



DL806™ DL1608™

REFERENCE GUIDE



MACKIE®

Important Safety Instructions

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with a dry cloth.
7. Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding-type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Use only with a cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.
13. Unplug this apparatus during lightning storms or when unused for long periods of time.
14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.
15. This apparatus shall not be exposed to dripping or splashing, and no object filled with liquids, such as vases or beer glasses, shall be placed on the apparatus.



CAUTION

RISK OF ELECTRIC SHOCK! DO NOT OPEN!

CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK DO NOT REMOVE COVER (OR BACK). NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED PERSONNEL.

- The lightning flash with arrowhead symbol within an equilateral triangle is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure, that may be of significant magnitude to constitute a risk of electric shock to persons.
- The exclamation point within an equilateral triangle is intended to alert the user of the presence of important operating and maintaining (servicing) instructions in the literature accompanying the appliance.

Laite on liitettävä suojakoskettimilla varustettuun pistorasiaan.

Apparatet må tilkoples jordet stikkontakt.

Apparaten skall anslutas till jordat uttag.

16. Do not overload wall outlets and extension cords as this can result in a risk of fire or electric shock.
17. The MAINS plug or an appliance coupler is used as the disconnect device, so the disconnect device shall remain readily operable.
18. NOTE: This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:
 - Reorient or relocate the receiving antenna.
 - Increase the separation between the equipment and the receiver.
 - Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
 - Consult the dealer or an experienced radio/TV technician for help.

CAUTION: Changes or modifications to this device not expressly approved by LOUD Technologies Inc. could void the user's authority to operate the equipment under FCC rules.

19. This apparatus does not exceed the Class A/Class B (whichever is applicable) limits for radio noise emissions from digital apparatus as set out in the radio interference regulations of the Canadian Department of Communications.

ATTENTION — *Le présent appareil numérique n'émet pas de bruits radioélectriques dépassant les limites applicables aux appareils numériques de class A/de class B (selon le cas) prescrites dans le règlement sur le brouillage radioélectrique édicté par les ministere des communications du Canada.*

20. Exposure to extremely high noise levels may cause permanent hearing loss. Individuals vary considerably in susceptibility to noise-induced hearing loss, but nearly everyone will lose some hearing if exposed to sufficiently intense noise for a period of time. The U.S. Government's Occupational Safety and Health Administration (OSHA) has specified the permissible noise level exposures shown in the following chart.

According to OSHA, any exposure in excess of these permissible limits could result in some hearing loss. To ensure against potentially dangerous exposure to high sound pressure levels, it is recommended that all persons exposed to equipment capable of producing high sound pressure levels use hearing protectors while the equipment is in operation. Ear plugs or protectors in the ear canals or over the ears must be worn when operating the equipment in order to prevent permanent hearing loss if exposure is in excess of the limits set forth here:

Duration, per day in hours	Sound Level dBA, Slow Response	Typical Example
8	90	Duo in small club
6	92	
4	95	Subway Train
3	97	
2	100	Very loud classical music
1.5	102	
1	105	Ben screaming at Troy about deadlines
0.5	110	
0.25 or less	115	Loudest parts at a rock concert

WARNING — To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture.

Correct Disposal of this product: This symbol indicates that this product should not be disposed of with your household waste, according to the WEEE Directive (2012/19/EU) and your national law. This product should be handed over to an authorized collection site for recycling waste electrical and electronic equipment (EEE). Improper handling of this type of waste could have a possible negative impact on the environment and human health due to potentially hazardous substances that are generally associated with EEE. At the same time, your cooperation in the correct disposal of this product will contribute to the effective usage of natural resources. For more information about where you can drop off your waste equipment for recycling, please contact your local city office, waste authority, or your household waste disposal service.

Table of Contents

Important Safety Instructions	2
Table Of Contents	3
Chapter 1: Welcome.....	8
Master Fader V2.1 / My Fader V2.1	8
About This Guide	8
Features	9
Introduction	10
Architecture Overview	11
DL Series Mixer	11
iPad	11
Master Fader app	11
Chapter 2: Mixer Hardware : Front Panel.....	12
Introduction	12
iPad Dock Connector	12
iPad Tray and Tray Inserts	13
PadLock™	16
Front Panel Introduction.....	17
Gain Knobs	17
Sig / OL LEDs	17
Phones Output Jack.....	18
Phones Knob	18
Chapter 3: Mixer Hardware : Rear Panel	19
Rear Panel Introduction	19
Power Connector	19
Power Switch.....	20
Power LED	20
Phantom Power Switch	20
Phantom Power LED	21
XLR and 1/4" Inputs	21
L/R Main Outs.....	22
Aux Sends.....	22
Kensington Lock	23
Network Connector	23
Force Update Button	24
Chapter 4: Mixer Hardware : Wireless Setup	25
Introduction	25
Wi-Fi Router.....	25
Network Connectivity	25
Connect	26
Router Settings	28

Chapter 5: Mackie Master Fader Software 29

Introduction 29
Downloading and Installing the Master Fader App..... 29
Updating the Master Fader App 30
Updating the Firmware 31
Lingo 32
 Tapping, Dragging, Flicking, Swiping and Pinching 32
 Two Main Views 33
 Mixer View 33
 Channel View 34
 Grow & Glow, Current Parameter Display and The Swipe Zone 35

Chapter 6: Mixer View : Channel Strips 37

Introduction 37
The Swipe Zone..... 37
EQ Curve 38
Mute 38
Pan 38
Gain Reduction Meter 38
Channel Faders and Input Meters 39
Selected Output Indicators..... 39
Solo 40
Channel ID Button 40
FX [Reverb / Delay] 43
iPad / Playback..... 44

Chapter 7: Mixer View : Master Fader..... 46

Introduction 46
Output Selector / Output Channels 46
Graphic EQ..... 47
Mute 47
Balance 48
Aux/FX Send Configuration Menu..... 48
Output Gain Reduction Meter 50
Master Fader and Output Meters 50
Record and Solo 51
Master ID Button..... 53
Linking Auxes 55

Chapter 8: Level Setting Procedure 56

Introduction 56
Level Setting Procedure 56
Headphones 57

Chapter 9: Channel View : EQ..... 58

Introduction	58
EQ On / Off.....	59
Modern / Vintage	59
Polarity Invert	59
Modern EQ Introduction	60
Modern EQ Swipe Zone	60
Modern EQ Gain, Frequency and Q [Bandwidth]	61
Low Shelving – Band 1	61
Low-Mid Peaking – Band 2	61
High-Mid Peaking – Band 3	62
High Shelving – Band 4	62
Modern EQ Shelf / Bell.....	63
Modern EQ HPF On / Off and Frequency.....	64
Modern EQ at a Glance	65
Vintage EQ Introduction	66
Vintage EQ Swipe Zone	66
Vintage EQ HPF Frequency Buttons.....	66
Vintage EQ Gain and Frequency.....	67
Vintage EQ at a Glance	67

Chapter 10: Channel View : Gate and Compression..... 68

Introduction	68
Gate On / Off.....	69
Modern / Vintage	69
Compressor On / Off.....	69
Modern / Vintage	69
Modern Gate and Compressor Introduction	69
Modern Gate and Compressor Swipe Zone	70
Modern Gate Display and Settings	70
Modern Gate Meters.....	70
Modern Compressor Display and Settings.....	71
Soft Knee / Hard Knee Compression	71
Modern Compressor Meters	71
Modern Gate at a Glance.....	71
Modern Compressor at a Glance	71
Vintage Gate and Compressor Introduction	72
Vintage Gate and Compressor Swipe Zone	72
Vintage Gate Settings	73
Vintage Compressor Settings	73
Vintage Gate / Compressor VU Meters.....	74
Vintage Gate at a Glance	74
Vintage Compressor at a Glance	74

Chapter 11: Channel View : FX..... 75

Introduction	75
The Swipe Zone.....	75
FX View	76
Reverb Type.....	78
Reverb Sliders	79
Delay Type	80
Delay Sliders	81

Chapter 12: Channel View : Output Graphic EQ 82

Introduction 82
The Swipe Zone..... 82
Graphic EQ On / Off..... 82
31-Band EQ..... 83
2X 83
Draw 83
Zeroing the GEQ 84
Graphic EQ at a Glance 84

Chapter 13: Channel View : Output Parametric EQ 85

Introduction 85
EQ On / Off..... 86
Modern / Vintage 86
Modern PEQ Introduction..... 87
Modern PEQ Swipe Zone..... 87
Modern PEQ Gain, Frequency and Q [Bandwidth]..... 88
 Low Shelving – Band 1 88
 Low-Mid Peaking – Band 2 88
 High-Mid Peaking – Band 3..... 89
 High Shelving – Band 4 89
Modern PEQ Shelf / Bell 90
Modern PEQ HPF On / Off, Frequency and Selectable Slope 91
Modern PEQ LPF On / Off, Frequency and Selectable Slope 92
Modern PEQ at a Glance..... 93
Vintage PEQ Introduction 94
Vintage PEQ Swipe Zone..... 94
Vintage PEQ HPF Frequency Buttons..... 94
Vintage PEQ Gain and Frequency 95
Vintage PEQ at a Glance 95

Chapter 14: Channel View : Output Compressor / Limiter / Delay 96

Introduction 96
Output Compressor / Limiter On / Off..... 96
Modern / Vintage 96
Output Alignment Delay..... 97
Modern Output Compressor / Limiter Introduction 98
Modern Output Compressor / Limiter Swipe Zone 98
Modern Output Compressor / Limiter Display and Settings..... 98
Soft Knee / Hard Knee Compression 99
Modern Output Compressor / Limiter Meters 99
Vintage Output Compressor / Limiter Introduction 99
Vintage Output Compressor / Limiter Swipe Zone 99
Vintage Output Compressor / Limiter Display and Settings..... 100
Vintage Output Compressor / Limiter VU Meter 100

Chapter 15: Mixer View : Navigation Bar 101

Introduction 101
Mixer 101
Current Parameter Display 101
Tools 101
 Devices..... 102

Settings.....	108
Help.....	114
File System	115
Shows	115
Snapshots.....	117
Channel Safes.....	119
Current Show vs Offline Shows	121
Random Notes and Other Musings	124
Presets	125
Factory Presets vs User Presets.....	126
Channel Presets vs DSP Presets	129
Quick Access Panel	132
Clear Solo.....	132
Effects Controls	133
Mute Group Control.....	134
View Group Control	139

Chapter 16: Mackie My Fader Software 142

Introduction	142
Downloading, Installing and Updating the My Fader app.....	142
Using My Fader	142
My Fader vs Master Fader	143
Tools	151
Shows	154
My Fader Wrap-Up	154

Appendix A: Service Information 155

Troubleshooting	155
Repair	156

Appendix B: iOS Optimizations 157

iPad Optimizations	157
iPhone / iPod touch Optimizations	165

Appendix C: Technical Information..... 170

Specifications.....	170
Dimensions	174
Block Diagram.....	179

Appendix D: Hookup Diagrams..... 180

Appendix E: Release Notes 186

Appendix F: Glossary Of Terms..... 202

Warranty Statement / GPL Statement / Open Source Code 210-211

Chapter 1: Welcome

Master Fader V2.1 / My Fader V2.1

This is the new-and-improved version of the DL Series Reference Guide. The goal of our ninja-like Engineering team is to continue to make your experience even better, so the DL Series mixers and Master Fader / My Fader apps may be updated at any time. Be sure you are always using the latest version of each, as specific releases are designed to work together. This version of the Reference Guide is written and designed to pair with Master Fader V2.1, My Fader V2.1 and the corresponding mixer firmware installed by these apps. With so many frequent changes, some screen shots may look slightly different than what you see within these pages and there could be some functional differences, as well.

About This Guide

We strongly encourage checking out the **Quick Start Guide** before diving into this Reference Guide
It is a great way to familiarize yourself with the basic ideas of the DL806 and DL1608, how to switch between views, add color to a mix, gates & compressors, FX, graphic EQ and much more. Once you do that, this will be a breeze!

This guide is designed to be accessible, with subsections as complete as practical to minimize having to leaf back and forth looking for the whole story. The entire guide does not need to be read to figure out how to use this console. However, a certain amount of familiarity with analog mixing consoles, their features, and commonly used signal processing (compressors, limiters, gates, EQs) is assumed.

This guide provides the following resources:

- A general overview of the DL806 and DL1608's facilities and features.
- Dissection-by-dissection description of each input and output, every nook and cranny and — by golly — each doodad, too!
- Detailed description of each screen on the Mackie Master Fader iPad app.
- An entire chapter dedicated to My Fader iPhone and iPod touch app.
- An entire chapter dedicated to the level setting procedure.
- Hookup diagrams depicting some of the more common setups.
- Bottom line: there is a TON of stuff in here. We would be dumbfounded if there was anything missing.

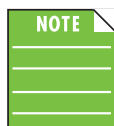
As the saying goes, "a picture tells a 1000 words". With that thought in mind, we added quite a few pictures, screen shots, illustrations and other images throughout to accompany the text.



This icon marks information that is critically important or unique! For your own good, read and remember them because there is pop quiz built in to the Master Fader app. To confirm your knowledge of these features, the app will not function until all answers are correct. Ok, maybe that's not entirely accurate (or even somewhat accurate), but it IS a good idea to pay special attention to these areas in the Reference Guide marked with the "VERY IMPORTANT" hand icon.



There's an illustration of a microscope, so, of course, you're going to get more detailed information when you see this little guy. There are explanations of features and practical tips listed here.



It's a good idea to pay attention to text displayed next to a note icon, as this icon draws attention to certain features and functions relating to the usage of the mixer, the iPad and/or Master Fader app.



This seems like as good a place as any to have our first note together (and I will cherish this moment forever)! Whether you have a DL806 or a DL1608 mixer, this is THE place to be! This Reference Guide covers both mixers. The differences between the two are noted throughout. If not specifically noted, operation is the same for both mixers.

Features

- Proven hardware that sounds great
 - Onyx mic preamps
 - High-end Cirrus Logic® converters
 - Ultra low-noise, high-headroom design
 - Aux sends for monitor mixes
 - Master L/R output for mains
- Tons of built-in processing
 - Choice of powerful, touch-sensitive plug-ins
 - 4-band EQ, gate and compression on inputs
 - 31-band GEQ and comp/limiter on outputs
 - Global reverb and delay
- Wireless mixing
 - Seamless wired to wireless mixing
 - Tune the room from anywhere
 - Get on stage to ring out monitors
 - Personal monitor mixing with access control ability
 - Use up to 10 iOS devices simultaneously
- Total control from your iPad, iPhone or iPod touch
 - Intuitive Master Fader™ app for all iPad models
 - My Fader™ app for quick control from iPhone or iPod touch
 - “Grow & Glow” visual feedback
 - Preset and snapshot recall
 - Record the mix to the iPad for instant sharing
 - Integrate music from any app into the mix
- Install friendly features
 - PadLock™ feature locks down iPad for permanent installs
 - Industry standard Kensington lock secures mixer
 - Compact footprint save precious workspace
 - 15.5" x 11.5" x 3.9" (394 mm x 292 mm x 99 mm)
 - 7.9 lb (3.6 kg) [DL1608] / 6.9 lb (3.1 kg) [DL806]
 - Lightning and 30-pin versions available

Wi-Fi router required for wireless operation. Wi-Fi router and iPad, iPod touch or iPhone not included.

Wireless control supported from all iPad models.

DL series mixers with Lightning dock support wired control from iPad (4th generation) and iPad mini (requires optional iPad mini tray accessory).

DL series mixers with 30-pin dock support wired control from iPad (1st generation), iPad 2 and iPad (3rd generation).

Wireless control supported from iPod touch (4th and 5th generation), iPhone 4, iPhone 4S and iPhone 5.

iPad must be docked and the app must support background audio playback.

iPad is a trademark of Apple Inc., registered in the U.S. and other countries.

Introduction

Nearly 25 years ago, Mackie revolutionized the pro audio world by unleashing the CR1604 16-channel mixer. Today, Mackie redefines live mixing by combining the power of a digital mixer with the ease and portability of an iPad. Think of it as today's CR1604...but digital and unplugged.

- **Control the mix from anywhere**

With the Mackie DL Series mixer's seamless wired to wireless mixing capabilities, you can mix wirelessly in real time from anywhere in the venue on your iPad, iPhone or iPod touch. The bar, the bathroom, the back closet. Instantly adjust mix functions from tuning front of house trouble spots to ringing out stage monitors.

DL series mixers accommodate iPads containing either a Lightning or 30-pin connector.

- **Control the mix from your iPad**

Designed specifically for the iPad, the Master Fader app brings ground-breaking DAW mixing features and functionality to the live environment. With this intuitive breakthrough app, you can create mix snapshots, channel presets and even record stereo tracks straight to your iPad. Plus, with "Grow and Glow" giving you visual indication of the function you're controlling, you can be confident that you're always in control.

- **Proven hardware that sounds great**

By combining our flagship Onyx mic preamps with the performance of 24-bit Cirrus Logic AD/DA converters, the Mackie DL806 and DL1608 deliver unparalleled sound quality. Add to that multiple balanced outputs, and you have a mixer that not only provides incredible dynamic range, fidelity and transparency, but also great versatility and outstanding value.

- **Tons of built-in processing**

The DL Series mixers are loaded with a choice of powerful plug-ins on every channel, so you won't need to set up additional racks of outboard gear. With just the touch of a finger, you have total control over 4-band EQ, compression and gate plug-ins. Plus, sweeten your sound with a full-featured reverb and tap delay or adjust your mix to the room with the 31-band graphic EQ and limiter on the main and aux outs.

- **Peace of mind with access control, mute groups and view groups**

Customize what controls are available to each iOS device. Great for providing the right level of access for those with less experience, access limits even provides a password lock for ultimate protection.

Four individual mute groups are available from the quick access panel for, well, quick access. Assign specific input and output channels to these mute groups for customizable control of channel muting.

Only see the channels you want to see by assigning input channels to one or more of four separate view groups. This not only improves organization and allows for faster navigation, it is perfect for hiding channels from on-stage musicians when paired with access limiting.

- **Multiple iOS devices support**

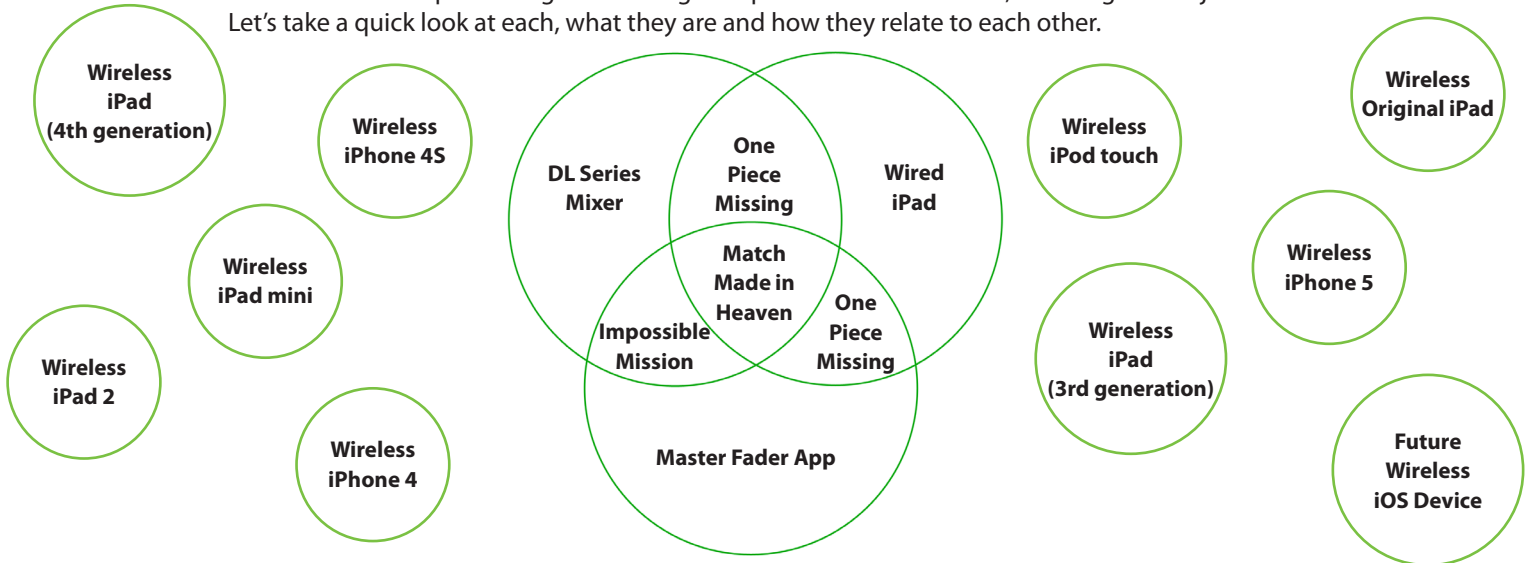
Supporting up to 10 iOS devices simultaneously, the Mackie DL Series allows multiple engineers to control the mix. Plus, it gives band members the ability to adjust their own monitors with My Fader on their iPhone or iPod touch. Now, the band can dial in the mix they want to hear in real time right on stage.

- **Forward looking design**

The sleek and low profile Mackie DL806 and DL1608 are rooted in design innovation. Its powerfully small format destroys the industry's notion that "bigger is better" by allowing modern technology to eliminate the need for bulky boards and racks of gear.

Architecture Overview

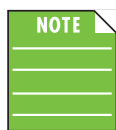
At the very core, the DL Series system consists of three separate parts: the DL Series mixer, an iPad and the Master Fader app. Each of these three components are equally important, none more so than the other. You can play with each component separately, but you won't be able to accomplish much. Together, though, you become Mr. Mix-A-Lot, the envy of engineers at every venue the world over. It's important to note that the DL806 and/or DL1608 is the digital mixer, while one or more iOS devices controls it. All DSP processing and routing take place in the mixer itself, meaning it's not just a "dock". Let's take a quick look at each, what they are and how they relate to each other.



DL Series Mixer — Every mixer in the universe has input and output jacks. The DL Series are no different. In addition to input and output jacks, this mixer contains gain knobs and accompanying SIG/OL LEDs. On the rear panel are the power connector and network connector. Power and 48V phantom power switches and LEDs round out the mixer. Unlike most other mixers, though, the DL Series mixers don't have traditional controls and won't work without an iPad and the Master Fader app. Feel free to make all the connections you want, but you need more to control it. Mixer details begin on the next page.

iPad — The Apple iPad. Such a cool, innovative product, huh? Send and receive email, surf the web, download and install apps for gaming, business, education, entertainment, social networking, sports, travel, music and more. All this from nearly anywhere in the world! Hold on a second...what was that last one? Music? Yep, music. This is where the Master Fader app comes into play. The iPad is a tool that allows us to create the best user experience for you, a blank canvas for the Master Fader app.

Master Fader App — This is the third piece of the puzzle. Forgo the burden of carrying around a big, bulky desk with hundreds of knobs. A DL Series mixer with iPad and Master Fader app are the way to go! And with wireless capability, feel free to walk the venue creating mixes on the fly utilizing the large, full-color screen touch UI. Mixing wirelessly on the fly on an app on an iPad? That sounds out-of-this-world! It must be slow and difficult to comprehend, though, right? Wrong. The Master Fader app is fast, fluid and intuitive. Don't believe us? Download and install the Master Fader app for free and see for yourself...you don't even need a mixer to test drive the app!



An additional hardware component to add to the mix is a wireless router. One of the main reasons for utilizing a DL Series mixer is for its wireless capabilities. It certainly is possible without one, but then you would be missing out on one of the coolest features of the mixer. More on the router later.



As noted above, at least one iPad is necessary to utilize a DL Series mixer. However, up to 10 iOS devices may be connected to it wirelessly. This includes any generation iPad, an iPad mini, any generation iPhone and/or an iPod touch. You can even mix and match!

