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INTRODUCTION

Thank you for choosing the eMotion LV1 live mixer from Waves. In order to efficiently set up and use the mixer, please become familiar with the eMotion LV1 manual, which is divided into two parts:

- A Quick Start Guide that explains navigation, workflow, and basic controls. It provides what you need for initial setup and basic use.
- This User Guide is a complete inventory of the mixer's controls and displays, along with in-depth instructions.

We suggest that you visit the Waves support site: <http://www.waves.com/support>. There you will find an extensive answer base, the latest tech specs, detailed installation guides, software updates, and much more.



About Waves eMotion LV1

Waves eMotion LV1 is a software mixer that provides real-time audio mixing and processing for front-of-house, monitor, broadcast, and recording studio applications. A mixer system consists of the eMotion LV1 application, a SoundGrid server, and one or more SoundGrid I/Os. There are three mixer configurations—64, 32 or 16 channels—with up to 8 stereo groups, 16 stereo auxes, L/R/C/M Main busses, and an 8 stereo channel matrix. The mixer is very scalable and it provides a complete solution for live mixing, from the smallest gig to the largest production.

The mixer is compatible with Windows and Mac operating systems. It supports industry-standard control surfaces and multi-touch devices and can run on multiple screens in both wired and wireless networks. This allows you to design your work environment however you want. Whether you're using a single laptop with a mouse or multiple touchscreens and control surfaces, the eMotion LV1 user interface will feel familiar and intuitive.

Powered by low-latency Intel-based Waves SoundGrid DSP servers, eMotion LV1 utilizes the SoundGrid network for connecting multiple mixers, stage boxes, I/O interfaces, playback/recording hosts, and all other SoundGrid-compatible devices. This provides for flexible configurations with standard network components.

eMotion LV1 is a one-stop shop for all of your live mixing needs. With eight inserts on each channel for SoundGrid-compatible Waves and third-party plugins, eMotion LV1 saves you the need to use outboard gear for top-tier processors. eMotion LV1 also lets you share plugin presets and rack processing chains between your studio and any other platforms or consoles that run MultiRack.

About This User Guide

This User Guide provides detailed information on all eMotion LV1 functions and controls. Like the mixer itself, the User Guide is organized first by Window, then by Page or Tab, and finally by Section and Controls.

Naming Conventions:

- Window** The most comprehensive view (Mixer window, Show window, etc.). Windows are accessed with tabs at the top of each view.
- Page** A subset of a window, usually accessed by a side tab (User I/O Settings, Channels Input A, Scenes, etc.).
- Section** An area of a page, usually defined by function (Output section, Channel aux sends section, etc.).
- Control** Any object used to change a parameter (fader, knob, button, etc.).
- Value Box** A window that displays a parameter and can usually be used to adjust parameter values.
- Selected** (1) A control that is currently active. Touch a control to select it. It will change color or become highlighted.
(2) A channel currently being controlled. To select a channel, click on its fader or its name on the channel strip, or use the navigation tools on the Top Bar.

eMotion LV1 supports several input devices: touchscreen monitor, touchscreen panel, external controller, and mouse. These devices may use different terms for input action, so for simplicity, we use the term “click” to describe all such actions.

Throughout the manual there are references to other sections of the mixer.

- When a control or function is discussed more comprehensively elsewhere in this user guide, there is a reference to that section. A name set in italics refers to a place in this manual where more detailed information can be found (e.g., see *Patch chapter > Channel Direct Outputs*).
- References in roman type refer to a window, page, or section of the mixer interface.

To indicate the location of a control or menu, the manual uses this notation: Window > Page > Section (e.g., Setup window > System Inventory page > Device Racks section).

To keep things short, the eMotion LV1 mixer is usually referred to as “the mixer.”

Installation and Setup

Setting up the mixer consists essentially of these steps. Relevant mixer views are noted here in parentheses:

- Set up hardware
- Download and install software. Activate licenses for eMotion LV1 and plugins (via the Waves Central application)
- Create a session based on templates from previous sessions, or use a blank session template (Show > Sessions)
- Assign and configure all I/O devices (Setup > System Inventory)
- Patch audio between devices and within the mixer (Patch > Input)

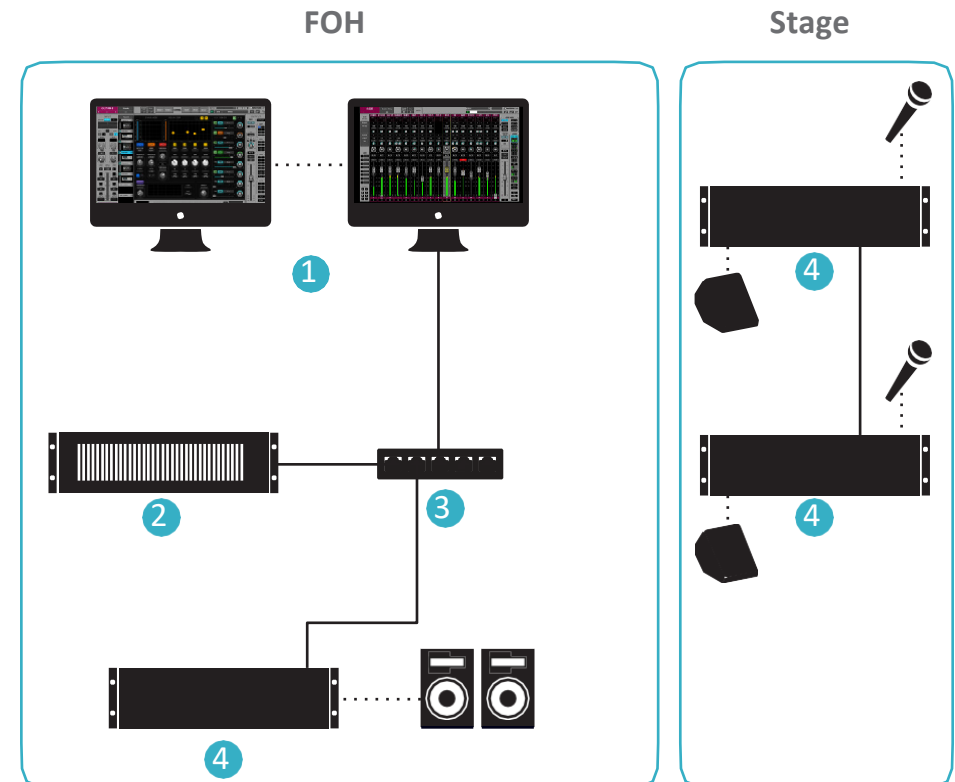
Once you've created a session, configuring the mixer is similar to setting up other digital consoles:

- Set mixer preferences (Setup > Mixer Settings > U/I Settings)
- Adjust preamps and other inputs (Mixer, Channel)
- Assign groups, links, and adjust sends (Mixer, Channel)
- Assign matrix and mute groups (Mixer, Channel)
- Configure plugins (Channel)
- Create scenes (Show > Scenes)

eMotion LV1 can mix multiple inputs in multiple mix busses and process a large number of plugin instances. To make this possible, all processing is carried out on a high-speed server, not on the host computer. This server is part of a Waves SoundGrid network, so the first step in setting up the mixer is to set up the network.

A SOUNDGRID NETWORK CONSISTS OF AT LEAST THESE FOUR HARDWARE ELEMENTS:

- 1 HOST COMPUTER:** Controls the mixer as well as the SoundGrid network that connects all devices. The eMotion LV1 application, plugins, and preset files are located here. However, audio is not processed here. The mixer application and the SoundGrid network software run on both Mac and Windows and can support multiple displays.
- 2 SOUNDGRID SERVER:** The mixer's "number cruncher." All plugin processing is offloaded from the host computer to the server. The speed of the server has a direct impact on the number of SoundGrid channels and plugin instances. There are a number of server configuration options. Visit www.waves.com/hardware for up-to-date specifications and requirements about servers and other hardware components.
- 3 SOUNDGRID 1Gb ETHERNET SWITCH:** Links the I/O devices, server, and host computer. There is a growing list of SoundGrid-approved third-party Ethernet switches. Note the model and version of the switch you purchase: some versions work well, others don't. To ensure compatibility, we advise that you obtain Ethernet switches through Waves.
- 4 AT LEAST ONE SOUNDGRID I/O DEVICE:** All I/O devices are connected via Ethernet, regardless of the number of channels. I/Os range from 2-channel preamps to 128-channel MADI interfaces.



Host Computer Minimum Requirements

Mac OS	Windows
Model/CPU: Mac Pro 4,1 or higher MacBook Pro / iMac / Mac Mini with Intel i5 CPU or higher	CPU: Intel i3 or higher
RAM: 6 GB	RAM: 8 GB
Operating System: 10.10.5 to 10.13.x	Operating System: Windows 8.1 / Windows 10 64-bit
Screen Resolution: 1280x768 32-bit	Screen Resolution: 1280x768 32-bit
	Tablets: Windows 8.1 / Windows 10 64-bit with Intel processor

Sample Rate Support

The eMotion LV1 mixer supports sample rates of 44.1 kHz to 96 kHz.

All Waves plugins support sample rates of up to 96 kHz; many support higher sample rates. Visit www.waves.com/support for details.

Connections

LV1 can assign and patch to up to 16 I/O devices: any combination of hardware I/Os and drivers.

- A hardware I/O device can have up to 128 I/O channels, depending on the model.
- Computers using a SoundGrid ASIO/Core Audio driver can be configured for up to 128 driver channels.

Use a SoundGrid Ethernet switch and Cat 5e, Cat 6, or Cat 7 Ethernet cables to connect all hardware components. Note which of the host computer's Ethernet ports is being used for the SoundGrid network. This port can be used only for the SoundGrid network. Do not attach an Internet or other network connection to the Ethernet switch. Use another port for these purposes.

MAXIMUM CABLE LENGTHS

Cat 5e/6/7 S/FTP

Node	Cable Length
Host computer to main switch	up to 100 meters
Server to main switch	up to 20 meters
Main switch to secondary switch	up to 100 meters
I/O device to main switch	up to 100 meters
I/O device to secondary switch	Up to 20 meters

Cat 5 cables are not supported.

Joints, or cable extenders, can be used, but with care, since some models do not have electrically connected shielding. Using such extenders in areas with interference may be problematic. Total cable length with the joint may not exceed the above maximum cable length per node. Additional joints may reduce the effective cable runs.

SERVER REQUIREMENTS

All SoundGrid-approved servers will work with the eMotion LV1 mixer. Server performance has a direct impact on processing power and on the number of mixer channels that can be played simultaneously. Check [Waves.com](https://www.waves.com) or contact customer support to determine which server best suits your needs.

DISPLAY RESOLUTION

The suggested display resolution is 1280x768. The mixer can accommodate one, two, or more computer displays. For details please refer to *Appendix B: Using Multiple Displays* and consult the manufacturer of your video card and displays.

CONTROL

eMotion LV1 can be controlled in any of these methods:

- 5-point (or more) multi-touch interface
- Control surface supporting Mackie Control™ protocol
- MIDI controller
- Mouse/keyboard

Installing Software

Create a free Waves account if you don't already have one (www.waves.com/create-account). This account is used to manage your Waves products and licenses.

1. Register your Waves Products in your Waves account under “Register New Products.” The product serial number (also called a license number) can be found on your purchase invoice, in an email from your dealer, or in an envelope containing the registration form. Once your registration is complete, a product license will be deposited in your license cloud.
2. Download Waves Central from the Waves website. Waves Central is an application for downloading, installing, and managing the licenses of Waves software.
3. Download and install the eMotion LV1 mixer and any selected plugins. Next, move your licenses from your license cloud to the computer you are using or to a USB flash drive.
4. If the host computer on which you'll be running eMotion LV1 is not connected to the Internet, you can create an offline installer. Learn more about Waves Central at www.waves.com/support.
5. Launch eMotion LV1.

WINDOWS USERS:

The Windows Power Plan must be set to High Performance.

Open the **Control Panel\Hardware and Sound\Power Options** window. Select the High Performance plan and re-launch eMotion LV1.

Top Bar

The Top Bar of the eMotion LV1 mixer is a navigation and management tool visible from all views. From here you can:

- Access all windows.
- Monitor network and processor status.
- Select a channel.
- Lock the mixer interface.
- Manage sessions and scenes.
- Engage talkback and clear all solos.



- | | |
|---|---|
| 1 Name: Displays the selected channel | 7 DSP meter: Displays average and peak processing loads |
| 2 Presets Menu: Manages channel presets and sessions | 8 Scenes: Stores and recalls scenes |
| 3 Clear Solo: Clears all solos or cues / accesses cue controls | 9 Messages: Reports status and errors |
| 4 Talk: Engages talkback / accesses the TB control page | 10 Clock: Displays current MTC position |
| 5 Window select tabs: Navigates to all mixer windows | 11 Lock: Locks mixer surface, I/O routing, and/or plugins rack |
| 6 SG (SoundGrid): Reports the status of the SoundGrid network | 12 Full screen mode: Fits the mixer window to full-screen view |

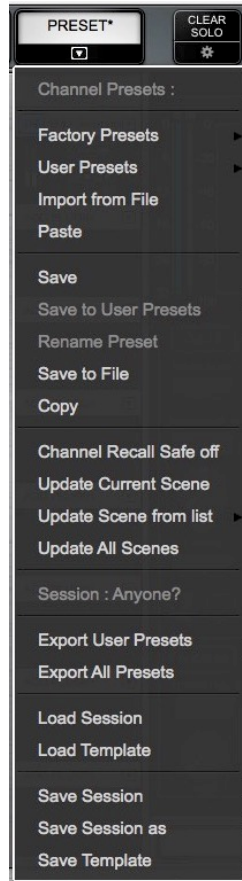
TOP BAR ELEMENTS

1 NAME



This box displays the name of the selected channel. Side arrows move the channel selection higher or lower, one channel at a time. The down arrow opens a drop-down menu used to access and select any channel directly. The Name box background color is the same as the color of the selected channel.

2 PRESETS MENU



The Presets menu is divided into two sections that serve different purposes.

At the top is the **Channel Presets** menu section. Channel presets are snapshots of the current condition of the selected channel. These menu items are used to save, load, export, import, and manage presets. Channel Recall Safe status is also set here. Presets are saved as part of a session. To use presets from another session, choose the **Import from File** menu item. The name of the current channel preset is shown in the Preset box above.

Beneath the Presets section is the **Session** menu section. It provides quick access to sessions and it enables the presets for the entire current session to be saved to files.

The Presets menu is always visible from all windows.

Factory Presets (load)	A library of presets supplied by Waves. A factory preset cannot be modified. Instead, open it and save as a user preset.
User Presets (load)	A list of user-defined channel presets, saved from within the current session or imported from another. To delete a user preset, hold Ctrl before opening the Preset menu. When then opening the User Preset menu, preset names will be preceded by “Delete.” Select the preset and it will be deleted. This cannot be undone.
Import from File	Opens a navigation window to locate presets files that have been saved. Imported presets are added to the User Presets menu.
Paste	Pastes the copied channel condition to another channel. The Copy command copies all rack information. Paste enables you to choose what channel information will be replaced in the target track.
Save	Saves the channel condition to the loaded channel preset, overwriting it.
Save to User Presets	Creates a new user preset. These are saved as part of the current session. Consider this a “Save As” function.
Rename Present	Changes the name of the current channel preset.
Save to File	Creates a file that is saved at a user-defined location and can be imported to any session (the extension is xps). Unlike user presets, these are not embedded in the session.
Copy	Copies the current channel preset. A copied preset can be pasted to any other channel in the current session. There are several Paste options.
Set Channel Recall Safe	Temporarily excludes all channel parameters from scene changes, even if those parameters are within the scope of the scene change. A Small “Safe” indicator appears next to the channel name when it is in Recall Safe mode.
Update Current Scene	Updates the loaded scene with the current mixer condition.

Session Menu Section

This menu section is used to manage presets for the entire current session. It is also used to save and load mixer sessions.

Export User Presets	Creates a file with all user presets for the entire session, not just those of the selected channel. The exported presets are stored as one .xps file that can be saved to other media.
Export All Presets	Exports a file that contains the presets—not just the user presets—of all channels in the session.
Load Session	Presents a list of existing sessions. If the current session is not saved, you will be prompted to do so.
Load Session Template	Presents a navigation window for loading a session template. Loading a template does not alter the current I/O inventory and external patching.
Save Session	Overwrites the loaded session file with the current mixer condition.
Save Session As	Saves the current mixer condition as a new session.
Save Session Template	Saves the current session as a session template.

Sessions and Templates are discussed in the *Show* chapter of this User Guide.

3 CLEAR SOLO



Clears active solos or cues on all tracks.

Cues and solos are activated on the Mixer window. Configure Cue in the Cue control page, which is accessed with the Gear button below Clear Solo. Refer to *Channel > Cue Section* for more about the cue function.

4 TALK

Activates talkback. Click on the gear button to access the Talkback configuration page. Refer to *Channel > Talkback Section* for more about the Talkback function.

5 WINDOW SELECTION TABS



Radio button tabs that navigate to the six mixer windows.

Mixer 1 and 2 Two multi-mode, multi-layer mixing interfaces.

Channel A detailed view of a selected channel. A channel's inputs and outputs, aux sends, and plugin processing can be controlled here.

Show A workspace for managing sessions and scenes.

Patch A patch bay for connections between the mixer and I/Os, within the mixer, and between devices.

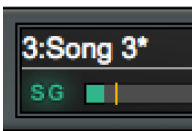
Setup Assigns I/O devices, servers, and controllers. Manages mixer, network, and interface settings.

6 SG (SOUNDGRID)



Reports the status of the SoundGrid network. A green **SG** indicates a normal condition. Red indicates an error, such as a lost connection to the network or a server error. When the SoundGrid network is down, the mixer can still be used in an offline mode with offline devices assigned in its inventory. Go to Setup > System Inventory to investigate network problems.

7 DSP



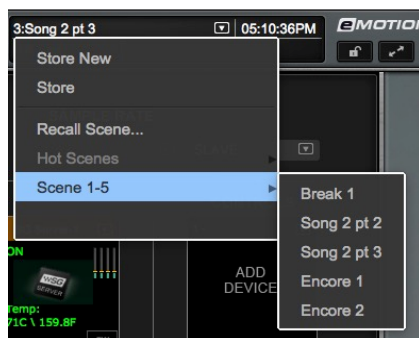
One indicator displays average and peak processing loads. The average value is displayed as a green bar and peak as an orange line. Red indicates that an audio drop has occurred. This may happen for two reasons:

Processing overload (momentary or constant) *Solution: Disable some plugins*

Some plugins exhibit a high average/peak ratio. This may cause temporary CPU overloads that result in audio drops. When adding a large number of these plugins, the peak and average indicators will drift apart. In such cases, some of these plugins may need to be disabled.

High network usage (channels over the network) *Solution: Increase server network buffer size.*

8 SCENES MENU



The Scenes menu is used to quickly store and recall scenes within the current session. The name of the current scene is displayed in the box. If a scene has been modified since it was recalled, it is followed by an asterisk (*). The Scenes menu is available from any window.

Store New	Creates a new user-named scene based on current condition.
Store	Overwrites the recalled scene with current mixer condition.
Recall Scene	Directly recalls a scene based on its place in the scenes list. Type a number and the corresponding scene will be recalled.
Hot Scenes	Provides immediate access to up to eight high-priority “Hot” scene snapshots.
Scene 1–32 (scene select submenu)	Shows all scenes associated with the session in banks of 32 scenes. Maximum number of scenes: 1000.

9 MESSAGES

Reports network status. Messages may indicate a sample rate mismatch, a general change in network status, buffer overload, etc. Troubleshoot network and device issues in the System Inventory page (Setup > System Inventory).

10 CLOCK

When MIDI control is used, this box can display MIDI time code.

11 LOCK

Locks/unlocks mixer surface, I/O routing, and/or plugin parameters to prevent unwanted changes during a live event. The scope of mixer lock is defined in the Setup window (Setup > Mixer Settings > Lock). A password can be assigned to this function.

12 FULL SCREEN MODE

Fits the mixer window to full-screen view. Click again to return to normal view. Use the recommended resolution of 1280 x 768 for ideal full-screen display.

CHAPTER 1

SETUP WINDOW

The Setup window provides the tools to configure the mixer and determine its behavior.

The window has three pages:

- System Inventory
- Mixer Settings
- U/I Settings

Use the tabs on the left side of the window to choose between these pages



System Inventory Page

The System Inventory page is used to assign and manage I/Os, servers, drivers, and controllers. The top portion of the page deals with network status. Devices are assigned in the racks below.



- | | | |
|-----------------------------------|--|------------------------|
| 1 Quit application | 6 System sample rate | 11 Control racks |
| 2 Auto-configure devices | 7 Sample rate master/slave selector | 12 Populated rack slot |
| 3 SoundGrid network port selector | 8 I/O Racks A (hardware + software I/Os) | 13 Empty rack slot |
| 4 Ethernet link status indicator | 9 I/O Racks B (hardware + software I/Os) | |
| 5 Network speed indicator | 10 Server Racks | |

System Inventory Page Displays and Controls

This section describes the controls and menu items of the System Inventory page. It is followed by examples of how to use the System Inventory page in order to set up the mixer (*Setup > Configuring a Basic Mixer Setup*).

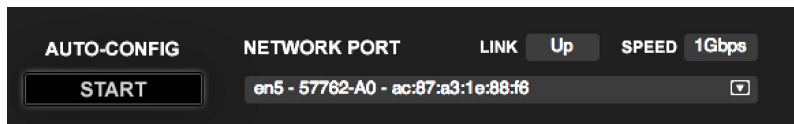
1. Quit

Closes the session and quits the application. When the mixer is in full-screen mode, use this button to exit the application. When it is not in full-screen mode, closing the application windows will quit the mixer.

Before quitting, the mixer prompts whether or not to save the current session.

Yes: Save the current mixer condition on the existing file. No: Quit without saving.

NETWORK CONTROLS



2. Auto-Configure / Start

A mixer system can be configured manually or with the aid of an auto-configure tool. This tool inventories all devices in the SoundGrid network and then sets up a mixer system based on available assets. The resulting session includes device assignment and patching, as well as mixer configuration. Auto-configure is discussed later in this chapter (*Setup > Using the System Inventory Page > Configuring a Basic Mixer Setup*).

3. Network Port

Shows all detected network ports on the host computer. Choose the port that connects to the SoundGrid devices or network switch. We recommend that this port is used exclusively for SoundGrid devices.

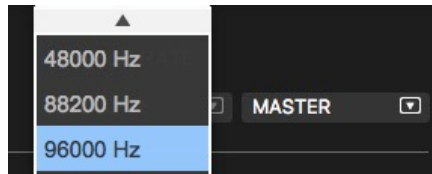
4. Link

Reports the status of the Ethernet connection to the computer running the eMotion LV1 software. Options: UP / DOWN / INVALID

5. Speed

Reports the speed of the SoundGrid network. Options: 100 Mb/sec, 1 Gb/sec, N/A.

Sample Rate Controls



6. Sample Rate Master/Slave Status Selector

Controls whether the mixer is the sample rate master or a slave. As such, it determines how the sample rate of a system is established.

7. Sample Rate Selector Menu

Sets the system sample rate when the mixer is the sample rate master. The Sample Rate window displays the sample rate of the system. The menu is disabled when the mixer is a sample rate slave, since it can set the sample rate only when in the master mode.

The sample rate of the clock master device can always be set from its control panel, whether the mixer is in Sample Rate Master or Slave mode. Sample rate is discussed later in this chapter (*Setup > System Inventory > Sample Rate Master vs. Sample Rate Slave*).

DEVICE RACKS

8. I/O Rack A

Assign up to eight I/O devices. These can be hardware devices, software I/Os (drivers), or a combination of these.

9. I/O Rack B

Assign up to eight I/O devices. Racks A and B are identical.

10. Servers Rack

Assign up to eight I/O devices per rack. These can be hardware devices, software I/Os (drivers), or a combination of these. The two racks are identical.

11. Control Protocols Rack

Assign control surface devices.

12. Populated Device Slot

When a device has been assigned to a slot, its icon appears here. The icon contains information about the device.

13. Empty Device Slot

A slot with no assignment is labeled “Add Device.”

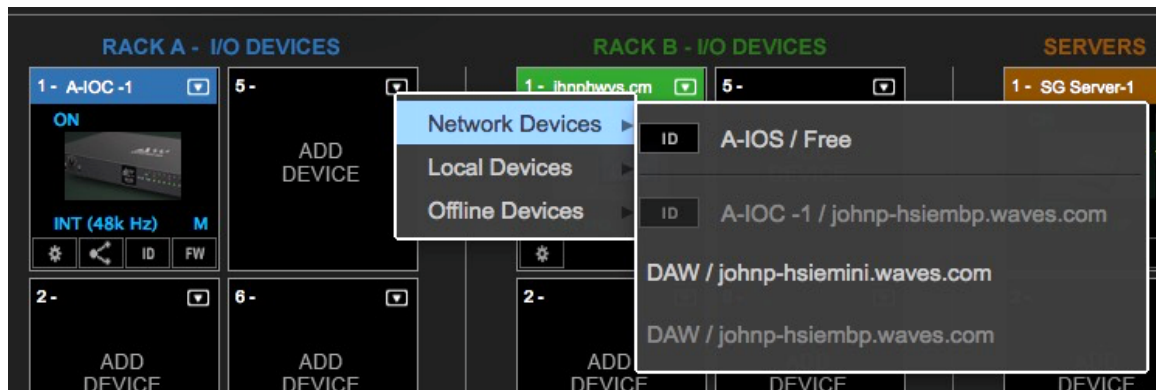
Device Racks: Configuring and Managing Network Devices

Device Racks are used to assign and control the hardware and software I/Os, servers, and controllers available on the network. Use these to set up a new configuration or to modify an auto-configured setup.

Racks A and B—I/O Devices

Racks A and B assign hardware and software I/O devices to the mixer. Racks A and B can be used interchangeably.

A rack consists of eight slots, each of which can hold one I/O device. The arrow in the rack slot opens a drop-down list of devices that are part of the mixer's SoundGrid network.



There are three categories of assignable devices to choose from.

Network All working devices attached to this SoundGrid SOE network

Local The host computer's drivers

More than one driver can be assigned to an eMotion LV1 system. This provides for a primary driver as well as backups

Offline Templates of devices that can be used to create sessions without a server and I/O devices

Available devices are shown in black. Devices that are not available for assignment are gray.

The rack slot number determines the device's place in the Patch window and in certain drop-down menus. Device sequence is not important, but some engineers choose to use one rack for PA devices and the other for monitoring.

The ID button next to the device name activates a changing-color LED on the device front panel to help identify the physical unit.

I/O Device Racks Displays and Controls



There are several status indicators and buttons on the icon itself and just below it. The color of the text in the slot indicates the master/slave status of the device.

(Blue=Master; Green=Slave; Red=Device not available)

Indicator	Possibilities	Function
Slot Sequence Number	Rack A 1–8; Rack B 9–16	Indicates the rack slot number. I/Os appear in the Patch window in this sequence.
Device Name	Text entry	The device product name followed by a number is the default name. Change the device name by double-clicking on its Name Box.
Devices Menu	Drop-down menu	Used to add and remove devices from the slot and to set the device as clock master.
Device Status	On	Device is active.
	NA	Device is unavailable. Likely causes: <ul style="list-style-type: none"> •Device is assigned to another system. •Device or firmware is incompatible with current SoundGrid Studio software. •Device was previously assigned to this user, but is not currently connected.
	Offline	A virtual device is assigned to this rack slot for offline preparation of sessions without I/Os connected. All device patching will be maintained when the session is launched on a complete system.
Clock Source	INT, SOE, AES, WC, DigiLink	Clock source of this device.
Sample Rate	44.1, 48, 88.2, 96 kHz	Sample rate of device.
Clock master	M (Master) / (blank = slave)	Identifies the device as the clock master of the SOE network.
Control Panel Access	Gear button	Click to access device's control panel to adjust preamps, configure channels, and control clock. Refer to the I/O device manufacturer's user guide for more information.
ID Hardware	Locate hardware device	Activates lights on the front panel of the hardware device associated with the icon.

FW		Status of device's firmware:
	Gray	Firmware is compatible with installed mixer software.
	Blue	Firmware is compatible with installed mixer software, but a newer version exists. Firmware should be updated as soon as possible.
	Red	Firmware is not compatible or is out of date. Click the FW button to re-flash device hardware.
Offline device	Red	Device is offline.

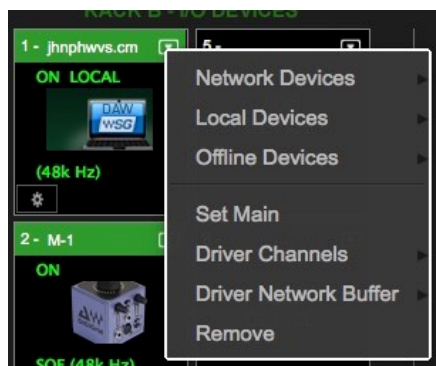
I/O Devices Menu Items



Once an I/O device has been assigned to a rack slot, additional menu items are available.

Menu Item	Possibilities	Function
Set Master	A list of all devices that can be used as a clock source for the local SOE network.	Designates the device as the SOE network clock master and other devices clock slaves. The letter "M" and the blue text in the slot indicate that the device is the master.
Share	Check/Uncheck	Allows sharing of I/O channels on this device with other systems.
Share Preamp Control	Check/Uncheck	Allows remote users to control the preamps of the shared device.

Assign to SoundGrid MIDI Driver	Check/Uncheck	Assigns any MIDI-port-equipped I/O device to the SoundGrid MIDI driver. The device can then serve as a port for other MIDI devices. The assigned device appears to MIDI controllers as “SG Device I/O.” Refer to Appendix 2.
Remove		Releases the device from the local host. It will then be available to other drivers.



These menu items apply only to drivers.

Menu Item	Possibilities	Function
Set Main Driver	Assigns main driver.	Assigns this as the main driver. The second driver serves as a backup.
Driver Channels	Range: 32–128 channels Default: 32 channels	Sets the number of channels assigned to the SoundGrid ASIO/Core Audio driver. More driver channels can increase network load and may require more buffering.
Driver Network Buffer	(Values in samples) Range @ 44.1–48 kHz: 104, 144, 192, 240, 288, 336, 384, 432, 480, 528, 576, 1024 Range @ 88.2–96 kHz: 208, 256, 304, 352, 400, 448, 496, 544, 592, 640, 1088.	The network buffer helps the OS send synchronized information between the ASIO/Core Audio drivers and the I/Os through the network port. When many channels are going in/out of the driver(s) to several destinations, the Driver Network Buffer may need to be increased to reduce the possibility of audio drops or artifacts as a result of overloading the network port driver.

All computers on the network should have the same up-to-date versions of eMotion LV1 and SoundGrid Studio software installed. You can download the latest version from Waves.com.

I/O Sharing

An eMotion LV1 system consists of a host computer, an Ethernet switch, at least one SoundGrid server, and at least one I/O. These elements communicate through a SoundGrid SOE network. All connected I/O devices within this system can be assigned and patched to the eMotion LV1 host.

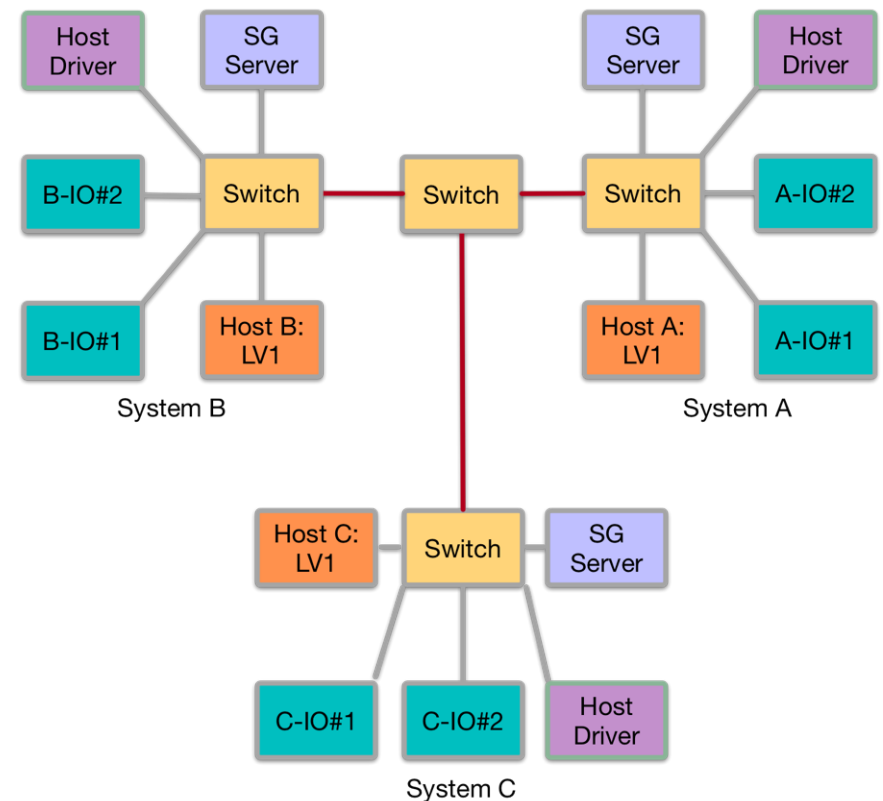


Single freestanding eMotion LV1 system:
All I/O devices, servers, and local drivers in this SOE network are seen in the System Inventory.

CONNECTED SYSTEMS

Multiple eMotion LV1 systems can be linked by connecting their Ethernet switches. This enables hosts within this “super system” to build private networks from all connected I/Os, servers, and drivers. These assignments are exclusive—devices assigned to a host are available only to that host until they are un-assigned. Other users will see the devices in their System Inventories, but they will be grayed out and unavailable.

An eMotion LV1 system does not need the permission of other systems to assign an available device to its Inventory.



SYSTEM INVENTORY IN SUPER SYSTEMS

ID	A-IOC / Free
ID	A-IOS / Free
ID	B-IOS-1 / Free
ID	C-STG-1608 / Free
ID	C-STG-2412 / Free
DAW /	SGQA-1064LAP
DAW /	johnp-hsiembp.local
DAW /	MBP15-HS

All devices in a super system—whether assigned to a host or not—are displayed in the Device menu of each independent system’s Inventory (left). There are five I/O devices, none of which have been assigned to a system. Each connected host’s local driver is also shown.

A device assigned to a host’s inventory is the **manager of the device**. When a device is removed from a host, it becomes Free and it can be assigned by any other host, which in turn becomes its manager.

Sharing a Device

Device sharing enables hosts to assign devices that are already claimed by other hosts and patch available device I/O channels. A host that patches I/O channels from a device that’s been assigned to another host (the manager) is called the **client of that device**. A host can be a manager of some devices and a client of others. A device can have several clients, within the limits of the device’s maximum output to the network. Each destination establishes a direct connection from the shared IO device, so the total outputs to the network increase.

For example, a 128-input MGB patched to four hosts will use up the 1 Gb network capacity of the SoundGrid network. In this case, the device will output 128×4 channels=512 channels (at 48 kHz).

Note: Servers and drivers cannot be shared.

This Device menu illustrates numerous device assignments, unshared and shared. Font style and shading indicate the type of assignment.



1 Unassigned devices

Once a device is assigned, its name is followed by the name of the host to which it is assigned.

2 Device assigned to local host (grayed out, roman type)

3 Device assigned to another system (grayed out, italics)

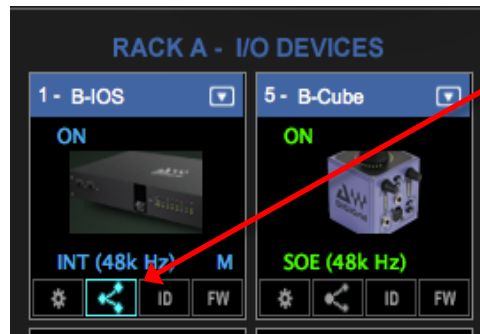
4 Sharing-enabled device on another system (not grayed out, italics)

5 Driver assigned to another system

6 Driver assigned to local host

7 Unassigned driver

SETTING UP DEVICE SHARING

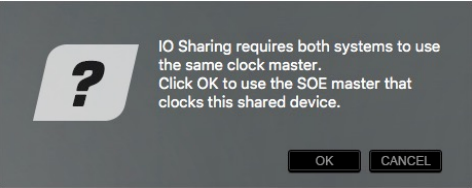


Select the assigned device you wish to share. Click the device's Sharing icon. The device is now sharable. Sharing can also be enabled from the Device menu. Only the manager of a device can activate its sharing.

Other systems can now assign the I/O device to their Inventories and patch available I/O channels. Output I/O channels patched by the manager cannot be shared with other systems until the device's manager releases the patches or removes the device from its inventory.

CLOCKING CONSIDERATIONS

When a device is shared by two systems, both systems must be locked to the same clock master. If a client system assigns a shared device that's part of a system with a different clock source, something must be done to rectify the difference.



When assigning a shared device whose clock source is not the same as that of the client system, this prompt will appear. Click OK to set the clock of the client system as your system's clock. The shared device, or its master clock, is now the local SOE clock master for all the devices in your local SoundGrid network.

Cancel to explore other ways to provide a clock common to both systems.



In this example, device **A-IO**s is shared with eMotion LV1 system **B**. This means that the device is now assigned to two independent systems (A and B) that must be synchronized to the same master clock device. In this example, A-IOs becomes the clock master of system B—all other devices become SOE slaves. It is possible to assign another device as the clock master while using a shared device, as long as all devices share the same clock.



Use each system's **Set Master** menu to re-assign clock masters. Select the same device in both systems, if possible, and the clock will be common to both systems.

The shared device can now be a slave in the client system.



If the shared device cannot synchronize to the new clock, it will be unavailable for sharing by that host. Other eMotion LV1 hosts in the super system may be able to sync to the shared device if they can adjust their clocks accordingly.



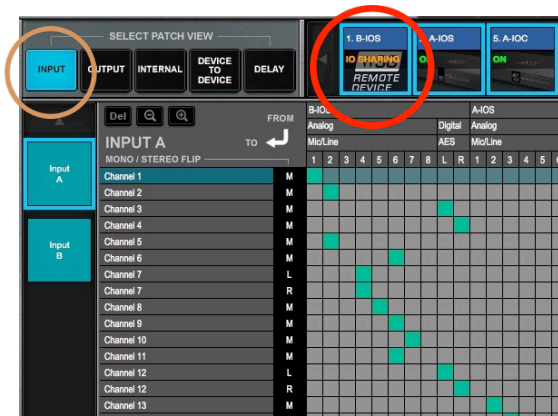
A shared device can be a slave or the clock master of in its *own* SOE network, indicated by the **M** on the shared device's icon (left). On the right, the device is still the SOE master of the system it's being shared with but is a slave within its own system.



When devices from more than two systems are assigned to a system's inventory, all systems must be locked to the same master clock device.

Note: Changing the master clock assignment in a system that includes shared devices will result in a clock reset in all associated systems. This results in a short audio dropout.

Patching Shared Devices



Patching Shared Input Devices

When a device is shared, all of its inputs are available to all users. The shared device appears in the Patch window with the non-shared devices.

PATCHING SHARED OUTPUT DEVICES

Once assigned, a shared I/O device appears in the client's Output Patch window. "IO Sharing, Remote Device" is shown on its icon. Patching shared I/Os follows the same conventions as patching unshared SOE devices. There are, however, a few considerations when sharing devices. In the example on the next page, the device "B-IO" is owned by LV1-FOH and is being shared by LV1-STG.

SHARED AND UN-SHARED DEVICES IN THE PATCH

B-IOS, owned by LV1 #1



LV1 #2, using shared device B-IOS



Device B-IOS appears as an assigned device in the output patch of LV1 #1 (left) and as a shared remote device in LV1 #2 (right).

When an output patch is made in either the system, the corresponding I/O channel in the other system is colored orange to indicate that the patch is in use.



LV1 #1 (left): Analog line outs 6 and 8 are orange, indicating that those channels have been claimed by another system, in this case, LV1 #2. Local patches are shown in green.

LV1 #2 (right): Analog line outs 1, 2, 4, and 5; headphones 2L and 2R; AES 1 and 2 are patched by LV1#1, the device manager, so they are unavailable for patching by other systems

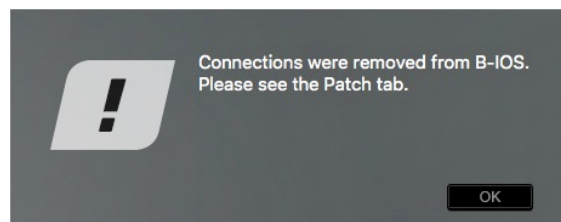
A manager can always disconnect an I/O channel and establish its own connection.



If the manager of a device patches to an I/O channel that's already taken by a client, the preexisting client patch will turn red. The client is no longer patched to that I/O output channel.



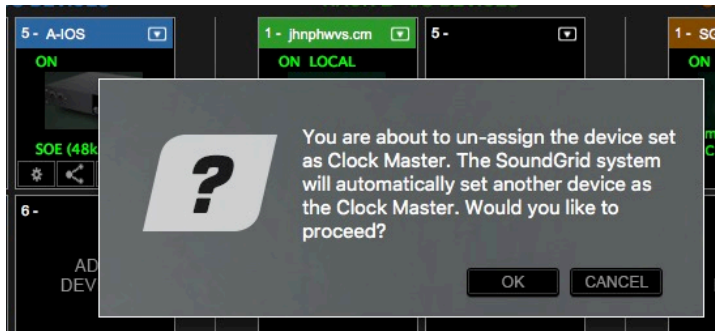
Patching shared outputs in the Mixer and Channel windows follows the same rules as in the Patch window. Devices shared by other system in the super system are indicted with <shared>.



A warning alerts the client that the original patch has been disabled. When the manager releases the patch, it will return to the client.

REMOVING SHARED DEVICES

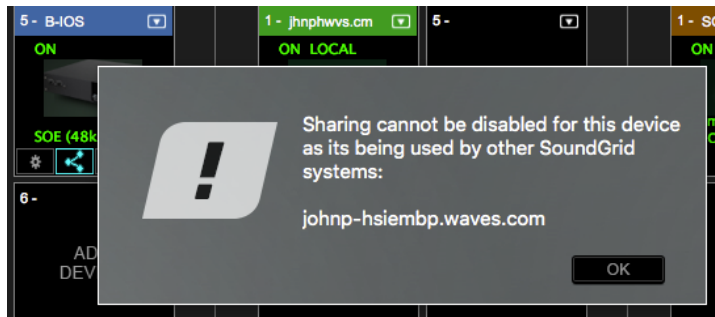
Client



Select **Remove** from the Devices drop-down menu. Since the remote device is, by necessity, the local clock master, removing it will result in another device becoming the clock master. This prompt will appear. Once the device is removed, SOE clock will return to the previous master.

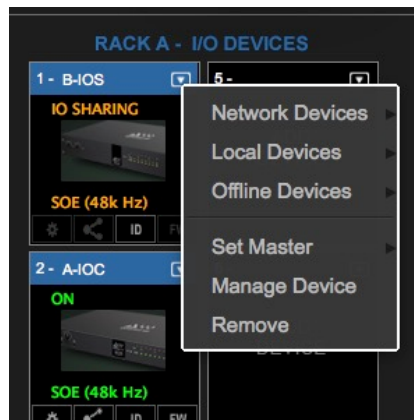
This may result in a short audio drop.

Manager



Deselect the Sharing icon, or uncheck Share in the Device menu, to end sharing for a device. If you attempt to remove a device that is being used by another system, this prompt will appear. You will not be able to un-share the device until it is not patched by other clients.

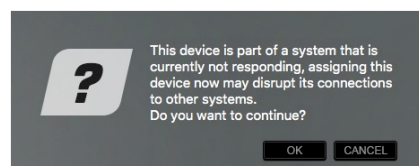
IF THE SHARING HOST BECOMES UNAVAILABLE



If the manager of a shared device fails (e.g., Ethernet connection is broken, computer stops working, computer is taken away), the shared device will continue to function. As long as the device is powered up and is connected to the manager’s SoundGrid network, it will pass audio. The device, however, is still owned by the missing host, so a client cannot access the device’s control panel.

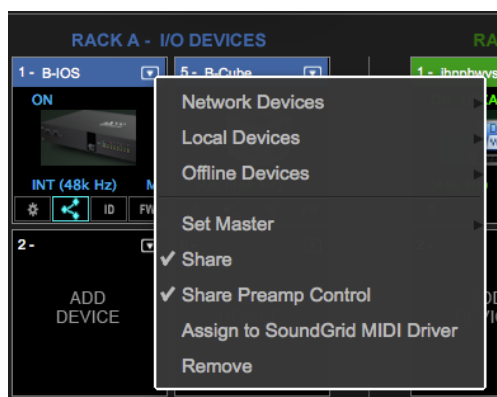
To gain full control of the shared device, select “Manage Device” from the device’s menu. This, in essence, moves the device’s administrative privileges from the missing manager host to the client’s computer.

The device will now appear in the client’s inventory as a local SOE device. It can be designated as a clock master or slave of the SOE network.



If the absent manager system is sharing devices with yet other systems, this operation may interfere with some connections.

SHARE PREAMP CONTROL



A device manager can enable all clients in a super system to adjust the preamp gain for a shared device. When Share Preamp Control is selected, any client host can adjust the preamp gain of any I/O channel of the device. All users sharing this device have equal control of preamp gain in any patched I/O channel.

For more information on how to control gain in multi-client environments and how to retain your gain structure while other users are controlling preamp gain, refer to *Channel > >Input Sections >Controlling Preamp Gain on Shared Devices*.

Servers

The Servers rack is used to assign, remove, and configure a SoundGrid server.




The server’s CPU temperature is shown on the icon.

Menu Item/Indicator	Possibilities	Function
Devices	Drop-down menu	Choose among the servers on the SoundGrid network. A server that is assigned to another host is unavailable and grayed out.
Server Network Buffer	Range @ 44.1–48 kHz: 40-96 samples Default: 40 samples (0.8 ms) Range @ 88.2–96 kHz: 80-192 samples. Default: 80 samples (0.8 ms)	This sets the amount of time it takes for audio to stream from the I/O to the server and back, determining the speed of real-time processing. Lower settings result in lower system latency and greater responsiveness. Higher settings yield more stability but greater latency. If you encounter pops or similar errors, increase the buffer setting. The buffer size is set in samples but is also displayed in milliseconds.
Information	(N/A)	Displays technical details about the server.
Remove		Releases the server from the local host. It will then be available to other hosts.
Server Status Indicator	On (N/A)	Indicates that the server is present and operational. The server’s rack slot will remain red until the firmware is compatible with current SoundGrid software. Launch the updater manually by clicking the FW (firmware) button.

