will appear in the Project/Title box of the main screen, as well as in the Keep, Load, and Delete dialog boxes. Client information may be changed from any of these dialog boxes and the changes will be automatically updated in the other locations.

TO INSERT CLIENT INFORMATION:

1. Select *Client Information* from the System menu or click the Project/Title box on the main screen.
2. Insert the Studio, Client, Project, and Title names in the appropriate boxes. (Note: Inserting a different studio name will not change the system default. It simply customizes the main screen for the current session.)
3. Select OK to close the dialog box.



CALIBRATE FADERS



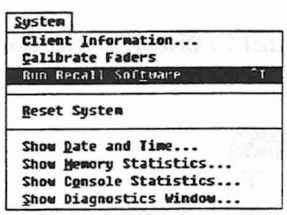
This command allows you to calibrate all of the faders, so that each fader moves accurately and consistently. The calibration automatically tunes the faders and stores the setting to the hard disk. The next time that you turn on or reset the system, the faders will be calibrated using these values, making it unnecessary to repeat this routine each time the system is used.

TO CALIBRATE:

1. Select *Calibrate Faders* from the System menu.
2. A dialog box will appear on the screen indicating that calibration is taking place. Upon completion of calibration, any fader that cannot be calibrated to be accurate and consistent will have its channel number displayed in the dialog box along with percentage numbers indicating that servicing of that fader may be necessary.
3. When calibration is finished, all faders and mutes will return to their previous positions and states. Select OK to close the dialog box.

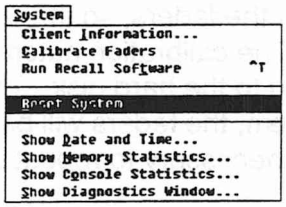
Important ..... If calibration seems necessary, it is best to do so after the Flying Faders power supply unit has been turned on for at least 30 minutes.

RUN RECALL SOFTWARE



This command will allow you to access certain features on Neve VR Series consoles. For further information, refer to the Recall Manual.

RESET SYSTEM



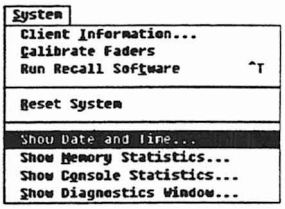
This command allows you to do a total system reset, as if powered down and powered back up. This is an excellent way to prepare the system for a new session without rebooting.

Warning..... Because of the nature of this command, caution should be taken. All Mix/Pass information in RAM will be erased, so be sure to save important Mix/Passes to hard disk or floppy disk before performing this command.

TO RESET SYSTEM:

1. Select *Reset System* from the System menu.
2. A dialog box will appear asking you to confirm the reset. Select OK to proceed or select CANCEL to return to the Flying Faders main screen.
3. After resetting the system, a dialog box will appear, informing you of the status of the transport controller. Select OK to close each dialog box.

SHOW DATE AND TIME

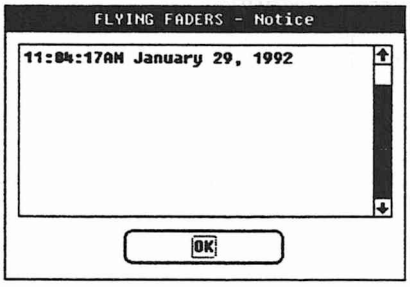


This command allows you to view the current date and time from the Flying Faders main screen.

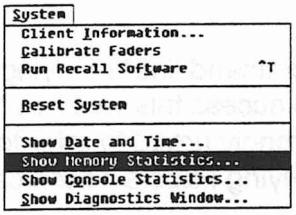
TO SHOW DATE AND TIME:

1. Select *Show Date and Time* from the System menu.
2. Select OK to close the dialog box.

(Refer to the Flying Faders Technical Manual to change the date and time.)



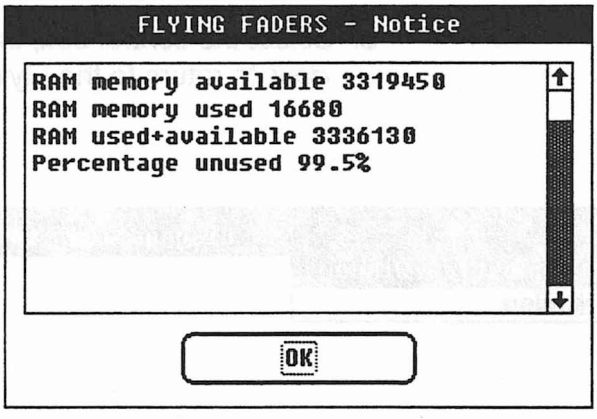
SHOW MEMORY STATISTICS



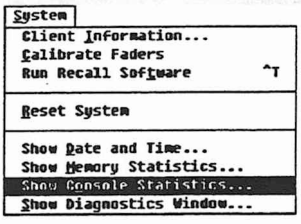
This command allows you to view the status of the system RAM. When selected, a dialog box appears informing the user of the memory available, memory used, and the total amount of RAM in your system.

TO SHOW MEMORY STATISTICS:

1. Select *Show Memory Statistics* from the System menu, or click on the *Free RAM* area in the lower left corner of the main screen.
2. Select OK to close the dialog box.



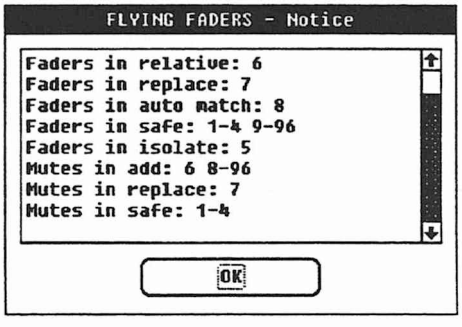
SHOW CONSOLE STATISTICS



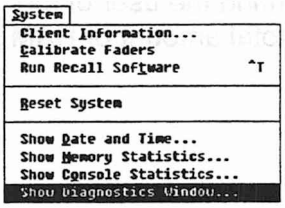
This command allows you to view the status of faders and mutes. When selected, a dialog box appears, informing you of the current modes of faders and mutes.

TO SHOW CONSOLE STATISTICS:

1. Select *Show Console Statistics* from the System menu.
2. Select OK to close the dialog box.



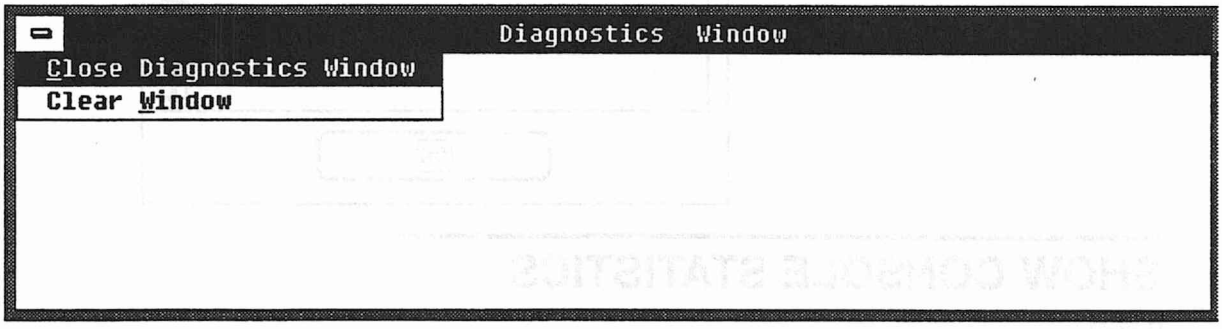
SHOW DIAGNOSTICS WINDOW



This command allows you to enter the "command line" of Flying Faders. Most users should never need to access this window, but, if you wish to view this window you are strongly urged to refer to the "Diagnostics Window" chapter in the Flying Faders Technical Manual.

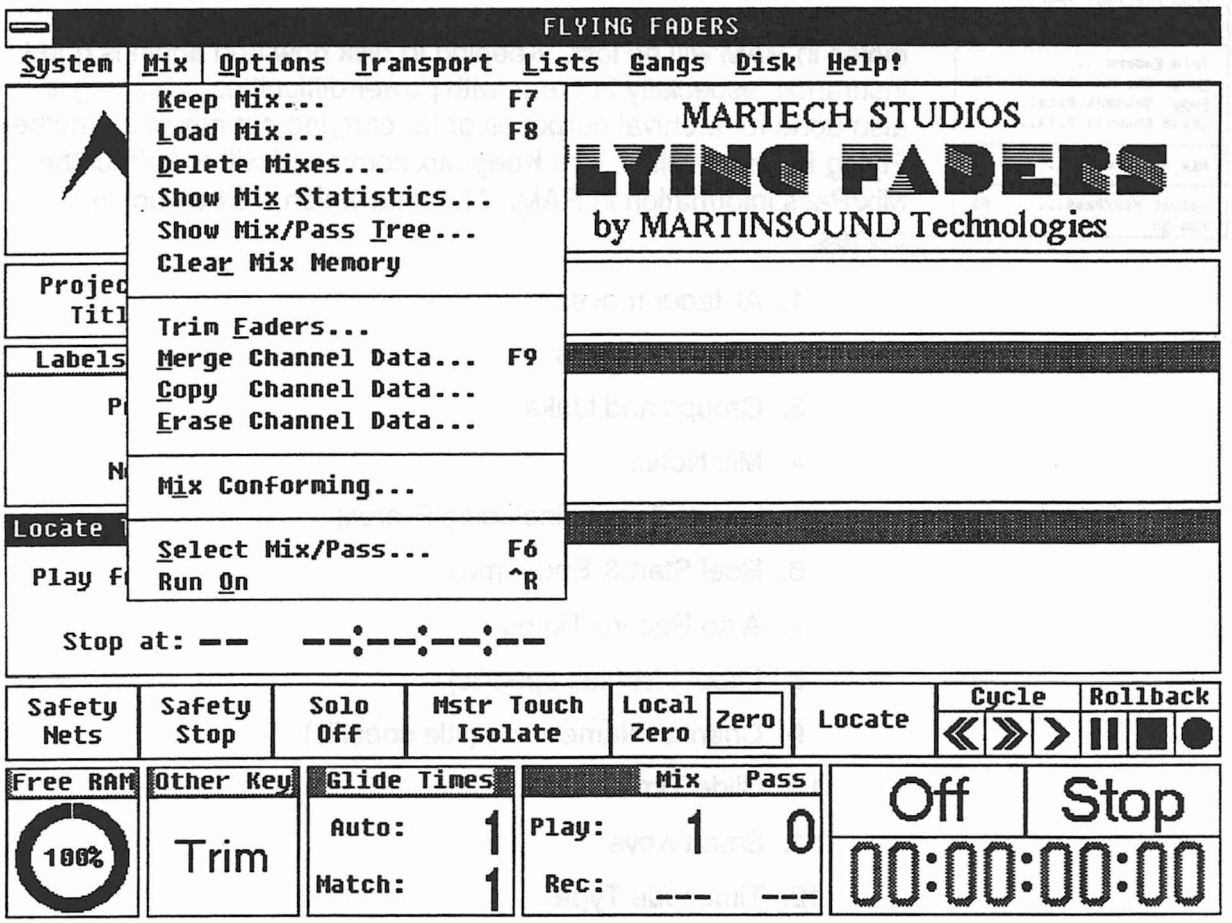
TO SHOW DIAGNOSTICS WINDOW:

1. Select *Show Diagnostics Window* from the System menu.
2. Refer to the Flying Faders Technical Manual.
3. Select the control box, then select *Close Diagnostics Window* to return to the Flying Faders screen.



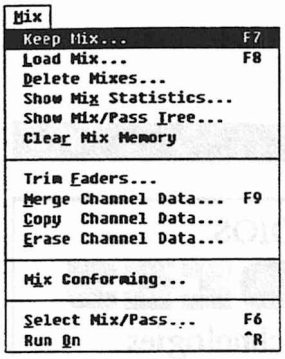
Mix Menu

MIX MENU



The "Mix" pull-down menu is found on the menu bar located at the top of the main Flying Faders screen.

KEEP MIX



This command allows you to store a mix, along with mix-related information, from the system's RAM to the hard disk and/or your floppy disk for permanent safekeeping. Remember that your mixes are held in RAM as you work. In the event of a power failure, mixes in RAM will be lost. Keeping to disk now and again is good insurance, especially in areas with power difficulties. Keeping is also done for archival purposes or for carrying out mixes to another Flying Faders facility. The Keep Mix command will not affect the Mix/Pass information in RAM. The data which will be kept includes:

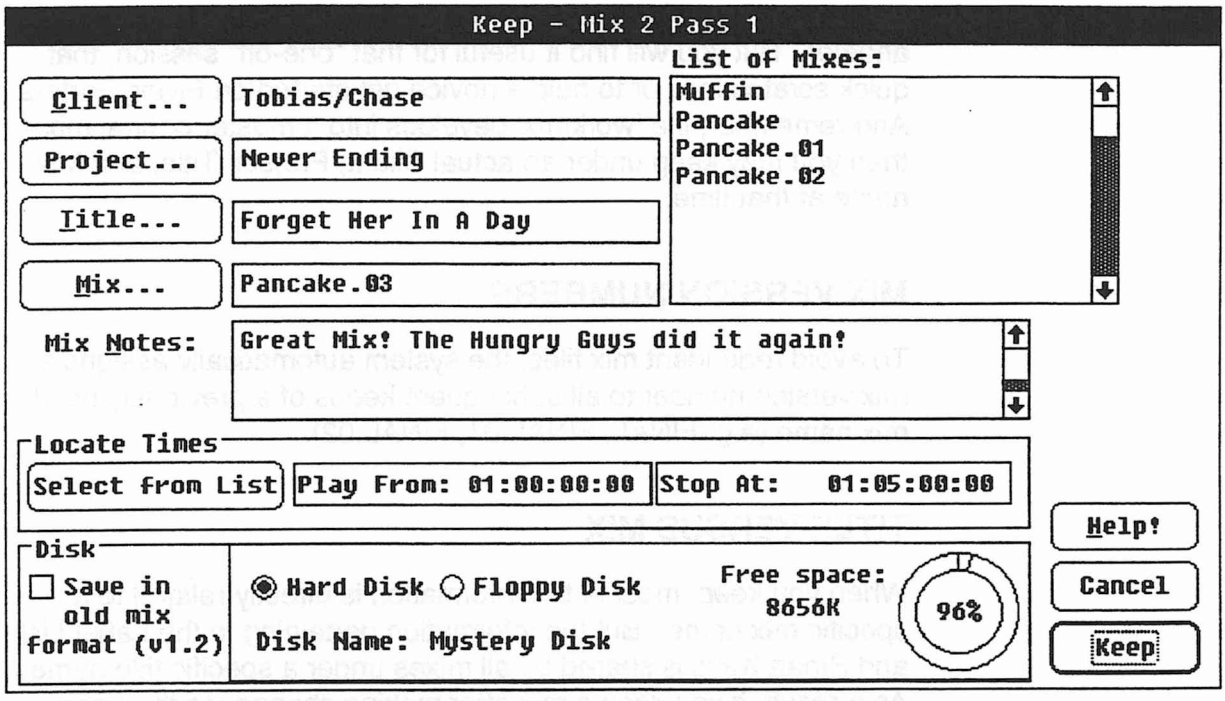
1. All fader moves
2. All mute events
3. Groups and Links
4. Mix Notes
5. Locate Times (including Preroll)
6. Reel Start & End Times
7. Auto Record Times
8. Label List (title specific)
9. Channel Names List (title specific)
10. Glide Times
11. Smart Keys
12. Timecode Type
13. Local Zero

If your Flying Faders system is equipped with Events, the following data will also be included:

1. All channel button events
2. All A/B Cut Bus events

MIX/PASS

The mix that will be kept to disk is the Mix/Pass that is displayed in the Mix/Pass counter on the main screen.



Important ..... The Keep Mix command will only recognize the mix resulting from the Pass chain, not the Pass chain itself. Mix/Pass numbers are simply locate points in RAM for different mixes!

FILE ORGANIZATION

Flying Faders keeps mixes in a traditionally organized filing system. Sets of files will be presented in alphabetical order. The principle files are your Clients (e.g. record companies). Under a specific client name are subfiles, which are the different Projects (e.g. artists' albums) that the client is working on. Under each project are sub-subfiles, which are the different Titles (e.g. songs) for that project. Under these titles will be found the related mixes that you have kept.

'WORKNAME' DEFAULTS

If you open the Keep Mix dialog box without giving Flying Faders any Client Information, the Client box will read 'workclient'. This is the system default along with 'workproject', 'worktitle', and 'workmix'. These defaults have been inserted so that you may keep with minimal keystrokes and/or minimal interfacing with the screen. Keeping to these 'work' files is not necessarily in your best

interest, as it can be difficult to distinguish one 'workmix' from another. But you will find it useful for that "one-off" session, that quick scratch mix, or to help a novice get started on Flying Faders. And remember, if a 'workmix' develops into a master or final mix, then you may keep under an actual Client, Project, Title, and Mix name at that time.

MIX VERSION NUMBERS

To avoid redundant mix files, the system automatically assigns a mix version number to all subsequent keeps of a previously used mix name (e.g. FINAL, FINAL.01, FINAL.02).

TITLE VERSUS MIX

When you keep, most of the information is directly related to a specific mix name. But the information pertaining to the Label List and Smart Keys is shared by all mixes under a specific title name. As a result, if you keep a mix after making changes to the Label List or Smart Keys, the changes will be found in all previously kept and future kept mixes with the same title name.

MIX NOTES

The Mix Notes box is used for adding comments to the mix that you are about to keep. Comments may include: Describing subtle differences between similar mixes or version numbers, documenting Merge parameters, noting timecode offsets for machine controllers, etc. Mix Notes from the Mix/Pass dialog box are automatically copied to this box.

LOCATE TIMES

The times displayed in the Locate Times area of the main screen will be included with the mix that you are about to keep. These times will be shown in the Locate Times box of the Keep Mix dialog box. The Select From List command button allows you to change the Locate Times.

DISK

The Disk box allows you to choose the storage medium (hard disk or floppy disk) to which a mix will be kept.

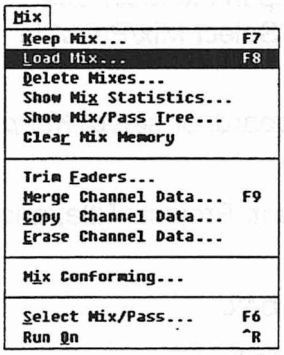
TO KEEP A MIX:

1. Insert the Mix/Pass that you wish to keep in the Mix/Pass counter on the main screen. (Refer to "Select Mix/Pass" in this chapter.)
2. Press KEEP on the Neve V Series keyboard, or select *Keep Mix* from the Mix menu.
3. Insert the appropriate names in the Client, Project, Title, and Mix boxes.
4. Insert any mix notes into the Mix Notes box.
5. Insert any changes into the Locate Times box.
6. Select the disk to which you will keep. Check the Disk Name to verify that you are keeping to the correct disk. Also check the "Free Disk Space" indicator to insure that there is room for your mix.
7. Select *Keep* to store the mix to disk.
8. A dialog box will appear indicating that your mix has been successfully kept. Select OK to close the dialog box.

SAVE IN OLD MIX FORMAT

Flying Faders Version 3.0 saves files in a compressed format. This means that the mix will take up less space on your disk and may also be saved faster. However, versions prior to Version 2.0 and *Flying Faders Junior* will not be able to read these compressed files. If you plan to Load the mix into one of these systems, check the 'Save in Old Mix Format' box when Keeping the mix. This will save the mix in a format which can be read.

LOAD MIX



This command allows you to choose a mix from a disk and duplicate it in the computer's RAM. Loading a mix will not disturb any other mixes in RAM, the system simply finds the first available Mix/Pass location and places the mix there. This provides a way of loading multiple mixes in RAM for mix editing. Mix-related information is recalled when loading a mix and is used to reset several aspects of the system. The following will be reset:

1. Groups and Links
2. Mix Notes
3. Locate Times (including Preroll)
4. Reel Start and End Times
5. Auto Record Times
6. Label List
7. Channel Names List
8. Glide Times
9. Smart Keys
10. Timecode Type
11. Local Zero

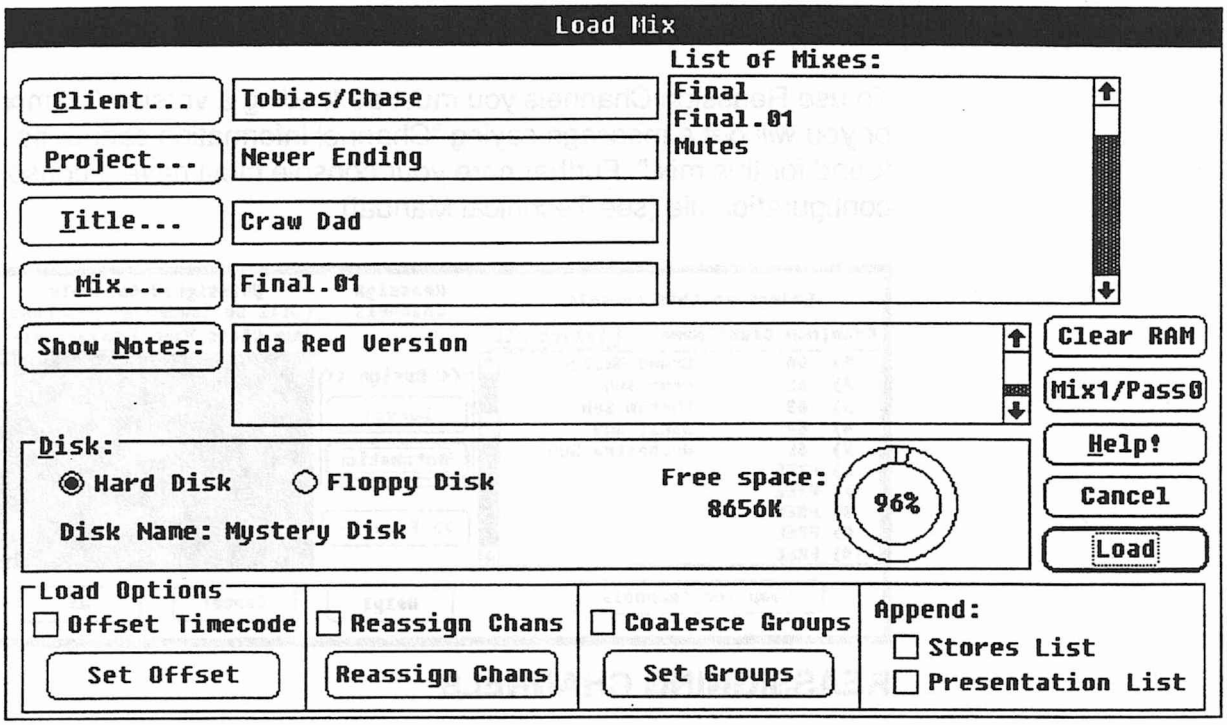
MIX 1/PASS 0 VS. CLEAR RAM

In order to load a mix, the Mix/Pass counter must be set to Mix 1/Pass 0. There are two ways to do this: If the mixes currently in RAM are not to be erased, then click Mix 1/Pass 0. Or, if there is nothing in RAM that is needed, click Clear RAM. This will also return you to Mix 1/Pass 0.

Warning.....Because of the nature of the Clear RAM command, caution should be taken. All Mix/Pass information in RAM will be erased, so be sure to save important Mix/Passes to hard disk or floppy disk before performing this command.

SHOW NOTES

This command allows you to preview your mix notes for the selected mix, so that you may confirm your choice before loading.



DISK

The Disk box allows you to choose the disk (hard disk or floppy disk) from which a mix will be loaded.

LOAD OPTIONS: OFFSET TIMECODE

This function allows you to resolve any possible differences between the timecode originally used when the mix was kept and the timecode currently being used. This can be useful in video production, where timecode gets shifted quite often.

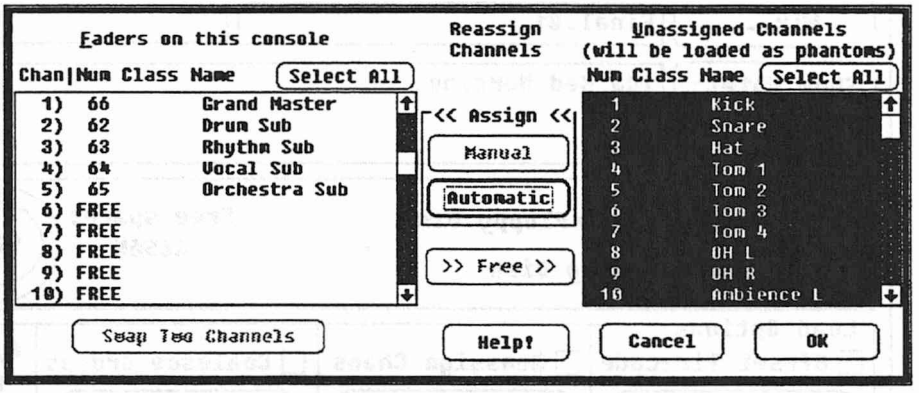
LOAD OPTIONS: COALESCE GROUPS

This function allows you to Coalesce a Group or Groups upon loading a mix to RAM. Refer to Chapter 9, "Gangs", for more information.

LOAD OPTIONS: REASSIGN CHANNELS

Reassign Channels is a new feature of Flying Faders in version 3.0. The Reassign Channels feature allows you to more easily load mixes that were saved on one Flying Faders console onto another, differently configured Flying Faders console.

To use Reassign Channels you must be loading a version 3.0 mix or you will get a message saying "Channel information cannot be found for this mix." Furthermore your console must have a console configuration file (see Technical Manual).



REASSIGNING CHANNELS

From the Load Window, press the Reassign Channels button. The Reassign Channels Window will appear. On the left is a box called 'Faders On This Console'. The list in this window corresponds to the physical faders you have on your console. On the right is a box called 'Unassigned Channels'. The list in this window corresponds to the information stored in the mix on disk (presumably from another Flying Faders system).

The idea is to assign channels from the unassigned box to the Console box. Flying Faders knows about your consoles configuration and the stored mix tells the configuration of the console it came from. So if you select one or more unassigned channels from the 'unassigned' list and press the Automatic button, Flying Faders will match those faders which have equivalent types of faders on your console (e.g. Group Master, Stereo Master, channel faders, etc.) Some faders may not have equivalents or you may wish to override the automatic assignments Flying Faders gives. To do this you select an equal number of 'console' and 'unassigned' faders and press the Manual button which will then force the one-to-one assignment. If you have assigned faders on your console with data and change your mind, select the faders and press the Free button and they will return to the 'Unassigned Channels' list. If you wish to swap the data assigned to one of your faders with data from another, select them both and press the 'Swap Two Channels' button.

When you've defined the reconfiguration you want, press the OK button. The Reassign Channels check box will automatically be checked and the load will use the reconfiguration you selected.

WHAT HAPPENS WHEN I REASSIGN CHANNELS?

Say you're working in Studio A with 72 faders and you move to Studio B with 60 faders. In both rooms there are 2 stereo and 2 group masters. The only difference is that Studio A has 12 more regular faders. When I load a mix from A onto B, the first 56 of Studio A's faders will be assigned to console B's first 56 faders. Then the last 4 of Studio A's faders (the masters) will be assigned in the master fader positions on console B, 57 thru 60.

The remaining 12 faders worth of data will not be lost. It will be loaded into "Phantom Fader" positions. The data will be kept with subsequent mixes and, if one of the Phantom Faders was a member of a group or link, it will still behave as such. If it was in a link, new link moves will be written to it, and if it was a master in a group, it will still move its slaves. These behaviors may not be desirable sometimes and you may wish to remove the link or group. Since Phantom Faders do not have physical faders associated with them, they also do not have select buttons. So you cannot use Group and Link mode to remove the Links or Groups. Two new features under the Gangs Menu have been added to help. 'Clear Selected Groups' and 'Clear Selected Links' allow you to remove an individual link or group assignment. (Note that with Clear Selected Link, the entire link is dissolved if any of the members are selected).

Let's say you save the mix after working on it for a while on console B and then return to Studio A. Flying Faders remembers where those phantom faders were and would reassign those 12 Phantom Faders to positions 57 thru 68 (and hence they are no longer Phantoms), move the masters back to 69 thru 72, and leave faders 1 thru 56 alone.

Let's now imagine that started on console B and saved a normal 60 channel mix and then took it to studio A. When you press Reassign Channels, the first 56 faders will be assigned to 1 thru 56. The last four faders from the mix (saved in B) are masters and will be assigned to positions 69 thru 72 in studio A. Faders 57 thru 68 will have no faders assigned to them. When you load the mix, default preset data will be assigned to those channels (and a message will tell you what happened).

