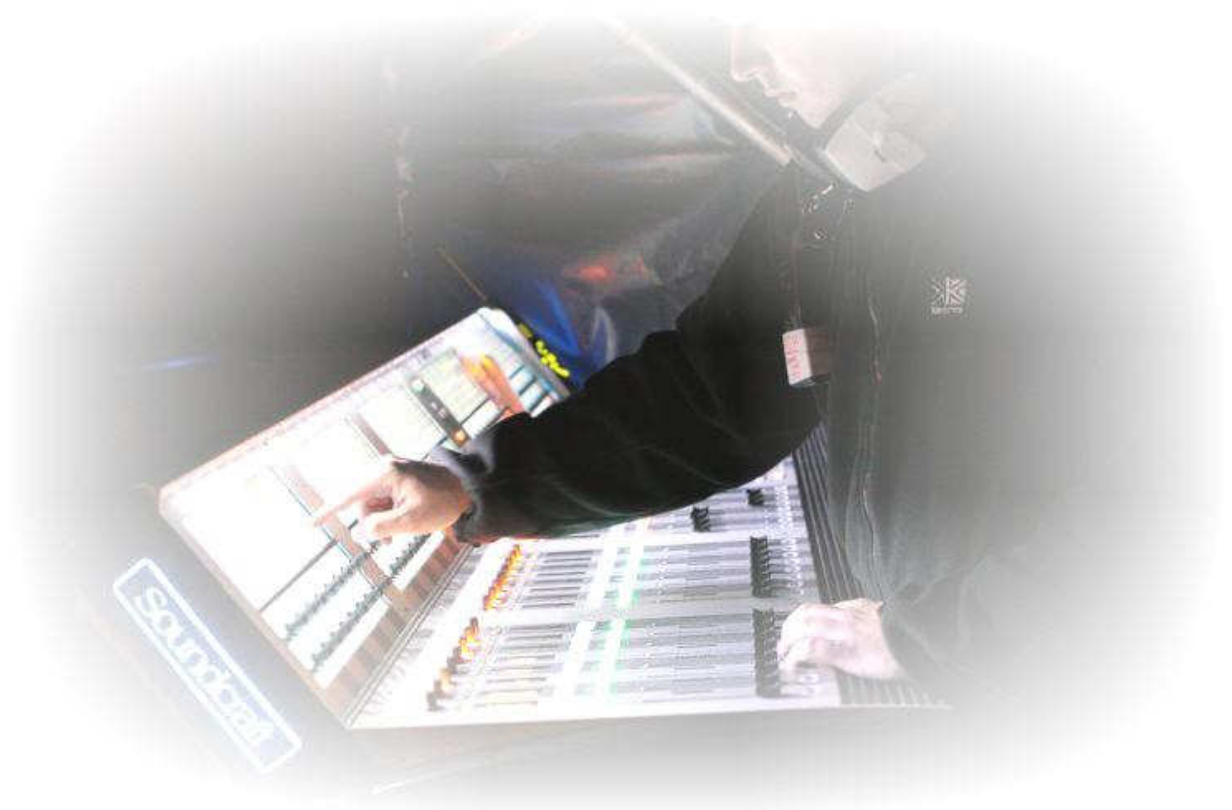


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V4.0 Software

Quick Start Guide to the New Features

INTRODUCTION TO V4.0

The V4.0 software for the Vi4 and 6 consoles contains some major new functionality. This guide lists the new functionality and then gives a fast-track guide to using the new features. The V4.0 software is also pre-loaded on the new Vi2 Control Surface which starts shipping in November (see the separate guide *Introduction to the Vi2*). For full information there is a User Guide appendix available for download via the soundcraft.com website.

Here is a summary of the new features, and what you can do with them:

Feature

User-Defined Fader pages can now be created for both Input and Output faders

Benefits

- Arrange channels in any order on the surface.
- Assign VCA master faders along-side channel faders.
- Assign an important channel to the same fader on all 3 User Pages, so that it never disappears from the surface.
- Assign only one half of a paired channel to User pages, saving faders.
- Access more than 8 VCA Masters at a time by assigning up to 8 additional VCAs to one or more User Page.
- Assign Stereo Aux and Group Masters to a single fader in the Output section, instead of having to use a pair of faders for stereo busses as previously.
- Assign VCA Master faders along-side bus master faders in the Output section



Feature

Adjustable Crossfade parameter added to Cue Recall

Benefits

- Create smooth transitions between any two snapshot recalls, with duration of from 0.1- 30 secs.
- Create pseudo-dynamic Cues by combining Crossfades with the automatic chaining of several snapshots, using the Cue sequencer introduced on V3.0.
- Crossfade most channel strip parameters, not just faders.
- Fade time is global for all channels, and includes a control to determine whether switched parameters change at beginning, middle or end of the fade.



Feature

Preview mode in Snapshot Control section is now implemented

Benefits

- Locks the audio where it is, and allows the control surface to be recalled to any desired Cue, for checking purposes, or to make updates to future Cues, without changing any audio. Surface re-synchronises with audio when Preview mode is switched off.



Feature

Graphic EQ now has a choice of 'Small' or 'Large' control modes

Benefits

- Choose '**Large**' 30-fader mode for fast access on multiple faders, at the expense of access to the input faders (as existing software). Or choose '**Small**' (8-fader) mode when access to input faders must be retained at all times. Frequency bands can be scrolled in banks of 4 or 8 bands, using the Output Fader page buttons.



Feature

Console Meters now have adjustable Peak Hold time

Benefits

- The hold time of the floating LED that shows the peak value of the signal can be adjusted to suit your own preference, or can even be switched off (using zero hold time).



Feature

'Mute All Outputs' button now implemented

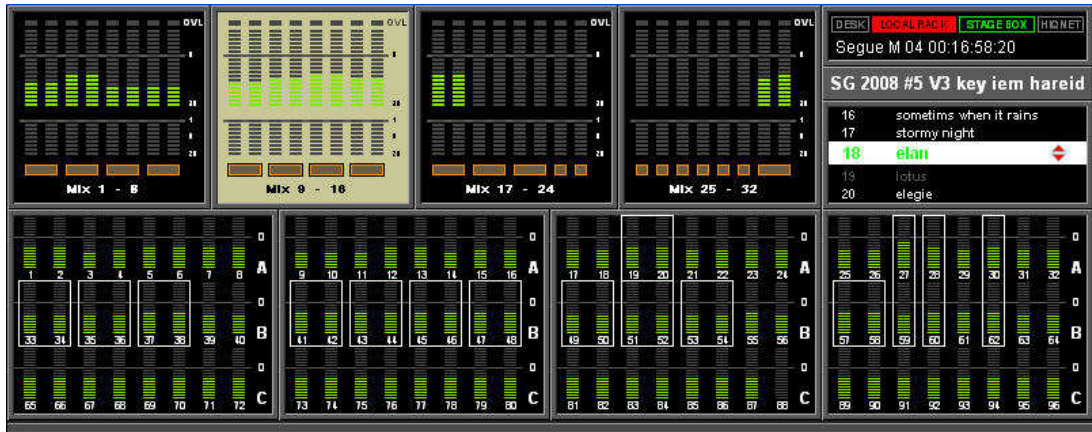
Benefits

- All console outputs can be muted by the press of one button, useful if the console needs to be left unattended.



Feature

Output faders can be assigned in blocks of 8 to far right-hand Fader Bay by touching the Output Meter touchscreen.



Benefits

- Multiple output busses can now be quickly accessed via the far right fader bay, without switching to the ALL BUSSES page.
- Access to bus GEQs for Monitor applications is now easier and independent of output soloing.
- Babysitters can now take control of Output bus control without interrupting the input mix process.
- On Vi4, all 32 busses can now be switched to any bus mode (previously the last 8 busses were fixed as mono Auxes because they were not accessible via the All Busses page) – more flexibility for your Vi4.

Feature

Scene recall buttons including Next/Last scene recall buttons can now be controlled remotely via GPIs.