Chapter 2: Mixer Hardware : Front Panel

Introduction

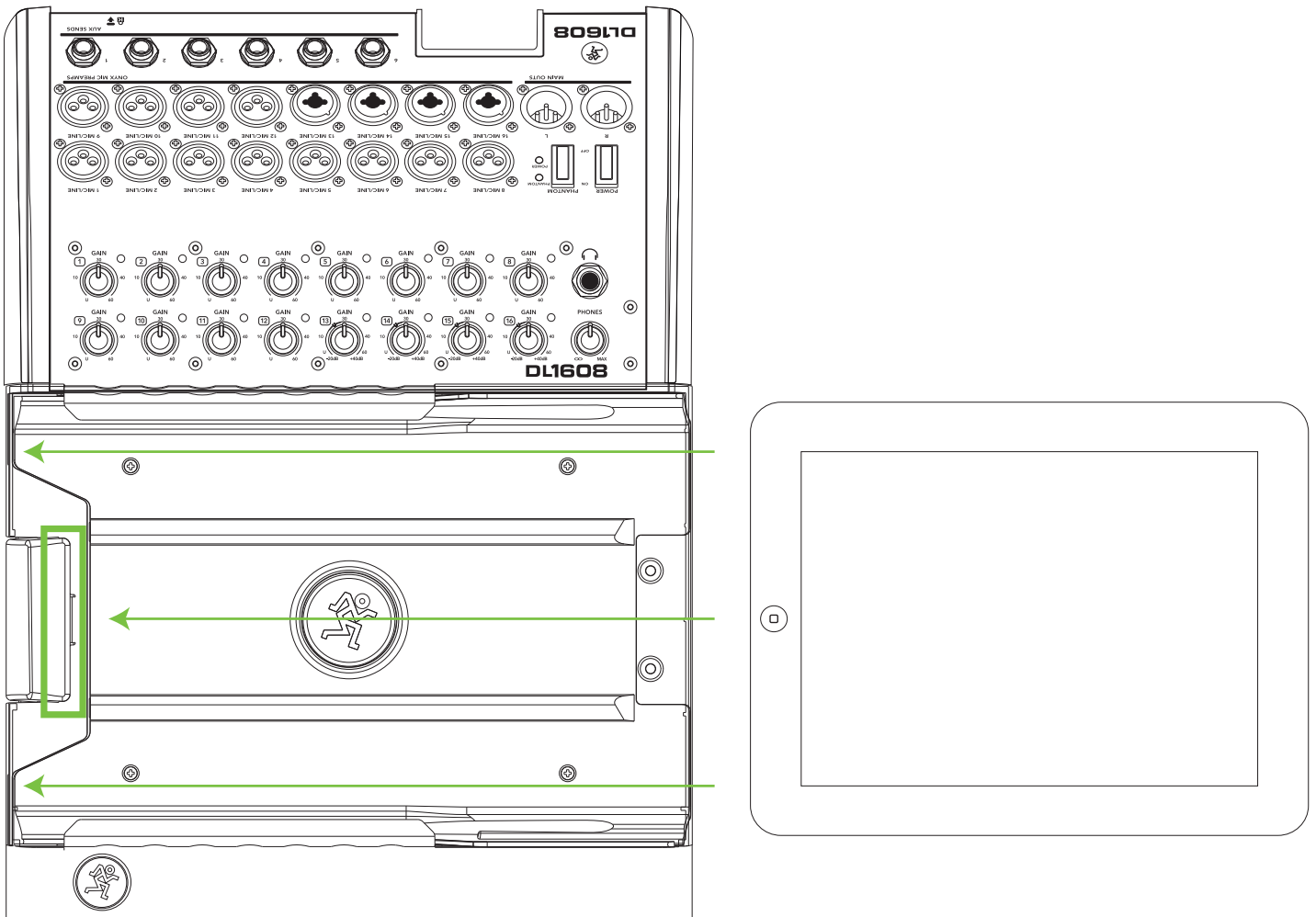
We're going to start things off with a look at the mixer: its features, how and where to make connections, signal flow, and then finish off with an in-depth commentary regarding the Ethernet connector. Let's kick off our front panel hardware discussion with the iPad dock connector.

iPad Dock Connector

On the far left of the mixer (outlined by the vertical green rectangle below) is the iPad dock connector. DL series mixers with Lightning dock support wired control from iPad (4th generation) and iPad mini (requires optional iPad mini tray accessory). DL series mixers with 30-pin dock support wired control from iPad (1st generation), iPad 2 and iPad (3rd generation).

If using an iPad 2, iPad (3rd generation) or iPad (4th generation), slide the iPad right to left, face up, home button on the left until it mates with the iPad dock connector. If using an original iPad or mini iPad, the tray insert will need to be removed first. See the next three pages which explain the iPad tray and tray inserts.

This connection serves multiple purposes. For one, recording and playback are possible when an iPad is connected to the mixer. For another, as long as the mixer is plugged in and turned on, the iPad will charge. And most importantly, Master Fader works sans wireless router when docked. [Recording and playback are detailed in upcoming chapters]. Plus, it just looks cool when the two are married together, connected as one. Perfection. Bliss. Do it and you'll see what we mean.



iPad Tray and Tray Inserts

The largest area on the mixer is the iPad tray with the dock to its left. The iPad tray is a part of the DL Series mixer and cannot be removed. The iPad slides into the tray and mates with the dock connector on the mixer. One of the really cool things about these mixers is that it seamlessly transitions from wired to wireless operation. Therefore, the tray is highly-durable to withstand repetitive insertion and removal of an iPad. It does this by using a tray and insert design.

It needs to not only accommodate the current iPad designs, but also be ready for future variations. The integrated tray fits the original iPad, while tray inserts are added to fit all other iPads (including the iPad mini). For both the tray and inserts, the amazing fit is achieved by utilizing two center rails and curved supports on the sides. There are also two guides above the iPad creating the perfect alignment needed for docking.

The result is that all iPad versions are supported. Additionally, it is ready for any new iPad design with just the addition of a new tray insert. Having said that, we can't predict the future; if we could we would all be retired zillionaires, traveling the world over. We do our best to plan for all possibilities, but there are no guarantees.

DL Series mixers come equipped with a standard iPad tray insert already installed and screwed down. The following is a list of all current iPad models and what insert (if any) is needed to dock it:

Original iPad – no tray insert necessary; the included tray insert needs to be removed. [See directions listed below].

iPad 2, iPad (3rd generation), iPad (4th generation) – standard tray insert (included with mixer).

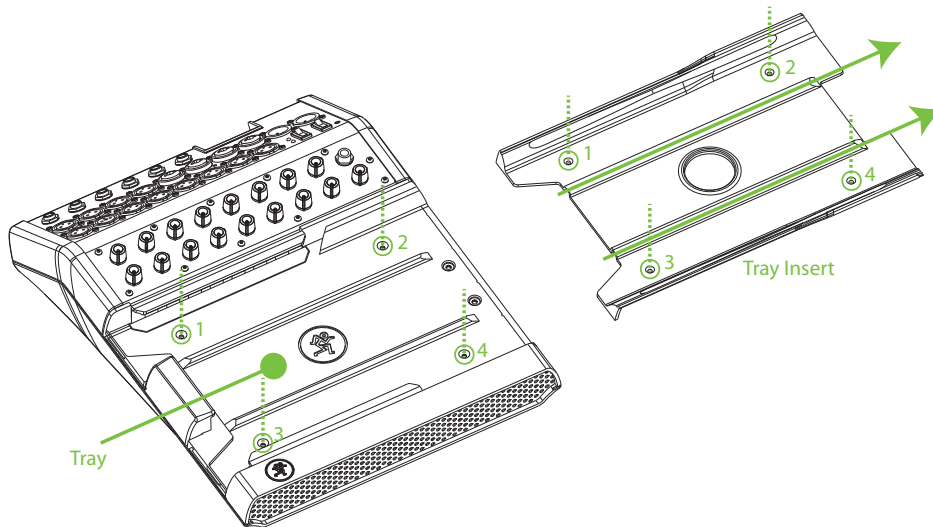
iPad mini – iPad mini tray insert (sold separately). The included iPad tray insert needs to be removed and replaced with an iPad mini tray insert. [See directions on the next page].



The tray insert is not necessarily dependent on what type of connector the iPad has. In other words, while an iPad 2 and iPad (3rd generation) [both 30-pin connectors] and iPad (4th generation) [Lightning connector] have different connectors, all three models require the included standard tray insert. Having said that, all original iPads have a 30-pin connector and all require that the included tray insert be removed. Likewise, all iPad minis have a Lightning connector and require that the included tray insert be removed and replaced with an iPad mini tray insert.

Here's how to remove the iPad tray (if mixing with an original iPad):

- (1) remove the four screws holding the tray insert to the mixer, numbered 1 to 4 in the illustration below.
- (2) slide the tray insert out from the mixer and **SAVE IT SOMEWHERE SAFE!** Should you ever upgrade to an iPad 2, iPad (3rd generation), or iPad (4th generation) the tray will be necessary.
- (3) put the screws back into the mixer from where you just removed them. This way they can't get lost.

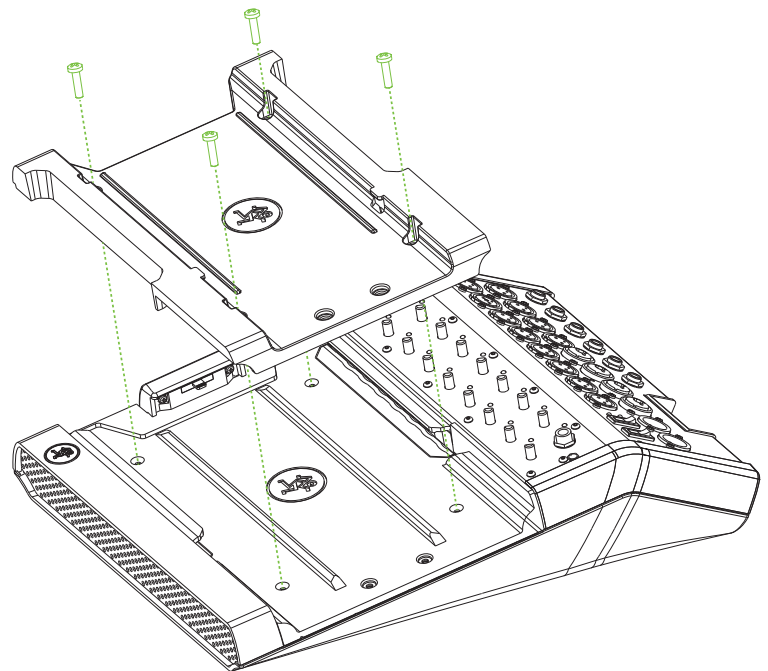


With different dimensions than the other iPads, the iPad mini doesn't fit the included iPad tray...it's too small! Don't fret, though; we've got you covered. As mentioned on the previous page, an iPad mini may be docked to a DL Series mixer with a Lightning connector, but it requires a mini tray insert (sold separately).

Here's how to install the iPad mini tray:

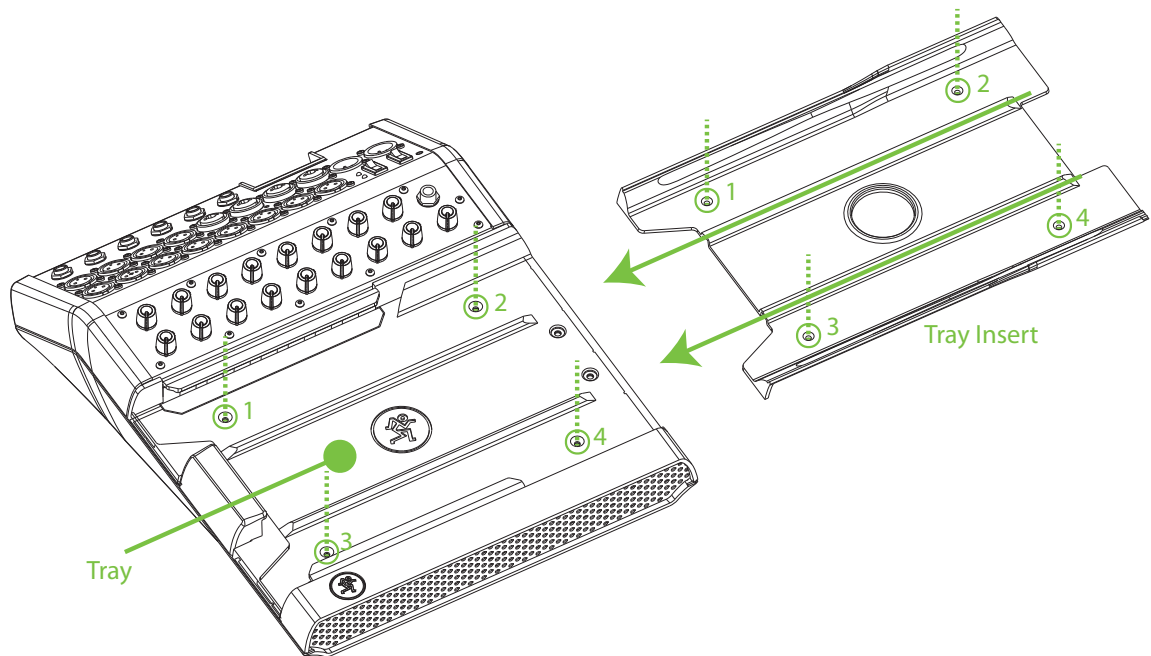
- (1) remove the four screws from the mixer, as seen in the illustration to the right.
- (2) If applicable, slide the tray insert out from the mixer and **SAVE IT SOMEWHERE SAFE!** Should you decide to dock an iPad 2, iPad (3rd generation), or iPad (4th generation) to the mixer, the tray will be necessary.
- (3) place the iPad mini tray insert on top of the mixer, making sure to line up the sides and the screw holes.
- (4) put the screws back into the mixer from where you just removed them (as displayed below) to hold the iPad mini tray insert into place.

(5) for the complete iPad mini tray kit installation instructions, [click here!](#)



If you had been mixing with an original iPad or iPad mini, but would rather use an iPad 2, iPad (3rd generation) or iPad (4th generation), the included iPad tray will need to be reinstalled. The iPad tray insert *only* needs to be reinstalled if you are mixing with the iPad 2, iPad (3rd generation) or iPad (4th generation). Here's how to reinstall the iPad tray:

- (1) remove the four screws from the mixer, numbered 1 to 4 in the illustration below.
- (2) remove the iPad mini tray insert (if applicable).
- (3) slide the included standard tray insert into the mixer as displayed below.
- (4) put the screws back into the mixer from where you just removed them to hold the tray insert into place.



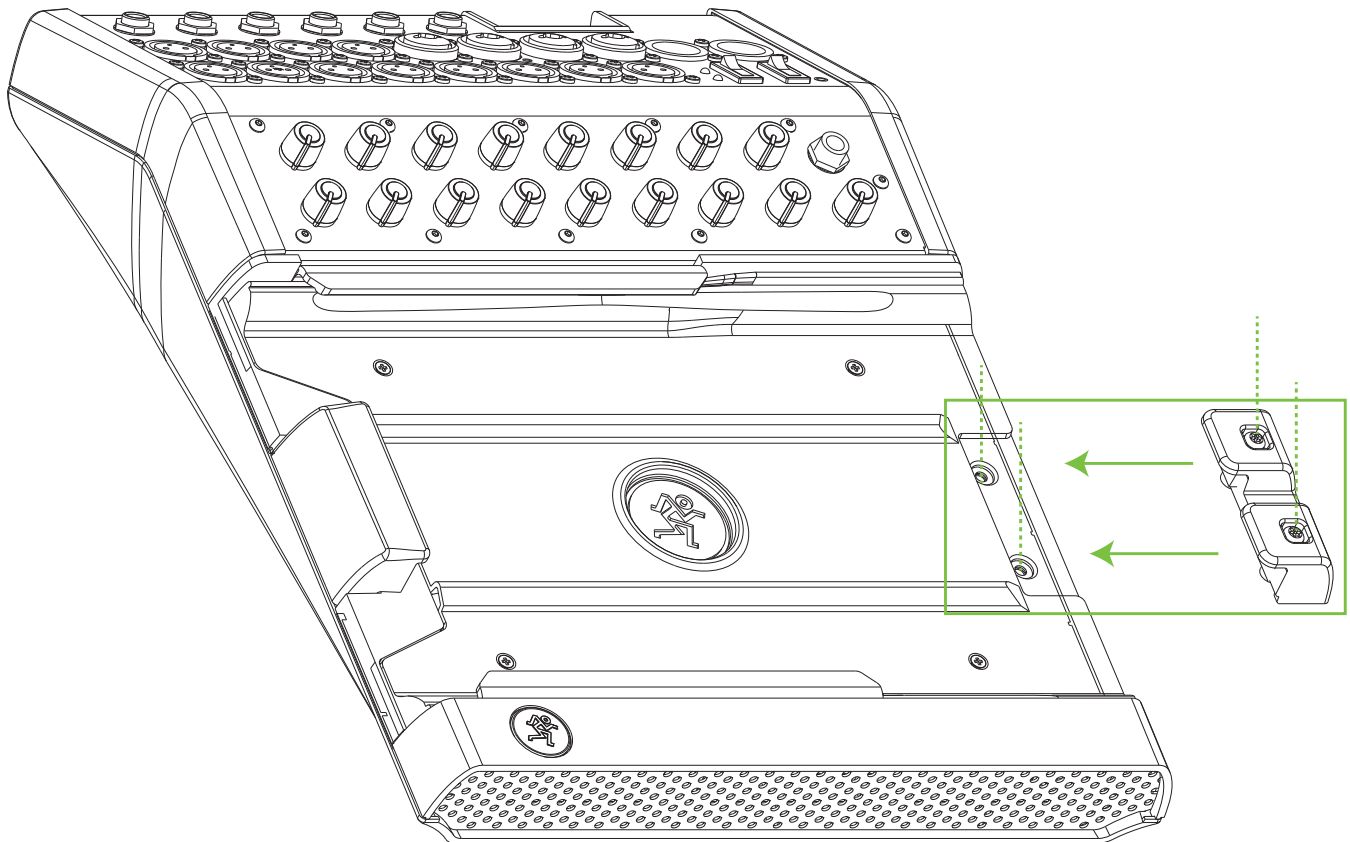
The iPad tray insert doesn't need to be locked down if switching regularly between iPads. Instead, hand-tighten the screws to the mixer before sliding the tray insert back in. This way they can't get lost and you're still able to slide the tray insert in and out as needed.

PadLock™

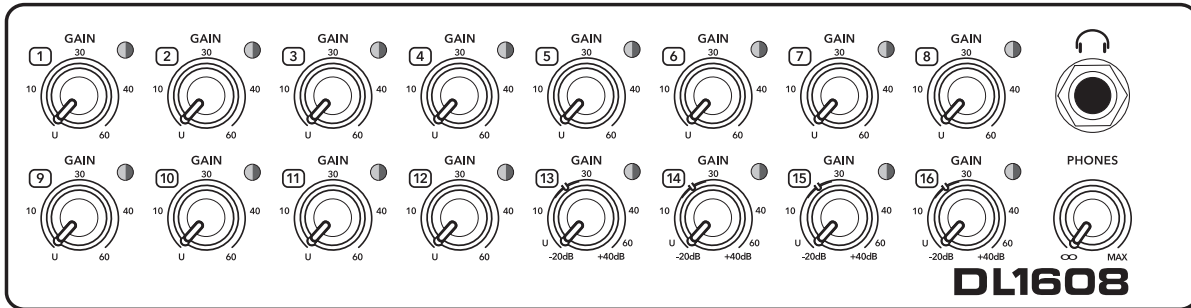
Also included with the mixer is a PadLock. This is used to lock the iPad into place on the mixer. One might use this for fixed installs where a dedicated iPad is used and (Pad)locked to the mixer. Or leave the PadLock off so the iPad may be conveniently transferred in and out of the mixer.



After docking the iPad (not shown), the PadLock needs to be attached by moving it right to left [horizontal green arrows], *NOT* downward. This ensures that the foam compresses against the iPad and holds it solidly in place. Then hand-tighten each of the two security screws down [vertical green dotted lines] using the supplied wrench.



While the PadLock provides some level of security, it is *NOT* foolproof or guaranteed protection. LOUD Technologies Inc. is not responsible for the loss, theft, damage or destruction of your DL Series mixer or iPad whether a PadLock has been used or not.



DL1608 Front Panel

Front Panel Introduction

Each DL1608 mixer is outfitted with 16 gain knobs, 16 sig / OL LEDs, one phones output jack and one phones knob. Each DL806 mixer is outfitted with eight gain knobs, eight sig / OL LEDs, one phones output jack and one phones knob. Let's take a look at each of these features, starting with the gain knobs.

Gain Knobs

The gain knobs adjust the input sensitivity of the mic and mic/line inputs. This allows signals from the outside world to be adjusted to run through each channel at optimal internal operating levels. All channels may accept a balanced mic or line-level signal using an XLR connector, while channels 13-16 [on the DL1608; channels 5-8 on the DL806] also accept 1/4" line-level signals. The gain knobs are analog controls, and are therefore NOT recallable.

If a balanced mic or line-level signal is connected to any channel, there is 0 dB of gain with the knob fully down, ramping up to 60 dB of gain fully up.

If a 1/4" line-level signal is connected, there is 20 dB of attenuation with the knob fully down and 40 dB of gain fully up, with unity gain "U" at 10:00

This 20 dB of attenuation can be very handy when inserting a hot signal from a line-level source. Without this "virtual pad," there is more chance of channel clipping.

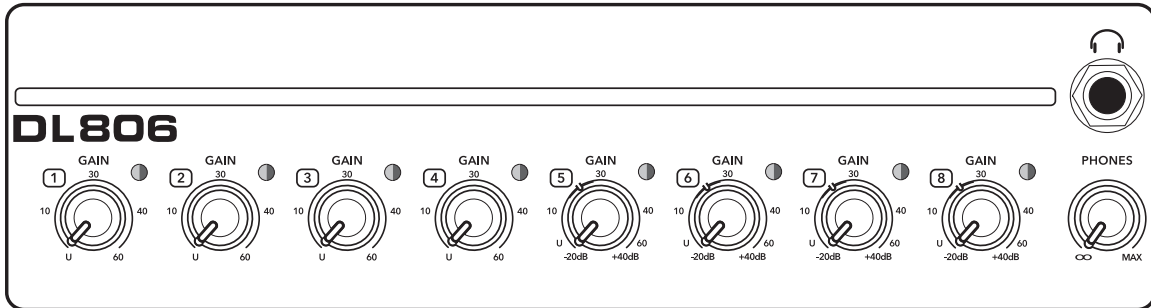


Because of the low-noise, high-headroom Onyx mic preamps, it is possible to use the mixer strictly as a wireless system and store the mixer away (in an equipment room, for example). Just make sure to LOWER the gain knobs a touch to gain extra headroom before clipping.

Sig / OL LEDs

This dual-colored LED will illuminate green when the channel's input signal is present, indicating signal. It will remain lit so long as there is signal above -20 dBu present in that channel.

This dual-colored LED will illuminate red when the channel's input signal is too high, indicating a signal overload. This should be avoided, as distortion will occur. If the OL LED comes on regularly, check that the gain knob is set correctly for the input device. The signal is at -3 dB before hard clip begins.

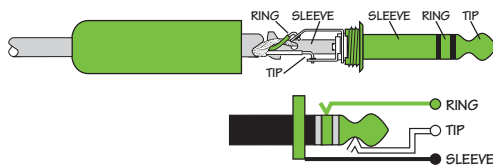


DL806 Front Panel

Phones Output Jack

This 1/4" TRS connector supplies the output to stereo headphones. The volume is controlled with the phones knob located right below the output jack.

The phones output follows standard conventions:



Tip = Left channel
 Ring = Right channel
 Sleeve = Ground

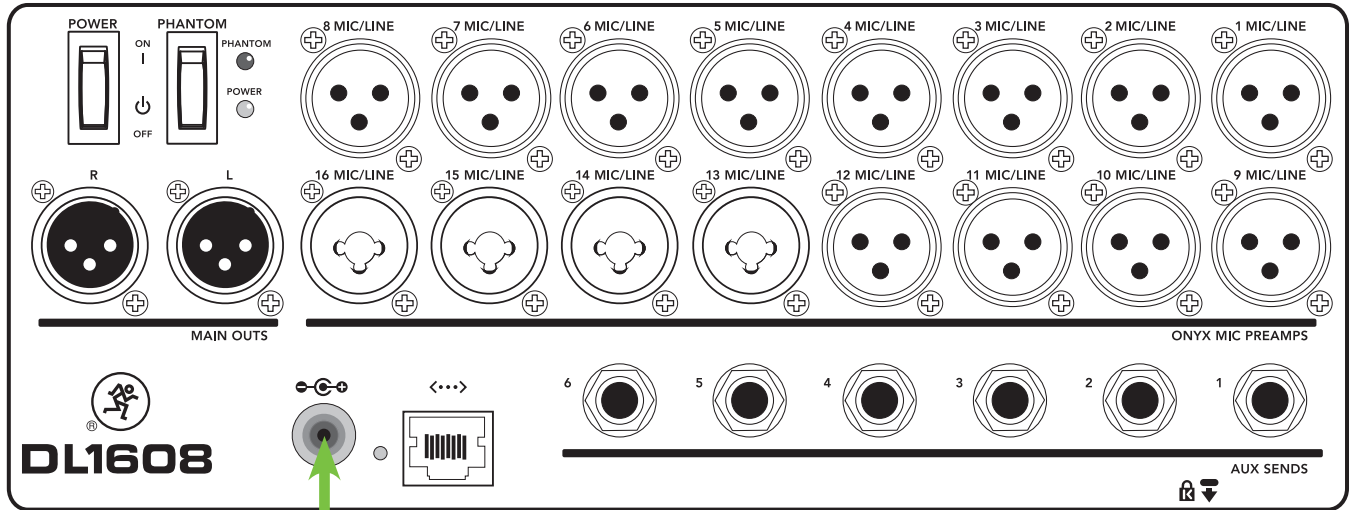
Phones Knob

This knob is used to adjust the volume from the phones output jack, from off to maximum gain (max). The phones knob is an analog control, and is therefore NOT recallable.



Warning: The headphone amp is loud and could cause permanent hearing damage. Even intermediate levels may be painfully loud with some headphones. **BE CAREFUL!** Always turn the phones knob all the way down before connecting headphones, soloing a channel or doing anything new that may affect the headphone volume. Then turn it up slowly as you listen carefully.

Chapter 3: Mixer Hardware : Rear Panel



DL1608 Rear Panel

Barrel Connector
Locking Outer Ring

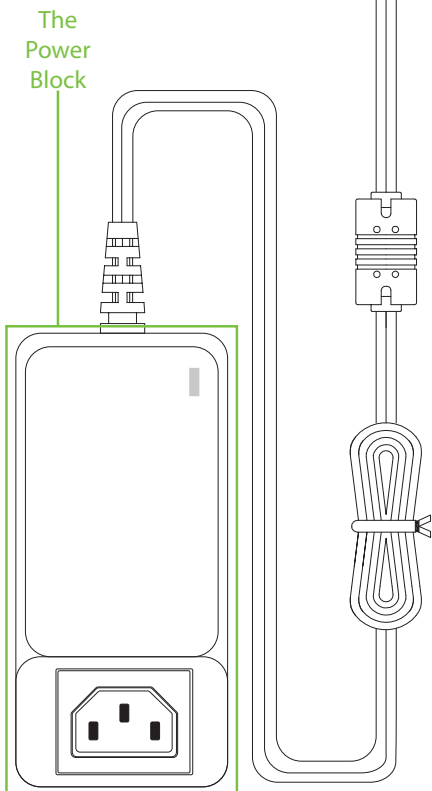
Rear Panel Introduction

Each DL Series mixer is outfitted with a power connector, a power switch (and corresponding LED), a phantom power switch (and corresponding LED), L/R XLR main output jacks, a Kensington lock, a network connector and a force update button. In fact, the only functional difference between the two is that the DL1608 has 16 input jacks and six aux sends jacks, whereas the DL806 has eight input jacks and four aux send jacks. Even though those numbers may vary slightly, their function is the same. Let's take a look, shall we?