Using a Second Server

Assign a second server to provide redundancy in the event that the primary server fails. Switchover to the second server is automatic. It takes a few seconds. During this period sound is muted.

DSP Meters

 The meter bars on a server icon indicate DSP usage of each of the server’s cores. There is one meter per core.

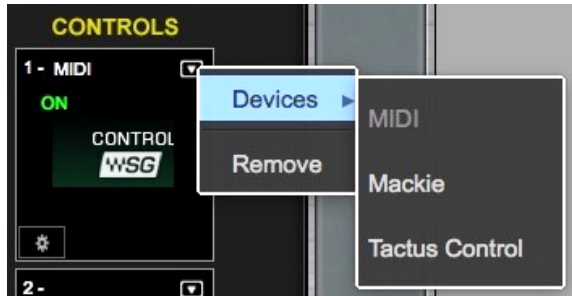
The solid bar areas display **average** DSP use per core:

The yellow lines show **peak** use, as indicated in the percentage display above the line. Certain plugins can exhibit a high average/peak DSP ratio. This may cause overloads (momentary or constant) that result in audio drops. When adding a large number of these CPU-hungry plugins, the peak and average indicators will drift apart. In such cases, you may need to disable or remove certain plugins.

Average	Peak	Status
Green	DSP peak value: 1% to 84%	System is stable. You can add more plugins.
Yellow	DSP peak value: 1% to 84%	The network is approaching its limit. Monitor the meter status and be prepared to remove some plugins and/or increase the network buffer size.
Yellow	DSP peak value: 85% to 99%	Network load is excessive. Monitor the meter status. Remove some plugins and/or increase the network buffer size.
Red		DSP load is beyond the limit. Remove heavy-load plugins immediately.

External Control Devices

Use this rack to assign external controllers to the mixer.



Indicator/Menu Item	Possibilities	Function
Selected Control Category		Displays selected protocol.
Controller Device Status	Displays presence and status of device	N/A > Device corresponding to the selected protocol is not present or not functioning properly. On > Device is present and operational.
Assess Control Panel (Gear Button)	Momentary switch	Opens the control panel of the selected controller.
Devices menu	Drop-down menu listing available control protocols	All available controller categories are listed, whether the associated device is connected or not.
Remove		Unassigns the control protocol.

Control Panel

Each controller category has its own control panel: they all behave in a very similar manner. Please refer to Appendix 1 for details about controlling the mixer with an external device.

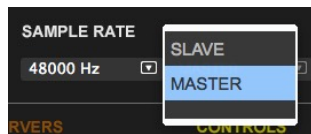
A mixer or plugin parameter currently being controlled by an external device is highlighted by a red bracket.

SAMPLE RATE MASTER VS. SAMPLE RATE SLAVE

The clock master device sets the sample rate for all devices in the system—everything locked to its clock will adjust to its sample rate. Although the clock master distributes clock at a specified sample rate throughout the system, it does not necessarily determine what that sample rate will be. This is fixed by the **sample rate master**, which can be the clock master, or the mixer, or another system that provides clock. Almost any device whose sample rate can be set can be a sample rate master.

There are two drop-down menus that control how sample rate is set.

1. Sample Rate Master/Slave Status Selector



This menu controls whether the mixer is the sample rate master or a slave. As such, it determines how the sample rate of a system is established.

Mixer as Sample Rate Master

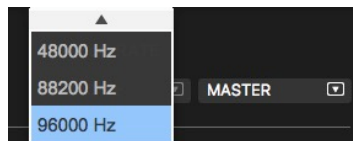
When set to Master mode, the Sample Rate menu setting instructs the clock master device to change its sample rate. This in turn changes the sample rate of all SoundGrid devices in the mixer system. The clock master supplies the requested sample rate from any of its available sources (e.g., AES, S/PDIF, Word Clock, Internal. The priority of clock sources differs according to the specific device). If none of these sources can switch to the desired sample rate, the clock master's icon will turn red, as will the sample rate indicator. Audio will mute. At this point, you can choose to stay at the previous sample rate or find another means of clocking the system.

Mixer as Sample Rate Slave

When set to Slave mode, the mixer system sample rate is determined by another system. When the sample rate of the clock master device changes, the mixer automatically adjusts its sample rate to match.

The mixer system can, for example, receive clock from another system, such as a hardware mixing console. If the hardware mixing console is the clock and sample rate master of its system and the SoundGrid system is locked to that, then eMotion LV1 must assume the role of sample rate slave.

2. Sample Rate Selector Menu



Sets the system sample rate when the mixer is the sample rate master. The Sample Rate window displays the system's sample rate.

The menu is disabled when the mixer is a sample rate slave, since eMotion LV1 can set sample rate only when in the master mode. The sample rate of the clock master device can always be set from its control panel, whether the mixer is in Sample Rate Master or in Slave mode.

Using the System Inventory Page

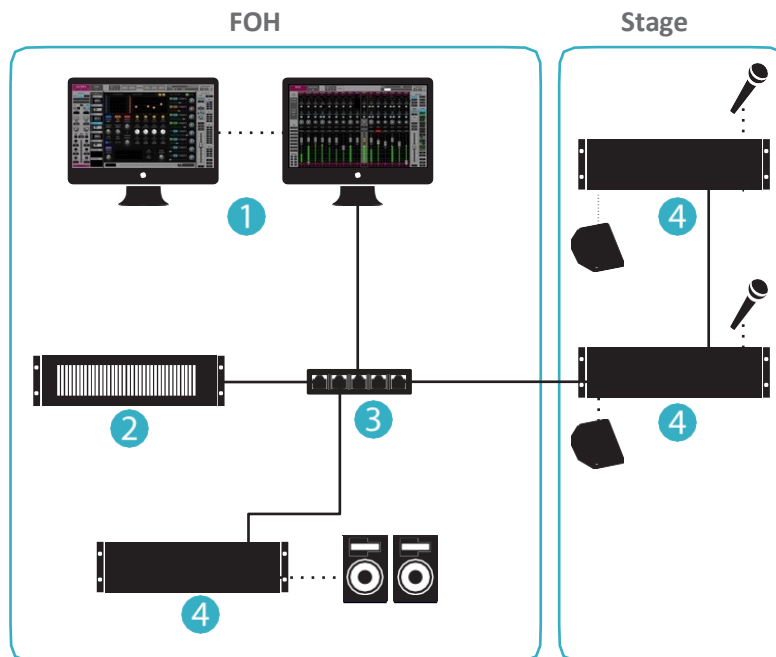
This section demonstrates how to set up a basic mixer system and how to work offline without a server or I/Os.

Configuring a Basic Mixer Setup

Below is an example of an eMotion LV1 mixer setup. This configuration provides two I/Os for stage and one I/O for FOH and PA. There is no real difference between configuring a small system or larger one. It's just a matter of scale. Refer to the eMotion LV1 Quick Start Guide for an overview of system setup.

1. Configure Hardware

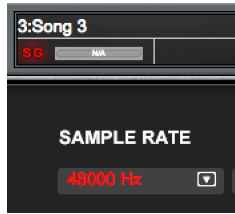
Use Cat 5e, Cat 6, or Cat 7 cables to connect all devices to the network switch.



- 1 Host computer + eMotion LV1 software
- 2 SoundGrid server
- 3 1 GB Ethernet switch
- 4 3 I/O devices

Confirm that all connectors are well seated and that cables are secured. A damaged or poorly seated cable can be difficult to diagnose or repair during a live event.

2. Open Network Connection



Open the System Inventory page. Use the Network Port drop-down menu to select the host computer Ethernet port that is connected to the SoundGrid network. It is important that this port is used by the SoundGrid network only. When the correct port is selected, the Network Link will read **Up** and the Speed will be **1Gbps**. Since there are not yet any I/O devices assigned to the mixer, the **SG** and **Sample Rate** indicators will be red, indicating that the mixer is not yet locked.

3. Assign I/O Devices

There are two ways to configure SoundGrid I/Os and servers.

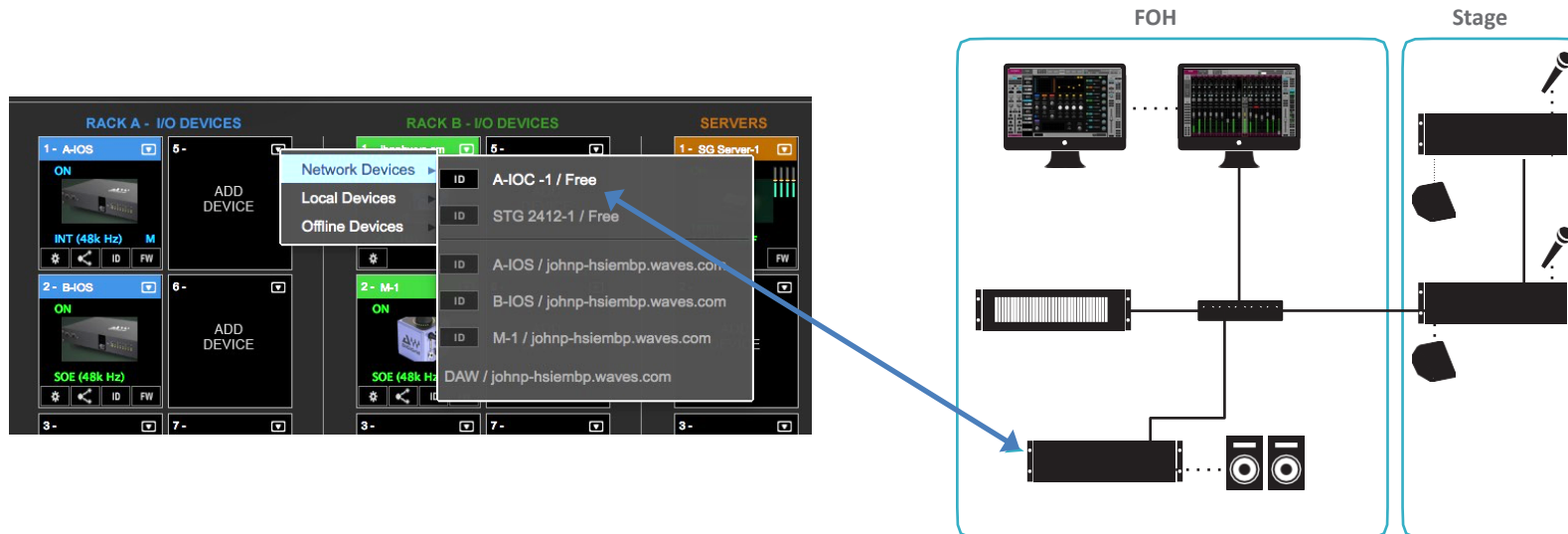
Auto Config	Automatically scans the network Assigns devices Patches inputs Patches one pair of outs to each device (channels 1 and 2 to Cue out) Firmware update is automatic Does not patch driver-to-driver
Manual	Device assignment and patching is carried out by the user.

Using Auto-Config

- Select the host computer network port connected to the SoundGrid network.
- Click Auto-Config to reconfigure the network or to add devices to an existing configuration. eMotion LV1 will scan the network and assess device status.
- If a device's firmware is out of date, Auto-Config will automatically update it to match your current version of the eMotion LV1 application software.
- When the process is complete, click Done

ASSIGNING I/O DEVICES MANUALLY

- a. Click the arrow in the upper right corner of an I/O device rack slot to open the Devices menu. All devices available to this LV1 are displayed here. Devices that are currently unavailable are grayed out.

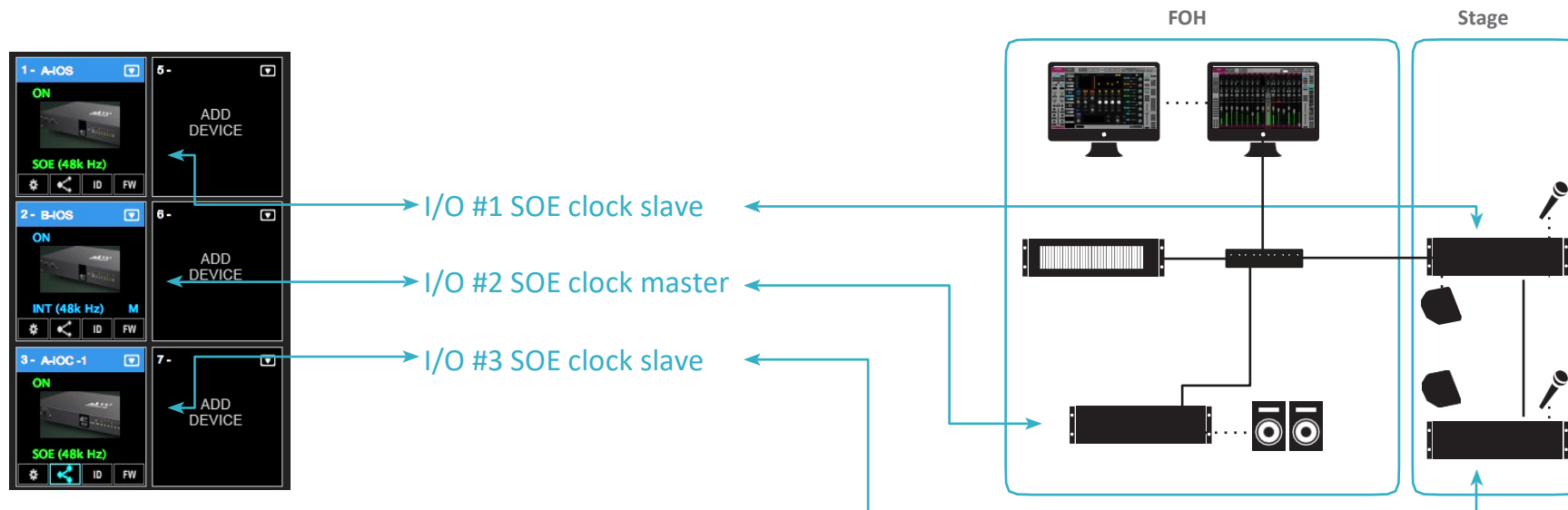



Assign hardware and software devices to any slot in Racks A or and B. The sequence is unimportant.

- b. Select an available device and it will appear in the rack. If this is the only device in the rack, it is by default the clock master and its icon text is blue. Devices on the SoundGrid network are clocked over Ethernet. This form of synchronization is called “Sync over Ethernet,” or SOE, so the clock master device in the Device Rack is the SOE master. Now that there is a master clock for the SOE network, the Network Link and Speed indicators in the Top Bar are no longer red.

Once an I/O has been assigned to a computer, no other computer can access it until it is released by that user. To release an I/O from your computer, select **Remove** from the menu.

- c. Add more devices in the same manner. They will be defined as clock slaves and their icon text will be green. To designate one of these added devices clock master, choose **Set Master** from that device’s drop-down menu. The original clock master becomes a slave. In our example, the IOX (I/O #2) is the clock master and the other I/Os are slaves whose clocks are synchronized over SOE. Once an I/O has been assigned to a computer, no other computer can assess it until it is released by that computer.



- d. If you need to adjust preamps or otherwise configure the I/O, click the **gear button**  beneath the icon to open the I/O device's control panel. The SOE master can be locked to a system outside the SOE network (such as a mixing console). Use the device's control panel to configure its sync with the outside device or system. Even though this device is a slave to an outside source, it remains the SOE master. Refer to the SoundGrid studio User Guide for a thorough description of system clocking. Control panels differ by make and model of I/O.
- e. I/O channels of all assigned devices—hardware and software—will appear in the Patch, Channel, and Mixer windows.

4. Add or Change the Server

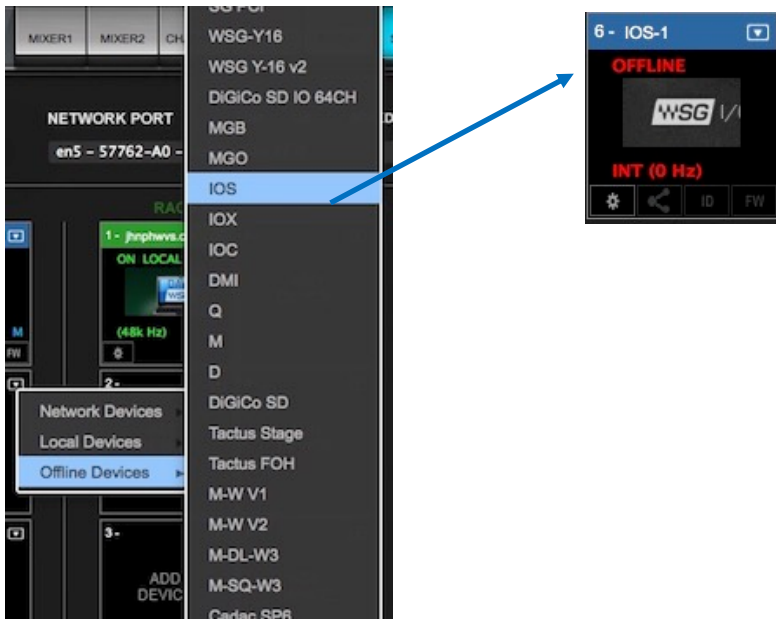
Servers are assigned and removed in the same manner as I/O devices. Some SoundGrid devices contain I/Os as well as a server. Treat these devices as two separate units. One will appear in Racks A or B as an I/O under its own name. The other will appear as SGS-1, SGS-1, etc.

Working Offline

The mixer can be completely pre-configured or modified offline. Virtual devices can be assigned to the racks, allowing for detailed preparation of patching, channel settings, plugins presets, mixer configuration—the entire system—without the hardware. A session prepared offline—whether on the host computer, a laptop, or a tablet—is a complete session and is fully operational when a server and I/Os are added.

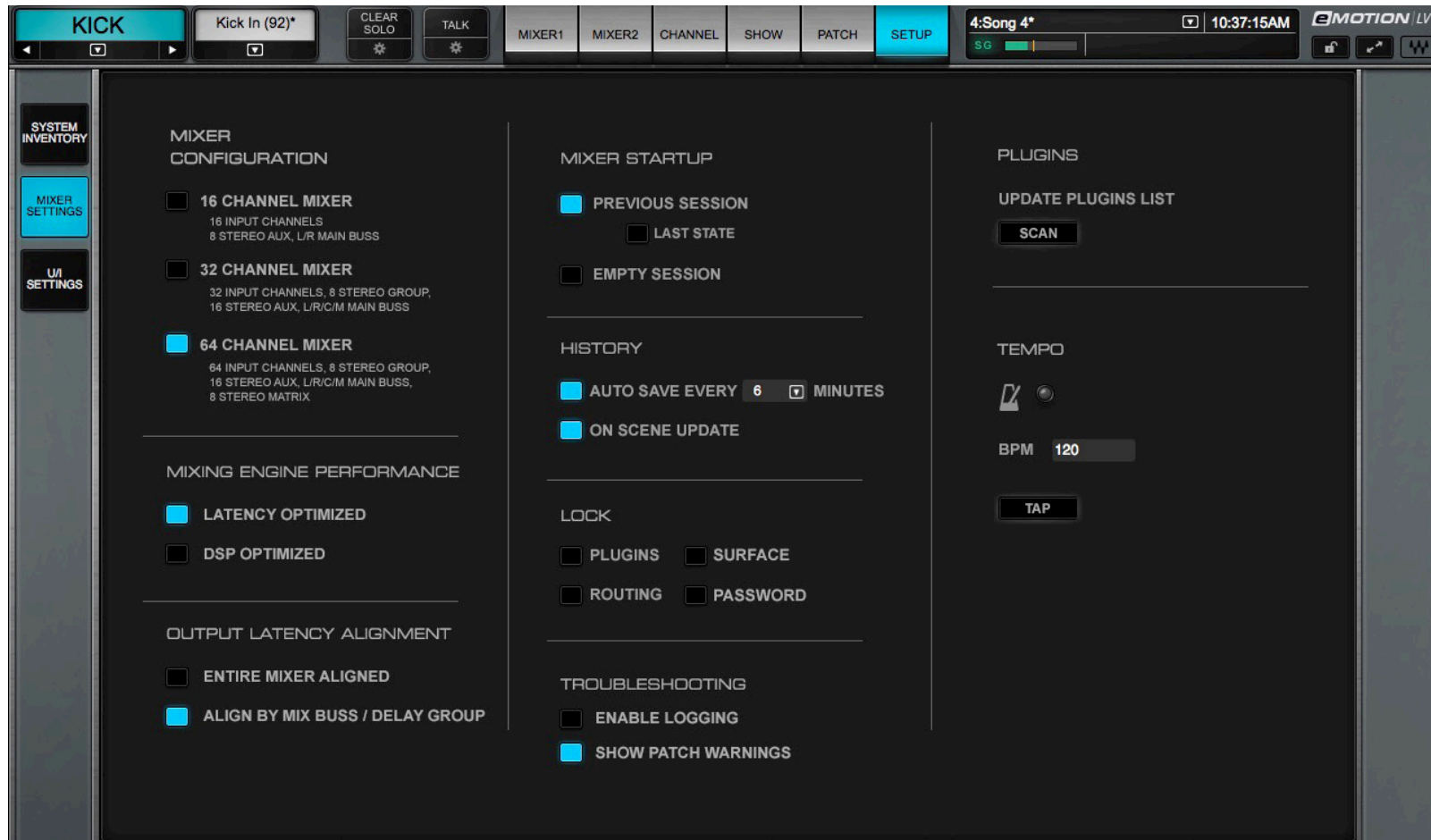
- a) Load the session you wish work with, or start with a blank session.
- b) From the Offline Devices drop-down menu, select the device you wish to use “virtually.” It will appear in the I/O Devices racks like any hardware device. Its text will appear red and the icon will read “Offline.”
- c) Set up your session. Offline device inputs and outputs are available in the Patch menu and in any mixer window where devices can be routed.
- d) Configure all channels, auxes, internal routing, and plugins in the same manner as devices that are physically present.

When the session is opened on a mixer system with I/Os and a server, the devices that were configured offline will maintain all settings, even those dependent on external connections that were not present during offline configuration.

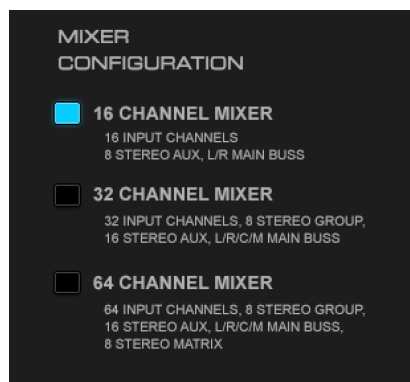


Mixer Settings Page

Use the Mixer Settings page to establish system-wide parameters and define how new sessions are configured.



Mixer Configuration

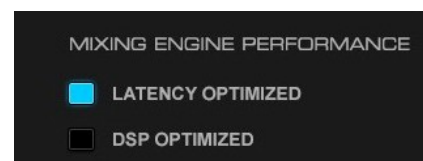


The Mixer Configuration section sets the size of the mixer. The mixer can have 16, 32, or 64 channels, with 8 stereo groups, 16 stereo aux channels, an L/R/C/M main buss, and an 8-channel stereo matrix (depending on the selected configuration). The maximum mixer size is license-dependent.

Refer to Appendix A of this manual for details concerning mixer licenses and configurations.

Mixer size is normally established when a session is created, but you can change the mixer configuration of an existing session. Please note that if you reduce the number of channels in a session, the parameters in channels that are no longer part of the session will be discarded. Save a session under a revised name before you reduce its size. Mixer Layers without any channels are unavailable and their buttons are grayed out.

Mixing Engine Performance



The Mixing Engine Performance panel sets the mixer's internal processing priority, which affects DSP performance. In the **Latency Optimized** mode, a processing cycle must include all signal processing paths, so there is no internal routing latency. However, processing in this mode can be less DSP efficient with certain plugin processors.

In the **DSP Optimized** mode, processing can spread across several buffer cycles, regardless of signal path position. This parallel processing provides greater DSP efficiency, with increased latency on certain signal paths.

Setting Maximum Latency



The network buffer is the amount of time it takes for audio to stream from the I/O to the server and back. This determines the maximum latency for a processing route. Set the Server Network Buffer size in the Server rack of the System Inventory page.

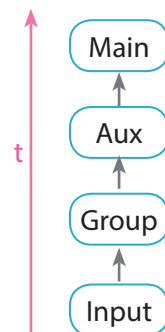
Internal Routing

0–32 samples
0–64 samples
up to 128 samples

Server Network Buffer

40–56 samples
80–112 Samples
160–224 samples

Latency Optimized



t = Determined by Network Server Buffer only

Example (Latency Optimized Mode)

I/O → Input → Group → Aux Monitor → I/O

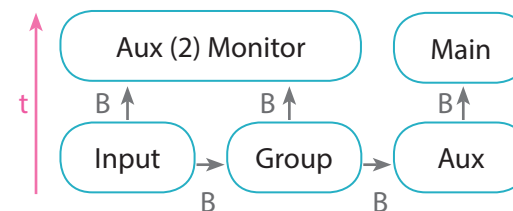
Latency = 0 samples

In the Latency Optimized mode, processing takes place in a linear manner. All processing must be completed within one buffer cycle. There is no added latency in mixing, but plugins that exhibit large processing spikes can delay the entire processing chain beyond the limits of the network buffer. This is indicated on the DSP meter as a large average/peak DSP ratio (left).



The green area displays average DSP use. The orange line shows peak use. If this ratio is especially large, the processor may overload. A yellow meter (right) indicates that peak DSP load has reached 85%. Adjust your DSP use immediately, or you may encounter drops. Remove or disable whatever plugins you can. If this doesn't help, then switch to the DSP Optimized mode.

DSP Optimized



t = Server Network Buffer + sum of all B paths

Example (DSP Optimized Mode)

I/O → Input → Group → Master → Aux Monitor → I/O

Latency = 16 samples

In the DSP Optimized mode, latency is determined by mixer internal routing. There's better CPU headroom and efficiency, but processing paths spanning several buffer cycles can result in greater latency.

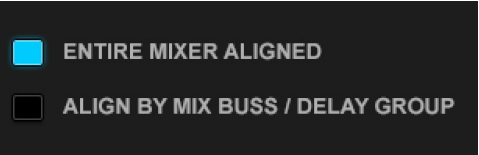
Certain paths will have zero latency, even in the DSP Optimized mode.

Example (DSP optimized Mode)

I/O → Input → Aux Monitor → I/O

Latency = 0 samples

Output Routing Latency

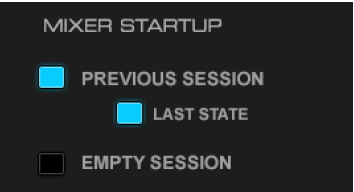


Sets alignment behavior of output I/Os.

Control	Action
Entire Mixer Aligned	Aligns the entire mixer to one common delay. There will be no separate delay groups.
Align by Buss / Delay Group	Enables up to 16 user-definable delay groups, each of which can have separate delays.

Plugin/buss delay compensation is calculated automatically. *See Appendix E* for more on delay compensation. Individual plugins can be excluded from compensation. Refer to *Channel > Plugins Rack and Channels > Delay Groups* for details.

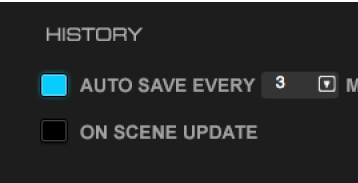
Mixer Startup



Determines the startup condition of the mixer.

- Previous Session** Loads the last session to its most recent user save.
- Last State** Loads the most recent session to its last state before quitting. This is the file created by the auto-save routine, as described below.
- Empty Session** Mixer opens with a blank session.

History



Sets the rules of automatic saving. The mixer stores an unlimited number of auto-saved files. History files are recalled in the Show window. All eMotion LV1 session files use the .emo extension. These files are the same format as user-saved sessions, but are stored in a separate folder:

- Windows: Users\Public\WavesAudio\eMotion\history
- Mac: Users\Shared\Waves\eMotion\history

Auto-save Options

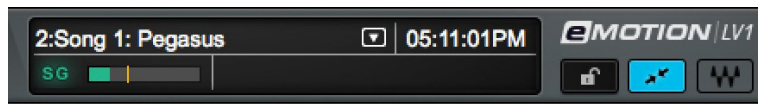
Every X Minutes Auto-save on/off, save interval: 3–30 minutes.

On Scene Update Auto-save each time a scene is stored, recalled, or modified.

Auto-save files are not deleted; new saves do not replace old saves. Delete session files using the host computer.

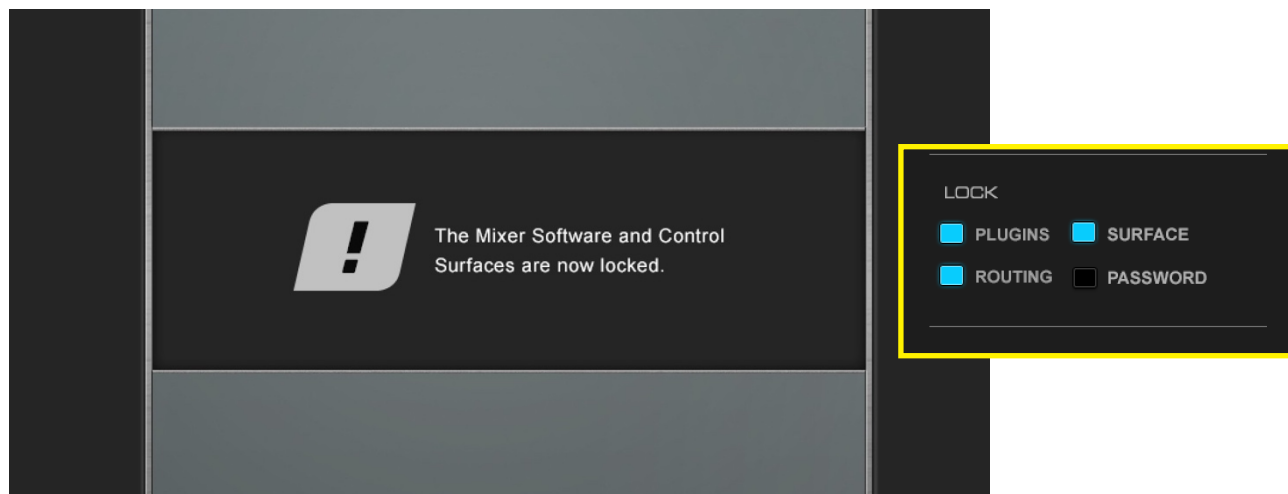
Lock Mixer

The entire mixer surface—or selected mixer actions—can be locked to prevent unintended structural changes in a session, such as adding, removing, or copying plugins, or changing external patches. Locking these controls does not affect parameters or internal routing.

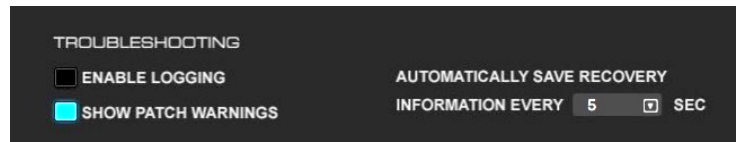


You can also lock the application interface, with or without a password. This does not affect the mixer application, only the user interface. Locking the surface also prevents quitting the eMotion LV1 application.

Activate selected lock options with the Lock button on the right side of the Top Bar.



TROUBLESHOOTING SECTION



Enable Logging

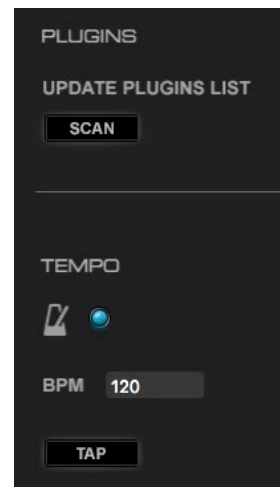
Creates a report that is used by Waves technical support for troubleshooting and customer service. The report file is placed on the host computer's desktop. Deselect for normal operation.

Show Patch Warnings

When selected, a warning is issued when any routing change is made in the Patch window.

Automatically Save Recovery Information Every x Seconds

eMotion LV1 continuously updates and overwrites a file that describes the mixer's current condition. This provides comprehensive recovery data in the event of an unexpected shutdown or freeze. This process is not the same as the "History/Auto Save" routine, "History Save" creates a new, complete session each time it saves, while "Automatically Save Recovery Information" updates the recovery file. The mixer will launch with this session file in the event of a crash. Longer settings are recommended for slower displays or video cards. Range: 0.5 second to 5.0 seconds.



Update Plugins List

Scans the system for new plugins.

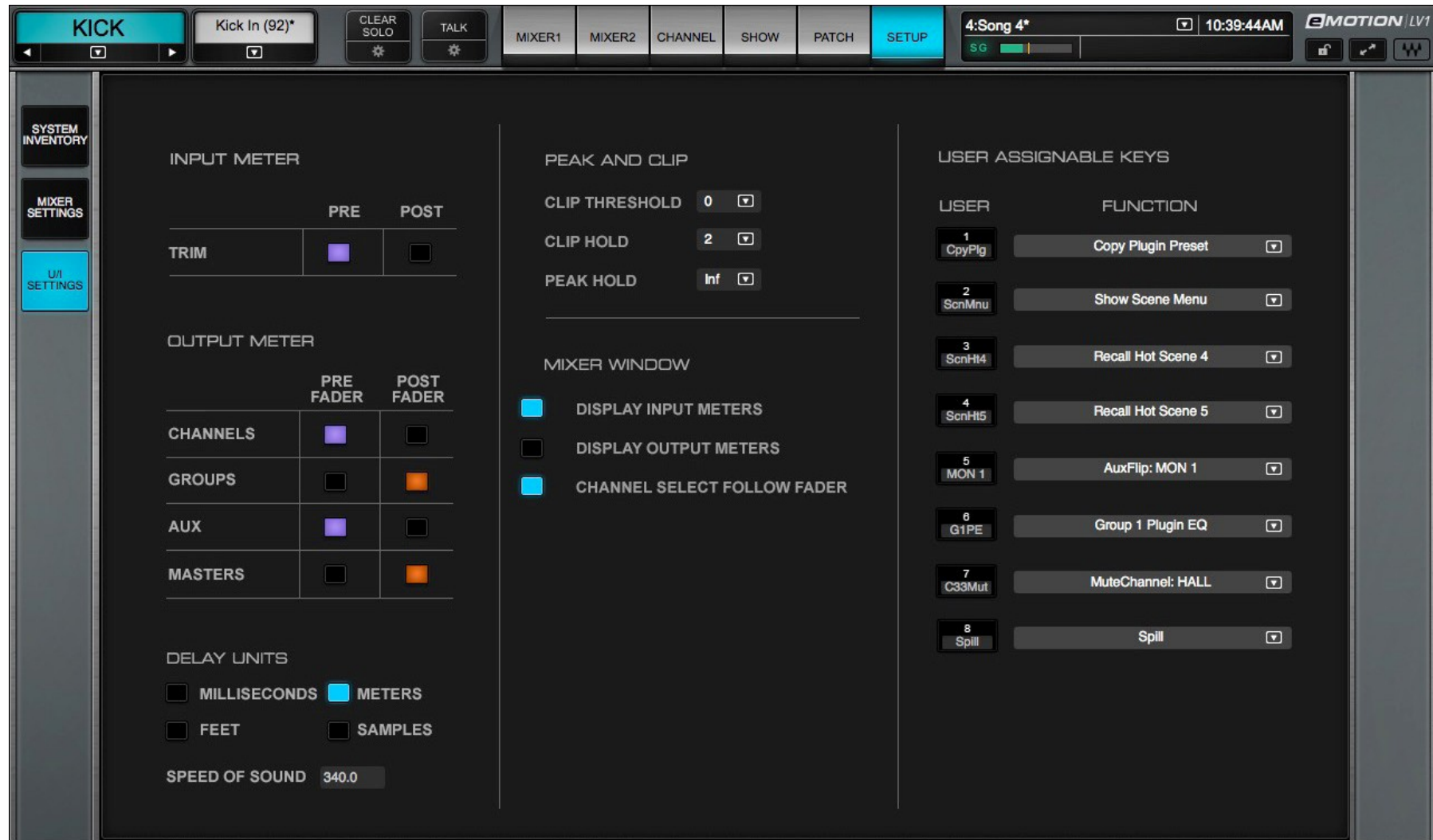
Tempo

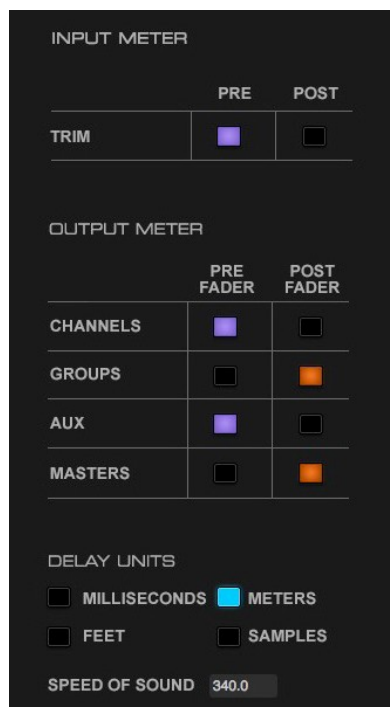
Sets the tempo for all relevant plugins in the mixer. By default, tempo-based Waves plugins are in a "tempo listen" state. Their tempo rates will fix to this value. Tap the tempo pad or Ctrl + T on the keyboard. These taps are averaged to create a tempo value. You can also enter a numeric value. The flashing tempo light helps to determine if the setting is correct.

Default tempo: 120 bpm

User Interface Settings Page

The **U/I Settings** page is used to control meter behavior and to create assignable shortcut keys.





Input Meter

Selects the metering point at which input level will be measured. Options: pre-digital or post-digital trim

Output Meter

Separately selects output metering points for channels, groups, aux, and masters. Options: Pre-fader or post-fader for each category

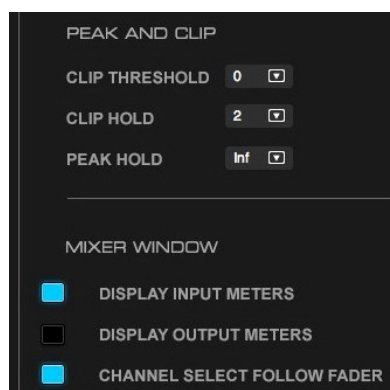
Delay Units

Sets the unit of measure for delay-related displays. This choice is provided for convenience only and does not affect delay processing.

Delay Units: milliseconds, feet, meters, samples

Speed of Sound

User-determined speed of sound measurement for use in delay-related calculations. Display is in meters. Default: 340 meters/second



Peak and Clip Settings

Clip Threshold determines the level at which a peak light turns red, indicating clipping. Setting the Clip Threshold setting below 0 dBFS provides a warning before clipping occurs. This setting does not affect the behavior of the peak level indicator.

Clip Threshold: 0 to -28 dBFS, Clip Hold: 0–5 seconds, Peak Hold: 0–5 seconds

Mixer Window

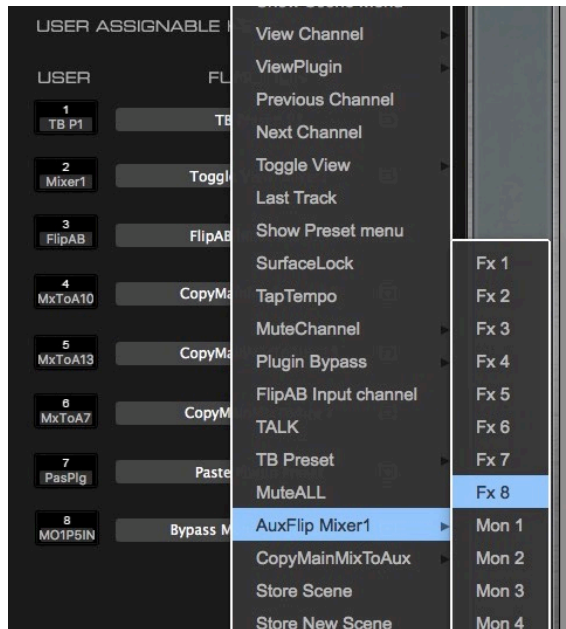
Determines the meter source of the channel strip meters in the Mixer window. Options: Input or output

Channel Select Follow Fader

When selected, activating a fader in the Mixer window selects the channel. When deselected, touching and moving a fader will not select its channel. In this mode you can adjust a fader of a channel in the Mixer window while adjusting the parameters of another in the Channel window. Touch the top or bottom sections of a channel strip to select the channel or use the channel selector in the Top Bar.

User-Assignable Keys

Frequent actions can be assigned to eight user-assignable keys.



Assignments are made from the drop-down menu associated with each key.



To recall a user key, select a number from among the buttons on the left side of the Mixer window. User-assignable buttons are visible in every mode and layer of the Mixer window.

User-assigned keys are visible only in the Mixer window, but they can be used to trigger actions in other windows. They can also be assigned to dedicated buttons on external control surfaces.

User-Assignable Menu Items

Menu Item	Corresponding Mixer Section	Function
Save Session	Session menu	Saves current mixer condition. Overwrites existing session.
Load Session	Session menu	Opens a navigation for selecting a session to load.
Save Channel Preset	Session/Preset menu	Opens a navigation for saving a preset.
Copy Channel Preset	Session/Preset menu	Copies channel preset to clipboard.
Paste Channel Preset	Session/Preset menu	Pastes copied preset information. Presents a list of channel-preset paste options.
Scene Undo	Show > Scenes page	Reverts to previously loaded scene.
Recall Hot Scene	Scene menu	Recalls a hot scene that was created in the Show > Scene page. Hot scenes are recalled by their number in the Hot Scenes list.
Recall Scene	Scene menu	Recalls one scene. Scene select by name
Show Scene Menu	Scene menu	Opens the Scene menu on the Top Bar.
View Channel	Channel window	Navigates to a channel to open its Channel window. Use the multi-level drop- down menu to choose a channel.
View Plugin	Channel window	Navigates to a channel to locate a specified plugin. Assigned plugins will open the Main Control Section of the Channel window. Non-assigned plugins will be highlighted in the Channel window's plugin rack. One of each plugin category (EQ, filter, dynamics) per channel can be assigned a shortcut key.
Previous Channel	Channel/Mixer windows	Selects the channel to the left (lower) of the currently selected channel.
Next Channel	Channel/Mixer windows	Selects the channel to the right (higher) of the currently selected channel.
Toggle View	Top Bar	Provides direct access to the six mixer windows.
Last Track	Channel/Mixer windows	Selects the most recently selected channel.
Show Preset Menu	Session/Preset menu	Opens the Preset menu.
Surface Lock	Top Bar	Activates Lock. Parameters of Lock are defined in Setup > Mixer Settings.

Menu Item	Corresponding Mixer Section	Function
Tap Tempo	Setup > Mixer Settings	Tap the recall button at the desired tempo. Result is displayed in the Tempo section of the Mixer settings page.
Mute Channel	Channel/Mixer windows	Mutes/unmutes a specified channel.
Plugin Bypass	Channel/Mixer windows	Bypasses/un-bypasses a specified plugin.
Flip A/B Input channel	Channel/Mixer windows	Switches between Inputs A and B
Talk	Top Bar	Activates Talk key.
TB Preset	Talkback page	Selects one of eight talkback presets.
Mute All	Mixer window	Mutes entire console. The prompt “Are You Sure?” is displayed before mute.
Aux Flip Mixer 1	Mixer window	The specified aux channel will be placed in “Sends on Faders” mode. Sends level is controlled by the channel’s large fader. The master fader controls the aux channel level.
Copy Main Mix to Aux	Session/Presets menu	Sends main mix to a specified aux channel.
Store Scene	Top Bar/Show window	Stores the current mixer condition to the selected scene.
Store New Scene	Top Bar/Show window	Creates a new scene based on the current mixer condition.
Next Scene	Top Bar/Show window	Recalls the next scene from the scenes list.
Previous Scene	Top Bar/Show window	Recalls the previous scene from the scenes list.
Custom Layer	Mixer window	Opens Custom Layer view
Spill	Mixer window	Opens Spill view

CHAPTER 2

PATCH WINDOW

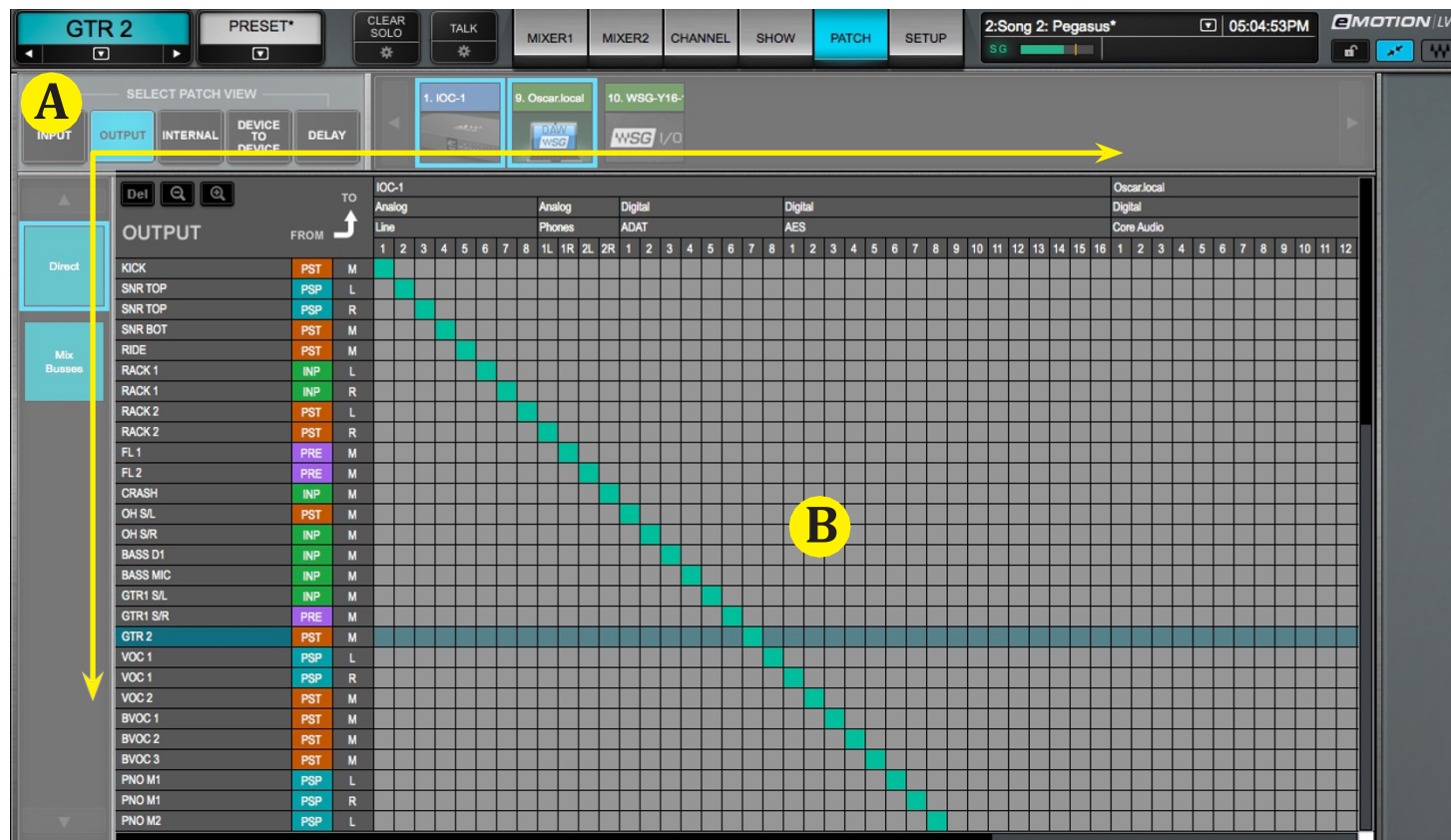
The Patch window establishes connections within the mixer, between the mixer and I/O devices, and between assigned devices on the SoundGrid network. It provides a comprehensive, detailed tool for patching the mixer and presents a wide overview of the mixer's condition so that an engineer can quickly understand its configuration.