MODIFYING THE ASSIGNED CHANNELS

The "Faders on this Console" are the channels that will be loaded into the the current physical faders. The Unassigned faders will be loaded as Phantom Channels, and will appear on all channel lists as 'P' channels.

MANUAL ASSIGN

To manually assign channels to the Console:

1. Select the channels from the Unassigned Channels box that you wish to assign to this Console.

2. Select the locations that you wish to assign these channels to in the "Faders on this Console" list. You must select an equal amount of channels.

3. Press MANUAL Assign.

The selected Unassigned Channels will be assigned to the locations on the Console list. If a location on the Console was already assigned a channel, the old channel is Freed and placed in the Unassigned Channels list.

AUTOMATIC ASSIGN

Automatic assignment provides any easy way to reassign channels by using the Channel Description Tags. Automatic assignment takes selected channels from the Unassigned Channels list and assigns them to the Console location with a matching Channel tag.

To automatically assign channels to the Console:

1. Select the channels from the Unassigned Channels list that you wish to be automatically assigned.

2. Press AUTOMATIC Assign.

NOTE: When assigning a channel, if there is no free Console location that has a matching tag, then the channel will not be assigned.

FREE

To Free channels assigned to the Console:

1. Select the channels from the Console list that you wish to be Freed.

2. Press FREE to remove these channels from the Console list.

SWAP TWO CHANNELS

You are also allowed to swap two channels in the Console list.

To Swap two Channels:

1. Select two Channels from the Console list that you wish to be swapped.

2. Press SWAP TWO CHANNELS.

LOAD OPTIONS: APPEND STORES LIST

When loading the Stores for a mix, you have the option of either overwriting the old Stores, or appending them. Checking the Append Stores List box will preserve the Stores in memory, and append the loaded Stores to the end of the current Stores list. When Stores are appended, they are renumbered.

LOAD OPTIONS: APPEND PRESENTATION LIST

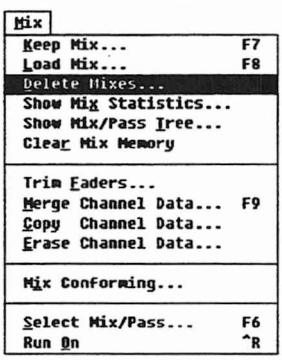
You also have the same option with the presentation list. Checking the Append Presentation List box will preserve the Presentation List in memory, and append the loaded Presentation List.

Note that if the loaded Stores are appended (and renumbered), the Presentation List is modified so that they still refer to the loaded Stores.

TO LOAD A MIX:

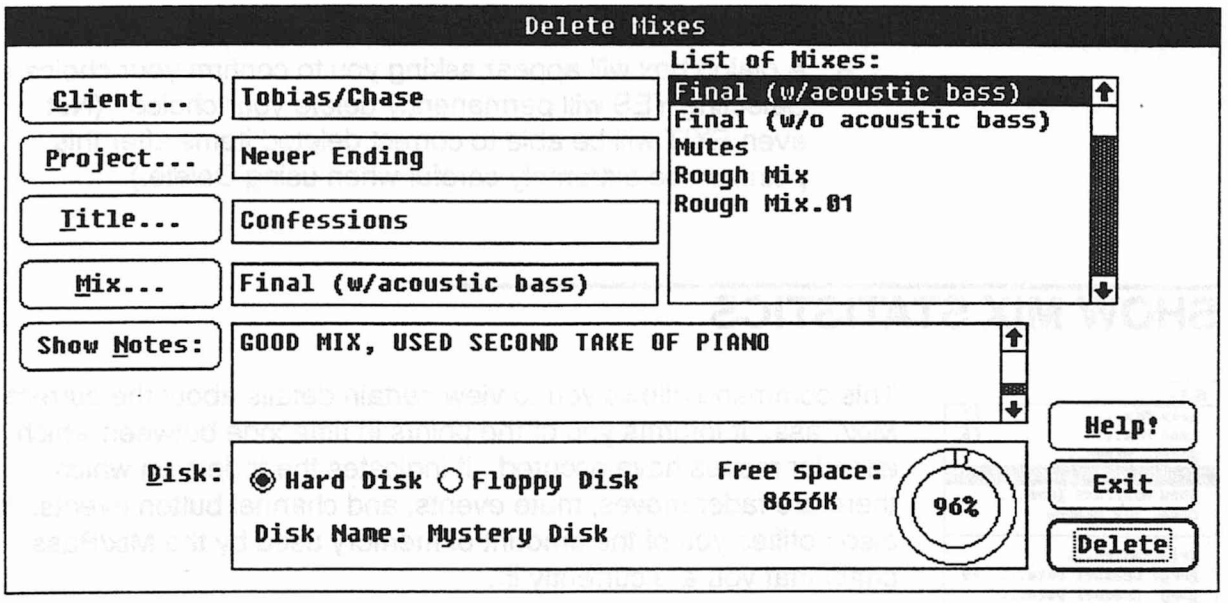
1. Press LOAD on the Neve V Series keyboard, or select *Load Mix* from the Mix menu.
2. Select the Clear RAM or Mix 1/Pass 0 command button.
3. Select the disk that contains the mix that you want to load from the list of mixes.
4. Select the Client command button. The list of clients will now appear in the list box.
5. Select the desired client from the list.
6. Repeat steps 4 and 5 to obtain the desired project, title, and mix names. Hint: If you double click on your choice from the list, it will be placed in the text box and the next list will show up, eliminating the need to use the Project, Title, and Mix command buttons.
7. Go to the Load Options box if you need to offset the time-code, swap channels, or Coalesce Groups upon loading.
8. Select *Show Notes* if you wish to confirm your choice.
9. Select the Load command button to load your mix and to close the dialog box.

DELETE MIX



This command allows you to remove a mix from a disk. Delete is used for reclaiming valuable disk space, e.g. removing old mixes from the hard disk, eliminating all the backup mixes before a final mix, etc. You may also remove Clients, Projects, and Titles from a disk.

Important .....Because of the system file arrangement, (refer to File Organization under Keep Mix), if you delete a client, then all associated projects, titles, and mixes will be deleted. If you delete a project, then all associated titles and mixes will be deleted. Likewise, if you delete a title, then all of its associated mixes will be deleted.



SHOW NOTES

This command allows you to preview your mix notes for the selected mix, so that you may confirm your choice before deleting.

DISK

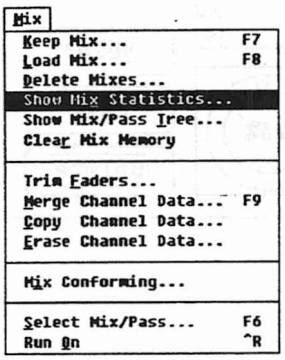
The Disk box allows you to choose the storage medium (hard disk or floppy disk) from which a mix will be deleted.

TO DELETE A MIX:

1. Select *Delete Mix* from the Mix menu.
2. Select the disk that contains the mix that you wish to delete.
3. Select the Client command button. The list of clients will appear in the list box.
4. Select the desired client from the list.
5. Repeat steps 3 and 4 to obtain the desired project, title, and mix names. Hint: If you double click on your choice from the list, it will be placed in the text box and the next list will show up, eliminating the need to use the Project, Title, and Mix command buttons.
6. Select *Show Notes* if you need to confirm your choice.

7. Select the Delete command button.
8. A dialog box will appear asking you to confirm your choice. Selecting YES will permanently delete your choice. (Not even EXIT will be able to correct deleted items after this point, so be extremely careful when using Delete.)

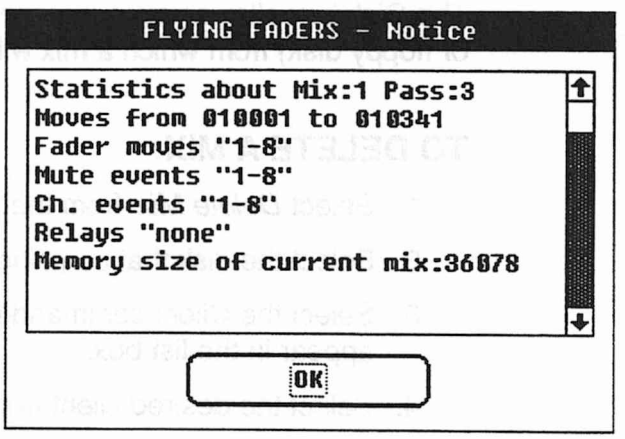
SHOW MIX STATISTICS



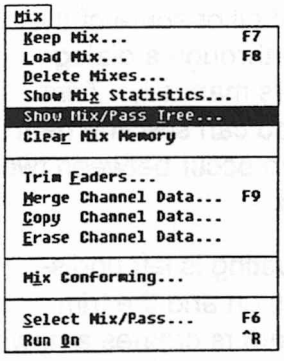
This command allows you to view certain details about the current Mix/Pass. It informs you of the points in timecode between which all fader moves have occured. It indicates the faders on which there are fader moves, mute events, and channel button events. It also notifies you of the amount of memory used by the Mix/Pass chain that you are currently in.

TO SHOW MIX STATISTICS:

1. Select *Show Mix Statistics* from the Mix menu. A dialog box displaying facts about the current Mix/Pass will appear.
2. Select OK to close the dialog box.



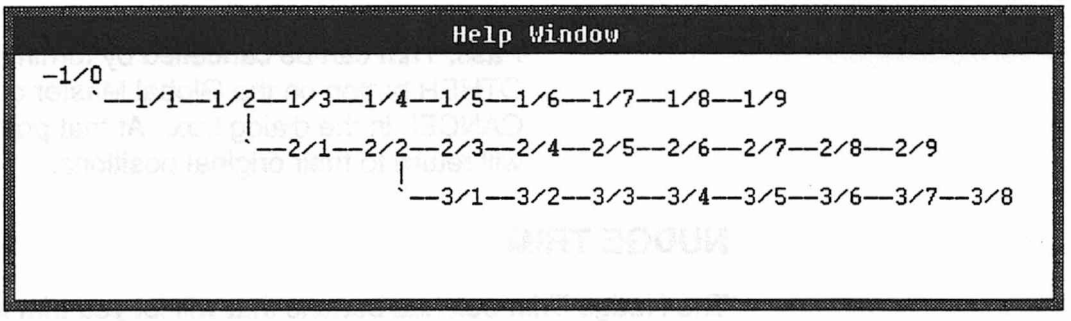
SHOW MIX/PASS TREE



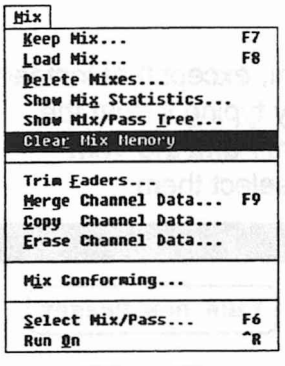
The Mix/Pass Tree maps out all related Mix/Pass numbers and allows you to see their relationship with one another. Whenever a new mix is created, Flying Faders starts a new branch so you can easily view the heirarchy of the Mix/Pass numbers.

TO SHOW MIX/PASS TREE:

1. Select *Show Mix/Pass Tree* from the Mix menu.
2. A help window will appear showing the current Mix/Pass tree.



CLEAR MIX MEMORY

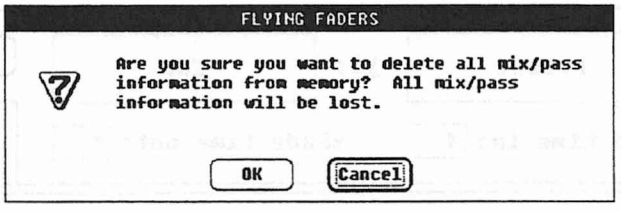


This command allows you to clear all current Mix/Pass information from RAM, resetting the Mix/Pass counter to Mix 1/Pass 0.

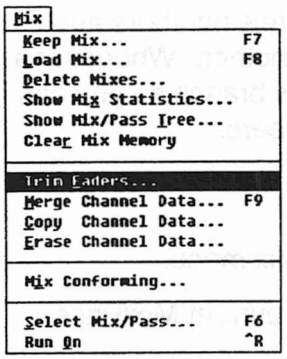
Warning ..... Because of the nature of this command, extreme caution should be taken. All Mix/Pass information in RAM will be erased, so be sure to save important Mix/Passes to hard disk or floppy disk before performing this command.

TO CLEAR MIX MEMORY:

1. Select *Clear Mix Memory* from the Mix menu.
2. A dialog box will appear to verify your request to delete all Mix/Pass information currently in RAM.
3. Select OK or CANCEL.



TRIM FADERS



This command allows you to adjust the level of all or some of the faders for the current Mix/Pass. You may trim through a dialog box, the Global Master, or by moving the faders manually. Trim may be adjusted when automation is on, so you can see and hear the effects in real time. The Trim may be set to occur between two times, or the entire Mix/Pass may be Trimmed.

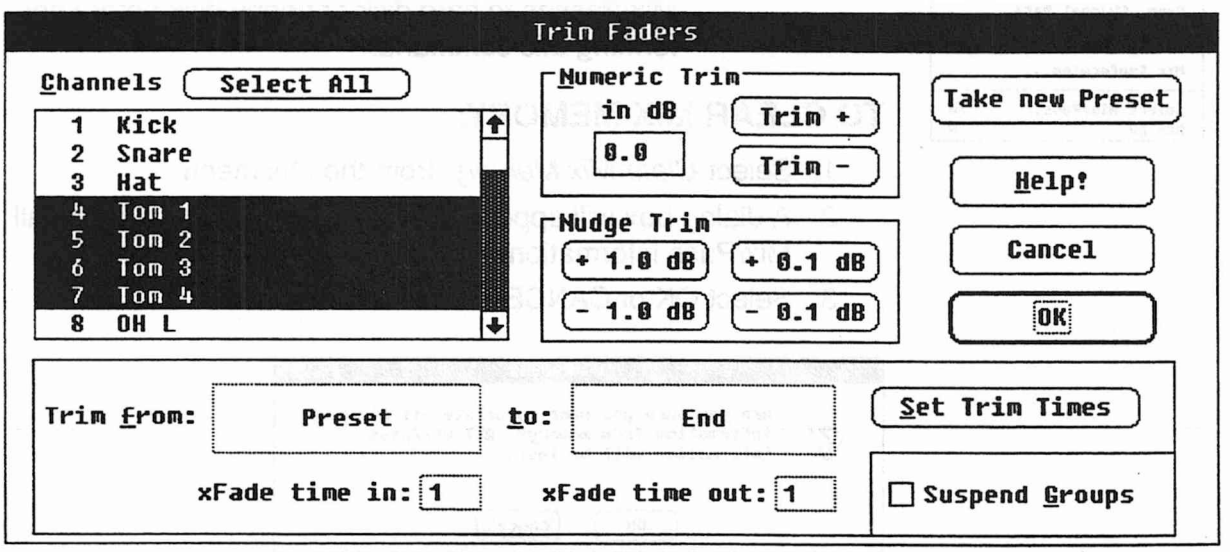
Note ..... The Mix/Pass that you are adjusting is left undisturbed in RAM. If automation is on and the trim amount has been set, Flying Faders creates a new Mix/Pass as soon as OK is selected or tape (time-code) is stopped. If automation is still on and you decide that you don't want to create a new Mix/Pass, Trim can be cancelled by turning off the OTHER button on the Global Master or selecting CANCEL in the dialog box. At that point the faders will return to their original positions.

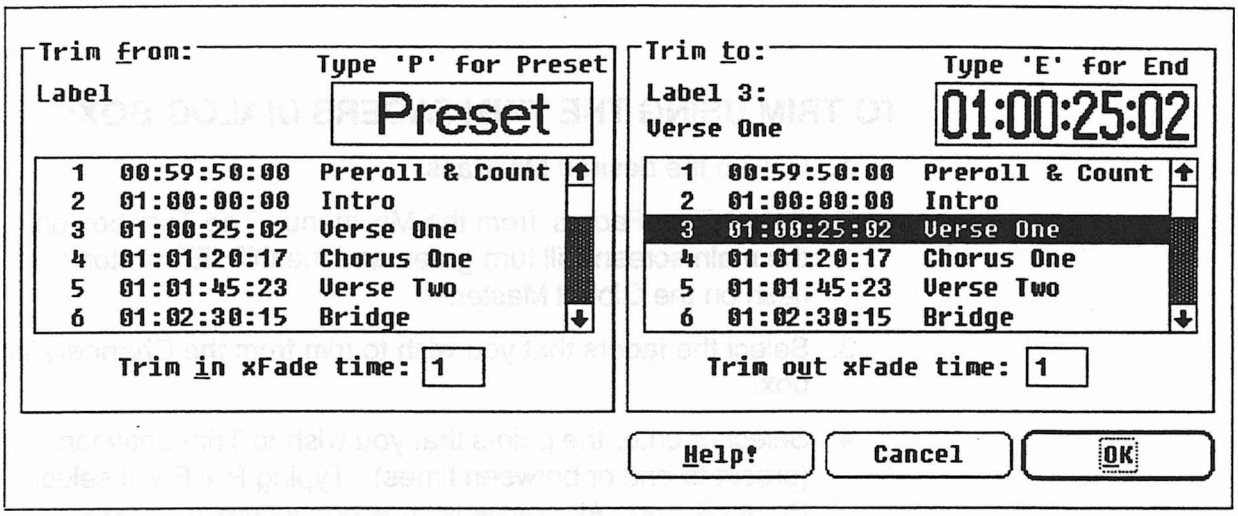
NUDGE TRIM

The Nudge Trim box has buttons that will let you trim in fixed steps of +1 dB, -1 dB, +0.1 dB, and -0.1 dB each time these are selected.

NUMERIC TRIM

The Numeric Trim box is similar to Nudge Trim, except that instead of fixed values, any number can be entered by typing it from the keyboard. Once a number is entered, the Trim+ and the Trim- buttons will apply that amount each time you select them.





TRIM BETWEEN TIMES

The area at the bottom of the screen allows you to select the points between which the Trim will occur. The Trim may be designated to affect the entire Mix/Pass or only a selected section. If the Trim is assigned to take place between two timecode points, crossfade times may be set for the crossfade in and crossfade out. The timecode points and the crossfade times may be set by selecting the Set Trim Times command button.

SUSPEND GROUPS

The Suspend Groups box in the lower right corner of the Trim dialog box allows you to Trim a Group master without affecting its slaves. Refer to Chapter 9, "Gangs", for more information on Suspend Groups. Groups are automatically re-enabled when you leave Trim mode.

TAKE NEW PRESET

This command replaces the existing preset with the current fader positions, creating a new Mix/Pass.

TO TAKE A NEW PRESET:

1. Turn automation on (play tape, *Run* on).
2. Make the desired moves or mutes.
3. Stop tape.
4. Select *Trim Faders* from the Mix menu.
5. Select the Take New Preset command button.
6. A notice box will appear informing you of the new Mix/Pass that was created.

Note..... A new preset may be taken only once for each time the Trim Faders dialog box is opened.

TO TRIM USING THE TRIM FADERS DIALOG BOX:

1. Call up the desired Mix/Pass.
2. Select *Trim Faders* from the Mix menu. The Trim box on the main screen will turn green and the OTHER button will flash on the Global Master.
3. Select the faders that you wish to trim from the Channels list box.
4. Select or enter the points that you wish to Trim between (preset to end or between times). Typing P + E will select Preset & End. Alternatively timecode values may be entered or selected from the Label list.
5. Play tape. As you select buttons from the Numeric Trim or Nudge Trim boxes, the specified amount will be applied to the current Mix/Pass, creating a new Mix/Pass when OK is selected or tape (timecode) is stopped.

TO TRIM FADERS FROM THE GLOBAL MASTER:

1. Call up the desired Mix/Pass.
2. Make sure that the OTHER button on the Global Master is off.
3. Press the Global Master SHIFT+ OTHER, or click on the Other Key box on the main screen, so that Trim (not Graph) is displayed in the Other Key box.
4. Press the OTHER button on the Global Master. The OTHER button will light, the Other Key box will turn green, and the Trim Faders dialog box will open.
5. Select the faders that you wish to adjust from the Channels list box.
6. Select or enter the points that you wish to Trim between (preset to end or between times).

When Trim is enabled, the + and - buttons on the Global Master become preset amounts of trim.

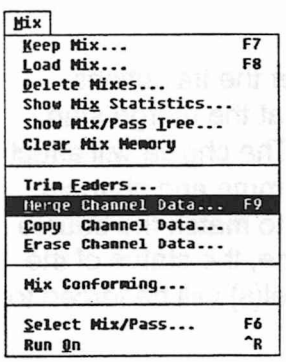
PLUS (+)	equals	+.1dB
MINUS (-)	equals	-.1dB
SHIFT+PLUS (+)	equals	+1dB
SHIFT+MINUS (-)	equals	-1dB

Note..... Where SHIFT is listed above, we are referring to the SHIFT key on the Global Master.

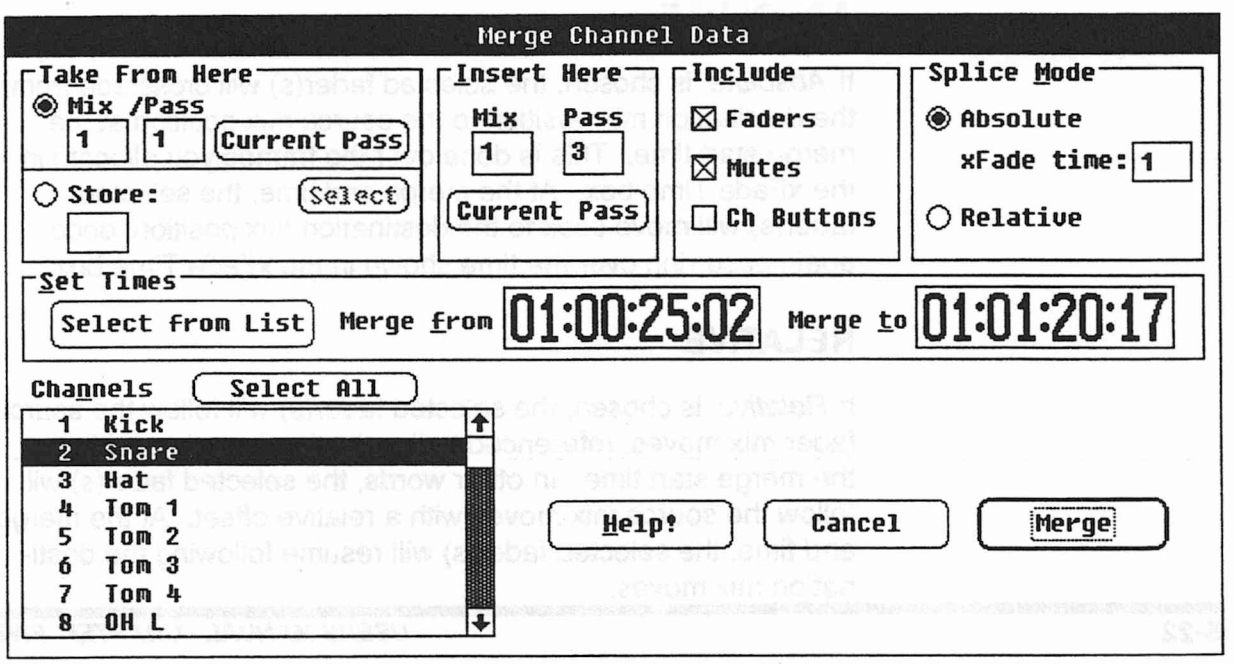
TO TRIM FADERS MANUALLY:

1. Call up the desired Mix/Pass.
2. Make sure that "Trim" is displayed in the Other Key box on the main screen, then press the OTHER button on the Global Master to open the Trim Faders dialog box.
3. Activate automation and manually move the fader(s) that you want to trim. When you release the fader(s) it will play its moves with the new preset applied. If further adjustment is needed, move the fader(s) again.
4. When you are satisfied with your adjustments, stop tape (timecode) or select OK and a new Mix/Pass will be created.
5. Turning off the Other button will also execute Trim.

MERGE CHANNEL DATA



This command allows you to take channel information (fader moves, and/or mute events, and/or channel button events) from a selected Mix/Pass and insert it into another Mix/Pass. You may specify the exact length of the information to be merged. The Merge command will not alter the Mix/Pass that you merge from or to, but will create a new Mix/Pass, which will be displayed in the Mix/Pass area. Merge is very fast, as it is done entirely in RAM, not on disk.



TAKE FROM HERE AND INSERT IN HERE

The Mix/Pass that you want to copy information from, also known as the source mix, is entered in the Take From Here box. The Mix/Pass that you want to introduce the information into, also known as the destination mix, is entered in the Insert In Here box.

You may also choose to merge from a Store that you have created. To merge information from a Store, select the Store button and enter the number of the Store in the edit box. You can merge using the information from the current console settings by entering Store 0.

INCLUDE

The Include box allows you to select which elements are to be merged from a channel's mix information. You may select fader (the fader movements) and/or mute (the mute events) and/or channel buttons (the channel button events).

SPLICE MODE

The Splice Mode box allows you to select whether the transitions between the source mix and the destination mix, at the merge start and end times, are to be *Absolute* or *Relative*. (The choice will affect the faders only. In both modes, the status of the mute and channel buttons on the selected channel(s) will be forced to match the source mix at the merge start time. At the merge end time, the status of the mute and channel buttons on the selected channel(s) will be forced to match the destination mix.)

ABSOLUTE

If *Absolute* is chosen, the selected fader(s) will crossfade from the destination mix position to the source mix position at the merge start time. This is done over the frames you allocate in the xFade Time box. At the merge end time, the selected fader(s) will move back to the destination mix position, once again occurring over the time shown in the xFade Time box.

RELATIVE

If *Relative* is chosen, the selected fader(s) will follow the source fader mix moves, referenced to the destination mix position at the merge start time. In other words, the selected fader(s) will follow the source mix moves with a relative offset. At the merge end time, the selected fader(s) will resume following the destination mix moves.

SET TIMES

The Set Times box allows you to select the start and end points in timecode for the mix information to be merged. These points are referred to as *Merge From* and *Merge End*. Timecode may be entered manually or from the Label list by choosing *Select From List.*

CHANNELS

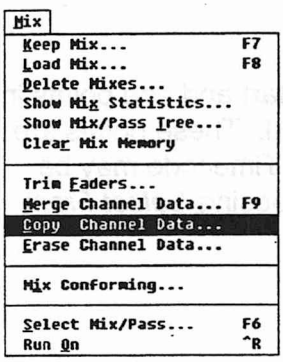
The Channels box allows you to select the channel(s) whose mix information will be merged.

Note ..... The data for channels that were not selected will not be altered in the destination Pass.

TO MERGE CHANNEL DATA:

1. Press MERGE on the Neve V Series keyboard, or select *Merge Channel Data* from the Mix menu.
2. Enter the desired Mix/Pass in the Take From Here box or select a Store from which to Merge. Store 0 is the current console setting. You may press the Current Pass command button to merge from the current Mix/Pass.
3. Enter the desired Mix/Pass in the Insert In Here box or select Current Pass to insert the current Mix/Pass.
4. Select the channel mix information to be merged from the Include box.
5. Select *Absolute* or *Relative* from the Splice Mode box. Include the *xFade Time* if *Absolute* is chosen.
6. Insert *Merge From* and *Merge To* times in the Set Times box.
7. Select the desired channels from the Channels list. The Select All command is a quick way to choose all channels.
8. Select *Merge* to perform the Merge.
9. A dialog box will appear informing you of the new Mix/Pass that was created. This Mix/Pass is automatically selected as the Play Pass.
10. Select OK to close the dialog box.