Benefits

- Theatre operators can now have the scene control buttons relocated to any convenient external location.

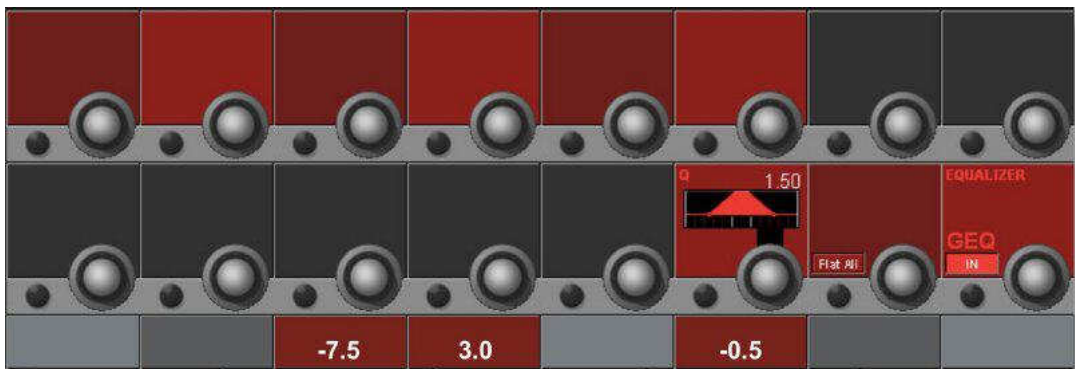


Feature

GEQ Cut/Boost value is now displayed automatically above each fader

Benefits

- Interrogate a GEQ band to see its current Cut/Boost amount by just touching the fader.
- See precise Cut or Boost values whilst adjusting the GEQ faders.



GEQ screen showing new dB cut/boost value labels above faders that have been touched

Miscellaneous Additional Features and bug fixes with Version 4.0

- Copy & Paste buttons now flash to give extra warning they are enabled
- Bug where partial selection of bus master parameters in Copy mode would not copy the bus sends any more – fixed
- Bug with power-fail autobackup fixed
- Bug where switching channels On then Off on channels muted by a Mute of VCA Group would drop them out of the Mute/VCA group – fixed
- Bug with VCA-muted channels sometimes being unmuted when a new Show loaded, fixed.
- Bug with audio changing during Apply Changes fixed
- Bug with loss of audio with Insert Points on Isolated channels fixed
- Bug where wrong value was displayed on GEQ 'Q' setting fixed
- Bug with VCA solos giving wrong Solo type (PFL/AFL) fixed
- Bug with Blackout event not switching off console top-illumination fixed

THE NEW FEATURES IN MORE DEPTH

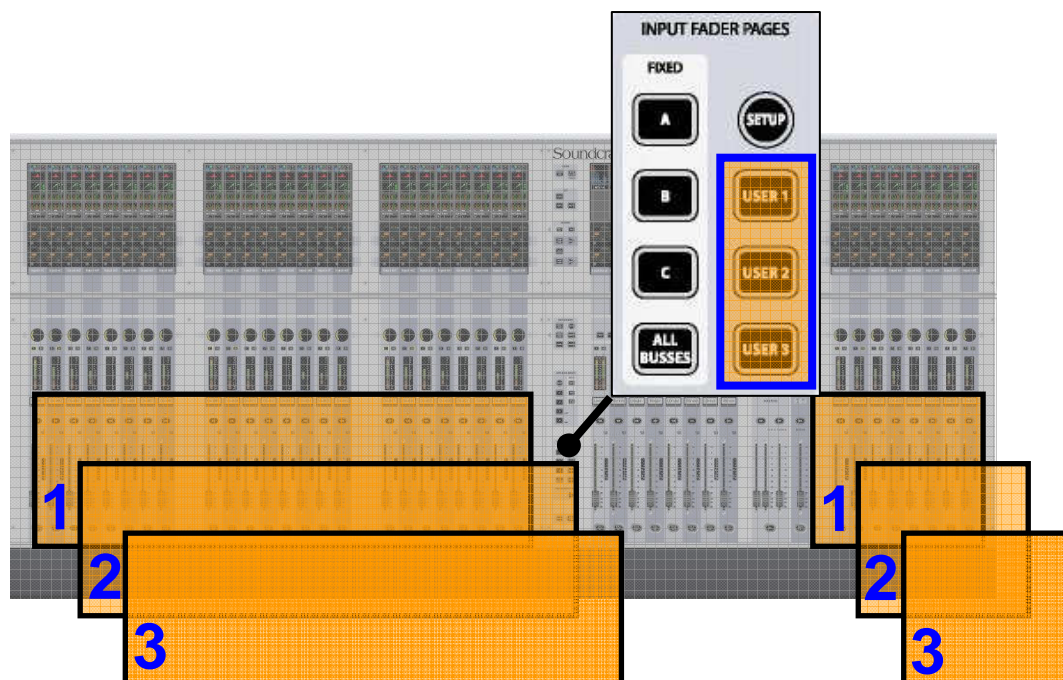
User-defined Fader Pages

What is the difference between 'Fixed' and 'User-defined' Input Fader Pages on the Vi6?

'Fader Pages' are defined as arrangements of channel strips on your console. Up until Version 4.0 software, only 'Fixed' Fader Pages (A,B & C) were available on Vi consoles. These fixed pages are simply the input channels 1-32 (for example on Page A of a Vi6) arranged in sequential order in the same way as channels would be on an analogue desk.

With *User Defined* Fader Pages, nothing changes as far as the Fixed Fader Pages go, but what we add is the ability to take the channels that exist on those fixed pages, and have them available again on three special pages but in an order that can be chosen by the user. Changing the order here does not affect the signals patched into them or any of the processing or labels that might already have been applied – everything moves with the channels. Re-arranging the channels on User-defined pages also does not affect the positions of those channels in the Fixed Fader Pages – you can always go back to the Fixed Pages at any time and find the channels in their original sequential positions.

There are three User Defined pages **User 1, 2 & 3** that can be created, and each of these can contain any combination of the channels that appear on the three Fixed faders. It is also possible to arrange VCA Master faders within the User-defined Fader pages, along side input channels. There are no restrictions on how many times you can use a particular channel, so for example it is possible to assign a vocal channel to the same fader in all three User Pages, meaning that it will appear to remain in the same place on the surface regardless of which User Page is selected.