Patch Window Sections

The Patch window is divided into two functional sections that help you patch between channels, busses, I/Os, delay groups and mute groups.

- A Frame for Filtering Tools:** This frame contains the tools used to determine which channels and devices are needed in the patch grid to execute a particular patch.
- B Patch Grid:** This is where the channels are patched. The grid changes in functionality and appearance based on patch view and filtering.



Filtering Tools

Since the Patch window can connect “anything to anything” within the mixer and between any assigned devices on the SoundGrid network, the number of potential patches is very large. To make patching manageable, sources and destinations are filtered according to the purpose of the patch.

1. A view is established using the Patch View selector. This filter creates a framework that shows the correct category of channels or devices needed to make a patch, based on its purpose. For example, to patch microphones to the mixer, choose the Input view. This displays a grid of I/Os and mixer input channels. Or, to stream audio between I/Os, use the device-to-device view. This view displays only the I/O device channels.
2. Grid filters are then used to determine which specific I/O channels, mixer channels and busses, or delay, link and mute group controls will be available to patch from one point to another.



- 1 Select Patch View – Establishes the purpose of the patch.
- 2 Grid Filters – Present a filtered view of I/O devices, inputs and types of busses.

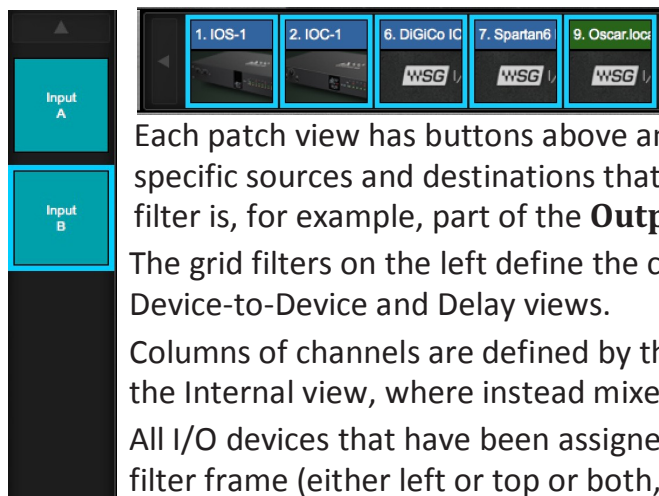
Patch Views



The Patch View Selector filters the types of channels to display, based on what kind of patch is to be performed. Once a patch application is chosen, the Selector presents a patch grid with the correct categories of sources and destinations needed to execute those patches. There are five patch views:

	Patch between an assigned I/O device and one or more mixer channels
	Patch between channel outputs and any assigned I/O device
Internal	Assign channels to mix busses Assign control groups, such as links/DCAs and mute groups
Device to Device	Patch between assigned network devices
Delay	Set delay group timing

Grid Filters



Each patch view has buttons above and to the left of the patch grid. These buttons select the filters that determine the specific sources and destinations that can be patched in that grid. Grid filters are subsets of the patch views. The **Mix Busses** filter is, for example, part of the **Output** Patch View.

The grid filters on the left define the channels that make up the rows of the grid. These are usually mixer channels, except in the Device-to-Device and Delay views.

Columns of channels are defined by the top filters. These are almost always used to select I/O devices. The only exception is the Internal view, where instead mixer busses are shown.

All I/O devices that have been assigned in the System Inventory page—both hardware and software I/Os—are displayed on the filter frame (either left or top or both, depending on the purpose of the patch).

Navigating the Grid Filters

The scrolling arrows on each grid filter bar make for easier navigation within a long list of channels or devices.



Patch Direction

An arrow indicates whether patch signal flows from top to left or from left to top.

The Patch Grid

Once a patch view and a grid filter are selected, the relevant channels will be displayed in rows and columns. This (the Patch Grid) is where filtered channels, busses, and control information are patched.

PATCH GRID ZOOM TOOLS



Zoom in and zoom out buttons enable detailed views or broad overviews of the patch grid.

GRID ROW AND COLUMN INFORMATION

Del

Q

Q

TO

OUTPUT

FROM

KICK

PST

M

SNR TOP

PSP

L

SNR TOP

PSP

R

SNR BOT

PST

M

RIDE

PST

M

RACK 1

INP

L

RACK 1

INP

R

RACK 2

PST

L

RACK 2

PST

R

FL 1

PRB

M

FL 2

PRB

M

CRASH

INP

M

OH SL

PST

M

OH SR

INP

M

BASS D1

INP

M

BASS MIC

INP

M

GTR1 SL

INP

M

GTR1 SR

PRB

M

GTR 2

PST

M

VOC 1

PSP

L

VOC 1

PSP

R

VOC 2

PST

M

BVOC 1

PST

M

BVOC 2

PST

M

BVOC 3

PST

M

PNO M1

PSP

L

PNO M1

PSP

R

PNO M2

PSP

L

IOS-1

IIOC-1

Analog

Analog

Digital

Analog

Analog

Line

Phones

AES

Line

Phones

1

2

3

4

5

6

7

8

1L

1R

2L

2R

L

R

1

2

3

4

5

6

7

8

1L

1R

2L

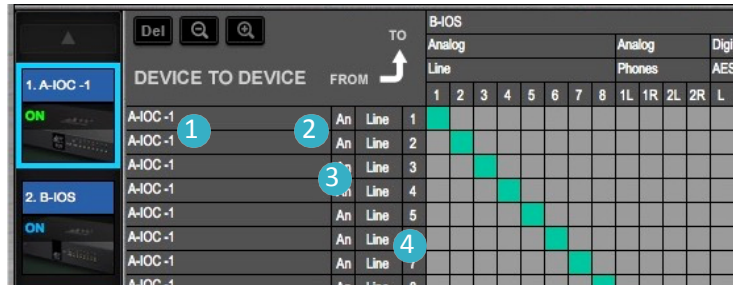
2R

Row and column names and other information are displayed in the row and column headings. There are two types of information displayed here, depending on the view:

- I/O devices (hardware and software)
- Mixer channels, busses, and control groups (link, group, delay)
- Row and column names are shown in all views

I/O DEVICE CHANNELS

Hardware and software I/Os are represented by icons, which can appear in the horizontal and/or vertical grid filter bars, depending on the patch view. Click on a device icon to display its I/O channels, along with other applicable information. Any number of available I/Os can be expanded simultaneously to reveal their channels.



Device-to-Device mode rows: I/O channels



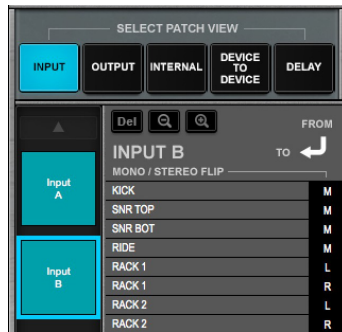
Device-to-Device mode columns: I/O channels

- 1 Name of I/O device: same as shown on the Icon
- 2 Format: analog vs. digital
- 3 Connector: mic, line, phones, AES, S/PDIF, ADAT, etc.
- 4 Channel number

Next to the device name is a series number. This indicates the device's slot number in Device Rack A (1–8) and Device Rack B (9–16) (Setup > System Inventory > Device Racks).

Mixer Channels, Mix Busses and Control Groups

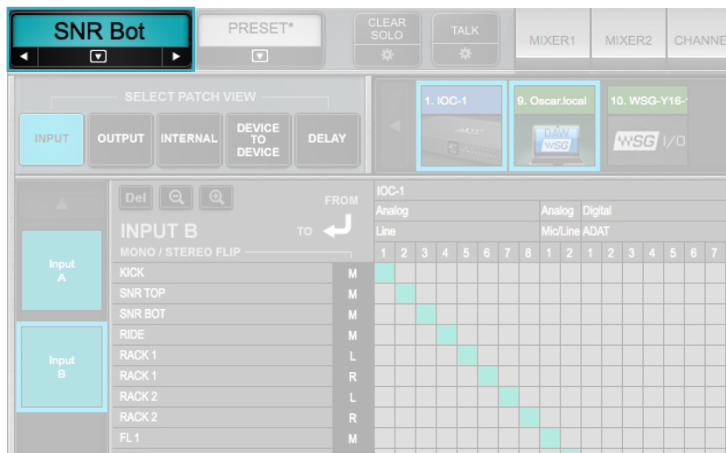
MONO AND STEREO CHANNELS



- Input channels can be changed from mono to stereo by double-clicking on the M or L/R buttons. When a mono channel is flipped to stereo, its name is shown in both the left and the right sides.
- When a channel is flipped from stereo to mono, the left channel patch becomes the mono patch.
- Mono/Stereo status reflects the current state of the channel and can be changed only on Input channels.

CHANNEL NAME

To change a channel's name, double-click on its Name field and type up to 12 characters. The new name is also displayed in the Mixer channel strips, as well as the Top Bar, which can be seen from any view.



Patch Window



Top Bar



Channel Strip

SELECTED CHANNEL

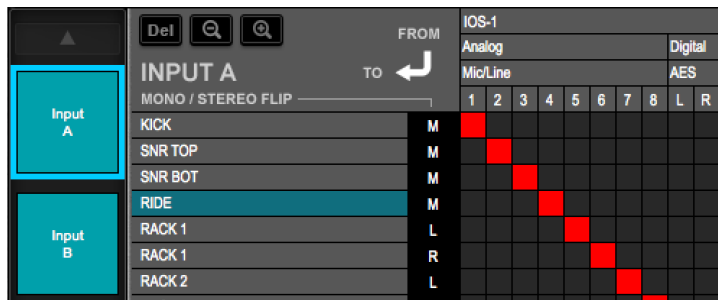


A blue highlight identifies the selected channel, whose name is shown in the Name box in the left corner of the Top Bar.

PATCH POINT

A patch is created at the intersection of horizontal and vertical grid lines. Select patch points one by one, or draw a straight line vertically, horizontally, or diagonally. Click again on a patch to remove it.

- A valid patch is blue/green.
- A red patch indicates that the device is not available.
- A stereo channel can accept signals from two independent mono sources.



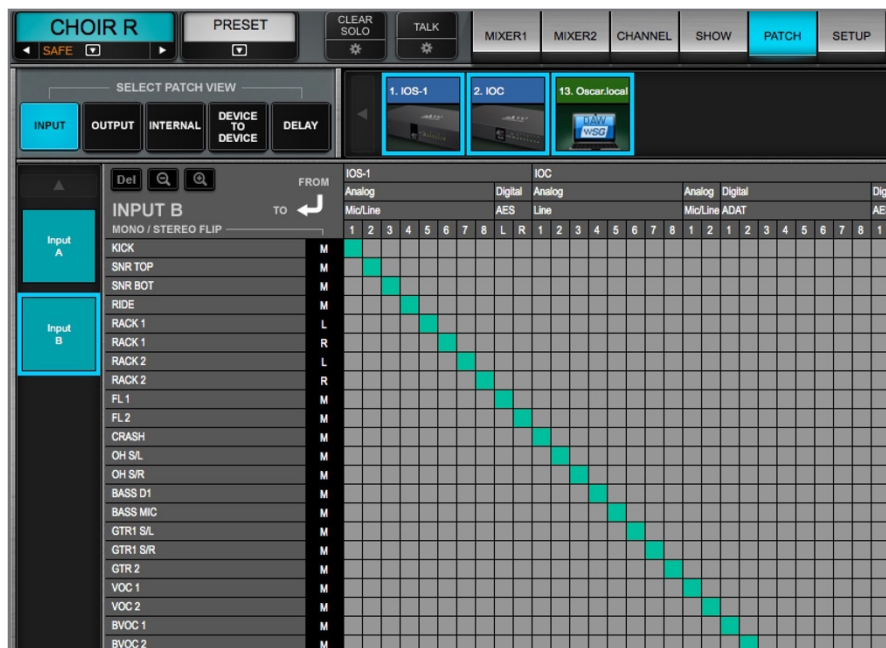
Remove all patches using the Delete button. This deletes the patches for all channels in the displayed Patch View. Delete does not affect other views. This process cannot be undone.

Mixer Inputs

This is the only patch view where signal flow is from top to left (I/Os on top to input channels on the left). To avoid confusion, it is convenient to name the channels before patching. You can create and save templates to streamline setup. Templates can store all channel, I/O, patching and processing information, which can later be modified if needed. Refer to the *Show* chapter of this user guide to learn about templates.

Input Patch Behavior

- Inputs A and B can patch to the same I/O channels or to different I/Os.
- An I/O device channel can be patched to more than one mixer input channel.
- A stereo channel appears as two independent channels (L and R) with the same name.
- The two sides of a stereo channel are patched separately, whether from a single stereo I/O channel or from two different mono channels.

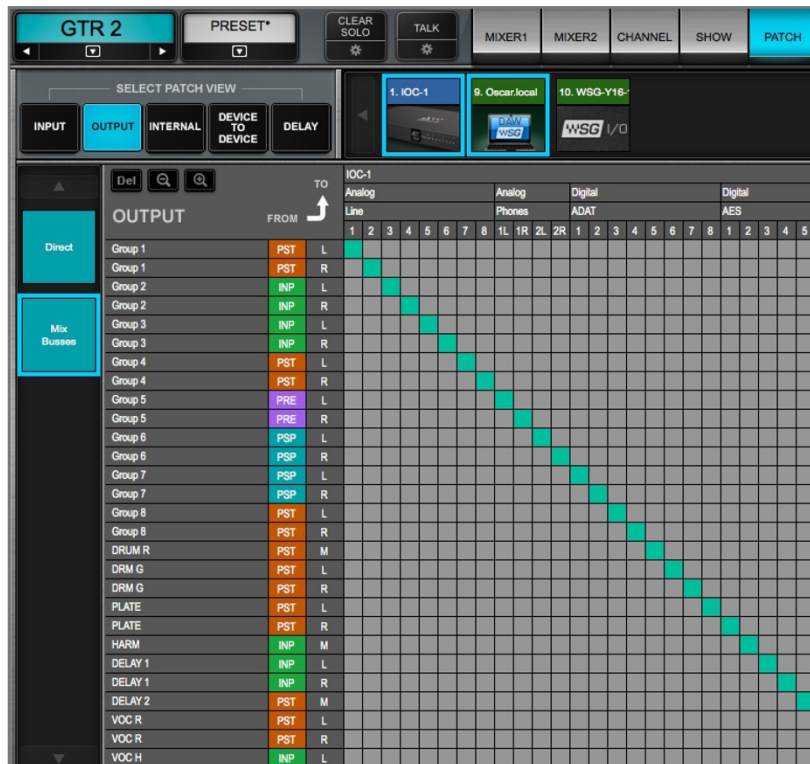


Mixer Outputs

A mixer channel or buss can be patched to any available I/O that has been assigned to eMotion LV1.

The Output view has two grid filters: Channel Direct outs and Mix Busses out. Mixer outputs are displayed on the left, assigned I/O device channels along the top.

Each channel or buss can output from one of four sources, indicated by the multi-colored buttons. To select the source, click on its button:



INP	Green	Before all processing, after input gain
PRE	Purple	Pre-fader, after processing
PST	Orange	Post-fader, after processing
PSP	Turquoise	Post-fader, after processing, after panner

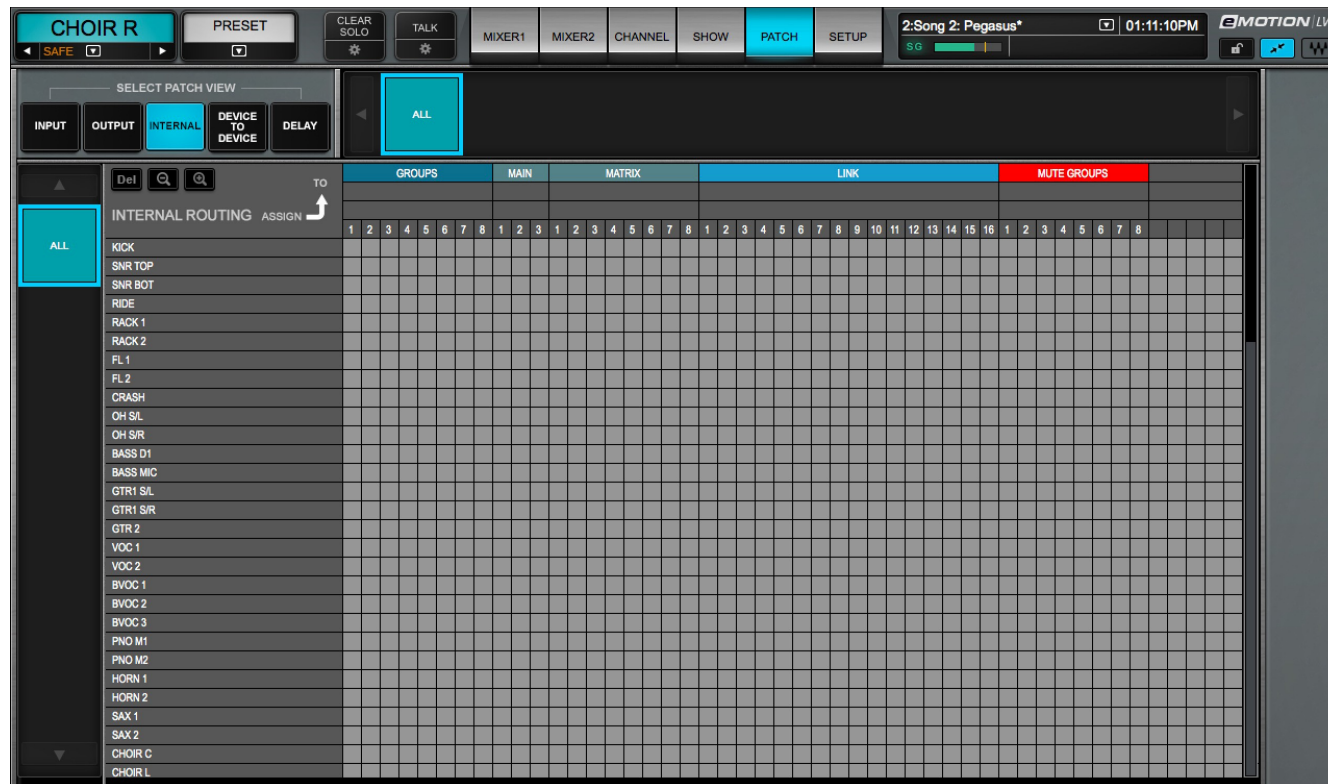
On a stereo buss, source settings apply to both left and right channels. An I/O device can receive only one source signal.

Internal Routing

This window assigns channels to all busses and control groups that are available in the patch. These patches can be audio group assignments, such as Groups and Mains, or control assignments, such as Mute groups and Links. In this mode there is no patching to outside devices.

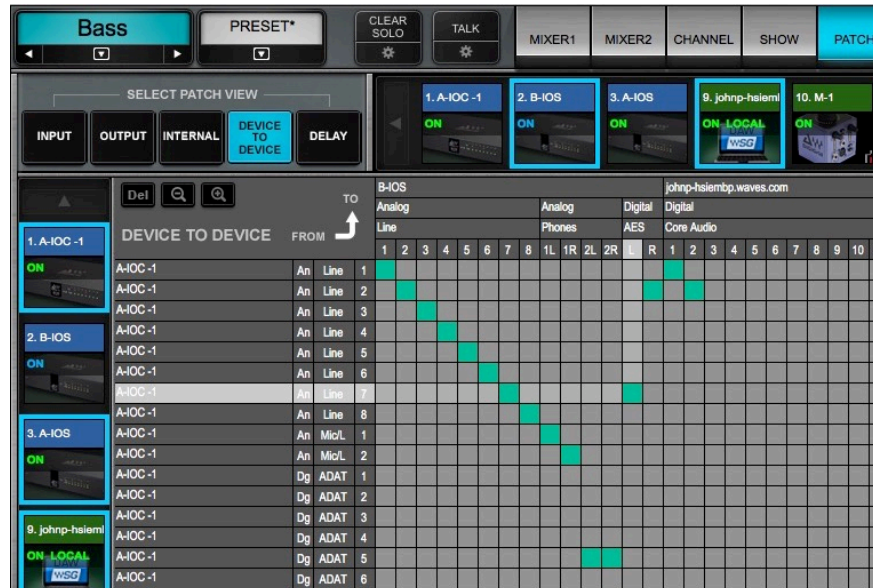
The scope of these internal assignments is set in the Mixer Configuration window (Setup > Mixer Settings > Mixer Configuration). Larger mixer configurations also include more groups, aux channels, and busses.

All channels, regardless of their signal flow, can be assigned to any control group.

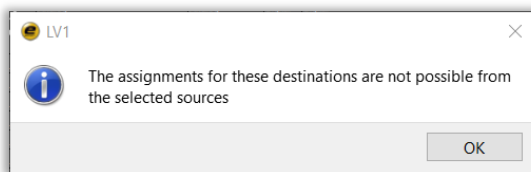


Device-to-Device

The Device-to-Device patch view is like a network patch bay. It enables all devices assigned to the mixer to patch between each other. This view does not include patching to and from the mixer.



DEVICE-TO-DEVICE PATCH BEHAVIOR



All I/O devices that are assigned to the LV1 inventory appear in this patch view. A device can patch to any other assigned device, but not to itself. For example, a device named IOX-2 can patch to IOX-1, but not back to IOX-2.

DELAY GROUP ASSIGNMENT

Delay groups are collections of I/O device channels whose timing can be controlled as a unit. These are not audio busses, but rather a means of managing the delay of one or more grouped I/Os. A delay group typically consists of several I/Os. An individual I/O can belong to only one delay group.

DELAY GROUPS SERVE TWO FUNCTIONS—

- Coordinate plugin and buss latency compensation to busses routed to selected I/Os.
- Apply the same delay to a group of I/Os.

The mixer's 16 delay groups are listed on the left side of the patch grid, along with their user-defined delays.

Delay groups can be established here and also in the Channel window. Please refer to *Appendix E* of this user guide for a detailed description of eMotion LV1 delay management.

The screenshot displays the 'DELAY' section of the Waves eMotion LV1 interface. At the top, there are tabs for 'SELECT PATCH VIEW' including INPUT, OUTPUT, INTERNAL, DEVICE TO DEVICE, and DELAY. Below these are three I/O slots: '1. IOS-1', '2. IOC', and '13. Oscar.local'. The main area is a grid with 16 delay groups on the left and various I/O lines on the right. A yellow arrow points from 'Delay Groups 2' in the list to the 'Delay Groups 2' dropdown in the output window.

Delay Groups	Delay	IOS-1	IOC
Delay Groups 1	0.0 ms		
Delay Groups 2	0.3 ms		
Delay Groups 3	0.0 ms		
Delay Groups 4	0.0 ms		
Delay Groups 5	0.0 ms		
Delay Groups 6	0.0 ms		
Delay Groups 7	0.0 ms		
Delay Groups 8	0.0 ms		
Delay Groups 9	0.0 ms		
Delay Groups 10	0.0 ms		
Delay Groups 11	0.0 ms		
Delay Groups 12	0.0 ms		
Delay Groups 13	0.0 ms		
Delay Groups 14	0.0 ms		

OUTPUT
DIRECT
ADD DELETE
L: 1 IOS Line 2
L: 1 IOS Line 3
L: 1 IOS Line 4
L: 2 IOC Line 8
L: 2 IOC Line 4
DELAY ON 12.0
DELAY GROUPS Delay Groups 2
SOURCE INP PRE PST PSP TRIM -14.5

CHAPTER 3

CHANNEL WINDOW

The Channel window presents a comprehensive view of a selected mixer channel and provides control over each channel parameter.



CHANNEL WINDOW OVERVIEW

The entire chain of the selected channel—input and preamp control, plugin processing, aux sends, routing, and outputs—is addressed in this window.



Channels and Presets



The selected channel is focused in the Channel mixer. The selected channel name is always shown in the Name box on the left side of the Top Bar. To name a channel, double-click on the box. The channel name can also be changed in the Mixer and Patch windows.

A channel can be selected in two ways:

- 1. Mixer window:** Touch a fader or channel strip. The channel strip becomes highlighted, indicating that the channel is selected.
- 2. Any window:** Use the Channel Name drop-down menu in the Top Bar to directly access a channel. You can also use the right/left arrows to move the selection up and down one channel at a time. This menu is always visible.



Channel Presets

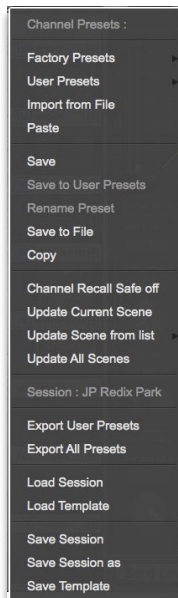


Channel presets are powerful tools for setting up a channel.

They are managed with the Preset menu, which is accessed from the Top Bar. The menu affects the selected channel only. Channel presets enable you to immediately load all of a channel's settings—audio routing, assignments, plugins and their parameters, aux sends, and control groups—and then adjust its parameters, if needed. You can then save these settings as a new preset.

Complete sessions can be created from channel presets, or you can copy/paste channels to use as starting points for other channels. All, or part, of a channel's parameters can be copied from one channel to another. Many mixer setups have a lot in common, so using channel presets for session building can save a lot of time.

Note: Applying a preset that uses a plugin rack sequence that is different than the current one propagates the new preset to all scenes. Previously saved settings for this channel will be discarded.



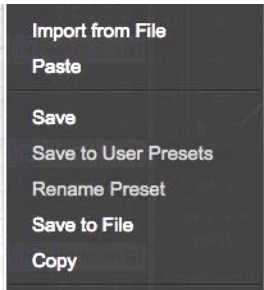
Factory Presets (load)	A library of presets supplied by Waves. A factory preset cannot be modified. Instead, open it and save as a user preset.
User Presets (load)	A list of user-defined channel presets, saved from within the current session or imported from another. These presets load all channel parameters. To delete a user preset, hold Ctrl/Alt before opening the Preset menu—preset names will be preceded by “Delete.” Select the preset and it will be deleted. This cannot be undone.
Import from File	Opens a navigation window to locate presets files that have been saved. Imported presets are added to the User Preset menu.
Paste	Pastes the copied channel preset to another channel. The Copy command copies all channel information. Paste enables you to choose what channel information will be replaced in the target track.
Save	Saves the channel condition to the loaded channel preset, overwriting it.
Save to User Presets	Creates a new user preset. These are saved as part of the current session. Consider this a “Save As” function.
Rename Preset	Changes the name of the current channel preset.
Save to File	Creates a file that is saved at a user-defined location and can be imported to any session (the extension is .xps). Unlike user presets, these are not embedded in the session.
Copy	Copies the current channel condition. A copied channel preset can be pasted to any other channel in the current session.
Channel Recall Safe Off	Temporarily excludes all channel parameters from scene changes, even if those parameters are within the scope of the scene change.

The remaining Preset menu items relate to sessions and templates. These are discussed in the *Introduction* and *Show* chapters.

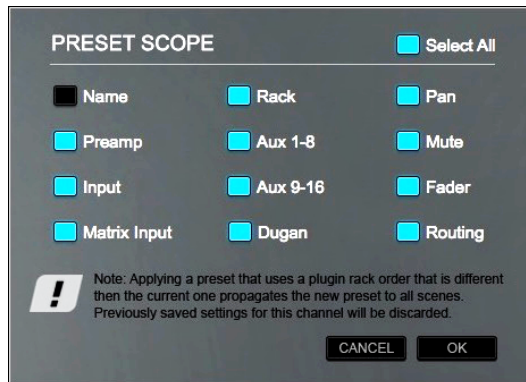
Copying Channel Information

Use the Preset menu to copy an entire channel, or specific channel settings, to another channel.

COPYING CHANNELS WITHIN A SESSION



1. Select a channel and choose **Copy** from the Preset menu.
2. Select the target channel. Click on **Paste**.
3. Select what to replace and what to leave unchanged. Choose **Select All** to paste all channel settings.
4. Select the import parameters and click OK. Parameters that are not selected in the list will not be altered in the target channel



Note: Before copying channel information between channels, confirm that the plugins are the same in the source and destination channel racks and that the rack order is identical.

The Preset Scope function can modify these settings:

- Plugin racks and their contents, including presets
- Pan and fader positions
- Digital trim levels
- Mute and cue status
- Aux channel settings
- Group and matrix assignments
- Dugan Speech

It does not modify these settings:

- Input and output patching
- Preamp settings

COPYING CHANNELS BETWEEN SESSIONS

Channel Copy/Paste is used to duplicate channel presets *within* a session. To copy channel settings *between* sessions, use **Save to File** to create a channel preset file. This file can be saved at any location, including removable media.

Select a target channel and choose **Import from File**. This replaces all channel parameters. It does not alter the number of input channels.

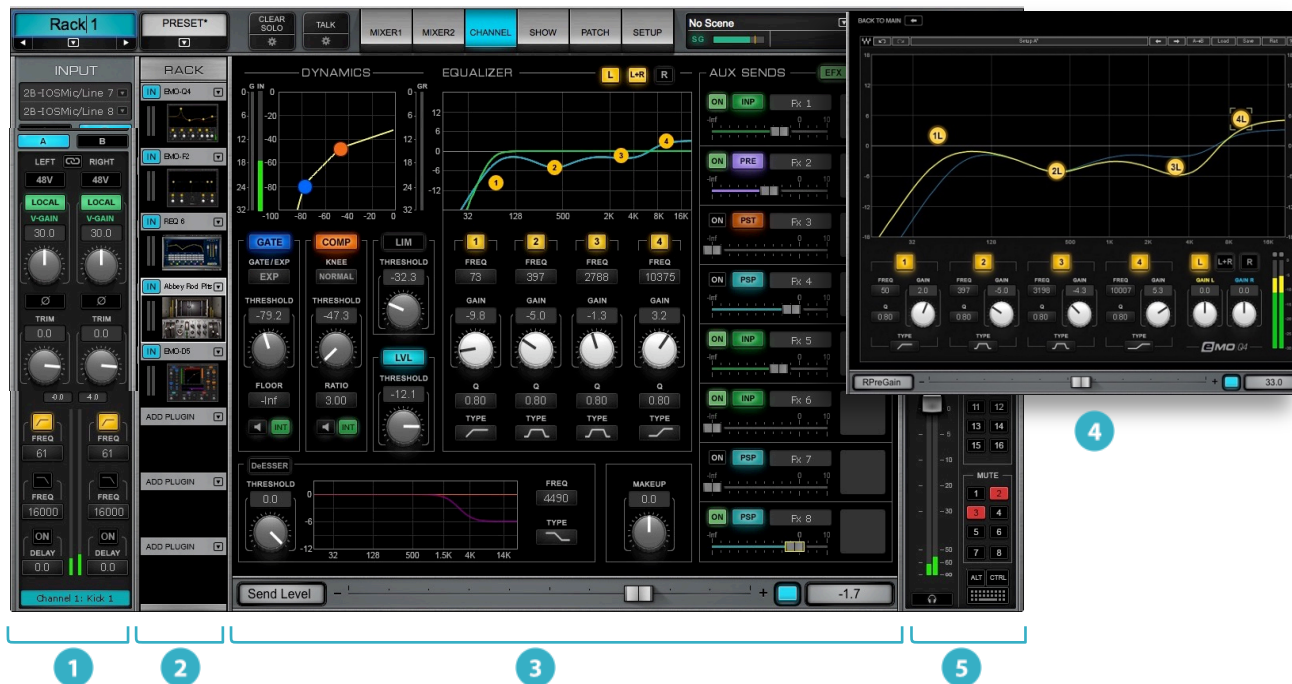
Copying and pasting channel parameters within a session is very similar to saving and importing files between them. There are, however, important differences:

- When pasting a copied channel to another channel in the session, you can choose which parameters to change.
- Importing a channel presets file replaces all current channel parameters.

The stereo/mono status of a channel is determined by the current state of the target channel, not by the pasted/imported channel parameters.

Channel Window Sections

The Channel window is divided into sections that represent the signal flow through a selected mixer channel. Workflow from section to section is generally left to right.



- 1 Input** Manages channel input: source, preamp control, digital input gain, high pass and low pass filters, input delay.
- 2 Plugin Rack** Assigns, removes, and controls up to eight plugins per rack.
- 3 Main Control Section** A consolidated view of principal channel controls. The section consists of two parts:
 - Centralized Plugins Section: Simultaneously view and control one assigned filter, one EQ processor, and one dynamics processor.
 - Aux sends: 16 aux sends (8 effects and 8 monitor). Control aux send level, panning, and send source.
- 4 Plugins Pane** A view of the entire interface of the selected plugin. Click on the plugin icon to access this view.
- 5 Output** Assigns buss outs and controls:
 - Channel outs: fader/mute/meter/cue
 - Direct outs to I/O devices
 - Assignments: main, groups, matrix
 - Control: link, mute groups

Input Section

The Channel Input section patches outside sources to Input and internal busses (Group, Aux, Matrix channels). It is also used to link together mixer controls (Link/DCA). Input section function and appearance differ between input, mix, and control channels.

INPUT SECTION FOR MIXER INPUT CHANNELS

The screenshot shows the 'INPUT' section of a mixer channel strip for 'Rack 2'. The interface includes various controls for input selection, gain, and processing. Numbered callouts identify the following features:

- 1 Channel Name and Selector (Top Bar)
- 2 Input I/O Channel Select
- 3 A/B Input Select
- 4 Left/Right Link
- 5 48v Phantom Power
- 6 Preamp Analog/Local Gain adjust
- 7 Preamp Polarity Reverse
- 8 Channel Input Trim Controls
- 9 Peak Indicator
- 10 Meter
- 11 Filters
- 12 Input delay
- 13 Channel name and sequence number

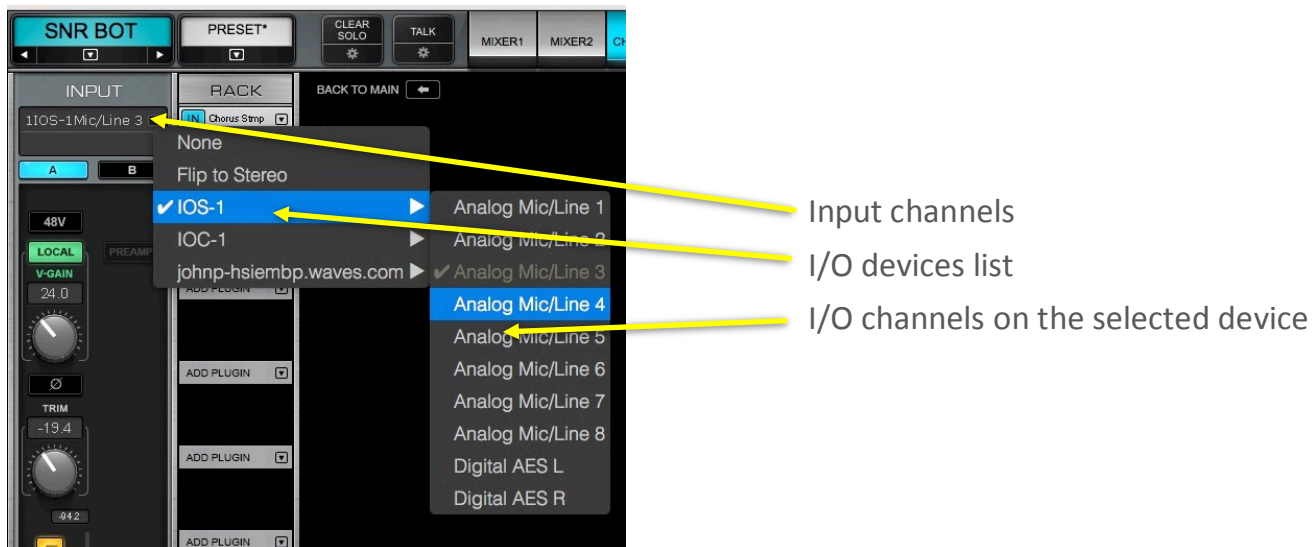
1—CHANNEL NAME AND SELECTOR (TOP BAR)

The channel name is displayed here. Double-click on the name to change it. The name can also be changed on its channel strip in the Mixer window or in the Input page of the Patch window. Use the side arrows to move between adjacent channels or the drop-down menu (down arrow) to select a channel directly. Since the name box is part of the Top Bar, it can be viewed from all mixer views.

2—DEVICE CHANNELS - SELECT I/Os

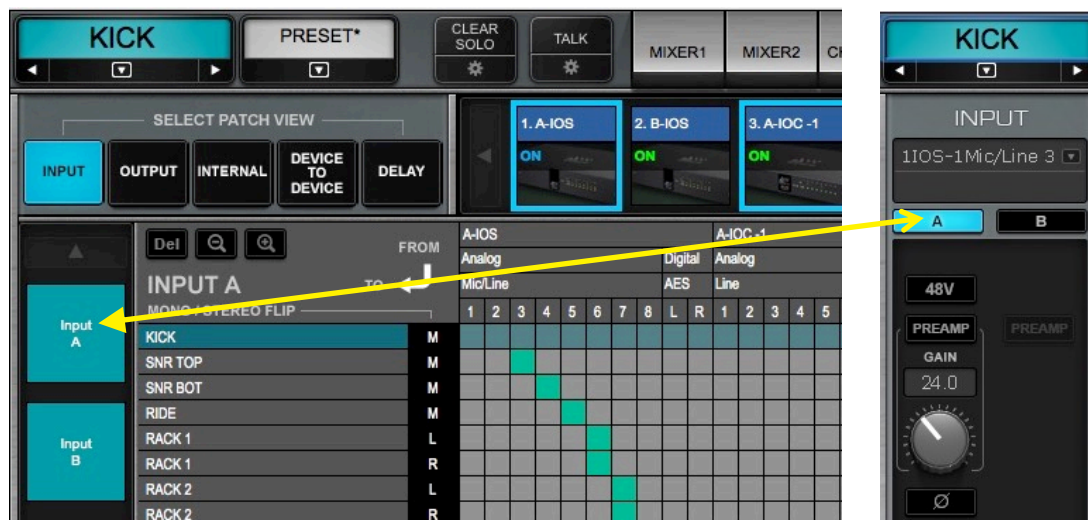
The Device Channel selector sets the I/O source for a selected input channel. Choose an I/O source from the drop-down menu. The list is organized by device and then by I/O channel. Unavailable devices and channels are grayed out.

“Flip to Mono” or “Flip to Stereo” changes the mode of the channel. When a stereo channel is flipped to mono, the top (left) channel becomes the mono input. When flipping from mono to stereo, only the left channel will be patched. The right channel can then be assigned manually. Stereo input assignment of I/Os is usually in pairs. Ctrl + menu enables independent channel assignment for left or right sides.



3–A/B INPUT SELECT

The mixer has two independent sets of inputs: A and B. These inputs can use the same I/O devices and channels or use different ones, as long as all I/O devices are in the system inventory of this eMotion LV1. Define input sets in the Patch page. Refer to *Patch > Patching Mixer/Inputs*. Options: Input A or B



Patch window, Input view, Input A tab

Channel window
Input section

Channel input choices made in this menu are reflected in the Patch window.

Patches made in the Patch window appear here.

4–LEFT/RIGHT LINK (STEREO CHANNELS ONLY)

Links left and right channels for all Input section controls. Parameter value offsets between left and right are maintained when linked. Default: off

Preamp Controls

I/O preamps can be controlled from the Input section. These controls are active only when a preamp is available.

5–48V PHANTOM POWER

Activates the preamp 48v phantom power. Independent left and right controls. Options: on or off, default: off

6—PREAMP ANALOG GAIN

Adjusts the analog level of a digitally controlled preamp. Unlinked stereo L/R channels can be controlled separately, as can two mono inputs from different sources. Knob position is displayed in the value box. Preamps can also be controlled from their respective control panels, which are accessed from the System Inventory page. There are two preamp gain control modes: Preamp, which controls the preamp analog gain, and Local, which delivers the same level from the preamp, regardless of the preamp gain setting. Refer to the next section of this chapter, *Controlling Preamp Gain on Shared Devices*.

7—PREAMP POLARITY REVERSE

Reverses the polarity of a preamp input channel. Independent left and right controls.

Options: on/off, default: off

8—CHANNEL INPUT TRIM CONTROLS

Controls the channel's pre-fader digital input level. Independent left and right controls.

Range: -INF to +10 dB

9—INPUT METER PEAK INDICATOR

Displays meter peak level. Red indicates that the user-defined clip threshold is exceeded. Click on the meter or value box to clear.

Meter behavior is set at Settings > U/I Settings:

Metering point: pre- or post-digital trim Clip

threshold indicator range: -9 to 0 dBFS

Clip hold and peak hold range: 0 seconds to INF

10—MONO/STEREO METER

Peak input level

Range: -INF to 0 dBFS

11—FILTER SECTION

Controls an HP/LP filter that has been assigned in the plugin rack.

Range (eMo F2): 16 Hz to 21357 Hz (values vary depending on plugin)

Refer to Channel window > Main Control Section > Controlling a Filter for more information.

12—INPUT DELAY

Sets the user-defined delay between input sources. Primarily used to align two or more microphones that are at different distances from a sound source. Input delay is not associated with plugin/buss delay compensation.

Options: on/off, default: off, Range: 0–250 samples

13—CHANNEL NAME AND SEQUENCE NUMBER

The Channel ID Box displays the user-defined name of the selected channel, as well its channel index number within the layer. The color of this box matches the mixer layer type of the selected channel.

- Light Blue Input layers
- Dark Blue Groups
- Light green EFX sends (aux 1–8)
- Dark green Monitors sends (aux 9–16)
- Blue/green Masters
- Bright Blue Links
- All colors All

This color-coding helps to identify the selected channel, regardless of which layer is currently displayed.

Controlling Preamp Gain



The Preamp section is used to adjust the analog (hardware) gain and the digitally adjusted output level of the I/O device's preamp. There are two modes for controlling preamp gain: **Preamp** and **Local**. Select a mode with the button above the preamp control knob.



Preamp mode (left) adjusts the preamp's analog gain, just like the preamp gain control in the device's control panel. Preamp analog gain value is displayed above the knob.

In **Local** mode (right), the **Gain** knob becomes the **V-Gain** knob (Virtual Gain). V-Gain is a digital gain stage that always delivers the user's requested input gain, regardless of the preamp's analog gain setting. Using V-Gain, you can adjust channel input without affecting the preamp's analog gain structure. Your input level will not change, even if you adjust the hardware gain. See the next page for details. Preamp and Local modes share the scale of the current preamp gain. The offset between preamp analog Gain and V-Gain is shown by a green ring around the V-Gain knob.



Preamp state (Preamp or Local) and Gain values are saved with a session and are recalled when the session is loaded. The Gain and V-Gain values can also be stored with scenes. When recalled, the value will be applied to Gain or V-Gain, depending on which mode is active. When moving from Local to Preamp mode, the V-Gain value is sent to the Preamp control, and the preamp takes on the V-Gain value.

Save a session in Local mode and you can later open it with the same gain, regardless of the current preamp analog value (e.g., someone changed the analog gain settings since the last time you used the system).

I/O Sharing



Several eMotion LV1 systems can be connected via an Ethernet switch to create a networked "super system." Users throughout this super system can assign any available I/O device to their eMotion LV1 system. Once a device is assigned, it is no longer available to other users, unless the device is shared. I/O sharing allows several mixer systems to share the same I/Os. To enable I/O sharing of an assigned device, go to the device's menu and select "Share," or click the network symbol on the device icon.

All users will see the preamp gain value but will not be able to change it. To allow users on a super system to control preamp gain on shared devices, the manager of the device (the person who initially assigned the device), must select "Share Preamp Control." Refer to *Chapter 1 > Setup Window > I/O Sharing* to learn about I/O sharing.

BEHAVIOR IN PREAMP AND LOCAL MODES ON SHARED DEVICES

Preamp Mode

- Every user operating in the Preamp mode has direct control of preamp analog gain.
- When preamp gain is adjusted on one system, it will change correspondingly on all systems.
- When a shared preamp is switched from Local mode to Preamp mode, its gain setting will take on the V-Gain level.

Local Mode

- Changes in preamp analog gain (Preamp mode) will not affect the channel input gain of any user who is operating in Local mode.
- A channel set to Local mode can adjust its gain without changing the preamp analog gain; Local level is controlled by V-Gain.
- Local users will see a green ring around the V-Gain knob, indicating the difference between the Preamp analog gain and the V-Gain setting.

Basic FOH/MON Preamp Workflow

Shared Preamp Control is flexible—there are many ways to manage preamp controls shared by several users. A system can range from a “manager-based” arrangement in which one user controls preamps and other users do not have access to them; to fully open systems, where each user can always set preamp gain. Usually, a working system falls between the two and is based on an understanding among the users.

1) One System Controls the Preamps

1. Decide who will be the “manager” of the device. The manager is the system that initially assigns the device in the System Inventory and initiates sharing and enables others to share it and control its preamps. In this example, the Monitor is the manager.
2. Share the device and do not select “Share Preamp Control.”
3. Assign I/O channels from the shared device to all eMotion LV1 inputs (Patch, Channel, or Mixer windows).
4. The manager sets the preamp analog gain for each preamp. This gain is established for all users of that preamp channel.
5. All users will set input to Local mode to track and compensate for preamp changes and to control their input level.