Power Connector

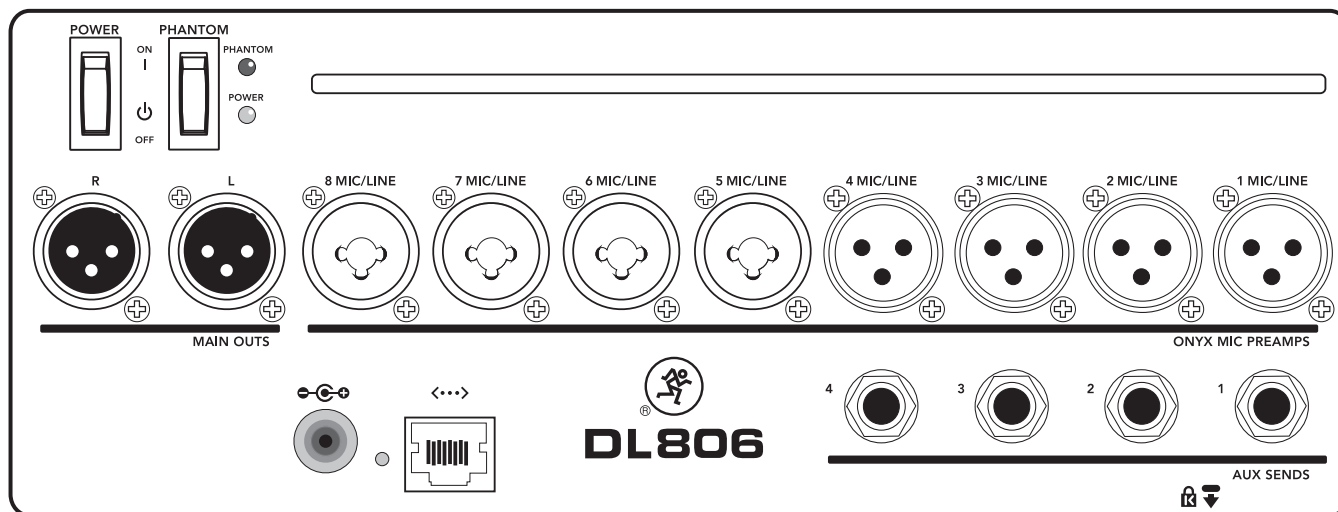
The DL Series mixers have a universal external power supply that accepts any AC voltage ranging from 100 VAC to 240 VAC. No need for voltage select switches. It will work virtually anywhere in the world. That's why we call it a "Planet Earth" power supply! It is less susceptible to voltage sags or spikes compared to conventional power supplies, and provides greater electromagnetic isolation and better protection against AC line noise.

An external 12V DC power supply [aka The Power Block] and a line cord are included with the mixer. A locking barrel connector resides at the end of the cord attached to The Power Block. Attach it to the power connector on the mixer and rotate the outer ring clockwise to lock. Do not over-tighten! Screw until there is resistance, then stop. Connect the female end of the line cord to The Power Block and plug the male end into a live grounded AC outlet. An LED on The Power Block will illuminate green to indicate success (whether the mixer is powered on or not).



Warning: Disconnecting the plug's ground pin is dangerous. Don't do it!

In fact, it's a bad idea to remove anything from (or add anything to) The Power Block or line cord. Again, don't do it!



DL806 Rear Panel

Power Switch

Press the top of this rocker switch in to turn the mixer on and press the bottom of this switch to turn the mixer off.



As a general guide, the mixer should be turned on first, before any external power amplifiers or powered speakers. As such, it should also be turned off last. This will reduce the possibility of any turn-on or turn-off thumps in the PA.

Power LED

This LED will illuminate green when the mixer is turned on. If it does not turn on, confirm that The Power Block and line cord are connected correctly (to each other, the mixer and the AC outlet), the local AC mains supply is active and that the power switch is on.

Phantom Power Switch

Press the top of this rocker switch in if any microphone requires phantom power. (Always check the position of this switch before connecting microphones.) This is a global switch that affects all mic channels' XLR jacks at once. Press the bottom of this switch in to turn the phantom power off.

Most modern professional condenser mics require 48V phantom power which lets the mixer send low-current DC voltage to the mic's electronics through the same wires that carry audio. (Semi-pro condenser mics often have batteries to accomplish the same thing.) "Phantom" owes its name to an ability to be "unseen" by dynamic mics [Shure SM57 / SM58, for example], which do not need external power and are not affected by it, anyway.



Never plug single-ended (unbalanced) or ribbon microphones into the mic input jacks when phantom power is on. Do not plug instrument outputs into the mic XLR input jacks with phantom power on unless you know for certain that it is safe to do. When phantom power is engaged, be sure that the master fader is down when connecting microphones to the mic inputs to prevent pops from getting through the PA.



It is not a good idea to enable the phantom power unless it is actually needed. Line-level sources may be particularly unhappy when they are subjected to 48V phantom powering. Many musical instrument amps and keyboards with "direct outputs" fit this description.



It takes approximately 15 seconds for the phantom power to shut off completely. Do not add or remove any inputs until the phantom power LED is completely off or mics could be ruined.

Phantom Power LED

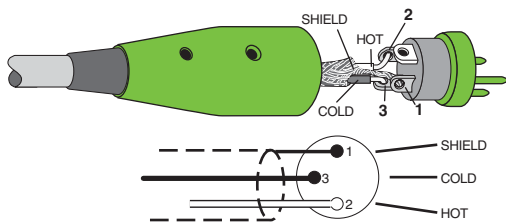
This LED will illuminate red when phantom power is engaged. If it does not turn on, confirm that the phantom power switch is on, that The Power Block and line cord are connected correctly (to each other, the mixer and the AC outlet), the local AC mains supply is active and that the power switch is on.



It takes approximately 15 seconds for the phantom power to shut off completely. Do not add or remove any inputs until the phantom power LED is completely off or mics could be ruined.

XLR and 1/4" Inputs

All channels may accept a balanced mic or line-level signal using an XLR connector. They are wired as follows, according to standards specified by the AES (Audio Engineering Society).



XLR Balanced Wiring:

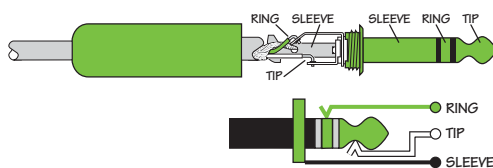
Pin 1 = Shield (ground)

Pin 2 = Positive (+ or hot)

Pin 3 = Negative (- or cold)

In addition to accepting balanced mic or line-level signals using an XLR connector, channels 13-16 [on the DL1608; channels 5-8 on the DL806] may also accept 1/4" line-level signals driven by balanced or unbalanced sources.

To connect balanced lines to these inputs, use a 1/4" Tip-Ring-Sleeve (TRS) plug. "TRS" stands for Tip-Ring-Sleeve, the three connection points available on a stereo 1/4" or balanced phone jack or plug. TRS jacks and plugs are used for balanced signals and stereo headphones and are wired as follows:



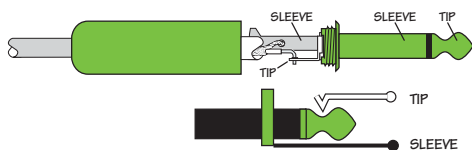
1/4" TRS Balanced Mono Wiring:

Sleeve = Shield

Tip = Hot (+)

Ring = Cold (-)

To connect unbalanced lines to these inputs, use a 1/4" mono (TS) phone plug, wired as follows:



1/4" TS Unbalanced Mono Wiring:

Sleeve = Shield

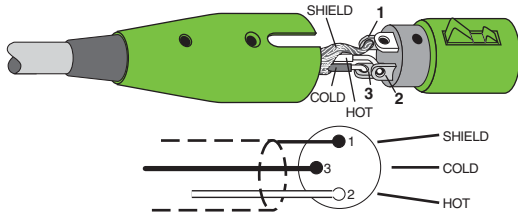
Tip = Hot (+)



You may be well-versed in setting levels on most analog and/or digital consoles, but the DL Series mixers are quite unique. It would be wise to check out "Chapter 8: Level Setting Procedure" (pages 56-57) the first time you set levels on this mixer. Thanks in advance!

L/R Main Outs

The male XLR connectors provide a balanced line-level signal that represent the end of the mixer, where the fully mixed stereo signal enters the real world. Connect these to the left and right line-level inputs of powered speakers or to the left and right line-level inputs of an amplifier (with speakers already attached).



XLR Balanced Wiring:

Pin 1 = Shield (ground)

Pin 2 = Positive (+ or hot)

Pin 3 = Negative (- or cold)

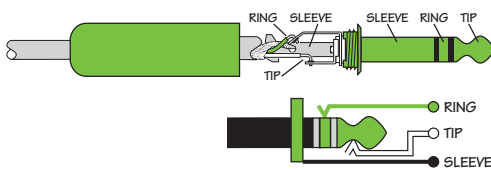


You may be well-versed in setting levels on most analog and/or digital consoles, but the DL Series mixers are quite unique. It would be wise to check out “Chapter 8: Level Setting Procedure” (pages 56-57) the first time you set levels on this mixer. Thanks in advance!

Aux Sends

These 1/4" connectors allow you to send balanced and unbalanced line-level outputs to external effects devices, headphone amplifiers, or stage monitors. These could either be passive stage monitors powered by an external amplifier, or powered stage monitors with built-in power amplifiers. You may run separate aux mixes since all aux sends are independent of each other. There are four aux sends on a DL806 mixer and six aux sends on a DL1608 mixer.

To connect balanced lines to these inputs, use a 1/4" Tip-Ring-Sleeve (TRS) plug. “TRS” stands for Tip-Ring-Sleeve, the three connection points available on a stereo 1/4" or balanced phone jack or plug. TRS jacks and plugs are used for balanced signals and stereo headphones and are wired as follows:



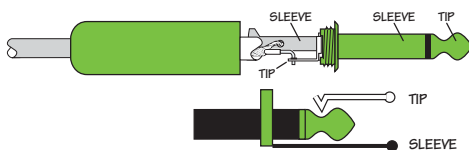
1/4" TRS Balanced Mono Wiring:

Sleeve = Shield

Tip = Hot (+)

Ring = Cold (-)

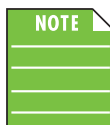
To connect unbalanced lines to these inputs, use a 1/4" mono (TS) phone plug, wired as follows:



1/4" TS Unbalanced Mono Wiring:

Sleeve = Shield

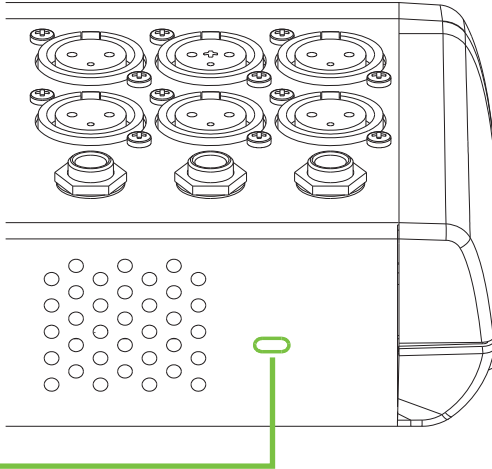
Tip = Hot (+)



Unbalanced cables can be noisy. If the input of the next device in the chain supports balanced cables, we highly recommend using those instead of unbalanced cables to connect gear.

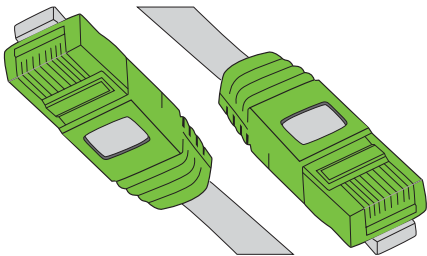
Kensington Lock

An optional Kensington Lock provides an extra level of security should the mixer be left alone, unwatched. There are a wide variety of cable apparatuses to choose from to secure your mixer via the Kensington Lock security slot. Feel free to decide on what type works best for you by perusing the Kensington website: <http://www.kensington.com/>



While the Kensington cable and lock provide some level of security, it is NOT foolproof or guaranteed protection. LOUD Technologies Inc. is not responsible for the loss, theft, damage or destruction of your mixer or iPad whether a Kensington Lock has been used or not.

Network Connector



The 100MB network connector is conveniently located next to the power connector. Its purpose in life is to connect the mixer to a Wi-Fi router via CAT5 Ethernet cable, thus enabling wireless control.

Plug one end of the CAT5 Ethernet cable into the mixer's network connector and the other end of the CAT5 Ethernet cable into a LAN port on the router, NOT a WAN port. Most routers allow the use of either a straight-wired cable or crossover cable, but If you have a choice, a straight-wired CAT5 Ethernet cable is the way to go to ensure smooth operation with any router.

This is all we're giving you for now. Directions for setting up the rest of the router begin on chapter 4. That seems like such a long way off, but it starts on page 25!

Force Update Button

The force update button is tucked in right between the power connector and network connector. In a perfect world, this button would just sit there without a care in the world, umbrella drink in hand, beach, surf and sun on a daily basis. In all likelihood, this button will live his / her dream out, while the rest of us can only dream of such a life.

The DL Series mixers and Master Fader app do a great job at letting you know when either (or both) the software and firmware need updating, but this button here forces a complete firmware update *if the need ever arrives*.

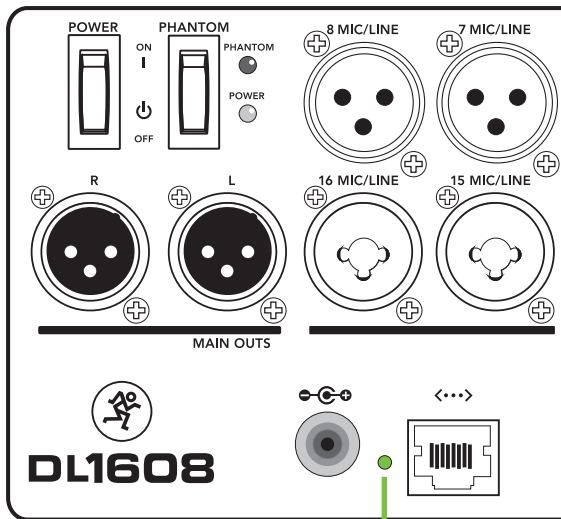
Here's how to force a firmware update: first, turn the mixer off. Now, with a ballpoint pen or a paperclip, poke the force update button, then power up the mixer with the button depressed. The mixer will boot and you will be prompted with an update bubble the next time an iPad (with the Master Fader app) is connected to the mixer.



Now that you know how to force an update, here's a friendly reminder that you should let the button remain peaceful, calm and tranquil, only forcing a firmware update if instructed by Mackie Tech Support. Thank you for listening!



Save any current show to your iPad before forcing an update or you may lose it. The show and your sanity!



Chapter 4: Mixer Hardware : Wireless Setup

Introduction

Do you want wireless control of your mixer? Of course you do! Let's dig in and get the router set up, as this is quite an important feature of the DL Series. Up to 10 iOS devices may be connected to the network, and therefore you may control the mixer wirelessly [via Wi-Fi] or wired.

Wi-Fi Router

For wireless control, all that's necessary is to connect the mixer to a Wi-Fi router. While it is possible to utilize an existing wireless network, a dedicated Wi-Fi router will give you complete control, resulting in the best possible performance.

If you don't already have a Wi-Fi router, nearly any Wi-Fi router found at a reputable office supply store (or other similar business) will work. When selecting a new router (or checking out your current router) please make sure it has ALL of the following features:

(1) CAT5 Connection — Make sure the Wi-Fi router connects via CAT5 Ethernet cable, not USB. Most routers allow the use of either a straight-wired cable or crossover cable, but if you have a choice, a straight-wired CAT5 Ethernet cable is the way to go to ensure smooth operation with any router.

(2) DHCP — The router needs to be able to assign an IP address to a device [the DL806 or DL1608, for example] connected to the Ethernet port. In most cases, the router will handle this task. However, there are some routers that can't complete this simple assignment and should not be used. Routers with a single Ethernet port often will not work well with the DL Series mixers for this reason.

(3) 802.11n / 5GHz — Believe it or not, those numbers are not just a bunch of mumbo jumbo. Those numbers reflect a Wi-Fi mode [802.11n] and band [5GHz] that we prefer and strongly suggest. Wi-Fi mode 802.11g and band 2.4GHz also work, but all the cool kids are using 802.11n and 5GHz. This is often packaged as "Dual Band".

(4) Brand — We are not in the business of suggesting what Wi-Fi router to go with, but choosing one with an instantly recognizable, quality, trustworthy name doesn't hurt. Some examples we've heard of:

- Apple
- Belkin
- D-Link
- Linksys
- NETGEAR

Network Connectivity

Now it's time to connect to the network. Here are the steps to get some connectivity. Connectivity before creativity!

(1) CAT5 Connection — Plug one end of the CAT5 Ethernet cable into the network connector on the mixer and the other end into a LAN port on the router, NOT a WAN port. Read that sentence again.

(2) Power to the Router — The router needs to be powered up first before anything else. Plug it in and flip the power switch to the "on" position. <--ok, that might have been a cruel trick. Wireless routers often power up when plugged in with no power switch to flip.

(3) The Waiting — Give the router a little time to boot up and do its thing. We know, we know, the waiting is the hardest part. Somehow I don't think Tom Petty was singing about wireless router boot up times. This shouldn't take more than 5-10 seconds.

(3) Power to the Mixer — Go ahead and power up the mixer.

Connect

At this point in time, we're ready to dial in the settings of the iPad. Start by turning the iPad on (if it's not already).

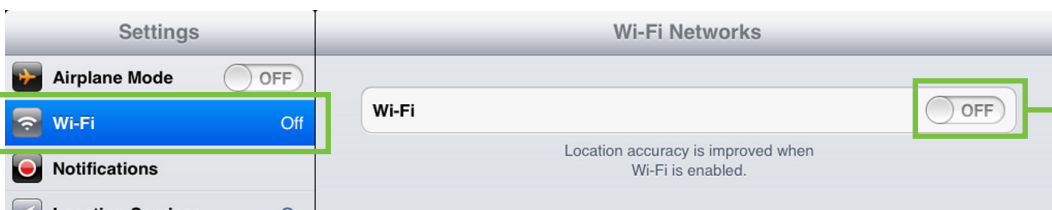


You should have to follow these instructions only once for each iPad connected to the router. After that they should connect automatically.

Tap "Settings" on the iPad.

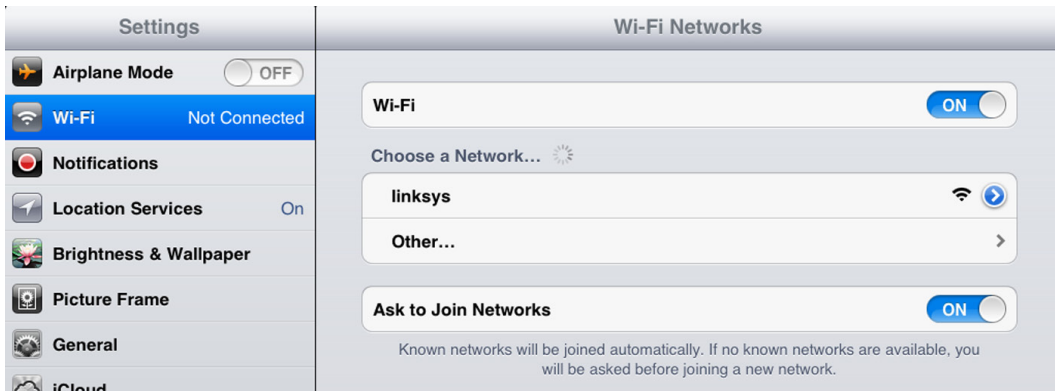


Settings lands you here. Select Wi-Fi by touching it. Notice that Wi-Fi is "Off" at this point, but we're going to fix that.

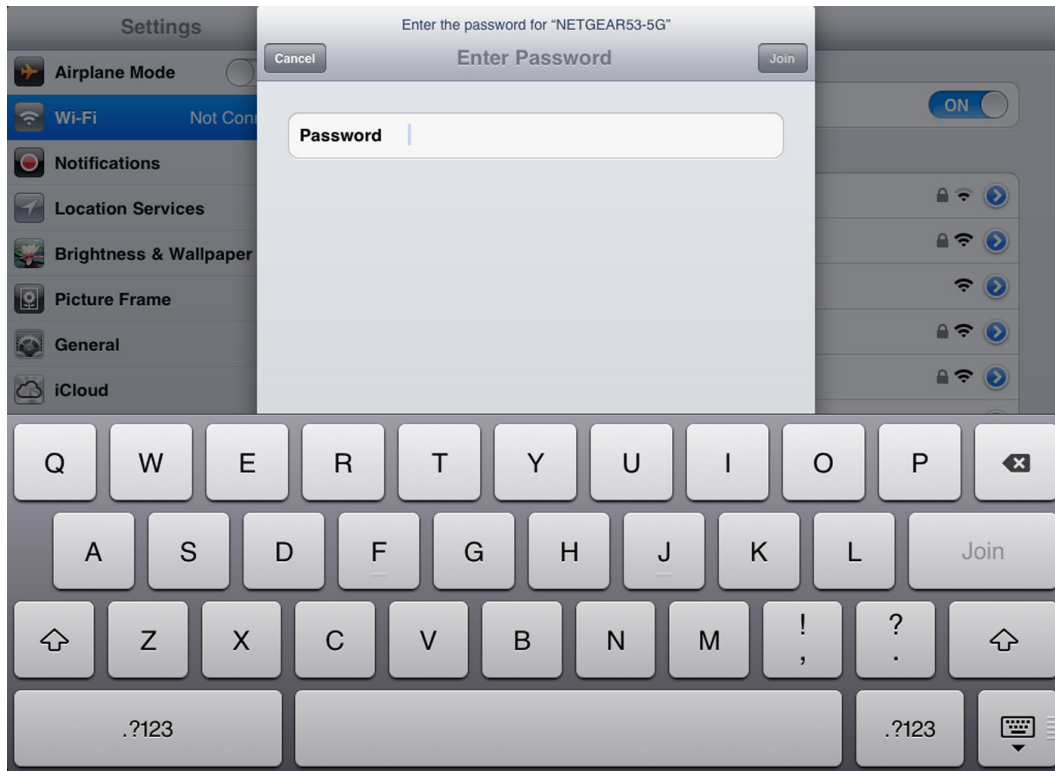


Drag the Wi-Fi on/off slider right to the on position.

Check out the view below. The iPad is searching for (and setting up the connection to) the router.



It should be noted here that (by default) many routers will NOT be password protected. In the occurrence that yours has a pre-configured password from the factory, you should be able to locate it on the bottom of the wireless router and type it in the space provided on the iPad.



Check it out...you're good to go! With your assistance, the iPad found the router and dialed in the Wi-Fi connection!



Now go back and launch the Master Fader app. It's that easy!

Router Settings

Default router settings are typically fine, but most Wi-Fi routers may be customized to ensure high performance and a secure network. We'll outline some common router settings to adjust, but since each brand is different, refer to its manual to learn how to adjust these settings.

(1) SSID — SSID stands for Service Set Identification. Create a name for the Wi-Fi network here.

(2) Security — You will need to select a security mode and password. We suggest using WPA [Wi-Fi Protected Access] for security purposes and a password that is easy for you to recall, but difficult for others to hack.



This prevents strangers from joining your network and controlling the mixer, so pick a good password!

(3) Band — No, we're not here to talk about your favorite rock band. Rather, we are here to choose the Wi-Fi band. If you are in Wi-Fi mode 802.11n, you might be requested to choose a Wi-Fi band. Here, we prefer and strongly suggest 5GHz. However, 2.4GHz also works.

(4) Enable Auto Channel Selection¹ — Look for a setting named "Auto Channel Selection" (or similar) and enable it. The Wi-Fi channel with the least interference will be selected automatically.

This should set you up nicely with no issues at all, so feel free to exit out of settings at this point. If you desire more information, refer to the Troubleshooting section in Appendix A: Service Information on pages 155-156.

¹ Enable Auto Channel Selection is an advanced option that is usually automatically enabled. If you see it, ensure that it is enabled.