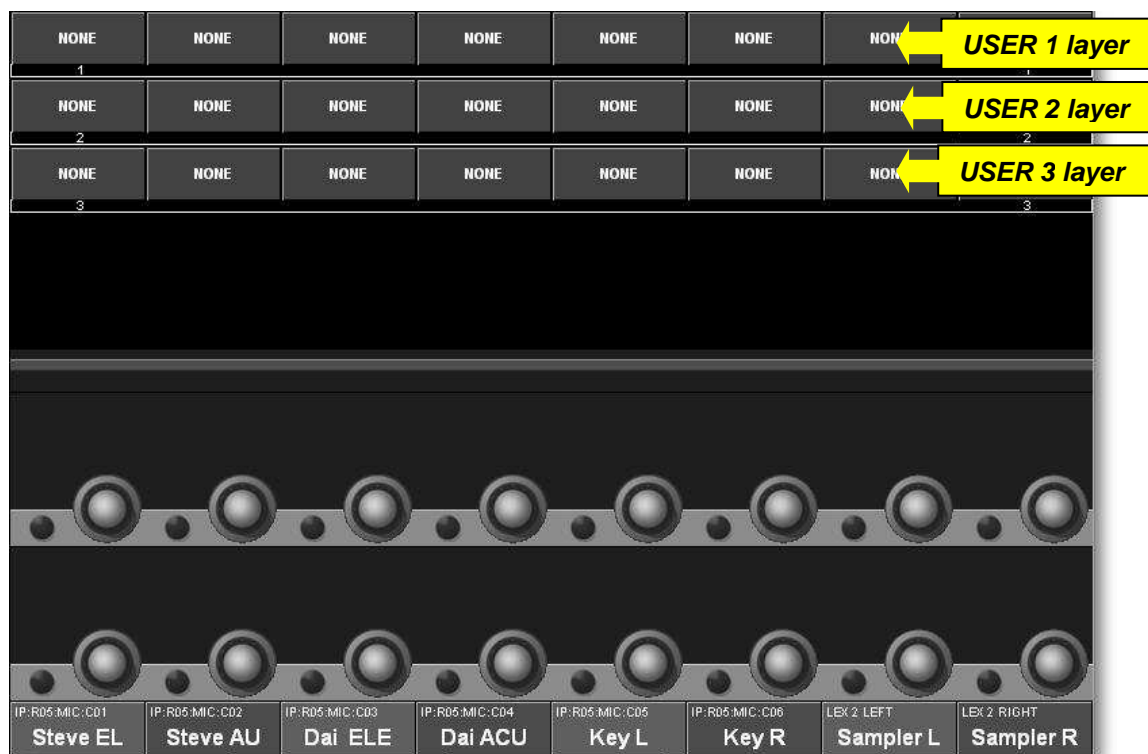
Creating User Defined Input Fader Pages

Step 1 – Open the Setup screens

Press the Setup button in the Input Fader Page control section. This opens up identical Setup screens across all of the console's input Vistonics screens – see the picture below.



Each Setup screen contains three rows of buttons, corresponding to the User Pages 1, 2 and 3 for that bank of 8 fader strips. If you load a Default Show, all of the faders in all of the layers will have a default setting of NONE, which means that no channels are yet assigned to any of the faders in the three User Pages (the exception to this is the Vi2 – this has channels 25-32, 33-40 and 40-48 pre-assigned to the User Pages 1-3).



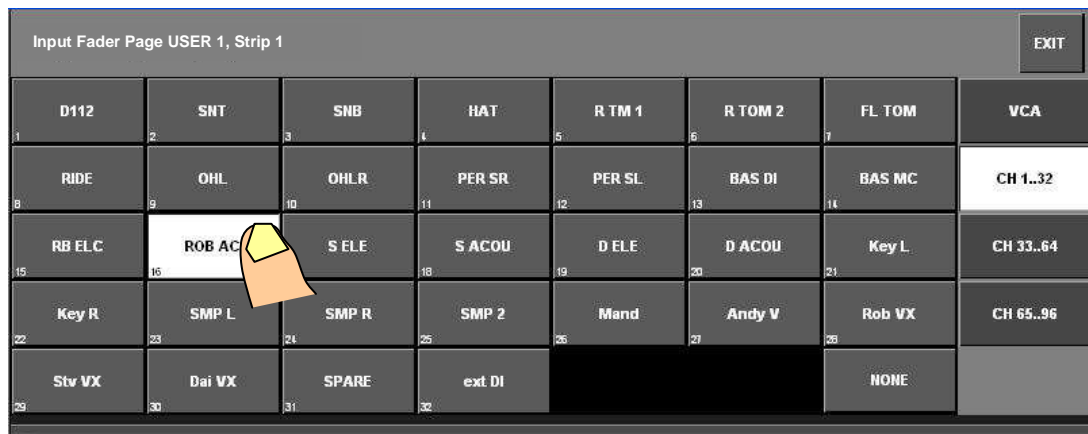
Hint: A User Layer which has all the fader strips set to 'NONE' will result in black screens across the whole console if you select this User page by pressing its Fader Page button after switching off the Setup mode. This is the normal state of the User 1-3 pages in the console's Default shows, the idea being to provide a 'blank canvas' on which can be assigned your required channel layout.

If you load a show that has had User Layers already programmed, then you will see these User Layers when you press their Fader Page buttons, because the User layer setup is stored with each Show file.

Step 2 – Open the Channel Select screen

To start assigning channels to the fader Strips, touch any of the buttons labeled 'NONE' in the previous screenshot, corresponding to the position and layer of the fader you want to assign something to. Normally you would start at the top left and work across each layer, assigning the faders in order.

Touching any of the 'NONE' buttons opens up the 'Channel Select' screen that then allows you to choose any of the input channels on the desk to be assigned to your chosen fader:



The tabs on the right side of the screen allow all available input channels to be accessed (the last tab 65-96 will only be shown if you have a Vi4 or 6 that has the 72ch/96ch DSP upgrade fitted).

Each channel select button shows the channel's 'short label' name in the centre of the button, and the channel's number, corresponding to its position on the fixed layers A/B/C, in the bottom left corner.

In the case shown above, the channel 'ROB AC' is being chosen to be the assignment for Strip 1 on User Layer 1. As soon as you select your channel, the select screen will automatically close and return to the Setup page, and you will be able to see your assigned channel on the first strip of User layer 1, like this:

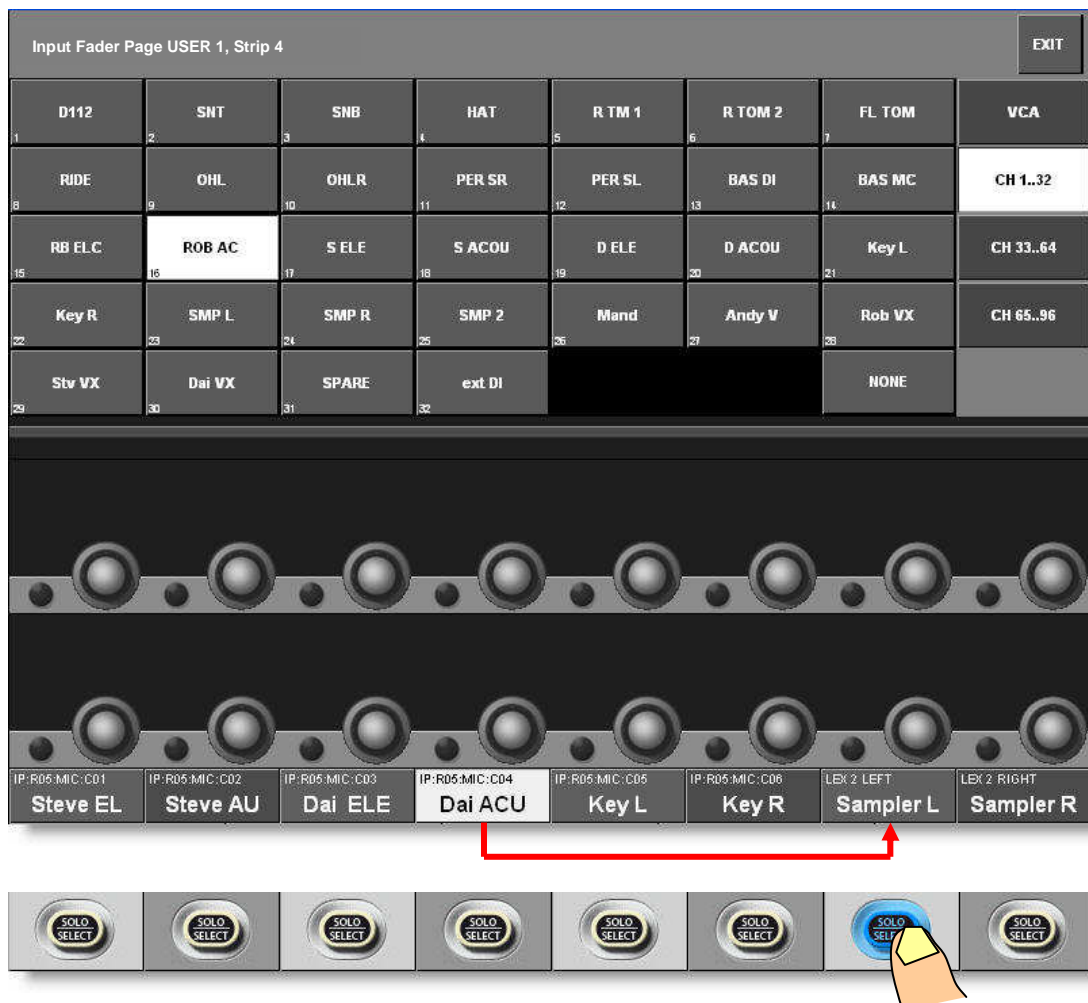


Assigning VCA Master Faders to Input strips

As well as choosing input channels to assign to fader strips on the User Layers, it's also possible to assign VCA masters alongside the inputs. The 16 VCA Master faders are displayed in the channel select page by touching the VCA tab on the top right of the screen:

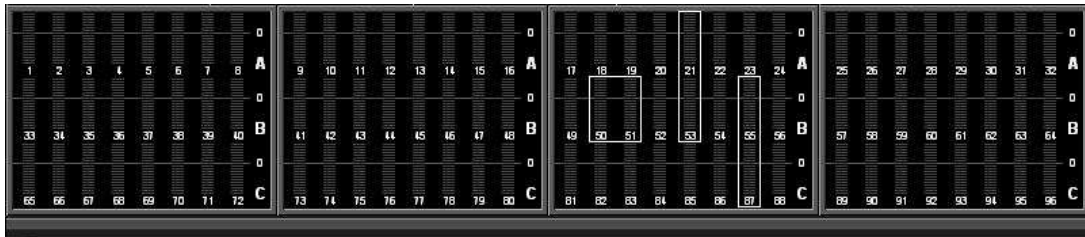


Hint: It is also possible to leave the channel select screen open, without selecting a channel or VCA, and use the Solo/Sel buttons on the fader panels below the desk to scroll to a different fader strip to the one you started with, before selecting the required channel:



Paired Input channels within User-defined Fader Pages

The pairing system on the console allows channels to be paired either horizontally within any of the **fixed** Fader Pages, or vertically between any two adjacent **fixed** Fader Pages. The pairing indication is summarised using white rectangles on the console's input meter overview screen, the layout of which corresponds to the fixed Fader Pages A, B and C.



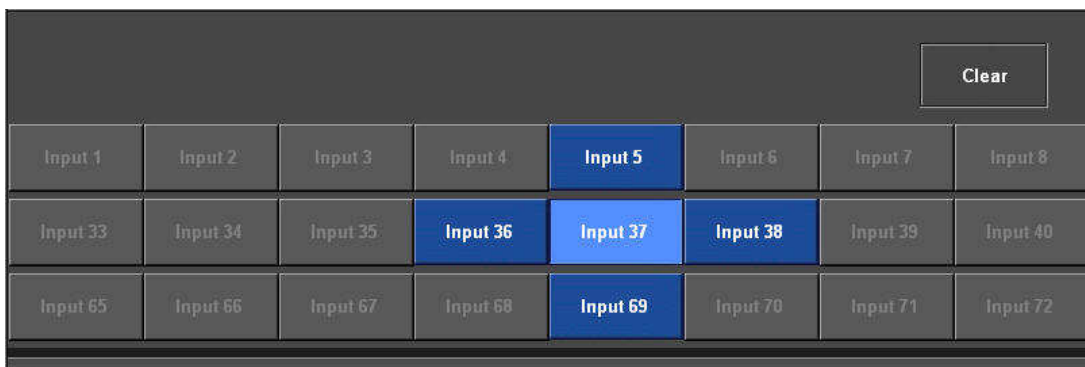
It is **not** possible to create pairings between channels that are adjacent either horizontally or vertically, on the **User-defined** fader pages. This is because channels can be placed in any order within the User-defined fader pages, and if pairing was allowed, it would be possible to create links between channels which might not be adjacent on the Fixed fader page (eg ch's 1 and 64), and therefore could not be shown on the meter screen –and could not be handled by the console's DSP structure.

You can however still **view** or **edit** the pairing of channels from within a User-defined Fader page – the standard pairing screen is still available within the Input function block of an Input channel strip.

What you will see when you open the pairing page from an Input channel is the same screen as you would see if you opened the pairing page of that channel from within a fixed Fader page – ie the pairing choices you will be offered by the page will be the channels that are adjacent on the fixed fader pages to the one you have selected.

So let's say you have Fader Page USER 1 active, and on this User page you have channel 37, with channel 1 on its left and channel 64 on its right.

If you open the pairing page for Ch37, you will see the screen below, which is the same screen you would see if you opened the pairing page for Ch37 from a fixed fader page – ie: it has Ch36 on the left and Ch38 on the right.



Be aware therefore that you will see channels laid out as they are in the fixed fader pages, if you open the pairing page from a User-defined fader page.

Stereo Input Channels in User-defined Input Fader Pages

Stereo paired channels are treated as if the two halves were separate mono channels, as far as assigning the channels to User-defined Fader pages goes.

In other words it is not necessary to assign both sides of a stereo pair to a User page, if you want to maximize the use of faders.

On Fixed Fader pages, two types of indicators are used at the bottom of the touch screen to show that channels are paired, and how they are paired:



When you assign only one side of a Stereo pair of channels to a fader in a User-defined Fader page, you will see a slightly different indication, as seen in the channel strip on the right.

The two 'gear wheels' without any white line in the blue strip below the Pan display indicates that this is one half of a paired channel (note the difference with the vertical and horizontal indicators shown above). The other half of the pair may be adjacent to this channel on the User page, or it may not be assigned at all on this User page.

It is important to remember however that **not all parameters are linked** when you create paired channels – most of the input stage such as gain, trim, phase etc, plus the pan controls are **not** linked, and so it will only be possible to adjust one side of these from the User Fader page, if only one fader from the pair is assigned. However, remember that all channels including any 'dropped' halves of stereo pairs are always available in their original locations via the Fixed pages A/B/C or via the temporary right hand bay activated from the Input Meter screen.



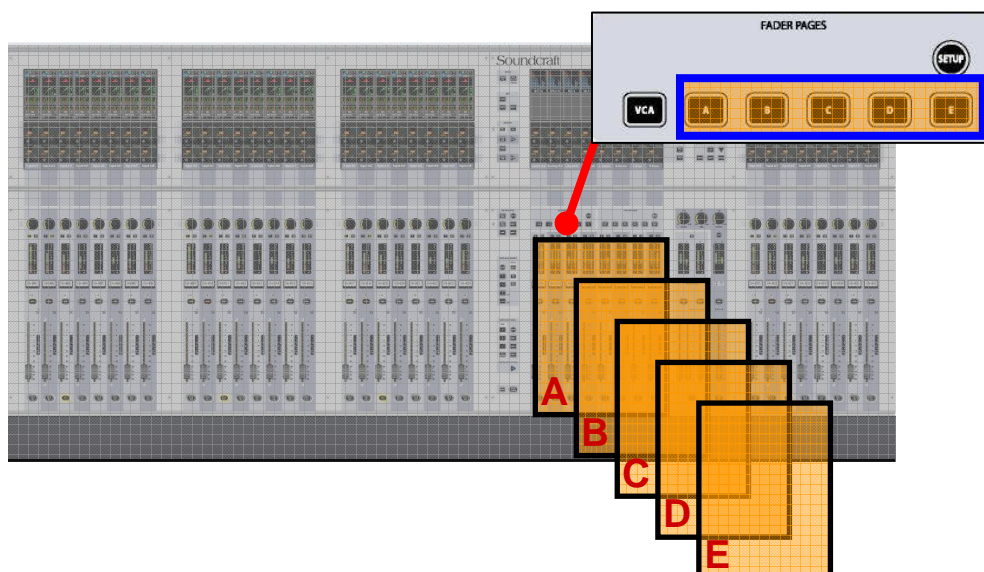
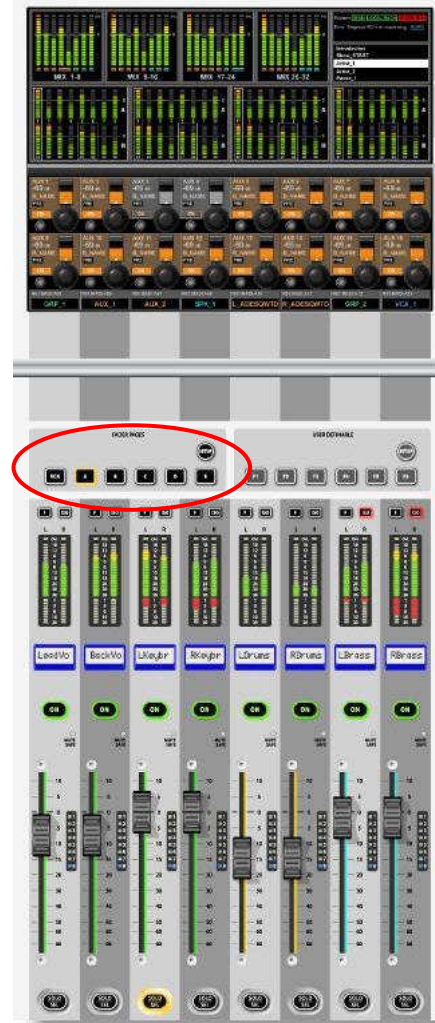
User Defined Output Fader Pages