2) Preamps Set Up by the FOH; Control is Provided to All Users

1. Select a manager. In this example, it’s the FOH.
2. Allow device sharing of the I/O device and select “Share Preamp Control.”
3. FOH and another user, say, the monitor mixer, now assign I/O channels from the shared device to eMotion LV1 inputs.
4. Set up basic gain structure for all inputs using Preamp mode. Leave enough headroom to avoid overloading the analog circuitry.
5. Both FOH and Monitor can adjust the analog preamp gain of each channel—these changes will affect both FOH and Monitor.
6. Once analog preamp gain is set for each channel, switch both systems from Preamp mode to Local mode. Each system can now make local gain adjustments. If preamp analog gain needs to be adjusted later on, any system (but likely the FOH) can do this from the Preamp mode without affecting any other system.

USING LOCAL MODE WITH NON-SHARED DEVICES

Local mode is not only for using IOs that are shared between users. It can help when moving between setups (as described above) or used to maintain a preamp sweet spot in critical recordings while adjusting gain for monitoring.

Input Section for Mix Channels

A mix channel gets its input from its associated mix buss. The channels that route to this buss are mixed together and end up in the mix channel for processing and for further assignments or sends. eMotion LV1 provides different mix busses for different applications: Groups, AUX/EFX, AUX/MON, Main LRCM, Matrix, and Cue.

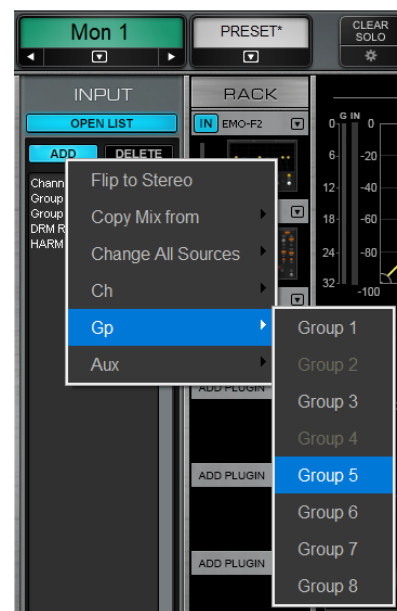
The **Open List** button opens a panel for adding channels to the buss. Click **Add** to open a drop-down menu of assignable sources. The list of available channels and busses varies according to a channel's place in the signal flow.



Input section
main view

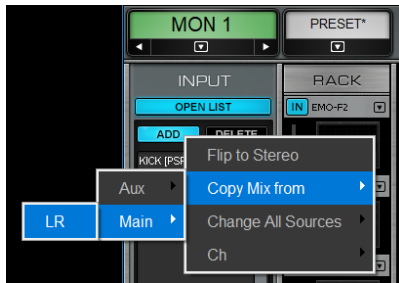


Input section
input select panel



Drop-down menu
for choosing channels
and busses

AUX/EFX AND AUX/MON BUSSES



Sources: Input channels, groups, and mix copies

An aux channel input can accept a mix as an input, whether from any Main mix channel or from another aux channel. Select **Copy Mix From** to add that mix to the input of the EFX or Mon aux channel.

CUE

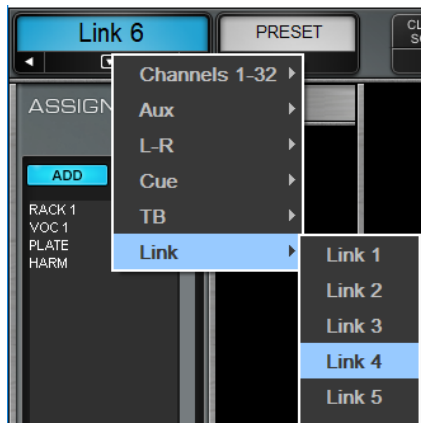
Sources: Channel, Group, Aux, Main, Center, Mono, Matrix, and Alternate Input

This Input list reflects the Mixer channels whose Cue/Solo buttons are activated. Deactivating a channel strip Cue button removes it from the Cue Input list. “Alternate Input” provides a fallback source when no Cue channels are selected. The Cue section is discussed later in this chapter.

MATRIX

The Matrix Input section selects up to 12 busses for each of the 8 Matrix channels. When this limit is reached, the ADD button is disabled until one or more source busses is removed. The Matrix is described later in this section.

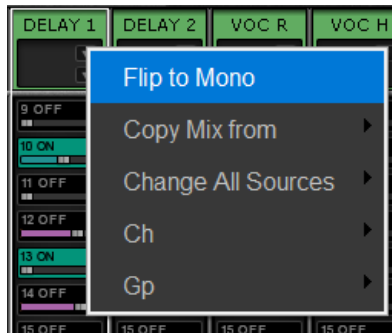
INPUT SECTION FOR LINKS/DCAs



Links are control groups used to link a set of channels for global control. A Link group can have an unlimited number of channels, and a channel can be a member of several Link groups. DCAs enable a group of assigned faders to be controlled remotely from a DCA fader. DCAs are assigned using the Link assignment box.

STEREO/MONO FLIP

To toggle a channel or buss between mono and stereo, open the Input List panel in the Input section. Click Add and choose “Flip to Stereo” or “Flip to Mono” from the drop-down menu.



You can also toggle a mixer channel between mono and stereo by clicking the input selector at the top of its channel strip in the Mixer window.

Plugin Rack Section

The Plugin Rack section is a chainer that hosts up to eight plugins per channel. Plugins inserted in this rack are also shown in the Rack section of the Mixer window. Signal flow is from top to bottom of the rack.

A plugin rack is stereo or mono, according to the channel state. If a mono-to-stereo plugin is added to a mono rack, the rack will be stereo from that point on in the signal flow. Drag a plugin up or down to change its position in the rack signal flow.



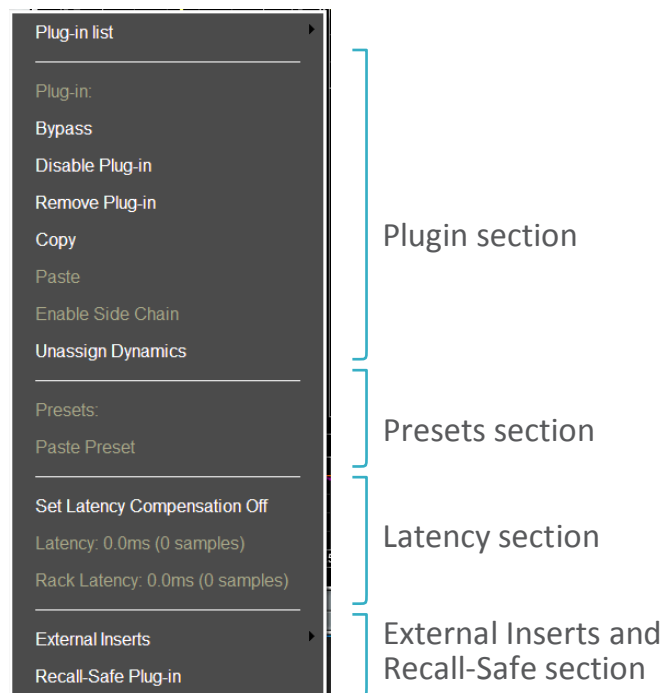
- 1 **Plugin name:** Displays the name of the plugin inserted on the rack slot. Plugin names longer than 14 characters are abbreviated. Hover over the cell to see the complete plugin name.
- 2 **Plugin icon:** A thumbnail image of the plugin's interface.
- 3 **Plugin menu access:** This drop-down menu accesses the plugin menu, which is used to insert and manage plugins.
- 4 **Plugin in/out:** When deselected (dark), plugin processing is bypassed but the plugin is still active.
- 5 **Disabled plugin indicator:** A disabled plugin remains installed in the rack, but is removed from processing in the server. The plugin will no longer display an icon, but rather the text "Disabled."
- 6 **Recall-safe plugin:** A plugin can be put into a "Recall Safe" condition to prevent modifications during scene changes. An orange/brown SAFE notice in the rack slot indicates that the plugin is set to a recall-safe mode.
- 7 **External insert:** A rack slot can be used to send to and from an external device via specified I/Os.
- 8 **Empty rack slot:** "Add Plugin" appears in the plugin name cell.

Adding and Managing Plugins

Adding, removing, disabling, or moving a plugin changes the structure of the rack, which may result in a brief audio mute. Do not make these changes when an audio interruption is unacceptable. Wait until there is a pause in the performance.

The Plugin Menu

The **Plugin** menu is used to insert, remove, assign, and manage a selected plugin. It is also used to copy plugins and plugin parameters between racks and between rack slots. Plugin menu settings affect only the selected plugin slot. To manage presets for an entire channel, use the **Channel Preset** menu in the Top Bar, which is described in the next section of this chapter.

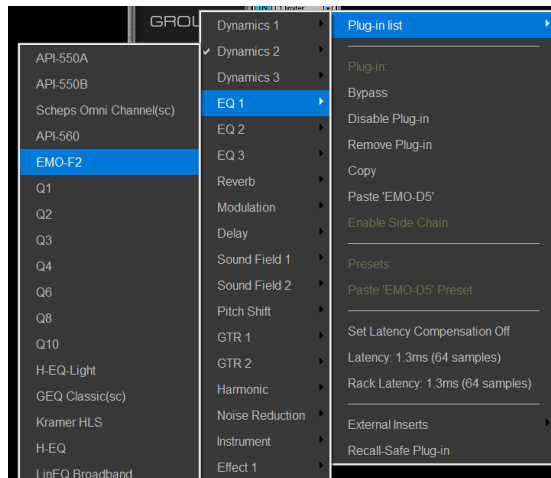


The Plugin menu is accessed with the arrow at the top of a rack slot. The menu is divided into four sections: plugin, presets, latency, and external inserts/recall safe.

Plugin Menu: Plugins Section

These menu items add, remove, and manage plugins.

PLUGIN LIST



The Plugins List is a multi-level drop-down menu that lists all available plugins. Plugins are organized by category. If there are many plugins in a category (typically EQ or Dynamics), the plugin list will be divided into pages. This avoids scrolling through long submenus. Click on a plugin name, and its icon will appear in the selected rack slot. Unauthorized plugins are not displayed.

BYPASS

Bypasses the plugin while keeping it in the processing chain. This serves the same function as the IN button on the rack slot.

DISABLE PLUGIN

Removes the plugin from the processing chain without deleting it from the rack. Disabling a plugin removes its latency from the rack. It also frees up processing power. You can re-enable the plugin without losing its settings, controls, or automation assignments. When a plugin is disabled, its name will remain visible above the slot and its icon will be replaced with DISABLED. You can also disable and enable a plugin by clicking its rack slot while holding down the Control key.

REMOVE PLUGIN

Deletes the plugin from the rack slot. All parameter settings and control assignments are lost.

COPY

Copies the plugin and its parameters. This enables pasting the plugin and its current settings to another rack slot. There are two paste options: Paste [plugin name] and Paste [plugin name] Preset.

PASTE [PLUGIN NAME]

Pastes the copied plugin and its parameters to an empty slot or replaces the plugin that occupies the slot. In certain circumstances it is possible to paste a preset into an existing plugin. (See *Paste [plugin name] Preset* below.)

STEREO-TO-MONO COPY/PASTE

Copy a mono plugin module to a stereo channel and the plugin becomes a stereo module. The mono plugin's parameters will be applied to both sides of the stereo plugin, unless the stereo plugin has provision for split/linked processing. In such a case, the mono plugin parameters will be the settings for the left channel.

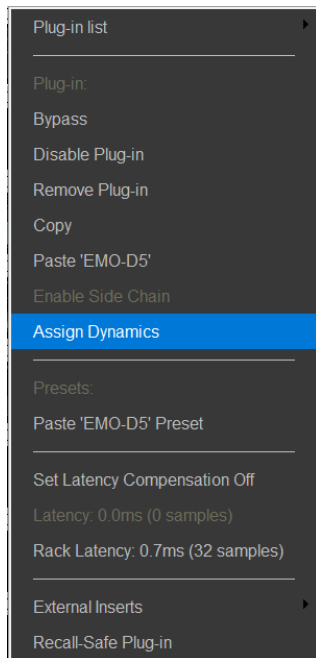
If a stereo plugin is moved to a mono channel, then the settings of the left stereo channel become the mono parameters. The two-channel parameters will be restored if the plugin is returned to a stereo channel.

When a mono-to-stereo plugin is pasted to a mono rack, the rack becomes stereo from that point in the signal flow onward.

ENABLE SIDECCHAIN

Enables and disables the plugin's sidechain key input when an active sidechain is patched to an appropriate plugin. Sidechain sources are established in the Plugin Pane. Plugins with an active sidechain have a drop-down menu (S/C) that patches the sidechain source.

ASSIGN/UNASSIGN TO THE MAIN CONTROL SECTION



Any plugin, whether from Waves or another manufacturer, that supports the LV1 Channel Main Control section can be assigned to dynamics, EQ, or filter controls. Assigning a plugin to the Main Control provides quick access from the Channel and Mixer windows. One plugin of each category (dynamics, EQ, filter) can be assigned to the main Control section at the same time. An added plugin will be assigned automatically if no other plugin of its category is present in the rack.

Plugin assignment is described in more detail later in this chapter.

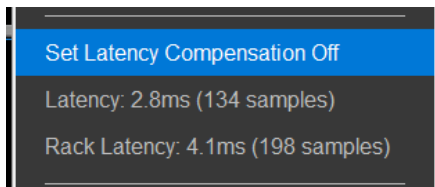
Plugin Menu: Presets Section

PASTE [PLUGIN NAME] PRESET

Pastes presets from a copied plugin to another plugin in the same family (e.g., Q10 to Q6, or L1 Ultramaximizer to L1 Limiter, etc.). This does not replace the plugin, only the presets.

The “Paste [plugin name] Preset” option is not available when the source and destination plugins are not of the same family (e.g., Q6 to REQ 6, or H-Delay to SuperTap).

Plugin Menu: Latency Section



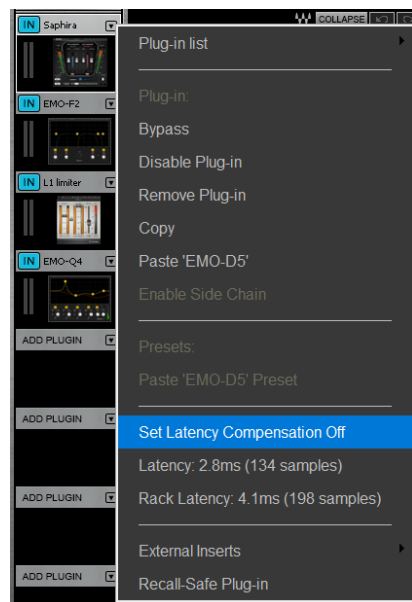
LATENCY

Indicates the delay introduced by the plugin or external inserts.

RACK LATENCY

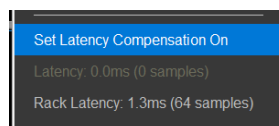
Indicates the total latency of all plugins and inserts in the rack. If no latency is declared by any of the plugins in the rack, both sections will be grayed out.

SET LATENCY COMPENSATION ON/OFF



Setting latency compensation off removes the plugin from plugin/buss latency compensation calculations. The plugin remains active, but its latency is no longer reported to the delay compensation engine. This allows you to prevent a plugin with a particularly long delay from delaying the entire buss. Since the selected plugin is no longer delay compensated, it may not be synchronized with the rest of the channel.

In this example (left), the selected plugin has a latency of 134 samples and total rack latency is 198 samples. When compensation is on, the channel reports a rack latency of 198 samples to the delay compensation engine.



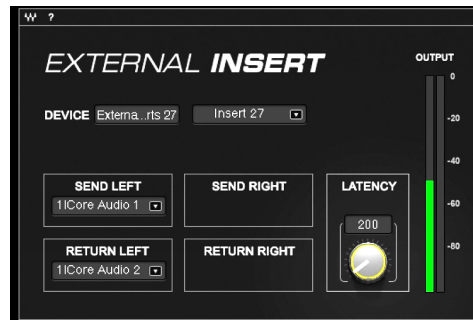
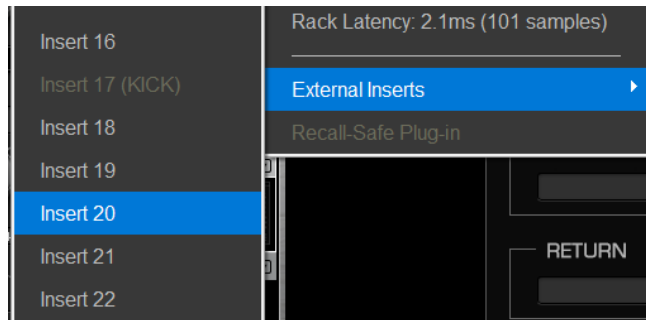
When latency compensation for the selected plugin is turned off, the channel reports a delay of only 64 samples.



If the total track latency exceeds 4000 samples, a warning is displayed at the top of the rack. The destination track may not be able to compensate for such a large latency.

eMotion LV1 latency compensation is discussed in detail in Appendix E.

EXTERNAL INSERTS



You can add external inserts to a plugin rack. An external insert follows the same routing path as plugins and can be moved up and down the rack to change its position in the processing chain.

1. Choose a rack slot.
2. Select External Inserts from the Plugin Menu.
3. Choose an available insert from the menu; an External Inserts icon in the rack slot. Click on the icon to open the External Insert control page.

4. Select physical send and return I/Os using the drop-down menus.

5. Use the Device cell to rename the insert, if desired. Use the Insert drop-down menu to move between inserts.

If no send is assigned, then the insert will be bypassed. It remains in the rack and its place in the processing chain is unchanged. If no return is assigned, then any other source assigned to this insert return will be heard.

A mono/stereo full-scale meter shows the level of the return signal. This helps to maintain proper levels on sends and returns.

The Latency knob is used to adjust the amount of delay to and from the external insert device. Unlike a plugin, an external insert doesn't declare its delay to the plugin-buss latency compensation engine, so this must be done manually.

For more information, please refer to the External Insert Plugin User Guide, which can be found on the Waves Downloads page.

RECALL-SAFE PLUGIN



Prevents plugin parameter changes during scene recalls. In this mode plugin parameters are unaffected by scene changes, even if the plugin is within the scope of a scene change and has not been set as recall-safe in the Show window (see *Show window > Recall Safe*).

A plugin that is recall-safe is noted with an orange/brown Safe indicator. Scene changes do not alter rack structure (e.g., add, remove, or move plugin).

MONO-TO-STEREO PLUGINS

Normally, a stereo plugin cannot be inserted into a mono rack. However, you can add a mono-to-stereo plugin to a mono rack. From that point in the rack's signal flow (below the mono-to-stereo plugin) the rack will be stereo and only stereo plugins can be inserted. Mono plugins can still be inserted above the mono-to-stereo plugin.

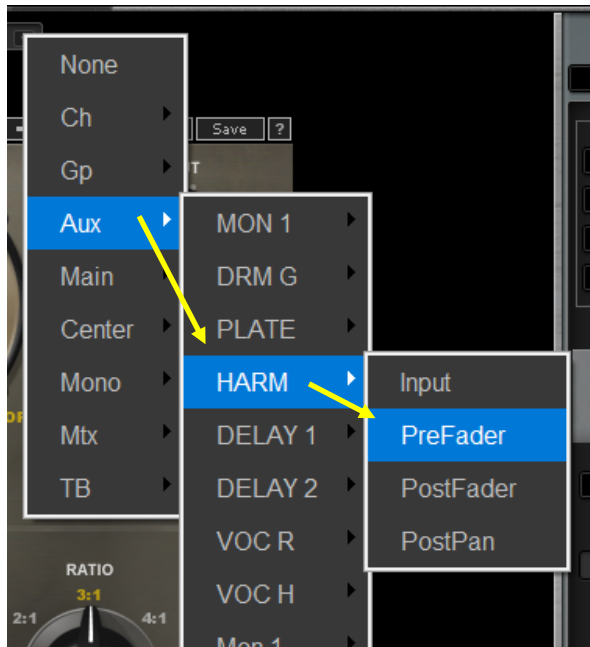
Plugin Pane

This view shows a plugin's entire user interface. All plugin controls are displayed here and can be accessed by mouse or touch. Certain plugin interface graphics have been modified to fit the Plugin Pane.



Open the Plugin Pane by clicking on a plugin icon. If the plugin has been assigned, its controls will be mapped to the Main section. Any changes made in the pane of an assigned plugin are reflected in the channel's Main Control section. Use the Touch-and-Slide bar at the bottom of the window for easier manipulation of a selected control.

ASSIGNING A SIDECCHAIN SOURCE



At the top of the plugin pane is a drop-down menu used to assign a sidechain source to the selected plugin. Once a valid sidechain is chosen, the plugin's sidechain functionality is activated. Sidechain assignment is per plugin, not per rack.

Main Control Section

If you are in the Plugin Pane view, click on the “Back to Main” button to open the Main Control Section.

The Main Control Section enables you to view and control important plugin parameters. A compatible dynamics processor, a multiband EQ, and an HP/LP filter can be assigned to these controls. Controls in the Main Control Section map to their plugin equivalents in the plugin pane.

This is the primary mixer section for sending channels and busses to Aux channels: send level, send source, and pan/rotation are controlled here.



1 Dynamics

Maps parameters of:
Gate/Expander
Compressor
Limiter
Leveler
De-Esser
Makeup gain

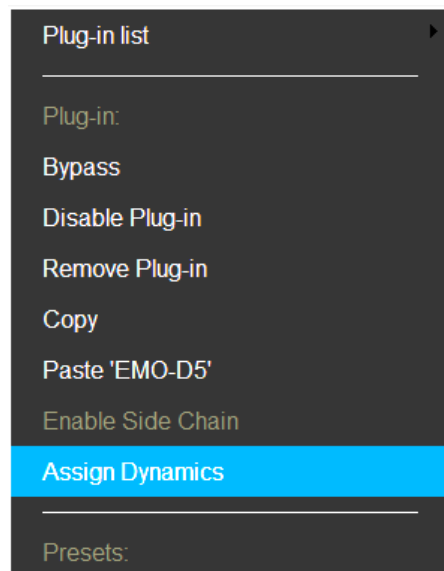
2 EQ

3 Aux Sends

Controls 16 aux sends in two pages:
AUX/EFX 1–8
AUX/MON 1–8

Assigning a Plugin to the Dynamics, EQ, and Filter Controls

Plugin assignments are made in the Plugin menu. If a plugin is already assigned to a set of controls, then the menu item will read “Unassign [category].” If a plugin is not assigned, select “Assign [category].”



One plugin of each category (filter, EQ, dynamics) can be assigned at the same time:

- A plugin will be assigned automatically if no other plugin of its category is present in the rack.
- Assigning a new plugin will unassign the existing plugin of that category.
- Unassigning a plugin does not affect its processing status. It can always be controlled from its Plugin Pane. Consult the Waves website for a current list of assignable plugins.

Assigned plugins can be controlled in several ways:

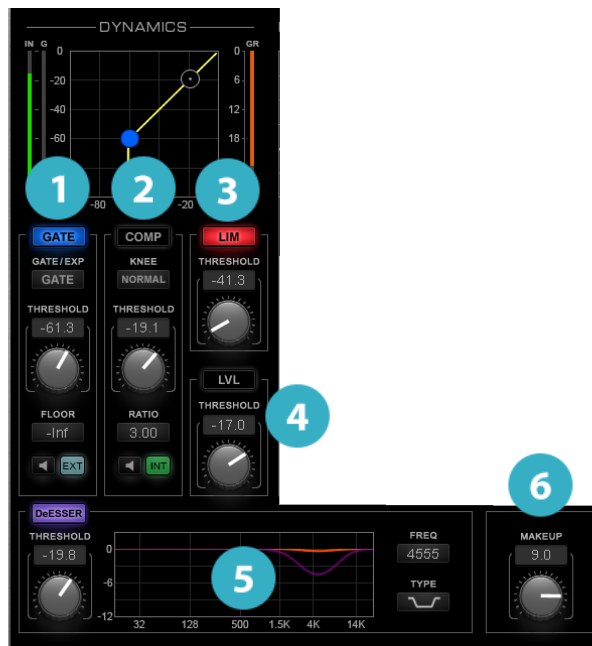
- Filters can be controlled in the Channel Input section.
- EQ and dynamics processors can be controlled in the Channel Main Control section.
- All Main section controls are available in the Mixer window (Channel layer mode).

Sections of filters, EQ, and dynamics processors can be switched on and off from Mixer window (DYN/EQ layer mode).

These assignments are also mapped to external control surfaces.

Dynamics Mapping in the Main Control Section

The Main Control section provides control over each section of a dynamics plugin processor. Threshold, ratio, makeup, and other critical parameters are mapped to dedicated controls. Other processing adjustments are made in the plugin pane. Display and controls vary by plugin. This example shows an eMo D5 Dynamics processor mapped to the Main Control section.



Main Processing Section



Plugin Pane

The Main Control Section maps up to six dynamics plugin sections:

- | | |
|-----------------|---|
| 1 Gate/expander | On/off, gate/expander, threshold, floor, gate sidechain, sidechain monitor |
| 2 Compressor | On/off; knee: soft, normal, hard; ratio; compressor sidechain, sidechain; monitor |
| 3 Limiter | On/off, threshold, release |
| 4 Leveler | On/off, threshold |
| 5 DeEsser | On/off, threshold, frequency, range, type (bell, notch, shelf) |
| 6 Makeup gain | Gain adjust |

These controls are always available in the Main Control section as well as the Channel Mode of the Mixer window. They can also be controlled by certain external control surfaces. For other adjustments, open the plugin pane.

EQ Plugin Controls in the Main Control Section

Assigned EQ plugin controls are mapped to the Main Control section. Mapping may vary from one EQ plugin to another.



- 1 Filter type select
- 2 Q adjust
- 3 Band gain adjust and value box
- 4 Frequency adjust
- 5 Band on/off
- 6 EQ graphic display and control (L)
- 7 EQ graphic display and control (R)
- 8 Left/right channel linking

EQ Controls

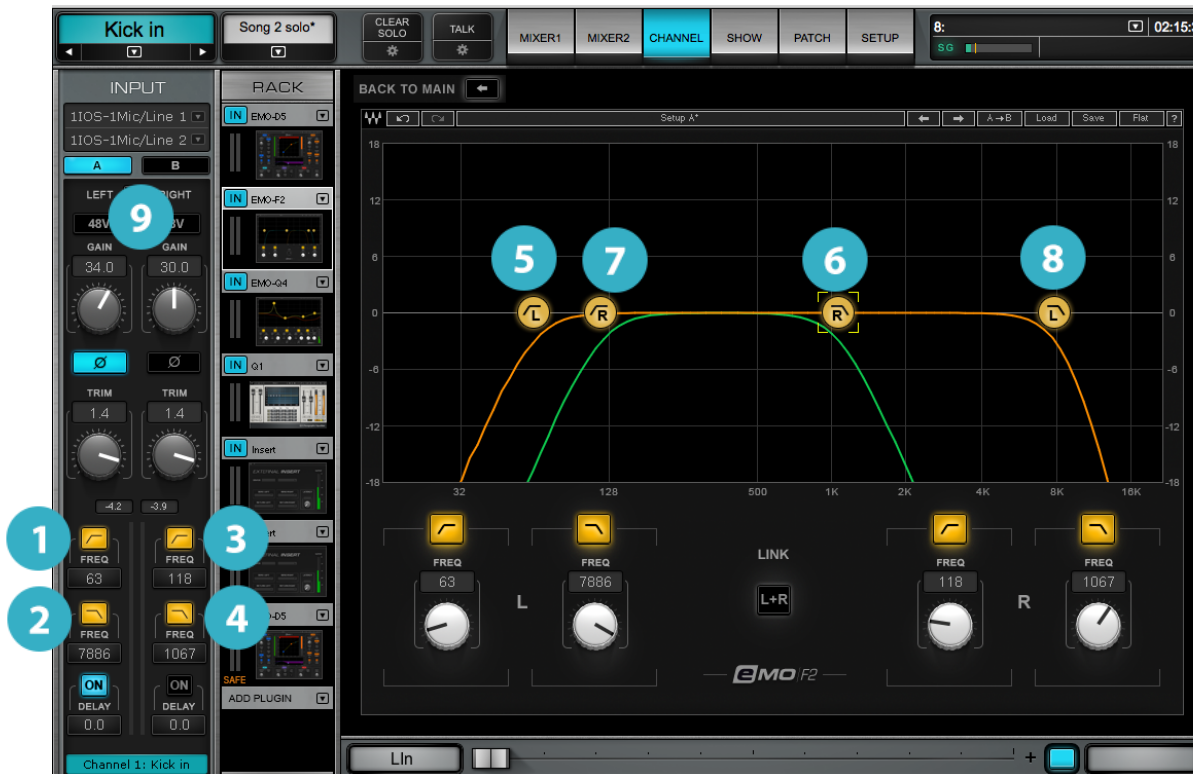
Mapping varies by plugin.

- 1. Filter Type:** Selects between four filter types.
Options: high pass, resonant shelf, bell, shelf
- 2. Q Value Box:** Displays the Q value for the band. To set Q, type a value into the box or click on it and slide vertically. Many plugins allow you to adjust Q on the graphic display by holding ALT while sliding the band marker horizontally.
- 3. Gain Adjust Knob and Value Box:** Set gain by clicking on the gain adjust knob and dragging vertically or by sliding the band marker vertically. The Main section maps four band gain controls.

4. **Frequency Adjust** Displays the center frequency of the band. Set gain by moving the graphic marker in the display, clicking on the value box and sliding vertically, or entering a number in the box.
5. **Band On/Off:** Depending on the band-linking setting, this on/off toggle affects the left, right, or both channels.
6. **EQ Curve and Markers:** Graphic display and control, left.
7. **EQ Curve and Markers:** Graphic display and control, right.
8. **Left/Right Channel Linking:** With certain EQ plugins, left and right channels can be controlled separately or together. If L+R is on, then any change made to one in channel will affect the other. If L+R is not on, then the left or right channel can be controlled independently.

Filter Controls (Located in the Input Section)

An assigned filter is controlled from the Channel window Input section. In this example, an eMo F2 filter is mapped to the Input section and its graphic display is shown in the Main Control section. Mapping and graphics vary among plugins.



FILTER CONTROLS IN THE INPUT SECTION

- 1 Left Channel high-pass control
- 2 Left Channel low-pass control
- 3 Right Channel high-pass control
- 4 Right Channel low-pass control

FILTER GRAPH ON THE MAIN SECTION

- 5 Left Channel high-pass display
- 6 Left Channel low-pass display
- 7 Right Channel high-pass display
- 8 Right Channel low-pass display
- 9 Input section channel link control

Input section HP and LP frequency controllers: High- and low-pass filters can be engaged/disengaged individually and controlled separately. Filter range depends on the assigned plugin.

Main section graphic filter displays: Channels are displayed together or separately, depending on plugin and Link setting.

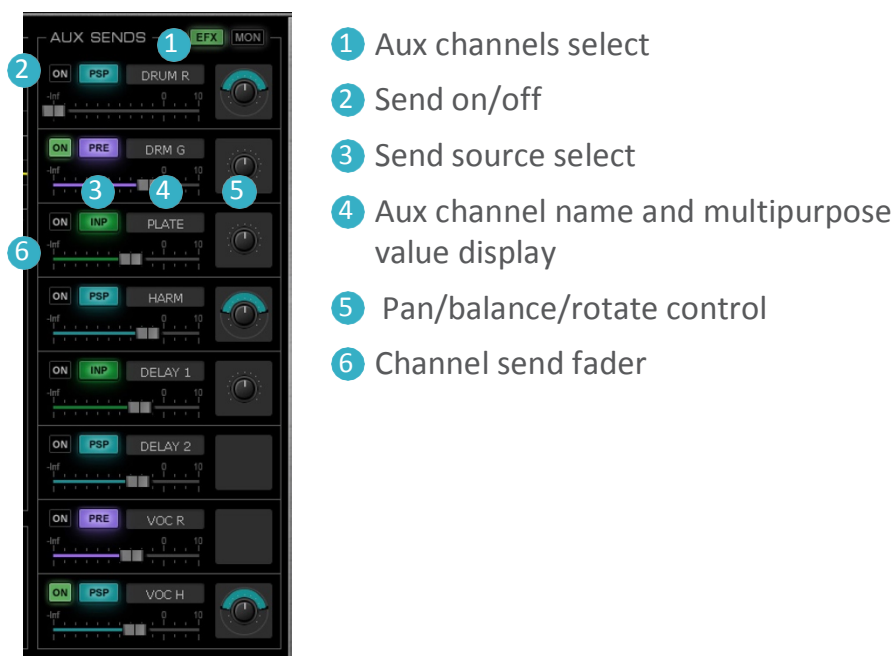
Filter channel link: Links L/R channels in the Channel Input section. When Link is on, both channels move in tandem, and any offset between left and right is maintained.

AUX/EFX and AUX/MON Sends Section

The Aux Sends section is used to send a channel's signal to an auxiliary buss while providing a dedicated set of gain and pan controls for that specific route. This is independent of the channel's main output and pan. These auxiliary busses converge in Aux channels, which can serve many functions, such as effects or monitor mixes.

- When using an aux for effects processing, the effect plugin is placed in the Aux channel, which is then routed back to main out or sent to other destinations.
- When using an aux for monitoring, the Aux channel is assigned directly to an I/O that feeds the monitor.

In both cases, each source channel sent to an aux buss can have its own gain and pan settings. Aux channels are controlled in the AUX layer of the Mixer window.



AUX SENDS SIGNAL FLOW

Whether or not a channel or a buss can be sent to an aux channel depends on its position in the signal flow. All Input channels and groups can be sent to aux channels, since they are at the beginning of the chain. The EFX aux channels can be sent to the MON aux channels, which they precede in the signal flow. MON aux channels cannot be sent to the EFX busses.

Aux Sends

1. Aux channels sends select

Choose between two sets of 8 aux sends:

1–8 Aux tracks used primarily for effects processing

9–16 Aux tracks used primarily for monitor mixes and sends

Aux channels are controlled in the Aux 1–16 layer of the Mixer window.

2. Send on/off

3. Send source select

INP After input gain, before all processing

PRE Pre-fader, after processing

PST Post-fader, after processing

PSP Post-fader, after processing, post-panner

4. Aux channel name and value display

Normally displays name of the aux channel. When an aux send fader is touched, its value is displayed in the box until the control is released. Similarly, the aux send pan/balance/rotate value is displayed when its control is touched. Aux channels are named in the Mixer window (Mixer window > Aux layer) or in the Patch window.

5. Pan/balance/rotate/width control

Controls panning of mono sources, as well as balance, stereo rotation, and image width of the send. A stereo mixer channel has stereo balance, rotation, and width controls. A mono channel has only a panner.

Range depends on function. See the next section for details about this multifunction control.

6. Channel send fader

Sets gain of send to aux.

Range: -144 dB to +10 dB

Aux faders and panners are color-coded to match the INP/PRE/PST/PSP source selection.
The function of the aux panner depends on the format of the source channel and the aux channel, as well as the send source selection.



Channel Mono/Stereo

- Any source to mono aux buss
- Mono channel to stereo aux buss
- Stereo channel to stereo aux buss

Source Setting

- All
- INP, PRE, PST
- PSP
- All

Imager

- no imager
- mono fader
- stereo balance/rotator
- stereo balance/rotator



Aux sends can also be adjusted in the Mixer window.

The mixer surface can be “flipped” so that large faders are used to control send levels. This is called “Aux on Sends,” and it is a convenient way to accurately control what each channel or buss is sending to an aux channel. This is discussed in the Mixer chapter.

AUX SENDS PAN/BALANCE/ROTATE



1 Mono Panner/Stereo Balance Knob

When a mono signal is bussed to a stereo channel, rotating the panner causes a gain decrease in one channel and a corresponding increase in the other. This is classic panning. When the panner is used on a stereo channel, the source moves right or left, changing its internal balance and imaging.

2 Left and Right Panners

The panners set the pan values of the left and right channels independently. Adjusting the panners together is stereo rotation — moving a stereo image within a soundscape while retaining its image and width. Consider this the stereo equivalent of mono panning. Moving one panner widens or narrows the stereo image asymmetrically. Panners can “cross” each other, resulting in a reversed stereo image.

3 Stereo Rotation/Stereo Width

The colored area between the panners indicates the width and direction of the stereo image. Drag this area to rotate the image.

4 Selected Control

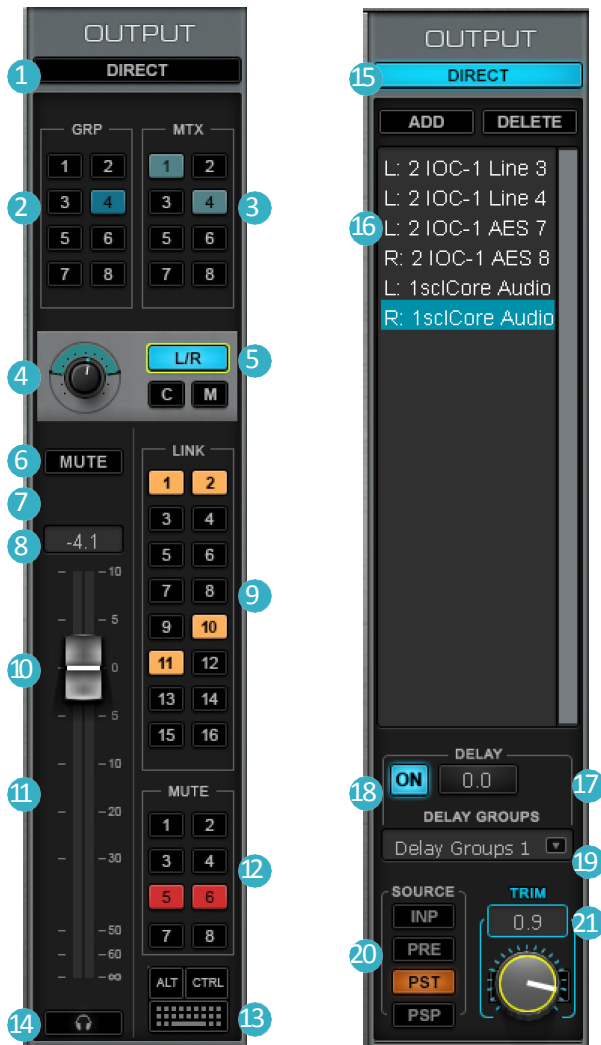
A yellow circle indicates whether the pan/balance knob or the rotator is currently being controlled.

5 Value Box

Indicates the value of the selected control. Left and right panners and rotation value are displayed on the left, mono panner or balance value is on the right. When the fader is touched, this value indicates the send level to the aux channel.

Channel Output Section

A channel can output to any of the main outputs and to all available I/Os. It can be assigned to mix groups, mute groups, matrix, and Link/DCA. I/O properties, such as signal source, trim, and delay group assignment are set here. Output sections are similar for all channel types.



- 1 Access direct output section
- 2 Assign channel to groups
- 3 Assign channel to matrix channels
- 4 Channel pan/balance/rotate control
- 5 Main outs
- 6 Channel main out mute
- 7 Value box
- 8 Peak level indicator
- 9 Link/DCA assignments
- 10 Channel fader
- 11 Meter
- 12 Mute group assignment
- 13 Show keyboard
- 14 Cue/Solo button
- 15 Direct output panel: add and delete I/Os
- 16 Assigned I/O List
- 17 I/O delay
- 18 Delay group on/off
- 19 Select delay group
- 20 I/O trim
- 21 I/O source

MAIN OUTS/INTERNAL ASSIGNMENT SECTION

1. Access direct output section

The direct output section is used to assign I/Os to the channel. It is also used to assign selected I/Os to delay groups, trim each I/O, and select its source.

2. Assign channel to groups

A group is used to create a submix of several channels into one. This group can be processed and mixed with other channels before being sent to the main mix. Select GRP 1–8 to establish an assignment. This sends the post-pan output of a channel to the buss. The group assignment also appears in the Mixer window (Mixer > Channel layer > Route mode) and in the Internal patch.

3. Assign channel to matrix channels

A matrix is used to create alternate or zone-specific mixes and to apply independent processing per zone. The post-pan output of a channel or mix buss can be assigned to the matrix busses, and each Matrix channel can be assigned up to 12 channels and busses. Matrix assignments are also found in the Mixer window > Route, and in the Internal Patch. Refer to *Matrix Section*, later in this chapter.

4. Channel pan/balance/rotate control

The channel panner is a multi-function imager for mono and stereo channels. It affects all post-panner source assignments. As a mono panner it moves a signal left and right. On a stereo channel, it can function as a balance control, increasing the gain of one side while decreasing that of the other. Or, it can rotate an image using two independent panners. (This control is discussed in detail in the previous section.)

5. Main outs

The L/R assignment sends the post-pan output of a channel to the I/O. Mono and Center send the post-fader output.

6. Channel main out mute

Mutes outputs and sends to other busses or I/Os. Cue buss send is not muted.

- When a mute group is activated, the mute buttons of group members' channels flash. This indicates that the channel is muted as part of a group.
- A member of an active mute group can be unmuted by clicking its mute button. Click again on the button to mute it beyond the scope of the mute group. It will remain muted even after the mute group is deactivated.
- A third click returns the channel mute to normal mute group behavior.

7. Value box

Indicates the value of the selected control.

Panner/Balance/Rotator control: Mono panner position, stereo panners, stereo width, stereo rotation value.

Fader: Position is shown then when the fader is touched.

8. Peak level indicator

Displays channel peak level and clipping. Clip threshold, clip hold, and peak hold are set in the U/I Settings page (Setup > U/I Settings > Peak and Clip).

9. Link/DCA assignments

A channel can be assigned to up to 16 Link groups, each of which provides linked control over multiple channels. A Link Group couples a channel's panner/balance/rotation, mute, cue/solo, trim, polarity, and preamp controls with equivalent controls in other channels. A Link/DCA fader remotely controls the trim value of a group of assigned faders. (See *Mixer > Link/DCA Layer*)

10. Channel fader

Sets channel gain main mix output—one fader for mono or stereo channel. Faders under the control of a DCA do not move. They stay at their original position, while a “ghost fader” shows the current channel level as determined by the Link group DCA fader. Post-fader and post-pan signal sources are both affected by this fader.

Range: -144 dB to +10 dB

11. Meter

Stereo or mono peak meter.

Range: -INF to +10 dBFS

Infinite-hold peak indicator. Click anywhere on the meter to clear. Pre- and post-fader meter status is set at Setup > U/I Settings.

12. Mute group assignment

Assigns the channel to up to eight mute groups. Mute groups are recalled in the Mix window or from a control surface.

13. Show keyboard

Accesses the operating system's touch-screen keyboard. Use this to enter text information on a touchscreen display when a hardware keyboard is not available. Alt and Ctrl modifier keys provide additional keyboard functionality. These keys are latching; click again to release.

14. Cue/Solo button

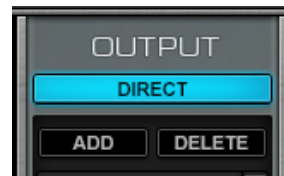
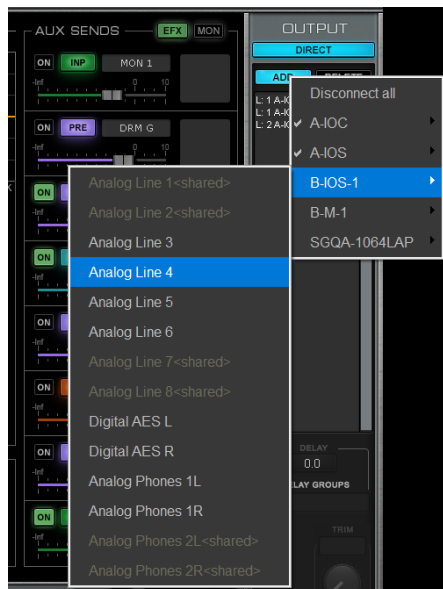
Activates Cue or Solo. When in the Cue mode, the Cue button sends selected channels and busses to the cue buss. In Solo mode, the Solo button activates Solo-in-Place mode for the channel, muting all other channels. Cue assignment stays active when the channel is muted.

Cue/solo behavior is set in the Cue control page of the Channel window, which is easily accessed by pressing the gear icon under the “Clear Solo” button in the Top Bar. Cue configuration is discussed later in this chapter (*Channel > Cue Section*).

EXTERNAL ROUTING SECTION

15. Direct output panel: add and delete I/Os

This panel is used to assign I/Os to the channel’s direct outputs. Hide/unhide the panel view by toggling the Direct button.



- **Add** opens a drop-down menu of available hardware I/Os and drivers that can be assigned to the channel. All I/Os that are assigned to the mixer inventory appear in the list. Click on an I/O to add it to the list of assignments. I/Os that are already assigned are grayed out.
- **Delete** un-assigns the selected I/O and removes it from the I/Os list. Once released, the I/O is available for other mixer outputs or other systems, if I/O sharing is active.



16. Assigned I/O List

I/Os patched to the channel output are shown here. Click on an I/O to select it for delay group assignment or trim adjustment. This list is identical to the buss Direct Out drop-down menus on mixer channel strips.

17. I/O delay

Displays the user-defined delay of the selected I/O. Also used to set the delay of an I/O or a delay group. Delay value is displayed in samples. Refer to *Appendix E* for a detailed description of eMotion LV1 delay management.

18. Delay group on/off

Enables/disables user-defined delay, whether a delay group or a single selected I/O.

19. Select delay group

Assigns a selected I/O to one of 16 delay groups. An I/O can be assigned to more than one delay group. To enable delay groups, the mixer must be set to Multiple Delay Groups in the Mixer Settings page (Settings > Mixer Settings).

20. I/O trim

Adjusts the signal sent to the I/O device. Trim level is displayed in the value box. When no I/Os are selected, the knob is grayed out.

Range: -144 dB to +10 dB

21. I/O source

Sets source send points for all I/Os assigned to this channel.