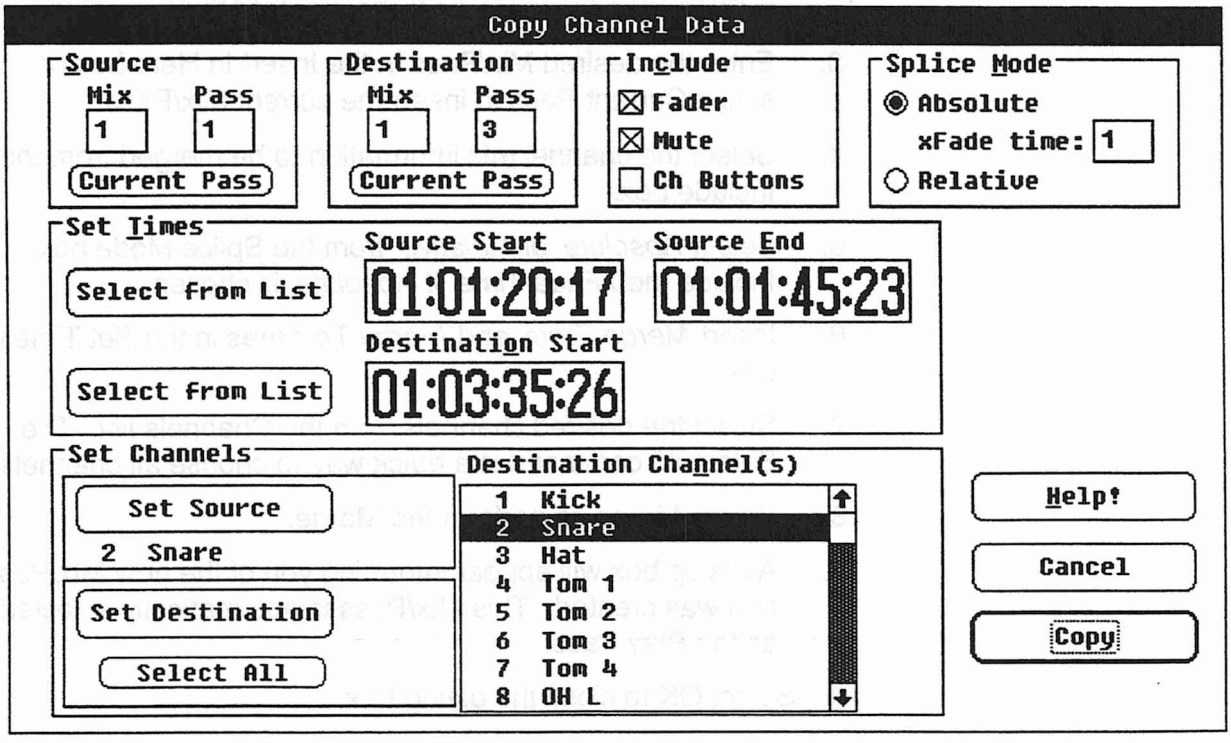
COPY CHANNEL DATA



This command allows you to duplicate channel information (fader moves, and/or mute events, and/or channel button events) from a designated channel to itself or to other channels. You may copy channel information from one Mix/Pass to another and from one point in timecode to another. You may also specify the exact length of the information to be copied. The Copy command will not alter the Mix/Pass that you copy from or to, but will create a new mix, which will be displayed in the Mix/Pass area of the main screen. Copy is very fast, as it is done entirely in RAM, not on disk.

SOURCE AND DESTINATION

The Mix/Pass that you want to copy information from, also known as the source mix, is entered in the Source box. The Mix/Pass that you want to copy information to, also known as the destination mix, is entered in the Destination box. Entering the same Mix/Pass in both boxes allows you to duplicate a channel's mix information to the same or another channel(s) within that mix. It also allows you to copy a channel's mix information with a timecode offset. Entering a different Mix/Pass in each of the two boxes allows you to copy channel mix information between what could be two unrelated mixes.



INCLUDE

The Include box allows you to select which elements are to be copied from a channel's mix information. You may select fader (the fader movements) and/or mute (the mute events) and/or channel buttons (the channel button events).

SPLICE MODE

The Splice Mode box allows you to select whether the transitions between the source mix and the destination mix, at the copy start and end times, are to be *Absolute* or *Relative.* (The choice will affect the faders only. In both modes, the status of the mute and channel buttons on the destination channel(s) will be forced to match the source mix at the copy start time. At the copy end time, the status of the mute and channel buttons on the destination channel(s) will be forced to match the destination mix.)

ABSOLUTE

If *Absolute* is chosen, the destination fader(s) will crossfade from its own mix position to the mix position of the source fader at the copy start time. This is done over the frames you allocate in the xFade Time box. At the copy end time, the destination fader(s) will move back to the destination mix position, once again occurring over the time shown in the xFade Time box.

RELATIVE

If *Relative* is chosen, the destination fader(s) will follow the source fader mix moves, referenced to its own mix position at the copy start time. In other words, the destination fader(s) will follow the source fader mix moves with a relative offset. At the copy end time, the destination fader(s) will follow the destination mix moves.

SET TIMES

The Set Times box allows you to select the start and end points in timecode for the mix information to be copied. These points are referred to as Source Start and Source End. Timecode may be entered manually or from the Label list by choosing *Select From List.* The Set Times box also allows you to select the start point in timecode to which the mix information will be copied. This point is referred to as the Destination Start. Once again, timecode may be entered manually or from the Label list by choosing *Select From List.*

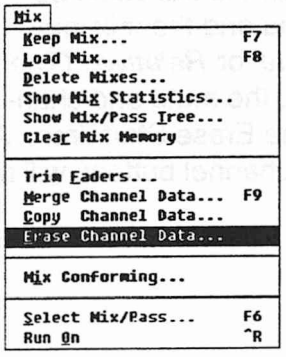
SET CHANNELS

The Set Channels box serves two purposes. It allows you to select the channel from which mix information will be copied. This is known as the Source Channel. Only one Source Channel may be chosen for the copy. The Set Channels box also allows you to select the channel(s) to which the Source Channel's mix information will be copied. This is known as the Destination Channel(s). You may copy to any number of channels.

TO COPY CHANNEL DATA:

1. Select *Copy Channel Data* from the Mix menu.
2. Enter the source Mix/Pass in the Source box or select the Current Pass command button to insert the current Mix/Pass.
3. Enter the destination Mix/Pass in the Destination box or select Current Pass to insert the current Mix/Pass.
4. Select the channel mix information to be copied from the In clude box.
5. Select *Absolute* or *Relative* from the Splice Mode box. Include the *xFade Time* if *Absolute* is chosen.
6. Insert Source Start, Source End, and Destination Start times in the Set Times box.
7. Select *Set Source* in the Set Channels box. Select the desired channel from the Source Channel list.
8. Select *Set Destination* in the Set Channels box. Select the desired channel(s) from the Destination Channels list. The Select All command is a quick way to choose all channels.
9. Select *Copy* to perform the copy.
10. A dialog box will appear informing you of the new Mix/Pass that was created. This Mix/Pass is automatically selected as the Play Pass.
11. Select OK to close the dialog box.

ERASE CHANNEL DATA



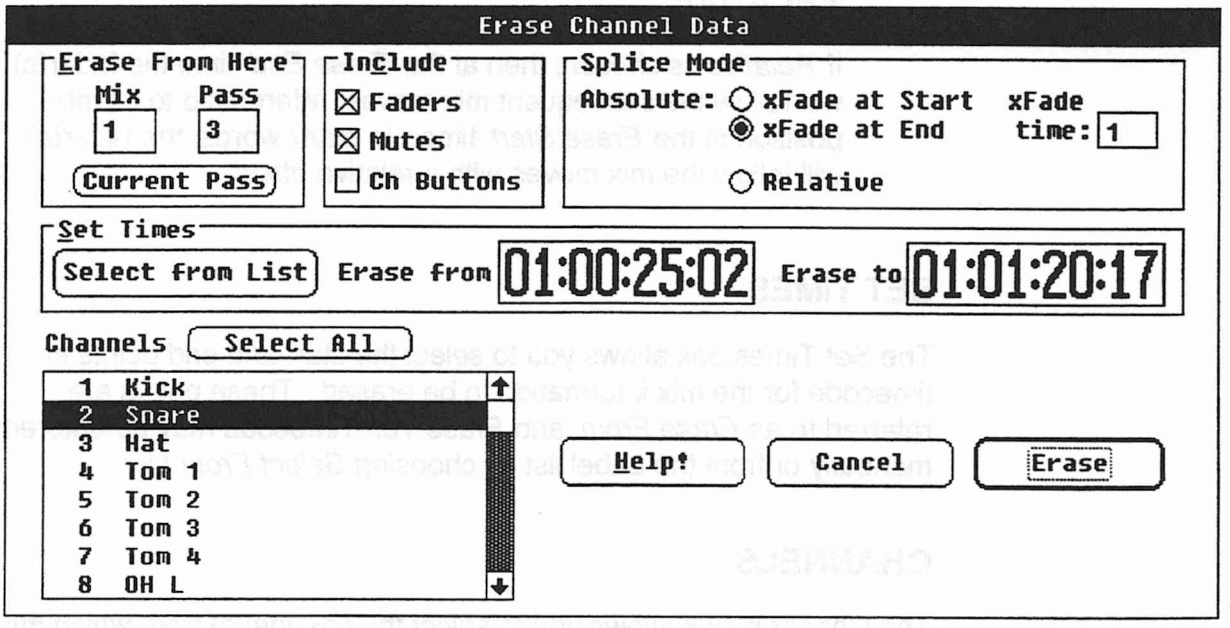
This command allows you to erase channel information (fader moves, and/or mute events, and/or channel button events) from a selected channel or channels. You may erase channel information from any point in timecode and you may also specify the exact length of the information to be erased. The Erase command will not alter the designated Mix/Pass, but will create a new mix, which will be displayed in the Mix/Pass area of the main screen. Erase is very fast, as it is done entirely in RAM, not on disk.

ERASE FROM HERE

The Erase From Here box allows you to choose the Mix/Pass from which you will erase mix information.

INCLUDE

The Include box allows you to select which elements are to be erased from a channel's mix information. You may select faders (the fader movements) and/or mutes (the mute events) and/or channel buttons (the channel button events).



SPLICE MODE

The Splice Mode box allows you to select whether the transition between the mix information prior to the erased area and the mix information following the erased area is to be *Absolute* or *Relative.* (The choice will affect the faders only. In both modes, the mute and channel buttons will maintain the same status as at the Erase Start time. At the *Erase End* time, the status of the mute and channel buttons will be forced to match the remaining mix information.)

ABSOLUTE: XFADE AT START

If *Absolute: xFade at Start* is chosen, the fader(s) will crossfade from its *Erase Start* mix position to the *Erase End* mix position at the beginning of Erase. This is done over the frames you allocate in the xFade Time box.

ABSOLUTE: XFADE AT END

If *Absolute: xFade at End* is chosen, the fader(s) will crossfade from its *Erase Start* mix position to the *Erase End* mix position at the end of Erase. This is done over the frames you allocate in the xFade Time box.

RELATIVE

If *Relative* is chosen, then at the *Erase End* time the fader(s) will follow the subsequent mix moves, referenced to its mix position at the *Erase Start* time. In other words, the fader(s) will follow the mix moves with a relative offset.

SET TIMES

The Set Times box allows you to select the start and end points in timecode for the mix information to be erased. These points are referred to as *Erase From* and *Erase To.* Timecode may be entered manually or from the Label list by choosing *Select From List.*

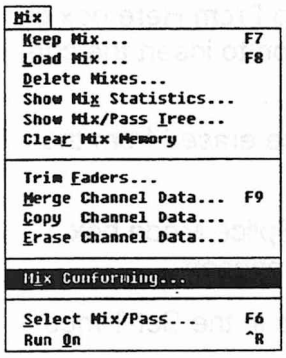
CHANNELS

The Channels box allows you to select the channel(s) from which mix information will be erased.

TO ERASE CHANNEL DATA:

1. Select *Erase Channel Data* from the Mix menu.
2. Enter the desired Mix/Pass in the Erase From Here box or select the Current Pass command button to insert the current Mix/Pass.
3. Select the channel mix information to be erased from the Include box.
4. Select *Absolute* or *Relative* from the Splice Mode box. Include the *xFade Time* if *Absolute* is chosen.
5. Insert *Erase From* and *Erase To* times in the Set Times box.
6. Select the desired channels from the Channels list. The Select All command is a quick way to choose all channels.
7. Select *Erase* to perform the erasure.
8. A dialog box will appear informing you of the new Mix/Pass that was created. This Mix/Pass is automatically selected as the Play Pass.
9. Select OK to close the dialog box.

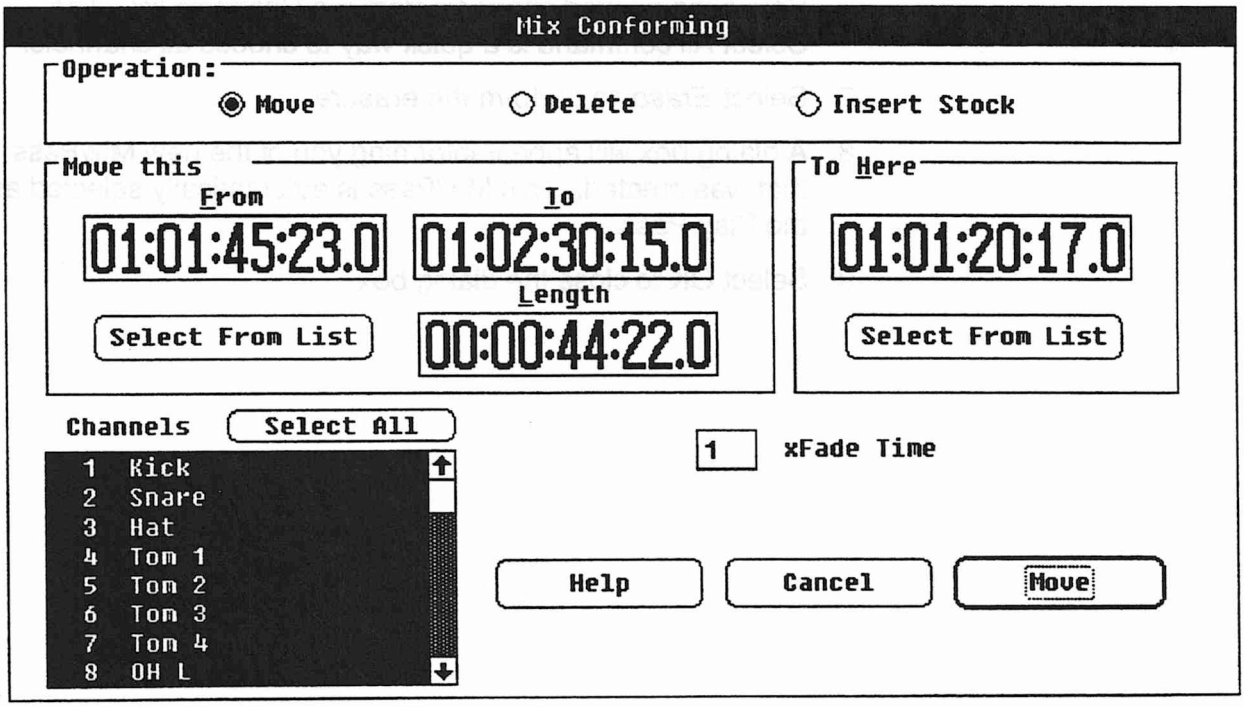
MIX CONFORMING



The Mix Conforming dialog box offers several different operations useful when making mixes conform to film edits. These are:

Move	To move parts of the mix around
Insert Stock	To insert space into a mix
Delete	To cut out a part of a mix

Select the operation you wish to perform at the top of the dialog box.



CHANNELS

The Channels box allows you to select the Channel(s) on which the selected operation will be performed.

SETTING THE CROSSFADE TIME

The crossfade time is the time used when splicing together the mix after the selected operation has been completed. If the Insert Stock operation is chosen, this field is ignored.

MOVE

The Move command lets you move part of the current mix, creating a new, 'conformed' mix/pass as a result. All Channel information (fader moves, events, mutes, etc.) for the selected channels is moved. In 'post' work, Move is useful for cases where, for example, Scene 2 has been moved to be after Scene 3. Just as you conform the picture and sound for this new edit, Flying Faders will conform the automation to match.

The Move operation is not to be confused with the Copy operation. A Move first cuts the section out of the mix and then inserts it at the destination time. To visualize this process better, imagine your mix is a book with the pages numbered 1, 2, 3, 4, 5, 6, 7... up to 15. If we were to move pages 3 through 7 to page 10, we would find that the pages would now be numbered 1, 2, 8, 9, 10, 11, 12, 13, 14, 3, 4, 5, 6, 7, 15. The 10th page would now be numbered 3.

To Move Part of the Current Mix

Select Move from the Operation box. Enter the beginning and end times of the segment to be moved 'Move This' box. Note that you only need to specify two of the times in this box (e.g. if you you enter the start time and the length, the end time will be automatically computed).

Enter the Destination time in the 'To Here' box.

Enter the crossfade time that will be used at each of the splice points.

Select the channels whose information is to be moved.

Press the Move button to perform the operation.

Inserting Blank Space into a Mix

The Insert command inserts blank space into the current mix, creating a new, conformed mix/pass as a result. This is necessary if say, a whole new scene is added to the film. During this space ('time') all faders, events and mutes will have the same initial settings as at the start of the inserted time.

To visualize this better, imagine that your mix is a book with the pages numbered 1, 2, 3, 4, 5, 6, 7, 8... If a space is inserted from page 3 to page 7, we would find the pages were now numbered 1, 2, 3, 3, 3, 3, 3, 4, 5, 6, 7, 8... Note that no part of the original mix is

destroyed. It is just rearranged around an additional inserted section.

To Insert Blank Space into the Current Mix

Select Insert from the Operation box.

Enter the start time for the insert and its duration or end time in the 'Insert Stock' box. Note that you only need to enter two of the times in this box, the third being automatically computed by Flying Faders.

Select the channels whose information is to be moved for the insert.

Press the Insert button to perform the operation.

Deleting Part of a Current Mix

The Delete command deletes channel information from the current mix, creating a new conformed mix/pass as a result.

All information including fader moves, events and mutes is deleted.

The Deleteoperation is not to be confuse with the Erase operation. The Delete operation physically cuts information out of your mix.

To visualize this process better, imagine your mix is a book, with the pages numbered 1, 2, 3, 4, 5, 6, 7, 8, 9, 10... If you Delete pages 3 through 7, the pages will now be numbered 1, 2, 8, 9, 10... where the third page is now numbered 8.

To Delete Part of the Current Mix

Select Delete from the Operation box.

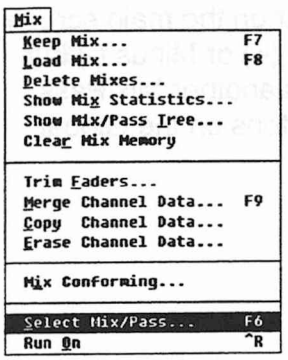
Enter the beginning and end (or duration) times in the 'Delete' box. Only two times need to be entered, the third will be automatically computed.

Enter the crossfade times to be used at the splice points.

Select the channels whose information is to be deleted.

Press the Delete button to perform the operation.

SELECT MIX/PASS



This command allows you to select a desired Mix/Pass through the Select Mix/Pass dialog box.

NEW MIX

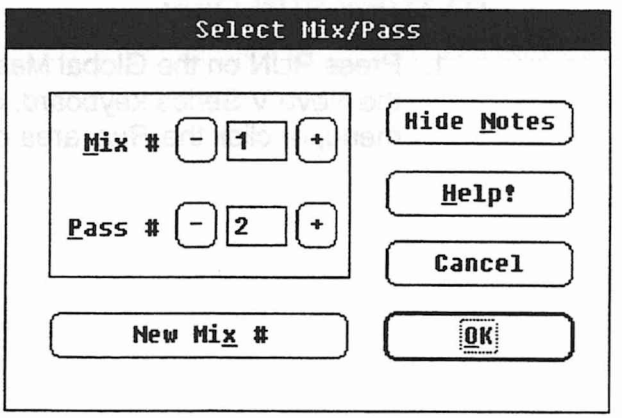
This command allows you to start a new Mix/Pass branch. New Mix forces a new Mix/Pass number, which is useful when you want to create a reference point for the following Mix/Pass.

MIX NOTES

The Mix Notes box is used for adding comments to the current Mix/Pass. Comments entered here will also appear in the Keep Mix dialog box.

HIDE NOTES/SHOW NOTES

This command allows you to open and close the *Mix Notes* window.



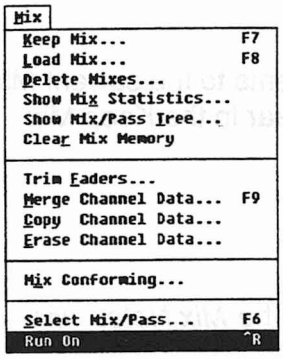
TO SELECT A MIX/PASS:

1. Press MIX/PASS on the Neve V Series Keyboard, or select *Select Mix/Pass* from the Mix menu, or click on the Mix/Pass area of the main screen.
2. Insert the Mix number and the Pass number in the text boxes, or use the plus and minus buttons to increment or decrement the Mix and Pass numbers.
3. Select OK to close the dialog box.

TO SELECT A MIX/PASS FROM THE GLOBAL MASTER:

1. The Mix/Pass numbers as they appear on the main screen may be changed by pressing the Plus (+) or Minus (-) buttons on the Global Master. To access another Mix/Pass branch, use SHIFT+Plus or Minus buttons on the Global Master.

RUN ON/RUN OFF



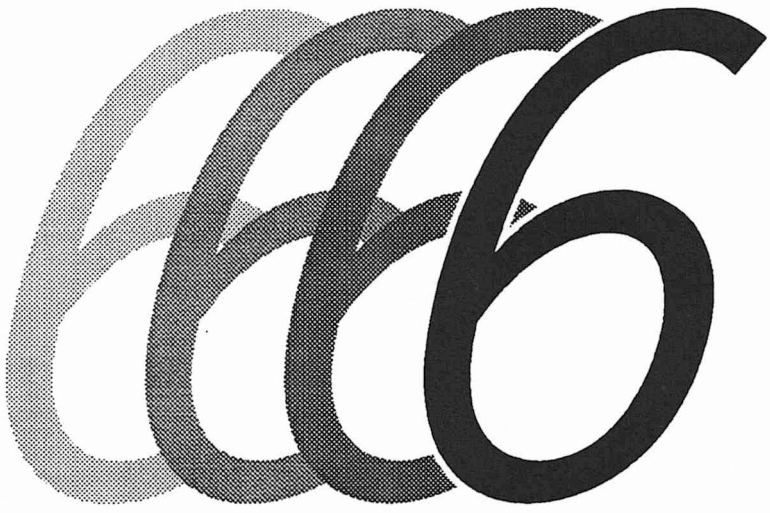
This command allows you to enable or disable automation. Automation is activated when Run is on and good timecode is being received.

TO TURN RUN ON:

1. Press RUN on the Global Master, or press CONTROL+R on the Neve V Series keyboard, or select *Run On* from the Mix menu, or click the *Off* area on the main screen.

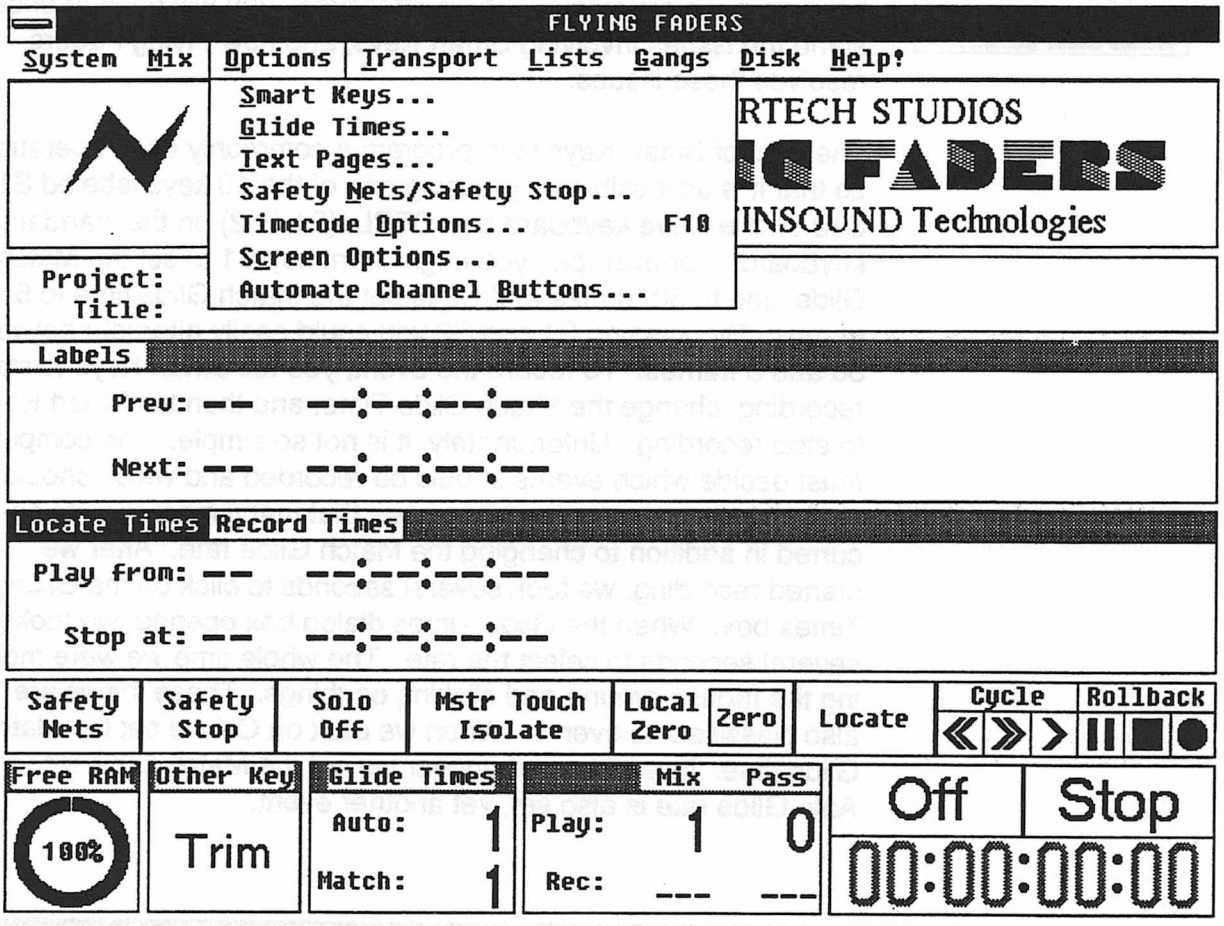
TO TURN RUN OFF:

1. Press RUN on the Global Master, or press CONTROL+R on the Neve V Series keyboard, or select *Run Off* from the Mix menu, or click the *Run* area on the main screen.



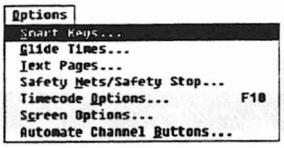
Options Menu

OPTIONS MENU



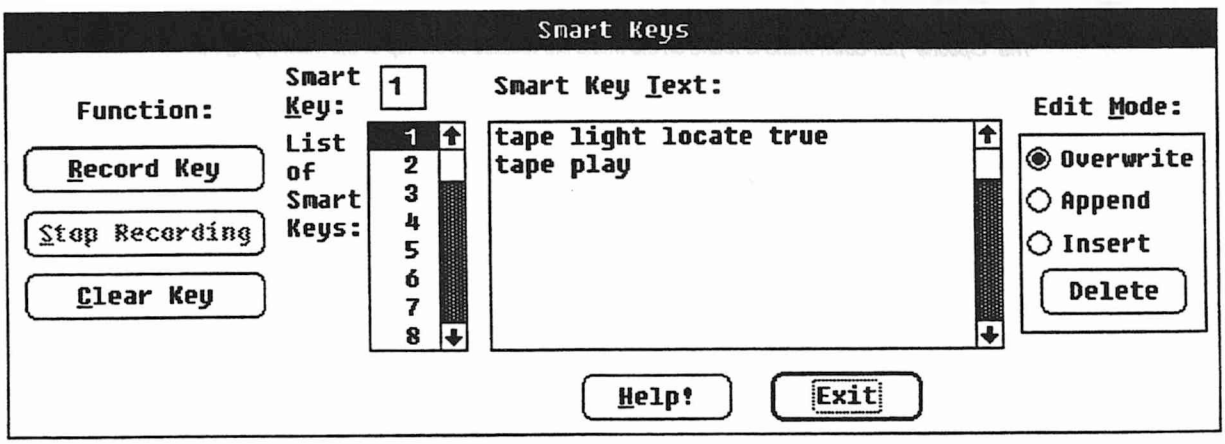
The "Options" pull-down menu is found on the menu bar located at the top of the main Flying Faders screen.

SMART KEYS



This command allows you to program the Smart Keys on the keyboard. Smart Keys are an odd feature with many complicated behaviors. In order to use them effectively, you will need to understand the issues involving Smart Keys, and how Flying Faders resolves these issues.