With previous software versions on the Vi consoles, the Output Faders in the centre section of the console have only been accessible via 4 'fixed' fader pages A,B,C,&D, with two fixed VCA fader pages under 'VCA' and 'E'. Version 4.0 software unlocks the page buttons A – E and allows flexible configurations of Output busses and VCA Masters on any of the pages. (The 'VCA' page remains fixed and is dedicated to VCAs 1-8).

Although most users are quite happy with the fixed fader pages on outputs, because it's generally easy to find things when they run in banks of 8, there are two primary reasons why this new functionality is useful:

- Being able to combine VCA masters alongside audio bus masters in the same fader page. This would be useful if you had a VCA that was controlling several outputs for example.
- Being able to 'drop' one side of Stereo bus masters from a Fader Page in order to allow more Stereo outputs to be controlled at the same time.

The second of these benefits will be particularly useful for monitor engineers, who will now be able to control up to 8 stereo mixes at the same time without having to change fader page.



Creating User Defined Output Fader Pages.

Step 1 – Open the Setup screens

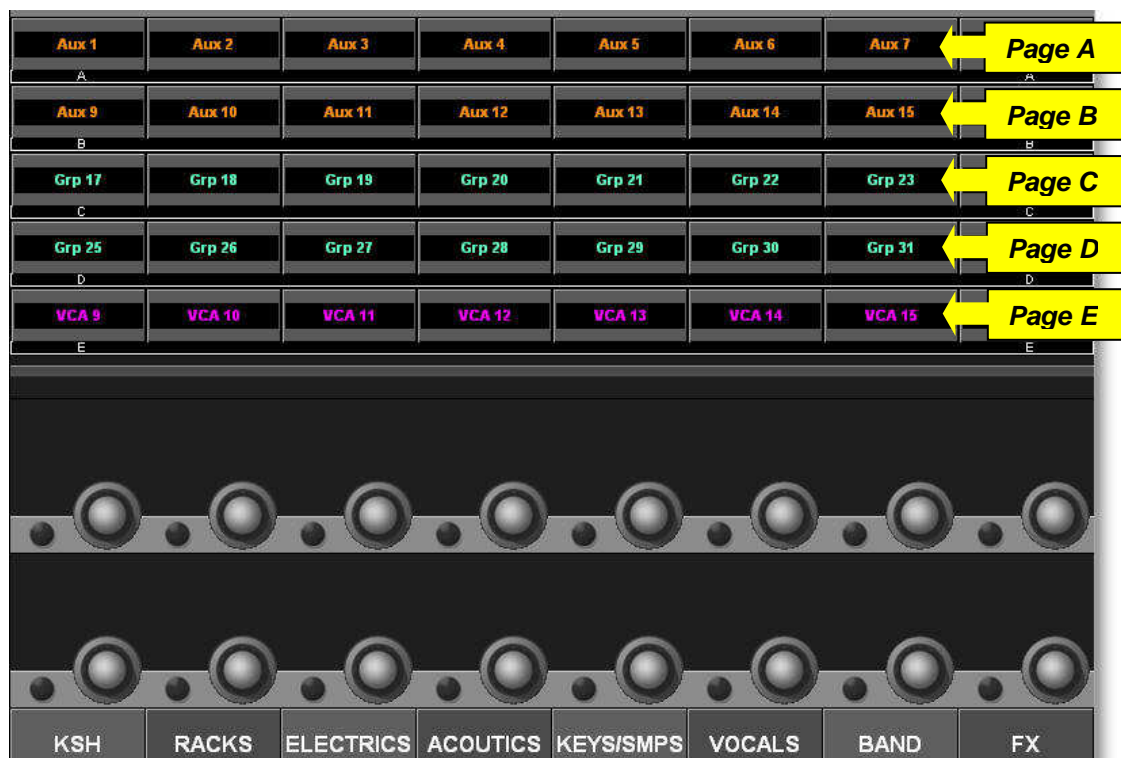
Press the Setup button above the Output Fader page switches in the centre-section of the console.

This will open a Setup screen on the master Vistonics screen – see picture below.



The Setup screen contains five rows of buttons, corresponding to the five Output Fader Pages **A – E**, for the 8 Output fader strips.

The default setup for these Fader pages will be already familiar – it is the 32 busses of the console arranged in banks of 8 in a sequential order, and with VCA 9-16 on the last page.



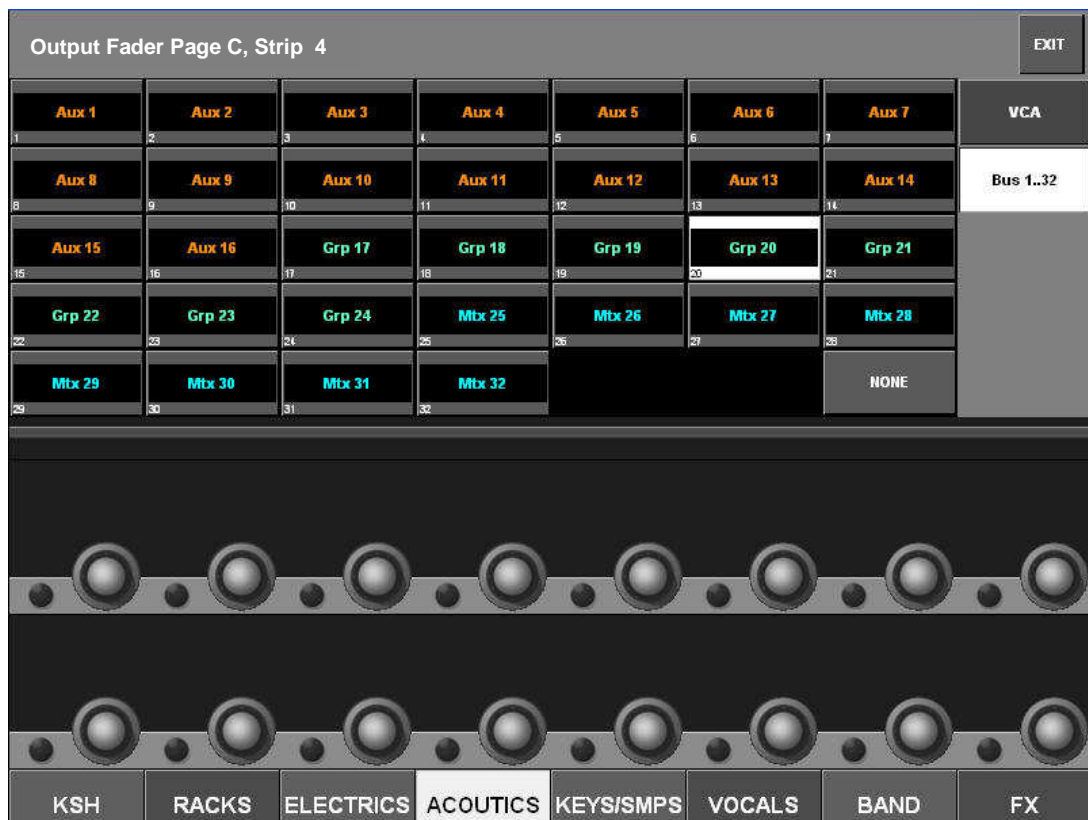
You can now change the layout of any of these five pages, if necessary, and store that setup with your show file.