- INP after input gain, before processing
- PRE pre-fader, after processing
- PST post-fader, after processing
- PSP post-fader, after processing, after panning

Cue

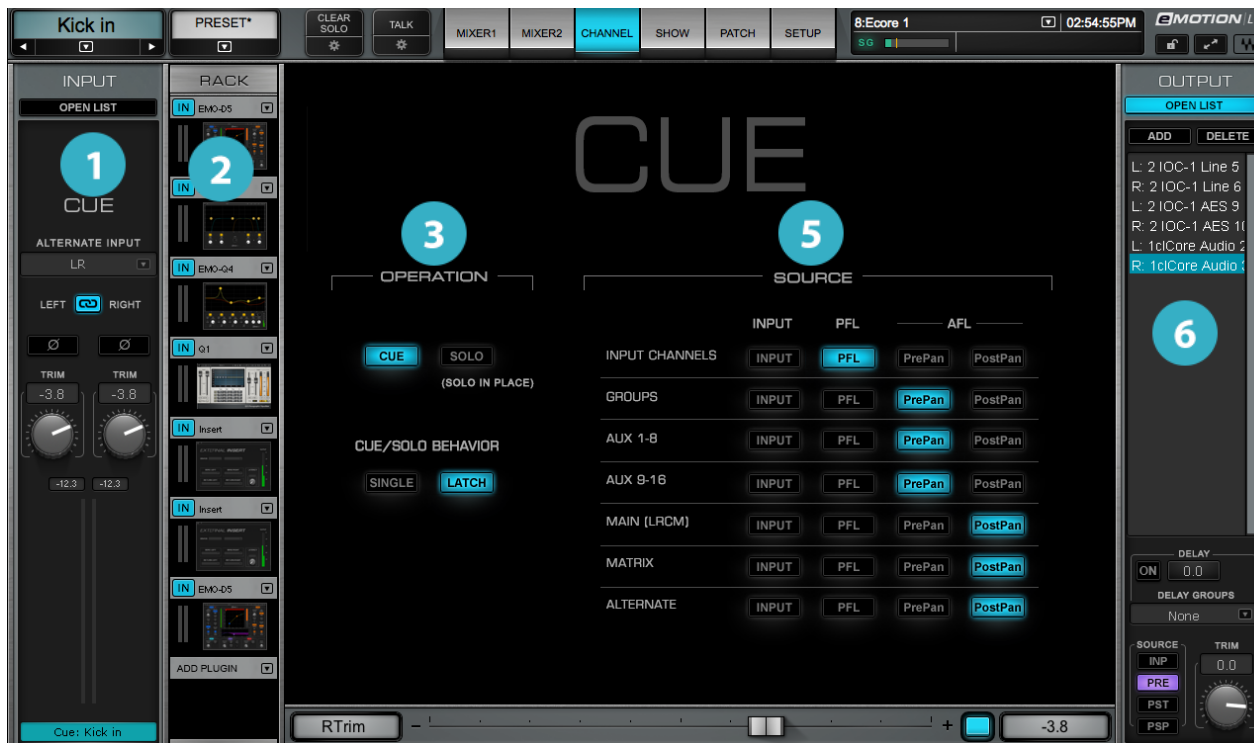
The Cue function enables auditioning/monitoring of a channel or buss. When the Cue/Solo button is pressed on a channel or buss, that source is sent to the cue buss and then can be sent to an I/O for monitoring. When Cue is not pressed on any channel, the cue buss takes its input from an alternate source, typically the main buss. A muted channel will still send its signal to the cue bus.

The Cue channel provides all the functions of other mix busses, including a plugin rack. Its output is typically connected to the operator's headphones or monitors.

CUE CONTROLS

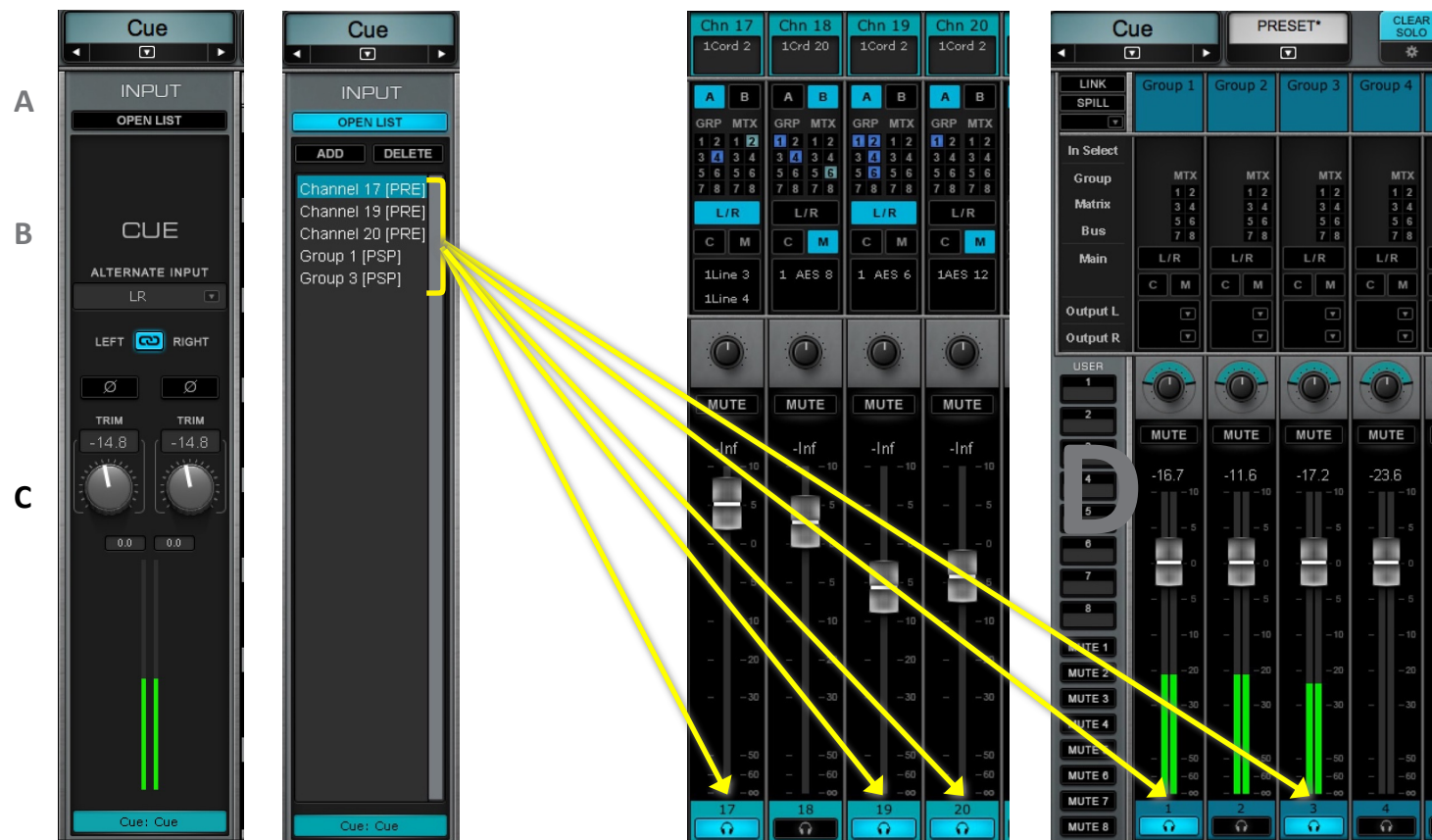
The Cue control panel is located in the Channel window. To access this page, click the Gear icon under the Clear Solo button on the Top Bar.

The Cue control panel consists of six sections.



- 1 Inputs section
- 2 Plugins rack
- 3 Cue/Solo select
- 4 Button behavior
- 5 Cue source select
- 6 Output section

1 INPUT SECTION



- A. Open List:** Opens the cue channel assignment panel. Any mixer channel or buss whose Cue button is activated appears in this list. Assignments can also be made from the Input List. Click Add to open a drop-down menu for input assignments.
- B. Alternate Input:** This input serves as a fallback input to the Cue buss when no other busses are assigned. Any channel or buss can be selected as the alternate input. The default assignment is Main L/R.
- C. Cue channel input trim, meter, and phase polarity reverse:** Controls the level and phase of the Cue buss input.
- D. Input Channel Assignments:** Used to assign busses to the Cue channel. Input source (INP, PRE, PST, PSP) is shown next to the assigned buss. Assignments can be made in this panel or on the Mixer window channel strips.

2 CUE PAGE PLUGINS RACK

The Cue plugins rack holds up to eight plugins. There is no Main Control Section on the Cue Channel page; plugins are controlled directly on the plugin pane. Refer to *Channel Window > Plugin Rack Section* to learn more about using the plugins rack.

3 CUE/SOLO MODE SELECT



Toggles between Cue and Solo-in-Place modes.

Cue Mode: The cue signal is sent to the Cue buss for monitoring. Main mix outs are not affected.

Solo in Place Mode (Cue button becomes Solo button): Setting a channel to Solo in Place will mute all other tracks when the Solo button is pressed. Tracks that are fed by, or used, as sources for the soloed channel will not be muted. Default: Cue.

4 CUE/SOLO BUTTON BEHAVIOR

In Single mode, only one channel at a time will be in a cue or solo state. Latch mode allows multiple selections. Click the button once again to deselect it.

5 SOURCE

Selects cue source send points. Each category of channel (input channels, groups, aux, etc.) can be assigned specific sources, and all member channels of that type will exhibit the same source behavior.

Input, PFL, AFL pre-pan, AFL post-pan.

6 OUTPUT SECTION

Configures cue output assignments in the same manner as channel direct outputs on any channel. Select Open List and add output assignments. Section includes fader, pan/balance/rotate control, and mute, as well as direct output assignments. For details, please refer to *Channel Window > Channel Output Section*.

Talkback

The Talkback function sends the signal of an assigned I/O to selected busses, which are then routed to I/Os. Talkback is used primarily to communicate between the operator and the artists or staff. It can also be used to distribute a reference signal for calibration or to check that stage equipment is working properly. Click the Gear icon under the Talk button on the Top Bar to access the Talkback channel page. This button is not latching.



- 1 Input section
- 2 Plugins rack
- 3 Talkback routing
- 4 Talkback routing presets
- 5 Output section

1 INPUT SECTION

The Input section of the Talkback channel patches to any hardware or software I/O that's assigned to the mixer. It can control preamp analog level, 48v, and phase in the same manner as Input channels. The section includes input meters and peak value indicators, as well as input trim controls, assigned filter adjustment, and delay control.

2 PLUGINS RACK

The Talkback channel accepts up to eight plugins. There is no Main Control section on this Channel page, so plugins are controlled directly on the plugin pane. Refer to the Channel > Rack section to learn more about using the plugins rack.

3 TALKBACK SOURCE

The Talkback buss can be routed to any available I/O. It can also be routed to mixer busses, including Main outs. This grid is used to determine which busses the Talkback channel is patched to. If All is selected, Talkback is patched to every buss.

4 TALKBACK ROUTING PRESETS

Up to eight Talkback routing configurations can be saved as presets.

- a. Select a preset button.
- b. Configure Talkback buss assignments.
- c. Click Save.

The Clear button removes all patches visible on the grid. It does not affect saved presets.

5 OUTPUT SECTION

The Output section of the Talkback page is identical to that of the Cue channel. Select Open List and add output assignments. A fader Section includes fader, pan/balance/rotate control, and mute, as well as direct output assignments. For details, please refer to the *Channel Output* section (earlier in this chapter).

6 TALK BUTTON (ON THE TOP BAR)



Talkback is activated with the non-latching Talk switch. It must be held open to talk. When Talkback is On, the top part of the button is blue. Click the Gear icon below TALK to directly access the Cue channel page from any window.

Talkback On/Off can also be mapped to a control surface or assigned to user-assignable keys, which are set up in the U/I Settings window (Setup > U/I Settings > User-Assignable Keys).

USING TALKBACK TO DISTRIBUTE A TEST SIGNAL

Since Talkback can be sent to any I/O or buss, it is a convenient way to broadcast a reference tone or other test signal. Insert a signal generator in the Talkback plugins rack. This signal will be distributed to all selected busses and I/Os.

Matrix

The matrix is used to create up to eight alternate or zone-specific mixes and to apply independent processing per zone. All mixer busses can be sent to Matrix channels and each Matrix channel can have up to twelve channel assignments. Navigate to a Matrix channel to assign and control sources.

The screenshot shows the Waves eMotion LV1 Matrix window. The interface is divided into several sections:

- 1 Input section:** Located on the left, it contains a list of available inputs such as LR [PST], LR [PSP,R], Group 4 [PST,L], GTR1 S/R [INP], VOC 2 [INP], VOC 1 [PSP], PNO M2 [INP,R], OH S/L [INP], OH S/L [PSP,R], RACK 2 [PSP], and Chn 50 [INP].
- 2 Plugin rack:** Located below the input list, it allows for adding and managing plugins for each channel.
- 3 Buss level controls:** The central area of the window displays 12 vertical faders for each of the 12 matrix channels, used to adjust the level of the assigned busses.
- 4 Input buss name:** The top bar of each channel strip displays the name of the input buss assigned to that channel (e.g., LR, Group 4, GTR1 S/R, VOC 2, VOC 1, PNO M2, OH S/L, OH S/L, RACK 2, Chn 50).
- 5 Output section:** Located on the right, it contains a master fader and a link button to connect the matrix output to the main mix.

Each Matrix channel has its own control panel in the Channel window, which is used to adjust the busses assigned to it. All mixer busses can be sent to Matrix channels.

The Matrix channel name (Top Bar) displays the name of the selected Matrix channel. The eight mixer channels are accessed from the Masters layer of the Mixer window, or by navigating directly with the Name cell in the Top Bar.

1 INPUT SECTION



Up to 12 channels or busses can be assigned to a Matrix channel.

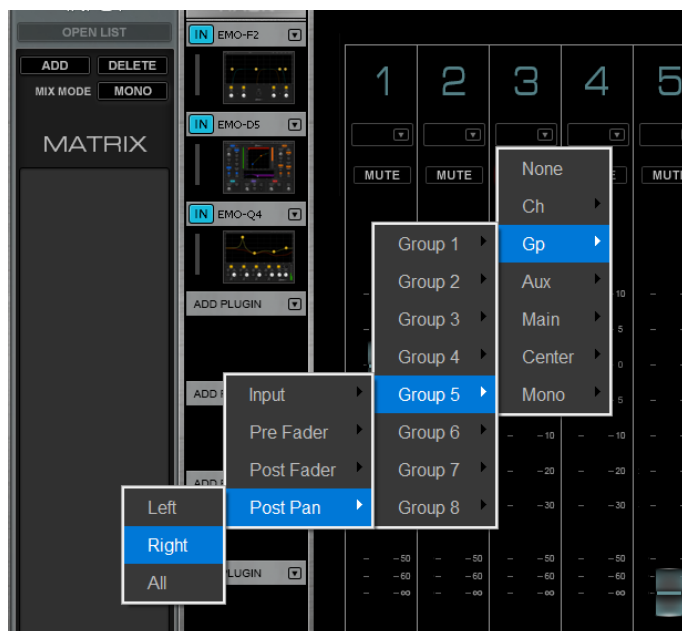
Matrix inputs can be assigned in a number of places in the mixer:

- A Channel's output section
- The Route mode of the Mixer window
- The Internal assignments page of the Patch window

Assignments made from these sections default to the post-pan source. The source of an assigned input is noted next to the channel name.

Matrix inputs can also be assigned:

- In the Input section of a Matrix channel
- Directly on the Matrix fader strip



To add a source assignment directly on a fader strip, click the drop-down menu at the top. Choose an input channel and source. Input, pre-fader, post-fader, and post-panner sources are always available. If the source channel and the Matrix channel are both mono, then post-pan allows you to choose between left, right, or a sum of both as a source. When the input channel is stereo, you have this choice with all sources.

2 PLUGINS RACK

Up to eight plugins can be added to each Matrix channel. There is no Main Control section in the Matrix page, so plugins must be adjusted in their respective plugins panes.

3 BUSS LEVEL CONTROLS

Each buss has a strip with a fader, a peak level indicator, and a mute.

4 BUSS NAME ON FADER

The name of each buss strip matches a name from the list in the Input section.

5 OUTPUT SECTION

This section is used to patch to I/Os and assign delay groups.

Add opens a drop-down menu for selecting busses. When the limit of 12 busses per Matrix channel is reached, the Add button is grayed out and inactive.

Link Channel Controls (DCAs)



Links are a way to globally control fader levels and other mixer parameters across several channels. When channels are assigned to a link group, their controls move together. Changing one control moves the corresponding controls of the other channels in the group. Existing offsets are kept and can be changed.

The mixer has 16 link groups, and a mixer channel can be assigned to any number of them. Also, there is no limit to the number of channels that can be assigned to a link. Link assignments are made in the output section of the Channel window and in a Link channel's input section. Any mixer channel can be assigned to a link (except Cue and Talkback).



The Link button (left) is in the upper left corner of the Mixer window. When the button is on, activated links are identified by small numbers next to the panners.



A drop-down menu selects which link group will be used. A channel that is a member of more than one link group uses only the currently selected link. The Spill button displays all channels in the selected link group.

DCAs

A DCA is a means of remotely controlling the trim values of a group of faders. A DCA is not an audio path like a group buss. Rather, it is a fader that trims other, assigned, faders. This is an outgrowth of classic mixer VCAs.

When moving a DCA fader, the controlled faders do not move; they stay at their original position.



“Ghost faders” show the current level of each channel, as determined by the offset introduced by the DCA fader. So if the DCA fader remains at zero, then there is no effect on the controlled fader and no change in channel gain. A DCA fader move of, say, +5 dB will be indicated by a +5 dB change in the position of the ghost fader. Still, the channel fader does not move.

DCAs are defined with the Link Group assignments buttons in the Channel window output section and the Internal section of the Patch window.

LINK BUTTON BEHAVIOR

Only the selected link group is active. Deselecting the Link button disables all link groups. This affects only links, not DCAs. A DCA is always active, regardless of the link group selection or the status of the Link button.

Links and DCAs are discussed in detail in the Mixer chapter of this user guide.

CHAPTER 4

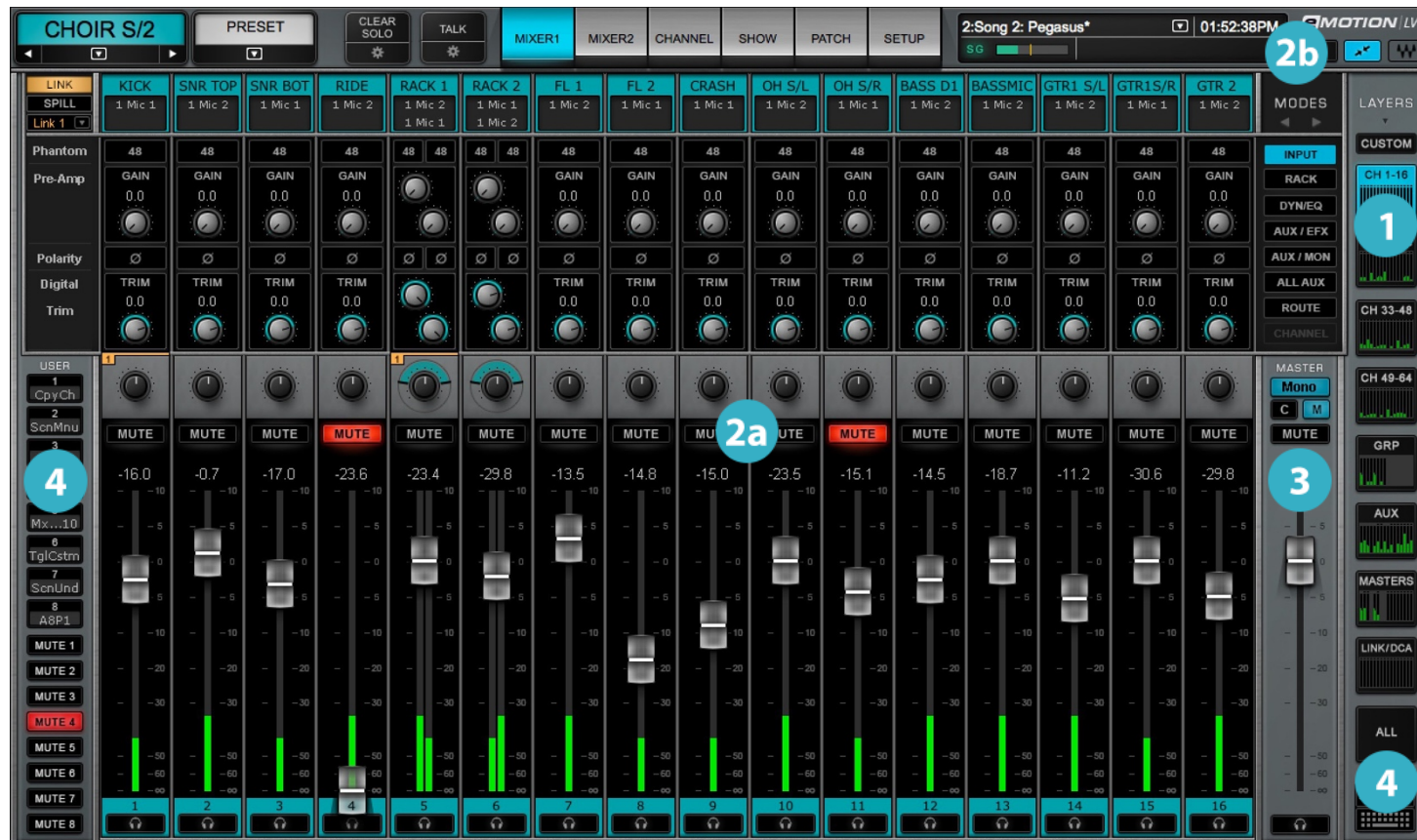
MIXER WINDOW

The Mixer window is inspired by traditional mixing consoles, so this is probably the most familiar view. The window provides a broad, multichannel view of the entire mixer: input, routing, plugins, assignments, and channel parameters. All of its controls are mapped to other windows, where focused, more detailed, views are available.



Mixer Window Overview

The Mixer window controls provide access to assignment and processing settings, such as those on the Channel and Patch windows, for up to 16 channels in a single window. The mixer consists of four main sections.

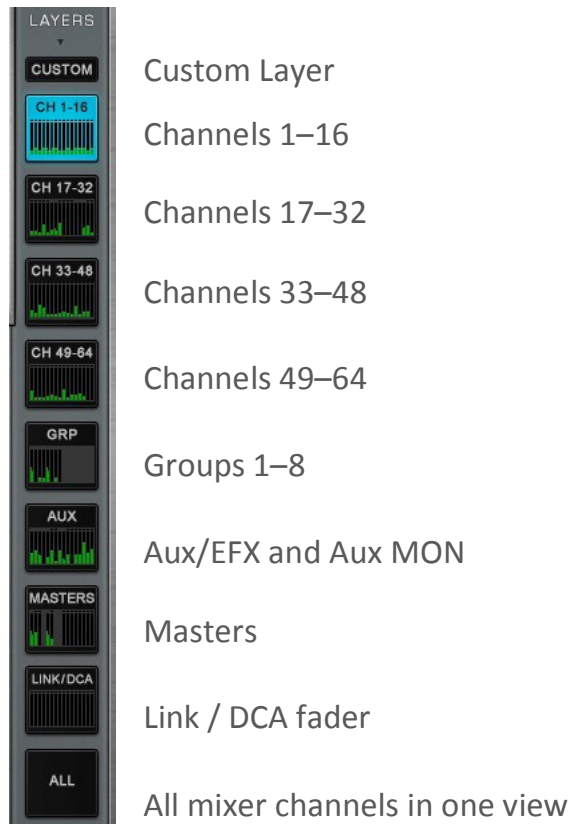


- 1 Mixer Layers
- 2 Mixer Channels
 - a. Channel Strips
 - b. Layer Modes
- 3 Master Fader
- 4 Utility sections

MIXER WINDOW SECTIONS

Mixer Layers

Layers represent categories of channels. Nine layers address different channel types, and each layer has its own view.



1 MIXER CHANNELS

There are two aspects to a mixer channel:

- A means of controlling the busses or controls assigned to the channel (Channel Strip)
- Processing and routing tools that can be applied to the channel (Modes)

2a CHANNEL STRIPS



A channel strip is organized in keeping with industry norms of digital mixing consoles. The bottom section of each channel strip is the same in most views: pan/rotation, mute, fader/meter, and cue/solo. The top section of a channel strip controls input, routing, and processing. It changes with the Layer Mode selection to reflect its current function. A selected channel is highlighted and its name appears in the Top Bar.

Channel inputs are at the top of a channel strip and I/O device preamp controls are shown in the Input mode when I/Os are assigned to the mixer. Channel strips in all layers and modes have faders with peak meters, as well as multipurpose pan/balance/rotate controls and mute and cue buttons.

2b LAYER MODES

A Layer Mode determines the actions that affect the channels in the currently selected layer. A layer mode functions very similarly in all layers, but since each mixer layer addresses a particular kind of channel, there are necessarily some differences in the view and functionality. Ten buttons select among the layer modes, each of which has its own display.



Input: Select input source. Control preamp and digital trim.



Rack: Insert up to eight plugins per channel. Plugins can be inserted on any layer, including mains, cue, and talkback.

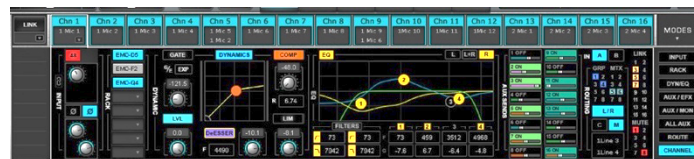


Dyn/EQ: View and control dynamics and EQ plugins as assigned in the Channel window.



AUX: View and control 8 AUX/EFX, 8 AUX/MON channels, or all 16 Aux channels at once.

Mixer Layers and Modes are discussed in detail later in this chapter.



Channel: View and control details of a selected channel without leaving the Mixer window.



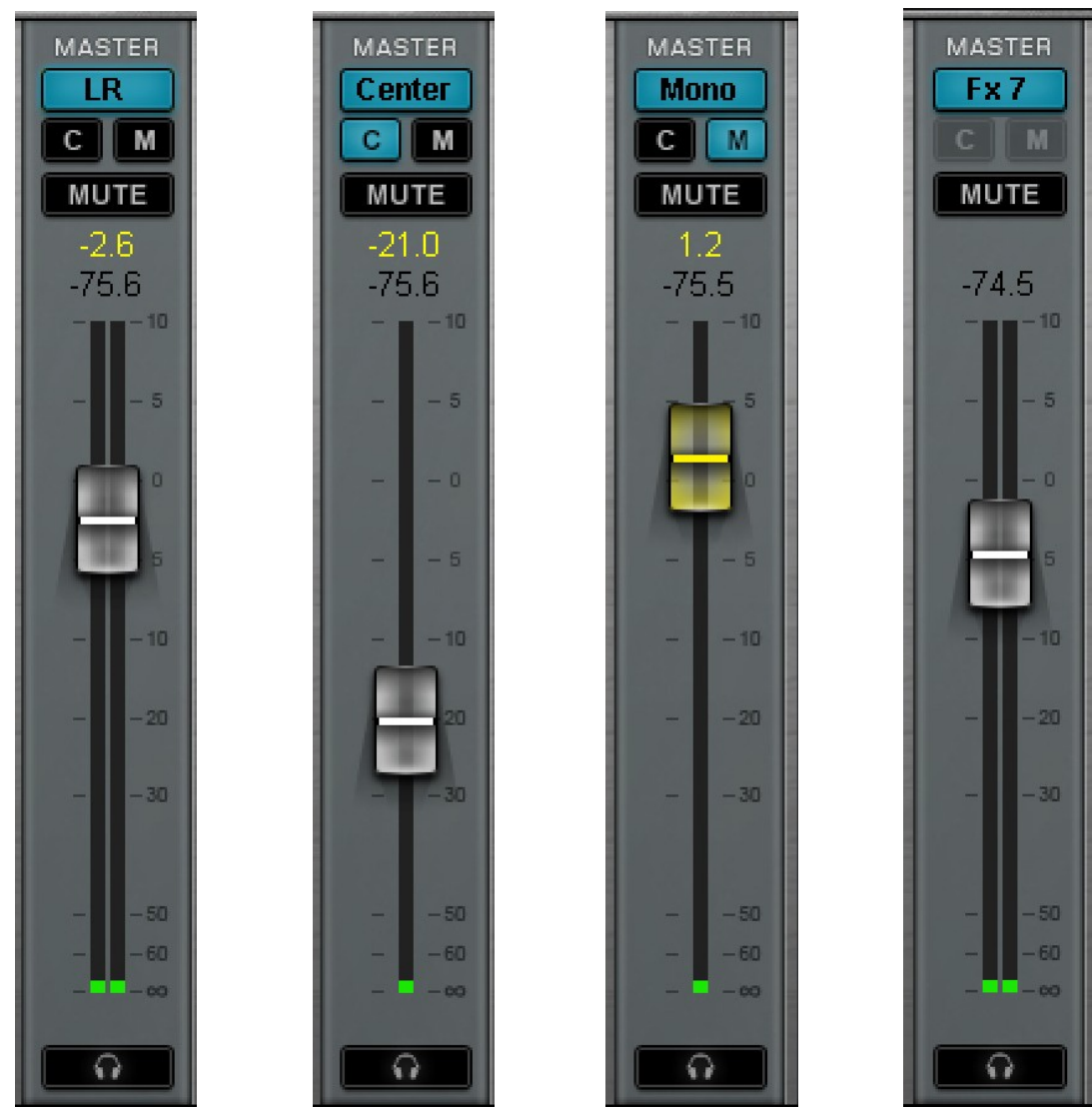
Route: Assign all input and output patching, as well as internal routing.



Dugan Speech: Control automix behavior. Click on the Mode arrow to access this button.

3 MASTER FADER

The Master fader controls output levels, mutes, and cue/solo for the Main Outs: L/R, Center, and Mono. When the mixer is in the “Aux Sends on Faders” mode, the Master fader becomes the output fader for the selected AUX/EFX or AUX/MON buss.



Main out L/R

Main out Center

Main out Mono

Aux Channel fader

4 UTILITY SECTIONS

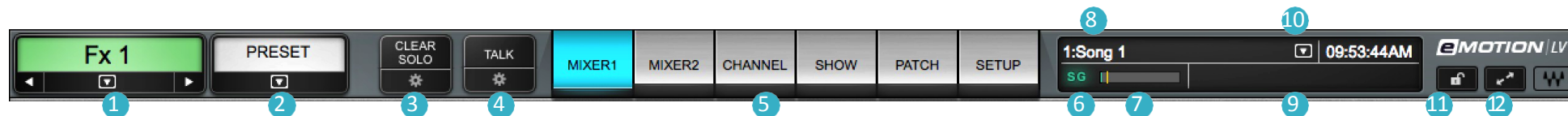
Utility sections provide quick access to favorite or regularly used commands:

User-Assignable Keys	Triggers the action displayed in the value box
Mute Groups	Activates mute groups
Keyboard	Opens a keyboard for text entries; includes modifier keys
Links	Selects and enables Link groups

Top Bar

In addition to the Mixer window utilities, there is a navigation and management tool available at the top of all views. From this control strip you can:

- Access all windows
- Monitor network and processor status
- Select a channel
- Lock the mixer interface
- Manage sessions and scenes
- Engage talkback and clear all solos



- | | |
|--|---|
| <p>1 Name: Displays channel or session name</p> <p>2 Presets Menu: Manages channel presets and sessions</p> <p>3 Clear Solo: Clears all solos or cues</p> <p>4 Talk: Engages talkback</p> <p>5 Window select tabs: Navigates to all mixer windows</p> <p>6 SG (SoundGrid): Reports the status of the SoundGrid network</p> | <p>7 DSP meter: Displays average and peak processing loads</p> <p>8 Scenes: Stores and recalls scenes</p> <p>9 Messages: Reports status and errors</p> <p>10 Clock: Displays current time or MTC position</p> <p>11 Lock: Locks mixer surface, I/O routing, and/or plugins rack</p> <p>12 Full screen mode: Fits the mixer window to full-screen view</p> |
|--|---|

Mixer Layers



A mixer Layer is made up of channels of the same type—input channels, busses, and link controls. Selecting a layer determines what kind of channels are viewed and controlled. The Layers panel, next to the master fader, is used to choose among them.

A Layer selector button contains small meters that indicate the levels of the channels in each layer. This is a quick way to determine if a channel—or layer—is receiving audio. These meters also have clip indicators.

Custom layers are user-defined combinations of channels.



The number of active Channel layers is determined by the size of the mixer, which is set in the Mixer Settings page (Setup > Mixer Settings > Mixer Configuration). Maximum mixer size depends on your eMotion LV1 license (64, 32, or 16 channels).

The selector button of an unavailable layer is blank, as you can see in the 16-channel mixer configuration on the left. Reducing mixer size may limit the number of channels and busses within a layer. Certain layers are not available in smaller configurations.

Refer to Appendix A for details about mixer configurations.

A Layer's function and its position in the processing chain determine which Layer Modes are available.

When a layer selection button is clicked, its layer will return to the same mode as when previously viewed.

Channels Layer

These are the input channels that feed the mixer. Any channel can be mono or stereo, and this does not affect the total number of channels available. Input channels can control I/O preamps (depending on input device), and each input channel can have up to eight plugins. They can be routed to groups, matrix, main, and direct outs, and sent to AUX/EFX and AUX/MON channels.

These four layers share the same view and functionality. Only the channels change.

- Channels 1–16
- Channels 17–32
- Channels 33–48
- Channels 49–64



Groups Layer

Groups are commonly used to down-mix several channels to a single buss—the “Group.” This allows for global control of the mix of these channels. Think of the group as being “downstream” from the channels. For example, a drum group may be fed from 16 drum channels and mixed to a group. This mixed group can then be further processed, faded, panned, etc., and sent to the Main outs.

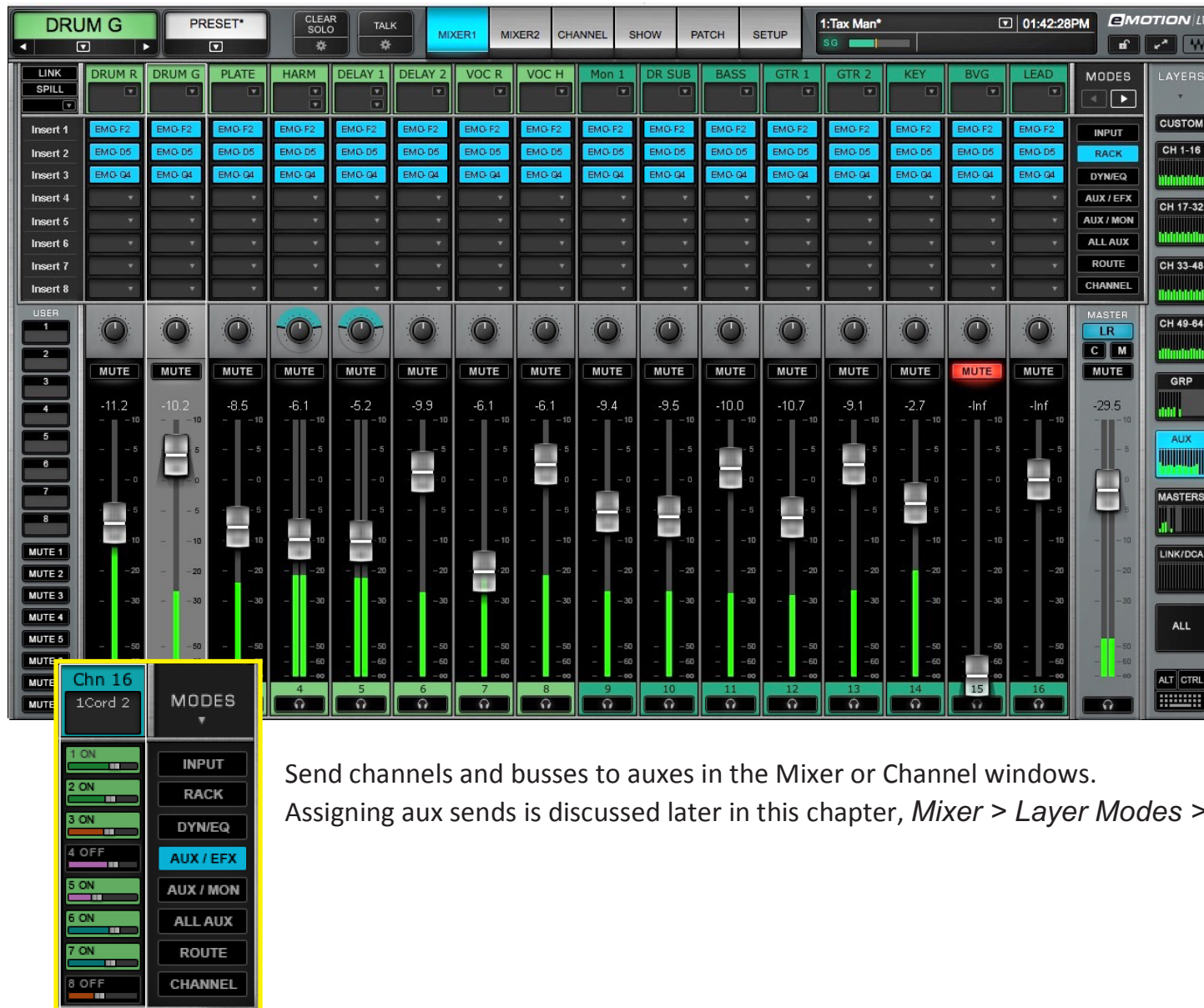
Groups don’t add latency. However, plugin latency (if there is any) will be added to the path. See *Appendix E* for more on latency and delay compensation. Mixer Input channels can be assigned to up to eight stereo groups, which are controlled in the Groups layer.

- Up to 8 plugins per group.
- Send groups to Aux EFX and monitors and/or to the master busses.
- All group busses are stereo.



Aux Layer

Busses and Groups can be sent to any of 16 aux channels: 8 AUX/EFX channels and 8 AUX/Monitor channels. These aux busses can be sent directly to the main buss, with no need for additional return channels, or to the matrix and IO devices.



Send channels and busses to auxes in the Mixer or Channel windows.

Assigning aux sends is discussed later in this chapter, *Mixer > Layer Modes > Aux Mode*.

Effects 1–8 and Monitor 1–8 are aux busses, and they are identical in most Layer Modes. However, their signal flows differ slightly.

AUX/MON busses are typically used for monitor feeds. Signals are sent to auxes from channels and busses. These aux busses will be mixed and then assigned directly to outputs. Each monitor aux can have up to eight plugins, so effects such as reverb, delay, or other processes can be added to an aux buss before they are routed to I/Os.

AUX/EFX busses are used primarily for processing signals that will be sent to monitor outs or other paths. You may choose to process an AUX/EFX aux buss and then send it to one or more AUX/MON busses. This way you can efficiently perform effects processing that can be used over several monitor outs.

If needed, some EFX busses can be used as monitor outputs (within limitations of available sources). In addition, monitor busses can be used for more effects processing and routed to the main mix rather than a monitor (IO device).

All AUX/MON and AUX/EFX busses can be stereo or mono.

Masters Layer

The Masters layer provides control over the Main mix and its distribution, as well as Matrix, Talkback, and Cue. The Main and Matrix busses each use up to 8 plugins to adjust the distribution properties of each mix output, such as the PA system, peripheral zones, or guest sends. The Layer is divided into two sections: Mix buss outs (Main outs, Cue, and Talkback); and a Matrix (12 stereo inputs per channel, with eight stereo outputs).



Buss Outs

Main Outs

Main mix outs can be assigned from any mixer channel or buss, except Cue, Matrix, or Talkback. To quickly learn which busses are assigned to the Main out busses, check the Internal Patch page or open the Input list in the Channel window of a Main out.

- The Master fader on the right duplicates L/R fader position.
- In the Input mode, Center and Mono channels have input-independent trims.
- Hosts up to eight plugins.
- All Main mix busses can be assigned to the matrix.

Cue

When a channel's Cue button is engaged, assigned busses are sent to the cue buss. This section controls level, panning, and processing of the cue buss.

- Cue/solo mode can be activated from any channel (except Cue).
- Cue operating mode and sources are controlled in the Channel window. Click the Gear icon beneath the Clear Solo button in the Top Bar to access the Cue control panel. Buss and I/O assignments are also made from the Channel window.
- The Cue channel can host up to eight plugins.
- Refer to the *Channels* chapter for details about the Cue buss settings (*Channel > Cue Section*).

Talkback

The Talkback section controls the level, panning, and processing for mixer talkback. It provides for input from an I/O and a preamp. It can accept up to eight plugins. Talkback routing and presets are controlled from a control panel in the Channel window. To access this window, select the Talkback channel and click on the Gear icon beneath the Talk button.

Matrix

This page controls the input mix and output levels of the 12-input x 8-output matrix busses. A matrix is typically used to send to PA systems, distribution, guests, and monitoring systems. Matrix channels can receive input from any channel or buss in the mixer, and can output to any I/O device on the network. Each has an eight-plugin rack for dedicated processing.

Each Matrix channel accepts up to 12 assignments. Assignment levels can be controlled with the small faders on each Matrix channel (Input mode), or, more conveniently, in the Matrix channel page. To access this panel, select any Matrix channel and go to the Channel view.

Cue, Talkback, and Matrix channels are described in the *Channel* chapter of this user guide.



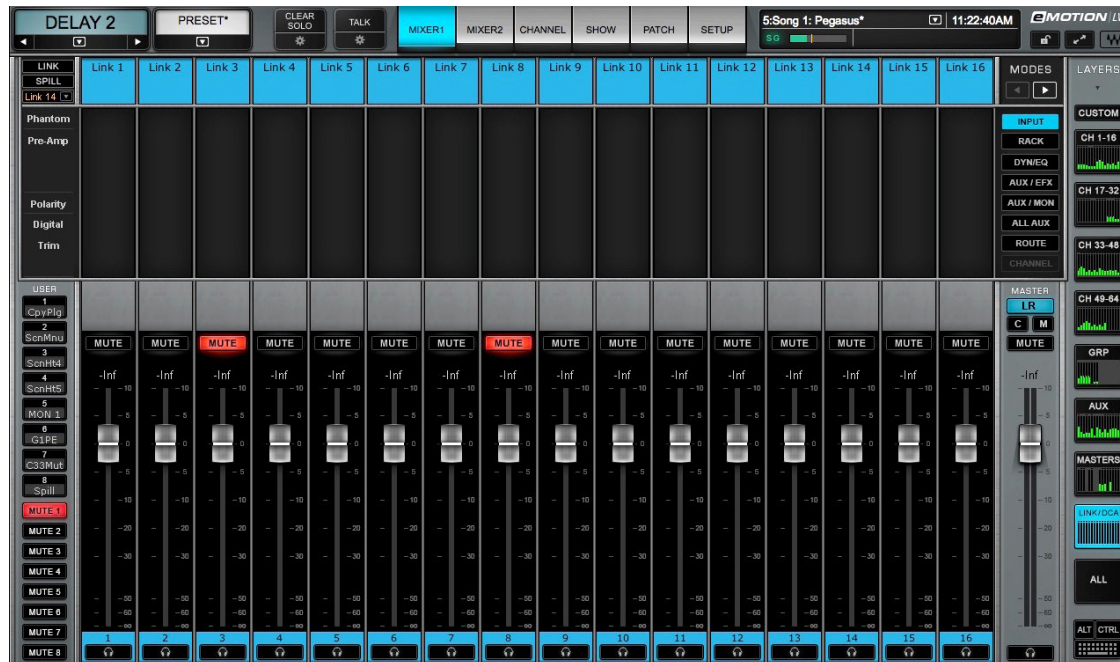
Link/DCA Layer

A DCA remotely controls the trim values of a group of faders. Any channel except Talkback can be assigned to a DCA channel. Moving the DCA fader changes the gain offset of all the faders under its control. When you move a DCA fader, the controlled faders don't move. They stay at their original positions, while “ghost faders” show the current channel level, as determined by the offset introduced by the DCA fader. This is similar to analog VCA faders.



Use the Link section of the Channel window to assign a channel or buss to a DCA. Links and DCAs use the same assignment panel in the Channel window. You can also make these assignments in the Internal Patch page.

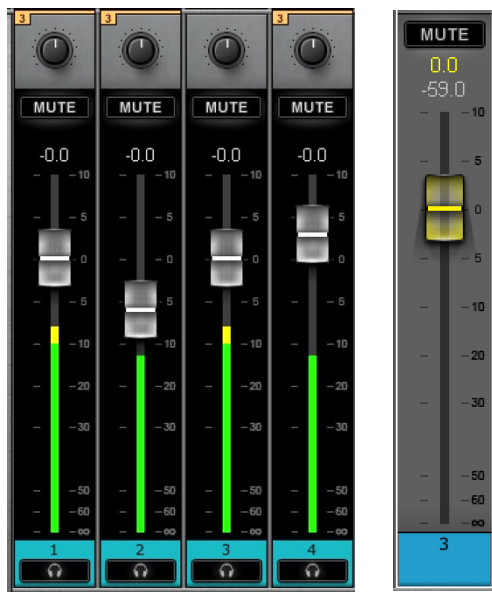
- Any mixer channel can be assigned to a Link group.
- There is no limit to the number of channels that can be assigned to a link.
- Link assignments are made in the output section of the Channel window and in the Patch window.



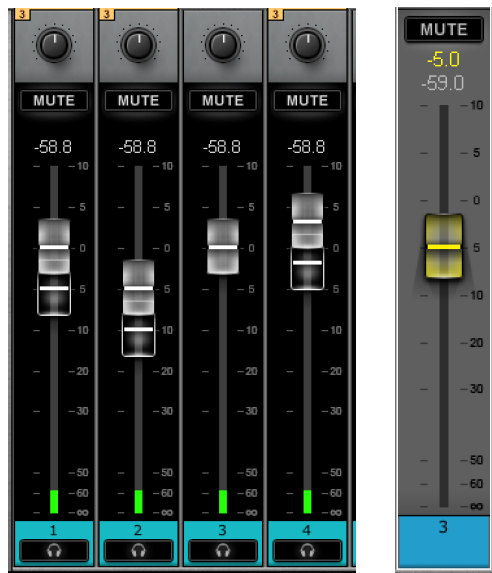
The Link/DCA layer provides access to the 16 DCA faders that control the channels and busses assigned to Link groups. A DCA fader also provides a Mute function that behaves as a Mute group.

A DCA Cue/Solo button controls cue or solo in all assigned channels.

In this example, channels 1, 2, and 4 are assigned to a DCA. The DCA fader is set to 0 dB.