The goal of Smart Keys is to program a commonly used operation so that it is accessible by pressing one of the 10 keys labeled S1-S10 on the Neve keyboard and CTRL+(F1-F12) on the standard keyboard. For example, you might want key S1 to set the Match Glide time to 30 frames and S2 to set the Match Glide time to 5 frames. By pressing S1 and S2 you could easily alternate between 30 and 5 frames. To record the event, you tell Smart Keys to start recording, change the Match Glide Time, and then tell Smart Keys to stop recording. Unfortunately, it is not so simple. The computer must decide which events should be recorded and which should not. Using our example, we can see that many more events occurred in addition to changing the Match Glide rate. After we started recording, we took several seconds to click on the Glide Times box. When the Glide Times dialog box opened, we took several seconds to select the rate. The whole time we were moving the mouse around and clicking on things. These things are also classified as events. When we click on OK we set the Match Glide time. In addition, whenever we set the Match Glide rate the Auto Glide rate is also set, yet another event.



It may seem clear which events should be recorded in this example, but every example is different. For example, we wouldn't want to record the time it took to select the Glide times. But what if we wanted a Smart Key to reverse the transport for several seconds? Then we would want to record the time lapse that occurred between pressing REWIND and STOP.

If we wanted to record a LOCATE/PLAY to a point on tape, we would start recording our Smart Key and press LOCATE followed by PLAY. Say that the locate time is 01:00:00. If we change the locate time later to 02:00:00, it is unclear whether we want our Smart Key to record a LOCATE to whatever the locate time is when we are recording the Smart Key, or to LOCATE to the current locate time. In other words, should it always LOCATE to 01:00:00, or should it always locate to the current locate time?

These issues are very complex and there is no simple solution that gives pleasing results all the time. Clearly, when using Smart Keys the events that are recorded will not always be the events you wanted to be recorded. We believe, however, that to best use Smart Keys you must understand the issues and our solutions. Without this understanding, Smart Keys can be very confusing.

In order to understand our solution, a brief explanation of our system must be given. Inside the Hewlett Packard Vectra is another computer called a Viper 68000. It is responsible for control of the automated console hardware and most aspects of automation (recording moves and events, editing operations, transport control, changing passes, saving/loading, etc...) The Vectra converts mouse moves and clicks into requests for the Viper. For example, if you click on the Run/Off box, the Vectra asks the Viper to turn automation mode to Run or Off. It is this request that would be recorded as a Smart Key. It is not simple to understand which operations will be done by the Vectra alone and which operations require the Vectra to make a request of the Viper. Therefore, some trial and error will be necessary to gain an intuition for this concept. Note that anything you do directly on the console, apart from the Vectra's keyboard, will NOT be recorded, because only requests that originate on the Vectra are recorded.

Here are some samples to start you off. If you click on ROLLBACK with the mouse, Smart Keys will record a ROLLBACK using the current Rollback time. If you change the Rollback time at a later time, it will not affect the behavior of the Smart Key. In other words, if the Rollback time was 10 seconds when you recorded the

Smart Key, the Smart Key will always rollback 10 seconds, even if you change the Rollback time to 20 seconds.

With automation in RUN, start recording Smart Key S1. Turn automation off (click on RUN/Off box), decrement the pass by clicking on the '-' pass key in the Select Mix/Pass dialog box. Next, turn automation mode back to RUN (click on RUN/Off again). Finally, turn the Smart Key recording mode off. Repeat this procedure on Smart Key S2, except click on the '+' pass key. Now, while tape is rolling you can use keys S1 and S2 to switch, on the fly, from the current Play/Pass to another Play/Pass without stopping tape (allowing you to easily A/B passes).

There is another type of problem that occurs. Every once in a while the Vectra tells the Viper the current time of day to keep the two computers synchronized (this is only used to view the current time and date and has no impact on automation). The problem with this is that the Vectra requests the Viper to update its clock whenever it feels like it. If this request occurs while recording a Smart Key, the time would be recorded too. This is a perfect example of how the limited event recording scheme may sometimes record extra unwanted events.

The solution is to carefully examine a Smart Key's contents after you stop recording and to make sure that it makes sense and would do what you want your Smart Key to do. Note that a Smart Key's contents are English requests. Everything that you type in the Diagnostics Window is also a request. You can use the Diagnostics Window to cause events that you want recorded to be recorded in a controlled fashion. For example, when you clicked on the '-' key in the 'Select Mix/Pass' dialog box, the Smart Key recorded 'pass -'. From the Diagnostics Window you could directly type 'pass -' and the pass counter would decrement just as if you clicked on the '-' key in the dialog box. If you were recording a Smart Key, it would also be recorded in the Smart Key.

Have fun and experiment. Smart Keys can be very useful, but due to the fact that the computer has no real intelligence, it can never really know what you want to do. You will need to watch them carefully and learn how the computer thinks, if you want to get the most out of this feature.

RECORD KEY

When selected, this command button starts recording the chosen Smart Key. Note that whatever was previously recorded into the Smart Key will be overwritten.

STOP RECORDING

When selected, this command button stops recording the Smart Key.

CLEAR KEY

When selected, this command button clears a Smart Key, erasing any information that was recorded onto that key.

EDIT MODES

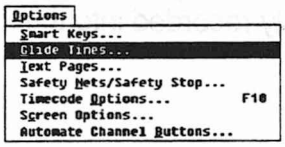
The Edit Mode box allows you to choose how the Smart Key will be recorded. The **Overwrite** mode will delete any command lines previously recorded and replace them with newly recorded commands. The **Append** mode will attach newly recorded commands to existing command lines. The **Insert** mode will add a newly recorded command(s) anywhere within previously recorded command lines. The **Delete** command button allows you to eliminate a selected command within a command line.

TO RECORD SMART KEYS:

1. Select *Smart Keys* from the Options menu.
2. Insert the desired Smart Key number in the Smart Key box.
3. Select the desired Edit mode from the Edit Mode box.
4. Select the Record Key command button.
5. Perform the events that you wish to program.
6. Select the Stop Recording command button.
7. Verify the commands that were recorded.
8. Select *Exit* to close the dialog box.

Note..... The recorded command lines for a Smart Key may be reviewed by selecting the Smart Key number in the Smart Keys List.

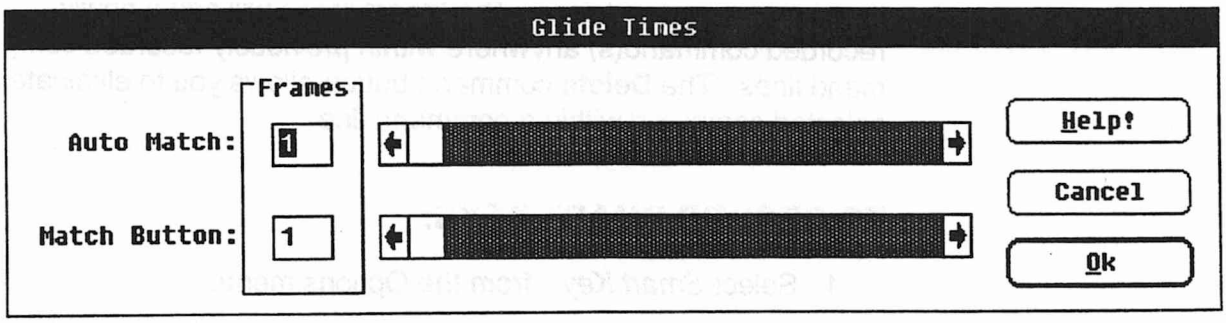
GLIDE TIMES



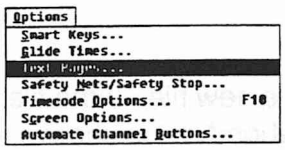
This command allows you to adjust the Glide rates for Match and the Auto Match mode. The Glide times may be changed anytime, even while automation is running. Because a Glide is written into the fader data, a change in the Glide Time settings will not affect previously written Glides.

TO SET GLIDE TIMES:

1. Select *Glide Times* from the Options menu or click on the Glide Times area of the main screen.
2. Adjust the times as desired. A Glide Time may be changed by using a scroll bar or by entering the time in a text box.
3. Select OK to close the dialog box.



TEXT PAGES



This command opens the Text Pages window. Text Pages is a simple word processor, available for making general notes, etc. This window is also used for editing the following files:

1. Transport Controller Constants
2. System Initialization File
3. System Diagnostics Report File
4. Channel Description File

Note..... For information about editing these files, refer to the Flying Faders Technical Manual.

TO CREATE A FILE:

1. Select *Text Pages* from the Options Menu.
2. Type the desired text in the text area.
3. Select *Save As* from the File Menu.
4. Enter the name (8 characters maximum, ending with a period) that you wish to save the file under. If you wish to overwrite an existing file, select that file from the list.
5. Select the disk that you wish to save to (Hard Disk or Floppy Disk).
6. Select *Save* to store the file to disk.
7. Select *Close* from the File menu to exit Text Pages.

TO OPEN A FILE:

1. Select *Text Pages* from the Options Menu.
2. Select *Open* from the File menu.
3. Select the disk that the file is on (Hard Disk or Floppy Disk).
4. Enter the name of the file that you wish to open or select the file name from the list.
5. Select OK to open the file.
6. Select *Close* from the File menu to exit Text Pages.

TO DELETE A FILE:

1. Select *Text Pages* from the Options Menu.
2. Select *Delete* from the File menu.
3. Select the disk that the file is on (Hard Disk or Floppy Disk).
4. Enter the name of the file that you wish to delete or select the file name from the list.
5. Select *Delete.* A dialog box will appear asking you to confirm your choice. Select OK to perform the delete.
6. Select *Close* from the File menu to exit Text Pages.

ADDITIONAL FILE FEATURES

NEW

New allows you to clear the window to create a new file. If the file that you are currently working on isn't saved when New is chosen, a dialog box will appear asking you if you wish to save the current text to its proper file.

SAVE

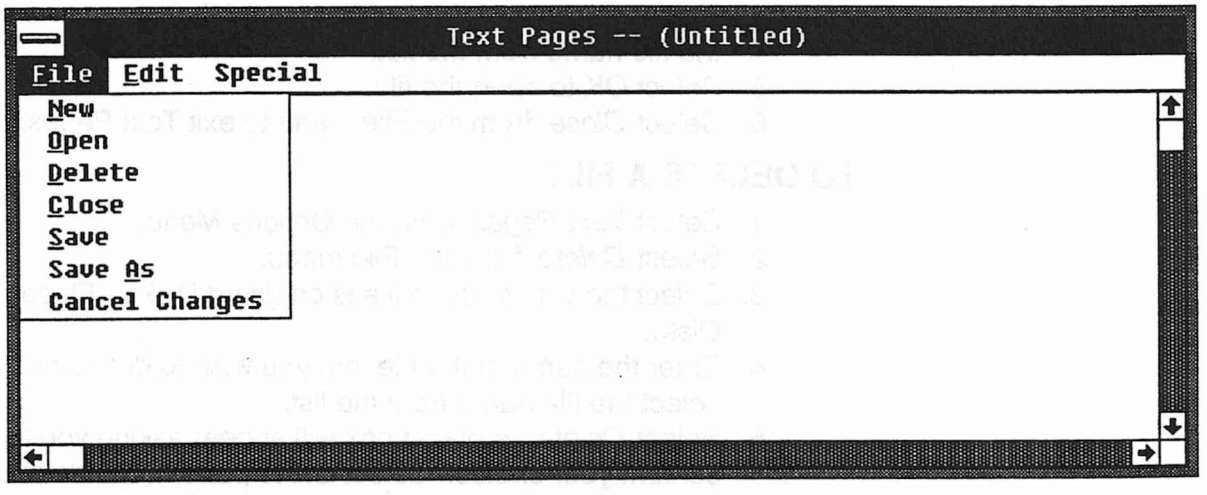
Save is useful for updating files. If a file is opened and edits are made, choosing *Save* will update that file.

CANCEL CHANGES

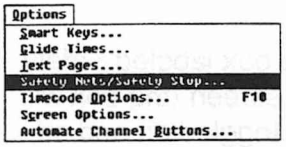
If a file is opened and edits are made, *Cancel Changes* will restore the file to the way it was after the last save.

EDIT MENU

The Edit menu is available for file editing. The Cut, Copy, Paste, and Clear commands allow you to delete, duplicate, and reorganize text. The Select All command highlights all the text in the file, so that it can be copied or cleared. The Undo command allows you to reverse the latest command, including Undo itself.

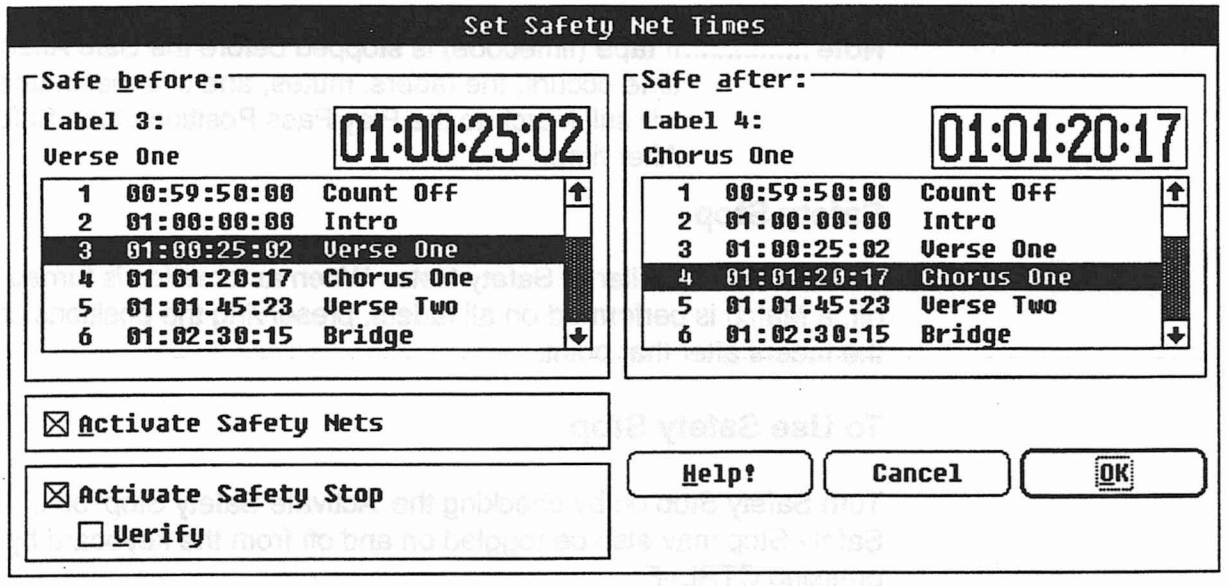


SAFETY NETS / SAFETY STOP



Safety Nets

This command allows you to set the times to be secured by Safety Nets. Safety Nets are used to set up a window between two points in timecode. Inside this window you may make new moves and/or events as desired, But outside of this window, the faders, mutes, and channel buttons are placed in the Safe mode, unaffected by any moves or events that may occur (accidental or otherwise). This is desirable when you just want to make sure that data is protected outside of the area that you are working on.



TO SET SAFETY NET TIMES:

1. Select *Set Safety Net Times* from the Options Menu.
2. Go to the Safe Before box and enter the desired timecode in the timecode field, or select the timecode from the Label list, if available.
3. Go to the Safe After box and enter the desired timecode in the timecode field, or select from the Label list.
4. To activate Safety Nets upon closing of the dialog box, select *Activate Safety Nets.*
5. Select OK to return to the main screen.

TO USE SAFETY NETS:

1. Set the Safety Net times.
2. Turn Safety Nets on by clicking on the box labeled Safety Nets in the transport area of the main screen (the box will turn yellow). Safett Nets may also be toggled on and off from the keyboard by pressing CTRL+N
3. Place the tape into play (the box will turn green).
4. When the Safe Before time is reached, Safety Nets will be turned off (the box will turn red) and any moves or events made will be recorded. When the Safe After time is reached, the faders will Match to their original Play Pass position (the box will turn green again). A new Mix/Pass will be created, and no additional moves or events will be recorded.

Note ..... If tape (timecode) is stopped before the Safe After time occurs, the faders, mutes, and channel buttons will still Match to the Play Pass Position at the Safe After time.

Safety Stop

This feature is similar to Safety Nets. When automation is turned off, a Match is performed on all faders, preserving the positions of the faders after that point.

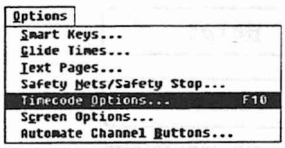
To Use Safety Stop

Turn Safety Stop on by checking the 'Activate Safety Stop' box. Safety Stop may also be toggled on and off from the keyboard by pressing CTRL+F.

If you want the system to verify the Match when automation is stopped, check the Verify box.

When automation is stopped, the faders will Match to their original play/pass positions (if Verify was selected, a question box will be brought up to confirm this). A new mix/pass will be created.

TIMECODE OPTIONS



This command allows you to choose timecode type, timecode display options, and local zero times.

TIMECODE TYPE

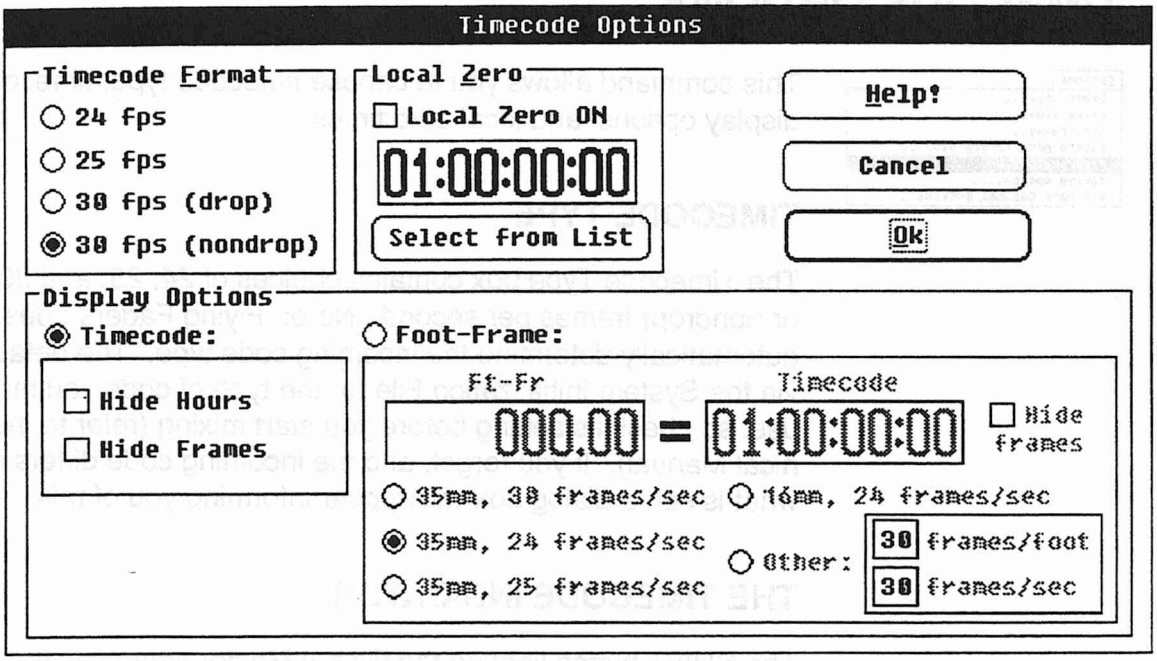
The Timecode Type box contains choices of 24, 25, and 30 (drop or nondrop) frames per second. Note: Flying Faders does not automatically determine the incoming code type. The default is set via the System Initialization File for the type of code you most often use, so check its setting before you start mixing (refer to the Technical Manual). If you forget, and the incoming code differs from what is set, a dialog box will appear informing you of this.

THE TIMECODE INDICATOR

The SHIFT button light on the Global Master serves as the timecode indicator. If the light is on solid, this indicates that valid timecode is being received. If the light is flashing, the system is receiving flakey timecode, and if the light is completely off, no code is being received. If the system is indicating that flakey or no timecode is being received, check to make sure that timecode is patched into Flying Faders and confirm that the timecode type is correct.

TO SET THE TIMECODE TYPE:

1. Press CODE on the Neve V Series keyboard, or select *Timecode Options* from the Options menu, or click on the timecode field in the lower right corner of the main screen.
2. Select desired timecode from the Timecode Type box.
3. Select OK to close the dialog box.



DISPLAY OPTIONS

The Display Options box allows you to mask the hours and/or frames on all timecode displays.

Note ..... Full entry of timecode is required even if the hours and/or frames are suppressed.

TO SET THE DISPLAY OPTIONS:

1. Press CODE on the Neve V Series keyboard, or select *Timecode Options* from the Options menu, or click on the timecode field in the lower right comer of the main screen.
2. Select the desired display alternatives from the Display Options box.
3. Select OK to close the dialog box.

LOCAL ZERO

This feature is used to display the running time of a mix, versus the timecode in use. Local Zero allows you to set a user-friendly reference to any point in timecode. When Local Zero is activated, running code will be offset so that the chosen point is displayed as 00:00:00:00 in all timecode fields. Timecode may be entered manually or from the Label list by choosing *Select From List.*

TO SET LOCAL ZERO:

1. Press CODE on the Neve V Series keyboard, or select *Timecode Options* from the Options menu, or click on the timecode field in the lower right corner of the main screen.
2. Insert the desired timecode.
3. Select *Local Zero ON.*
4. Select OK to close the dialog box.

Or

1. Click on *Capture* in the Local Zero area of the main screen at the desired point in timecode. This may be done on the fly or with timecode stopped.
2. Click on the Local Zero area to turn *Local Zero* on or off.

Note..... Local Zero is saved and automatically reloaded with the Mix.

TIMECODE VS. FOOT-FRAMES

(Foot-Frames may not be available on all systems.)

Selecting these buttons changes the way timecode is diplayed on the screen. If Timecode is selected, the times will be displayed in hours:minutes:seconds format. If Foot-Frame is selected, times will be displayed in foot-frames.

SETTING FOOT-FRAMES OPTIONS

The Foot-Frames options let you select the conversion rate and offset for all displayed foot-frames times.

FILM FORMAT

The film format buttons should be set to the type of film you are using, so that the computer can properly convert SMPTE time to Foot-Frames. If a custom format is desired, enter the number of frames per foot and frames per second before the appropriate boxes after the "Other" option. Selecting "Other" now will tell the computer to use these numbers to convert times.

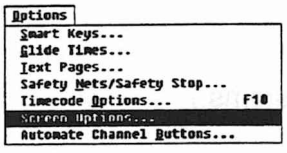
FT-FR = TIMECODE

Once you have selected the proper film format, these timecodes let you synchronize the Foot-Frames display and actual SMPTE time. For example, f you want the foot-frame counter to read zero feet at a timecode of one hour, just enter 0.00 under Ft-Fr and 01:00:00:00 under Timecode.

HIDE FRAMES

Checking this box suppresses the display of frames on the screen.

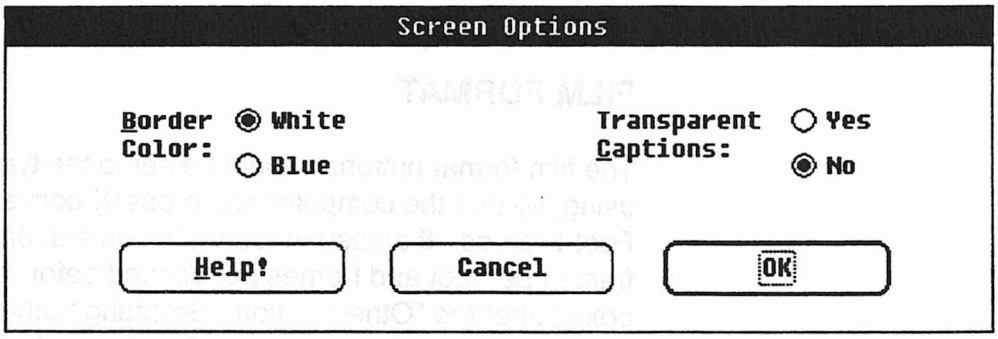
SCREEN OPTIONS



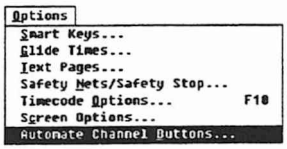
This command allows you to alter the look of the Flying Faders VDU for your personal tastes. In no way is automation affected by these commands.

USING SCREEN OPTIONS:

1. Select *Screen Options* from the Options menu.
2. Select the desired border color and captions style.
3. Select OK to close the dialog box.



AUTOMATE CHANNEL BUTTONS

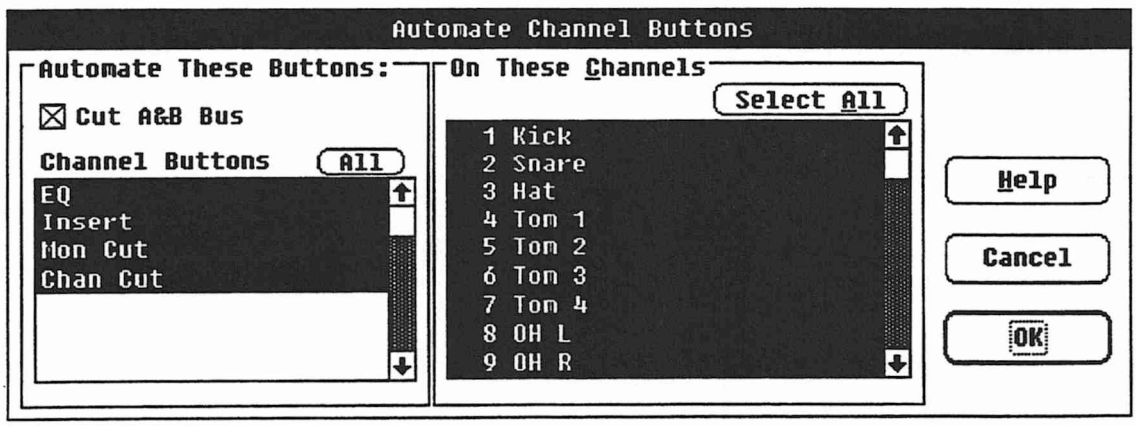


Automate Channel Buttons allows you to enable and disable the four channel buttons and the cut A/B Bus on any given channel(s).

TO AUTOMATE CHANNEL BUTTONS:

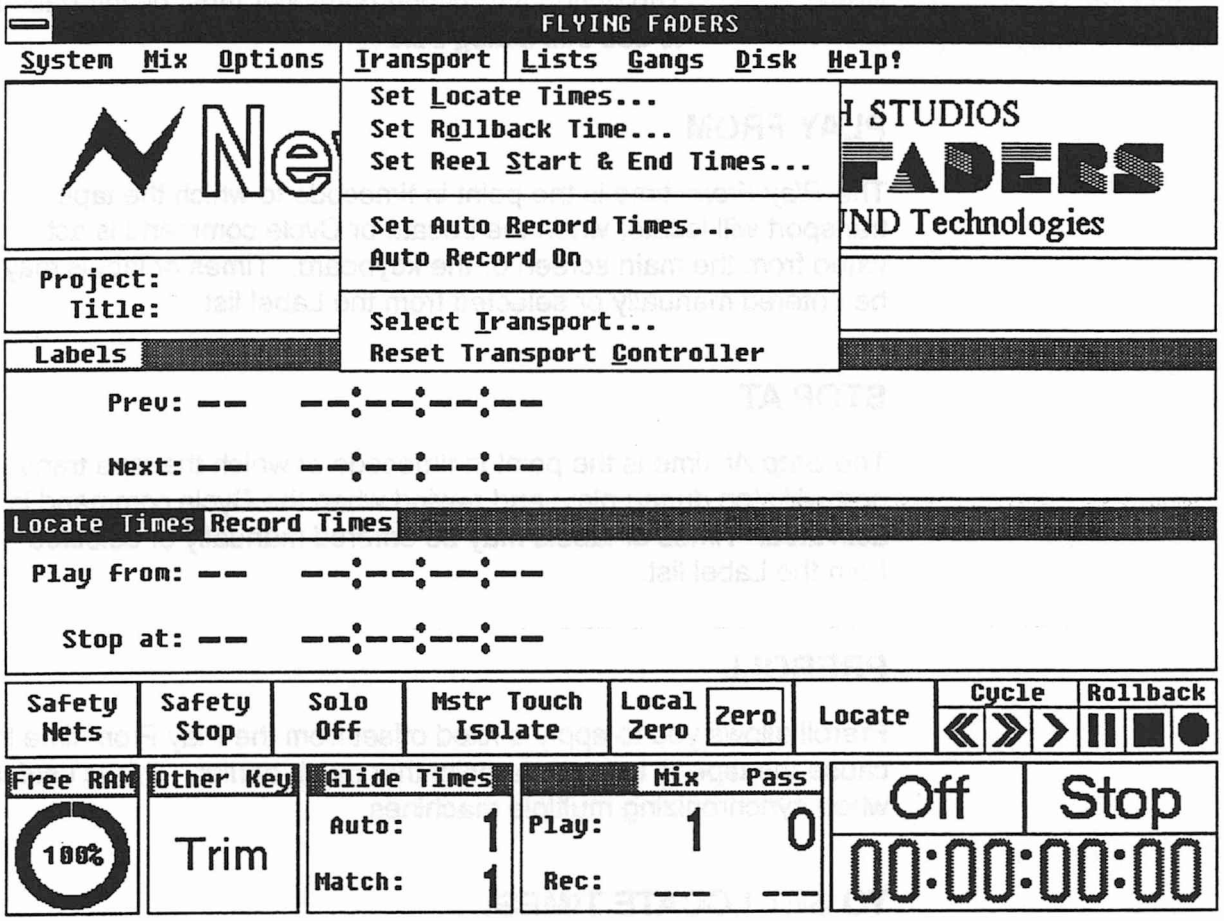
1. Select *Automate Channel Buttons* from the Options menu
2. Select the button(s) to be automated.
3. Select the channel(s) to be automated.
4. Select OK to return to the main screen.