The method is similar to assigning Input Fader Pages, and is described on the following page.

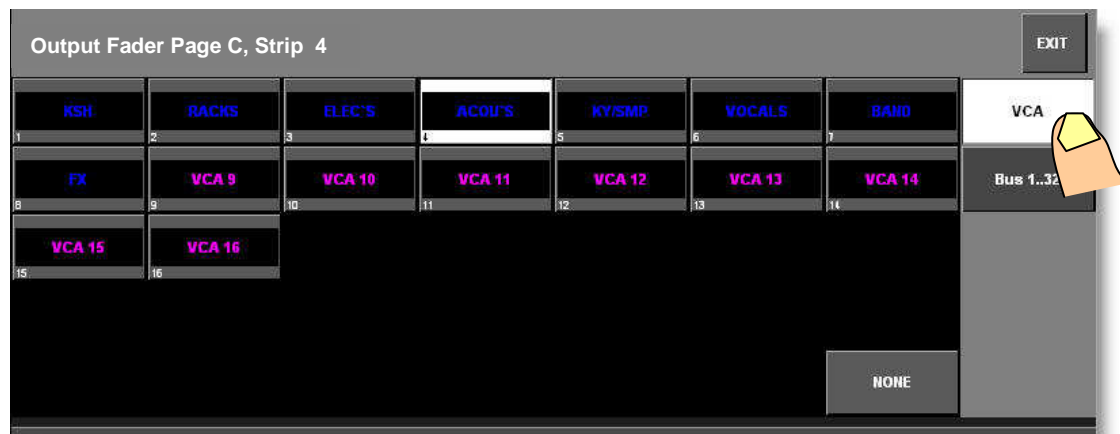
Step 2 – Open the Output Select screen

To change the default page assignment, touch any of the bus names on the Setup page to open the Output select screen.

This screen shows a group of all the available busses and VCA Masters on the console, with the currently assigned one highlighted in white. The Output fader strip that you are changing is indicated by the white highlight on the long name display at the bottom edge of the Visonics screen. In this example we are changing the assignment of Strip 4 ('ACOUSTICS'), on Output Fader Page C:



The tabs on the top right of the screen allow you to choose either the 32 Output bus masters or the 16 VCA Masters for your selection. You can also choose to have no assignment on a particular fader strip, by touching the 'NONE' button.



Combining Stereo Bus Masters onto a single Master Fader

Prior to V4.0 software, the eight centre-section bus master faders could only control a maximum of 4 stereo busses on one fader page, because the stereo bus masters always used two faders each. The Vi surface however was designed to allow stereo busses to be controlled by single faders, which is why there is a stereo meter above each bus master fader, and Version 4.0 software now allows this mode of operation.

In order to assign a stereo bus master to one fader, it is simply necessary to remove the other fader in the pair from the output fader page, and assign something else to the adjacent fader (eg one fader from another stereo bus).

To do this, first set up the bus structure that you require – eg busses 1-16 set up as 8 stereo Aux busses – then use the Output Fader Page Setup as described in the previous pages, to assign only the **odd numbered** bus masters to the fader page you require.

The screenshot below shows how the assignment would look for Output Fader Page A:

Aux 1	Aux 3	Aux 5	Aux 7	Aux 9	Aux 11	Aux 13	Aux 15
A							A
NONE	NONE	NONE	NONE	NONE	NONE	NONE	NONE
B							B
Grp 17	Grp 18	Grp 19	Grp 20	Grp 21	Grp 22	Grp 23	Grp 24
C							C
Mtx 25	Mtx 26	Mtx 27	Mtx 28	Mtx 29	Mtx 30	Mtx 31	Mtx 32
D							D
VCA 9	VCA 10	VCA 11	VCA 12	VCA 13	VCA 14	VCA 15	VCA 16
E							E

Setting up Output Fader Page A like this will give eight stereo Aux masters controlled by single faders. Fader Page B has been assigned as 'empty' in this example, but you could assign other things here.

Since all of the audio parameters of stereo bus masters are stereo linked, it is not a problem to 'drop' the even numbered faders like this.

Once you have programmed User-defined Output fader pages in this way, you can still if necessary view the busses in the way they were originally displayed – in sequential order – by one of the following methods:

- Switch to the ALL BUSSES page. The ALL BUSSES page always shows all 32 output busses, regardless of any User-defined setups you have made on the centre-section.
- Use the new Temporary Output Meter Activation feature to assign sections of the ALL BUSSES page to the right-hand input bay, whilst still keeping input faders on the left of the centre-section.

Show file Compatibility with Version 4.0 software

As with Version 3.0, both forward and backward compatibility with older show files is retained with V4.0.

This means that not only can older shows be loaded onto a desk running V4.0, but also version 4.0 shows can be loaded onto a desk that is still running older software. Obviously if you load a V4.0 Show onto a desk running older software, there will be no User-defined fader pages, and no Crossfade between snapshots, because these features did not exist in the earlier software.

The only issue to be aware of is when loading old shows that were saved on pre-V4.0 consoles onto a console running V4.0, when there are User-defined Fader Pages or Crossfade times already set up on the desk.

What will happen in this case, since there is no information stored in the old pre-V4.0 Shows about the Fader Page setup or Crossfade values, is that those values will remain on the console after you have loaded the old Show.

You could manually reset these to what you want and then save the old Show to bring it up to 'V4.0 level', but a better way is to load one of the Default shows first, and then load your old Show. Loading the Default show first will clear out the Fader Page setup and any Crossfade values, so that these will not get copied across to your old Show.

Show file Size

There is no change to the show file size when moving from V3.0 to V4.0 software. A basic Show is still approximately 3MB in size with no snapshots stored, and each snapshot will add approx 1.2MB to the size.

Hint: When emailing Shows, always use a zip program to compress the Show folder, which not only reduces its size but also retains the internal folder structure and allows just one file to be emailed.

Snapshot Crossfade

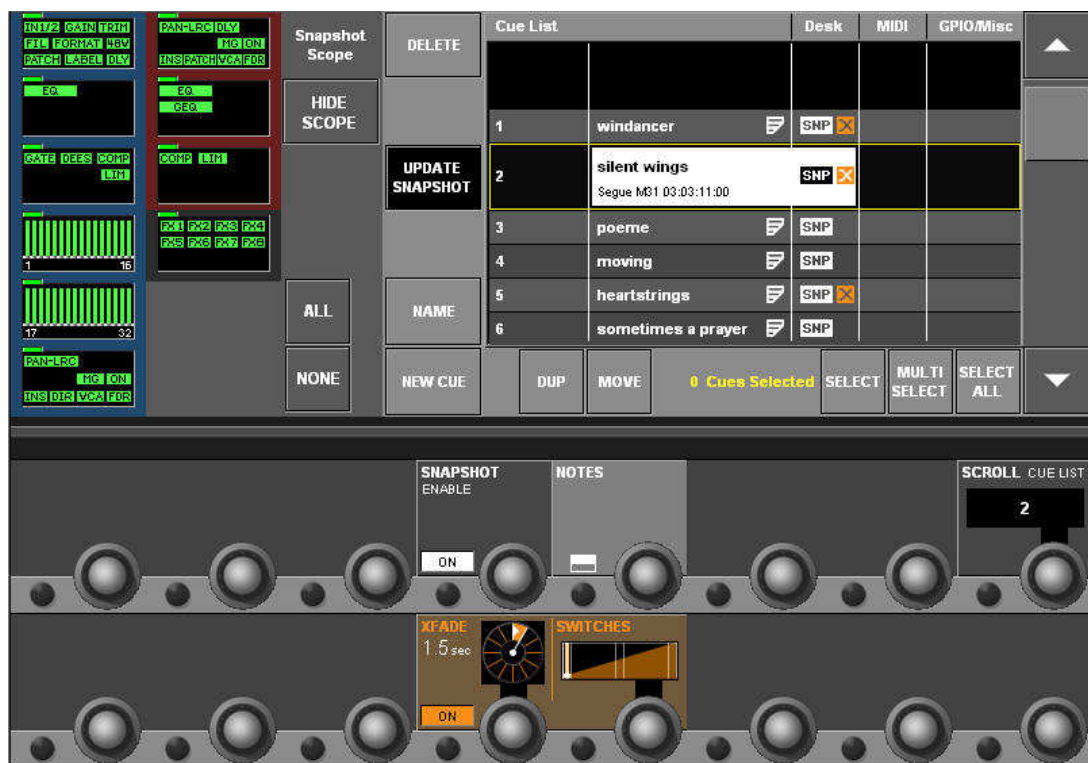
Snapshot Crossfade allows the recall of a desk snapshot to happen over a predefined time interval, rather than immediately. The interval can be set anywhere from 0.1 to 30 seconds, in 0.1s increments, using the Crossfade time control. This parameter applies to all parameters on all channels globally on the desk (it is not possible to set different Crossfade time on different channels).