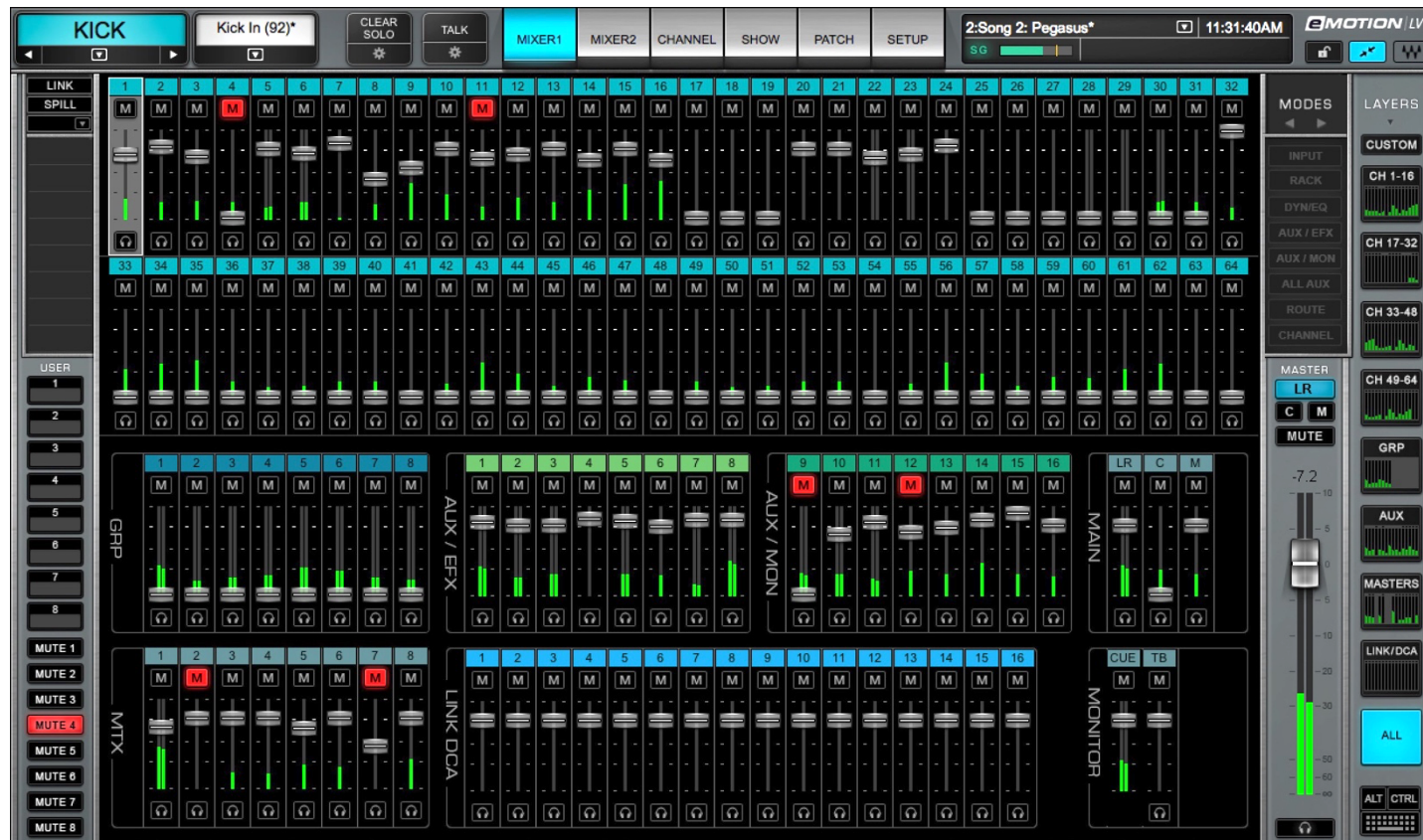
The DCA fader is moved to -5 dB. “Ghost” faders indicate the offset created by DCA.



ALL Layer

This layer provides an overview of all of the channels in a session. Each small channel strip includes a cue control, fader, meter, and mute. Touch a channel number to open its channel view. This is particularly useful for single-display configurations, since you can easily go from a wide view of all channels to a focused Channel window.

The color code of each layer is shown in this view.

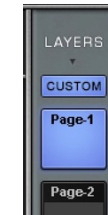
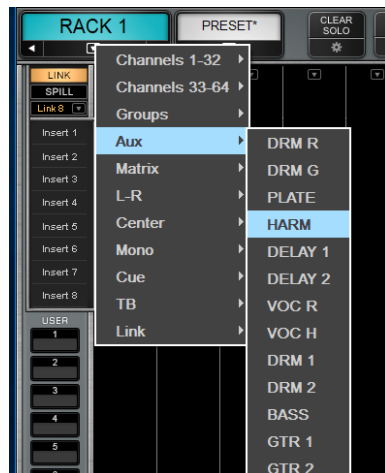


Custom Layers



Channels of any layer type can be combined in user-created Custom layers. This enables control of a specified assortment of channels in one view, without changing mixer layers. Channels can be organized in any order within a Custom layer. Each of the eight Custom layers can contain up to 16 channels.

To populate a Custom layer, click “Custom.” Choose one of the eight Custom layer buttons.



- Use the drop-down menu at the top of a channel strip to assign a channel to the strip.
- Click and drag on the channel name at the top of a strip to re-arrange the channel strips.
- Ctrl+click to access the Custom layer menu from a populated strip.

Other items in the drop-down menu:

None	Removes the selected channel from the custom layer.
Clear Page	Removes all channels from the custom layer.
Lock Strips	Prevents channel strips from being repositioned.
Copy from Factory Layer	Copies all of the channels of a mixer layer and pastes them to the custom layer.
Optimize Layer Layout	Removes blank channels and moves all populated channels to the left.
Insert Empty Strip	Inserts a blank strip to the left of the selected populated strip.

Double-click on a Custom layer selector button to name the layer.

Dugan Layer

The Dugan Speech automixer is a way to control a group of live microphones in multi-speaker environments. It turns up mics where someone is talking and turns them down where people are quiet. It's commonly used in situations such as roundtable discussions, talk shows, debates (and the like) and is based on the hardware Dugan Automatic Microphone Mixer.

For detailed instructions on using the Dugan Layer, please refer to the Waves Dugan Automixer User Guide, which can be found in the download section of the Waves web site. A Dugan Speech license is needed to access this feature.



Basic Operation

To access the Dugan Layer, click the Modes arrow above the Layers buttons. The Dugan Speech mode button replaces the Input button.

1. Click the On button at the top of the Dugan channel strip control to activate Dugan Speech.
2. The automixer's position in the signal flow of a channel is after processing, after fader. Effective automixing depends on correct input gains for each channel. Adjust each channel's preamp or input gain so that the level display is green. If needed, lower the master fader to compensate for the sum level of several channels.
3. Click the Auto button to turn on the automixer for that channel.
4. Set the weight controls to balance the channel auto mix gain and establish the priority of one speaker over others. Weight levels can be changed by dragging the faders up or down, or by entering dB values in the value boxes below the faders.
5. Assign channels to Dugan groups. A group functions as a separate and independent automatic mixer. Each channel can be assigned to one of three groups: a, b, or c. Dugan groups control mutes in the same manner as LV1 mute groups.

MIXER CHANNELS

A Mixer's processing, routing, and control take place on channels and busses. To control these channels, two things are needed:

- (1) A means of selecting and controlling the processing, routing, and controls applied to a layer of channels or busses (Layer Modes)
- (2) A mechanism for controlling channel input, panning, cue/solo/mute and other traditional mixer functions (Channel Strip)

Channel Strip

eMotion LV1 channel strips are laid out in a manner customary for digital mixing consoles. Signal flows from top to bottom: an input section, a processing/routing section that changes with the Layer Mode selected, and a section for channel parameters (input gain, panner, fader, etc.).

1 Channel inputs

5 Channel mute

10 Cue/Solo



Stereo/ Mono

2 Input trim

3 Pan/Balance/Rotate knob

4 Pan/Balance/Rotate value indicator

6 Fader position indicator

7 Fader

8 Peak level indicator

9 Meter

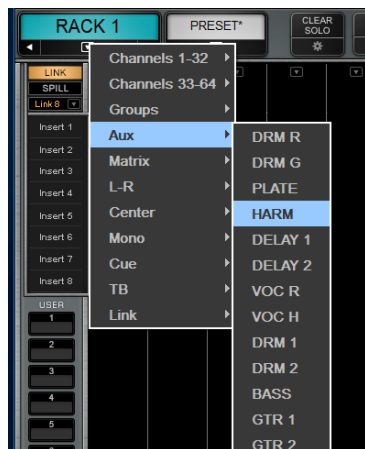
11 Channel type index number

Input section

Mode section

Channel
parameter
controls

Channel Input



Channels 1–64 are input channels that patch to I/O devices, including shared devices. The number of inputs available for patching is determined by the various devices assigned to the mixer.

- Drop-down menus at the top of each channel strip show available I/O device channels.
- An I/O channel can patch to several mixer input channels. Unavailable I/O channels are grayed out.
- Once an I/O channel is selected, its name appears in the channel input name box just below the channel name.
- To change the input mode of the channel, select “Flip to Mono” or “Flip to Stereo.” When converting a stereo track to mono, the top (left) channel will become the mono input. When flipping from mono to stereo, only the left channel is patched.

MODE CONTROLS SECTION

This section is reserved for the Layer Mode controls. Each Layer Mode has its own graphic interface. Please refer to the section *Layer Modes* later in this chapter.

CHANNEL PARAMETERS SECTION



The bottom section of a channel strip is the same for all input and buss channels.

PAN/BALANCE/ROTATION KNOB

Pans mono channels between left and right when sent to a stereo buss. Controls the balance of a stereo signal or moves the image without changing its internal balance. This multifunction controller is discussed in the next section.

CHANNEL MUTE

A user-selected Mute for a specific channel will be solid red. A Mute activated by mute group, a DCA fader, or solo will flash red.

When a mute button on a channel is flashing, click it again unmute it.

- Click one more time to keep the channel muted even if the mute group is deactivated.
- Click a third time to return to mute group behavior.

In the Solo-in-Place mode, the mute indicators on all channels (*except* the soloed channel) will flash red until solo is cancelled.

PAN/FADER VALUE

When the panner or fader is touched, its value is displayed in this value box. Panner values are displayed in blue and fader values in yellow.

PEAK LEVEL INDICATOR

Located just below the Fader/Panner value box, this indicator displays peak level and clipping. Peak hold, clip hold, and clip indicator threshold are set at Setup > U/I Settings > Peak and Clip. Click anywhere on the meter to clear holds.

FADER

Touch a fader to select it. Usually, selecting a fader also selects the channel. At times it's desirable to disconnect the fader from channel selection. Deselect "Channel Select Follow Fader" in the U/I Settings page (Setup > U/I Settings > Mixer Window).

When under the control of a DCA, the fader stays in its original position, while the DCA offset value is shown as a "ghost fader."

On a multi-touch display, you can touch several faders simultaneously to control level of multiple channels. However, only one channel at a time can be selected.

Return a fader to its default position with ALT+click.

Range: -144 dB to +10 dB

METERS

- Stereo or mono peak meter
- Input and output meter selections are made at Setup > U/I Settings. Range: -INF to +10 dB
- Cue/Solo switch and indicator

CUE/SOLO SWITCH AND INDICATOR

Activates a send to the Cue or Solo busses for channel monitoring. Clear all instances with the Clear Solo button on the Top Bar.

- Cue mode or Solo in Place
- Latch or Single Solo

Using Cue/Solo is discussed later in this chapter.

CHANNEL INDEX

Lists the channel's index number within its layer type (channel, group, aux, etc.).

Stereo/Mono Mix Channels

Many channels can be either stereo or mono.



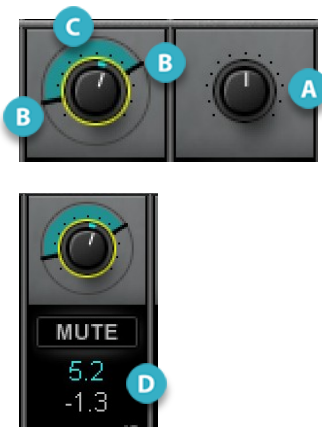
Toggle a mixer channel between mono and stereo by clicking the input selector at the top of its channel strip in the Mixer window.



You can also do this in the Channel window. Go to the channel's Input section, click Add, and choose "Flip to Stereo" or "Flip to Mono" from the drop-down menu.

Pan/Balance/Rotate Functions

Multi-function pan/balance/rotate knobs provide mono panning and stereo balance and rotation.



- A Mono Panner/Stereo Balance Knob:** When a mono signal is bussed to a stereo channel, rotating the panner causes a gain decrease in one channel and a corresponding increase in the other. This is classic panning. When the panner is used on a stereo channel, the source moves right to left.
- B Left and Right Panners:** The panners set the pan values of the left and right channels to the destination independently. Adjusting the panners together is stereo rotation—moving a stereo image within a soundscape while retaining its image and width. Consider this to be the stereo equivalent of mono panning.
Moving one panner widens or narrows the stereo image asymmetrically. Ctrl+drag to widen or narrow the stereo image evenly. The image can be summed to mono (width=0) or panned beyond mono to reverse the stereo image (rotation indicator turns brown).
- C Stereo Rotation/Stereo Width:** The colored area between the panners indicates the width and direction of the stereo image. Drag this area to rotate the image.
- D Value:** Indicates the value of the selected control.

Layer Modes

A Layer Mode defines what happens on a selected layer, whether processing, routing, or other control. Layer Mode controls occupy the upper-third section of each channel strip, and each has its own view. On the left side of the Mixer window is a sub-view legend that identifies the current functions of the panel, based on the selected layer mode.

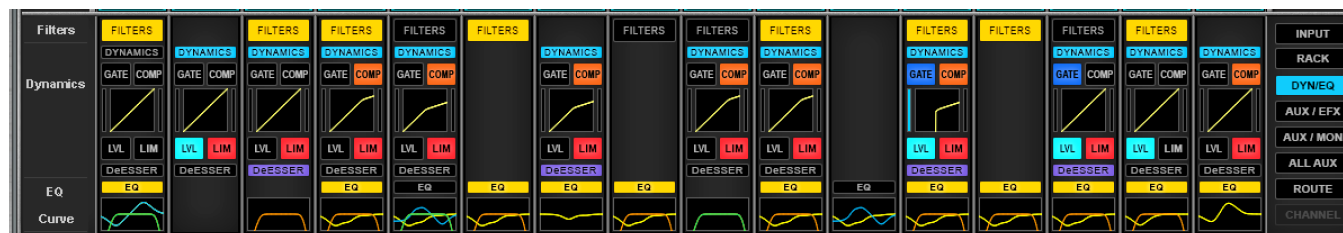
Input Layer Mode



Rack Layer Mode



Dyn/EQ Layer Mode



AUX Layer Modes (EFX, MON, ALL)



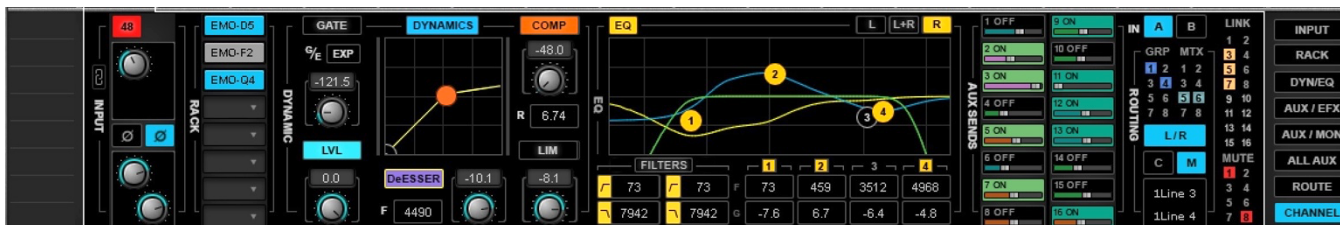
Dugan Layer Mode



Route Layer Mode



Channel Layer Mode

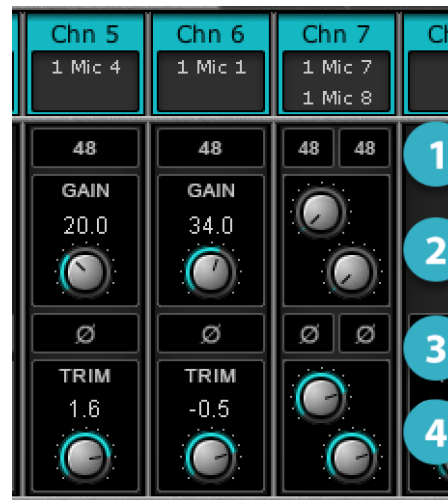


Input Layer Mode

The Input layer mode controls the signals from I/O devices or internal busses. In this mode, each layer has digital trim controls and pan/balance/rotation controls for each channel or buss. When a channel is patched to an I/O with a preamp, the Input layer mode provides control of the preamp.

PREAMP CONTROLS

When a channel is patched to an I/O preamp, the following preamp controls are available:



- 1 48v Phantom Power:** Activates the microphone preamp 48v phantom power. Stereo channels have independent L/R 48v phantom controls. Options: on/off; default: off
- 2 Preamp Analog Gain Control and Indicator:** Controls the analog level of an I/O device preamp. Knob position is displayed in the value box and with a blue ring around the knob. Stereo channels have independent L/R input controls. Preamp control range varies depending on the I/O, and adjustments made in the I/O control panel are reflected here.
- 3 Input Polarity Reverse:** Reverses the polarity of an input channel. Each channel of a stereo input can be controlled separately. Options: on/off; default: off
- 4 Channel Trim:** Trims channel input level digitally. Trims buss input on buss channels. Stereo channels/busses have independent left and right trim controls. Range: -144 dB to +10 dB

Dynamics/EQ Mode

The DYN/EQ mode displays the controls and graphics of plugins that have been assigned for Main Channel processing. It provides a single-page overview of the dynamics, EQ, and filter processing for an entire 16-channel layer.

Each channel's mode section includes graphic displays of specific EQ and dynamics processors. Plugins can be bypassed with the display buttons. A selected plugin or section is bypassed when its indicator light is off.

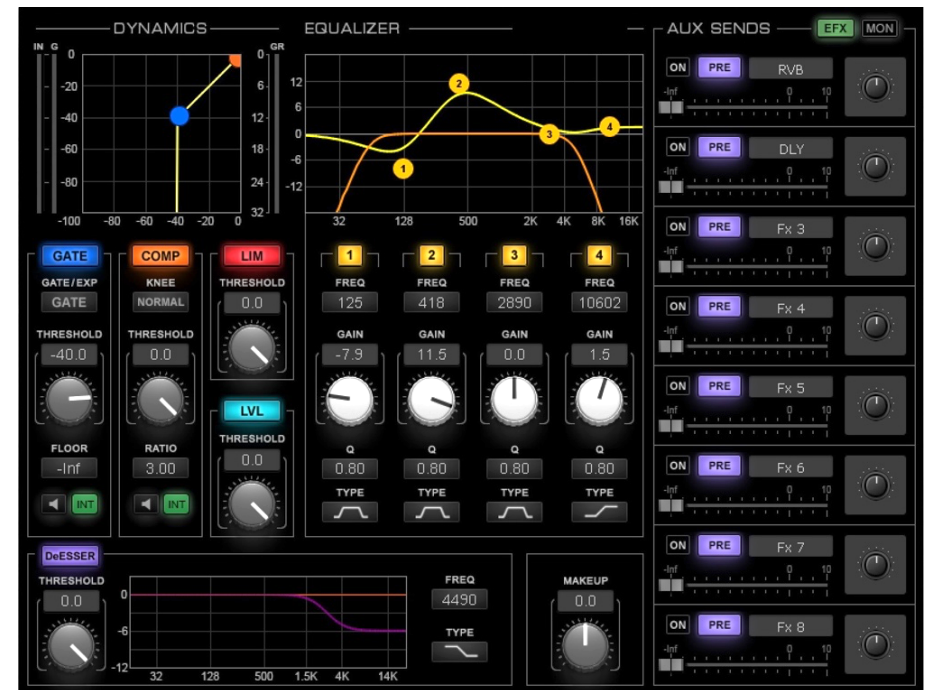
Filters, EQ, and Dynamics buttons turn their respective processing sections on or off for the entire plugin. In addition, the specific dynamics sections (gate, compressor, leveler, limiter, de-esser) can each be bypassed. For further control of a plugin, click on its graphic display. This opens the plugin pane in the Channel window.

In this example, sections of a dynamics processor are mapped to the Channel window Main Control Section. These controllers can be switched on and off in the Mixer DYN/EQ mode.

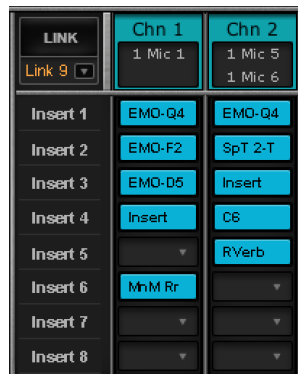
Mixer window in
Dyn/EQ mode



Channel window Main
section



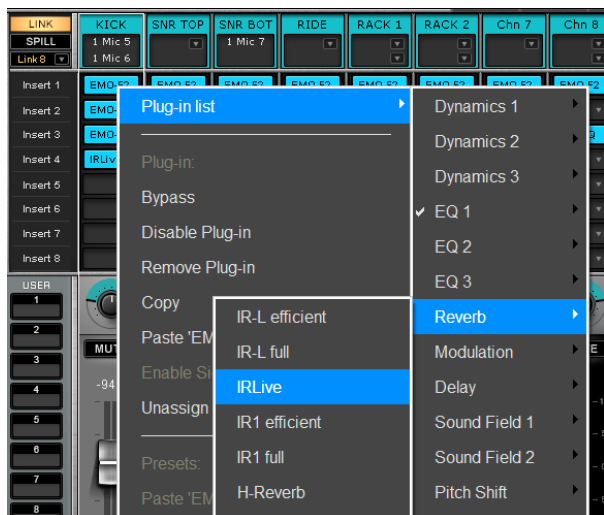
Rack Mode



The Rack mode displays the plugins and external inserts for the channels in the current layer. This provides an overview of the processors on each channel or mixer buss, as well as quick access to a plugin's control pane. In the Rack mode you can move and copy plugins between racks, re-sequence rack order, and bypass, disable, and remove plugins from racks.

Each channel rack can hold up to eight plugins.

INSERTING A PLUGIN



To add a plugin to a rack, click the small arrow on an empty rack slot, or click+hold on the slot itself. This opens the Plugin menu. Open the Plugin List sub-menu and choose from among the available plugins. Its name then appears in the rack slot. Click on the icon to access the plugin pane.

The Plugin menu is also used to manage presets, copy parameters between plugins, and to monitor channel latency. These functions are described in detail in the Channel Window chapter of this manual (*Channel > Rack Section > Adding and Managing Plugins*).

Certain regularly-used Plugin menu items are described below:

BYPASS

Bypasses the plugin while keeping it in the processing chain. A disabled plugin appears light gray in the rack.

DISABLE PLUGIN

Removes the plugin from the processing chain without deleting it from the rack. Disabling plugins that are currently unused may reduce rack latency. Higher rack latency can result in an accumulated delay from the buss inputs. You can re-enable the plugin without losing its settings, controls, or automation assignments. When a plugin is disabled, its name will remain visible, but the slot will be solid gray.

REMOVE PLUGIN

Deletes the plugin from the slot. All parameter settings and control assignments are lost.

ADDING AND DELETING A ROW OF PLUGINS



Hold the ALT key while selecting Insert or Remove from the plugins menu to extend the action across an entire row of slots. The on-screen keyboard provides latching Alt and Ctrl modifier keys.

LATENCY COMPENSATION ON/OFF

Removes the plugin from plugin/buss latency compensation calculations. The plugin remains active, but its latency is no longer reported to the delay compensation engine. This prevents a plugin with a particularly long delay from delaying the entire buss.

LATENCY

Indicates the delay introduced by the plugin or external insert.

RACK LATENCY

Indicates the total latency of all plugins and inserts in the rack. If no latency is declared by any of the plugins in the rack, both sections will grayed out.

ORGANIZING PLUGINS IN THE RACK LAYER MODE

Rack signal flow is from top to bottom of the rack. Some plugins are designed to work together in parallel without regard for processing sequence. With these plugins, rack order is unimportant. Refer to the plugin's user guide for details.

CONTROLLING PLUGINS FROM THE RACK

Single click: Opens the plugin pane of the plugin or external insert.

Single click + hold: Opens the plugin menu.

Ctrl + alt + click: Bypasses the plugin.

Ctrl + click: Disables the plugin. Removes the plugin from the DSP processor.

Drag an icon off the left side of screen: Removes the plugin. This cannot be undone.

MOVING AND COPYING ICONS

Click + drag icon: Moves a plugin and its presets to another rack slot.

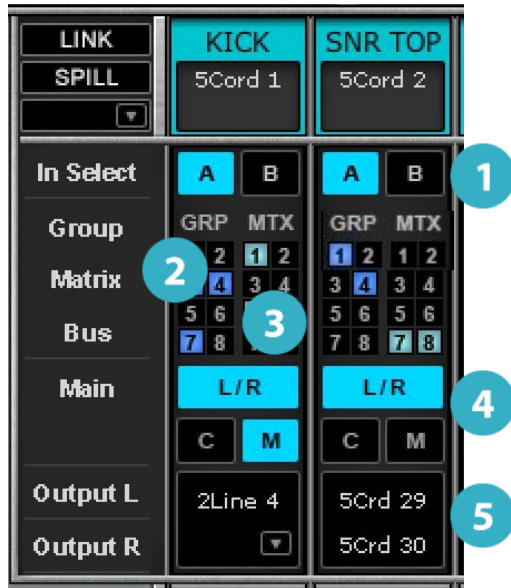
Alt + click + drag icon: Copies a plugin from one rack slot to another.

Drag a plugin to change its position in the rack. Drag to move a plugin or external insert to another channel, or Alt+drag to copy. Latching Alt and Ctrl keys are located on the on-screen keyboard. Move a mono plugin module to a stereo channel and the plugin becomes a stereo module. The mono plugin's parameters will be applied to both sides of the stereo module. If a stereo plugin is moved to a mono channel, then settings of the left stereo channel become the mono parameters.

! Do not add, remove, disable, or move a plugin when an audio dropout is not acceptable. These actions change the structure of the plugin rack, which can result in a brief interruption. Bypassing a plugin or changing its parameters can be done at any time.

Route Mode

Use the Route mode to patch within the mixer and to I/O devices. It provides an overview of the internal and external patching of the mixer view.



- 1 **Input Select:** Lets you choose between two sets of I/O device input channels, A or B. Each set can be patched to any device that is assigned to the mixer. Each channel has two inputs.
- 2 **Group Assignments:** Assigns channel to up to eight mix groups. Groups are controlled on the GRP layer.
- 3 **Matrix Assignments:** Assigns channel output to up to eight matrix channels. They are controlled in the Masters layer. Each matrix channel can accept up to 12 sources.
- 4 **Main Outputs Assignments:** Assigns channel to the main mix.
- 5 **Channel Direct Outputs:** Assigns channel to direct or mix outputs. Devices assigned to the mixer are available for patching from this menu. Grayed-out I/O channels are unavailable.

Aux Modes (AUX/EFX, AUX/MON, ALL AUX)

All Input channels and groups can be sent to 16 Aux channels. Each aux channel can have up to eight plugins and can be assigned directly to I/Os, to the main outs, or to the matrix. There are three Aux layer modes:



- AUX/EFX 1–8** When using an aux for effects processing, the effects plugins are used in the Aux channel, which is then routed back to main out or sent to other destinations. The effects aux channels can be sent to the monitor aux channels to provide common effects processing to monitor channels.
- AUX/MON 1–8** When using an aux for monitoring, the aux channel is assigned directly to an I/O that feeds the monitor.

In both of the above cases, each source channel sent to an aux bus can have its own gain and pan settings.

ALL AUX AUX/EFX and AUX/MON layer modes shown together.

EFX busses can be sent post-processing to MON busses and to the main mix. Mon busses can be sent directly to an I/O device. Aux channels are controlled in the AUX layer of the Mixer window. Refer to the eMotion LV1 signal flow diagrams for more information.

ADJUSTING AN AUX SEND



1. Select AUX/EFX or AUX/MON layer mode.
2. Select an aux that you want to send to the selected channel. Aux channel names are shown in the Sub Views panel on the left side of the layer mode section.
3. Turn an aux send on or off by clicking its cell.
4. Select the source for each send. Ctrl+click on a cell to choose its source.
The color of the fader bar indicates the aux source:

INP	Green	Before all processing, after input gain
PRE	Purple	Pre-fader, after processing
PST	Orange	Post-fader, after processing
PSP	Blue	Post-fader, post-panner, after processing

5. Adjust the aux level using the small horizontal fader. Fader value appears in the cell when the fader is touched. You can also set aux send levels in the Channel window.

Sends on Faders

In the “Sends on Faders” mode, the channel faders control the level of the aux send, not channel level.

The master fader controls the level of the aux channel rather than that of the main out.

The screenshot displays the Waves eMotion LV1 Mixer Window. The top bar shows the track name "2: Song 2: Pegasus*" and the time "11:48:27AM". The mixer section consists of 16 channels, each with a fader and a solo button. The master section is on the right, featuring a master fader and a master solo button. The interface is annotated with numbered callouts: 1 points to the Master fader, 2 points to the channel faders, 3 points to the channel mute buttons, and 4 points to the channel solo buttons.

Channel	Link	Spill	DRUMR	DRMG	PLATE	HARM	DELAY 1	DELAY 2	VOC R	DC H	USER	MUTE	SEND LEVEL	SOLO
1	KICK	5Cord 1	1 OFF	2 ON	3 OFF	4 OFF	5 OFF	6 OFF	7 OFF	8 ON	1 PasPlg	MUTE	-7.2	
2	SNR TOP	5Cord 2	1 ON	2 OFF	3 OFF	4 OFF	5 ON	6 OFF	7 OFF	8 ON	2 Scn1	MUTE	-8.4	
3	SNR BOT	5Cord 3	1 OFF	2 ON	3 OFF	4 ON	5 ON	6 OFF	7 ON	8 ON	3 Scn2	MUTE	-19.5	
4	RIDE	5Cord 4	1 OFF	2 ON	3 OFF	4 ON	5 OFF	6 OFF	7 ON	8 ON	4 A7FL	MUTE	-21.8	
5	RACK 1	5Cord 5	1 ON	2 OFF	3 ON	4 OFF	5 ON	6 OFF	7 OFF	8 ON	5 NextCh	MUTE	-7.2	
6	RACK 2	5Cord 6	1 OFF	2 ON	3 OFF	4 ON	5 ON	6 OFF	7 OFF	8 ON	6 Lock	MUTE	-15.1	
7	FL 1	5Cord 7	1 OFF	2 OFF	3 ON	4 OFF	5 ON	6 OFF	7 OFF	8 ON	7 PrevSch	MUTE	-30.5	
8	FL 2	5Cord 8	1 ON	2 OFF	3 OFF	4 OFF	5 ON	6 OFF	7 OFF	8 ON	8 ScnUnd	MUTE	-11.3	
9	CRASH	5Cord 9	1 ON	2 ON	3 OFF	4 OFF	5 ON	6 OFF	7 OFF	8 ON	MUTE 1	MUTE	4.7	
10	OH S/L	5Cord 10	1 OFF	2 OFF	3 ON	4 OFF	5 ON	6 OFF	7 OFF	8 ON	MUTE 2	MUTE	-19.7	
11	OH S/R	5Cord 11	1 ON	2 OFF	3 ON	4 OFF	5 ON	6 OFF	7 OFF	8 ON	MUTE 3	MUTE	-26.0	
12	BASS D1	5Cord 12	1 OFF	2 ON	3 OFF	4 OFF	5 OFF	6 OFF	7 OFF	8 ON	MUTE 4	MUTE	-15.2	
13	BASSMIC	5Cord 13	1 OFF	2 ON	3 OFF	4 OFF	5 OFF	6 OFF	7 OFF	8 ON	MUTE 5	MUTE	-9.3	
14	GTR1 S/L	5Cord 14	1 ON	2 OFF	3 ON	4 OFF	5 ON	6 OFF	7 ON	8 ON	MUTE 6	MUTE	-0.6	
15	GTR1S/R	5Cord 15	1 OFF	2 OFF	3 ON	4 ON	5 ON	6 OFF	7 OFF	8 ON	MUTE 7	MUTE	-11.2	
16	GTR 2	5Cord 16	1 ON	2 OFF	3 OFF	4 OFF	5 ON	6 OFF	7 OFF	8 ON	MUTE 8	MUTE	-8.1	

CONTROLLING AUX SENDS WITH LARGE FADERS

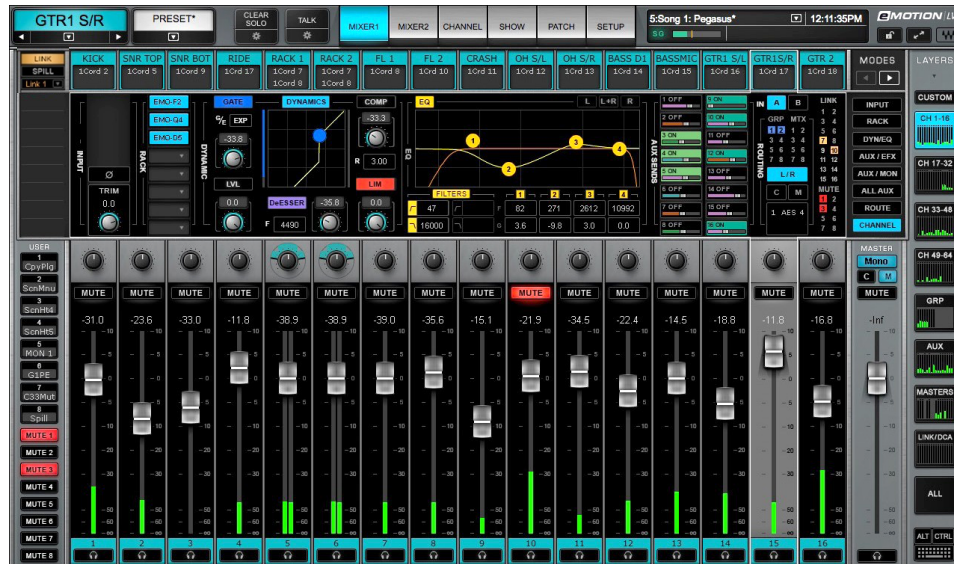
- 1 Select an Aux layer mode (AUX/EFX 1–8 or AUX/MON 1–8).
- 2 In the Sub Views section on the left, click the name of the aux channel whose sends you wish to adjust. The interface changes color to indicate that channel faders have flipped function. The name of the selected aux channel will appear above the master fader, and cue will be selected for that aux buss.
- 3 Use the faders to adjust send levels for all channels in the current layer. Each send has a pan/balance/rotate control.
- 4 The Master fader now maps the AUX/EFX or AUX/MON output, and the buss name appears above the fader. Use the Master fader to adjust the aux buss output.

To return to normal faders, click on the aux send name, either on the left side of the panel or above the Master fader.

You can select another AUX/EFX or AUX/MON channel while the faders are flipped. This will remap the faders to the new aux sends.

Channel Mode

The Channel layer mode provides comprehensive feedback and control of routing and processing for a selected channel or buss on the current layer. Detailed channel information and controls are displayed in the Modes section of the window, leaving panners, meters, mutes, and cues unchanged for all channels in the Layer. This mode is particularly well suited for single-display mixer setups.



Channel layer mode in the Mixer window



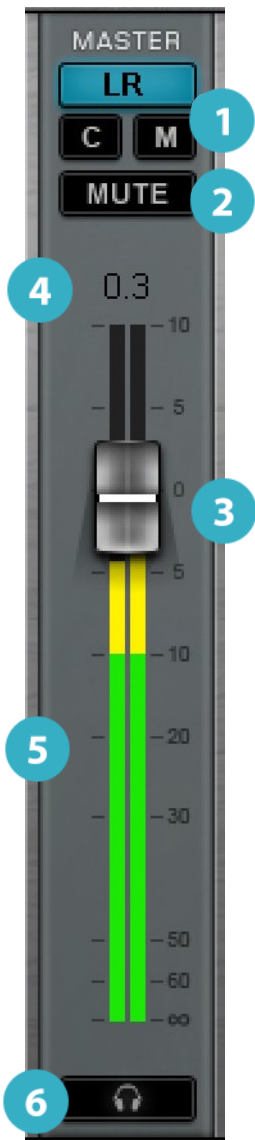
Same channel in the Channel windows Main Control section

The Channel mode enables you to:

- Control all input settings
- Access the plugin menu to select and assign plugins
- Access the plugin pane
- Control assigned dynamics, EQ, and filters plugins
- Enable/disable key sections of mapped plugins (dynamics, EQ, and filters)
- Adjust up to 8 AUX/EFX and 8 AUX/MON sends
- Select input set (A/B), assign channel to groups and matrix
- Assign to DCA groups
- Assign channel to L/R, center, or mono main mix
- Assign channel direct outputs

To set plugin parameters, click on the plugin icon in the Rack section.

Master Fader



- 1 **Master Fader Selection:** Determines which output is controlled by the master fader (L/R, Center, or Mono). In the “Sends on Faders” mode, the master fader controls the selected aux channel output level. The name of the aux channel that is being controlled is shown in the L/R value box.
- 2 **Master Fader Mute:** Mutes the master channel that the fader is controlling.
- 3 **Master Fader:** The Master Fader controls the master buss and can be assigned to the L/R main mix, Center, and Mono. When the mixer is in the “Sends on Faders” mode, the fader maps the AUX/EFX or AUX/MON output and the buss name appears above the fader. The Master Fader is visible from all windows, and its position is not affected by layer or layer mode selection.
Fader position is shown above the peak indicator. Range: -144 dB to +10 dB
- 4 **Peak Level:** Indicates peak level of the master output. When peak level exceeds the clip threshold setting, the value box is red. Meter behavior is set in the User Interface page (Settings > U/I Settings).
Click the value box or anywhere on the meter to reset the indicator.
- 5 **Master Output Meter:** Peak meter in dBFS. Range: -144 to 0 dBFS.
- 6 **Cue/Solo:** Activates send to Cue or Solo busses for channel monitoring. Clear all instances with the Clear Solo button on the Top Bar.

Utility Sections

Utility sections provide quick access to favorite or regularly used commands.

USER-ASSIGNABLE KEYS

Trigger the
action displayed
in the box

Activate Mute
Groups



Many mixer actions can be assigned to these eight keys. Clicking on a key triggers the corresponding action. Common assignments include loading and saving sessions and scenes, navigating between channels and views, and controlling channels and plugins. The name of an action is indicated on its assigned key.

User-assignable keys are set in the U/I Settings page. (Setup > U/I Settings > User Assignable Keys)

ACTIVATE MUTE GROUPS

Use these buttons to recall up to eight mute groups.

- All member channels of an activated mute group display a flashing mute button.
- Any member of an active mute group can be unmuted by clicking its mute button. Click again on the button to mute the channel beyond the scope of the mute group. It will remain muted even after the mute group is deactivated.
- A third click returns the channel mute to normal mute group behavior.

Mute group assignments are made in the output section of the Channel layer mode, in the Channel window, and in the Patch window. Refer to *Channel > Output Section > Main Outs Assignment Panel* for details.

KEYBOARD BUTTON

The keyboard button opens the operating system's on-screen keyboard for text entry on touchscreen displays.



Alt and Ctrl modifier keys are located above the keyboard icon. Use these keys when a mixer action, such as “Alt+drag” or “Ctrl+Insert Plugin,” requires a modifier.

The keys are latching, so they remain active until toggled off. Certain mixer functions are unavailable when Alt or Ctrl are engaged.

LOCK MIXER



The Lock Mixer button is on the right side of the Top Bar.

The Lock function prevents unintended “structural” changes in a session, such as adding, removing, or copying plugins, or changing external patches. Locking these controls does not affect parameters or internal routing, such as aux sends, or group or matrix assignments.

You can also lock the application interface, with or without a password. This does not affect the mixer, only the user interface. Locking the surface prevents the eMotion LV1 application from quitting.

For further details, refer to *Setup > Mixer Settings Page > Lock Options*.

Link Group Controls



Links are a way to globally control mixer parameters across several channels. When channels are assigned to a Link group, their controls move together. The Link button and menu are used to determine which Link group is currently active.

- Any mixer channel can be assigned to a Link group.
- There is no limit to the number of channels that can be assigned to a link.
- All mixer controls except routing and 48v can be linked.



Link group assignments are made in the output section of the Channel window and in the Patch window. The Link group menu beneath the button is used to select which Link group is active. Channels in the active Link group are identified with small numbers near their panners. A Link group is active only when its group is displayed, so only one Link group can be active at a time.

The controls move together and their parameter offsets are maintained. To change the value of a control with respect to other members of the Link group, turn off the Link button, make the adjustment, and then reactivate the Link group. Faders that are members of a Link group behave as do any other linked controls— move any fader in the Link group and the other faders follow.

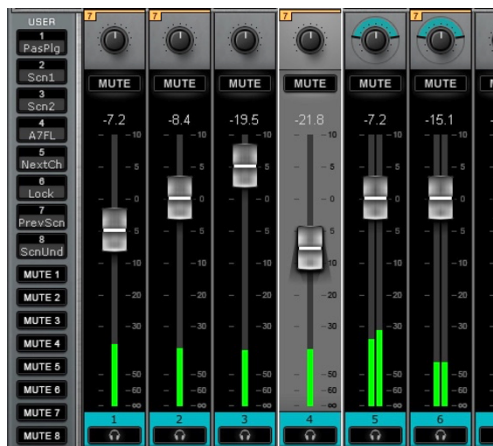
DCAs



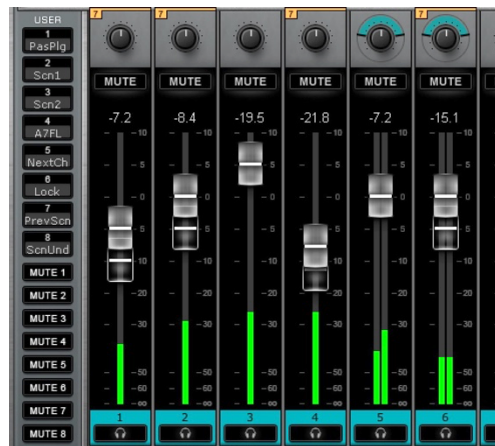
Link group assignments are also used to establish DCA groups. When a channel is assigned to a Link group, its faders can be remote-controlled from a DCA fader in the Link/DCA Layer. A DCA fader imposes an even-gain offset to all the faders assigned to it. When the DCA fader is set to zero, the channel faders under its control are unchanged.

When a DCA fader moves, the linked faders do not move. Instead, a “ghost” fader indicates the total gain achieved by a channel’s faders and the DCA offset. This is similar to the behavior of analog VCA faders.

The DCA faders also provide a Mute function that behaves as a Mute group.



Channels assigned to a link group.
DCA is at default 0 dB offset.



Same group controlled by a DCA. “Ghost” faders indicate offset created by DCA.

A DCA is always active, regardless of the Link group selection or the status of the Link button. Remove a channel from a DCA group by removing it from the Link Group.

SPILL

The Spill view displays all the channels in the selected Link Group, regardless of the channel types. Linked controls can be adjusted and a DCA can be used to trim all faders in the group.



Click the Spill button in the Link section to access the view. Select a Link/DCA channel to view its associated Spill pages.



Each Spill page has 16 channels: the DCA fader is on the left, and 15 linked channels are to its right. If a Link group has more than 15 channels, then multiple pages will be displayed.



Navigate between Spill pages with the Custom layer buttons on the right. Double-click on a button to rename it.

The Link On/Off button does not affect the Spill function

CHAPTER 5

SHOW WINDOW

Sessions, scenes, and recall-safe parameters are managed in the Show window. Overall mixer parameters, snapshots of specific program changes, scene scope and recall safe are all set here.

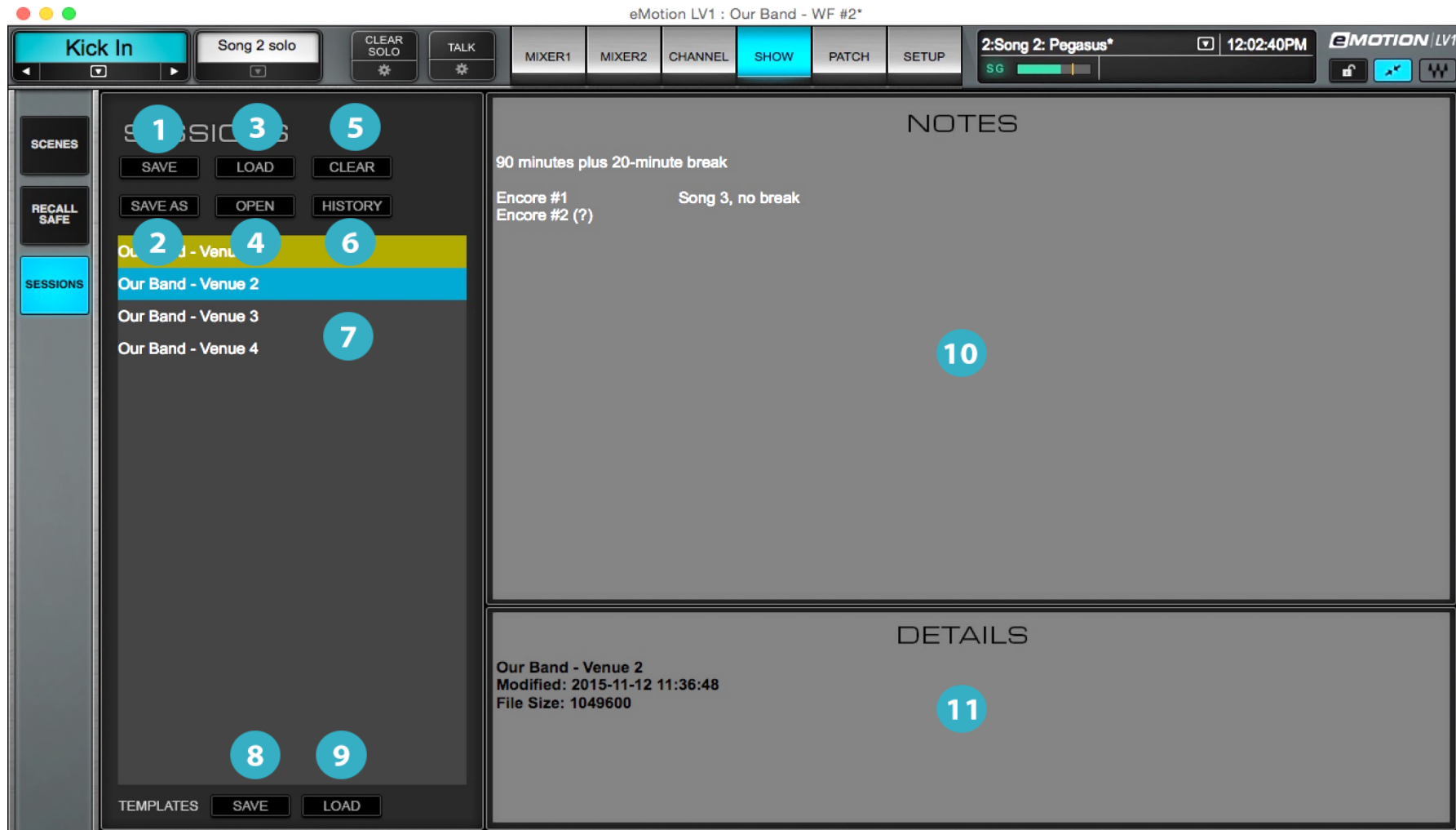


Sessions Page

The Sessions page is where you save, load, and name the session files that contain all mixer settings:

- Inventory
- External patching
- Channel presets and rack configuration
- Plugin presets
- System preferences
- Internal mixer patches
- Faders, panners, and aux sends

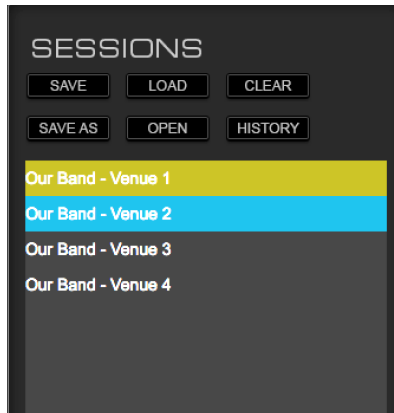
All of these settings load with a session.