Note..... This feature is for use with Neve consoles equipped with events.



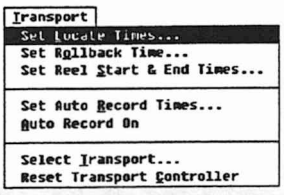
Transport Menu

TRANSPORT MENU



The "Transport" pull-down menu is found on the menu bar located at the top of the main Flying Faders screen.

SET LOCATE TIMES



This command allows you to edit the Locate Times. The Locate Times are used in conjunction with the Cycle and Locate commands on the main screen, providing an autolocator for the transport.

Note ..... The optional transport controller must be interfaced to use this dialog box.

PLAY FROM

The *Play From* time is the point in timecode to which the tape transport will locate, when the Locate or Cycle command is activated from the main screen or the keyboard. Times or labels may be entered manually or selected from the Label list.

STOP AT

The *Stop At* time is the point in timecode at which the tape transport will stop during play; and rewind when the Cycle command is activated. Times or labels may be entered manually or selected from the Label list.

PREROLL

Preroll allows you to apply a fixed offset from the Play From time to cause the tape to locate to a point that much earlier. This is useful when synchronizing multiple machines.

TO SET LOCATE TIMES:

1. Select *Set Locate Times* from the Transport menu, or click on the Locate Times box on the main screen.
2. Enter the desired timecode in the *Play From* timecode field.
3. If a countdown to the punch in point is desired, enter the time in the *Preroll* timecode field.
4. Enter the desired timecode in the *Stop At* timecode field.
5. Select OK to close the dialog box.

Note ..... The *Play From* or *Stop At* time may be entered directly from the main screen by clicking on either timecode field or label number field in the Locate Times area.

TO SET LOCATE TIMES FROM THE NEVE V SERIES KEYBOARD:

In addition to setting the Locate Times via the Set Locate Times dialog box, they may be set directly from the Neve V Series keyboard. Here are some examples:

LOCATE 3 PLAY (Press LOCATE, followed by 3, followed by PLAY)
-Locates to label 3, then plays.

LOCATE (right arrow) 1 2 1 2 1 2 1 2 PLAY or STOP

-Locates to this timecode (12:12:12:12), then plays or stops.

LOCATE + 1015 PLAY or STOP

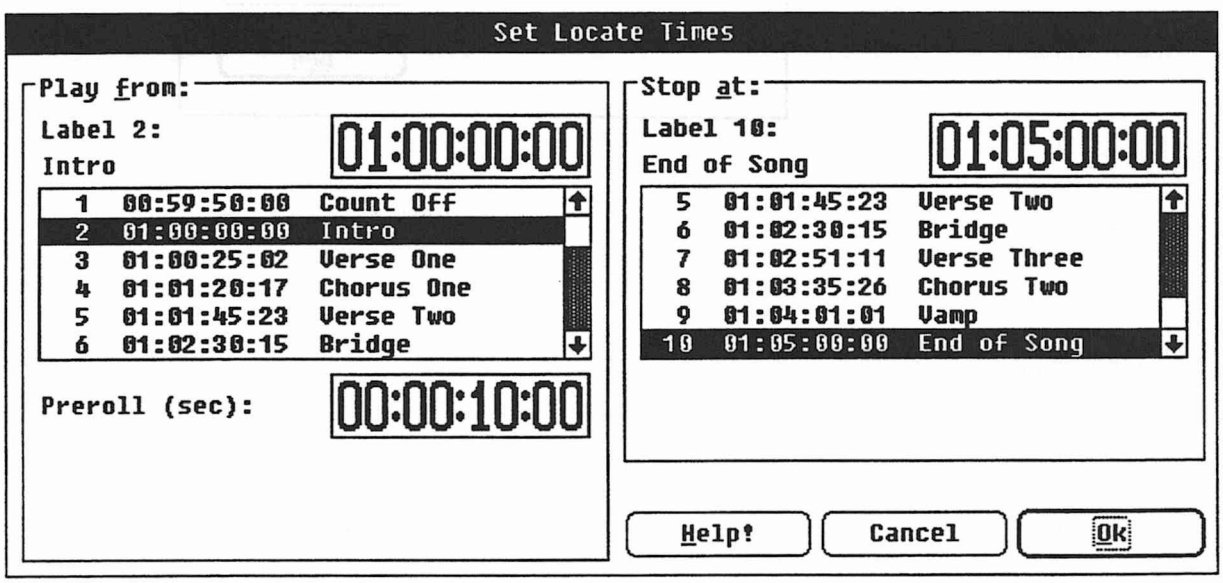
-Locates 10 sec, 15 frames ahead, then plays or stops. A backwards locate is done if - is used instead of +.

LOCATE 3 TO 4 PLAY or STOP

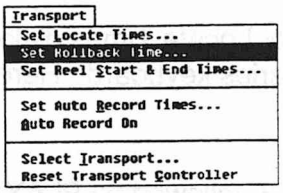
-Similar to LOCATE 3 PLAY, but in addition, sets Stop At Point (TO Point) to label 4.

LOCATE 3 TO (right arrow) 1 2 1 2 1 2 1 2 PLAY or STOP

-Locates to label 3 and sets the Stop At time to 12:12:12:12.



SET ROLLBACK TIME

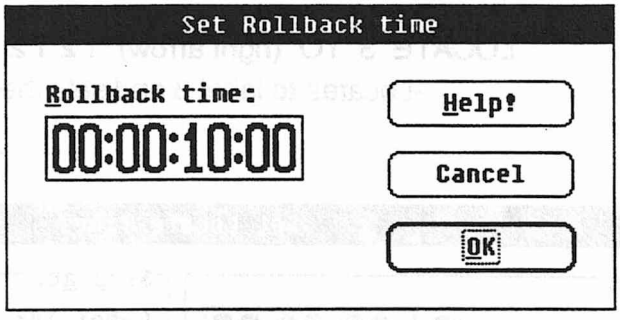


This command allows you to set a timecode amount which the transport will rewind during a Rollback. When the Rollback command is activated from the main screen or the keyboard, the transport will rewind the preset time and then drop into play.

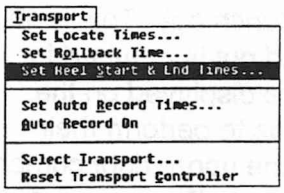
Note ..... The optional transport controller must be interfaced to use this dialog box.

TO SET ROLLBACK TIME:

1. Select *Set Rollback Time* from the Transport menu.
2. Enter the desired Rollback Time in the timecode field.
3. Select OK to close the dialog box.



SET REEL START AND END TIMES

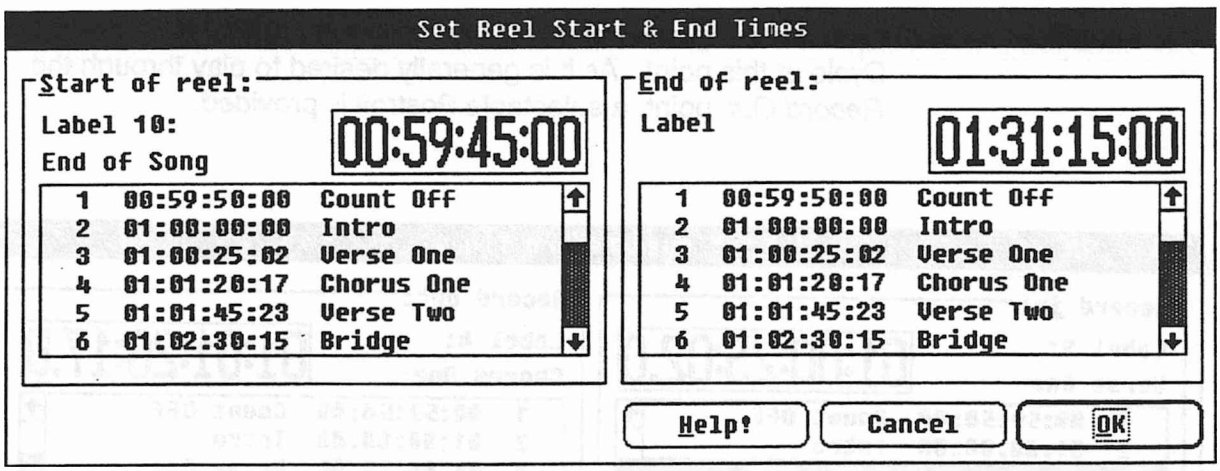


This command allows you to inform the system of timecode points near the beginning and end of the reel. The system will then prevent the tape from inadvertently rewinding or fast-forwarding past these points.

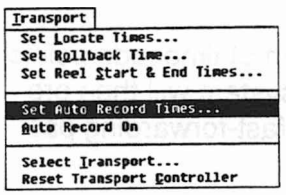
Note..... The optional transport controller must be interfaced to use this dialog box.

TO SET REEL START AND END TIMES:

1. Select *Set Reel Start* and *End Times* from the Transport menu.
2. Enter the desired time in the *Start of Reel* timecode field.
3. Enter the desired time in the *End of Reel* timecode field.
4. Select OK to close the dialog box.



SET AUTO RECORD TIMES



This command allows you to set points in timecode between which the transport will automatically punch in and punch out. This is an especially useful command when a tight in and out is required for an overdub. When the Auto Record Times are displayed on the main screen, Cycle and Locate use these times to perform their functions. Clicking on *Record* or *Locate,* in the upper right corner of the Locate Times area, toggles between *Locate Times* and *Auto Record Times.*

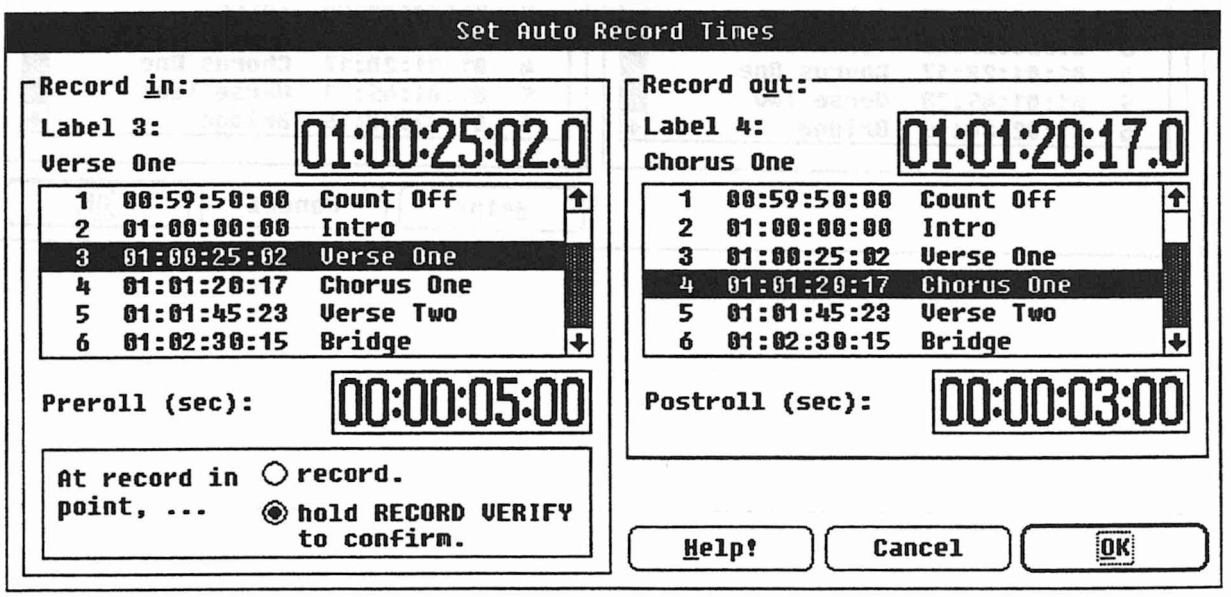
Note ..... The optional transport controller must be interfaced to use this dialog box.

PREROLL

Upon entering a *Record In* time, the Locate and Cycle commands will play from this point. As a "running start" countdown will likely be desired before the punch in point, a time can be entered here to specify the length of the countdown.

POSTROLL

Upon entering a *Record Out* time, the transport will either stop or Cycle at this point. As it is generally desired to play through the *Record Out* point, a selectable Postroll is provided.



RECORD VERIFY

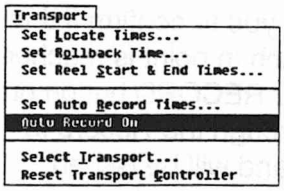
During Cycle, with Auto Record enabled, you may not want the transport to go into record with each cycle without confirmation from you. Choosing *Record Verify* will allow you to confirm if the transport should go into record when the punch in point is reached. Confirmation is accomplished by pressing the RECORD button on the Neve V Series keyboard while playing through the *Record In* point. If *Record* is selected, a record command will be issued without confirmation when the punch in point is reached.

TO SET AUTO RECORD TIMES:

1. Select *Set Auto Record Times* from the Transport menu, or click on the Auto Record Times area on the main screen.
2. Enter the desired timecode in the *Record In* timecode field, or select the time from the Label list.
3. If Preroll is needed, enter the desired time in the *Preroll* timecode field.
4. Enter the desired timecode in the *Record Out* timecode field, or select the time from the Label list.
5. If Postroll is needed, enter the desired time in the *Postroll* timecode field.
6. Select *Record* or *Record Verify.*
7. Select OK to close the dialog box.

Note..... The Auto Record times may be updated by clicking directly on the Record In and Record Out timecode fields in the Auto Record area of the main screen.

AUTO RECORD ON / AUTO RECORD OFF



This command allows you to turn Auto Record on and off. When enabled, a red and yellow box will appear, telling you that Auto Record is on. When the transport is put into play, a countdown (part of the preroll) to *Record In* will be displayed. When the transport automatically goes into record, the Auto Record On box will turn completely red. A countdown to *Record Out* will then be displayed.

Note ..... The optional transport controller must be interfaced to use this dialog box.

TO TURN AUTO RECORD ON:

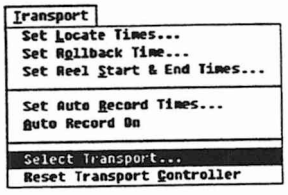
1. Set the Auto Record Times.
2. Press AUTO REC on the Neve V Series keyboard, or select *Auto Record On* from the Transport menu.
3. Place the transport into play.

Note ..... Auto Record will not turn on unless you have already set the Record In/Record Out times.

TO TURN AUTO RECORD OFF:

1. Press AUTO REC on the Neve V Series keyboard, or select *Auto Record Off* from the Transport menu, or click on the Auto Record On box.

SELECT TRANSPORT



This command allows you to select the constants for the tape transport to be used with Flying Faders.

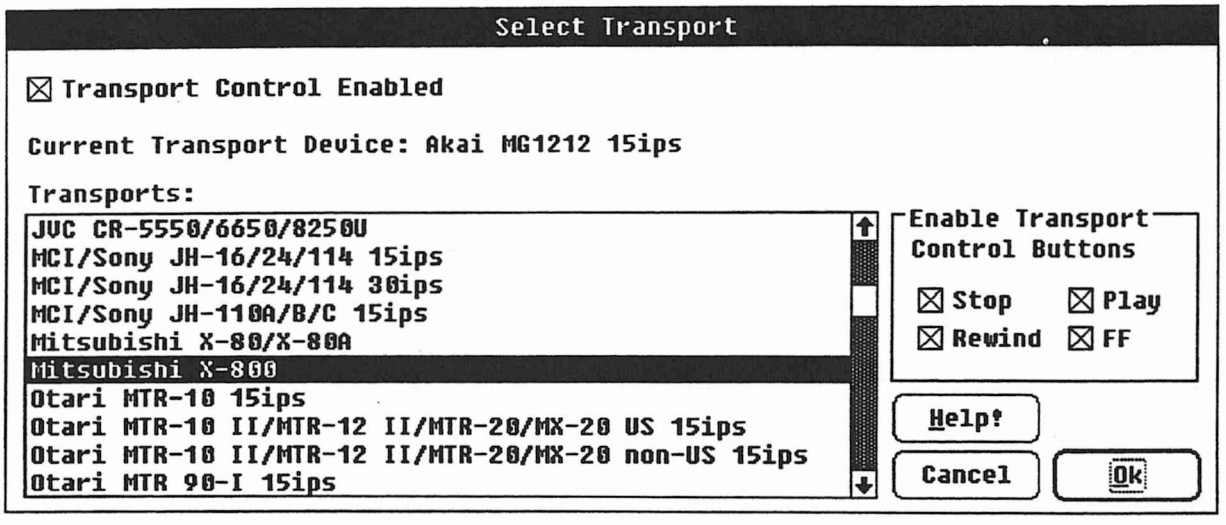
Note ..... The optional transport controller must be interfaced to use this dialog box.

TRANSPORT CONTROL ENABLED

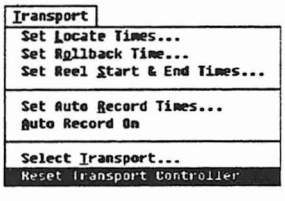
This command determines if the transport will be controlled by the Flying Faders transport controller.

TO SELECT THE TRANSPORT:

1. Select *Select Transport* from the Transport menu.
2. Select the desired tape machine from the list.
3. Select *Transport Control Enabled.*
4. Select OK. A dialog box will appear to inform you that the constants for the chosen tape machine are set.
5. Select OK to close the dialog box.
6. Select *Reset Transport Controller* from the Transport menu.



RESET TRANSPORT CONTROLLER



This command allows you to reset the transport controller without performing a total system reset.

Note..... The optional transport controller must be interfaced to use this dialog box.

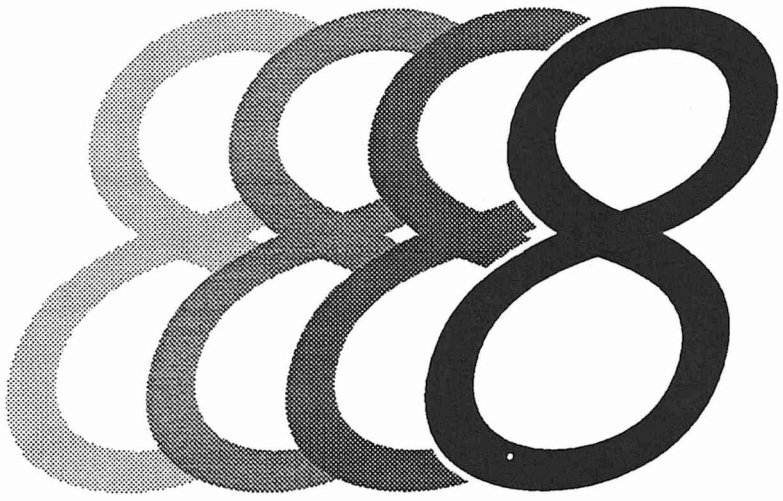
TO RESET TRANSPORT CONTROLLER:

1. Select *Reset Transport Controller* from the Transport menu.
2. The transport controller will reset and a dialog box will appear informing you that the current tape machine constants have been set.
3. Select OK to close the dialog box.

ENABLE TRANSPORT CONTROL BUTTONS

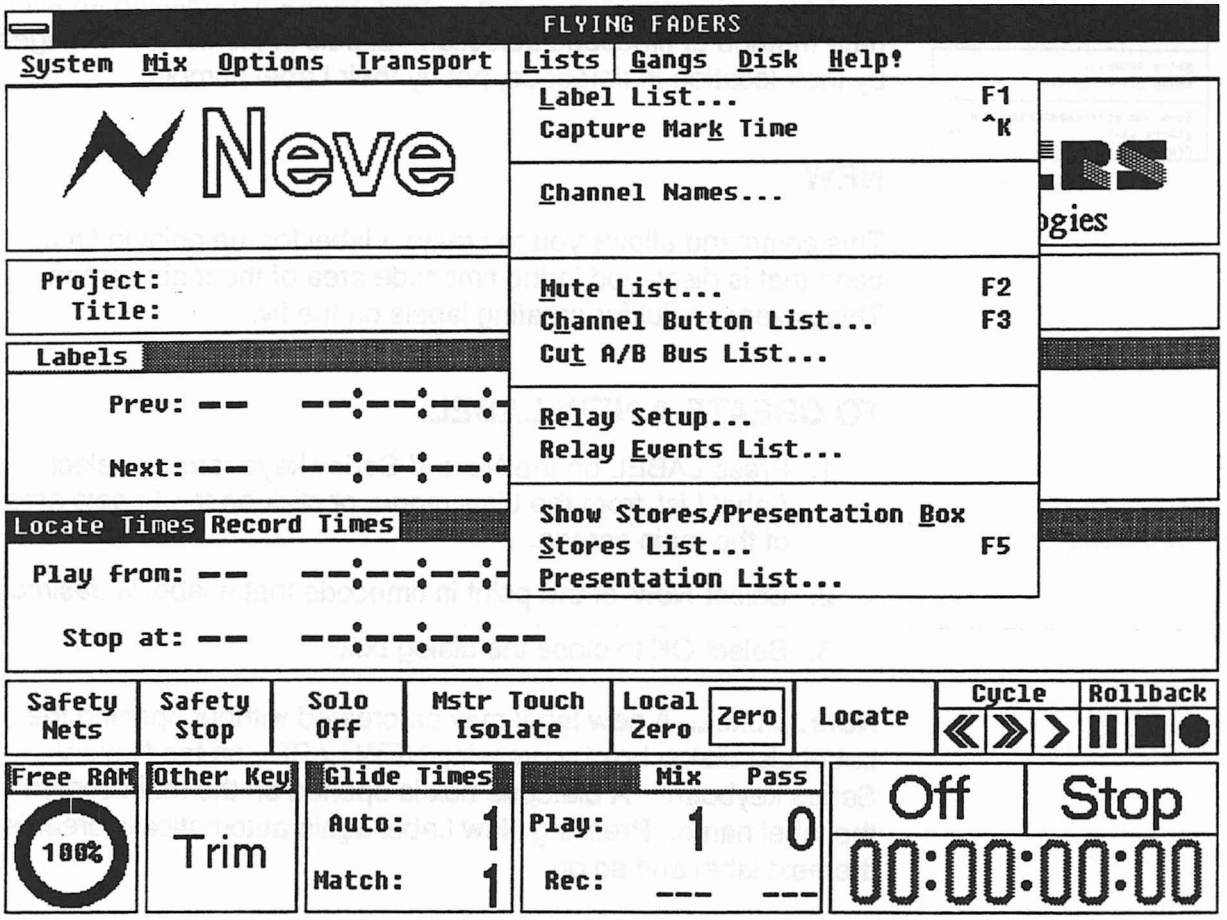
The Transport Control buttons on the Flying Faders Main screen and console are used to control the transport via the AS2600. If your system is set up so that the Transport Control buttons are also hard-wired directly to the Transport, you may wish to disable the control through the AS2600 to prevent conflicts.

To disable any of the console buttons, uncheck its box. This only disables the console buttons; the buttons on the main screen remain active.



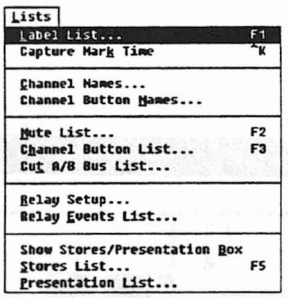
Lists Menu

LIST MENU



The "Lists" pull-down menu is found on the menu bar located at the top of the main Flying Faders screen.

LABEL LIST



The Label List allows you to capture a point in timecode and assign a number and a name to it. Labels are not a necessity, but a convenience for performing system operations. The Label List appears throughout the Flying Faders program, providing an alternate method of timecode selection. Labels in the list are arranged by their location in timecode, not by their Label number.

NEW

This command allows you to create a label for the point in timecode that is displayed in the timecode area of the main screen. This is very useful for creating labels on the fly.

TO CREATE A NEW LABEL:

1. Press LABEL on the Neve V Series keyboard, or select *Label List* from the Lists menu, or click on the Labels area of the main screen.
2. Select *New* at the point in timecode that a label is desired.
3. Select OK to close the dialog box.

Note..... A new label may be created without opening the Label List dialog box by pressing NEW LABEL on the Neve V Series keyboard. A dialogue box is opened on the main screen for the label name. Pressing New Label again automatically creates the next label and so on.

MODIFY

This command allows you to edit labels contained in the Label list.

TO MODIFY A LABEL:

1. Press LABEL on the Neve V Series keyboard, or select *Label List* from the Lists menu, or click on the Labels area of the main screen.
2. Select the Edit Labels option button.
3. Select the label that you wish to edit. It will appear in the Selected Label box.
4. Modify the chosen label. Any part of the label may be edited.

5. Select the Modify command button and the label will be placed on the list in its proper place in timecode.
6. Select OK to close the dialog box.

Note..... If you decide to cancel a change, be aware of the fact that CANCEL will erase all changes made from the time the Label List dialog box was opened.

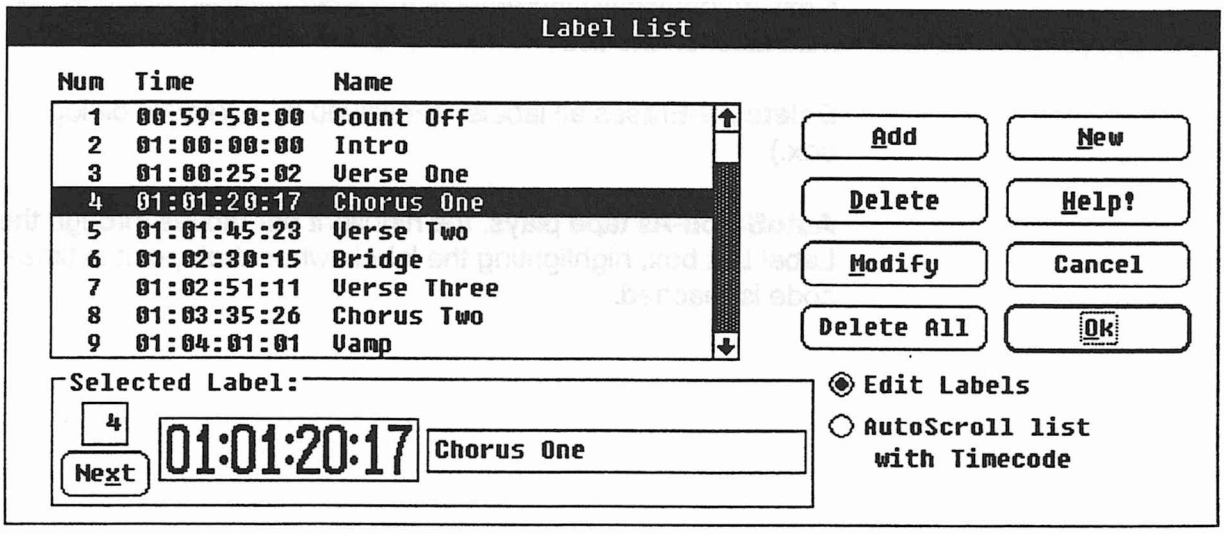
DELETE

This command allows you to remove a label from the Label list.

TO DELETE A LABEL:

1. Press LABEL on the Neve V Series keyboard, or select *Label List* from the Lists menu, or click on the Labels area of the main screen.
2. Select the Edit Labels option button.
3. Select the label that you wish to delete. It will appear in the Selected Label box.
4. Select the Delete command button and the label will be removed from the list.
5. Select OK to close the dialog box.

Note..... If you decide to cancel a change, be aware of the fact that CANCEL will erase all changes made from the time the Label List dialog box was opened.



ADD

This command allows you to manually enter a label number, its position in timecode, and to name it.