Most 'variable' audio parameters of the desk that are included in snapshots will be included in the Crossfade, the exceptions are listed below.


- EQ and Hi/lo cut frequencies
- All Lexicon FX parameters

All switched parameters, plus the exceptions listed above will have their values changed at one of three points in the Crossfade: at the start, in the middle, or at the end. This is set globally for all the parameters via the 'Switches' control.

To set the Crossfade time for a specific Cue, press the Setup button in the Snapshot Control area of the control surface to open the Cue List page, then select the required Cue using the scroll bars or up/down arrow keys, and touch the name area of the currently selected Cue in the centre of the Cue List (the area becomes highlighted white, as shown in the picture below):



The time selected on the XFADE control below the Cue List will be the time taken for the desk to change from its current state, to the state of the snapshot in the selected Cue. In other words, the XFADE time can be thought of as an 'In' time for the Cue. Each Cue can have its own 'In' time set using the XFADE control.

The Crossfade time can be disabled without affecting the time by using the On/Off switch. An icon  is shown in the Cue List next to the desk snapshot icon if a Crossfade time has been enabled for that Cue.

Using Crossfade and Cue Chaining to create 'pseudo-dynamic Cues'

Using the Cue Chain facility that was part of the Version 3.0 software, in conjunction with the Crossfade function allows an approximation to 'dynamic' cue fader automation to be achieved. Using the Snapshot Scope facility to control what is recalled on each Cue can also be used to achieve different Crossfade times on different channels, if that is required.

To do this, try to break up the overall fader move required into several sections, and make Cues corresponding to the start and end points each section. Then chain the Cues together using the 'Go To Cue' parameter in the Cue List. (To find these parameters, open the Cue List page and touch the left-hand side of the currently selected Cue bar in the list):

1	Slow fade-in	SNP	
1.1	Faster fade-in Auto-triggered by Cue 1	SNP	
2	Slow fade-out	SNP	
2.1	Faster fade-out	SNP	



Old Show files and Crossfade parameters

When loading an old pre-V4.0 Show file, be aware that these do not contain any Crossfade information in their Cue List, and so whatever Crossfade settings that might be present on the desk, for example from the previously loaded Show, will remain on the desk and appear to get copied into the Cue list of your old show.

To avoid this, always load a Default show onto the console before loading a pre-V4.0 show that has not yet been saved on a V4.0 desk. Loading the Default show will clear out any Crossfade parameters and result in the cue list of the old show loading correctly. Once the old Show has been saved on a desk running V4.0, the problem will not happen any more, with this particular show.

Snapshot Preview Mode

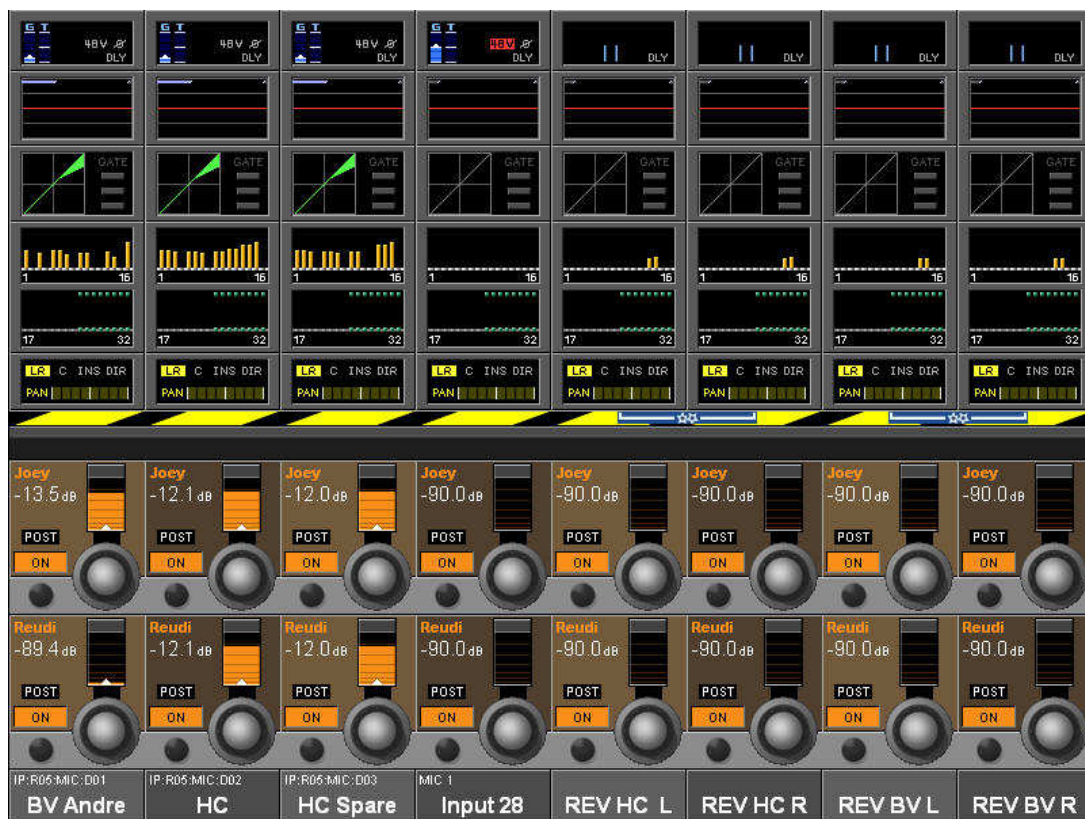
Snapshot Preview mode allows snapshots to be recalled to the console surface without affecting the audio running in the DSP core, and so provides a useful way to check what is about to be recalled in a Cue, during a show.

When the desk is in Preview mode, the Control Surface is effectively taken off-line from the DSP core, so that existing Cues can be recalled or edited, or new ones created, and there will be no effect on the audio, which will continue running with the settings that were active at the moment Preview mode was switched on.



When Preview mode is switched OFF again, the surface will automatically jump back to match the state that it was in at the moment Preview mode was switched ON – meaning that it will once again be in sync with the audio.

When the desk is in Preview mode, no control of audio is possible, so the Preview button itself flashes, and a yellow/black striped strip is displayed across the bottom of all Input bay touch screens as a warning.



If you have made changes to the desk parameters whilst in Preview mode, and you want to keep these, you must either update an existing snapshot, or create a new one, otherwise the changes will be lost when you exit Preview mode.

You can also use Preview mode to 'lock' the audio before you change to a new Show file – the audio settings will remain as per the old show, and when you switch off the Preview mode the new Show settings will be applied to the audio.