SESSIONS PAGE ELEMENTS

- | | | |
|----|----------------------|--|
| 1 | Save | If a file has not been saved previously, Save creates a new file. Otherwise, it replaces the existing file. A session is normally saved in the default folder, but a navigation window enables it to be placed anywhere. See <i>File Organization</i> , later in this chapter. |
| 2 | Save As | Saves a new copy of the current session. |
| 3 | Load | Loads the selected session displayed in the Sessions list. |
| 4 | Open | Loads a session file that is not displayed in the Sessions list. |
| 5 | Clear | Clears the Sessions List. This does not delete the sessions. Sessions can be re-loaded and added to the Sessions list using the Open button. |
| 6 | History | Click the History button to open a browser that shows all auto-saved session files. |
| 7 | Sessions List | Shows all sessions created since the last Clear, or those that have been opened from other locations |
| 8 | Save Template | Saves current session as a template. Templates are stored in the Templates folder. |
| 9 | Load Template | Loads a factory or user-made template. Templates are a good starting point for building a new session. |
| 10 | User Session Notes | This large notepad is used for notes about the session, the venue, or anything else you want to write. |
| 11 | Session File Details | Displays session file name, creation time, and size, as reported by the operating system. |

Sessions List



The Sessions list shows the sessions that have been created or modified in the Sessions window or opened from another location. It is used to select, copy, and load sessions. The color with which a session is highlighted indicates its status.

A selected session is highlighted blue, whether it is the recalled session or not. A highlighted session is not active until it is loaded. If the current session is not selected, it will be highlighted yellow, and the selected one will be highlighted blue.

Notes associated with the selected session are shown in the Notes section.

SAVING A SESSION

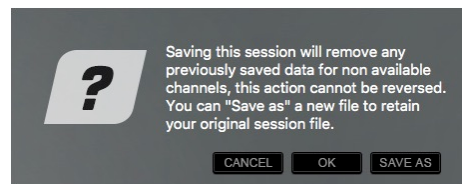
Sessions can be saved at any user-defined location, but a centralized Sessions folder is provided for convenience. eMotion LV1 sessions use the .emo extension.

Mac: Users\Shared\Waves Audio\eMotion\sessions

Windows: Users\Public\Waves\eMotion\session

The Sessions folder includes two sessions, “CurrentLV1.emo” and “CurrentLV1.emo-journal.” These are the recovery files; do not delete or move them.

SAVING A SESSION AFTER MIXER CONFIGURATION HAS CHANGED



It is possible to change the number of mixer channels at any time, depending on the scope of your license. If the number of channels in the session has been reduced since the last time it was saved, this prompt will appear when you save.

Removing channels clearly results in a loss of channel information. A normal Save at this point would eliminate all settings from the removed channels, since it overwrites the session file. To preserve that information, do a **Save As** under a different file name—unless you are absolutely certain that you do indeed want the mixer to be set to a smaller size.

Mixer size is set at Setup > Mixer Settings Page > Mixer Configuration.

Loading a Session

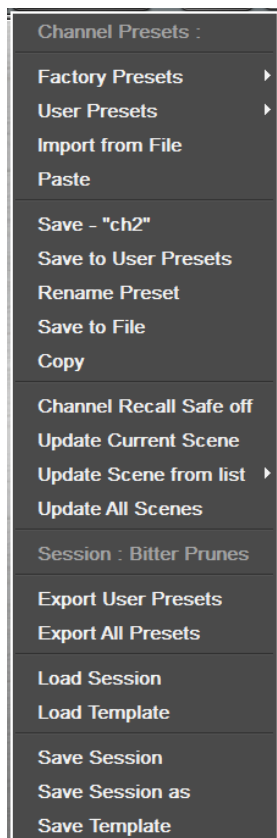
Load a session from the Sessions list or from the Preset menu.

LOADING A SESSION FROM THE SESSIONS LIST

The **Load** command loads a session from the Sessions list. **Open** loads a session that is not in this list. Regardless of the file's location, the Load/Open commands trigger a process that first saves the existing session and then loads the new one. If the new session has the same number of tracks and calls for the same or similar I/O inventory, then the new session will load immediately. When working on the same mixer repeatedly, this is usually the case.

Important: Loading a session can result in a dropout or click. Do not load a new session when this not acceptable.

LOADING SESSIONS FROM THE PRESET MENU

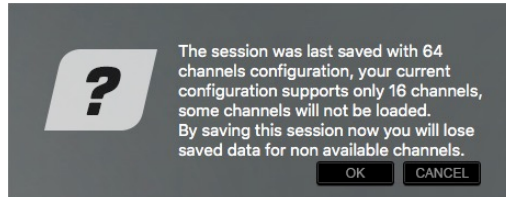


The Preset menu is located on the left side of the Top Bar. It is used primarily to manage channel presets, but it also provides a quick way to load and save sessions and templates.

RESOLVING LOAD ERRORS

If there are differences between the session being loaded and the current mixer size or inventory, the mixer must reconcile this mismatch.

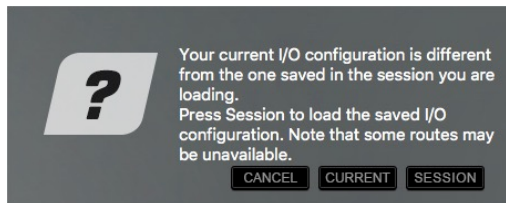
Example 1



The saved session has more channels than does the current mixer configuration.

In this case, the session calls for 64 channels, while the system inventory has only 32. If the mixer can be enlarged to 64 channels, the session will load without incident. Otherwise, the last 32 channels will be deleted and the settings associated with those channels will be lost. In either case, it's important to save a copy of the session before proceeding.

Example 2



The I/O inventory of the saved session does not match the current mixer inventory.

Whenever the saved session's I/O inventory is not the same as that of the mixer, there is a chance that certain channels cannot be supported. If, for example, the session calls for a 128-channel MADi device, while the mixer hardware in the same slot is an 8-channel I/O, it will be difficult to provide the session with the channels it needs.

The Session Load routine provides two strategies for loading sessions onto mixers that are mismatched.

Option 1: Session – The session loads completely, even though the device inventory does not match the session. Devices called for by the session and missing from the rack slot will appear as not available (N/A). The session's patching does not change, but the I/O channels of unavailable devices are not accessible and are colored red.

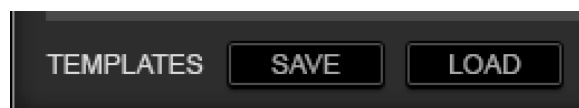


Option 2: Current – The saved session loads into the existing I/O inventory. The saved session is replaced with a new one that reflects the current device inventory. The mixer searches each rack slot for an assigned device that will match the needs of the session. The device in the slot needn't be precisely what the session requests, but it must have sufficient I/O channels.

System Inventory is catalogued by slot, not by rack, so an appropriate device must be found in the same slot as the session calls for. The original session's patches for the I/O in a specific slot will be patched depending on the current channel count. For example:

- The session calls for a DiGiGrid IOX device in slot 1, and another in slot 2 (12 I/O channels each).
- The current inventory has DiGiGrid MGBs in slots 1 and 2 (up to 128 I/O channels each).
- When you load the session into this inventory, all the patches will be intact. The first 12 I/O channels from each MGB DiGiGrid interface will be patched, but the remaining channels are unused.

Templates



A template is a mixer session based on a previous session or a factory preset. It loads all mixer parameters (except the I/O inventory), which facilitates moving projects between mixer systems whose inventories are not identical. When creating a new session, it's common to begin with a template from the Presets menu.

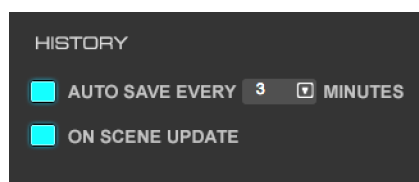
A loaded template does not appear in the Sessions list. Once loaded, a template should be saved as a session under the desired name. It will then show up in the list.

Use the **Template Save** button to create a session template from the current session. Templates are stored in the Template folder: Mac:

Users\Shared\Waves Audio\eMotion\templates

Windows: Users\Public\Waves\eMotion\templates

Auto-Saving Sessions



The mixer can save sessions automatically, either at user-defined intervals or each time scenes are saved or recalled. Auto-save settings are controlled in the Mixer Settings page (Setup > Mixer Settings > History). To prevent mishaps, eMotion LV1 does not delete auto-saved files. This can result in a very large number of files, but it provides access to all session information saved throughout a project.

There are three settings for Auto-Save:

- No Auto-Save** There are no automatic saves. No History files are created.
- Auto-Save** New History files are created in user-defined time intervals.
- On Scene Update** A new History file is created each time a scene is recalled or stored.

Click the History button above the Sessions list to open a browser that shows all History files. They are named by session name and a date/time timestamp. Locate a session and open it. These files are stored in the History folder:

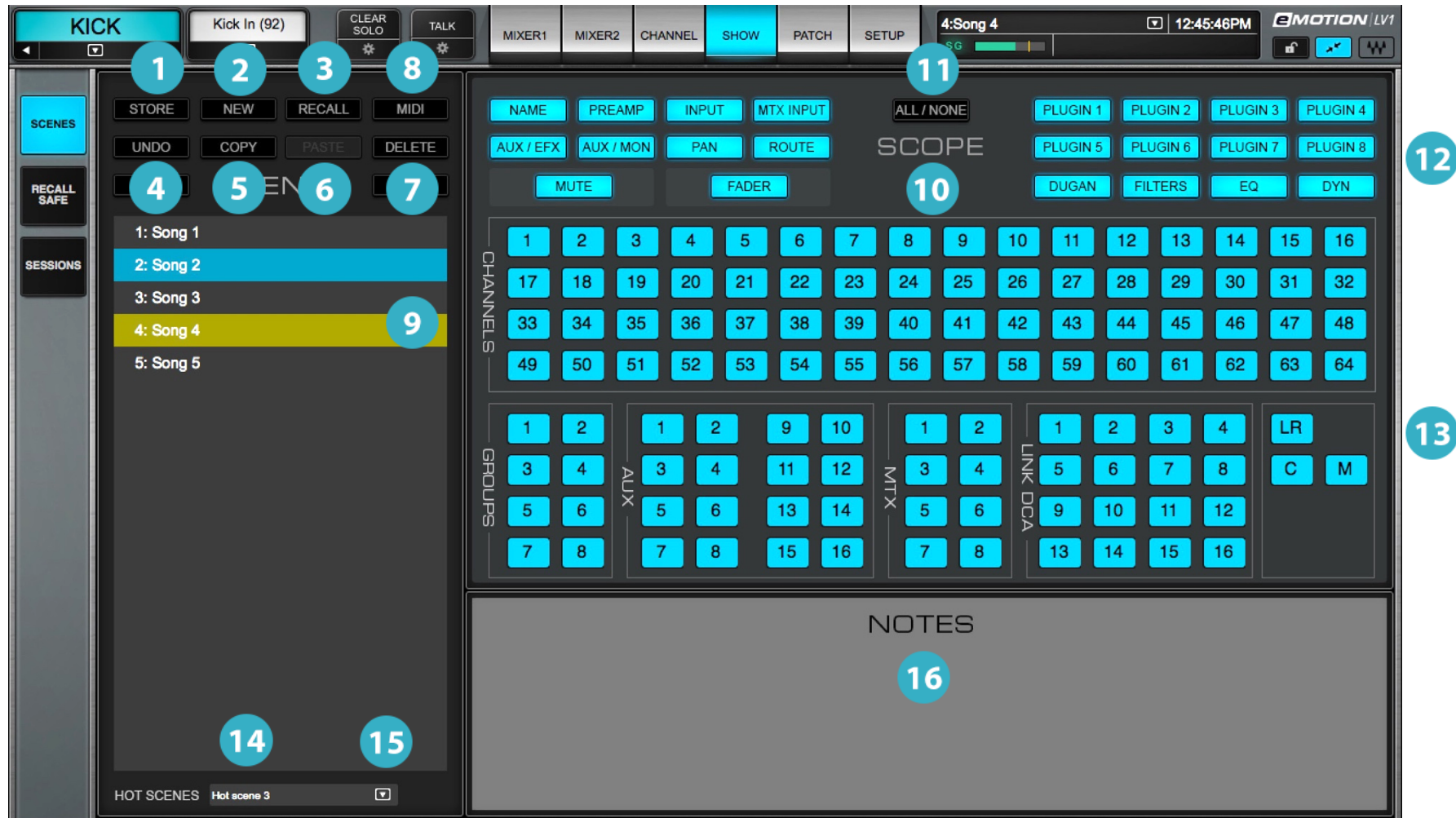
Mac: Users\Shared\Waves Audio\eMotion\history

Windows: Users\Public\Waves\eMotion\history

Delete History files manually in the computer's file system.

Scenes Page

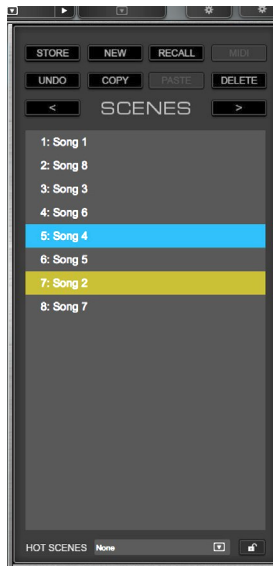
A scene is a snapshot within a session, used in order to change presets during a performance. Use the Scenes page to create, recall, and save scenes in a session. A session can contain up to 1000 scenes.



- 1 Store
Updates the current snapshot and scope parameters with the current mixer condition. Replaces the existing stored scene.
- 2 New
Creates a new scene, based on the current preset and scope settings. This makes a new scene from the current one and serves as a “Save as” function.
- 3 Recall
Recalls the selected scene. The name of the recalled scene is displayed in the Scenes section of the Top Bar.
- 4 Undo
Undoes the previous change. One level of undo is available.
- 5 Copy
Copies the selected scene to the clipboard. This can then be pasted back to the Scenes list as a copy.
- 6 Paste
Pastes the copied scene to the Scenes list.
- 7 Delete
Deletes the selected scene (which is not necessarily the current scene). A deleted scene can be recovered with the Undo function.
- 8 MIDI
Enables “scene follow program change” events for remote-controlling scene changes. A red lamp indicates that MIDI program changes are enabled.
- 9 Scenes List
A list of all scenes associated with the current session.
- 10 Scope
Sets which functions, channels, and busses will be affected when a scene is recalled.
- 11 All/None Selector
Selects/deselects all functions, channels, and busses in the Scope list.
- 12 Channel Parameters Selectors
Determine which channel parameters can be altered with a scene change. If a control is not in the scope of the scene, its parameters will not change on any channel.
- 13 Input Channel, Buss, and Link Selectors
Determine the channels, busses, and control groups included in the scope of the scene. If a channel, buss, or link is not in the scope of the scene, then no parameters will change for that channel.
- 14 Hot Scene List
User-assigned snapshots that are quickly accessible for recall. Up to eight Hot Scenes can be recalled from the Scenes menu and user-assigned keys.
- 15 Lock
Prevents scene changes
- 16 Notes
Each scene has its own notes section.

Scenes List

The Scenes list works in the same manner as the Sessions list.



- A selected scene is highlighted blue, whether it is the recalled scene or not. A highlighted scene is not active until it is recalled.
- Notes associated with the selected scene are shown in the Notes section.
- If the current scene is not selected, it will be highlighted yellow, and the selected one will be highlighted blue.

Above the Scenes list are two arrows. Use them to recall scenes lower or higher than the current one in the Scenes list. Clicking an arrow loads the scene immediately.

STORING SCENES IN THE SCENES LIST

This saves the mixer condition to a scene. Typically, the current mixer settings are stored to the current scene. However, if a scene other than the current one is selected, you will be given two choices:

- Store the parameters in the current scene.
- Store the parameters in the selected scene. This replaces the contents of the selected scene.

Scenes, unlike sessions, are not separate files. They are embedded in the sessions, so there is no “Save as” function. Use **New** to create a new scene, which you can then save.

RECALLING SCENES FROM THE SCENES LIST

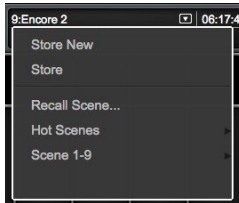
Select a scene and click Recall.

CHANGING THE ORDER OF THE SCENES LIST

A scene's place in the Scenes list determines its recall number, so it's important to be able to change its position. There are two ways to do this:

- Drag the scene to a new location.
- Copy a scene with the Copy button. Use the separator line to choose where the pasted scene will be located in the list. If the separator line is not used, then the copy will be added to the bottom of the Scenes List. Double-click on the scene to change its name.

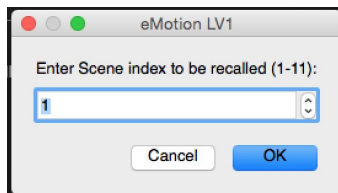
STORING A SCENE WITH THE TOP BAR SCENE MENU



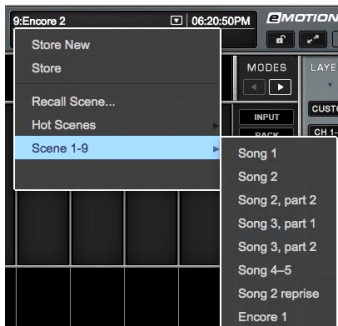
The Top Bar Scenes Menu is located on the right-hand side of the Top Bar. Here you can store the current mixer condition to the current scene. Choose Store New to create and name a new scene. New scenes are stored at the end of the Scenes list.

RECALLING SCENES WITH THE TOP BAR SCENE MENU

Scenes can be recalled from the drop-down Scenes menu on the Top Bar. Unlike the Scenes list, a scene selected in this menu is recalled immediately.



Recall Scene recalls a scene based on its position in the Scenes List. Use the up/down arrows to navigate the list or enter the index number directly.



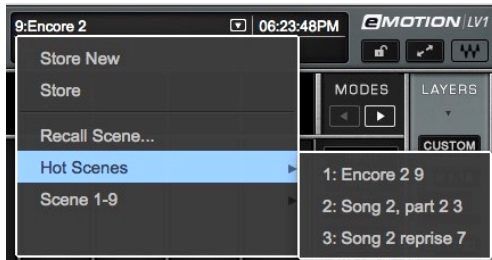
Scene 1–32, etc. A drop-down menu of all scenes in the session. Scenes are displayed in the order of the Scenes list. Selecting a scene opens it immediately. A session can have up to 1000 scenes.

Hot Scenes

Hot Scenes are user-selected scenes that are quickly accessible for recall.



At the bottom of the Scenes list is a menu of Hot Scene assignment positions. Use this menu to assign the selected scene a Hot Scene position.



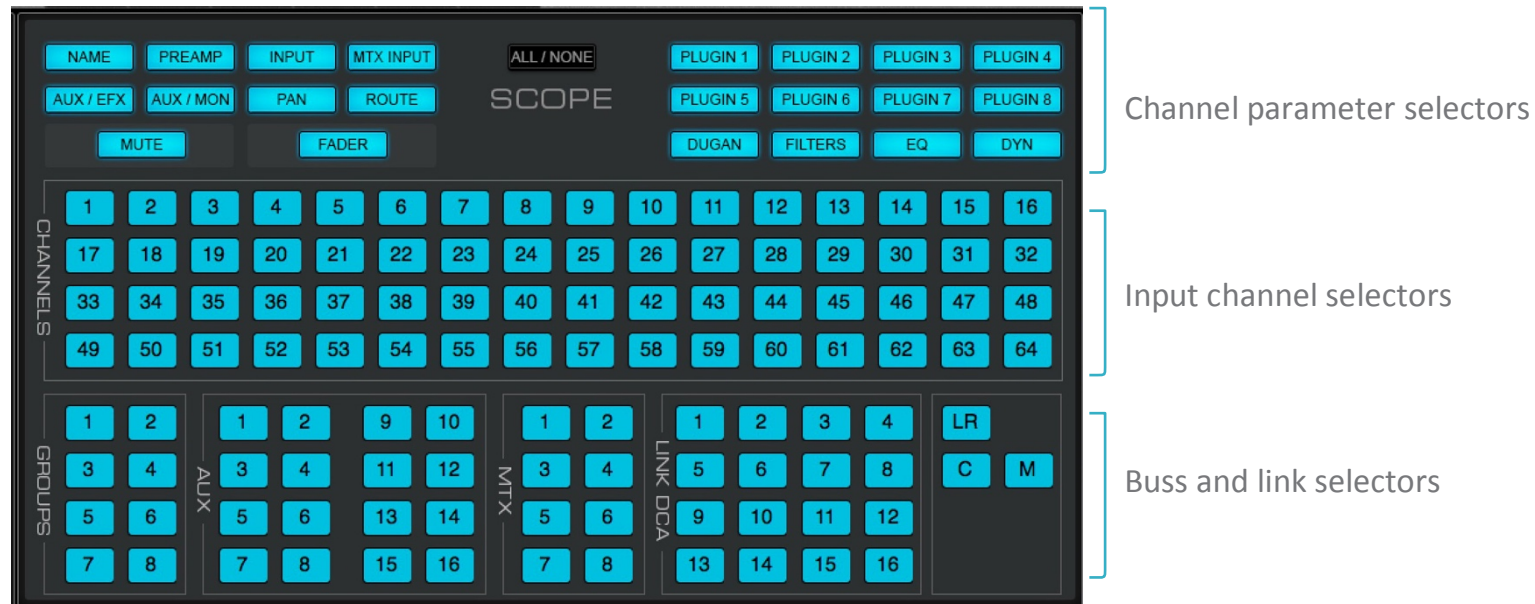
Hot Scenes are recalled from the Scenes menu on the Top Bar. The scene's name and Hot Scene position are shown. The scene is recalled immediately.

The Scenes list on the Top Bar can be controlled with MIDI program changes. Use the MIDI control panel to set up Follow Program Change or Generate Program Change commands, (Setup > System Inventory > Controls > Device Control Panel). The MIDI button is illuminated when scene recalls are under MIDI control.

Scope Section

The Scope section sets which functions, channels, busses, and control groups will be affected by scene changes. Scope is set for each scene, not by session. Items selected (blue) are included in the scene, and will change to follow the parameters of the scene being loaded. Items not selected will remain in their current state.

Scope selections are divided into three categories:



Channel Parameters

Sets channel parameters and plugins that are within the scope of a scene. These settings apply equally to all selected channels.

Name	Channel name
Preamp	Link, phase, 48v, preamp level
Input	Input source and I/O channel
MTX Input	Input sources to Matrix
AUX/EFX	Send levels, on/off, pan, route
AUX/MON	Send levels, on/off, pan, route
Pan	All pan/balance/rotate controls
Route	Internal routing: group, matrix, links, mute groups. Sets channel direct outs
Mute	Change state: on/off
Fader	Change value
Plugins	Plugins (including assigned dynamics, EQ and filters processors) can be included or excluded from the scope of the scene.
Dugan	Dugan Speech on/off

Input Channels: Sets which input channels are included in the scope of the scene. A de-selected channel does not change with a scene recall, regardless of the Function settings. The number of channels in the Scope section reflects the current mixer size.

Busses and Links: Sets the busses and control groups that will or will not be included in the scope of the scene. Selections include Input channels, Groups, Auxes, Matrix, and Main Outs. Links/DCAs can also be included in the scope of the scene.

All/None Select: Resets the Scope selection to “all parameters/channels are within the scope of this scene” or “no parameters/channels are within the scope of this scene.”

Scope of Changes: Session vs. Scene

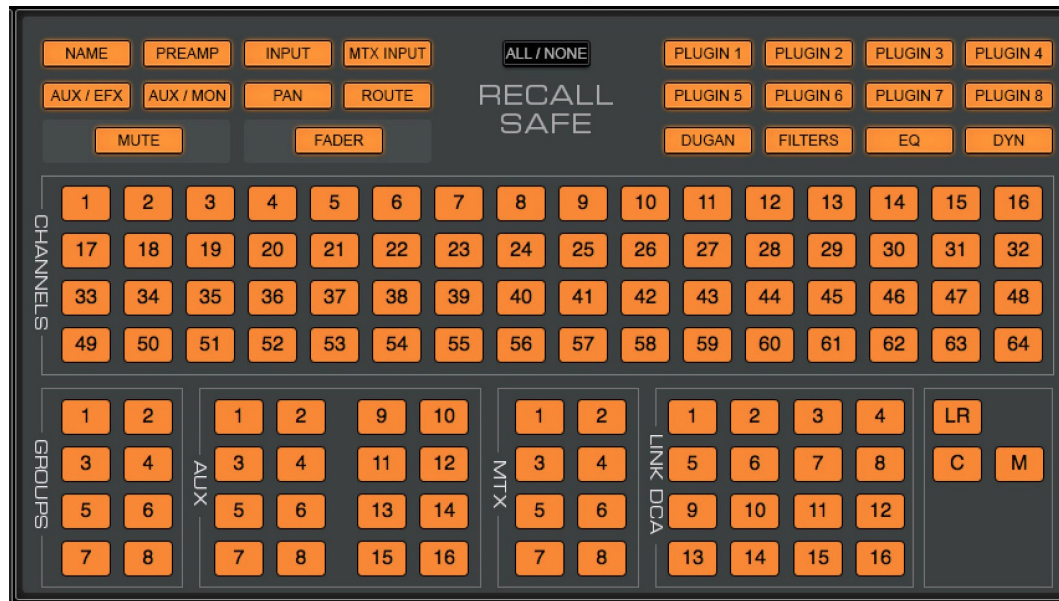
Sessions define the “architecture” of a setup: I/O configuration, racks, and patches, as well as all parameters. Scenes, on the other hand, define only the parameters.

	Category	Description
SESSION	External Patching	Assigned with session, not scene
	Inventory	I/O, server, and controller inventory
	Rack slots	Plugins inserted and rack sequence
	System preferences	Mixer and U/I settings
SCENE	Internal mixer patches	Patches within the mixer
	Channel condition	Plugin settings and other channel parameters
	Faders, panners, and aux channels	All mixer levels
	Individual plugin settings	Parameters for each plugin

Scenes are an integral part of a session. They are not stored as separate files.

Recall Safe Page

The **Recall Safe** page prevents changes to specified channels, busses, and functions during a scene change. An item that is in Recall Safe mode is exempt from changes. Recall Safe is set for an entire session, not by scene. So once Recall Safe is set for the parameters and channels of a session, scene recalls will not affect their settings.



The Recall Safe panel is identical to the Scope section in the Scene page. Selections are organized by channel functions and plugins, input channels, groups and controls. Audio channels and busses can be made recall-safe from this panel, as well as from the drop- down Preset menu for that channel. As with the Scope page, there is an All/None button that selects and de-selects all parameters and channels.

CHANNEL RECALL SAFE

Individual channels can also be set to Recall Safe from their Preset menu. This is the same as selecting the channel in the Recall Safe section, but at times this may be more convenient. These selections are indicated in the Recall Safe page and the Session Name field in the Top Bar.



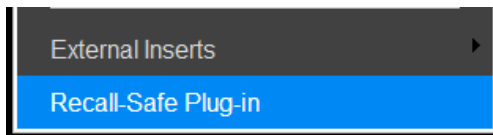
PREAMP RECALL SAFE

To ensure that I/O device preamp parameters are not changed with a scene change, select Preamp in the Recall Safe page. This is a global command that protects all preamps on Recall Safe selected channels.



RECALL SAFE FOR SPECIFIC PLUGINS

The Recall Safe page determines if specific plugin rack positions on specified channels will change with scene changes.



Recall Safe Plugin On/Off, on the other hand, prevents a specific instance of a plugin from changing. This drop-down menu item is located at the bottom of the Plugin menu of the specified plugin. The menu item indicates whether or not the plugin is recall-safe.



There is also a small indicator on the plugin icon that says “Safe.”

Other plugins in the rack are unaffected and can be set individually to Recall Safe.

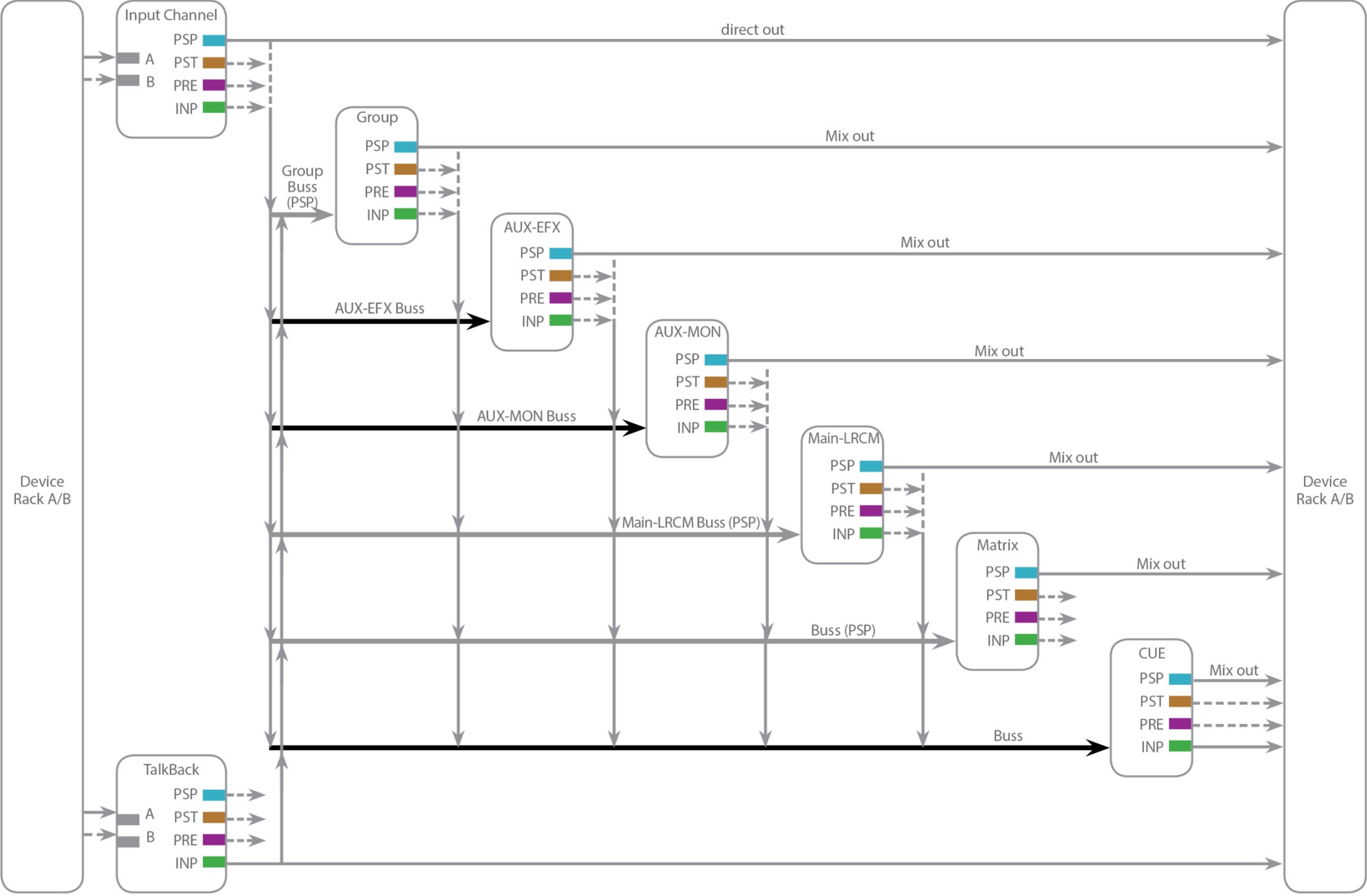
Chapter 6

eMotion LV1

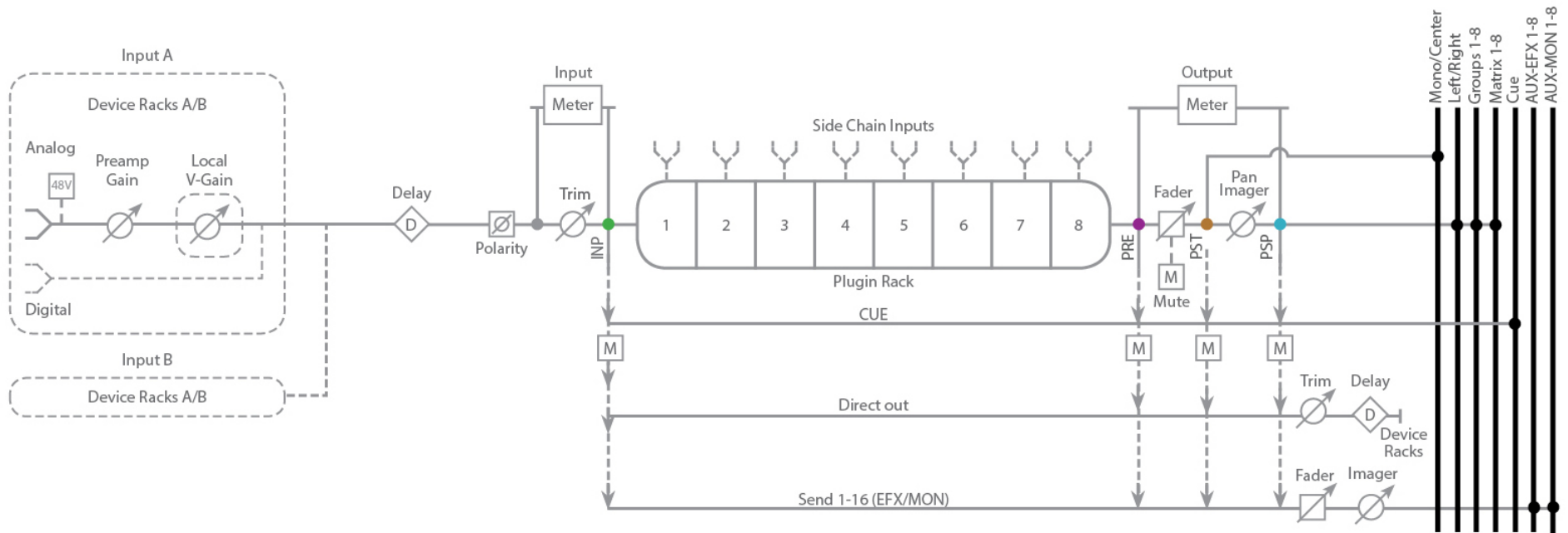
SIGNAL FLOW DIAGRAMS



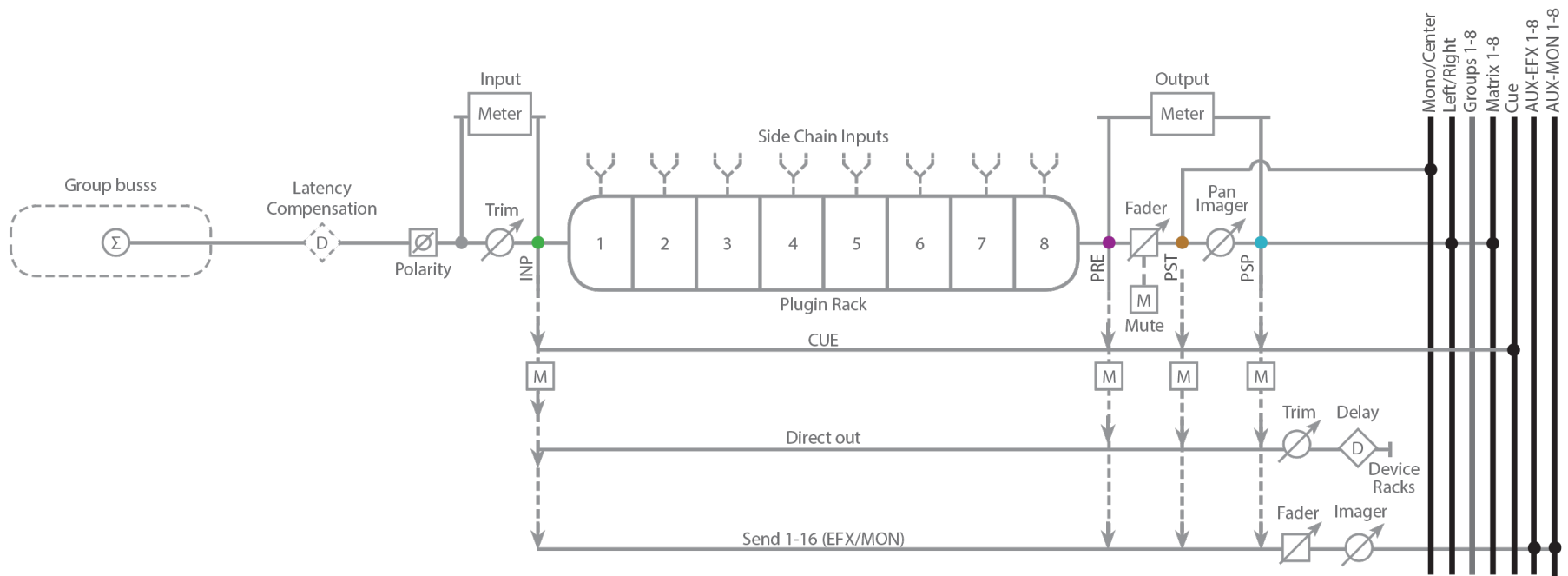
Block Diagram



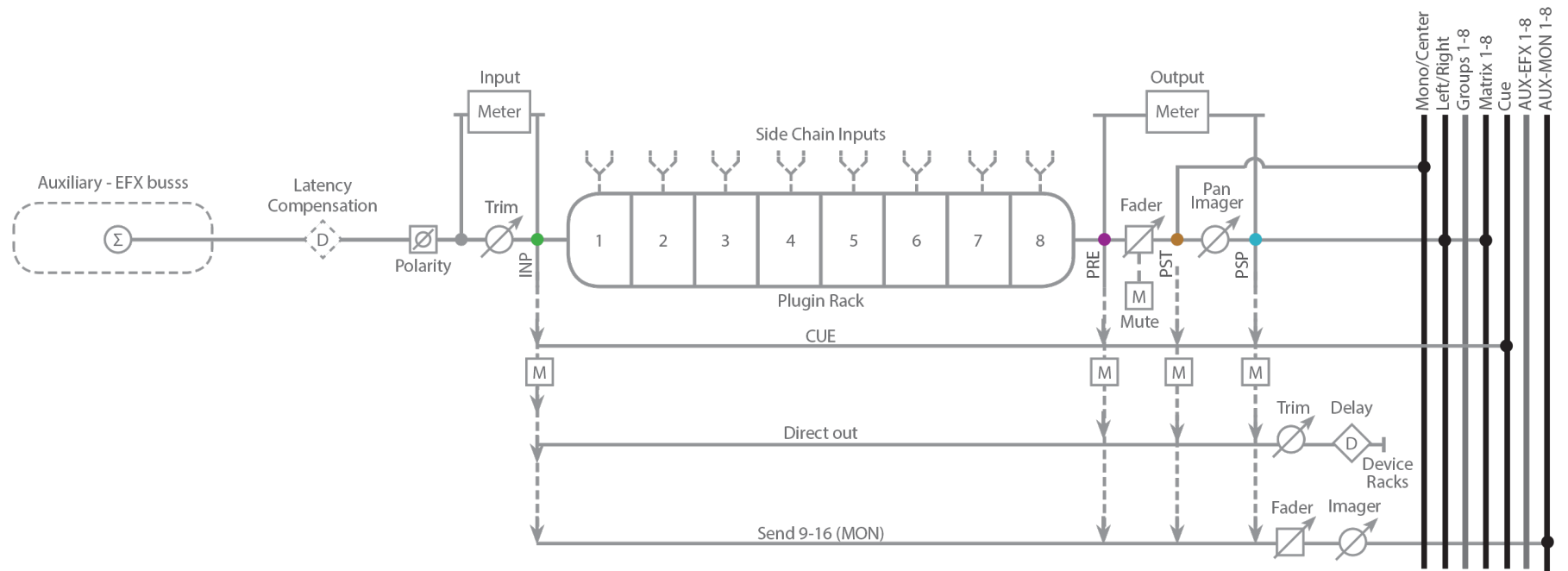
Input Channel Signal Flow



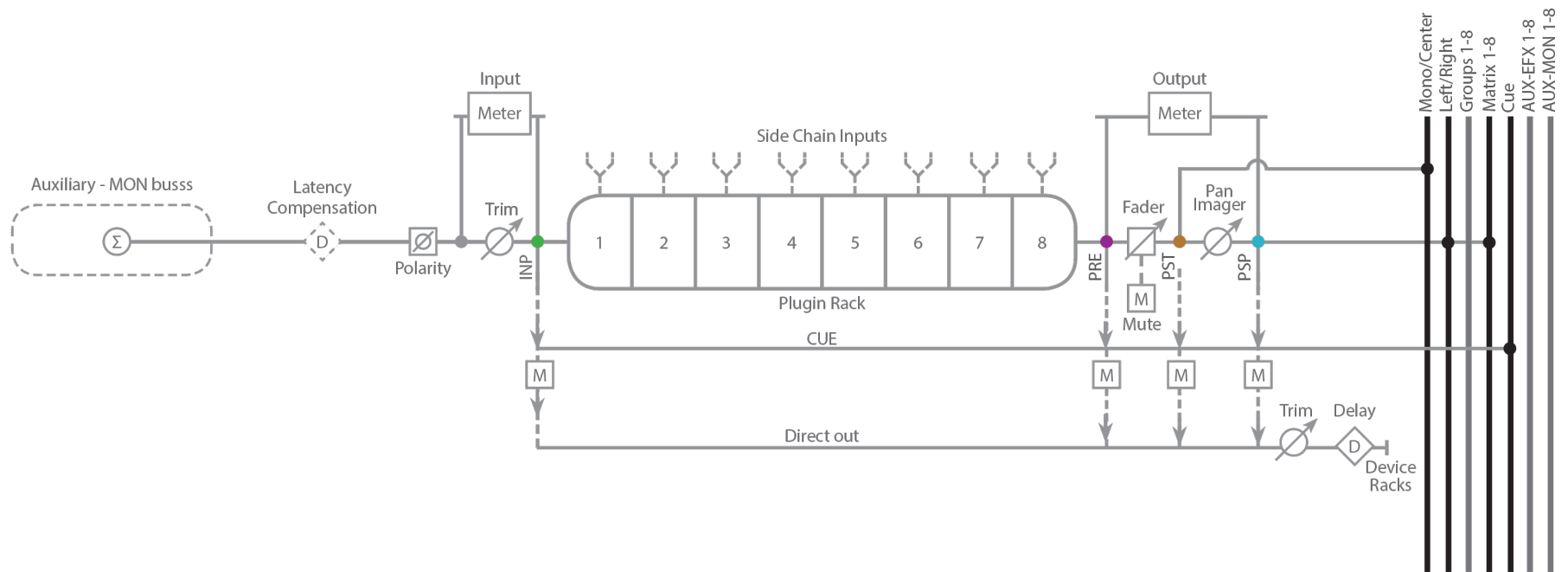
Group Buss Master/Return Signal Flow



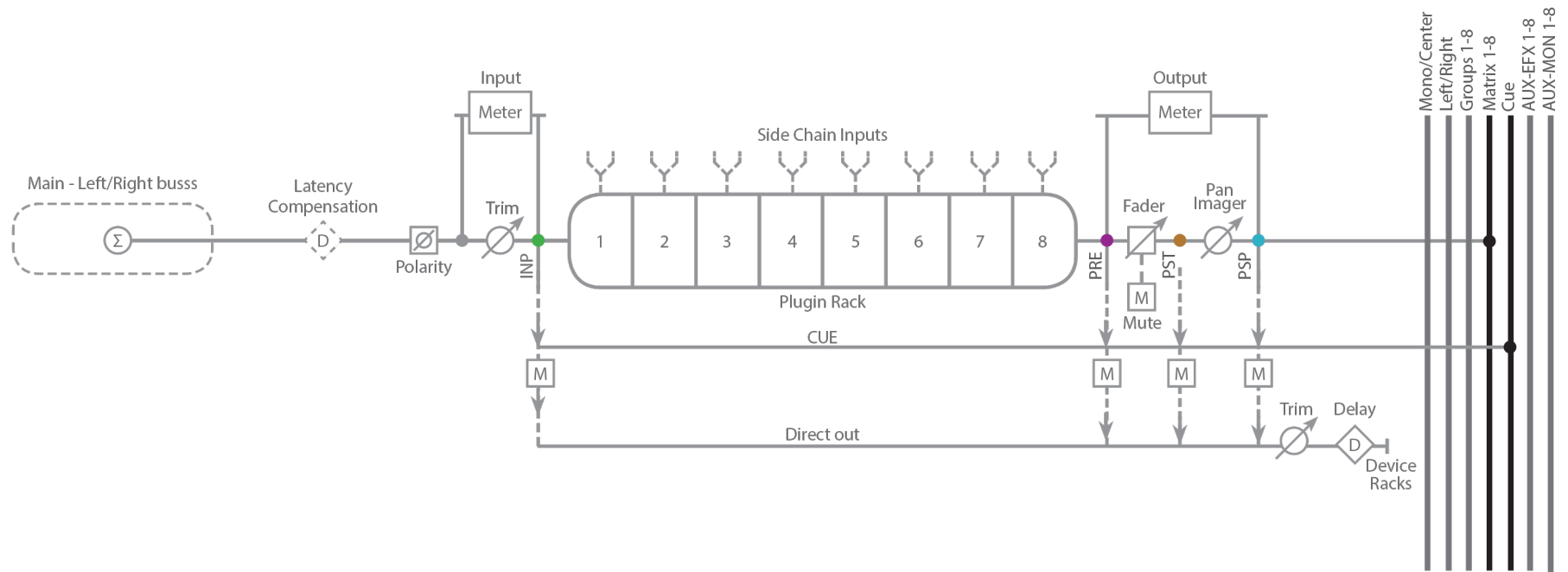
AUX/EFX Buss Master/Return Signal Flow



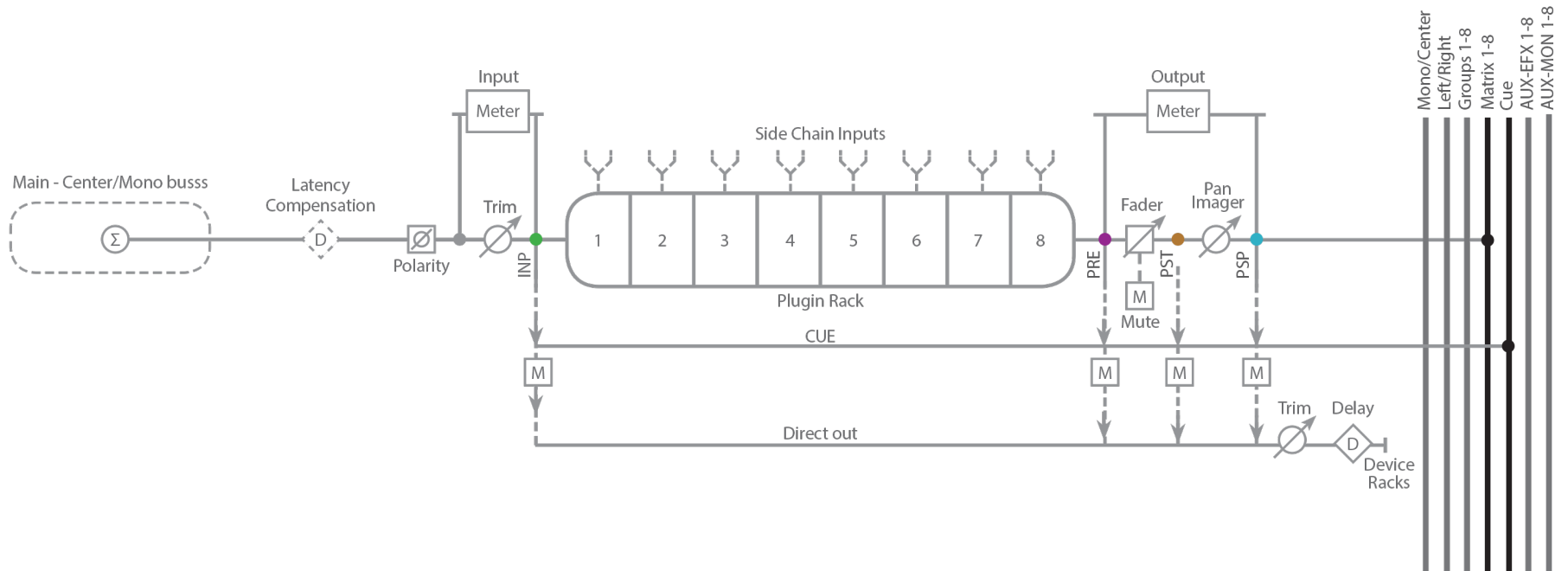
AUX/MON Buss Master/Return Signal Flow



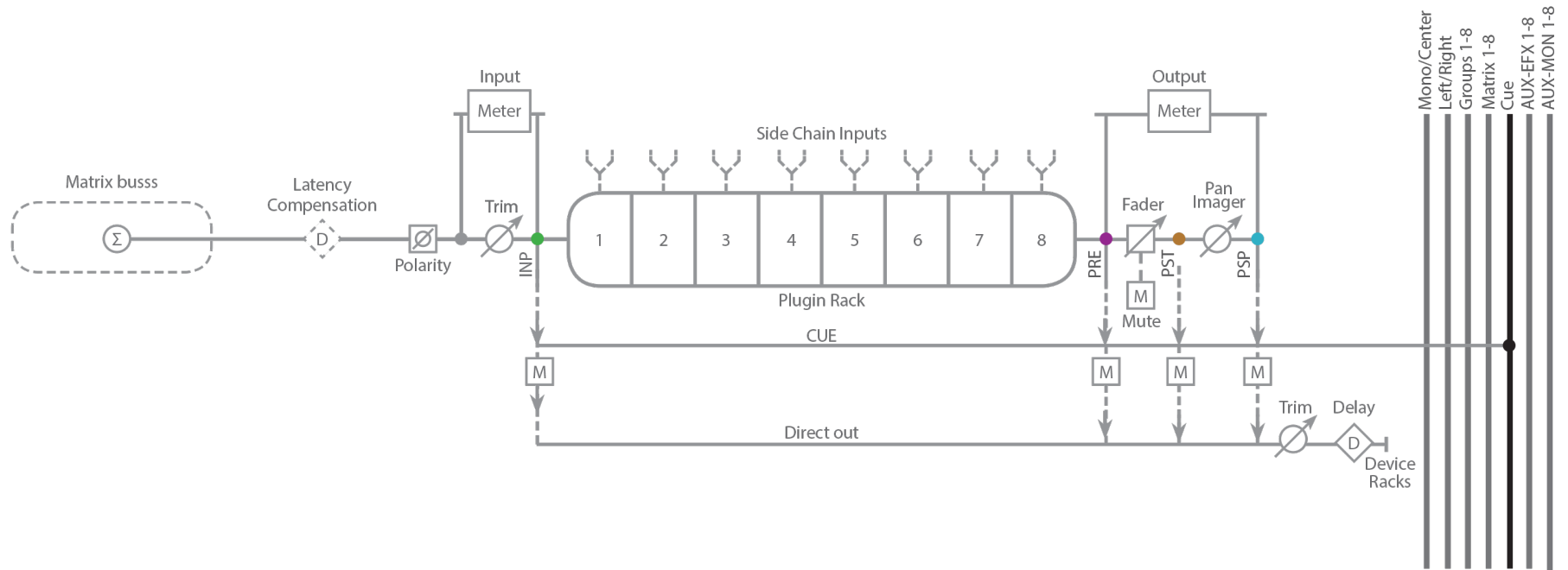
Main Left/Right Buss Master/Return Signal Flow