TO ADD A LABEL:

1. Press LABEL on the Neve V Series keyboard, or select *Label List* from the Lists menu, or click on the Labels area of the main screen.
2. Select the Edit Labels option button.
3. Enter the label number in the left text box of the Selected Label box. (Labels may not be added without a label number.) Use *Next* to automatically use the next available label number.
4. Enter the desired timecode in the timecode field.
5. Enter the label name in the right text box of the Selected Label box.
6. Select the Add command button.
7. Select OK to close the dialog box.

Note ..... If you decide to cancel a change, be aware of the fact that CANCEL will erase all changes made from the time the Label List dialog box was opened.

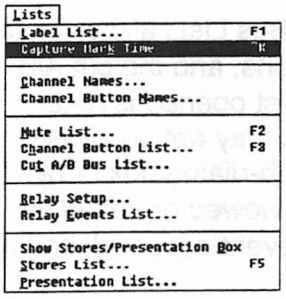
OTHER COMMANDS

Next-Automatically increments the label number, going to the next label on the list.

Delete All-Erases all labels. (Followed by a Yes/No dialog box.)

AutoScroll-As tape plays, the highlight bar moves through the Label List box, highlighting the labels when their point in timecode is reached.

CAPTURE MARK TIME

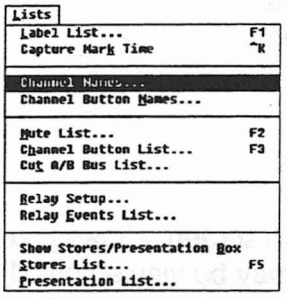


Capture Mark Time takes the timecode displayed at the time this command is chosen and adds it to the Label list as label number zero. This is a very useful "quick label" feature, but be aware of the fact that the next time this command is selected, the previous *Mark* label will be overwritten.

TO CAPTURE MARK TIME:

1. Press MARK on the Neve V Series keyboard, or select *Capture Mark Time* from the Lists menu.
2. The timecode that is displayed at the time of selection is added to the Label list, along with the *Mark* title.

CHANNEL NAMES

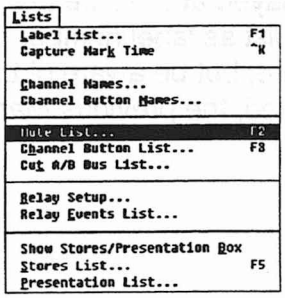


This command allows you to assign a name to each of the channels. Channel names are not a necessity, but a convenience for performing system operations. Channel names appear throughout the Flying Faders program, providing a convenient way to differentiate channels.

TO NAME A CHANNEL:

1. Select *Channel Names* from the Lists menu.
2. Select the desired channel.
3. Add to or edit the name in the text box.
4. Select the Name command button to add the name to the list.
5. Select OK to close the dialog box.

EVENT LISTS



The Mute, Channel Button, and the Cut A/B Bus Lists allow you to view and edit events for mutes, channel buttons, and the cut A/B bus. The list that appears when the box is first opened is determined by your menu selection. All three lists may not be viewed simultaneously, but may be changed via a sub-dialog box or by returning to the main menu. Events may be viewed or edited by the type of event, the channel on which the event occurred, and/or their location in time.

Note ..... The Channel Button List is for use with Neve consoles that are equipped with events.

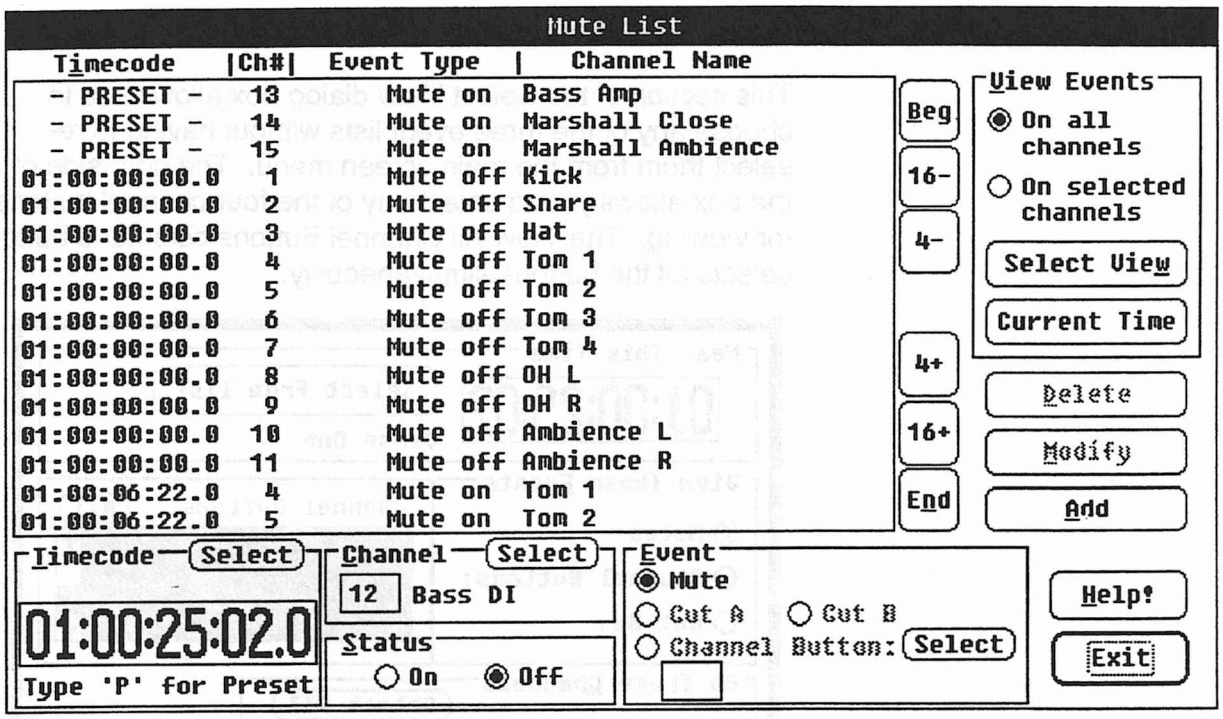
SCROLLING THE EVENT LISTS

The buttons directly to the right of the list are used to scroll the list.

Beg ..... Displays the beginning of the list
16- ..... Moves the list backwards by 16 events
4- ..... Moves the list backwards by 4 events
4+ ..... Advances the list by 4 events
16+ ..... Advances the list by 16 events
End ..... Displays the end of the list

VIEW EVENTS

This box, which is located on the right side of the screen, allows you to choose what the event list will display. Events may be viewed on all or selected channels. The system default is set to show all channels, but any channel(s) may be selected to be displayed. The option button labeled On Selected Channels enables the channel selections that were made in the Select View sub-dialog box.



SELECT VIEW

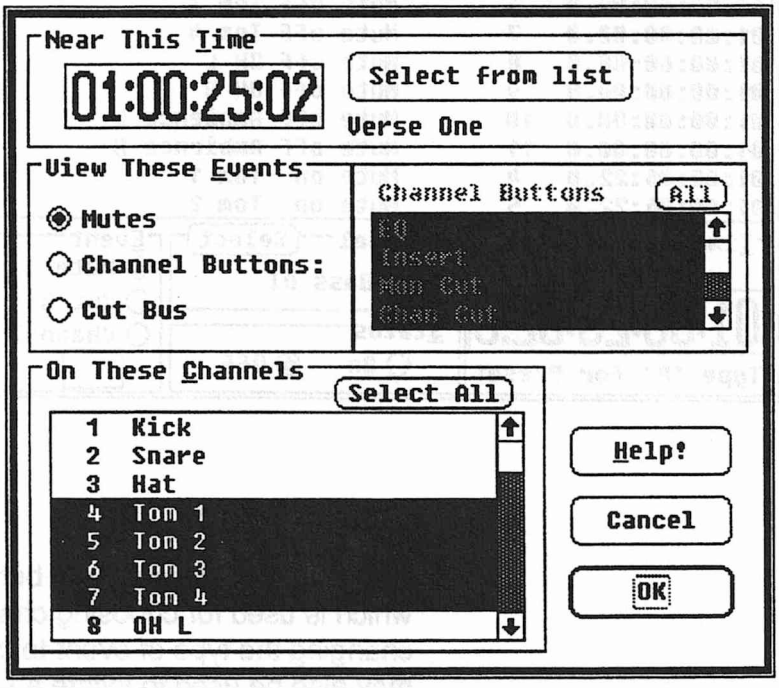
The Select View command button opens a sub-dialog box, which is used for choosing channels to be displayed and for changing the type of event to be displayed. This dialog box may also be used to locate a specific time that an event occurred on.

NEAR THIS TIME

This box allows you to locate an event contained in the list. The default time is the current tape location. If a different time is desired, it may be entered directly in the timecode field or selected from the Label List by choosing Select From List.

VIEW THESE EVENTS

This section of the Select View dialog box allows you to choose any of the three event lists without having to re-select them from the main screen menu. The right side of the box allows you to select any of the four channel buttons for viewing. The View All Channel Buttons command button selects all the buttons simultaneously.



ON THESE CHANNELS

This section of the Select View dialog box allows you to assign the channels to be displayed for the lists. The Select All command button may be chosen to quickly select all channels. Channel selections are retained when another list is displayed.

CURRENT TIME

The Current Time command button places the event closest to the current timecode in the center of the list. Any new events that occur while automation is on will also be added to the list with this command.

Note ..... Normally the list isn't updated until automation is turned off, but the Current Time command adds events that are created while tape (timecode) is running.

TIMECODE

This box allows you to edit timecode. This is useful for changing the timecode of an existing event, or for adding an event. You may select times from the Label List by choosing Select From List, or if the desired time doesn't exist in the Label List, it may be entered directly in the timecode field. The Preset Time may be entered in this box by pressing 'P'.

CHANNEL

This section is for designating the channel on which events or event edits will occur. Channels may be chosen by entering the channel number directly in the box or by choosing Select, which calls up the Channel Names dialog box.

STATUS

This box is used to select the state of an event that is to be added or modified. Any given event may be configured to be on or off.

EVENT

This section of the list allows you to choose events for editing. The events that are highlighted in this box are the events that are currently being displayed in the list. Edits may be made to any of the events (highlighted or grayed), regardless of the event list that is displayed. Any event edit that occurs is immediately updated by Flying Faders.

ADD

This command allows you to insert events into the Event Lists. You may add events to the channel mute, the four channel buttons, or to the cut A/B bus. These buttons may be configured to be on or off.

TO ADD TO THE EVENT LISTS:

1. Select the desired event list from the Lists menu (Mute, Channel Button, or Cut A/B Bus).
2. Enter the time that you wish the event to occur on in the timecode field of the Label box.

3. Select or enter the channel number that you want the event to be added to from the Channel box. (This step is unnecessary if you are adding a cut bus event.)
3. Select the event state from the Status box.
4. Select the desired event to be added from the Event box.
6. Go to the View Events box and select the channel(s) that you wish to add events to (so that you can see existing events and verify the add).
7. Select Add to insert the event.
8. Select Exit to return to the main screen.

MODIFY

This command allows you to edit items in the Event Lists. Timecode, channel number, status, and event type may all be changed.

Note ..... To change the channel names and the channel button names, refer to "Channel Names" and "Channel Button Names" in this chapter.

TO MODIFY THE EVENT LISTS:

1. Select the desired event list from the Lists menu (Mute, Channel Button, or Cut A/B Bus).
2. Select the entry that you wish to modify from the list. The Timecode, Channel, Status, and Event boxes will all be changed to match the selected entry.
3. Make the desired edits to these boxes.
4. Select Modify to initiate your changes.
5. Select Exit to return to the main screen.

DELETE

This command allows you to remove events from the Event Lists.

TO DELETE FROM THE EVENT LIST:

1. Select the desired event list from the Lists menu (Mute, Channel Button, or Cut A/B Bus).

2. Select the desired entry or entries from the list. (SHIFT+Click and drag to select multiple entries.) Events that were previously selected, but no longer shown in the window are de-selected.
3. Select Delete and the event will be removed from the Event List.
4. Select Exit to return to the main screen.

RELAY SYSTEM

Flying Faders Version 3.0 supports a new external relay facility. Up to 128 relays can be automated to control devices external to the console. This facility allows you to automate devices from cart machines to switch triggered effects to video devices and anything else that can be triggered electronically. Control of the devices can be either from external panels with 16 relay control buttons per panel or from the Select Buttons on the faders via the OTHER Mode called "Relay Control".

GENERAL RELAY OPERATION

Relays can be configured to work in a momentary or latching mode. In momentary mode, pressing a relay causes the relay to engage and then automatically disengage. Normally momentary relays stay engaged for 8 frames although the technical manual explains how in the System Initialization File you can change this default length. In latching mode, pressing a relay turns the relay to its opposite state - if it's on it will go off and if it's off it will go on.

Unlike mutes, relays operate on press rather than release. With a mute, pressing the mute puts it into "erase" mode and releasing it writes the mute. With relays, pressing the relay turns the relay on or off, and holding it down does not erase underlying events (see Erase Previous feature for more information).

CONTROLLING RELAYS FROM THE CONSOLE

In some cases you may wish to control a relay from the console instead of or in addition to a relay control panel. One or more channel SELECT buttons can be associated with a relay. Relays can be connected with SELECT buttons in the Relay Setup window under the LISTS menu. To use the SELECT buttons, change the Other Key to RELAY CONTROL and press the Other Key to enter the mode. The SELECT keys that have been assigned will now work in parallel to the relay buttons on relay control panels (although relays can be controlled in this way from SELECT buttons even if there are no relay control panels).

RELAY EVENTS

RELAY EVENT LIST

The Relay Event List allows you to view and edit events for relays. Events may be viewed by the relay, and/or their location in time. Any event edit that occurs is immediately updated in the computer.

Note: The Relay Event List is for use with Neve consoles that are equipped with Events.

BEG, 16-, 4-, 4+, 16+, END

These commands allow you to scroll through the events in the list. The maximum number of events that can be displayed on the screen at any one time is sixteen. The button describes the amount to scroll; BEG gets you to the beginning of the list, 4+ shows the next four events; 16- shows the previous 16 events; and so on. If BEG is disabled, you know that you are at the beginning of the event list; the same applies to the END button.

TIMECODE

This box informs Flying Faders of the point in timecode that an edit is to occur. You may choose the time from the Label list by choosing the Select command button. If the time doesn't exist in the Label list, the timecode may be entered directly by typing it in the timecode field of the Label box. The preset time may be entered in this box by pressing 'P'.

RELAY

This box is for designating the Relay number for the event. The Select command button on the far right opens a dialog box that contains a list of relay names and numbers. Any relay selected from this list will be placed in the Relay box.

STATUS

This box is used to select the state of an event that is to be added or modified. The status options depend on the Relay number entered in the Relay box. If the Relay is a latching relay, the the relay event can be on or off. If the Relay is a momentary, then you are only allowed to select the momentary status.

CURRENT TIME

This command allows you to display events that have occurred while automation is on. Normally the Relay Event List isn't updated until automation is turned off, but "Current Time" displays the events near the current system time, and allows you to update the list while tape (timecode) is still running.

To update the Relay Event List, press the Current Time button. If any new events have occurred, the list will be adjusted accordingly.

MODIFY

This command allows you to edit items in the Relay Event List. Timecode, Relay number, and Status can all be changed.

TO MODIFY THE RELAY EVENT LIST:

1. Select the entry that you wish to modify from the list. The Timecode, Relay number, and Status boxes will all be changed to match the selected entry.

2. Make the desired edits to these boxes.

3. Select Modify to initiate your changes.

DELETE

This command allows you to remove events from the Event List. Any event listing may be deleted, even multiple items may be selected for deletion.

TO DELETE FROM THE RELAY EVENT LIST:

1. Select the desired entry(s) from the list. The Timecode, Relay, and Status boxes will all be changed to match the selected entry.

2. Select Delete and the event(s) will be removed from the Event List.

ADD

This command allows you to insert events into the Relay Event List.

TO ADD TO THE RELAY EVENT LIST:

1. Enter the time that you wish the event to occur on in the timecode field. Press 'P' if you wish the Event to occur from the preset.

2. Select or enter the relay number of the Relay event you want added. If the relay name appears grayed, then you are not viewing events for this relay and when you add this event, it will not appear in the list.

3. Select the event state from the Status box. Your options will depend on whether the relay you selected was a momentary of latching relay.

4. Select Add to insert the event.

VIEW OPTIONS

These options let you choose which event you wish to be listed in the Event box. To view the event for all relays, select the "On all relays" button. To view events for only certain relays:

1. Select the "On selected relays" button.

2. Press the "Select View" button to set which relays to view.

For more options on which events to view, press the "Select View" button.

ERASE PREVIOUS

Since Relays, unlike mutes, are actioned upon the press of the button rather than the release, relays do not erase events in the play pass while you hold down the relay button (unless of course you are in Lock Record). The Erase Previous feature allows you to selectively delete relay events.

To begin using the feature (with automation on or off), select Erase Previous on the Relay Events List window under the LISTS menu or press the Erase Previous button on a relay control panel or press the ALL button on the console. All the relays will light solid and the current timecode will be noted. Select/deselect relays to be edited by pressing the buttons of the appropriate relays. Selected LEDs will flash quickly. Now by unchecking Erase Previous, or pressing the Erase Previous button, or pressing ALL you will erase the relay event previous to the noted timecode on selected channels. The most common use of this feature might be the following: You are writing a pass and you press a relay but realize you did it too early or late. Engage Erase Previous, press the relay you made the mistake on, and disengage Erase Previous. The event is removed.

RELAY SETUP

The Relay Setup dialog box allows you to configure your relays. In this box you set the name of the relays, the type of relay, the preroll, and which select buttons activate the relay.

MODIFYING A RELAY SETUP

To change the setup for a Relay, first select the Relay to be changed from the Relay list. Then make your changes in any of the fields and press MODIFY to make the changes. The relay information consists of the following:

NAME The name of the Relay.

TYPE You may select whether the relay is a momentary relay or a latching relay. You would set this according to the type of external device connected to the Relay.

PREROLL

Some devices take a while to stabilize. For example, a cart machine may take 10 frames for audio to begin after being started. In these cases it would be nice to specify when the sound should begin rather than when the relay should be turned on. Flying Faders accomodate this with a selective preroll function. For example, if we want the cart to begin playing at 01:00:00:20, we need to preroll the relay by 10 frames to 01:00:00:10.

For reference we call the physical activation of the relay the "trigger time" or the "play time with preroll." The time when the device begins "going" is called the "play time." The time at which the relay is pressed is assumed to be the "play time" not the "trigger time." So, with the cart machine above, if you pressed the relay at 00:00:10:20, the relay would turn on during subsequent playbacks at 00:00:10:10. Since the automation computer doesn't know when you will press a relay, when you first record a relay event, the relay will be engaged when you press the relay. On playback, however, the relay will engage with the preroll time subtracted (in this cart machine exampe, 10 frames earlier).

For latching events, preroll is not applied to 'off' events since normally, turning off a device happens quickly. When you view relay events in the Relay Event List window under the LISTS menu item (see EDITING RELAY EVENTS below), the timecodes shown are "play times", not "trigger times."

USE SELECT BUTTONS ON CHANNELS

When the system is in Relay Control mode (by pressing SHIFT+OTHER until "Relay Control" appears on the Main menu and then pressing the OTHER key to activate it), pressing the select buttons will activate the selected Relays and the Select LEDs will indicate the Relay status. Choose from this list box the Select buttons that you want to activate this Relay.

SETTING THE RELAY SYSTEM MODE

You can set the Relay System Mode from this dialog box (as well as from the console). The Relay System Modes accessible from this box are:

RSI

Just like mutes, relays can be in one of 3 modes, Record, Safe or Isolate. In Record, relays play back from the current pass and any

changes become part of the next pass. Relays in Safe play back but are not recorded into the new pass. Isolated relays are essentially unautomated. They do not play back events from the current pass and they do not record your relay presses.

Unlike mutes, relays do not have their own RECORD buttons. Thus their RSI mode cannot be changed like mute RSI mode. There are two ways to change relay RSI mode. If you have external relay panels, press the RSI button. The LEDs will then indicate the RSI mode of the associated relay. Blinking means Record, solidly lit means Safe, and off means Isolate. Pressing the relay button changes the RSI mode (but of course does not activate the relay). Pressing the RSI button again will return normal relay operation with the new RSI modes engaged.

If you do not have an external panel you must use channel select buttons while in the Other mode called "Relay Control". Then, from the Relay Setup Window, select the RSI checkbox. The Select buttons will blink as described above and pressing them will change the associated relays' RSI mode. Deselect RSI in the Relay Setup Window to return to normal relay operation with the new RSI modes engaged.

RECORD MODE

Just like mutes, relays can be in one of 2 Record modes, Touch Record and Lock Record. Unlike mutes, however, in Touch Record, relay events will NOT be erased on a particular relay while the relay is being pressed. In order to erase relay events you can use the Erase Previous feature, the Relay Events List Window, or Lock Record. In Lock Record, relay events will be erased on a particular channel after the relay is pressed and until automation stops.

Unlike mutes, relays do not have their own RECORD buttons. Thus their Record mode cannot be changed like mute Record mode. There are two ways to change relay mode. If you have external relay panels, press the Mode button. The LEDs will then indicate the Record mode of the associated relay. Solidly lit means Lock Record and off means Touch Record. Pressing the relay button changes the Record mode (but of course does not activate the relay). Pressing the Mode button will return normal relay operation with the new Record modes engaged.

If you do not have an external panel you must use fader Select buttons while in the Other mode called "Relay Control". Then, from the Relay Setup Window select the Mode checkbox. The Select

buttons will blink as described above and pressing them will change the associated relays' mode. Deselect Mode in the Relay Setup Window to return to normal relay operation with the new modes engaged.

DISABLE

Since the Relay buttons on an external panel are used to both control the on/off state of relays as well as to set information about relays (i.e. RSI and Record mode), it is necessary to be able to disable relays so that, for example, pressing a relay to change RSI mode does not toggle the relay. In addition, it may be desirable to disable relays when during mixing it is a nuisance to have the relays engaging and disengaging. Relays are automatically disabled when you select Relay RSI mode, Relay Record mode or Erase Previous Relay mode. In addition you can disable it by either selecting the Disable button on the external panel or selecting the Disable checkbox in the Relay Setup Window.

STORES/PRESENTATION LIST

Stores are a new feature of Flying Faders in version 3.0. Stores allow you to capture the settings of faders, mutes, channel buttons and relays and restore those settings at a later time (called 'Setting the Store to the desk').

Stores can be set while automation is on or off. If automation is on, moves are written into the mix to set the store, creating a new pass.

SHOW STORES/PRESENTATION BOX

This command lets you display/hide the Stores box on the main screen. The Stores box is a 3 line window into the Stores List or Presentation List on the main screen. You may choose to view either the Stores List or Presentation List by selecting the apropriate button in the caption bar. The Stores Presentation box may be selected from the Lists menu, or by pressing S12 on the Neve keyboard. Pressing the button a second time will turn it off.

SELECTING A STORE

When the Stores/Presentation list is active on the Main menu, the middle store is highlighted. The arrow points towards the next store that will be set to the console when activated from the keyboard (button number 2 on the Neve keyboard).

SETTING THE DIRECTION ARROW

You may also use the arrow keys to scroll through the list. The arrow indicates the direction the list will scroll when the current store is Set. If the arrow is pointing up, then when Set Store is pressed, the current Store is Set to the desk and the previous Store is now the current Store. If you don't want the list to automatically scroll every time Set Store is pressed, press the right arrow key, so that the arrow points to the current Store.

STORES LIST

TO CREATE A NEW STORE

To create a new store, either press the New Store button (CTRL F11) or press the New Store button in the Stores List Window (accessible from the Lists Menu). After you create a store, you are asked to give the store a name. You can either enter a name or just ignore the question (in which case the Store will be given a default name).

SET STORE

This command Sets the selected Store to the desk (i.e. adjusts faders, mutes, channel events, and relays to match the stored settings).

TO SET A STORE

1. From the list box, select the store that you wish to set.
2. Select SET STORE from the dialog box. The selected store will be set with the specified glide time.
3. To set a Store from the Stores/Presentation box on the Main menu, press button number 2 on the Neve keyboard.

Note: Pressing Set Store on the console will set the next store according to the Stores Box, not the Store selected in the Stores List.

MODIFY

This command lets you modify existing Stores.

TO MODIFY A STORE:

1. From the list box, select the store(s) that you wish to edit. If you have selected more than one store, then the parts of the selected stores have in common will appear in the edit fields.

2. Modify the chosen store(s). You can Change the Name, Glide Time, Include Mask, or Momentary Relays for the Store(s)

3. Select the MODIFY command button and the store(s) will be placed on the list.

NAME

The name of the store. A store's name, as well as number, will appear in the Stores Box on the main screen.

GLIDE TIME

After a store has been created you can assign it a glide time (which by default will be 1 frame). This is the length of time a store will take to be set to the desk. In other words, if the glide time is 20 frames, it will take 20 frames for the faders to glide from where they are to their Store positions. In addition, mutes "glide" in a way. Mutes that need to be turned on to match the store settings are turned on at the start of the glide whereas mutes that are being turned off (as well as channel buttons and relays) are turned off at the end of the glide.

INCLUDE MASK

When you take a new store, settings of all faders, mutes, channel buttons and relays are captured. However, when you set the store to the console, you can selectively Set only part of the console using Include Masks. Since all the information is always captured, you can change the mask as often as you like. For example, you could change a mask that included faders and mutes on channels 1 thru 10 to later include only channel events on faders 15 thru 20.

You may specify 8 different Include Masks and each snapshot can be assigned one of those 8 masks. You can change which Include Mask is assigned to a store and you may change the contents of each of the 8 masks. Changing the contents of an Include Mask will effect how any snapshot that uses that mask will be recalled.

To change which of the 8 Include Masks is assigned to a particular snapshot, bring up the Stores List Window from the Lists menu, select the store you wish to modify, select the new Include Mask you want to use, and press the Modify button.

To change the contents of one of the 8 Include Masks, bring up the Stores List Window from the Lists menu, select the Include Mask you wish to modify, and then press the Edit Mask button. A mask editing window will appear that allows you to change the mask's name and what it includes i.e. which channels to include and which categories of settings. The categories are faders, mutes, and each of the different channel buttons. In addition, you can select which relays should be included in the 'sets' using this Include Mask. After you have made the desired changes, press the OK button.

TO EDIT AN INCLUDE MASK

Editing an Include Mask is as simple as making the desired changes in the option boxes and pressing OK.

NAME

You may change the name of the Include Mask by typing in the new name here.

INCLUDE THESE EVENTS

These options specify which events are to be included when the Store is set. You may include Faders, Mutes, or any of the Channel Buttons.

ON CHANNELS

Only the events for the channels selected in this box will be included.

INCLUDE THESE RELAYS

You may choose which relays are to be included. Note that if a Store has momentary relays, the momentary relays will not go off unless they are also included in the Include Mask.

MOMENTARY RELAYS

Since momentary relays are only on for a brief moment, Stores ignore momentary relays when examining the console during the 'New Store' operation. If you wish a momentary relay to be activated when a store is set to the desk you can specify it in the Stores List Window (accessible from the Lists Menu). Select the store you wish to modify. Select the momentary relays you want to be activated as part of the selected store. Press the modify button and the store will be changed.

DELETE

This command lets you delete selected Stores.

TO DELETE A STORE:

1. Select the store(s) that you wish to delete.

2. Select the DELETE command button and the store(s) will be removed from the list.

COPY

This command lets you make a duplicate copy of an existing store.

TO COPY A STORE:

1. Select the store that you wish to duplicate.

2. Select the COPY command button and a copy of the selected store will be created. The focus is placed on the edit box so that you may edit the name or any other part of the new store.

RIPPLE LIST

Selecting RIPPLE renumbers the stores. If you had stores numbered 3,4,5,6,8,25 and hit RIPPLE, then the stores would be numbered 1,2,3,4,5,6 respectively. Nothing else about the stores is changed.

HOLD TOUCH

After setting a store to the desk, normally, play pass moves continue to play, including any offset imposed by the store. If you wish for the recalled settings to be absolute, not immediately following moves dictated by the play/pass, you should enable the Hold Touch feature. This makes all modified items act as if they are being "touched" after they are matched, somewhat like the Master Touch feature. Moves underneath are overwritten until automation is turned off or until the Hold Touch option is deselected.

Selecting either Local or Global Match will drop the respective faders out of Hold Touch and match them to the play pass position.

To enable the Hold Touch feature, select 'Hold Touch' in the Stores List Window (accessible from the Lists Menu) or press the Hold Touch button on the main screen's Stores Box.