Chapter 5: Mackie Master Fader Software

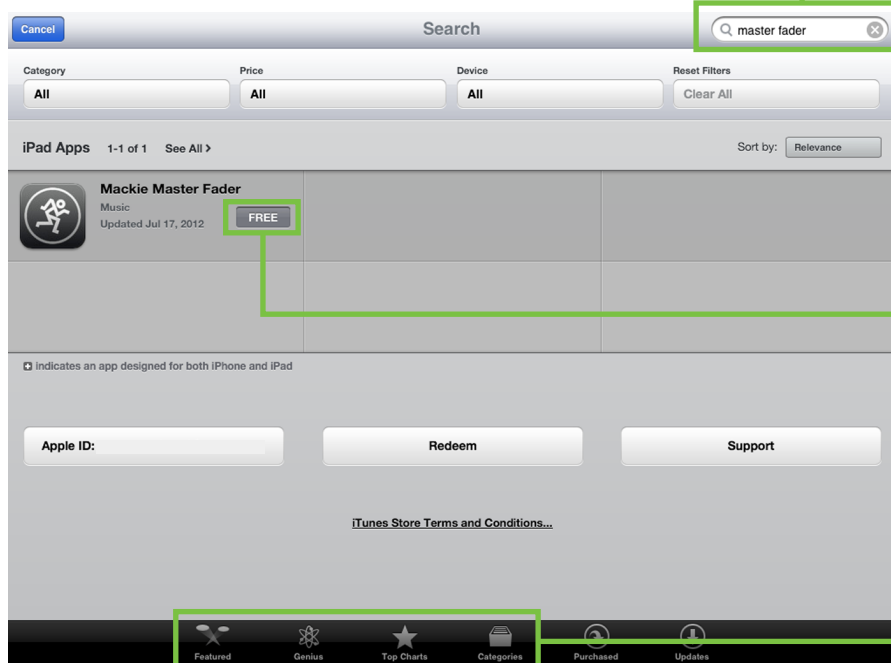
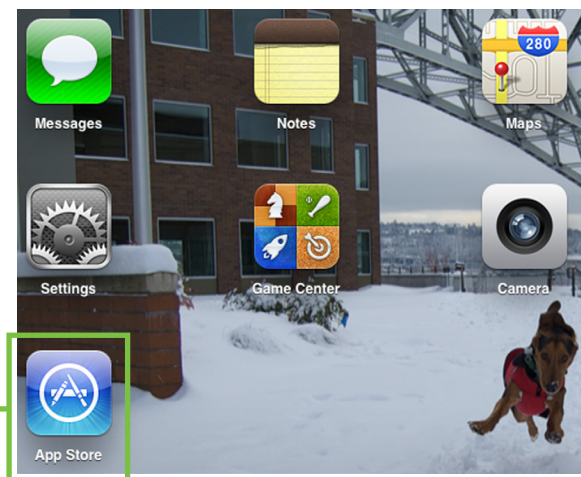
Introduction

As mentioned earlier, the DL806 or DL1608 is the digital mixer, and one or more iOS devices controls it. All DSP processing and routing takes place in the mixer itself, meaning it's not just a "dock". The Master Fader app for iPad is where you "control" the mix. If an iPhone and/or iPod touch is connected (wirelessly), you will need to follow these same instructions as listed here, but substitute "Master Fader" with "My Fader". More information about My Fader is outlined in Chapter 15.

Downloading and Installing the Master Fader App

There are a couple of ways to download and install the Master Fader app. Via iTunes on Mac or PC, for example. However, the easiest and fastest way to download and install it is directly from the iPad. You've downloaded apps on an iPad before and it's the same method to download this one, as well. Here's how:

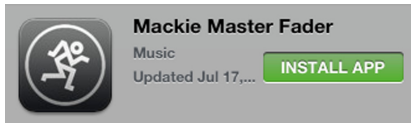
With a good internet connection via Wi-Fi, 3G or LTE, turn on the iPad and open up the App Store.



Type "master fader" in the search box located near the top-right corner of the screen followed by a carriage return.

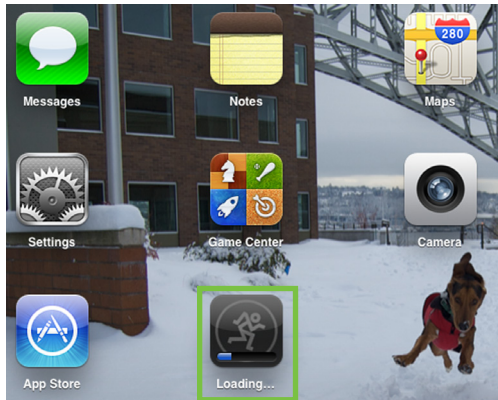
The search box is available in "Featured", "Genius", "Top Charts" and "Categories", but NOT "Purchased" or "Updates".

Now tap the FREE button.



This then turns into a green INSTALL APP button. To install the Master Fader app to an iPad, tap the green INSTALL APP button and enter your Apple ID password when prompted.

The blue line underneath the Master Fader app icon shows the progress of the download. Once the blue progress line disappears, the download is complete and the Master Fader app is ready for use.



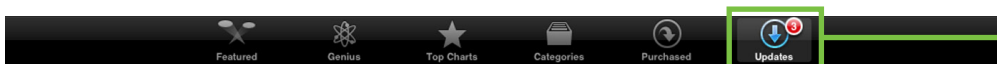
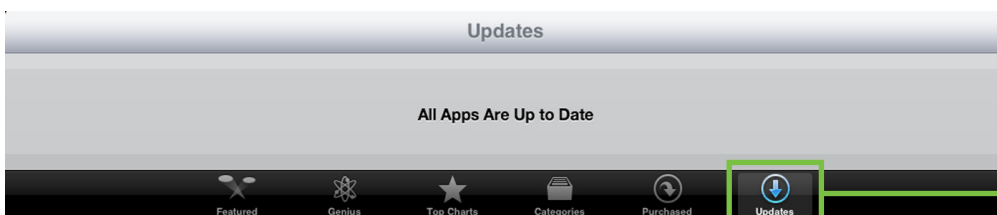
The item located directly to the right of the Master Fader icon (and just below the camera) is another app that we're currently working on; it's called 'Angry Dogs'. Aaaah, just kidding! It's actually DL Series Product Manager, Ben's dog – Rocky – playing in the Seattle snow...and people thought it only rained here. Sheesh!

Updating the Master Fader App

It is possible that the Master Fader app has already been downloaded and installed. In this case, you're *probably* good to go. However, it is a good idea to go to the App Store to check for updates. You will want the latest and greatest version for the absolute best in functionality and versatility.

Once in the App Store, tap the Update button located near the bottom-right of the iPad.

The first screen shot below shows an iPad with all apps up to date. The second screen shot below displays three apps that need updating (which may or may not include the Master Fader app). Tapping the Update button here will horizontally display the icon, name and description of changes of each app needing an update. If you see Master Fader listed, tap the gray UPDATE button on the far right, followed by typing in your password. Or better yet, tap the gray Update All button in the upper-right corner of the screen. The updates will commence. Don't do anything until the downloads have completed.



Updating the Firmware



Master Fader App

Needs an Update

The Master Fader app automatically compares the app and firmware versions each time the app connects to the mixer. In order to operate properly, the firmware and app versions must match. If the Master Fader app is older than the firmware version in the mixer, you will be prompted to update the app. Tap the App Store button on the popup and update as described on the previous page.

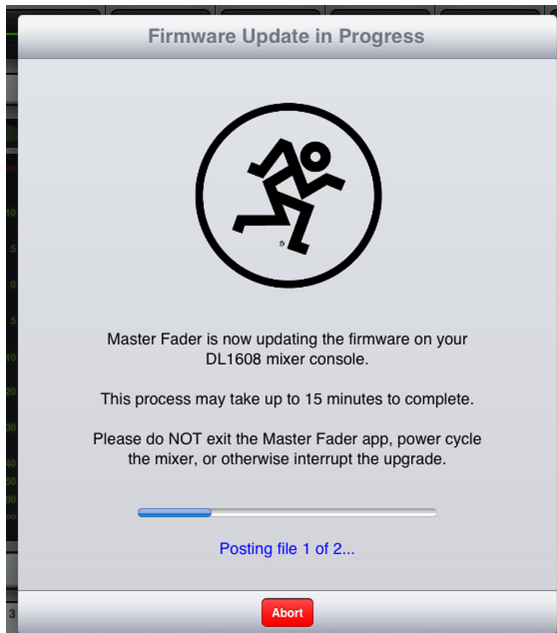
If the firmware version in the mixer is older than the Master Fader app, you will be prompted to update the firmware. The latest firmware is built into the Master Fader app, so there is nothing additional to download. Just follow the on-screen prompts. Be sure you have up to 15 minutes to spare, as the firmware update sometimes takes that long.



Mixer Firmware

Needs an Update

Once you've made the decision to update the firmware, an image similar to what is shown below will appear on the iPad.



The warning "Please do NOT exit the Master Fader app, power cycle the mixer, or otherwise interrupt the upgrade" has several meanings. For example: (1) taking a snapshot of the screen, (2) checking email, (3) updating apps, calendar, notes, (4) checking the score of the game, (5) updating the status of your favorite social networking site, etc. Instead, wait until after the update has completed to tweet "Just updated my @MackieGear #DL806 #DL1608 firmware, #mylifeiscomplete!" I learned the hard way so you don't have to. Eat a sandwich, quaff a beer, or whatever else you need to do to occupy your time during the firmware upgrade.



The firmware upgrade may occur wired or wirelessly. Choose one or the other and go with it; do NOT change from one to the other halfway through the upgrade.



Do you see the red button centered at the bottom of the screen that reads "Abort"? Yeah, you're going to want to go ahead and leave that alone. There should be no reason to abort the firmware upgrade. Frankly, I'm not even sure why it's there if we don't want anyone to touch it. Leave it off, right? Alas, I digress...

Lingo

Before diving into the features and functions of the Master Fader app, let's take a few minutes to get acquainted with the wording that will be used throughout this Reference Guide. Doing so will minimize confusion and increase productivity, a great combination!

Tapping, Dragging, Flicking, Swiping, and Pinching²

You already have an iPad...you wouldn't be using this mixer otherwise! Getting around the Master Fader app is similar to getting around the iPad and many of the other apps you currently utilize. Let's go over the functions you will be using:

Gesture	Action	Examples
Tap	To press or touch a control or item (analogous to a single mouse click)	Adjust tools, mute, polarity, ID buttons, etc.
Drag	To press down and slowly drag the feature to the desired spot (that is, move side-to-side and up and down)	Adjust faders, pans, channel view sliders, etc. and to view a different set of channels
Flick	A very fast drag	View a different set of channels
Swipe	To make a sweeping motion with your finger side-to-side or up and down	Navigate between channel views; refer to The Swipe Zone on page 36
Pinch	Use two fingers to pinch open [zoom in] or close [zoom out]	Adjust EQ Q

There are a multitude of things to tap: mute and solo buttons, the presets and snapshots buttons and other buttons scattered throughout the channel view [EQ, gate and compressor, and many more]. In fact, you have already tapped a few things: the App Store icon, the FREE and INSTALL buttons, etc. The Master Fader app works in similar fashion. In most cases, it is tap to engage, tap again to disengage.

Some things may be double-tapped to reset to their default settings. For example, pans will be centered, EQ will be set to 0 dB gain, etc.

Dragging is how to adjust faders, pans, EQ, gate, compressor and FX settings, graphic EQ and the output selector to name just a few. Keep a finger on the iPad and drag the selected item to the desired destination. You will become a master dragger of the master fader in no time!

Flicking is similar to dragging, but "faster". In fact, flicking could be compared to a slap shot in hockey. Flicking will be used mostly to view a different set of channels or in a mixer view swipe zone when a "slower" drag just isn't fast enough. We get it. You have places to go, people to see. Flick away.

Swiping will become second nature, as this is how to switch between channel views. Swiping may be compared to the aforementioned flick, but instead of being like a slap shot in hockey, a swipe is more like sweeping. That's an easy way to remember it: swiping = sweeping! There is a whole page dedicated to swiping, appropriately titled "The Swipe Zone". Read all about it on page 36.

Pinching is the only function you probably will not use a whole lot. The only things that get pinched are the EQ balls to adjust their Q and a loaf to get rid of waste and relieve tension.

² These gestures apply with the My Fader app, too.

Two Main Views



Throughout this Reference Guide we will be talking quite a bit about views. The good thing, though, is that there are only two main views in the Master Fader app: mixer view and channel view. This is just an overview of what you can accomplish with each view. Soon enough we will go through each of these in detail in the upcoming sections.

Let's take a quick peek at what each one looks like and what each represents.
This is important so focus!

Mixer View

The mixer view is exactly what it sounds like; it's a view of the mixer! The key mixing controls of every input and output for the DL Series mixers exist here. All channel strips (plus the reverb, delay and iPad channel strips) are present along with a thumbnail view of each channel's EQ curve, mute, pan slider, gain reduction meter, fader level, input meters, selected output indicator, solo and channel name and image.



Mixer View

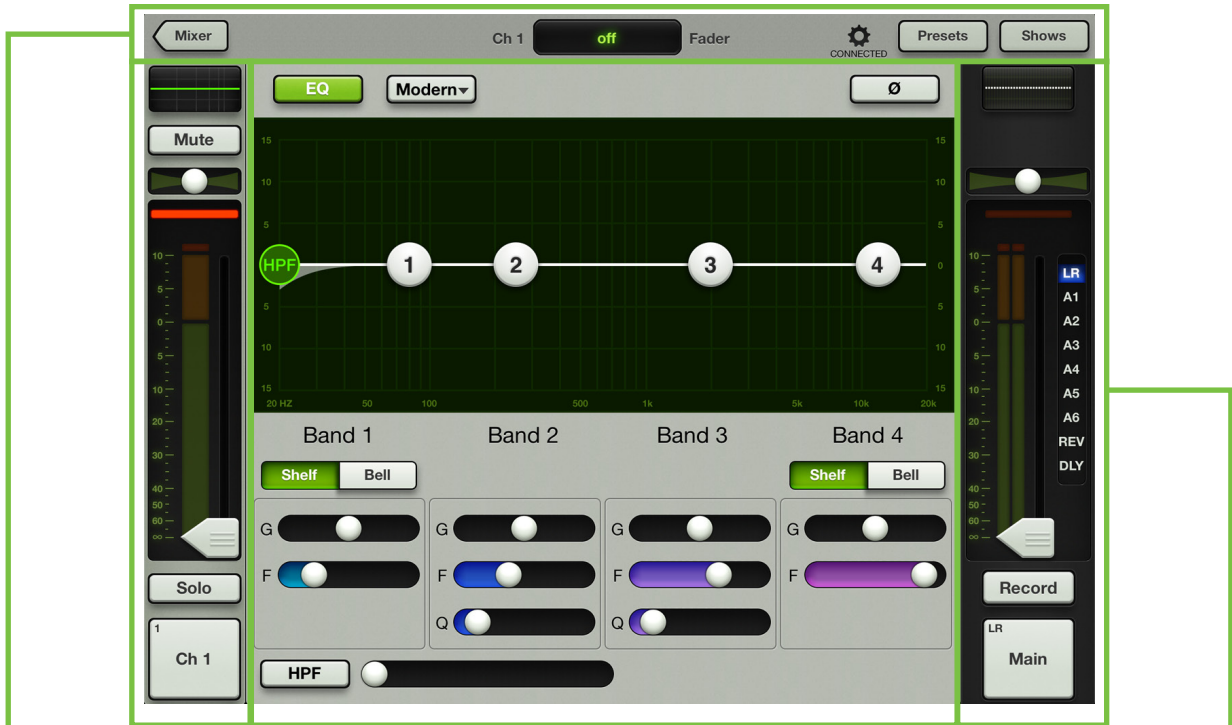
Visible and ready for action in the mixer view are:

- (1) the channel strips which occupy the majority of the screen.
- (2) the master fader strip which resides vertically on the far right of the screen.
- (3) the navigation bar which lies horizontally at the top of the screen.

So the mixer view is where you adjust the key mixing controls for all channels at once. If you would like to adjust the individual channel processing, you need to go to the channel view. Tapping the EQ curve at the top of any channel leads you there.

Channel View

The channel view handles all DSP-related activities. It is in the channel view where all plug-in processing is adjusted on individual channel inputs and outputs. This includes channel EQ, channel gate and compression, FX, graphic EQ and output compression and limiting.



Channel View

Visible and ready for action in all input channel views are:

- (1) the channel fader which resides vertically on the far left of the screen.
- (2) the channel processor which occupies the majority of the screen. Swipe up or down to switch between processors or left and right to switch between channels. Read that last sentence again. It's important!
- (3) the master fader strip which resides vertically on the far right of the screen.
- (4) the navigation bar which lies horizontally at the top of the screen.

Speaking of the navigation bar...



There is an easy way to determine which view you're in. Look in the upper-left corner of the iPad. If it is nothing but gray, then you are in the mixer view. But if you see a button with the word "Mixer" in it (as in this case), then you are in the channel view. You may tap the mixer button to return to the mixer view.

Now that you know the basics of the mixer view and channel view, there are just a few more things to cover before we look at every single screen and control in thoroughly exhaustive detail.

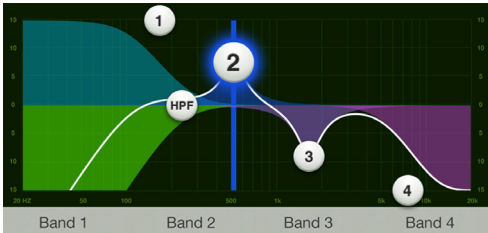
Grow & Glow, Current Parameter Display and The Swipe Zone

The following are key paradigms built into the Master Fader app to help simplify your mixing world. These exist on all screens and are important concepts to understand.



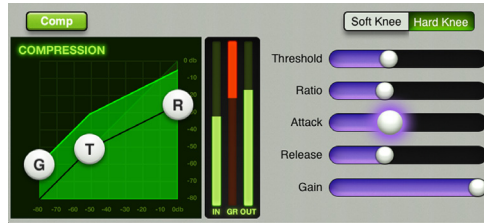
Pan Grow & Glow

Grow & Glow — When making changes to the mix, certain controls “Grow & Glow” to indicate that they are being adjusted. This builds your confidence in that the controls you are adjusting are under your power, including faders, EQ balls, gate and compressor balls, graphic EQ sliders and more. There are multiple examples of the “Grow & Glow” feature displayed on this page.



Band 2 Grow & Glow [EQ]

(Also of note here is the vertical line; it helps determine the band’s current frequency).

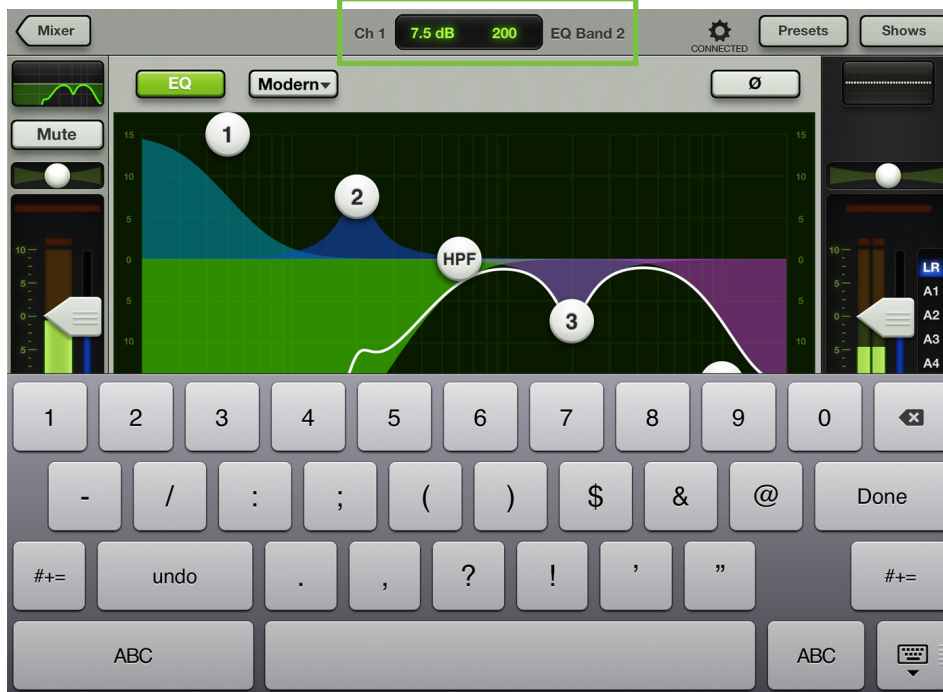


Attack Slider Grow & Glow [Compressor]



Fader Grow & Glow

Current Parameter Display — The current parameter display is conveniently located dead-center on the navigation bar at the top of whatever view is open. It constantly updates to display the channel and the value of the current parameter being adjusted. However, this is not just a point of reference. Tap the current parameter display and a keyboard appears. Here you may enter the exact value you would like for that parameter. Sometimes multiple parameters may be changed. For example, both the gain and frequency may be updated on each EQ band, as seen below.

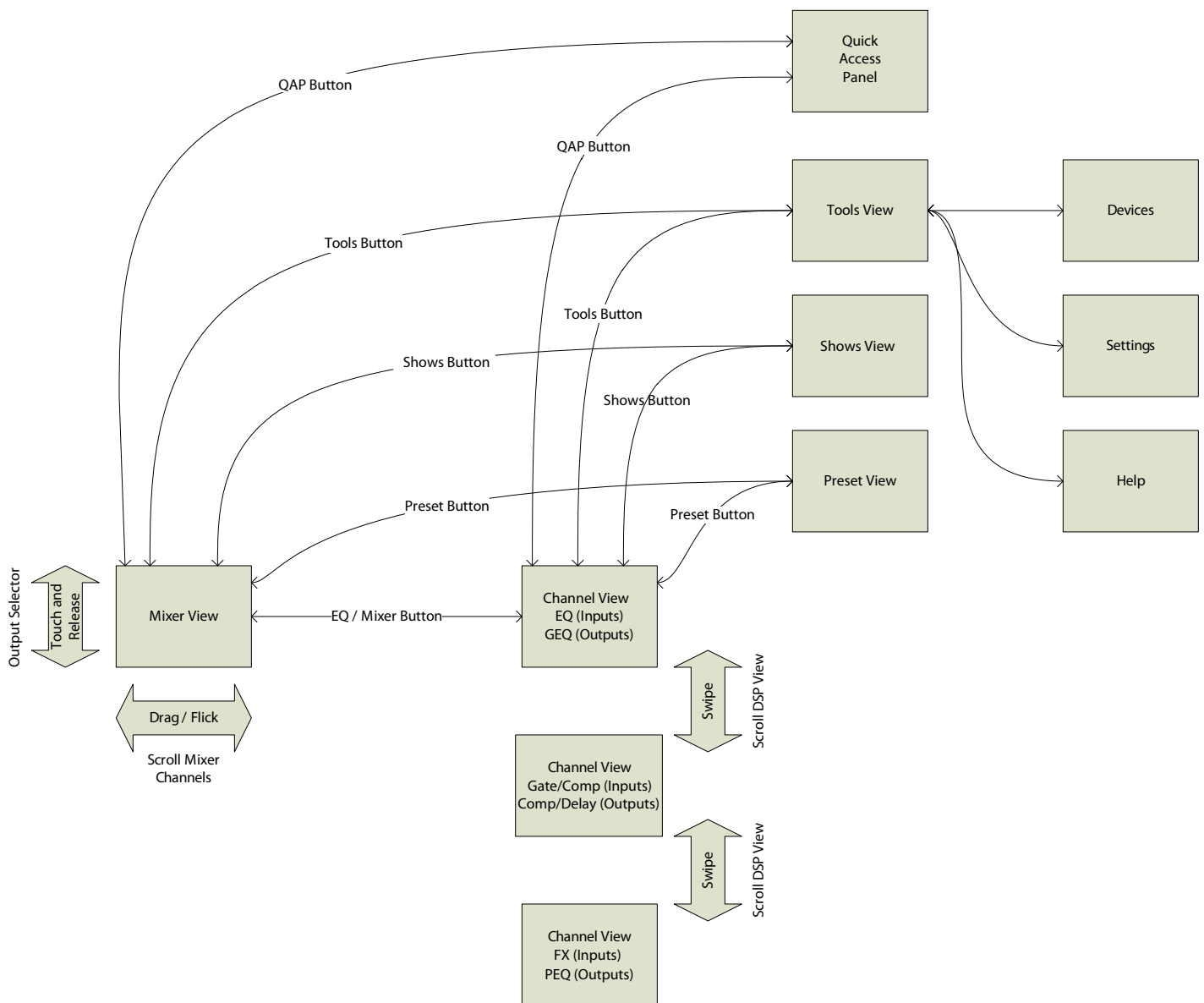


The Swipe Zone — Swiping, dragging and flicking are the keys to navigating the Master Fader app and the swipe zone exists in nearly every single view. While in the mixer view, the swipe zone exists anywhere on the black background of a channel. Swipe left or right to display any of the input channels, the two FX channels and iPad channel. A maximum of nine channels (including the master fader) may be displayed at a single time.

In a channel view, the swipe zone exists anywhere on the gray background. On input channels, swipe up and down to switch between the EQ, gate and compressor and FX views and left and right to stay on the same view, but switch between input channels. Swipe up and down on the output channels to switch between graphic EQ and the output compressor / limiter.

There is no swipe zone in tools, presets and shows.

The screen flow shown below [say that ten times fast!] displays what is described above and provides an overview of all the different views on the Master Fader app. We'll cover the swipe zone for each view in detail, but wanted you to have an overview of what you can expect from the coming pages.



Master Fader app Screen Flow

Chapter 6: Mixer View : Channel Strips

Introduction

The mixer view contains 16 channel faders [on the DL1608; eight on the DL806], two FX channel faders [one reverb, one delay] and one iPad channel fader. Each channel strip looks and functions exactly like the others except for the FX and iPad channels.

These faders may be seen in both the mixer view and channel view. In the mixer view, all faders are readily available, while in the channel view it is the current channel's fader strip that is displayed along with whatever digital signal processing is taking place for that channel.

The mixer view displays eight channels at a time, as well as the navigation bar and master fader.

Take a look at the image below. It is the first visual you will see when booting up the Master Fader app for the first time.

The Swipe Zone

Here in the mixer view, drag or flick left or right anywhere in the background of the outlined area [below the pans and above the solo buttons] to view all channel faders, the two FX channel faders and one iPad channel fader.



Let's look at one of the channel faders first, discussing each of its features top to bottom. We will then take a look at the FX and iPad channels and go over how and why they're different than the channel faders.

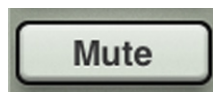
EQ Curve

At the top of each channel fader is a thumbnail view of the current EQ processing that's applied to each channel (*whether the EQ is currently engaged or not*). Tapping a channel's EQ curve will change the outlook from the mixer view to that channel's channel view. As such, tapping a channel's EQ curve in the channel view will change the outlook from that channel's channel view to the mixer view.