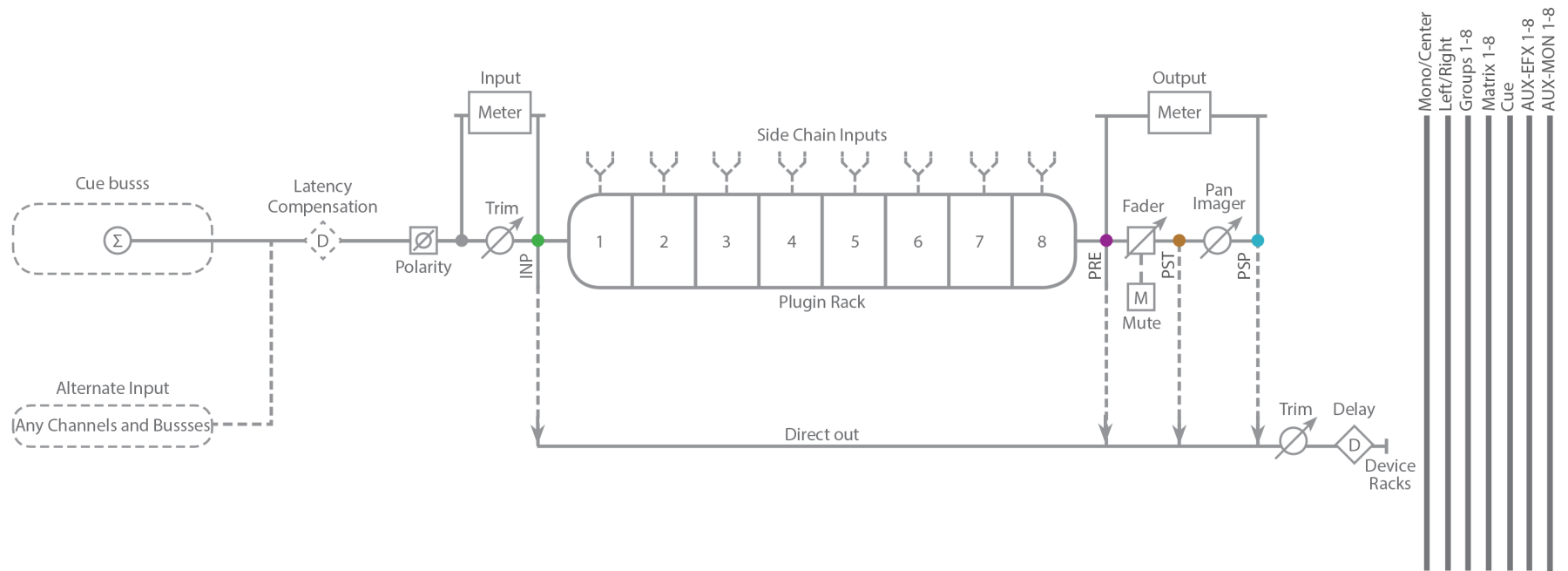
Main Center/Mono Buss Master/Return Signal Flow



Matrix Buss Master/Return Signal Flow



Cue Buss Master/Return Signal Flow



APPENDIX A: eMOTION LV1 MIXER CONFIGURATIONS

There are three eMotion LV1 configurations. Select mixer size on the Mixer Settings page of the Setup window (Setup > Mixer Settings > Mixer Configurations).

Changing the configuration depends on your license (64, 32, or 16 channels). A Mixer Layer with no tracks is unavailable (its Layer button is gray). Routing Menus do not display unavailable tracks. The mixer configuration is saved in an eMotion LV1 session file.

16 CHANNEL MIXER

- 16 mono/stereo input channels
- 8 stereo AUX/EFX buss/returns
- L/R Main buss

32 CHANNEL MIXER

- 32 mono/stereo input channels
- 8 stereo group buss/returns
- 16 stereo AUX buss/returns (8 stereo AUX/EFX and 8 stereo AUX/MON)
- L/R/C/M Main buss

64 CHANNEL MIXER

- 64 mono/stereo input channels
- 8 stereo group buss/returns
- 16 stereo AUX buss/returns (8 stereo AUX/EFX and 8 stereo AUX/MON)
- L/R/C/M Main buss
- 8-buss stereo matrix

All configurations include Cue, Talkback, 16 Link/DCAs, and 8 Mute Groups.

When loading a session that was created on a large mixer configuration to a system with a smaller configuration, the higher channels from the original session become unavailable. All mixer data associated with these unavailable channels will be lost. This action cannot be undone. If this “smaller” session is saved and reloaded on a larger system, the missing channel information will not be recovered.

Before opening a sessions smaller mixer system, it is advisable to make a copy of the session in its original configuration so that it can be reopened on the large system.

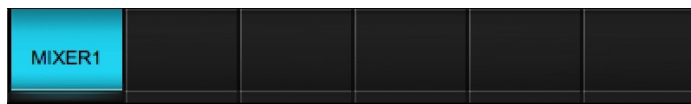
APPENDIX B: USING MULTIPLE DISPLAYS

eMotion LV1 is a software mixer, so it can be configured to suit many ways of working, and it can quickly adapt to various venues and conditions. You can change the size of a mixer itself by adding I/Os or changing the configuration. You can also change the visual layout of the mixer to suit your way of working. Create additional display views by “tearing off” tabs from the original screen display.

Original view: All tabs are available.



To create a secondary view, click/drag its tab downward, away from the Top Bar. A new window will appear on the new screen. Position it as needed.



This new display will show the selected window only.



The main display can access any window except the secondary view. Repeat the procedure for additional displays.

DISPLAY SPECIFICATIONS

Multi-touch 10 points and up.

Recommended resolution for multi-touch: 1280x768.

With some graphic cards, multiple displays set to this resolution will create an undesired aspect ratio. In these situations we recommend a resolution of 1360x768.

eMotion LV1 supports up to four displays. We recommend that all displays use a single graphics card with multiple outlets. The total resolution must equal 1280 pixels x the number of displays.

Single Display

You can use the mixer with a single display, such as an all-in-one or tablet. This is useful for small projects or where there is little space. It also provides for very quick setup.

Since display space is limited when using one monitor, there is a mixer view—the Channel layer mode—that enables you to observe and control most aspects of a channel without leaving the mixer surface. The Channel layer mode combines the view of all other mixer sections.

You can use user-assignable keys to help navigate to essential locations throughout the mixer.

Refer to *Mixer window > Dynamics/EQ Mode* for details.



Two Displays: One for the Mixer Window, One for Other Windows

This is a classic two-display view. One display provides uninterrupted access to a Mixer window. The other display is used for all other views. It closely resembles a hardware digital mixing console, where a multi-level channel controller (eMotion LV1 Mixer window) is accompanied by a display for focused channel control (Channel window). Logically, the bottom display is dedicated to the mixer. All mixer layers and modes are accessed from this screen. The top display usually shows the Channel window, since that's where most channel controlling takes place. Almost every mixer function can be controlled from these two windows—internal and external routing, managing sessions and scenes, setting plugin parameters, accessing layers and modes, and of course using faders and panners.



Three Displays: Mixer, Show, and Patch/Setup/Channel Windows

Adding a third, perhaps smaller, display provides constant access to the Show window. This configuration is ideal for live events with a large number of scene changes.



Two Displays: One Continuous Mixing Desk

Two monitors are placed side by side to create a 32-channel mixer interface. The primary display (right side in this example) can be switched between other Mixer window layers as well the Control, Setup, and Patch windows. The secondary monitor (left) is fixed to one of the Mixer windows. It offers complete control of its mixer view. Plugins selected here will open in the main display, leaving the Mixer window undisturbed.



Three Displays: One Continuous Mixing Desk and a Large Control Section

For quick access to two Mixer windows and a dedicated surface for the Patch, Show, Setup, and Channel windows, add a third large monitor. The two front displays are dedicated to Mixer windows 1 and 2, and they have complete control over all Mixer window controls.

The two mixer windows have inputs that can be identical or completely different, so one window can be the extension of the other, or it can show entirely different channels.

With so many faders visible, you may want to de-select “Channel Select Follows Fader” (*Setup > U/I Settings > Mixer Window*). This way, you can move a fader without selecting the channel. The selected channel remains focused in the main display.



Single Large Display, Tiled Mixer Windows

You can tile windows on one screen to access several views. This allows you to focus one view while keeping the others handy. This single-display configuration is appropriate for large multi-touch monitors.



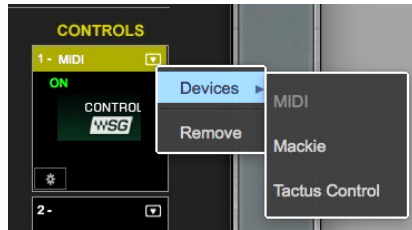
Four displays: One Continuous Mixing Desk, Two Control Monitors

Four displays provide a dedicated 32-channel mixing surface, and let you dedicate a display to the important Channel window. The fourth display can toggle between Setup, Patch, and Show. The two front displays are dedicated to Mixer windows 1 and 2, and they have complete control over all Mixer window controls.



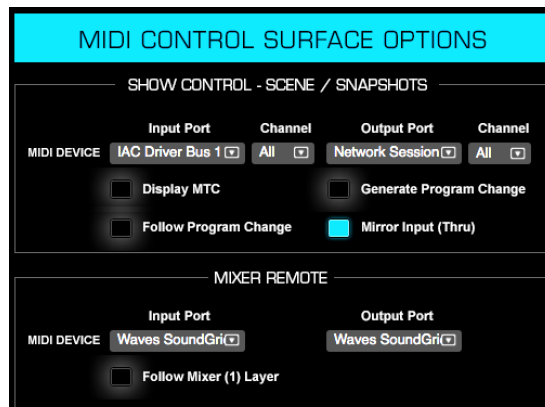
APPENDIX C: INCORPORATING MIDI

MIDI devices can be assigned to the mixer for remote control of certain functions. Program change messages can be sent from a MIDI controller to the mixer or from the mixer to a MIDI controller. Also, mixer faders, panners, and mutes can be remote-controlled.



Control protocols are assigned and removed in the Control rack of the System Inventory page. Select the MIDI protocol from the drop-down menu.

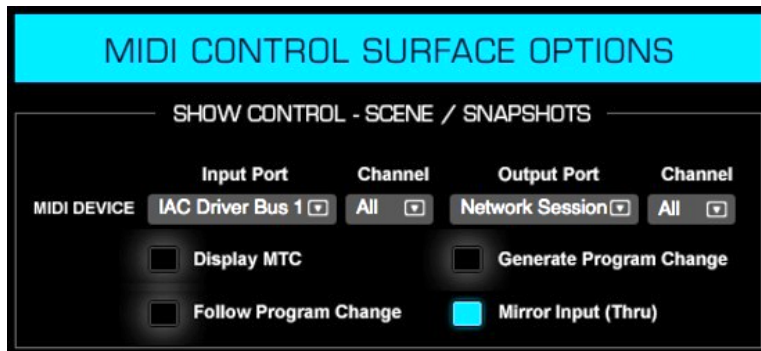
Click on the Gear button to open the MIDI Control Surface Options panel.



The control panel has two sections: Show Control for MIDI Program Change setup, and Mixer Remote, which controls fader parameters.

Show Control Section

This section sets the MIDI port and channel used for triggering Scenes using MIDI program change messages.



Select a MIDI Device: Select an Input and Output port from the drop-down menu. All available MIDI ports are listed. The selected device appears in the Port Name box.

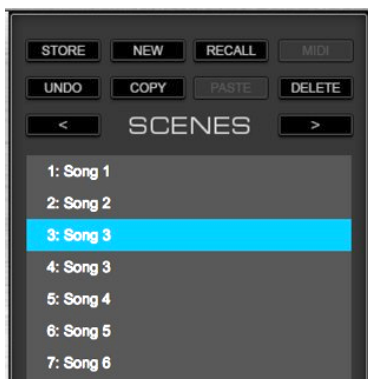
Choose a MIDI Channel: Select a MIDI channel for Input and Output.

Assigning a Specific (single) channel (when applicable) means that all data from other channels data are filtered out from the incoming stream. Messages that are part of the stream and are common to all channels will remain in the stream.

Select the All channels option and all the channels will remain in the stream; none will be filtered. The incoming stream is unchanged.

Follow Program Change: When selected, scene changes can be controlled by MIDI program change commands from the device on the selected input port and channel. Scenes changes are based on the Scene index numbers. The scene index number reflects its position in the Scenes List in the Show window.

For example:



Program A, MIDI control change messages 0–127 > Scenes 1–128

Program B, MIDI control change messages 0–127 > Scenes 129–256

Program C, MIDI control change messages 0–127 > Scenes 257–384

Program D, MIDI control change messages 0–127 > Scenes 385–512

The mixer supports up to 1000 scenes.

When Follow Program Change is selected, the MIDI indicator in the Scenes window is illuminated. Follow Program Change can be activated from either window.

Generate Program Change: Selecting this option for the MIDI output sends a Program Change command whenever a Scene is recalled. The program change number follows the Scene index number.

Display MTC: When selected, the time window in the Top Bar displays MIDI timecode. When deselected, the window displays time from the host computer.

Mirror Input (Thru): When Mirror Input is selected, the input stream is sent directly, unchanged, to the selected output port.

Mixer Remote

This section sets the port that the MIDI controller will use to map the mixer. The 16 faders in each layer are mapped to standard MIDI mapping: volume, pan, and mute controls per fader.



Input Port/Output Port: Select MIDI Ports - selection can be set a specific port only.

Follow Mixer Window: When Follow Mixer Window is selected, the MIDI faders will map the faders of the selected Layer, as displayed in the Mixer window. For example, when Mixer Layer 17–32 is selected, MIDI channel 1 will control mixer channel 17. When AUX/EFX is selected, MIDI Channel 1 will control AUX/MON 1.

When Follow Mixer Window is off, the mixer and the controller work independent of each other.

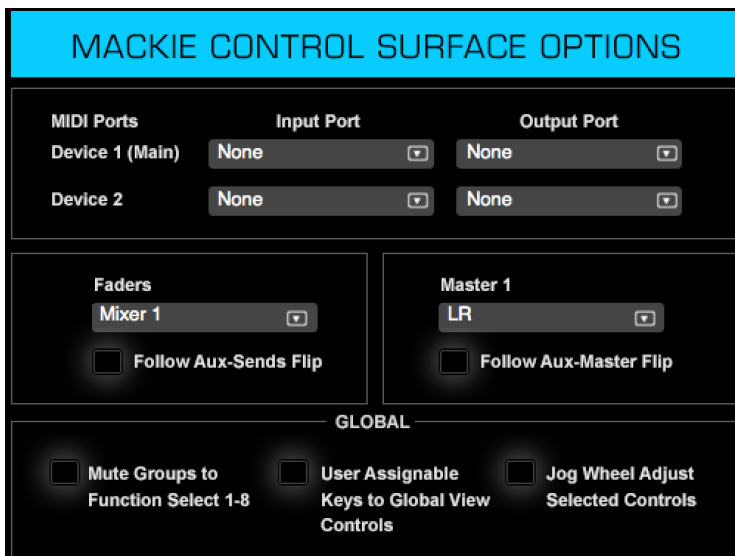
Using a SoundGrid I/O device as a MIDI port: A SoundGrid I/O device that has a MIDI port can be assigned to the SoundGrid MIDI driver. This device can then be used as a MIDI port for the mixer, as well as an I/O.

APPENDIX D: MACKIE CONTROL PROTOCOL

The mixer can be controlled with any control surface device using a Mackie Control protocol option. Some controllers support several protocols, so it's important to confirm that the device is set to the Mackie Protocol Mode. There are also tablet applications that emulate controllers using Mackie Control protocol. Consult the user guide of your control surface.



Control protocols are assigned and removed in the Control rack of the System Inventory page. Select the Mackie protocol from the drop-down menu. Click on the Gear button to open the Mackie Control Surface Options panel.



The eMotion LV1 / Mackie protocol provides for two control devices. For each, select an input and output port. The selected device appears in the MIDI devices/port window.

A single MIDI port will map 8 faders at a time; using two ports will allow for 16 faders at a time.

Linking Layers and Faders

Both the Mixer window and the controller can be used to select between layers. The “Faders” drop-down menu establishes the relationship between the controller and the Mixer window when selecting layers. In some circumstances you will want layer selections made in one interface to be reflected in the other. Doing this moves the active layer to the front in both interfaces, and fader moves in one device are reflected in the other. This is akin to a “Mirror Displays” mode of a computer monitor. At other times it’s useful for an external controller and the mixer interface to function independently.

There are three control surface modes that set the rules of layer selection.

STANDALONE

Here there is no correlation between the layer selected by the controller and the layer selected in the Mixer window. Both can access all layers and control faders, but one’s actions are independent of the other. Only if both interfaces are addressing the same layer will they display and affect each other’s fader moves. Otherwise it’s like sitting at two positions of large mixing desk. Selecting a channel from any surface, whether screen or hardware, will cause the main “selected channel” to be displayed on the channel window.

FOLLOW SOFTWARE MIXER 1 WINDOW

In this mode layers can be toggled for both hardware and Mixer window from either the Mixer window layer control or the hardware bank controls. This layer is visible in the mixer window and its channel names are displayed on the hardware channel strips. As long as Mixer 1 is the selected mixer, the window and the control surface govern the same layers and faders.

In this mode the relationship between Mixer 2 and the control surface is akin to the Stand-Alone mode. Mixer 2 layer choices are not reflected in the controller, so layer choices must be made locally. This allows you to access various layers from the control surface without changing the Mixer’s layer view.

FOLLOW SOFTWARE MIXER 2 WINDOW

This mode is identical to “Follow Software Mixer 1 Window,” except that the roles of Mixer 1 and Mixer 2 are reversed.

The “Follow Software Mixer 1 or 2 Window” modes are well suited for multi-display configurations. Display One may display the primary mixer, where faders/channels decisions are linked between mixer and controller. Display Two can be switched between an unlinked Mixer window and other mixer views.

Note that when using one device (8 faders), the Bank control will first toggle from the lower 8 channels to the higher 8 channels in the 16-channel layer. The next toggle opens a new layer.

Faders: Follow Aux-Sends Flip

In the “Sends on Faders” mixer mode, the channel faders control the level of the aux send, not the channel itself. Select “Follow Aux-Sends Flip” to enable controller faders to follow this behavior. Refer to Mixer > Aux Modes > Sends on Faders for more about using large faders to control aux sends.

Master 1

Use this drop-down window to assign which channel the master fader is controlling. This can be the Main L/R mix or any other channel or buss in the mixer.

Master 1: Follow Aux-Master Flip

When in the “Sends on Faders” mode, the master fader controls the aux channel. This setting determines if the control surface master fader exhibits this behavior.

Global Controls

Mute Groups to Function Select 1–8

Assigns the mute group recall buttons (left side of the Mixer window) to the eight function buttons on the controller (these controls are not available in some controllers).

USER ASSIGNABLE KEYS TO GLOBAL VIEW CONTROLS

The mixer has eight user-assignable keys that are recalled in the User section of the Mixer windows. This selection assigns these keys to the controller’s Global View section. Refer to *Setup > U/I Settings* for information about creating user-assignable keys. (These controls are not available in some controllers).

JOG WHEEL SELECTED CONTROLS

Assigns any continuous control to the controller’s Jog Wheel. Selected mixer buttons are assigned to the Scrub button next to the Jog Wheel.

A Mackie Control tablet application can be configured to work with eMotion LV1 over WiFi or USB. Refer to the application’s user guide to create a MIDI device that will be available in the MIDI device menu. Select this device as you would with any hardware controller.

eMotion LV1 - Mackie® Control Implementation

Switch ID	Function	LV1 mapping
0x8-0x0F	Solo	Channel strip Solo
0x10-0x17	Mute	Channel strip Mute
0x18-0x1F	Select	Channel strip Select
0x28	Track (Vpot Assign1)	Preamp and Trims per Channel Strip
0x29	Send (Vpot Assign2)	Aux sends per Channel Strip
0x2a	Pan (Vpot Assign3)	Channel Name and Pan/Imager per Channel Strip
0x2b	Plugins (Vpot Assign4)	Selected Channel's Plugin Rack - select a plugin, and map a plugin
0x2c	EQ (Vpot Assign5)	Selected Channel's Assigned EQ / FLT Controls
0x2d	Inst / Dynamics (Vpot Assign6)	Selected Channel's Assigned DYN Controls
0x2e	Bank Left	Previous Layer
0x2f	Bank Right	Next Layer
0x30	Channel Left	Vpot Mapping Page Previous
0x31	Channel Right	Vpot Mapping Page Next
0x32	Flip	Flips the Faders with Knobs - for any Vpot function
0x33	Global View	Open Channel view
0x36-0x3d	Function 1-8	Mute Groups 1-8
0x3e-0x45	Function 9-16 (Global View)	User Assigned Keys 1-8
0x50	Save	Save Session
0x51	Undo	Undo Scene actions
0x54	Marker	Open Scene Menu
0x59	Click	Tap Tempo
0x5a	Solo	Clear Solo/Cue

0x60	Arrow up	Navigate (Scene) Menu
0x61	Arrow down	Navigate (Scene) Menu
0x62	Arrow left	Navigate (Scene) Menu
0x63	Arrow Right	Navigate (Scene) Menu
0x64	Zoom	Navigate (Scene) Menu - Enter - select item
0x65	Scrub	Selected control Toggle
0xb0, 0x3c, 0xRR	Jog Wheel	Mapped to touch and slide control, any selected control can be adjusted by the jog.

Assignmnet	Notes	Page	Vpot Knob 1	Vpot Press 1	Vpot Knob 2	Vpot Press 2	Vpot Knob 3	Vpot Press 3	Vpot Knob 4	Vpot Press 4	Vpot Knob 5	Vpot Press 5	Vpot Knob 6	Vpot Press 6	Vpot Knob 7	Vpot Press 7	Vpot Knob 8	Vpot Press 8
EQ (0x2c) Selected channel	EQ	1	Band 1 - Freq	Band 1 - Type	Band 1- Gain	Band 1 - On/Off	Band 2 - Freq	Band 2 - Type	Band 2- Gain	Band 2 - On/Off	Band 3 - Freq	Band 3 - Type	Band 3- Gain	Band 3 - On/Off	Band 4 - Freq	Band 4 - Type	Band 4- Gain	Band 4 - On/Off
		2	Band 1 - Q	Band 1 - Type	Band 1- Gain	Band 1 - On/Off	Band 2 - Q	Band 2 - Type	Band 2- Gain	Band 2 - On/Off	Band 3 - Q	Band 3 - Type	Band 3- Gain	Band 3 - On/Off	Band 4 - Q	Band 4 - Type	Band 4- Gain	Band 4 - On/Off
	FLT	3	EQ Control L / R parameters	EQ Link L+R			HP Freq	HP On/Off	LP Freq	LP On/Off		Link L/R (R)	HP Freq (R)	HP On/Off (R)	LP Freq (R)	LP On/Off (R)		
Inst / Dynamics(0x2d) Selected channel	Gate page	1	Threshold	Gate / Exp	Floor		Key Type	Key Listen	on/off	on/off							Makeup Gain	
	Comp page	2	Threshold	Knee	Ratio		Key Type	Key Listen	on/off	on/off							Makeup Gain	
	Leveler page	3	Threshold						on/off	on/off							Makeup Gain	
	DeEsser page	4	Threshold	Type	Freq			Key Listen	on/off	on/off							Makeup Gain	
	Limiter page	5	Threshold						on/off	on/off							Makeup Gain	
Plugins (0x2b) Selected channel	Plugin select	1	Toggles Rack Inserts 1-8 Selection	open plugin GUI and map to Vpot		Selected Insert on/off (bypass)												
	Selecte d Plugin	1	Per plugin mapping	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Track (0x28) Per fader		1	Preamp Gain	Phantom 48v	Preamp Gain	Phantom 48v	Preamp Gain	Phantom 48v	Preamp Gain	Phantom 48v	Preamp Gain	Phantom 48v	Preamp Gain	Phantom 48v	Preamp Gain	Phantom 48v	Preamp Gain	Phantom 48v
		2	Preamp Gain - R	Phantom 48v - R	Preamp Gain - R	Phantom 48v - R	Preamp Gain - R	Phantom 48v - R	Preamp Gain - R	Phantom 48v - R	Preamp Gain - R	Phantom 48v - R	Preamp Gain - R	Phantom 48v - R	Preamp Gain - R	Phantom 48v - R	Preamp Gain - R	Phantom 48v - R
		3	Trim	Polarity	Trim	Polarity	Trim	Polarity	Trim	Polarity	Trim	Polarity	Trim	Polarity	Trim	Polarity	Trim	Polarity

		4	Trim - R	Polarity - R	Trim - R	Polarity - R	Trim - R	Polarity - R	Trim - R	Polarity - R	Trim - R	Polarity - R	Trim - R	Polarity - R	Trim - R	Polarity - R	Trim - R	Polarity - R
Pan (0x2a)ader		1	Pan / Balance	"Channel Name"	Pan / Balance	"Channel Name"	Pan / Balance	"Channel Name"	Pan / Balance	"Channel Name"	Pan / Balance	"Channel Name"	Pan / Balance	"Channel Name"	Pan / Balance	"Channel Name"	Pan / Balance	"Channel Name"
		2	Rotation	"Channel Name"	Rotation	"Channel Name"	Rotation	"Channel Name"	Rotation	"Channel Name"	Rotation	"Channel Name"	Rotation	"Channel Name"	Rotation	"Channel Name"	Rotation	"Channel Name"
		3	Width	"Channel Name"	Width	"Channel Name"	Width	"Channel Name"	Width	"Channel Name"	Width	"Channel Name"	Width	"Channel Name"	Width	"Channel Name"	Width	"Channel Name"
		4	Pan L	"Channel Name"	Pan L	"Channel Name"	Pan L	"Channel Name"	Pan L	"Channel Name"	Pan L	"Channel Name"	Pan L	"Channel Name"	Pan L	"Channel Name"	Pan L	"Channel Name"
		5	Pan R	"Channel Name"	Pan R	"Channel Name"	Pan R	"Channel Name"	Pan R	"Channel Name"	Pan R	"Channel Name"	Pan R	"Channel Name"	Pan R	"Channel Name"	Pan R	"Channel Name"
Sends (0x29)		1	Aux 1 Send	Aux 1 On/off	Aux 1 Send	Aux 1 On/off	Aux 1 Send	Aux 1 On/off	Aux 1 Send	Aux 1 On/off	Aux 1 Send	Aux 1 On/off	Aux 1 Send	Aux 1 On/off	Aux 1 Send	Aux 1 On/off	Aux 1 Send	Aux 1 On/off
		2	Aux 1 Pan	Aux 1 Sources	Aux 1 Pan	Aux 1 Sources	Aux 1 Pan	Aux 1 Sources	Aux 1 Pan	Aux 1 Sources	Aux 1 Pan	Aux 1 Sources	Aux 1 Pan	Aux 1 Sources	Aux 1 Pan	Aux 1 Sources	Aux 1 Pan	Aux 1 Sources
		3	Aux 2 Send	Aux 2 On/Off	Aux 2 Send	Aux 2 On/Off	Aux 2 Send	Aux 2 On/Off	Aux 2 Send	Aux 2 On/Off	Aux 2 Send	Aux 2 On/Off	Aux 2 Send	Aux 2 On/Off	Aux 2 Send	Aux 2 On/Off	Aux 2 Send	Aux 2 On/Off
		4	Aux 2 Pan	Aux 2 Sources	Aux 2 Pan	Aux 2 Sources	Aux 2 Pan	Aux 2 Sources	Aux 2 Pan	Aux 2 Sources	Aux 2 Pan	Aux 2 Sources	Aux 2 Pan	Aux 2 Sources	Aux 2 Pan	Aux 2 Sources	Aux 2 Pan	Aux 2 Sources
		5	Aux 3 Send	Aux 3 On/Off	Aux 3 Send	Aux 3 On/Off	Aux 3 Send	Aux 3 On/Off	Aux 3 Send	Aux 3 On/Off	Aux 3 Send	Aux 3 On/Off	Aux 3 Send	Aux 3 On/Off	Aux 3 Send	Aux 3 On/Off	Aux 3 Send	Aux 3 On/Off
		6	Aux 3 Pan	Aux 3 Source	Aux 3 Pan	Aux 3 Source	Aux 3 Pan	Aux 3 Source	Aux 3 Pan	Aux 3 Source	Aux 3 Pan	Aux 3 Source	Aux 3 Pan	Aux 3 Source	Aux 3 Pan	Aux 3 Source	Aux 3 Pan	Aux 3 Source
		etc	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
		31	Aux 16 Send	Aux 16 On/Off	Aux 16 Send	Aux 16 On/Off	Aux 16 Send	Aux 16 On/Off	Aux 16 Send	Aux 16 On/Off	Aux 16 Send	Aux 16 On/Off	Aux 16 Send	Aux 16 On/Off	Aux 16 Send	Aux 16 On/Off	Aux 16 Send	Aux 16 On/Off
		32	Aux 16 Pan	Aux 16 Source	Aux 16 Pan	Aux 16 Source	Aux 16 Pan	Aux 16 Source	Aux 16 Pan	Aux 16 Source	Aux 16 Pan	Aux 16 Source	Aux 16 Pan	Aux 16 Source	Aux 16 Pan	Aux 16 Source	Aux 16 Pan	Aux 16 Source

APPENDIX E: DELAY GROUPS

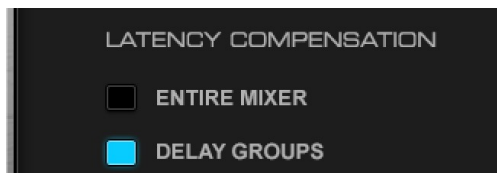
eMotion LV1 can host plugins on every channel and buss. Different channels will likely use different plugins, each of which can impose different delays. At each point where channels or busses are summed, they must be aligned with each other as a group. Those with the least delay are aligned with those with the greatest. Summing to a buss does not add delay, but adding plugins on the buss may. When these busses are again summed, delay adjustment may again be needed. This is latency compensation.

The output to the Main L/R will have a certain delay (compared to the input) because of A>D converters, network buffers, and the latency compensation introduced by plugins latencies throughout the Main L/R mix. But busses routed to different I/Os do not necessarily need to be aligned with all other busses. Their delay alignment can be controlled as separate groups. These are Delay groups.

To create multiple delay groups, the mixer must be set to Delay Groups. This is done in the Mixer Settings page (Settings > Mixer Settings > Delay Compensation). Delay groups are assigned in the External Assignments section of the Channel window or in the Patch window. Refer to the Setup chapter of this manual.

Set Mixer Delay Behavior

When using the mixer to produce latency critical outputs, for a monitor mix, for example, it is advisable to use Delay Groups mode. This provides per-mix-buss output compensation, so that high latency busses will not affect low latency ones.



The Output Delay Behavior Box determines how delay compensation will be managed.

- 1. Entire Mixer:** Total delay is the same throughout the mixer. All I/Os are aligned to the buss with the greatest delay. The user cannot create separate delay groups in this mode.
- 2. Multiple Delay Groups:** Enables I/Os to be assigned to separate delay groups. The I/Os that make up a delay group will be aligned and delayed together.

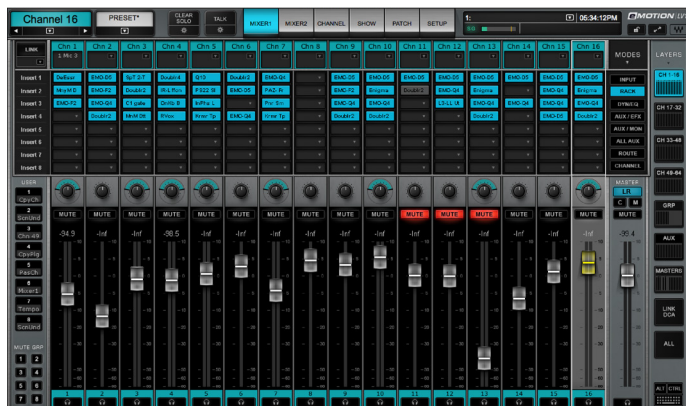
Latency, Delay Compensation, and Delay Groups

The delay added by the delay compensation function is determined by the various paths its signal can take. In the example below, Channels 1, 3, and 5 have plugins with different latencies. (Channel 1 = 100 samples; Channel 3 = 1000 samples; Channel 5 = 10 samples)

- Channels 1 and 3 are summed on the group buss and aligned to match the channel with the greatest latency, in this case Input Channel 3. The group buss has its own plugins, which add another 50 sample delay. Buss latency is now 1050 samples.
- Channel 5 is routed to Main L/R, AUX/EFX 1, and AUX/MON 1.
- AUX/MON 1 is sent directly to an I/O. No plugins are used on the buss. Since the signal is not summed with another buss with higher latency, its latency remains 10 samples when it reaches the I/O. AUX/EFX 1 is routed to Main L/R.
- Three busses are sent to the Main L/R: AUX/EFX 1, Group 1, Input Channel 5. These busses must be delay compensated to equal the delay of the buss with the greatest latency. So the L/R output has a latency of 1050 samples.
- There are two I/Os, one with a latency of 1050 samples, the other with 10. If you want to align these two I/Os, you can do so manually or by adding them a the same Delay group.

It is important to take into consideration plugins of different latencies when planning a signal flow. Some groups of I/Os will need to be time aligned Proper planning can help avoid unnecessary delay compensation.

Input + Channels



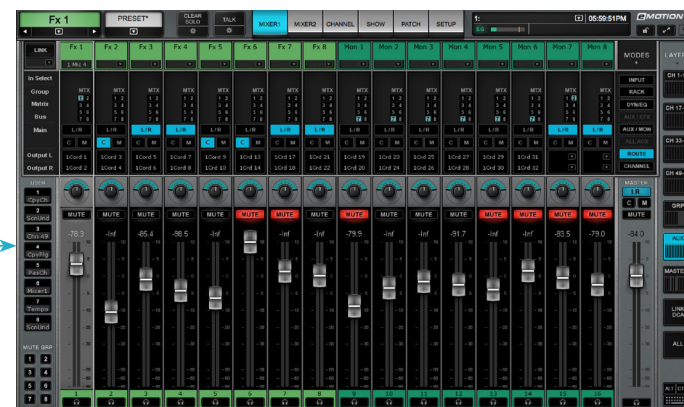
AUX Sends



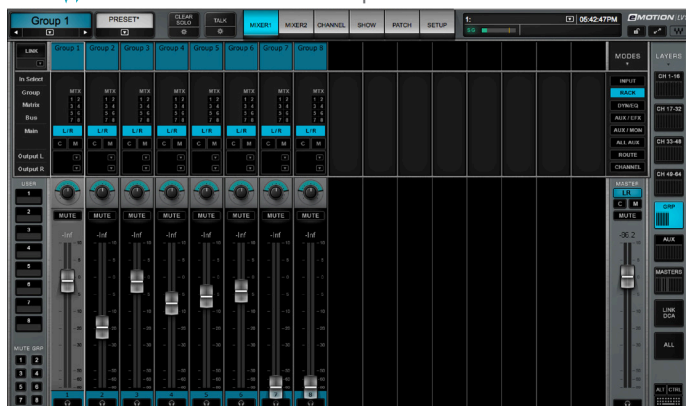
Routing



AUX EFX/AUX MON



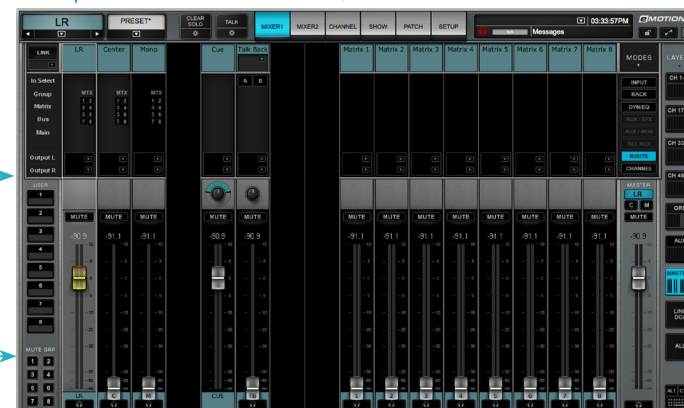
Groups



Routing



Main-LR



Monitor Out

10

Main Out

1050

Assigning an I/O to a Delay Group: Channel Window

Delay groups are assigned in the Output section of the Channel window. If you have not already done so, assign I/Os to the channel outs.



- 1 Use the drop-down Delay Groups menu to assign the selected I/O channel to a delay group.
- 2 Use the On/Off button to temporarily disengage a channel from the delay group. This does not remove the I/O from the delay group. Instead, it removes the plugin from plugin/buss latency compensation calculations.
- 3 Drag up and down over the Delay value box to add delay. The box indicates the group's delay value. Outputs that do not need to be assigned to a delay group can be set to None in the Delay Group menu. These outputs can be independently delayed by a user-defined value.

There is no limit to the number of I/Os that can be assigned to a delay group.

When mixer is set to the Entire Mixer latency compensation mode, the delay group menu will show “Entire Mixer.” This mode automatically adds all the assigned output I/Os to a single delay group, so that all the mixer outputs will always be aligned.

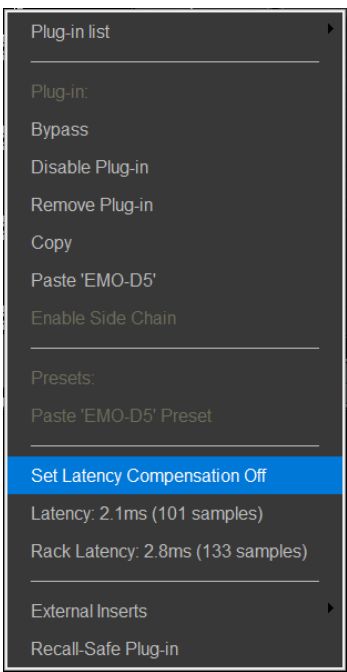
Assigning an I/O to a Delay Group: Patch Window

You can also use the Patch window to assign I/Os to delay groups and set the delay value. Patch a delay group to any number of I/O channels. The group's delay is noted in its value box and can be adjusted as in the Channel window.



This delay value matches the value in the Channel delay section

Turning Off Plugin Compensation on Specific Plugins



You can turn off delay compensation for specific plugins in a rack. This can be useful when one or more plugins in a rack have very high latencies and you don't want to delay the entire rack to compensate. When the source for plugin is not time critical (audience or ambience input for example), you can exclude this plugin from the delay compensation function by selecting Latency Compensation OFF in the Rack plugin menu. The plugin remains active, but its latency is no longer reported to the delay compensation engine. This prevents a plugin with a particularly long delay from delaying the entire buss.

eMotion LV1 KEYBOARD SHORTCUTS

Window	Mode or Section	Keystroke	Action
All	All	Alt+click on a control	Returns most controls to default value. This is also true with most plugins.
Mixer	Rack	Alt + right click/insert a plugin	The selected plugin is inserted in the same rack insert position on all channels in the layer.
Mixer	Rack	Alt + right click/bypass a plugin	Bypasses all plugins in the same rack insert position on all channels in the layer. This affects the chosen rack position, regardless the plugin type.
Mixer	Rack	Alt + right click/disable a plugin	Disables all plugins in the same rack insert position on all channels in the layer. This affects the chosen rack position, regardless the plugin type.
Mixer	Rack	Alt + right click/remove a plugin	Removes all plugins in the same rack insert position on all channels in the layer. This affects the chosen rack position, regardless the plugin type.
Mixer	Rack	Ctrl+click on plugin icon	Disable plugin
Mixer	Rack	Ctrl+Alt+click on plugin	Bypass plugin
Mixer/Channel		Ctrl+move image rotater vertically	Changes width of image without rotating.
Mixer	Aux	Ctrl+click on mini aux send above bar	Switches between aux sources
Channel/Rack		Ctrl+click on plugin icon	Disables plugin
Channel/Rack		Ctrl+Alt+click on plugin icon	Bypasses plugin