PRESENTATION LIST

The Presentation List allows you to specify a "setting order" for Stores. For example, let's say our first 3 stores are named "Verse 1", "Chorus" and "Verse 2". If our song goes Verse 1, Chorus, Verse 2, Chorus, we might want a presentation list to set the stores in the order 1, 2, 3, 2. To do this we first bring up the Presentation List Window under the Lists Menu. By selecting Stores and using append, insert, and delete we can build a customized list of stores. The presentation list, of course, does not modify the stores in any way - it just allows us to set them in a predefined order.

After you have defined a "setting order" in the presentation list, press OK. Using the main screen's Stores Box selected for the presentation list, along with the console's "Set Store" button (number 2 on the Neve keyboard) you can step through the presentation list while automation is either on or off.

EDITING THE PRESENTATION LIST

The Presentation List window lets you create and edit the Presentaion list.

APPEND

To Append Stores to the end of the Presentation List:

1. Select the stores from the Stores List that you wish to be appended to the Presentation List.

2. Press Append to append these stores to the Presentation List.

The Stores are appended in the order that they appear in the Stores List (numerical order). That is, if you select Stores 5, 10, 3, and 15 and press Append, then the Stores will be appended in the order: 3, 5, 10, 15.

INSERT

To Insert Stores into the middle of the Presentation List:

1. Select the stores from the Stores List that you wish to be inserted into the Presentation List.

2. Select the item in the Presentation List that you want the Stores to be inserted BEFORE.

3. Press Insert to insert the Stores in the Presentation List before the selected item.

DELETE

To Delete items from the Presentation List:

1. Select the items you want to be deleted from the Presentation List.

2. Press Delete to delete these items from the Presentation List.

RENAME

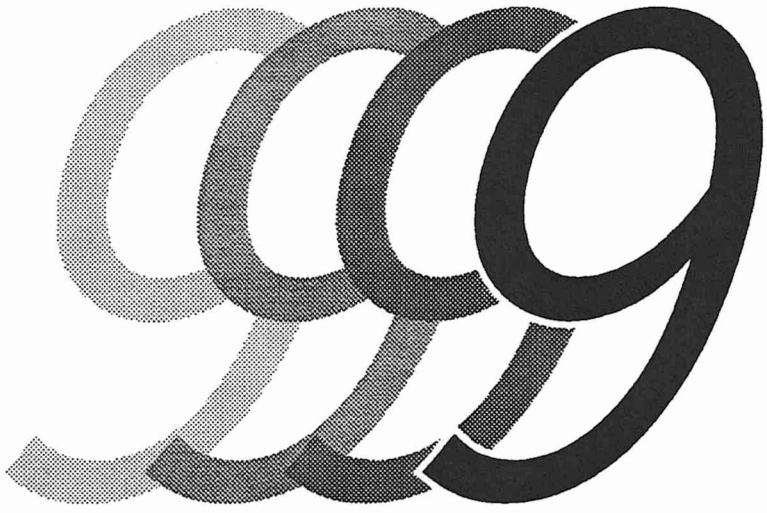
To Rename an item in the Presentation List:

1. Select the item you wish to rename from the Presentation list.

2. Edit the name of the item.

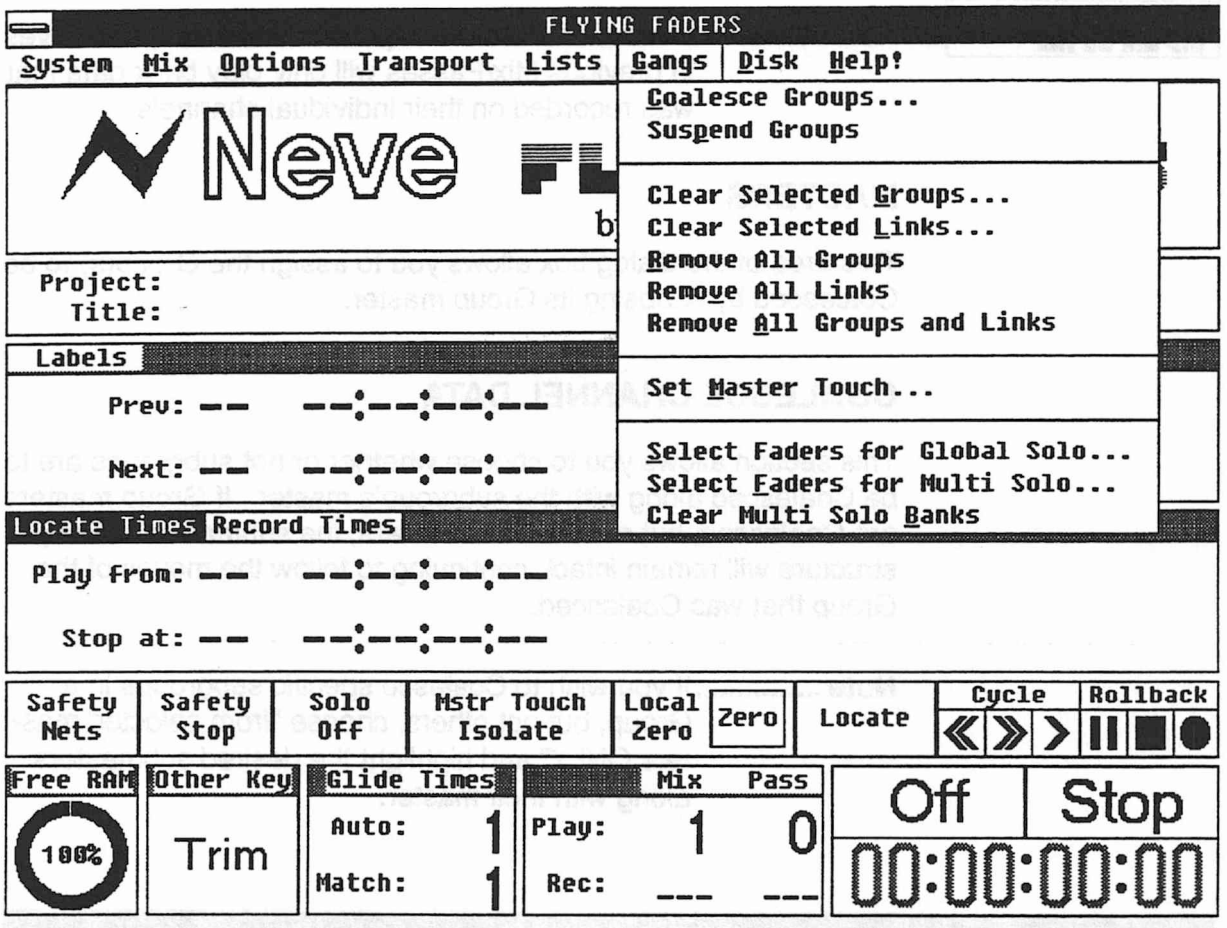
3. Press Rename to rename the item.

Note that when a Store is added to the Presentation List, the name of the Store is copied into the Presentation List. If you rename a Presentation List item, the name of the Store that the item refers to is NOT changed.



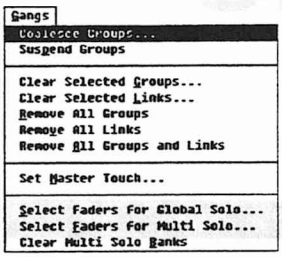
Gangs Menu

GANGS MENU



The "Gangs" pull-down menu is found on the menu bar located at the top of the main Flying Faders screen.

COALESCE GROUPS



Coalesce Groups allows you to copy all of the moves and mutes of a Group master to that master's slaves, creating a new Mix/Pass. The slave's moves and mutes in the resultant Mix/Pass are the sum of their recorded moves plus the moves of the slave's previous master.

Note ..... Since Coalesced Groups are disbanded, the slaves in previous Mix/Passes will only play back data that was recorded on their individual channels.

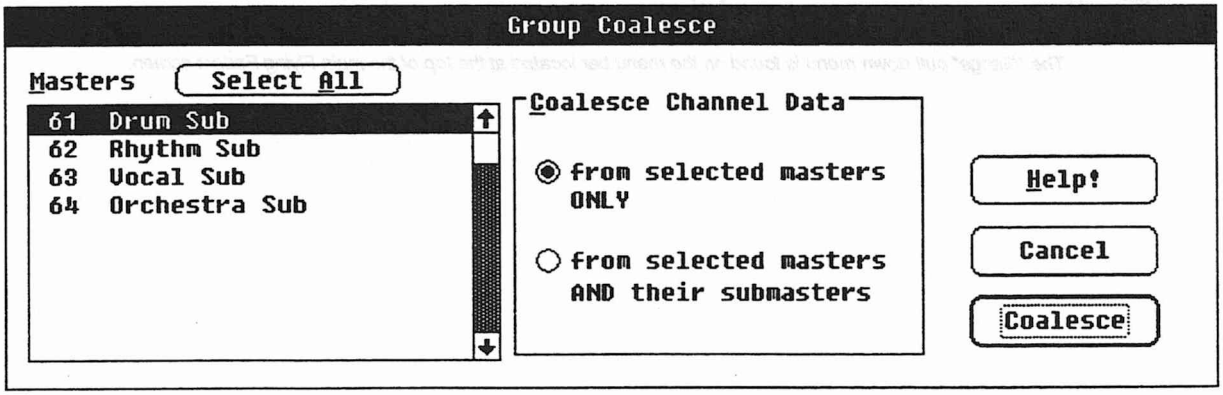
MASTERS

This area of the dialog box allows you to assign the Group(s) to be Coalesced by choosing its Group master.

COALESCE CHANNEL DATA

This section allows you to choose whether or not subgroups are to be Coalesced along with the subgroup's master. If Group masters are Coalesced, but not their submasters, the submaster's Group structure will remain intact, continuing to follow the moves of the Group that was Coalesced.

Note ..... If you wish to Coalesce specific subgroups in a Group, but not others, choose "from selected masters ONLY" and highlight the desired submasters along with their master.



TO COALESCE GROUPS:

1. Select Coalesce Groups from the Gangs menu.
2. Select the desired Group masters from the Masters box.
3. Select the data to be Coalesced from the Coalesce Channel Data box.
4. Select the Coalesce command button and a new Mix/Pass will be created, containing the new information.
5. A notice box will appear, informing you of the new Mix/Pass that was created.

SUSPEND GROUPS

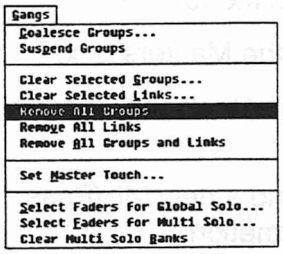
This command allows you to temporarily disable all Groups. This is most useful when you need to Trim a Group master without Trimming that master's slaves.

TO SUSPEND GROUPS:

1. Select Suspend Groups from the Gangs menu. A notice box will appear, informing you that Groups have been suspended. A check will also appear in front of the Suspend menu listing.
2. Make desired adjustments to the fader levels.
3. Select Suspend Groups from the Gangs menu once again. A notice box will appear, informing you that Groups have been enabled.

Note..... Groups may also be Suspended from the Trim Faders dialog box. Refer to Chapter 5, "Trim Faders", for more information.

REMOVE ALL GROUPS

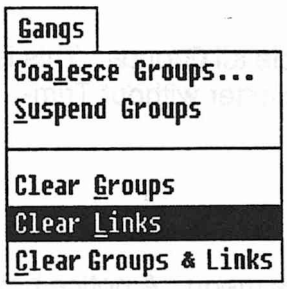


This command allows you to delete all Groups currently in use.

TO CLEAR GROUPS:

1. Select *Clear Groups* from the Gangs menu.
2. A dialog box will appear asking to verify your request.
3. Selecting OK will clear all Groups and close the dialog box.

REMOVE ALL LINKS

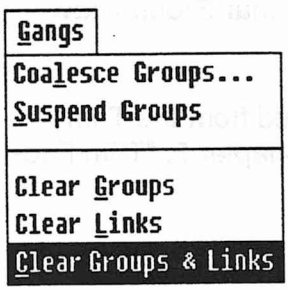


This command allows you to delete all Links currently in use.

TO CLEAR LINKS:

1. Select *Clear Links* from the Gangs menu.
2. A dialog box will appear asking to verify your request.
3. Selecting OK will clear all Links and close the dialog box.

REMOVE ALL GROUPS AND LINKS



This command allows you to delete all Groups and Links in use at the same time.

TO CLEAR GROUPS AND LINKS:

1. Select *Clear Goups and Links* from the Gangs menu.
2. A dialog box will appear asking you to verify your request.
3. Selecting OK will clear all Groups and Links and close the dialog box.

CLEAR SELECTED GROUPS

This dialog box allows to to clear selected groups. This is especially useful when you have phantom faders that are group masters, because there is no way to remove groups from these faders using the GROUP button on the console.

TO CLEAR GROUPS:

1. Select the masters of the groups you wish to be cleared.
2. Press OK.

Only the groups whose masters are selected are cleared. Any submasters, if they are not selected, are not cleared.

IMPROTANT... Removing groups ONLY removes the group. This means that the removed masters moves will no longer be written to its slaves (becuase it will have no slaves). If you wish to remove the group AND also write the moves of the master to the slaves, do a GROUP COALESCE.

CLEAR SELECTED LINKS

This dialog box allows you to clear selected Links. This is especially useful when you have phantom faders that members of links, because there is no way to remove these faders from links using the LINK button on the console.

TO CLEAR LINKS:

1. Select the links that you wish to be cleared by selecting a channel in those links. Only channels that are members of links will appear in the list box.
2. Press OK.

IMPORTANT... Selecting a channel from the list box will remove the ENTIRE link that the channel is a member of. For example, if channels 1, 2, 3, and 4 are linked, and you select channel 1 and press OK, then the entire link is removed. In other words, even though only channel 1 was selected, channels 2, 3, and 4 are also unlinked.

MASTER TOUCH

The Master Touch function allows you to make Flying Faders always record fader and mute positions selectively from any point in the mix/pass. If you position faders and mutes, turn on Master Touch, and then start automation, the system will record the new positions at the time when automation begins - as if you were touching all of the faders. While automation is running, play pass moves are being overwritten. Even though Master Touch simulates the faders being touched, faders will still move if repositioned by a link move, group move, or 'Stores' snapshot set.

SET MASTER TOUCH

This menu command allows the operator to select which faders and mutes will be addressed by the Master Touch feature.

The Set Master Touch dialogue box may be selected from the Gangs menu, or via the Other key.

Using the fader and mute record buttons you can include or exclude individual faders and mutes. If the record light is lit, it will be "Master Touched" and if unlit, it will not be. The select light on a channel is lit if either its mute or fader is selected. (See OTHER mode).

MASTER TOUCH ISOLATE

Master Touch Isolate puts all selected faders and mutes into Isolate mode prior to the Master Touch feature being engaged.

As soon as Master Touch is engaged, all selected faders and mutes leave Isolate and enter a Record mode. When Master Touch is deselected, the faders/mutes will return to their original state.

The purpose of this feature is to allow you to run automation and adjust the selected faders/mutes whilst listening to tape (together with fader/mute automation moves on other channels that were not selected). At the point where you want the new balance to be engaged, switch on Master Touch and the appropriate moves will be written into a new mix/pass from that moment on.

Selected faders/mutes will return to their original state when automation is stopped, either by stopping the tape or deselecting Master Touch.

Alternatively, selecting Match on individual faders, or the Global Master, will drop the respective faders out of Master Touch and Match those faders to the play/pass position.

TO OPERATE MASTER TOUCH

To Select Faders/Mutes for Master Touch

1. Select Shift+Other until Master Touch is selected on the main screen.

2. Press Other and select faders/mutes to be engaged by Master Touch by pressing their respective Record buttons.

Global Master Record/Mute buttons will select all faders/mutes for Touch Record.

WARNING: If more than 48 channels are selected for Touch Record simultaneously, a system overload may occur.

Momentary

The Toggle switch positioned at the top of the Global Master module is the Master Record button.

Pressing this switch before or after automation is running will simultaneously switch all faders/mutes that have been previously selected into Record.

When automation is stopped these faders/mutes will automatically drop out of Record and return to their original states.

Latching

Pressing Shift + the Master Record button simultaneously will Latch the Master Record button on and will switch all faders/mutes that have been previously selected into Record.

When automation is stopped, these faders/mutes will remain in Touch.

Pressing the Record button again will unlatch the Master Record button and the selected faders/mutes will return to their original states.

TO OPERATE MASTER TOUCH ISOLATE

Select the "Master Touch Isolate" dialogue box on the main screen.

This will temporarily switch all faders/mutes that have been pre-selected for master touch into "Isolate".

A new mix structure can now be applied to those channels without affecting the underlying mix pass moves.

Pressing the Master Record button will switch the selected faders/ mutes from Isolate to Lock Record. The Master Record button may be pressed either before automation starts, or at any time the mix pass is playing.

Stopping automation or toggling the master record button to off will return the selected faders/mutes to there original state.

Alternatively pressing either local or Global Match buttons will match the respective faders to there play pass position

The Master Touch Isolate function is automatically switched off when automation stops.

SELECT FADERS FOR GLOBAL SOLO

This menu command is a quick way to set the system into Set Global Solo Banks mode, allowing you to select which faders will participate in Global Solo. See Chapter 2 for more information about Global Solo.

TO SELECT FADERS FOR GLOBAL SOLO

1. Select Faders For Global Solo from the Gangs menu.
2. Use the Select buttons on the faders to Select which faders will participate in Global Solo. (See the description of Solo Mode in Chapter 2)
3. Press OK on the dialog box, or press OTHER on the Global Master to close the dialog box.

SELECT FADERS FOR MULTI SOLO

This menu command is a quick way to set the system into Set Multi Solo Banks mode, allowing you to select which faders will participate in Multi Solo. See Chapter 2 for more information about Multi-Man Solo.

TO SELECT FADERS FOR MULTI SOLO

1. Select Faders For Multi Solo from the Gangs menu.
2. Use the Select buttons on the faders to set up the Multi Solo Banks. (See the description of Solo Mode in Chapter 2)
3. Press OK on the dialog box, or press OTHER on the Global Master to close the dialog box.

CLEAR MULTI SOLO BANKS

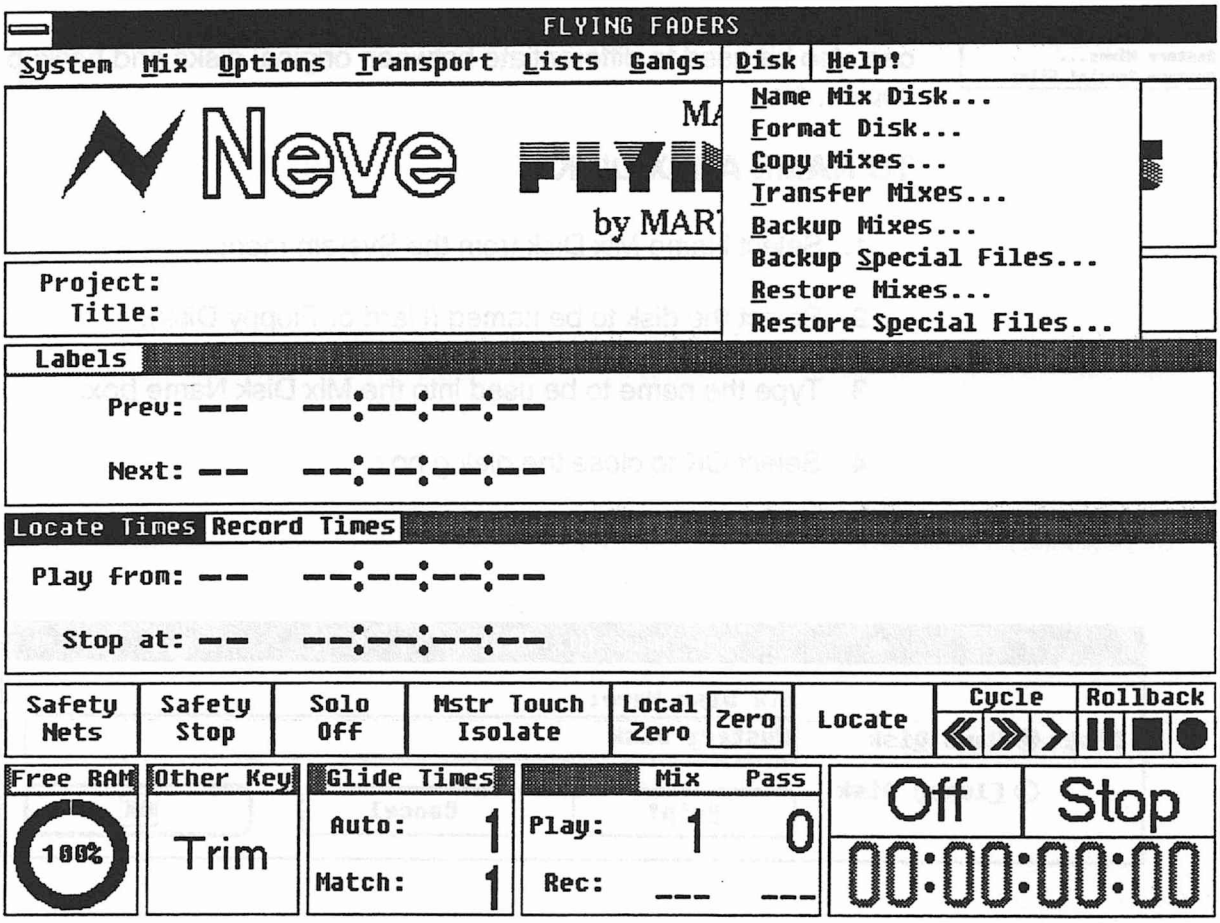
This command allows you to delete all the Multi Solo Banks in use.

TO CLEAR MULTI SOLO BANKS

1. Select Clear Multi Solo Banks from the Gangs Menu.
2. A dialog box will appear asking you to verify your request.
3. Selecting OK will clear the Multi Solo banks from memory.

Disk Menu

DISK MENU



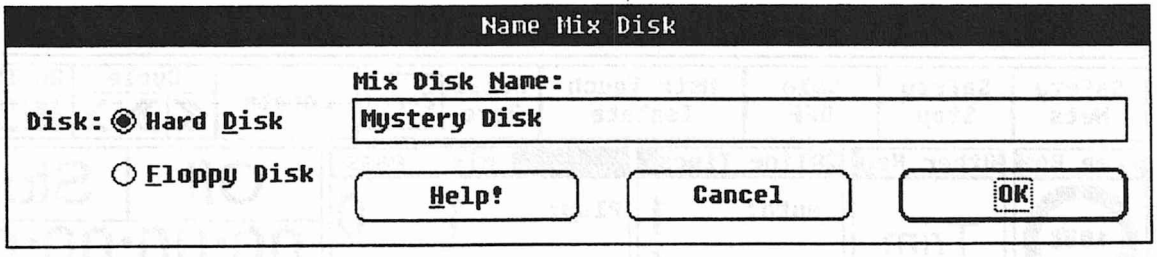
The "Disk" pull-down menu is found on the menu bar located at the top of the main Flying Faders screen.

NAME MIX DISK

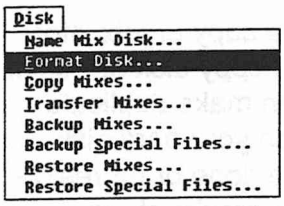
This command allows you to give a unique name to each disk. The disk name will appear in the Disk box of the Keep, Load, and Delete dialog boxes. This provides a way to verify that mixes are being Kept to, Loaded from, or Deleted from the correct disk. It can also be used to differentiate between original disks and backup copies, etc.

TO NAME A MIX DISK

1. Select Name Mix Disk from the System menu.
2. Select the disk to be named (Hard or Floppy Disk).
3. Type the name to be used into the Mix Disk Name box.
4. Select OK to close the dialog box



FORMAT DISK



This command formats a floppy disk placed in the A: drive. It removes all the information on the disk and prepares it for use. A formatted disk is needed to keep mixes for archival purposes or for carrying mixes out to another Flying Faders facility.

TO FORMAT A FLOPPY DISK:

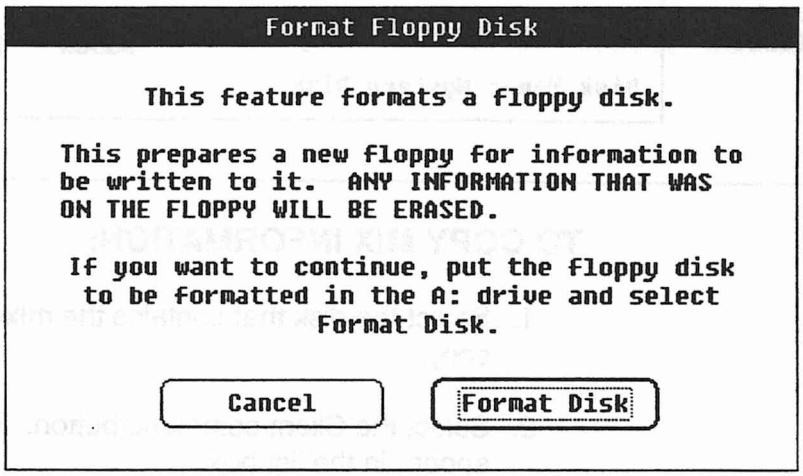
1. A dialog box tells you what format does and asks you to confirm your choice. Select No if you wish to quit.

2. If you select Yes the screen will go blank and you will be asked to insert your floppy disk in drive a: if you have not already done so, and then press enter to start the formatting process.

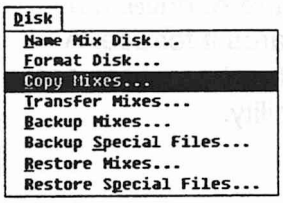
3. Your disk will now be formatted.

4. A message will appear on the screen letting you know if the format was sucessful and asking if you wish to format any more disks.

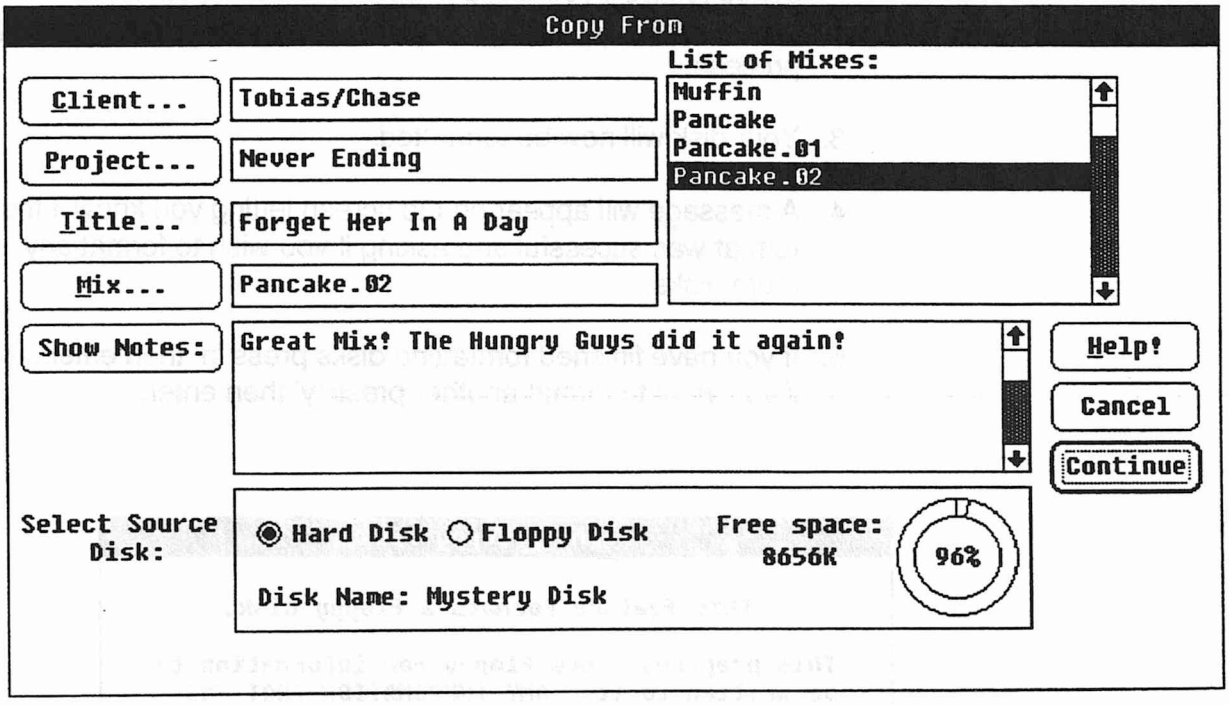
5. If you have finished formatting disks press 'n' then enter... or if you want to format another press 'y' then enter.