As seen below, there are five possible scenarios regarding the EQ curve depending on whether the EQ and/or HPF are enabled. Each one may look unique, but it is the same exact EQ in each of the five different scenarios. The EQ curve will illuminate green when engaged and is gray when disengaged. To learn more about EQ and HPF, check out chapter 9 starting on page 58.



Mute



Mute buttons do just what they sound like they do. They mute – turn off – the signal on the channel(s). Engaging a channel's mute switch provides the same results as sliding the channel fader all the way down.



Mute buttons illuminate red when engaged and are gray when disengaged.

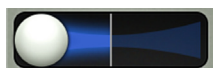


Please note that muting a channel mutes it all on all outputs, not just the output that is currently shown...unless the user de-selects Use LR Mute for a particular aux/FX send, in which case aux mutes (or FX mutes) and main mix mutes may be controlled independently for each channel. More information about Use LR Mute may be found on pages 48-49.



Inputs muted by mute groups will illuminate oxblood red. More information about mute groups may be found on pages 134-138.

Pan



Pan allows you to adjust how much of the channel is sent to the left versus the right outputs. Touch and drag a channel's pan slider left or right to make adjustments. Touched pans will "grow & glow" to indicate that they are being adjusted. The pan may be centered by double-tapping the pan ball.

The pan control employs a design called "Constant Loudness." If a channel is panned hard left (or right) and then panned to the center, the signal is attenuated 3 dB to maintain the same apparent loudness. Otherwise, the sound would appear much louder when panned center.

Pan is only available on stereo outputs, including LR and linked auxes. For each linked aux, the user may de-select Use LR Pan to control the aux pans and main mix pans independently for each channel. More information about Use LR Pan may be found on page 49.

Gain Reduction Meter



The gain reduction meter displays the input channel gain reduction from the gate and compressor. The single meter shows the sum of the total reduction applied by the gate and compressor.

It illuminates from right to left and is 20 dB when fully lit. What's more, simply tap a channel's gain reduction meter in the mixer view for quick access to that channel's dynamics view. As such, tapping a channel's gain reduction meter in the channel view will change the outlook from that channel's channel view to the mixer view. To learn more about dynamics, check out chapter 10 starting on page 68.

Channel Faders and Input Meters



Mono



Stereo

The touch sensitive faders adjust the level of each channel going to the selected output. Adjustments are made by touching and dragging channel faders up and down. Touched channel faders will “grow & glow” to indicate that they are being adjusted. The fader level ranges from $-\infty$ to +10 dB as indicated by the scale on the left.

The input meters (next to each channel fader) display the input signal level to the channel before all channel processing. Changes made to the EQ, mute and fader do not affect these meters. This meter should remain green with the occasional bump into the yellow zone. Turn down the gain knob if the input meter remains consistently yellow. If the input is too high [overloading], a clip indicator at the top of the meter will illuminate red. If clipping occurs, reduce the gain. Unlinked channels display mono meters, while linked channels display stereo meters. How to link channels is discussed on page 42.

Red [clipping] = -3 dBFS
 Green to yellow = -18 dBFS
 Green [bottom] = -90 dBFS

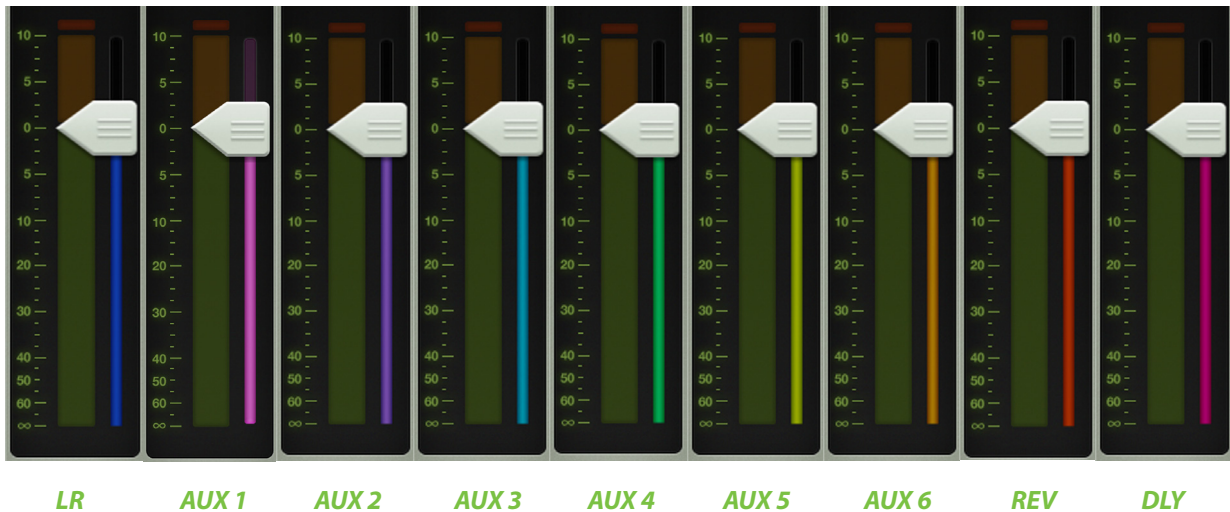
Selected Output Indicators

Directly to the right of each input meter (and underneath each fader cap) are the selected output indicators. These vary by color for clear indication of which output type is currently selected.

The output type will be discussed in greater detail in the master fader section, starting on page 46.



There is no way you would ever see the image as shown below. It is just a point of reference. As mentioned above, each selected output has a different color for clear indication of which output type is currently selected. This is especially useful in the mixer view.



LR

AUX 1

AUX 2

AUX 3

AUX 4

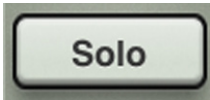
AUX 5

AUX 6

REV

DLY

Solo



Solo offers the opportunity to audition channel(s) before they are added to the mix. Whenever a channel's solo button is engaged, only the soloed channel(s) may be heard in the headphones.



Solo buttons illuminate orange when engaged and are gray when disengaged.

Input channel solo buttons are PFL which stands for pre-fader listen. Therefore, the level of the channel fader does not affect the level heard in the headphones.

Solo is also post-EQ, so if a soloed channel's EQ is engaged, the EQ settings will be heard. But, solo is unaffected by the position of the mute button.

If no channels are soloed, you will hear the LR signal through the headphones.

Channel ID Button



Each channel ID button name and image is user-editable. Additionally, users may also link two adjoining channels together into a single channel strip. Simply tap the button at the very bottom of the channel strip to reveal a popover that allows editing of the name and image and option to link channels.

Let's start with the name. Tap in the name box to bring up the blinking cursor and keyboard (as seen in the image below). Simply type in the name you want for that channel followed by a carriage return. If the name is too long to fit, the button scrolls, displaying the entire name.

For familiarity, this is the same keyboard that is used for messaging or emailing from the iPad.

It goes without saying that tapping "Default Name" changes that channel's name back to its default name. True story.



An open gray box with only the channel's name works, but let's spice it up with an image. Show images are kept in sync which means that all connected devices will display the new image once its been added, whether or not it was already on that device. There are several ways to choose an image. From the channel popover, tap "Image" to reveal a new popover as seen below left [Image Source]. You will be presented with five choices:

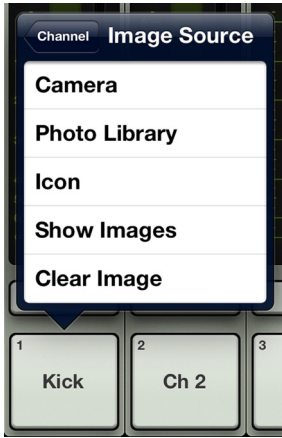


Image Source



Camera

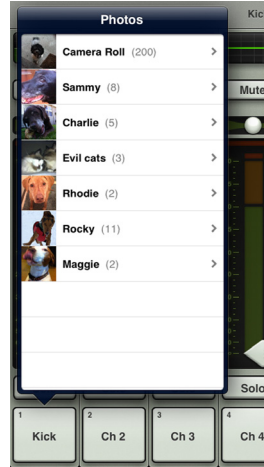
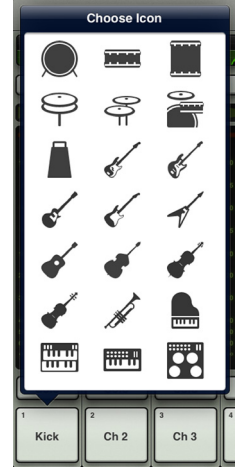


Photo Library



Icon

Camera — If you're familiar with how the camera on the iPad works, then you're in luck...this one works the exact same way! The encircled camera icon in the middle of the gray bar snaps the picture and the icon in the upper-right corner selects between the front and back camera on the iPad. [Camera is unavailable on the first generation iPad].

Photo Library — Here you may select from all the photos that currently reside on your iPad.

Icon — Or select from a multitude of built-in icons at your disposal.

Show Images — This allows you to select the channel image from photos that are currently in use on the current show. The list will display all images currently in use. Tap the photo you would like to use from this list.



A maximum of 64 images may be used per show. However, if the same image is used on multiple channels, it only counts as one image (if the image has been selected from show images and not multiple times from the photo library). Icons do not count toward the 64. More information about the file system [shows, snapshots, etc.] begins on page 115.

Clear Image — Believe it or not, tapping here will clear the image for that channel. This removes the image from the channel and, if it isn't used elsewhere, from the Current Show and the Show Images list.



Since we already named channel 1 the kick drum, we might as well go with the kick drum icon to boot, right? Tap the kick drum icon in the upper-left corner. Channel 1 is set: name and image.

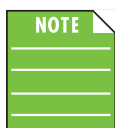
As seen in all of these images, a small number resides in the upper-left corner regardless of name and/or image. This number represents each channel and it cannot be changed or removed. Trust us, it's for the best, as it is for easy identification of each mic pre.

As mentioned previously, two adjoining mono input channels may be linked together into a single stereo channel strip. This is ideal for stereo input sources such as keyboards, submixer outputs, vocal processors and more. When linked, the level control, EQ, gate and compressor are adjusted with a single set of controls!

Linking channels is easy. After tapping a Channel ID button, you will see an option to “Link Ch X over Ch X”. Tap it! A popover will display asking you to confirm. A visual difference between unlinked and linked channels is displayed below. Follow the same steps outlined above to unlink channels.



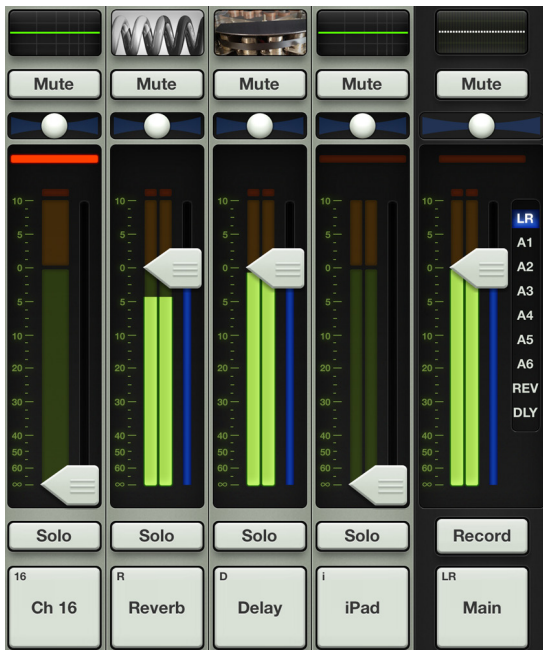
NOTE Odd-numbered channels will link to the next (even-numbered) channel [e.g. 1-2, 3-4, etc], while even-numbered channels will link to the previous (odd-numbered) channel [e.g. 10-9, 12-11, etc].



NOTE The new linked channel will take on all of the attributes [EQ settings, gate and compressor settings, delay and reverb settings, etc.] of the tapped Channel ID button. In other words, if you link channel 1 over 2, the resulting stereo channel will take on all of the settings of channel 1. However, if you link channel 2 over channel 1, the resulting stereo channel will take on all of the settings of channel 2.

FX [Reverb / Delay]

Now let's take a look at the reverb and delay channel strips since they operate slightly different than the channel strips. To get here, flick or drag left anywhere in the mixer view swipe zone until the FX channels appear. The differences between the input channel strips and FX channel strips are noted below. Channel 16 was left in the image on purpose to easily see the side-by-side difference between an input channel strip and an FX channel strip.



Effects Display — The EQ curve is replaced with an image of the currently selected reverb and delay effect type. Simply tapping the image will take you straight to that effect's controls.

Balance Slider — The pan slider becomes a balance slider on these two channels, now acting as a stereo balance. It allows you to adjust how much of the left or right output signals are heard. Touch and drag the sliders left or right to make adjustments. Center it to hear the output equally from the left and right sides. The balance may be centered by double-tapping the balance ball.

No Gain Reduction Meters — There are no dynamics on FX channels, so the gain reduction meters are not shown.

No High-Pass Filter — There is no high-pass filter on FX channels, so it will be absent in the EQ view for these two channels.

Stereo Meters — Because the FX channels are stereo returns, the meters are shown in stereo, not mono.

To learn more about FX, check out chapter 11 starting on page 75.

iPad / Playback

Now let's take a look at the iPad channel strip since it operates slightly different than the input channel strips. To get here, flick or drag left anywhere in the mixer view swipe zone until the iPad channel appears. The differences between the input channel strips and iPad channel strip are noted below. Channel 16 was left in the image on purpose to easily see the side-by-side difference between an input channel strip and the iPad channel strip. The only differences between the iPad channel and input channels is that the iPad channel does not have a HPF or gate and it defaults as a stereo channel (but may be unlinked to make two separate mono iPad channels). Otherwise, they are totally the same. Take a look below:



Balance Slider — The pan slider becomes a balance slider on the iPad channel, now acting as a stereo balance (but pan when unlinked). It allows you to adjust how much of the left or right output signals are heard. Touch and drag the sliders left or right to make adjustments. Center it to hear the output equally from the left and right sides. The balance may be centered by double-tapping the balance ball.

No High-Pass Filter — There is no high-pass filter on the iPad channel, so it will be absent in the EQ view for this channel.

Stereo Meters — Since the iPad channel is a stereo channel, the meters are shown in stereo, not mono. Also of note is the absence of a clipping LED. This is because the digital input from an iPad doesn't clip.



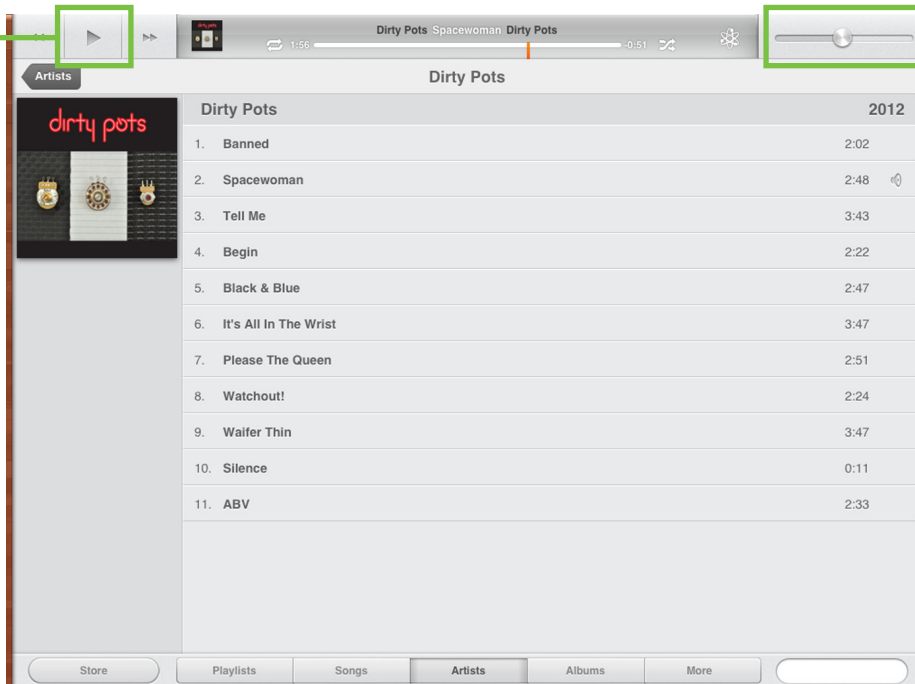
The default setting is a single stereo iPad channel. However, it may be unlinked to make two separate mono iPad channels. This is ideal for isolating click tracks and backing tracks, for example. In this example, the drummer would receive the click track and backing tracks, while the rest of the band and audience would hear only the backing tracks.

Unlinking the iPad channel is easy. After tapping the iPad Channel ID button, you will see an option to "Unlink iPad 1 and iPad 2". Tap it! A popover will display asking you to confirm. Follow the same steps outlined above to link the iPad channel.

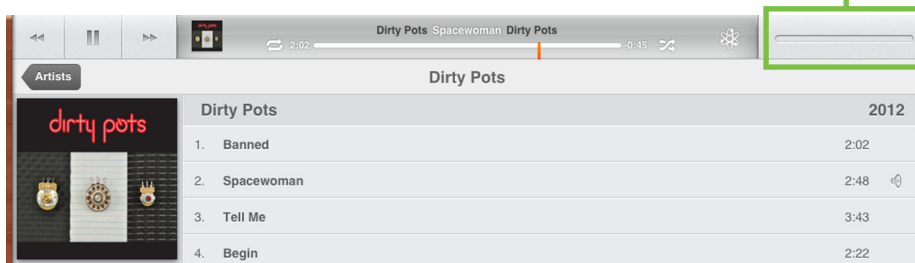
The iPad channel controls the level and EQ from the iPad music library (or any other audio app on the iPad that supports background audio playback). It's easy, just follow these instructions:

- (1) — Make sure that the iPad is attached to the mixer for playback, as it will not work in Wi-Fi mode.
- (2) — Open the audio app of your choice on the iPad by tapping its icon; this could be the music app, your favorite multitrack DAW, Spotify and more.
- (3) — Tap the play button to begin playback (if it's not already playing).

Notice that the volume slider IS available. This is because the iPad is NOT yet attached to the mixer.



Once attached, the volume slider disappears.



The volume is now changed with the Master Fader app.

- (4) — Press the home button on the iPad to exit the app.
- (5) — Tap the Master Fader app to relaunch the program and control the source in the mix.

Everything will be just as you left it. This is where you control the volume and EQ.

Heed our advice and raise the iPad channel fader slowly. Most mastered music coming off the iPad is loud.

As the fader rises, so should the music in your speakers and headphones.

Chapter 7: Mixer View : Master Fader

Introduction



The master fader is arguably the most important tool of the mixer. So much so, in fact, that the master fader is always displayed no matter what view is shown. As seen in the image on the left, the master fader has three different views based on what type of output is selected. Please note that there is no way you would ever see the image as shown, as only one output may be selected at any given time. The image is just a point of reference.

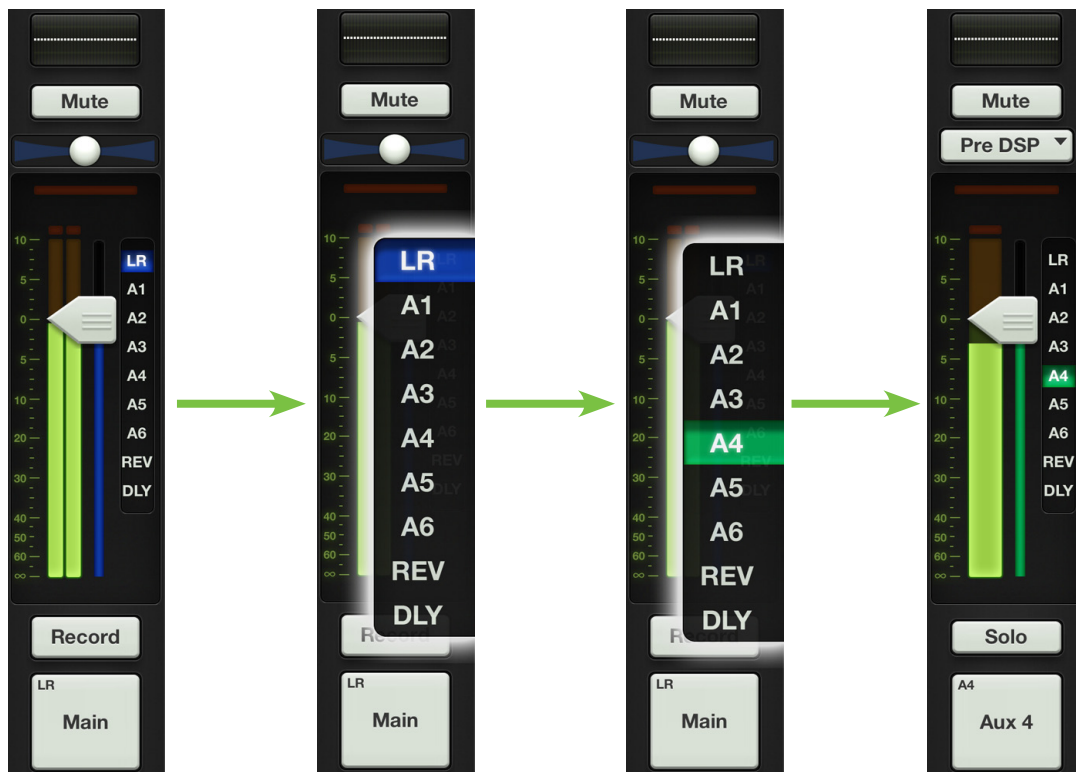
The output selector has the most important role (and we just showed an image with three different outputs selected), so we'll start there. After that, we will head back to the top of the master fader and work our way down.

Output Selector / Output Channels

The mixer view shows a fader for each channel. Initially, this fader controls the level to the LR output. But how do you control the level going to the aux sends? Or how about the aux master level? Simple. Use the output selector to switch between outputs.

Select from one of the following outputs: LR, A1-A6, reverb and delay [on the DL1608; LR, A1-A4, reverb and delay on the DL806].

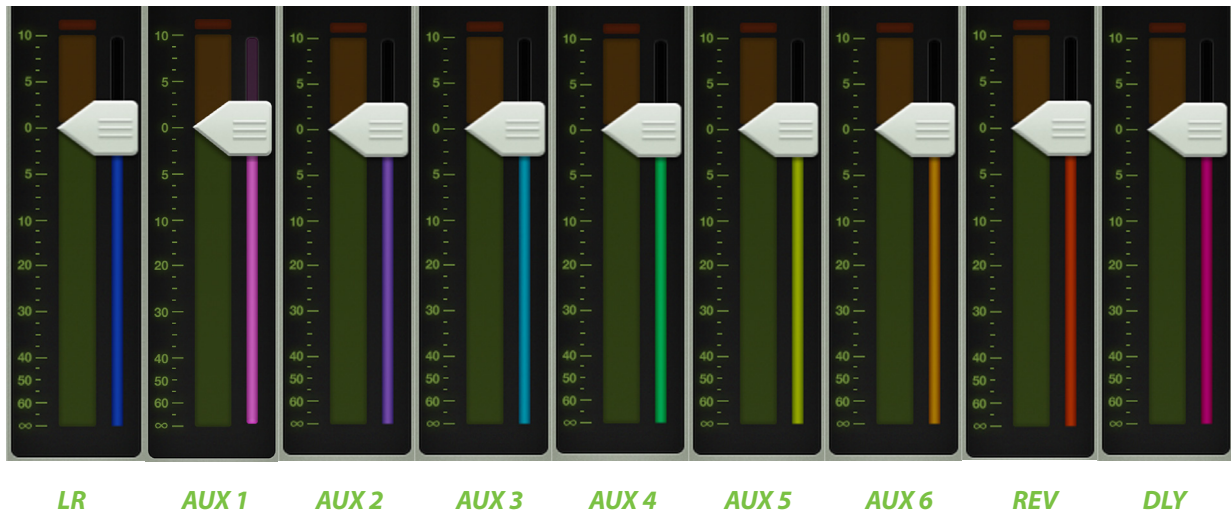
The currently selected output is illuminated, but changing the selected output is easy. Simply touch the output selector and it will immediately grow & glow. Move your finger to the desired output and release. Or you could just tap the output you desire and it will change just like that <snaps fingers>. See the image below for an example of changing outputs from LR to aux 4. Notice also how the output selector really "pops" for easy-to-change access.



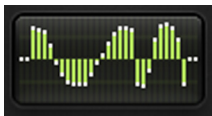
Once a different output has been selected, the channel faders will change to show the level going to the newly selected output. Similarly, the master fader will change to show the controls of the newly selected output.

Here, the mixer view acts like a window where you may view and change one output's mix at a time. No matter which output is currently selected, the others are still there, as they were.

The thin illuminated strip underneath the master fader cap also helps indicate which output type is currently selected; the color varies and is dependent on the selected output. This is the same indicator that is also on display underneath the fader cap of each input fader. See below for the various colors that represent each selected output, but know that there is no way you would ever see the image as shown below, as only one output may be selected at any given time. The image is just a point of reference.



Graphic EQ



The master fader EQ displays the current graphic EQ settings. The graphic EQ display illuminates green when engaged and is gray when disengaged.



Tapping the master fader's graphic EQ display will change the outlook from the mixer view to the channel view for the currently selected output. As such, tapping the graphic EQ curve in the channel view will change the outlook back to the mixer view. The graphic EQ is available with all selected outputs, except reverb and delay.

To learn more about the graphic EQ, check out chapter 12 starting on page 82.

Mute



The master fader mute button works exactly like a channel mute, except it mutes the output. Use it as a break switch to mute monitors (or even the main PA) when the band takes a break, for example. The mute button is available when any output is selected.