Small GEQ Mode

Small GEQ mode allows an alternative operation mode for the console's Graphic Equaliser, in which the 30-band GEQ is assigned to just 8 faders in the centre-section of the control surface, rather than using a full 30 faders. This allows control of Input Channel faders to continue whilst the GEQ is open, at the expense of slightly slower access to the GEQ bands. In Small Mode, the 8 centre section faders must be scrolled across the GEQ.

Note: Vi2 operates with Small GEQ Mode permanently selected, and so does not have the Small/Large mode switch.



Press the **Menu** button on the console surface to open the Menu page. Choose the **Settings** tab at the top of the Menu page.



The **GEQ Mode** encoder sets the current operation mode of the GEQ. The setting chosen is saved with the Show file.

In Large Mode:

The GEQ is assigned to the first 30 faders on the console (regardless of whether the console is a Vi4 or Vi6).



The Red Faderglow illumination indicates the faders being used for GEQ control. The frequency bands are displayed above each fader on the Short Label LCD display.

In Small Mode:

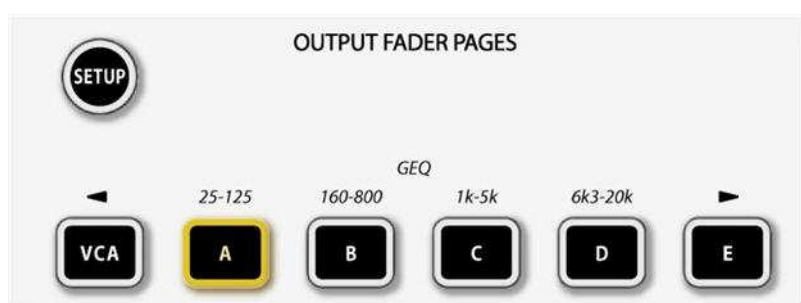
The GEQ is assigned only to the 8 faders in the Control Bay of the surface, leaving all input faders free to control Input Channels:



The Red Faderglow illumination indicates the faders being used for GEQ control. The frequency bands are displayed above each fader on the Short Label LCD display.

In order to access the 30 bands of the GEQ in Small Mode, it is necessary to scroll through the frequency bands in pages of **8** bands at a time.

This paging is controlled by the **Output Fader Page** buttons, located in the Control Bay of the console, which operate in a different mode during activation of Small GEQ: (Note it is not possible to switch Output Fader Pages whilst Small GEQ is active)



The Output Fader page buttons have the following functions in Small GEQ mode:

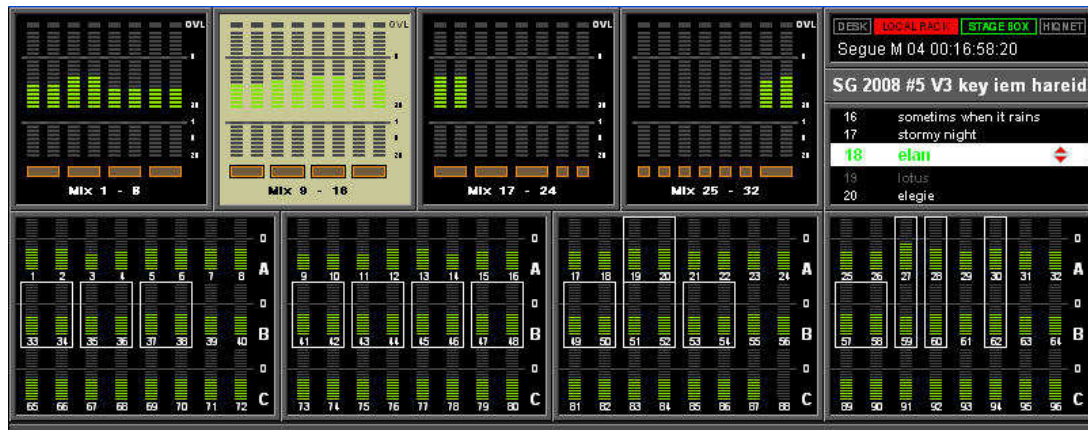
- A:** selects **25 - 125Hz** range
- B:** selects **160 - 800Hz** range
- C:** selects **1kHz - 5kHz** range
- D:** selects **6.3kHz - 20kHz** range
- VCA:** Scrolls the page by **4 bands** to the **left**, repeats with further presses
- E:** Scrolls the page by **4 bands** to the **right**, repeats with further presses

The **VCA** and **E** buttons are useful for adjusting or viewing a part of the GEQ curve that falls between two frequency pages – they effectively move the view by half a page (4 bands) with each press. Two adjacent page buttons illuminate when the displayed frequency page is 'half way between' two of the fixed pages.

Output Buss Temporary Activation

Temporary Activation means temporarily assigning a group of Channels or Bus Masters to the far right-hand fader bay of a Vi2, 4, or 6 console. This function has been available for Input Channels since the start, but is also implemented for Output Busses on V4.0 or later software.

The main point of this feature is that it gives a faster alternative to using the ALL BUSSES fader page, which switches ALL the Input Faders to Buss master mode.



To use this feature, touch the meter overview screen in the block of meters corresponding to the Output busses that you want to access. The relevant section of the ALL BUSSES Fader page will then appear on the far right-hand bay on the surface. The left-hand side of the console will remain in Input control mode. *To switch Temporary Activation off, touch the output meter screen again, or press any Fader Page button to switch to another Fader page.*



Mute All Outputs

The Mute All Outputs function allows the whole console to be temporarily muted with one button press. This can be convenient when you need to leave the console unattended, or can be used to prevent unexpected audio output from the console when loading unfamiliar Show files.



To use the Mute All Outputs function, **press and hold** the MUTE ALL O/P button, located adjacent to the main Power button on the console front panel. The button flashes with red illumination to draw attention to the mute condition.

The press and hold function is intended to prevent accidental operation!

To **unmute** the console, press the MUTE ALL O/P button again briefly (no press and hold necessary).

Whilst the console is muted with Mute All Outputs, the input and bus output mutes will show red illumination. The Master LRC mutes will switch off (no illumination) but do not have the red illumination capability.

The Monitor Outputs are not affected by Mute All Outputs, this is so that talkback and/or Solo functionality can still be used (eg for Line checking purposes).

The Mute All Outputs button state is not stored in the Show file, which means that the console can be muted and then a different Show loaded without the mute function being cancelled. The console can then be unmuted when it has been established that the audio levels are stable and as expected. (This is not possible by using conventional Mute Groups or VCA Master mutes, unless the Show was previously saved with these muted).

Note that it is possible to use the **Mute Safe** function (accessed from Monitor Setup page, then Setup sub-page) to prevent certain inputs or outputs from being muted when you activate Mute All Outputs (eg to keep a DJ channel running). This function does not exist on the LRC Master outputs however (although you can send the LRC pre-ON to Matrix Outputs to get around this if you need to keep the masters running).

*Note: Direct Output from input channels will **not** be muted by Mute All Outputs, unless they have been set to 'post-ON' in the direct out Point setting on the Input channels.*

Setting the Internal Clock

This feature was introduced with the V3.0.1 Service Update



Press the **Menu** button on the console surface to open the Menu page. Choose the **Settings** tab at the top of the Menu page. The current time/date setting of the console's internal clock is displayed at the top left of the screen.



Touch the **SETUP** button on the touchscreen below the time and date display to open an editing page on the Vistonics encoders below. The encoders and buttons then allow various aspects of the time and date to be adjusted, as follows:

DAY, MONTH and YEAR encoders set the date.

DATE FORMAT encoder sets one of three date formats for the console: These are: DD/MM/YYYY, MM/DD/YYYY, YYYY/MM/DD. The console uses the selected format wherever it displays date information (eg: Show file creation dates, time display in Main Menu page).

HOURS, MINUTES, SECONDS encoders set the time.

TIME FORMAT encoder selects either 12-hour or 24-hour clock format.

AM/PM encoder selects AM or PM (12-hour time format only).

APPLY/CANCEL buttons applies the edited values to the console's clock, or cancels the edits and returns to the previously set date/time.