COPY MIXES



This feature allows the user to make a duplicate copy of mix information. You can copy from your hard disk to a floppy disk or from a floppy disk to your hard disk. In addition you can make duplicate copies from your hard disk to different names on your hard disk. This is useful for backing up work that you have done or for restoring information from a floppy disk that you have previously re moved because you thought that you had finished with it. Its major benifits over the Backup Mixes and Restore Mixes facilities are that you can backup selected mixes, you do not have to backup all of your mixes, and that when you restore them the existing mixes on the destination disk are not affected, they remain unaltered.



TO COPY MIX INFORMATION:

1. Select the disk that contains the mixes that you wish to copy.

2. Select the Client command button. The list of clients will appear in the list box.

3. Select the desired client from the list.

4. Repeat steps 2 and 3 to obtain the desired project, title, and mix names. Hint: If you double click on your choice from

the list, it will be placed in the text box and the next list will show up.

5. Note that you can just select a client or a project etc. and all the mixes under that client or project will be copied.

6. You are also allowed to select multiple clients, projects, titles or mixes. To do this click on the first client (or title etc.) that you wish to copy and then holding the shift key down click on the next client that you wish to copy. In this way up to 20 clients, projects, titles or mixes can be selected at once. However remember that if you are copying to floppy you are limited by the amount of space on the disk. If you select multiple items to copy from you cannot then select at lower levels, for instance if you select three clients you can not then select one title from one of them. All the projects, titles and mixes for those three clients will be copied.

7. Select Continue once you are sure of your choice.

8. On the Copy To page select the copy destination disk (usually the opposite of your source disk).

9. You may look through the clients, projects, titles and mixes that you have chosen to copy by using the Client, Project, Title and Mix buttons.

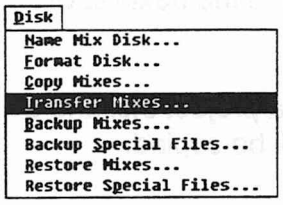
10. You will notice that the highlighted name appears in a box with the text "Name:" next to it. If you want to change the name of any of the clients, projects, titles and mixes that you are copying you can type a new name in here and by pressing the Change Name button the old name will be replaced with the new name.

11. Similarly if you wish to change the mix notes for any of the mixes you are copying you can type new mix notes into the "Mix Notes:" box and then press the (Change Name and Notes) button.

12. Note that for both renaming and new notes the alteration will only be made to the duplicate copy and NOT the original which will remain untouched. The alteration will also only be made if you select the Rename and New Notes buttons and then Copy, if you Cancel then no copying will be performed.

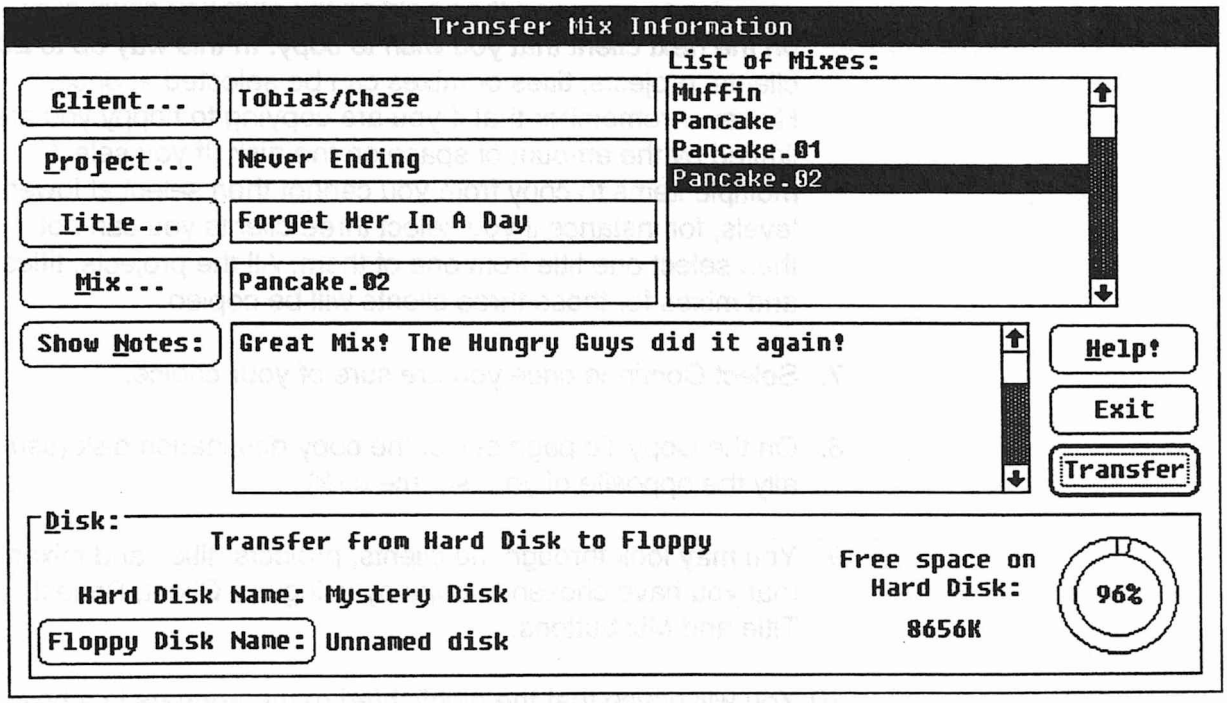
13. Select Copy and the mix information will be copied with any alterations that you have made.

TRANSFER MIXES



This feature transfers mix information from your hard disk to your floppy disk.

WARNING: The information will no longer be on your hard disk. This is useful for archiving work that you have finished with. The information can be copied back (using Copy Mixes) from the floppy disk at a later date if you need to re-mix it.



TO TRANSFER MIX INFORMATION:

1. Insert a formatted disk in disk drive a: (to format a disk see Disk, Format Disk)

2. Select Transfer Mixes from under the Disk menu item.

3. A dialog box asks you which mix information you wish to transfer.

4. Select the Client command button. The list of clients will appear in the list box.

5. Select the desired client from the list.

6. Repeat steps 2 and 3 to obtain the desired project, title, and

mix names. Hint: If you double click on your choice from the list, it will be placed in the text box and the next list will show up.

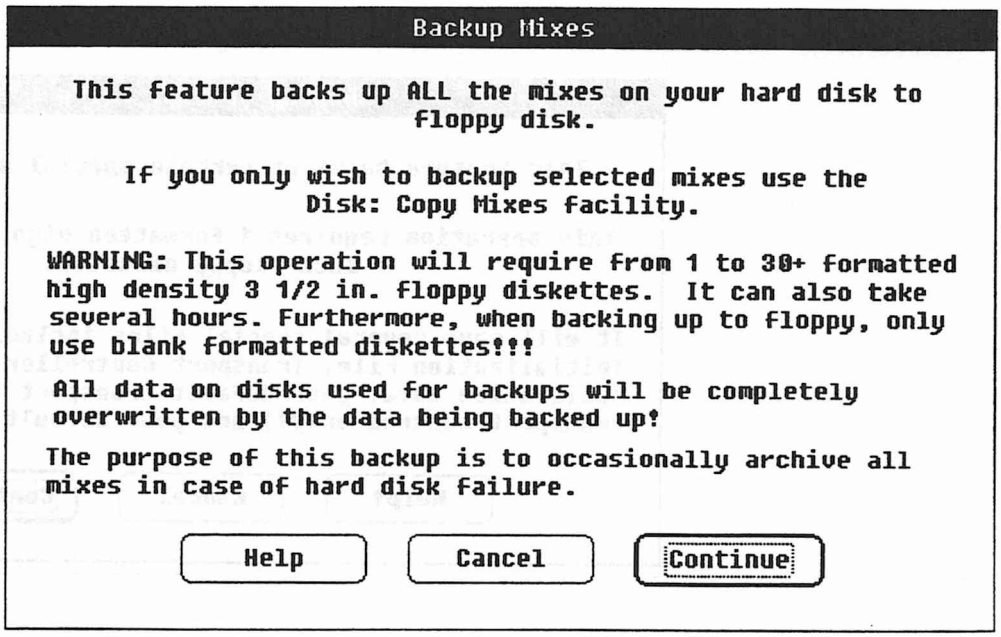
7. Select "Transfer" to transfer your mix from hard disk to floppy disk.

8. A dialog box will appear asking you to confirm your choice.

BACKUP MIXES

This feature backs up mixes from your hard disk to your floppy disk. All the mixes on either your C drive (20 Mb systems) or your D drive (40Mb systems) will be copied to floppy disk. You will need to have enough formatted blank floppy disks to copy all your mixes to before you start this process. This is useful for occassionally backing up your system in case of hard disk failure. The only way to copy this information back is to use the Restore Mixes facility and this will destroy any mixes that already exist on your hard disk.

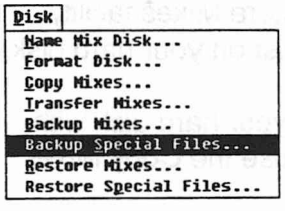
To copy selected mixes to floppy and back to your hard disk without destroying mix data already on your disk, use the Copy Mixes facility.



TO BACKUP ALL MIXES:

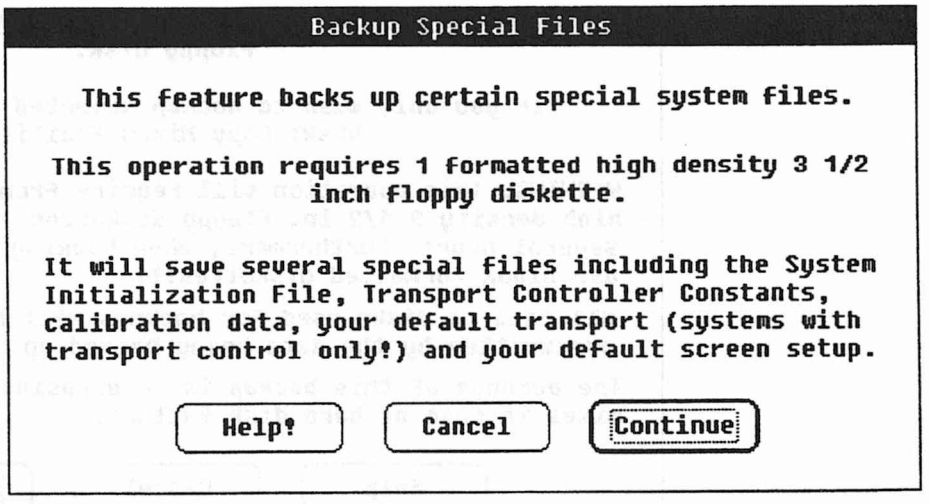
1. Read the information displayed carefully.
2. Ensure you have a supply of formatted floppy disks.
3. Select Cancel if you wish to quit and use Format to format some more disks for this process.
4. Select Continue to backup all mixes from you hard disk.
5. The screen will go black and you will see the mixes being transfered. You will be prompted for new disks as they are required.

BACKUP SPECIAL FILES



This feature backs up special files from your hard disk to your floppy disk. It backs up the System Initialization file, the Transport Controller Constants, calibration data, the default transport and the default screen setup.

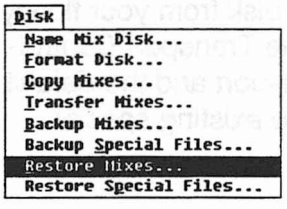
These files can later be restored to your hard disk using Restore Special Files, however this will overwrite the existing files on your hard disk.



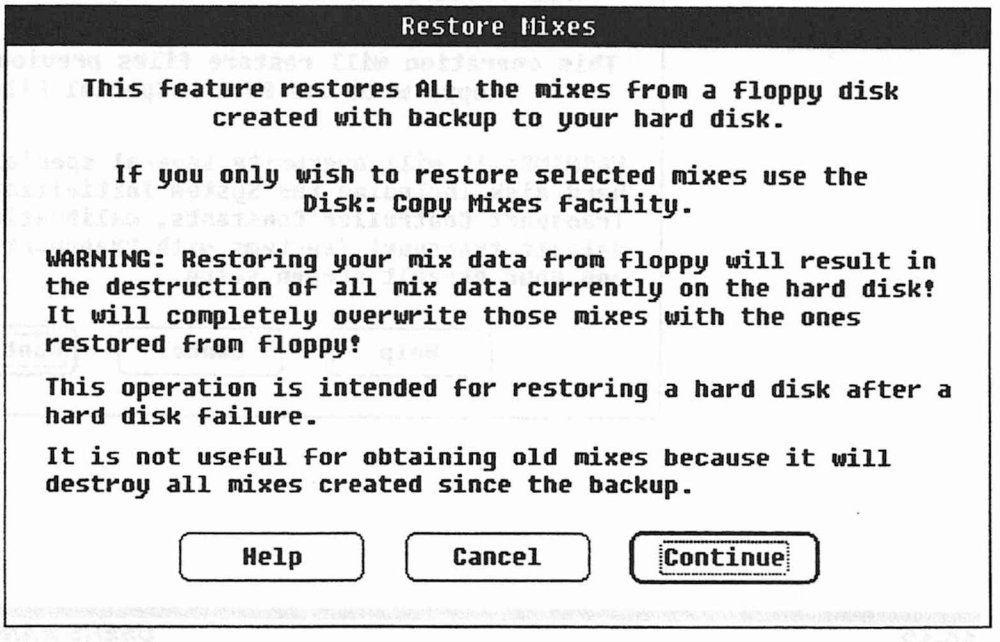
TO BACKUP SPECIAL FILES:

1. Read the information displayed carefully.
2. Insert a formatted floppy disk in drive a:.
3. If you do not have a disk, select Cancel to quit and use Format to format a disk for this process.
4. Select Continue to backup the special files.
5. The screen will go black and you will see the files being transfered.

RESTORE MIXES



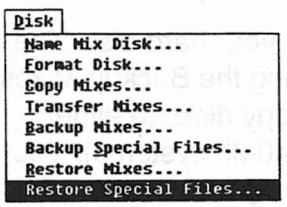
This feature restores mixes from floppy disk to your hard disk. The mixes must have been backed up to floppy using the Backup Mixes facility. The mixes will be restored from the floppy disks to either your C drive (20Mb systems) or your D drive (40Mb systems). You will need all the floppy disks that you backed up your mixes to. This is useful for restoring your hard disk, after a failure, with your last backup. Any mixes on your hard disk will be destroyed by the restore and overwritten with the ones from the floppy disks.



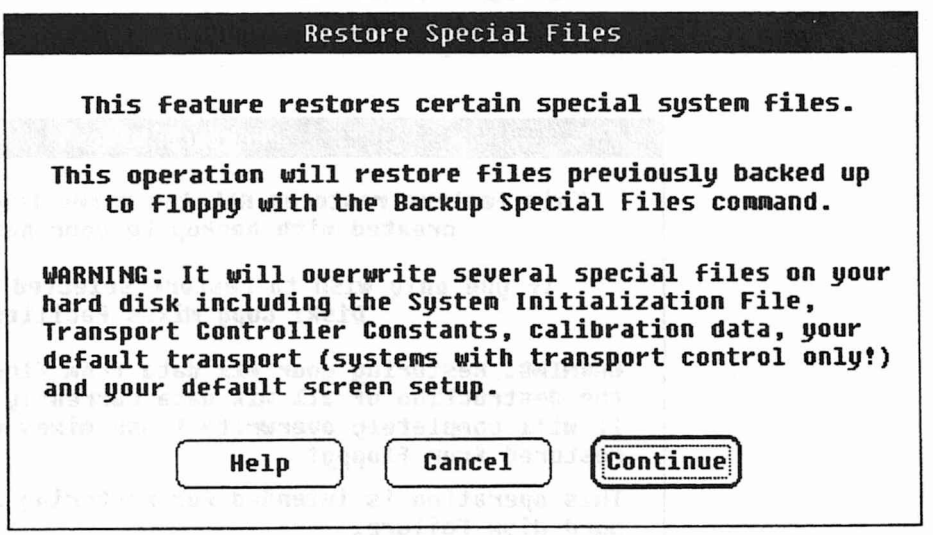
TO RESTORE ALL MIXES:

1. Read the information displayed carefully.
2. Ensure you have all the floppy disks containing your backed up mixes.
3. Select Cancel if you wish to quit.
4. Select Continue to restore all mixes from the floppy disks to the hard disk.
5. The screen will go black and you will see the mixes being transfered. You will be prompted for the next floppy disk as required.

RESTORE SPECIAL FILES



This feature restores special files to your hard disk from your floppy disk. It restores the System Initialization file, the Transport Controller Constants, calibration data, the default transport and the default screen setup. WARNING: this will overwrite the existing special files on your hard disk.



TO RESTORE SPECIAL FILES:

1. Read the information displayed carefully.

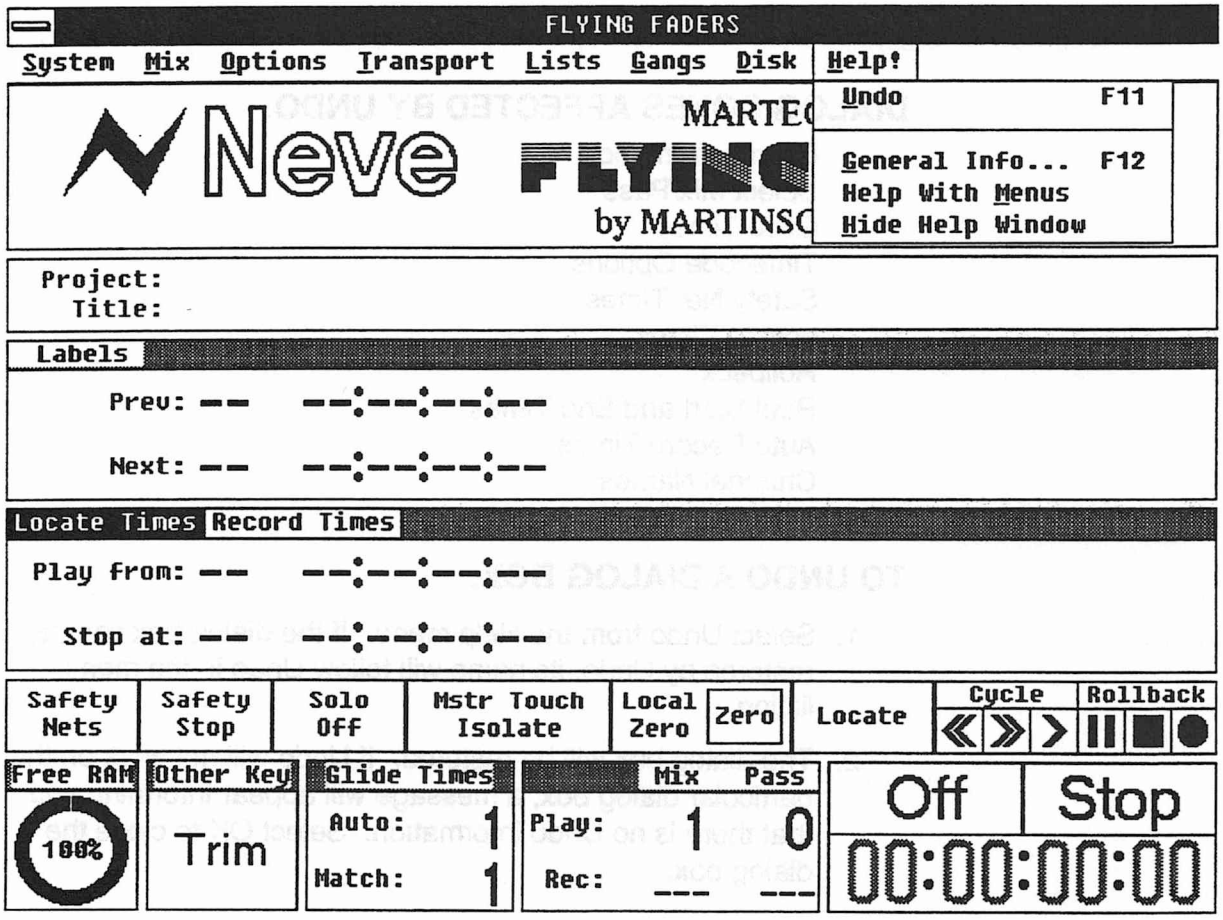
2. Insert the floppy disk containing the backup of your special files (produced by using Backup Special Files) in drive a:.

3. Select Continue to restore the special files.

4. The screen will go black and you will see the files being transfered.

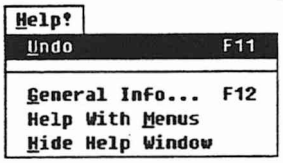
Help Menu

HELP MENU



The "Help!" pull-down menu is found on the menu bar located at the top of the main Flying Faders screen.

UNDO



This command allows you to reverse commands, including Undo itself. Undo restores a dialog box to its former state before it was opened, deleting any edits that were made from the time that the dialog box was first opened. Undo does not effect mix edits, however. Refer to the following list for dialog boxes that Undo can restore.

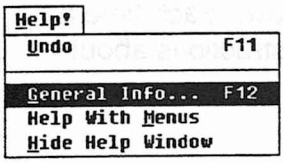
DIALOG BOXES AFFECTED BY UNDO:

Client Information
Select Mix/Pass
Glide Times
Timecode Options
Safety Net Times
Locate Times
Rollback
Reel Start and End Times
Auto Record Times
Channel Names

TO UNDO A DIALOG BOX:

1. Select Undo from the Help menu. If the dialog box can be restored by Undo, its name will follow Undo in the menu listing.
2. The dialog box will be restored. If Undo will not work on that particular dialog box, a message will appear informing you that there is no Undo information. Select OK to close the dialog box.

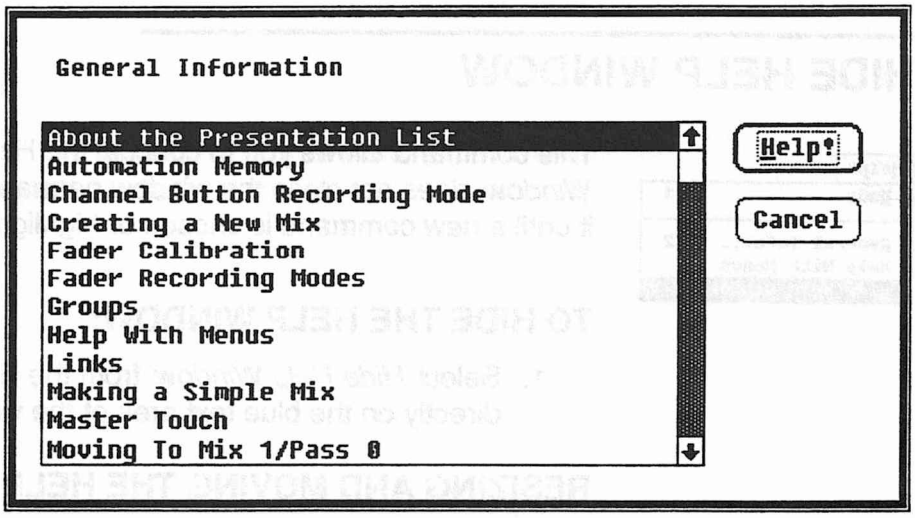
GENERAL INFORMATION



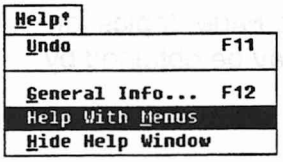
This command allows you to view a list of Flying Fader topics for which help is available. Help on these topics may be obtained by selecting the appropriate title from the list.

TO SELECT GENERAL INFORMATION:

1. Press HELP on the Neve V Series keyboard, or select *General Info* from the Help menu.
2. Highlight the desired title and select the Help command button, or double click directly on the title.
3. The Help window will open, containing information on that particular topic.
4. Click anywhere on the Help window to close it.



HELP WITH MENUS



This command opens and closes the Help window. Each time a command is highlighted or chosen, facts and instructions about that command are displayed in this window.

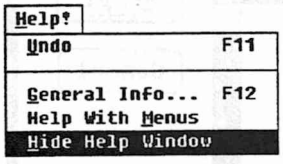
TO OPEN THE HELP WINDOW:

1. Select *Help With Menus* from the Help menu.
2. The window will open and a check will appear in front of the command, indicating that the window is enabled.

TO CLOSE THE HELP WINDOW:

1. Select *Help With Menus* from the Help menu.
2. The window will close and the check by the command will disappear, indicating that the Help window is disabled.

HIDE HELP WINDOW



This command allows you to conceal the Help window. *Hide Help Window* does not close the window permanently, but simply masks it until a new command is chosen or highlighted.

TO HIDE THE HELP WINDOW:

1. Select *Hide Help Window* from the Help menu, or click directly on the blue text area of the window.

RESIZING AND MOVING THE HELP WINDOW

The Help window appears at the bottom of the screen when opened, but it may be resized and relocated to any area of the screen.

TO RESIZE THE HELP WINDOW:

1. Position the pointer over the border you wish to move.
2. When the pointer turns into a double-headed arrow, Click and Drag the border to the desired location.

TO MOVE THE HELP WINDOW:

1. Position the pointer in the white area containing the Help Menu title.
2. Click and Drag the window to the desired location.

12

Glossary

Accelerator keys ..... Special keys that execute a command or open a dialog box without using the menu, the mouse, or a series of keystrokes.

Arrow ..... A pointer shape that is used for the selection of functions.

Auto Match ..... When the fader automatically moves back to its original Pass position after a change was made to the fader. Auto Match Glide times are adjustable.

Check box ..... Small squares that are used to select one or more options in a dialog box.

Click ..... To press and release the mouse button.

Command ..... A word or phrase, usually found in a menu, that is chosen to carry out an action.

Command button ..... Rectangular buttons with rounded corners that are used to activate or cancel a command.

Control box ..... The small box that is located in the upper left corner of the main screen.

Default ..... An option or command that is automatically chosen by the system. The default can be overridden by selecting the desired command or option.

Delete ..... To erase mix information from a floppy or the hard disk, or remove a Label from a list, mutes from a list, etc..

Diagnostics window.. This window bypasses the Windows environment so you can communicate directly with the PC.

Dialog box ..... A box that appears when more information is needed before a command can be carried out.

Direct window access ..... Control of commands and features from the main Flying Faders screen as opposed to opening a dialog box.

DOS ..... Disk operating system.

Double click ..... Quickly click the mouse button twice.

Drag ..... To click and hold the mouse button while moving the mouse.

Neve V Series keyboard ..... The computer keyboard that is installed on Neve consoles. It is basically the same as the standard keyboard, but contains pre-labeled accelerator keys and transport control keys.

Option button..... A circular button that is used to select an option in a dialog box.

Pointer arrow ..... A small symbol that indicates what part of the screen will be affected when the pointer button is clicked.

Preset..... An initial snapshot of all fader positions and mute states.

RAM ..... random access memory

Ready mode ..... Faders and mutes that are in the Ready Record mode will play back and record all moves or mutes when automation is on.

Record Lock..... A fader and mute Ready mode.

Rollback ..... When activated, the transport will rewind a user-selectable rewind time and transfer into play.

RSI..... Ready/Safe/Isolate (See individual definitions for each.)

Safe mode ..... Moves and events are played back, but no moves or events can be recorded.

Safety Nets ..... Allows you to make changes between two points in timecode while the rest of the mix is placed in Safe.

Scroll bar ..... A bar that appears at the right side and/or bottom of a window or dialog box that contains arrows on both ends. The scroll bar allows you to view text or items that will not fit in the box.

Select ..... To perform an action that activates a command.

Smart keys ..... User-programmable keys. A command or series of commands may be recorded and assigned to one of 12 Smart keys.

Standard keyboard... The standard QWERTY keyboard for Flying Faders. Replaced with the Neve keyboard.

Text box..... Where information is inserted by the user. Text boxes are usually located in dialog boxes.

Text pages ..... A word processor in Flying Faders that is used for editing files and for making general notes.

Timecode field ..... The area that contains timecode numbers.

Touch Record ..... A fader and mute Ready mode.

Trim ..... To change the preset of a fader or faders.

Two-headed arrow .... A pointer shape that is used for changing the size of the windows.

VDU ..... video display unit

xFade ..... Crossfade

Old init file : "C:\MFSYS\MFAD.BAK"

New : "C:\MFSYS\MFAD.INI"

=

Old syst Init : "C:\MFSYS\MFAD_OLD.INI"

Old tape const : "C:\MFSYS\MFAD_OLD.TAP"

Old "Config.Sys" now "Config.old"

Old "Autoexec.sys" now "Autoexec.old"

→ modify C:\MFSYS\CHANDESC.TXT for the system

(old saved as C:\MFSYS\CHANDESC.OLD")