The mute button illuminates red when engaged and is gray when disengaged.



The user may de-select Use LR Mute for a particular aux/FX send to control the aux mutes (or FX mutes) and main mix mutes independently for each channel. More information about Use LR Mute may be found on pages 48-49.



Outputs muted via group mutes will illuminate oxblood red. More information about mute groups may be found on page 134-138.

Balance



When LR is the selected output, the balance slider controls how much of the output signal is sent to the left versus the right outputs. Touch and drag the slider left or right to make adjustments. Tapping the master fader’s balance ball twice will center it.

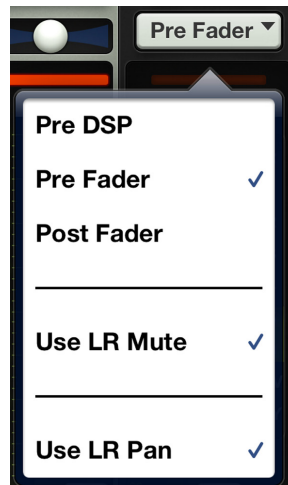
Aux/FX Send Configuration Menu

When the selected output is anything other than LR, the balance control is replaced with a button displaying settings for that aux or FX send. Here is where the source for each aux and FX send may be configured as Pre DSP, Pre Fader or Post Fader. Simply tap the button to display the configuration menu.

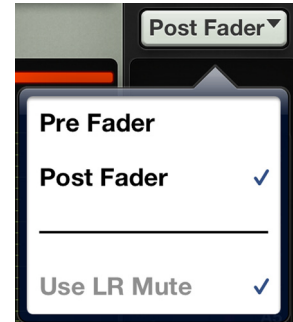
Unlinked (Mono) Aux



Linked (Stereo) Aux



FX Output



Now tap which setting you prefer:

Pre DSP — Pre DSP is ideal when using the auxes for monitor mixes and you want compression and other effects in the main mix, but not the monitors. Pre DSP is available in all auxes, but not the FX.

Pre Fader — Like Pre DSP, Pre Fader is also ideal when using the auxes for monitor mixes, but unlike Pre DSP, Pre Fader adds gate, compression and EQ to both the main mix and the monitors. The level is not affected by the setting of the associated channel fader. Pre Fader is available in all outputs, including FX. Pre Fader is the default setting for the aux sends.

Post Fader — Post Fader is for external and internal FX; the Post Fader level is affected by the channel DSP and the setting of the associated channel fader. Sends connected this way are also useful for recording sends. Post Fader is available in all outputs, including FX. Post Fader is the default setting for the FX sends.

There are two other output options to choose from, Use LR Mute and Use LR Pan. Let’s take a look at each.

Use LR Mute — When Use LR Mute is enabled [indicated with a ✓], the aux sends share the same mutes as the LR main mix.

When Use LR Mute is disabled [indicated with no ✓], users can control aux mutes and main mix mutes independently for each channel.

To see the difference, de-select Use LR Mute by tapping it. A pop-over will ask you to confirm the change. The channel mute buttons will now show “Aux Mute” indicating that you may now mute channels on the selected aux without affecting the channel’s mute on any other output, including the LR mute.



Why use aux mutes instead of LR mutes? When you need to control aux mutes and main mix mutes independently for each channel and aux send. For example, FOH will use the auxes to communicate with the band without the the audience hearing the conversation coming through the main mix. They should be enjoying a frosty beverage while the house music pumps through the main PA. Or perhaps the band members are mixing their own monitors...they have control over their own mute!



Use LR Mute is the default setting for all aux and FX outputs.



When first disabled, the aux mutes take on the same settings as the LR mutes, so no audible change is heard.

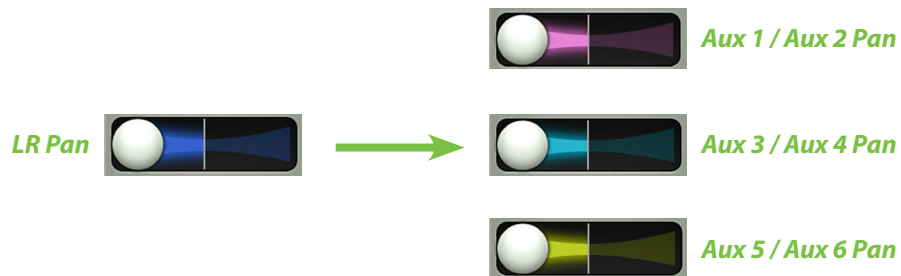


Use LR mute is automatic when post fader is selected. This is why the setting is grayed out.

Use LR Pan [Stereo Auxes only] — When Use LR Pan is enabled [indicated with a ✓], the aux pans share the same pans as the LR main mix.

When Use LR Pan is disabled [indicated with no ✓], users can control aux pans and main mix pans independently for each channel.

To see the difference, first move the channel 1 pan far left on the LR output. Now select an aux and link the corresponding auxes together (as described at the end of this chapter, page 55). The color of the channel pans will be blue, indicating that the selected stereo aux is now using the LR pans. De-select Use LR Pan by tapping it. A pop-over will ask you to confirm the change. Now you will see the aux pans matching the selected aux color indicating that these are independent of the LR pans.



Why use aux pans? A performer may request a personal pan for their in-ear monitors that differs from the LR pan. The aux pan gives the performer exactly what they want without affecting the LR mix.



Use LR Pan is the default setting for all aux and FX outputs.



When first disabled, the aux pans take on the same settings as the LR pans, so no audible change is heard.



As just mentioned, being able to choose pan selection is only available when auxes are linked. That is described in detail at the end of this chapter (on page 55).

Output Gain Reduction Meter



Like channel faders, the output gain reduction meter shows the amount of gain reduction applied to the output by the compressor / limiter. Output channels do not contain gates. What's more, simply tap the output gain reduction meter in the mixer view for quick access to the compressor / limiter view. As such, tapping the output gain reduction meter in the channel view will change the outlook from the channel view to the mixer view. Anyone else think of KITT from *Knight Rider* when looking at the gain reduction meter?

To learn more about the output compressor / limiter, check out chapter 13 starting on page 96.

Master Fader and Output Meters



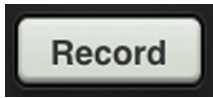
As discussed, the master fader adjusts the output level of the LR, the aux masters and the reverb and delay master sends, depending on which output is selected. While one fader controls the output level of each output, each output is independent of the others. Once the selected output has been chosen, touch and drag the master fader up and down to make adjustments.

The output meter displays the output signal level. The output meter is presented in mono or stereo depending on the selected output. It is stereo for LR and linked auxes and FX sends. Unlinked auxes and FX sends are presented in mono.

Speaking of FX, if reverb or delay is selected, the fader controls the master send into the corresponding FX processor.

This meter should remain green with the occasional bump into the yellow zone. The output meters are post-fader, so if there is too much yellow (or any red clipping), lower the master fader until it's gone and check the input channels, as well.

Record and Solo



If the selected output is LR (and the iPad is attached to the mixer), a record button resides below the master fader. This allows you to easily record the LR output on the iPad. Record is unavailable in Wi-Fi mode.



Pressing record will begin recording immediately. The record button illuminates red when engaged and is gray when disengaged.

Pressing the button a second time asks you to confirm your wish to stop the recording, then asks you to name this masterpiece. If you would prefer to think this recording never occurred – it happens, we know – it may be discarded at this point.

The stereo recording is automatically saved as a .wav file within the application. In addition to the name, this .wav file also includes the date and time the recording started.

No worries if the selected output is changed during recording. Recording will continue on as if nothing happened until recording is stopped manually.



Master Fader supports background recording. This means that you may press the iPad's home button to leave the app or switch to another app while Master Fader continues to record. So go ahead and check your email or tweet about the show to your heart's content.

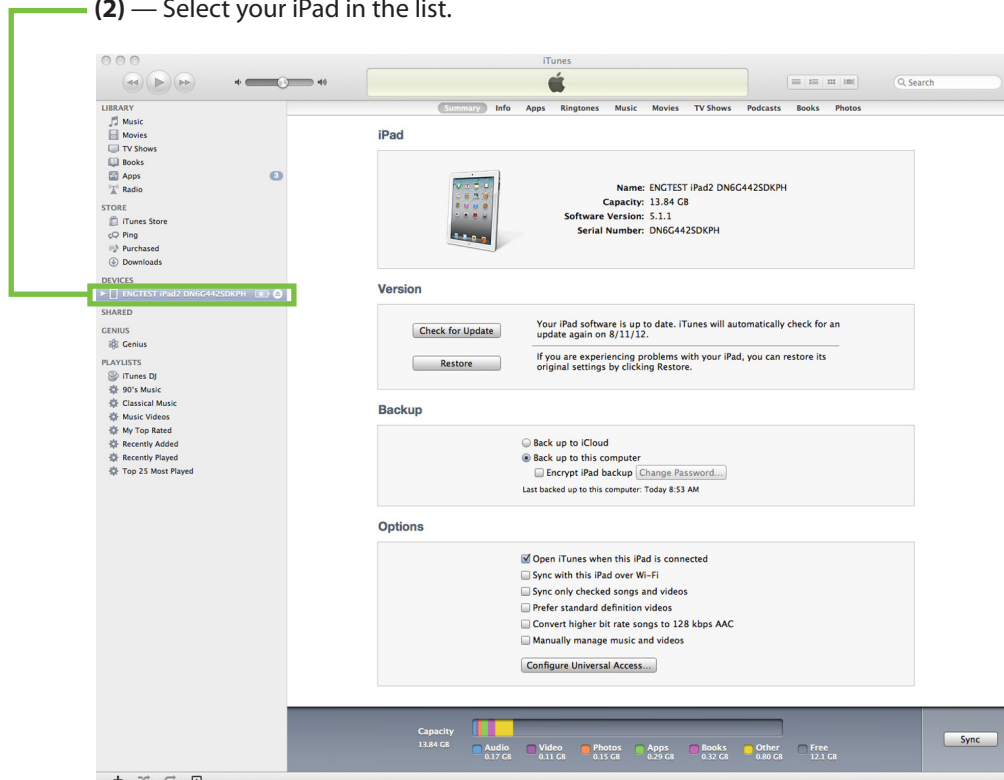


Generally speaking, master fader can be used for recording while other audio apps are used for playback. Because every app is different, testing your desired combination of apps before using them on a mission critical show is strongly suggested! Also, you should NOT record in multiple apps simultaneously; strange things might happen with the recorded files.

Use iTunes to retrieve recordings off of the iPad by following the instructions below:

(1) — Connect the iPad to your iTunes account via Mac or PC.

(2) — Select your iPad in the list.



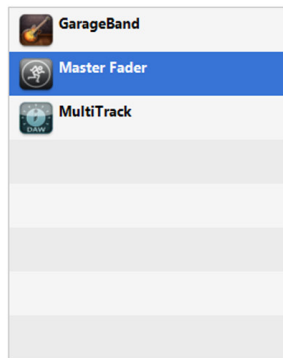
(3) — Go to the apps tab.



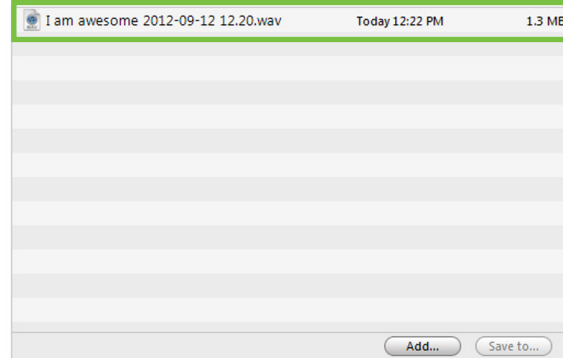
File Sharing

The apps listed below can transfer documents between your iPad and this computer.

Apps



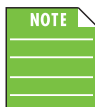
Master Fader Documents



(4) — Drag and drop the recordings from the list to your hard drive.

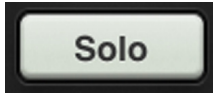


To delete a recording off the iPad, select the recording from the list in iTunes and press the delete key on the keyboard.



Recording is limited to 4 GB and will stop when the limit is reached. See the table below for the maximum recording time based upon the chosen sample rate and bit depth.

Sample Rate	Bit Depth	File Size	Maximum Stereo Recording Time
44.1k	16-bit	4 GB	6 hours, 17 minutes
44.1k	24-bit	4 GB	4 hours, 11 minutes
48k	16-bit	4 GB	5 hours, 47 minutes
48k	24-bit	4 GB	3 hours, 51 minutes



If the selected output is anything other than LR, the record button will be replaced with a solo button. Soloing offers the opportunity to audition the selected output and make any necessary level adjustments to the inputs. The output solo is AFL, so the fader level will affect the signal you hear in the headphones.



The solo button illuminates orange when engaged and is gray when disengaged.

Master ID Button



The master fader's name and image is similar to that of a channel strip's name and image.

Like the channel faders, the master fader's name and image is also user-editable. Additionally, users may also link two adjoining auxes together. Simply tap the button at the bottom of the master fader to reveal a popover that allows editing of the name and image and option to link auxes.

Let's start with the name. Tap in the name box to bring up the blinking cursor and keyboard (as seen in the image below). Simply type in the name you want followed by a carriage return. Note the text change between the button shown to the left ["Main"] versus the one as shown below ["PA"].

If the name is too long to fit, the button scrolls, displaying the entire name.

For familiarity, this is the same keyboard that is used for messaging or emailing from the iPad.

It goes without saying that tapping "Default Name" changes the master fader's name back to its default name.



As seen in all of these images, a small name resides in the upper-left corner of the master ID button regardless of the name and/or image. This system name represents each output and it cannot be changed or removed. Trust us, it's for the best, as it is for easy identification of each output, even after you rename it something goofy.

An open gray box with only the master fader's name works, but let's spice it up with an image. Show images are kept in sync which means that all connected devices will display the new image once its been added, whether or not it was already on that device. There are several ways to choose an image. From the popover, tap "Image" to reveal a new popover as seen below left [Image Source]. You will be presented with five choices:

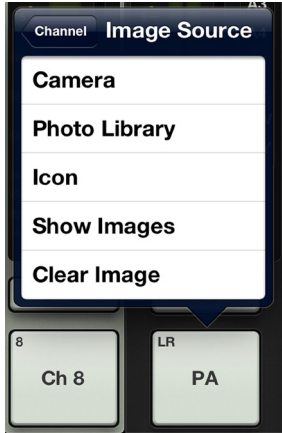


Image Source



Camera

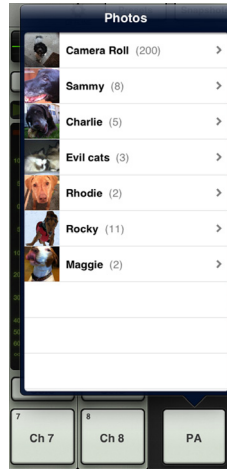
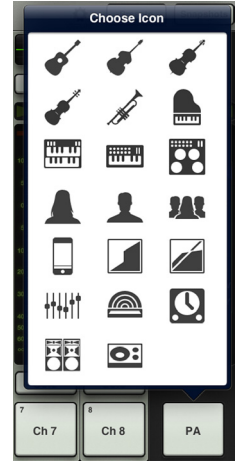


Photo Library



Icon

Camera — If you're familiar with how the camera on the iPad works, then you're in luck...this one works the exact same way! The encircled camera icon in the middle of the gray bar snaps the picture and the icon in the upper-right corner selects between the front and back camera on the iPad. [Camera is unavailable on the first generation iPad].

Photo Library — Here you may select from all the photos that currently reside on your iPad.

Icon — Or select from a multitude of built-in icons at your disposal.

Show Images — This allows you to select the master fader image from photos that are currently in use on the current show. The list will display all images currently in use. Tap the photo you would like to use from this list.



A maximum of 64 images may be used per show. However, if the same image is used on multiple channels, it only counts as one image (if the image has been selected from show images and not multiple times from the photo library). Icons do not count toward the 64. More information about the file system [shows, snapshots, etc.] begins on page 115.

Clear Image — Believe it or not, tapping here will clear the image for that channel.



Since we already named the master fader the PA, we might as well go with the PA icon to boot, right? Tap the PA icon in the lower-left corner. The master fader is set: name and image.

Linking Auxes

As mentioned previously, two separate mono auxes may be linked together into a single stereo aux. This is ideal for using in-ear monitors or other stereo output destinations such as broadcast feeds, recording devices and more. When linked, the level control, graphic EQ and output compressor/limiter are adjusted with a single set of controls!

Linking auxes is easy. First you need to select the aux you want to link (as described at the beginning of this chapter). Now tap the aux's Master ID button; you will see an option to "Link Aux X over Aux X". Tap it! A popover will display asking you to confirm. A visual of these steps is displayed below. Follow the same steps outlined above to unlink auxes.



Unlinked

Linked



Odd-numbered auxes will link to the next (even-numbered) aux [1-2, 3-4, 5-6], while even-numbered auxes will link to the previous (odd-numbered) aux [6-5, 4-3, 2-1].



The linked over aux will take on all of the attributes [graphic EQ settings, output compressor/limiter settings, aux send output routing, etc.] of the tapped Master ID (aux) button. In other words, if you link aux 1 over 2, the resulting stereo aux will take on all of the settings of aux 1. However, if you link aux 2 over aux 1, the resulting stereo aux will take on all of the settings of aux 2.



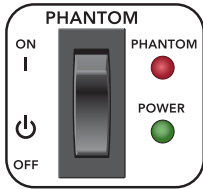
With linked auxes, users have the ability to choose whether to use aux pans or the LR pan. Make your choice in the aux/FX send configuration menu. More information may be found on pages 48-49.

Chapter 8: Level Setting Procedure

Introduction

If you're reading this front to back, now seems like a great time to discuss how to set the levels, as we just completed chapters 3 and 4 (which dealt with the hardware) and chapters 7 and 8 (which detailed the channels strips and master fader). However, if you didn't read those chapters, but already have a grip on the mixer and Master Fader app and just want to learn how to set the levels, this is the place...either way, let's go!

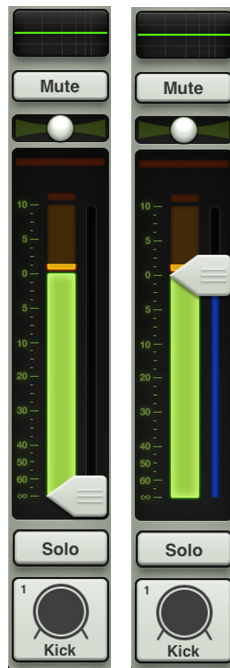
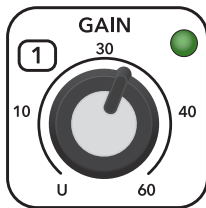
Level Setting Procedure



(1) Phantom Power — If any connected mics require an extra 48V of power, engage the phantom power switch on the rear panel of the mixer.



(2) Let There Be Rock — Use your voice, play the instrument, or play the line-level source at the same volume as it would be during normal use...and keep it going!



Step 3

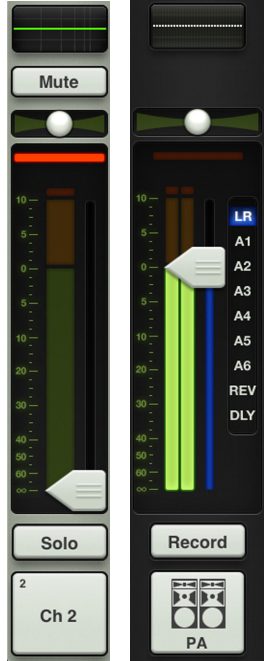
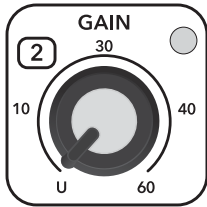
Step 4

(3) Raising Gain and Watching Meters — Turn the gain knob clockwise until the input meters bounce between green and yellow, the colors of our beloved hometown Seattle Supersonics [RIP]. The accompanying LED will illuminate green (to indicate signal).

This same LED may illuminate red (to indicate clipping). Clipping creates undesirable distortion and should be avoided at all costs. If this LED illuminates red frequently, turn the gain down.

(4) The Raising of the Fader, Part I — Raise the channel fader to 0 dB.

(5) Rinse and Repeat — Repeat steps 2-4 for each channel with signal.



Step 6

Step 7

(6) Less Than Zero — The gain knob should be completely counter-clockwise and channel fader all the way down for each channel not in use.

(7) The Raising of the Fader, Part II — Slowly raise the master fader to the desired amount. You should now see output meters and hear signal through the speakers. Hopefully it's music to your ears...otherwise it's going to be a long night.

Headphones

Here is how to get the same sound to a pair of cans...and by cans we mean headphones. Pervert.

(1) First Things First — Follow the level setting procedure starting on the previous page.



(2) Hearing Aid — We like your ears and are quite sure that you do, too. Make sure the phones knob is fully counter-clockwise before continuing.



(3) Cover Thy Ears — Release yourself from the outside world by putting on the headphones.



(4) As the Knob Turns — Turn the phones knob clockwise until you hear music through the cans.



(5) The Obligatory Warning — The headphone amp is loud and could cause permanent hearing damage. Even intermediate levels may be painfully loud with some headphones. BE CAREFUL! Always turn the phones knob all the way down before connecting headphones, soloing a channel or doing anything new that may affect the headphone volume. Then turn it up slowly as you listen carefully.

Chapter 9: Channel View : EQ

Introduction

The equalizer area accesses all EQ-related parameters such as EQ for the selected channel (including gain, frequency and Q), a high-pass filter (HPF) and polarity invert. The input channels, reverb, delay and iPad channels all have up to 4-band EQ with high shelving, high-mid peaking, low-mid peaking and low shelving. Shelving means that the circuitry boosts or cuts all frequencies past the specified frequency. Peaking means that certain frequencies form a “hill” around the center frequency. All channel inputs also have a high-pass filter [HPF].

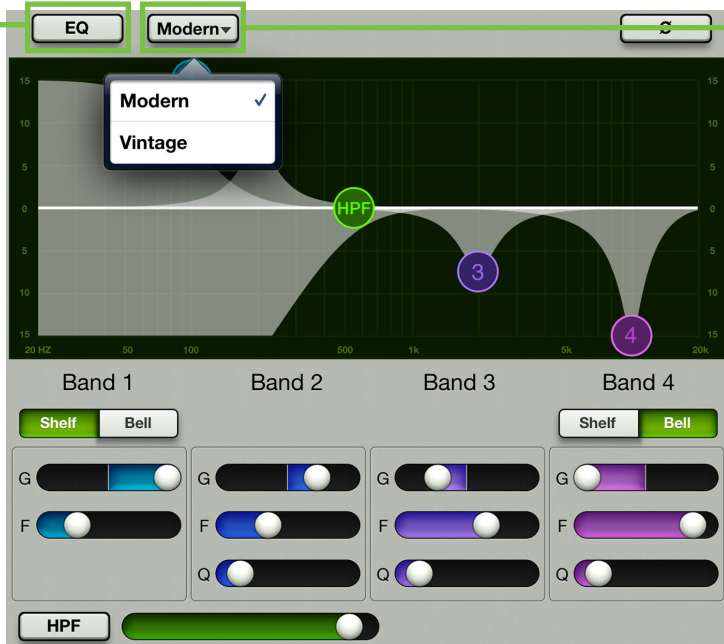


You can really upset things with too much EQ. Each EQ band has a lot of boost and cut because that is needed on occasion. But if the EQ is maxed on every channel, the mix turns to mush. Equalize subtly, using cut, as well as boost. If you find yourself repeatedly using a lot of boost or cut, consider altering the sound source, such as placing a mic differently, trying a different kind of mic, a different vocalist, changing the strings, gargling, or all of the above.

There are actually two different types of EQ to choose from on each channel: clean, surgical modern EQ and classic sounding vintage EQ. That's right, you can mix and match to heart's content! We will dissect both the modern and vintage EQs separately, but let's begin by taking a peek at what features apply to both. Modern EQ is discussed further on pages 60-65, while more information about the vintage EQ may be found on pages 66-67.

EQ On / Off

The EQ on/off button – near the upper-left corner of the screen – allows for true bypass of the EQ circuitry to ensure that there is no coloration of the signal if the EQ is not needed. When this button is disengaged, the EQ controls have no effect on the signal. You may use this button to make an A/B comparison between the EQ'd signal and the signal without EQ. Press this button to turn EQ on or off. It will illuminate green when engaged and is gray when disengaged. Additionally, the EQ curve at the top of the channel fader switches between green [engaged] and gray [disengaged].



Modern EQ



Vintage EQ

Modern / Vintage

The modern/vintage button is located directly to the right of the EQ on/off button. It displays the EQ type currently in use, with “Modern” as the default EQ. Tap this button to reveal the two EQ types, then tap the EQ you would like for the selected channel. The image will change to reflect the EQ type chosen.



You can switch between EQ types while audio passes and the settings will match as closely as possible, but the sound will change.

Polarity Invert

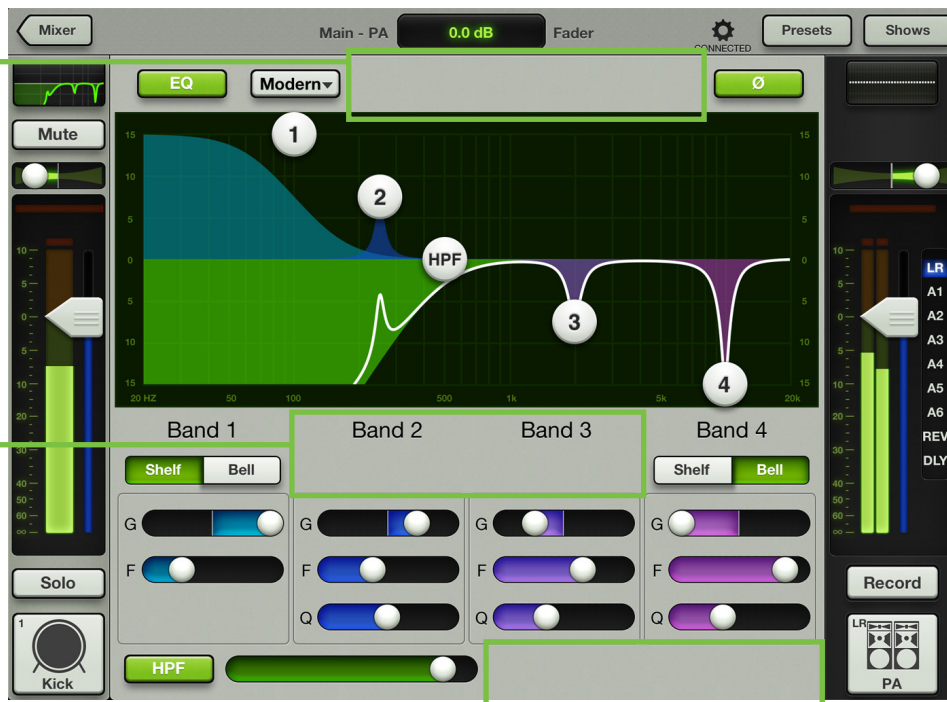
The polarity invert button [Ø] – located in the upper right hand corner of the screen, just below the tools and presets buttons – allows for individual channel activation of 180° polarity inversion; it is available on all input channels. Press the polarity invert button to turn polarity invert on or off. It will illuminate green when engaged and is gray when disengaged.

Modern EQ Introduction

As mentioned previously, the modern EQ is designed for clean, surgical processing; it's great for dialing in a nice, tight sound. As such, each of the four bands has adjustable gain and frequency, while bands 2 and 3 also have adjustable Q (bandwidth). [Bands 1 and 4 also have adjustable Q (bandwidth) when in 'Bell' mode]. Bands 1 and 4 may be independently switched to shelving bands using the switches located between the EQ graph and band sliders. The shelves have adjustable gain and frequency, which is the -3 dB point from the shelf. Now for a detailed (let's say "surgical") look at the modern EQ.

Modern EQ Swipe Zone

Here in the Modern EQ view, swipe anywhere in the gray areas outlined below. Swiping up displays that channel's gate and compressor view. Swiping down displays that channel's FX view. And swiping left and right changes channels.

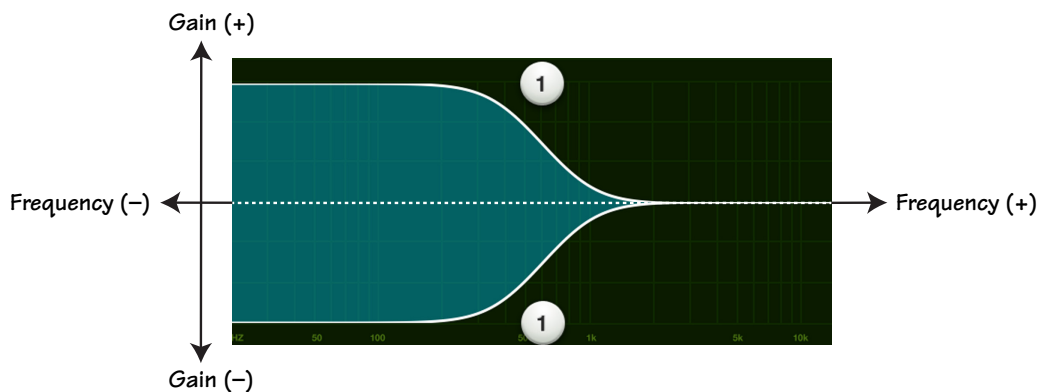


Modern EQ Gain, Frequency and Q [Bandwidth]

The gain and frequency may be changed by moving any of the four numbered balls (representing each band) until the desired sound has been achieved. Moving a ball vertically changes the gain by up to ± 15 dB. Moving a ball horizontally changes the frequency, ranging from 20 Hz to 20 kHz. There is a Shelf / Bell option for bands 1 and 4 and it is described in detail on page 63. Q [bandwidth] is changed by pinching the ball. Double-tap an EQ ball to reset its gain to zero.

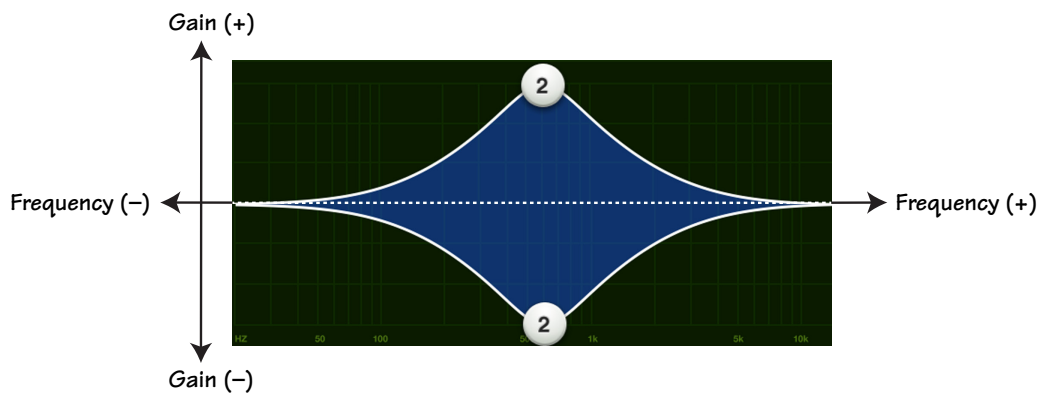
Low Shelving – Band 1

The low EQ provides up to 15 dB of boost or cut from 20 Hz to 20 kHz. This frequency represents the punch in bass drums, bass guitar, fat synth patches, and some really serious male singers who eat raw beef for breakfast.



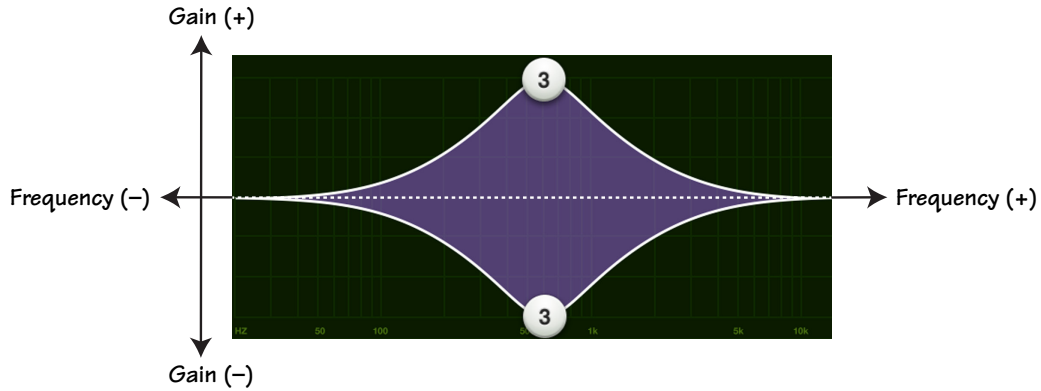
Low-Mid Peaking – Band 2

The low-mid EQ provides up to 15 dB of boost or cut from 20 Hz to 20 kHz. Frequencies affected typically include the male vocal range as well as the fundamentals and harmonics of many lower-timbred instruments.



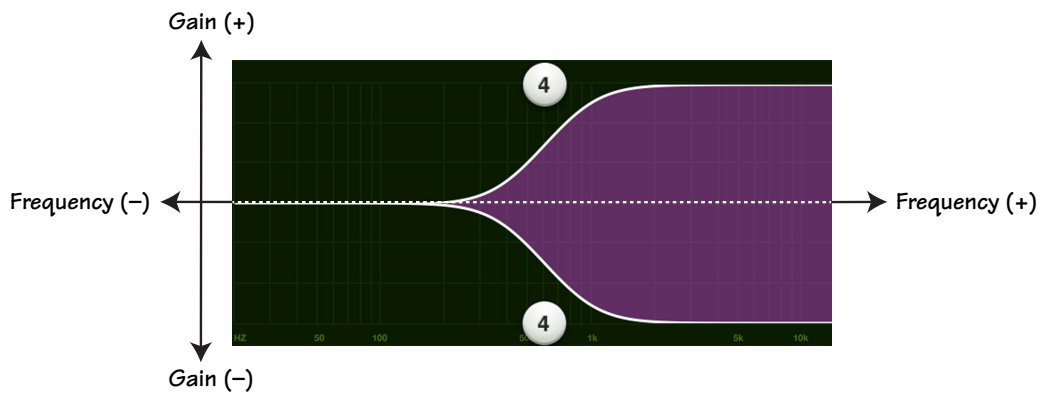
High-Mid Peaking – Band 3

The high-mid EQ provides up to 15 dB of boost or cut from 20 Hz to 20 kHz. Midrange EQ is often thought of as the most dynamic because the frequencies that define any particular sound are almost always found within this range. For example, the female vocal range as well as the fundamentals and harmonics of many higher-timbred instruments.



High Shelving – Band 4

The high EQ provides up to 15 dB of boost or cut from 20 Hz to 20 kHz. Use it to add sizzle to cymbals, an overall sense of transparency, or an edge to keyboards, vocals, guitar and bacon frying. Turn it down a little to reduce sibilance or harsh treble.



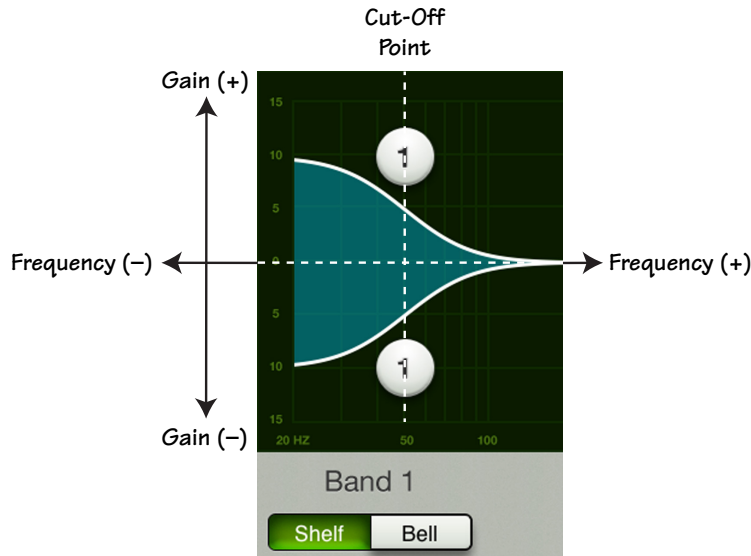
Although the Q control does adjust the bandwidth of a filter, the Q value itself is dimensionless; it has no unit of measurement. Some equalizers use the fractional bandwidth of the filter, measured in octaves, to express this parameter. The two parameters are inversely related; a high Q value corresponds to a small fractional bandwidth. The following table lists some equivalent Q and fractional bandwidth values.

Q	BW (oct)	Q	BW (oct)
0.7	2	2.871	1/2
1.414	1	4.318	1/3
2.145	2/3	15	1/10

Modern EQ Shelf / Bell

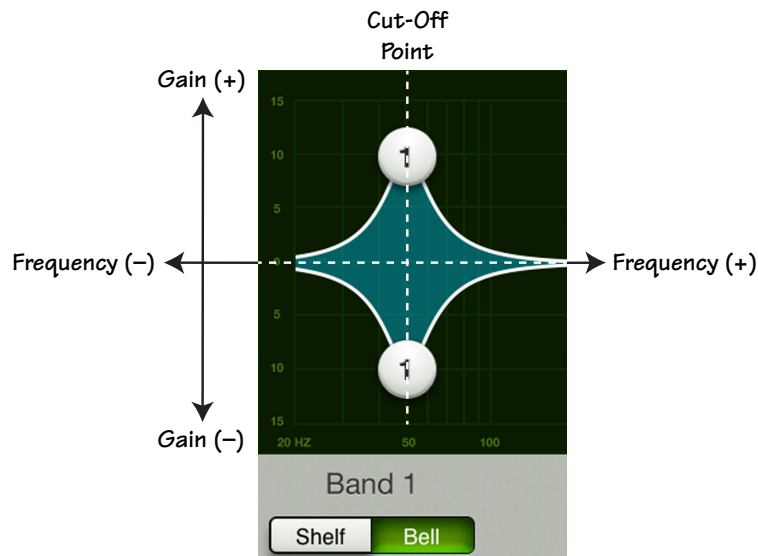
A Shelf / Bell option is available on bands 1 and 4. Simply tap which setting you prefer. The chosen setting will illuminate green when engaged, while the other option will be grayed out.

When engaged, the EQ becomes a shelving filter rather than a parametric filter. Shelf boosts frequencies from the cut-off point upwards. A gentle roll-off may be assumed with shelf. The Q control becomes inactive when shelf is engaged.



Shelf EQ

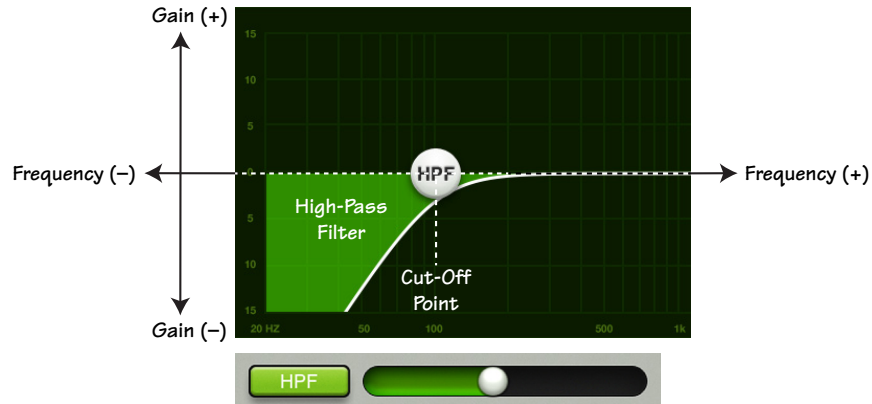
Bell boosts frequencies near the cut-off point then slowly decreases until it reaches a gain of zero. When engaged, the EQ becomes a parametric filter rather than a shelving filter. The Q control becomes active when bell is engaged. In fact, a smaller Q value results in a wider curve, while a larger Q value results in a narrower curve where frequencies may be zoomed in on more precisely. A smaller Q is generally intended for more musical purposes, while a larger Q is generally used when decreasing problem frequencies.



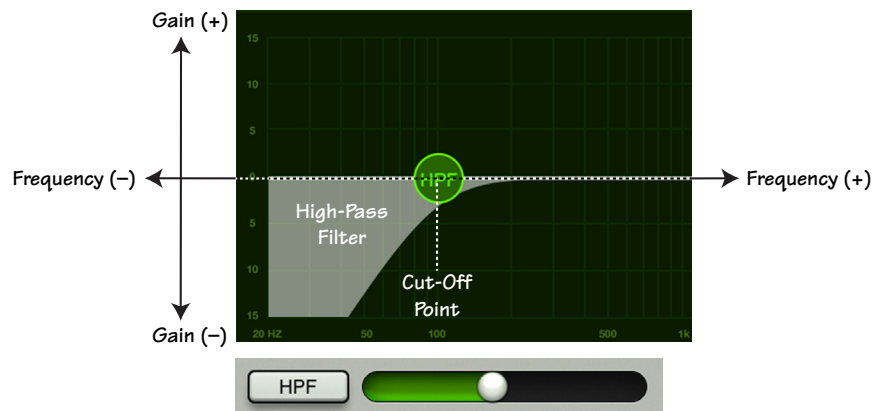
Bell EQ

Modern EQ HPF On / Off and Frequency

High-pass filters are utilized to cut out low frequencies. The high-pass filter control adjusts the cut-off frequency for the filter. Frequencies below the cut-off frequency are attenuated at a rate of 12 dB/octave. The slope for the HPF is adjustable by sliding the HPF ball or HPF slider left and right. Simply tap the HPF button – near the lower-left corner of the screen – to engage the high-pass filter. It will illuminate green when engaged and is gray when disengaged.



High-Pass Filter (Engaged)



High-Pass Filter (Disengaged)

Modern EQ at a Glance

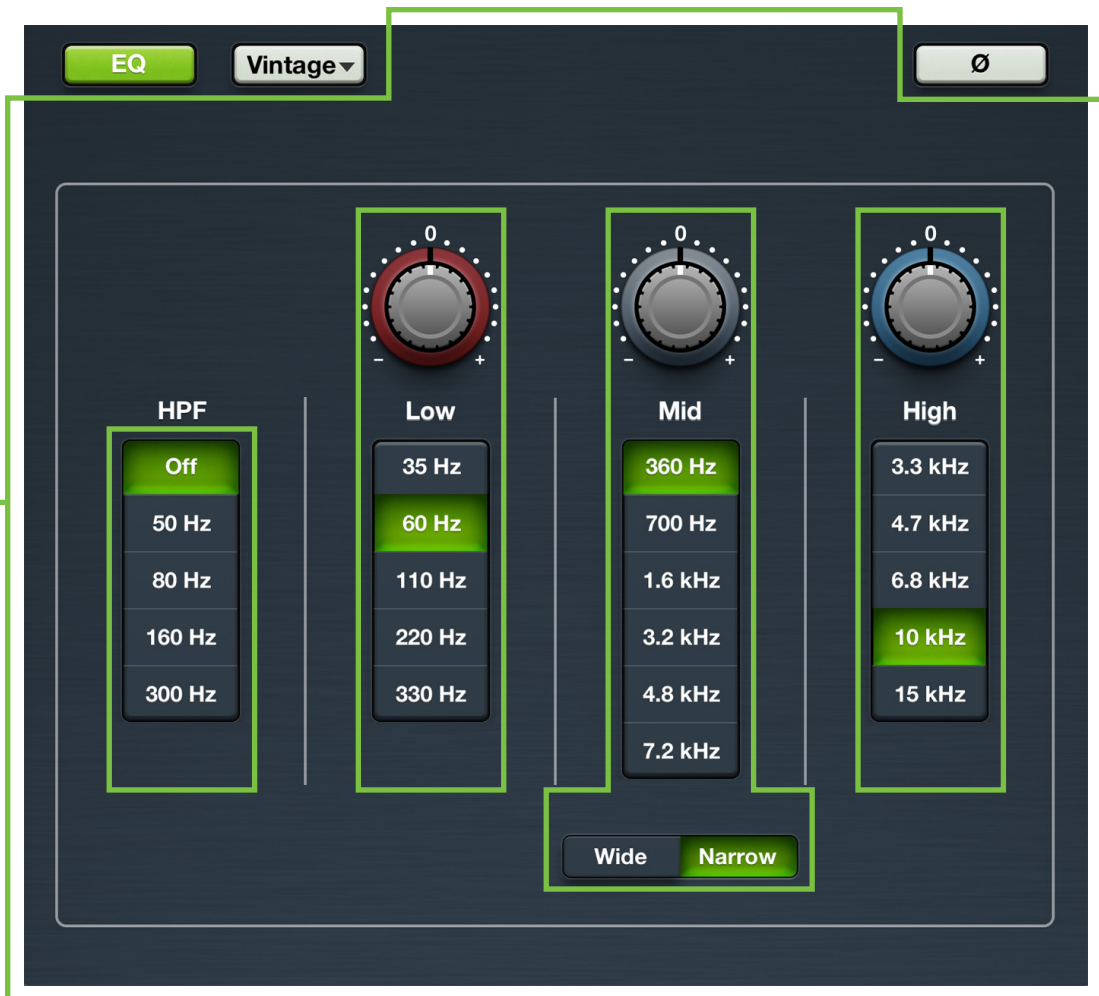
Parameter	Low Value Limit	High Value Limit	Default
Polarity Invert	Off	On	Off
HPF Enable	Off	On	On
HPF Frequency	20 Hz	700 Hz	100 Hz
HPF Slope	–	–	18 dB/octave
EQ Enable	Off	On	On
High Band Type	Parametric	Shelf	Shelf
Low Band Type	Parametric	Shelf	Shelf
High Gain	–15 dB	+15 dB	0 dB
High Freq	20 Hz	20 kHz	12 kHz
High Q / Shelf Slope	0.5	16	2
High Mid Gain	–15 dB	+15 dB	0 dB
High Mid Freq	20 Hz	20 kHz	2 kHz
High Mid Q	0.5	16	2
Low Mid Gain	–15 dB	+15 dB	0 dB
Low Mid Freq	20 Hz	20 kHz	250 Hz
Low Mid Q	0.5	16	2
Low Gain	–15 dB	+15 dB	0 dB
Low Freq	20 Hz	20 kHz	80 Hz
Low Q / Shelf Slope	0.5	16	2

Vintage EQ Introduction

Many of our audio engineer friends and other pro audio gear heads yearn for the ease of use and sound of yesteryear. That's right, the vintage EQ was created with you in mind...but every user will love using it! It meticulously recreates the feel and sound of EQ of classic consoles. The vintage EQ captures the unique interactions between the shelving bands and the gain and frequency-dependent Q structure of the parametric band to deliver the clarity and sheen of classic EQ designs. The vintage EQ is great for shaping the tone of bass, guitars and other instruments. The screen shot below displays the default vintage EQ settings. Let's take a look at each of the selections starting on the left with the HPF and working our way right to the high EQ.

Vintage EQ Swipe Zone

Here in the Vintage EQ view, swipe anywhere in the dark gray areas outlined below. Swiping up displays that channel's gate and compressor view. Swiping down displays that channel's FX view. And swiping left and right changes channels.



Vintage EQ HPF Frequency Buttons

High-pass filters are utilized to cut out low frequencies. The high-pass filter control adjusts the cut-off frequency for the filter. Frequencies below the cut-off frequency are attenuated at a rate of 18 dB/octave. The slope of the HPF is engaged by tapping any frequency button other than "Off". The current selection will illuminate green.

Vintage EQ Gain and Frequency

The gain for each EQ band may be changed by dragging up [increases gain] and down [decreases gain] over the knob until the desired gain has been achieved. The gain may be changed by approximately ± 15 dB...it's vintage, so nothing is *exact*! Double-tap a gain knob to reset its gain to zero. Each EQ band here has a vertical row of frequency buttons located underneath its gain knob. Simply tap the frequency button you desire for each band. The frequency ranges from 35 Hz to 15 kHz. The gain (but not the frequency) may also be manually entered via the current parameter display.

Low

The low EQ provides approximately 15 dB of boost or cut from 35 Hz to 330 Hz. This frequency represents the punch in bass drums, bass guitar, fat synth patches, and some really serious male singers who eat raw beef for breakfast.

Mid

The mid EQ provides approximately 15 dB of boost or cut from 360 Hz to 7.2 kHz. Frequencies affected typically include guitar, piano and the fundamentals and harmonics of many instruments.

Wide / Narrow

Below the mid EQ vertical frequency strip is a wide / narrow button. Generally speaking, wide is used for broad tone-shaping while narrow is more precise. Select what you would prefer the mid frequency Q [bandwidth] to sound like.

High

The high EQ provides approximately 15 dB of boost or cut from 3.3 kHz to 15 kHz. Use it to add sizzle to cymbals, an overall sense of transparency, or an edge to keyboards, vocals, guitar and bacon frying. Select a lower frequency to reduce sibilance or harsh treble.

Vintage EQ at a Glance

Parameter	Low Value Limit	High Value Limit	Default
Polarity Invert	Off	On	Off
HPF Enable	Off	On	On
HPF Frequency	Off • 50 Hz • 80 Hz • 160 Hz • 300 Hz		80 Hz
HPF Slope	Off	300 Hz	18 dB/octave
EQ Enable	Off	On	On
High Shelf Gain	-15 dB	+15 dB	0 dB
High Shelf Freq	3.3 kHz • 4.7 kHz • 6.8 kHz • 10 kHz • 15 kHz		10 kHz
Mid Gain	-15 dB	+15 dB	0 dB
Mid Freq	360 Hz • 700 Hz • 1.6 kHz • 3.2 kHz • 4.8 kHz • 7.2 kHz		360 Hz
Mid Q	Wide	Narrow	Narrow
Low Shelf Gain	-15 dB	+15 dB	0 dB
Low Shelf Freq	35 Hz • 60 Hz • 110 Hz • 220 Hz • 330 Hz		60 Hz

Chapter 10: Channel View : Gate and Compression

Introduction

Gates are typically used to reduce leakage from open microphones. Signals below the threshold level are muted, while signals above the threshold get to pass through. The range control changes the rule slightly. Signals below the threshold are attenuated by the amount of the range setting, while signals above the threshold get to pass through.

The operation of the gate is further modified by the attack, hold, and release controls. In order to open the gate, the trigger signal must exceed the threshold for at least the duration of the attack time. This is useful for helping the gate discriminate between something that is short duration and long duration, such as hi-hat leakage into one of the tom-tom mikes.

Once the gate has opened, the hold time begins. The hold timer resets any time the input signal crosses the threshold again, as long as it remains above the threshold for longer than the attack setting. After the hold time passes, the gain falls at a rate determined by the release setting. The range control allows the gate to remain partly open, even if the input is below the threshold.

Compressors are used to reduce or limit transient peaks in a signal. If the signal is too hot, turn it down, otherwise leave it alone. As the input level to the compressor increases, the output level increases linearly until the threshold point is reached. After that point, the output level no longer increases linearly. Instead, it increases at a reduced rate determined by the ratio setting.

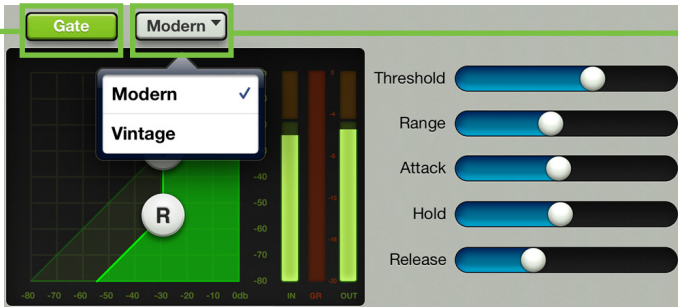
The attack and release controls affect the rate of the gain change; attack affects the rate of the onset of gain reduction and release affects the recovery rate once the transient has passed.

For stereo linked channels, the gain reduction is applied equally to both the left and right side.

There are actually two different types of gates and compressors to choose from on each channel: clean, surgical modern dynamics and classic sounding vintage dynamics. That's right, you can mix and match to heart's content! We will dissect both the modern and vintage dynamics separately, but let's begin by taking a peek at what features apply to both. Modern gates and compressors are discussed further on pages 69-71, while more information about the vintage gates and compressors may be found on pages 72-74.

Gate On / Off

Press the Gate button to turn the gate on or off. It will illuminate green when engaged and is gray when disengaged. Notice the input and output meters below, as well. There is mono metering for inputs and outputs on unlinked channels and stereo metering for inputs and outputs on linked channels.



GATE ON / MONO METERS



GATE OFF / STEREO METERS

Modern / Vintage

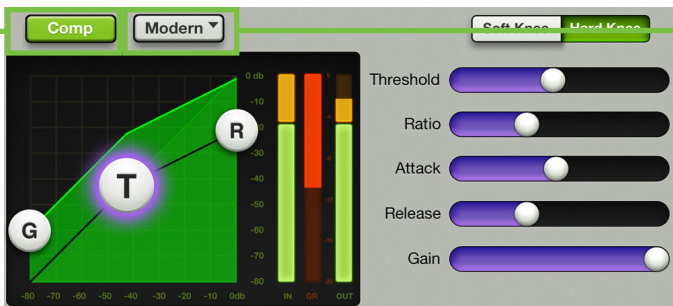
The modern/vintage button is located directly to the right of the gate on/off button. It displays the gate type currently in use, with “Modern” as the default gate. Tap this button to reveal the two gate types, then tap the gate you would like for the selected channel. The controls will change to reflect the gate type chosen.



You can switch between gate and compressor types while audio passes and the settings will match as closely as possible, but the sound will change.

Compressor On / Off

Press the Comp button to turn the compressor on or off. It will illuminate green when engaged and is gray when disengaged. Notice the input and output meters below, as well. There is mono metering for inputs and outputs on unlinked channels and stereo metering for inputs and outputs on linked channels.



COMPRESSOR ON / MONO METERS



COMPRESSOR OFF / STEREO METERS

Modern / Vintage

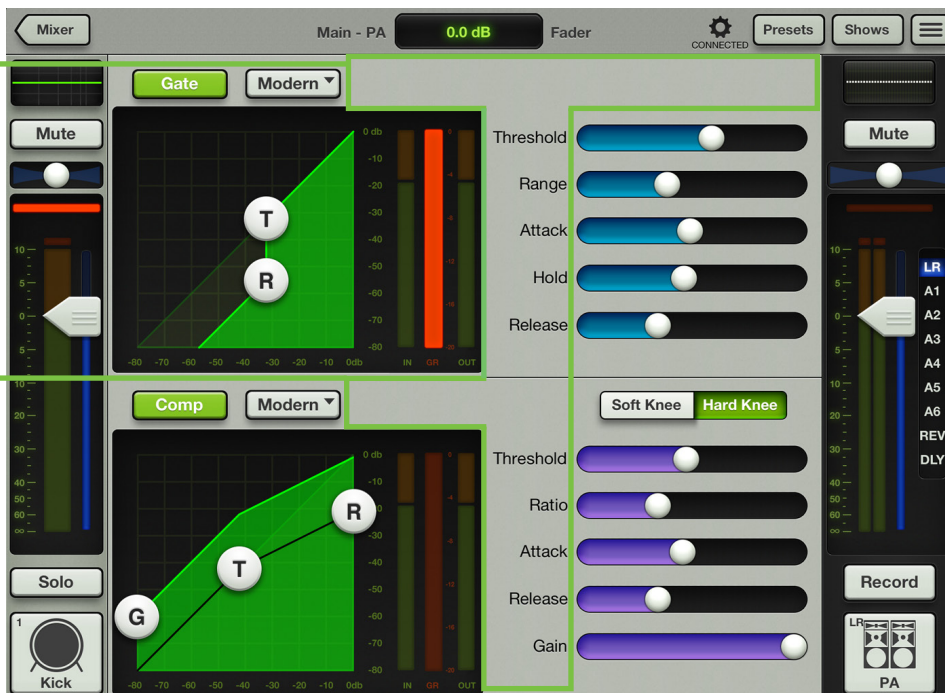
The modern/vintage button is located directly to the right of the comp on/off button. It displays the compressor type currently in use, with “Modern” as the default compressor. Tap this button to reveal the two compressor types, then tap the compressor you would like for the selected channel. The image will change to reflect the compressor type chosen.

Modern Gate and Compressor Introduction

As mentioned previously, modern dynamics were designed for clean, surgical processing; they’re great for dialing in a nice, tight sound. As such, the range, attack, release and ratio features may be fine-tuned when modern dynamics are utilized. Now for a detailed (let’s say “surgical”) look at modern dynamics.

Modern Gate and Compressor Swipe Zone

Here in the modern gate and compression view, swipe anywhere in the gray areas outlined below. Swiping up displays that channel's FX view. Swiping down displays that channel's EQ view. And swiping left and right changes channels.



Modern Gate Display and Settings

The gate for each channel may be adjusted by moving the threshold and range balls or moving any of the five sliders left and right. Additionally, exact settings may be entered into the current parameter display. The gate may be adjusted whether the gate is on or off. The iPad channel only has a compressor, not a gate.

Threshold — Threshold determines the level at which the gate acts on the incoming signal. The range of the threshold setting varies from -80 dBFS to 0 dBFS.

Range — Range determines how far the gain drops once the signal is below threshold. Setting the range control to something in the 10 - 20 dB range allows some amount of signal leakage when the gate is closed, which may make its action more subtle (less abrupt) and therefore less noticeable. The range of the gated signal varies from 0 dB to 60 dB.

Attack — Attack determines how quickly the gate opens once the signal is above threshold. Short attack times allow triggering on short transients, while longer attack times cause these transients to be ignored. The range of the attack time varies from 0 ms to 300 ms.

Hold — Hold sets a fixed time that the gate remains open once the signal drops below the threshold setting. During the hold time, the gain is held constant, whereas during the release time, the gain is falling at the release rate. The range of the hold time varies from 0 seconds to 5 seconds.

Release — Release determines how long it takes for the gain to fall to the setting of the range control once the signal falls below threshold and the hold time elapses. The range of the release speed varies from 50 ms to 3 seconds.

Modern Gate Meters

These three meters show the input level, amount of gain reduction and output level. The input and output meters range from -80 dBFS to 0 dBFS. The reduction meter of the gate ranges from 0 to 20 dB. Mono metering is displayed for inputs and outputs on unlinked channels and stereo metering is displayed for inputs and outputs on linked channels.

Modern Compressor Display and Settings

The compressor for each channel may be adjusted by moving the gain, threshold and ratio balls or moving any of the five sliders left and right. Additionally, exact settings may be entered into the current parameter display. The compressor may be adjusted whether the compressor is on or off. The iPad channel only has a compressor, not a gate.

Threshold — Threshold sets the threshold of the compressor in dB below 0 dBFS. The range of the threshold setting varies from -80 dBFS to 0 dBFS.

Ratio — Ratio sets the amount of gain reduction applied as the signal exceeds the threshold level. The range of the ratio of the compressor varies from 1:1 to inf:1.

Attack — Attack determines how quickly the compressor reacts once the signal is above threshold. Short attack times allow compressing on short transients, while longer attack times cause these transients to be ignored. The range of the attack time varies from 0 ms to 300 ms.

Release — Release determines how long it takes for the compressor to end gain reduction once the signal drops back below the threshold. The range of the release speed varies from 50 ms to 3 seconds.

Gain — Gain adds make-up gain to the output of the compressor. This is useful to make the apparent volume of the signal the same with the compressor in and out of the signal chain. The range of the make-up gain varies from 0 dB to 20 dB.

Soft Knee / Hard Knee Compression

This switch sets the shape of the gain reduction curve at the threshold level. When set to hard, the gain reduction curve changes abruptly at the threshold level. When set to soft, the gain reduction curve changes gently as it transitions to the final ratio amount.

Modern Compressor Meters

These three meters show the input level, amount of gain reduction and output level. The input and output meters range from -80 dBFS to 0 dBFS. The reduction meter of the compressor ranges from 0 to 20 dB. Mono metering is displayed for inputs and outputs on unlinked channels and stereo metering is displayed for inputs and outputs on linked channels.

Modern Gate at a Glance

Parameter	Low Value	High Value	Default
Gate Enable	Off	On	On
Threshold	-80 dBFS	0 dBFS	-80 dBFS
Attack	0 ms	300 ms	0.1 ms
Release	50 ms	3 s	250 ms
Range	0 dB	60 dB	60 dB
Hold	0 ms	5 s	0 ms

Modern Compressor at a Glance

Parameter	Low Value	High Value	Default
Comp Enable	Off	On	On
Threshold	-80 dBFS	0 dBFS	0 dBFS
Ratio	1 : 1	INF : 1	2 : 1
Gain	0 dB	20 dB	0 dB
Attack	0 ms	300 ms	0.1 ms
Release	50 ms	3 s	250 ms
Knee	Soft	Hard	Soft

Vintage Gate and Compressor Introduction

Many of our audio engineer friends and other pro audio gear heads yearn for the ease of use and sound of yesteryear. That's right, the vintage gate and compressor were created with you in mind...but every user will love using it! It meticulously recreates the feel and sound of gates and compressors of classic consoles. The vintage gate and compressor provide a lightning-fast attack, non-linear attack/release and program dependent release making them great for drums, slap bass and other transient sources. The screen shot below displays the default vintage dynamic settings.

Vintage Gate and Compressor Swipe Zone

Here in the Vintage Gate and Compression view, swipe anywhere in the dark gray areas outlined below. Swiping up displays that channel's gate and compressor view. Swiping down displays that channel's FX view. And swiping left and right changes channels. See page 70 for the Swipe Zone of the Modern Gate and Compression view.



Vintage Gate Settings

Each channel's threshold and hold levels may be changed by dragging up [increases level] and down [decreases level] over their respective knobs until the desired level has been achieved. To the right are two horizontal rows of buttons for the attack and release. Simply tap the button you desire for the attack and release time. The current selection will illuminate green. The threshold and hold settings (but not the attack and release settings) may also be manually entered via the current parameter display. The range is fixed. The gate may be adjusted whether it is on or off. The iPad channel only has a compressor, not a gate.

Threshold — Threshold determines the level at which the gate acts on the incoming signal. The range of the threshold setting varies from -80 dBFS to 0 dBFS.

Hold — Hold sets a fixed time that the gate remains open once the signal drops below the threshold setting. During the hold time, the gain is held constant, whereas during the release time, the gain is falling at the release rate. The range of the hold time varies from 0 seconds to 5 seconds.

Attack — Attack determines how quickly the gate opens once the signal is above threshold. Short attack times allow triggering on short transients, while longer attack times cause these transients to be ignored. Choose between a fast, medium or slow attack time.

Release — Release determines how long it takes for the gain to fall to the setting of the range control once the signal falls below threshold and the hold time elapses. Choose between a fast, medium or slow release time.

Vintage Compressor Settings

Each channel's threshold and gain levels may be changed by dragging up [increases level] and down [decreases level] over their respective knobs until the desired level has been achieved. To the right are three horizontal rows of buttons for the attack, release and ratio. Simply tap the button you desire for the attack, release and ratio. The current selection will illuminate green. The threshold and gain settings (but not the attack, release and ratio settings) may also be manually entered via the current parameter display. The compressor may be adjusted whether it is on or off. The iPad channel only has a compressor, not a gate.

Threshold — Threshold sets the threshold of the compressor in dB below 0 dBFS. The range of the threshold setting varies from -80 dBFS to 0 dBFS.

Gain — Gain adds make-up gain to the output of the compressor. This is useful to make the apparent volume of the signal the same with the compressor in and out of the signal chain. The range of the make-up gain varies from 0 dB to 20 dB.

Attack — Attack determines how quickly the compressor reacts once the signal is above threshold. Short attack times allow compressing on short transients, while longer attack times cause these transients to be ignored. Choose between a fast, medium or slow attack time.

Release — Release determines how long it takes for the compressor to end gain reduction once the signal drops back below the threshold. Choose between a fast, medium or slow release time.

Ratio — Ratio sets the amount of gain reduction applied as the signal exceeds the threshold level. Choose between 2:1, 4:1, 8:1, 12:1 and 20:1.

Vintage Gate / Compressor VU Meters

To complete the classic look of the vintage dynamics, the gate and compressor are outfitted with VU meters. What's more, underneath each VU meter is a set of buttons to select between displaying the input level, amount of gain reduction or output level. The input and output meters range from -20 dBu to 0 dBu. The reduction meter of the gate and compressor ranges from 0 to 20 dB. Mono metering is displayed for inputs and outputs on unlinked channels and stereo metering is displayed for inputs and outputs on linked channels.

Vintage Gate at a Glance

Parameter	Low Value	High Value	Default
Gate Enable	Off	On	On
Threshold	-80 dBFS	0 dBFS	-80 dBFS
Attack	0.025 ms [Fast] • 12.5 ms [Med] • 75 ms [Slow]		Fast
Release	50 ms [Fast] • 500 ms [Med] • 3 s [Slow]		Fast
Range	–	–	90 dB
Hold	0 ms	5000 ms	0 ms

Vintage Compressor at a Glance

Parameter	Low Value	High Value	Default
Comp Enable	Off	On	On
Threshold	-80 dBFS	0 dBFS	0 dBFS
Ratio	2:1 • 4:1 • 8:1 • 12:1 • 20:1		2 : 1
Gain	0 dB	20 dB	0 dB
Attack	Fast • Medium • Slow		Fast
Release	Fast • Medium • Slow		Fast
Knee	–	–	Soft

Chapter 11: Channel View : FX

Introduction

The DL Series mixers have one reverb and one delay and these may be fed from any combination of channels. There are a wide variety of reverb and delay types at your disposal on the Master Fader app. As seen in the image below, the Master Fader app follows standard FX send and return configuration so the learning curve is kept to a minimum.

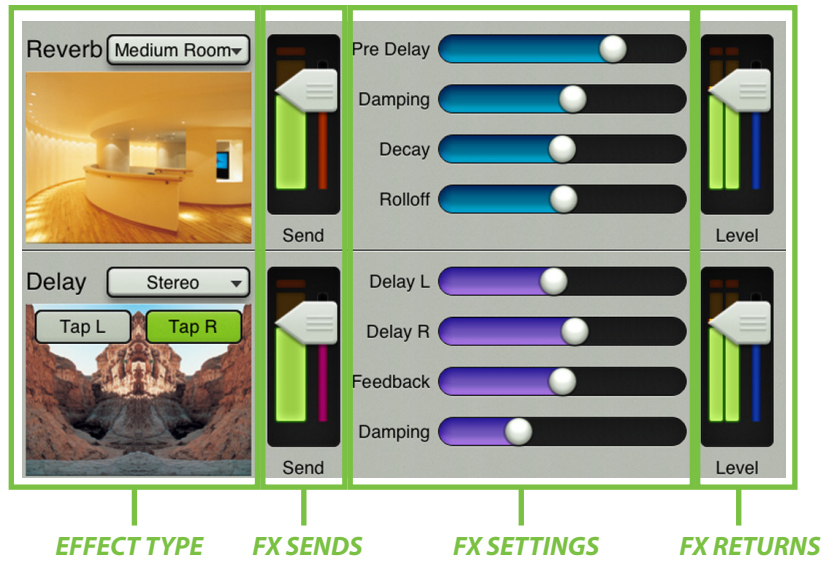
The FX are essentially conjoined, reverb on top, delay just below. The sends and returns for the current channel are displayed here. This allows you to easily adjust both FX in one convenient location for each selected channel; channel 1 in this example.



The Swipe Zone

Here in the FX view, swipe anywhere in the gray area outlined above. Swiping up displays that channel's EQ view. Swiping down displays that channel's gate and compression view. And swiping left and right changes channels.

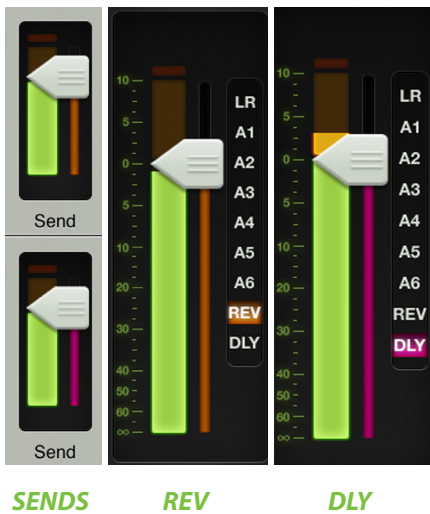
FX View



From left to right, each effect displays the following:

Effect Type — The reverb and delay each display the currently selected effect type (as a button which reveals a popover when tapped) and an accompanying image. These selections are global and affect all channels sent to the effects as there is only one reverb and one delay on the mixer. Effect types are described in more detail in a few pages.

FX Sends — There are two vertical send channel faders and meters, one for each effect. These control the level being sent to the effect from the current channel.



Notice in the image to the left that the color of each send fader matches the color of the reverb and delay output selector.

The reverb and delay send meters display the summed signals from all channel sends post-send master. Put another way, this shows the total signal going into the FX processor regardless of the current channel being adjusted.

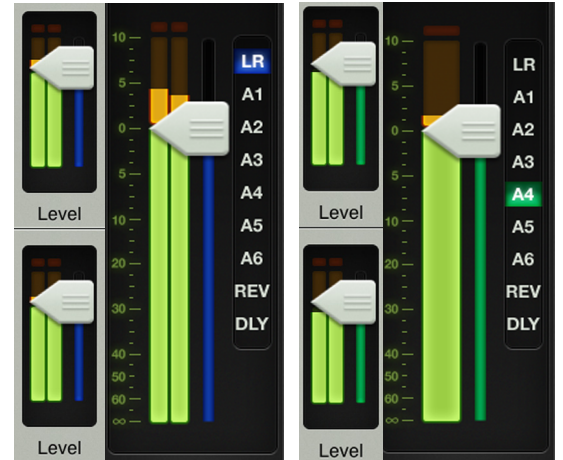
There are no reverb or delay sends from the reverb and delay returns, so when either the reverb or delay is the current channel, there are no send faders shown as seen in the image to the right.



FX Settings — The reverb and delay have multiple sliders which are used to alter the selected effect. These sliders change dependent on which effect type is chosen for each channel. These sliders are global and affect all channels sent to the effects as there is only one reverb and one delay on the mixer. The various FX controls for each FX type are described in more detail in a few pages.

FX Returns — There are two vertical return channel faders and meters, one for each effect. These control the return level from the effect to the selected output. You have seen these before, as they are the same faders displayed in the mixer view. A pair exists [one for reverb, one for delay] for each selected output. Unlike the FX sends, the color of the selected output indicator will change based on the selected output for the FX returns. See the image to the right for one example.

Navigate to the reverb return channel, then move the channel fader up and down. Notice that it also moves the reverb return fader up and down. This is because they are both showing the same level. As such, moving the return reverb fader up and down also moves the reverb channel fader up and down. This works with the delay return channel and delay return fader, as well.

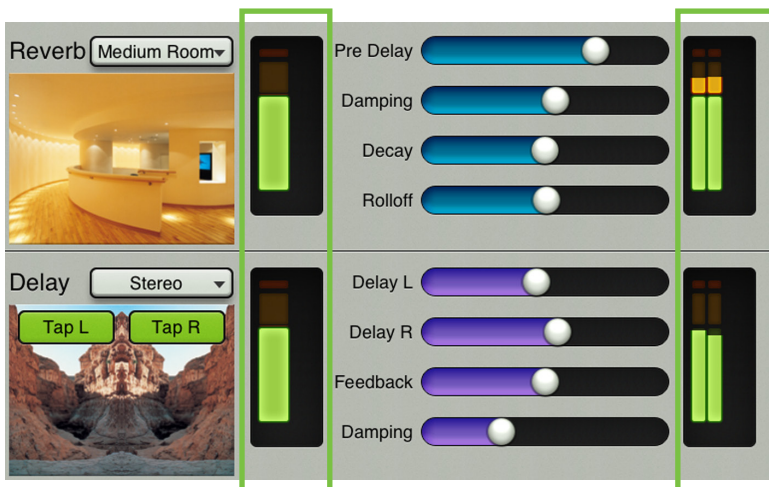


LR

AUX 4



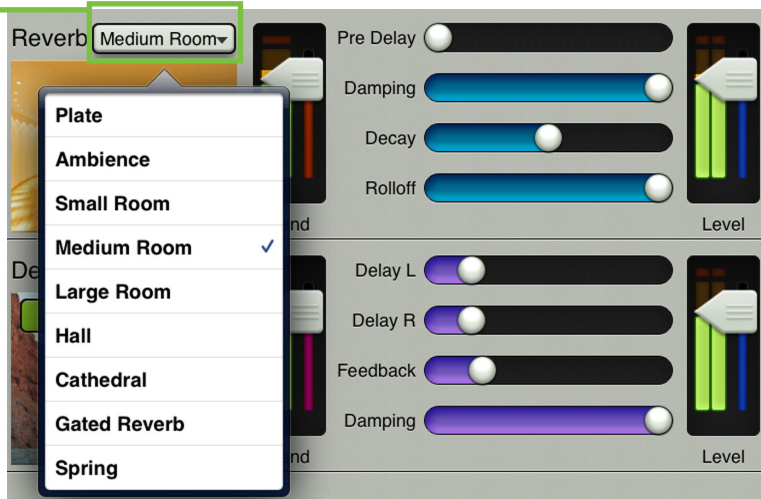
There are no reverb or delay returns to the reverb and delay sends (which would be crazy...and it avoids a feedback loop), so when either the reverb or delay send is the selected output, there are no return faders as seen in the image to the left.



The astute reader may ask if there are no sends from returns and no returns from sends, what if one selects an effect return as the current channel and an effect send as the selected output. Good question! The image on the left shows the FX with no sends and no returns. Of course you may still adjust the global controls. If you want to witness this for yourself here's how in two simple steps: (1) go to either the reverb channel or delay channel and (2), select reverb or delay as the output. Done!

Reverb Type

Reverb simulates the effect of room variations. The Master Fader app comes with nine reverb types to choose from: plate, ambience, small room, medium room, large room, hall, cathedral, gated reverb and spring. A button displaying the current reverb type may be tapped to reveal the other reverb types. Tap the reverb you would like for the selected channel. The image will change to reflect the reverb type chosen.



Reverb Type	Description	Examples
Plate	Plate reverbs emulate vintage mechanical reverberation that is generated with a metal plate. Its sound is characterized by lots of early reflections and no pre-delay.	Perfect for thickening percussive instruments, such as a snare drum, or tight vocal arrangements.
Ambience	Ambience is the surrounding sound field. This reverb adds depth and space.	Ambience is good for scoring movie soundtracks and post-rock bands utilizing a lot of depth in their sound.
Small Room	The small room reverb simulates the reverberation (persistence of sound) in a typical small room. Small rooms are typically coined "dead" rooms with little to no reverb.	Some artists record guitars (and/or bass) from a bathroom to get a "punchier" sound out of their amp.
Medium Room	The medium room reverb simulates the reverberation (persistence of sound) in a typical medium room.	A medium room would be good for thickening up a bass sound without it sounding muddy.
Large Room	The large room reverb simulates the reverberation (persistence of sound) in a typical large room. Large rooms are typically coined "live" rooms since they have a lot of reverb.	Sound tends to carry in large rooms with a lot of open space. This works well for a good, boomy kick sound.
Hall	This reverb is characterized by its large, spacious sound, long pre delay and vibrant tone.	Adds life to acoustic instruments and vocals from solos to full-on symphonies and choirs.
Cathedral	This reverb emulates the extremely long tails, dense diffusion and long pre-delays and reflections that would be found in a very large, stone-walled house of worship.	Gives amazing depth to choirs, wind instruments, organs and soft acoustic guitars.
Gated Reverb	Gated reverbs incorporate an age-old trick whereby an extremely dense reverb is processed through a fast gate for an interesting, albeit artificial, sound.	Most often used to fatten snare drums and toms without clutter.
Spring	A spring reverb uses a transducer at one end of a spring and a pickup at the other end to create and capture vibrations in a metal spring. The longer the spring, the longer the decay time of the reverberation.	Spring reverbs are typically used on guitar amplifiers or organs in a rock band format.

Reverb Sliders

The following is a list of sliders available for each selected reverb. Slide left to decrease the reverb time and slide right to increase the reverb time.

Pre Delay (All) — When listening to a live performance, direct sounds are reached first, followed by reverberation caused by room reflections. The pre delay is the amount of time between when the direct sounds arrive and when the reflections arrive. The range is 0 ms to 300 ms.

The speed of sound is approximately 340 meters per second (1100 feet per second). This means that in one millisecond, it travels 0.34 meters (110 feet). As a rough idea, think of 1 ms as the time it takes for sound to travel one foot.

Damping (All) — Damping increases or decreases the decay time of the higher frequencies relative to the overall decay time. That is, the amount of sound reflections that make up the reverb. Lower values sound “thinner,” while higher values give a smoother-sounding decay. The range is 500 Hz to 20 kHz.

Decay (All) — This represents the decay time of the reverb. The range will vary depending on the reverb chosen.

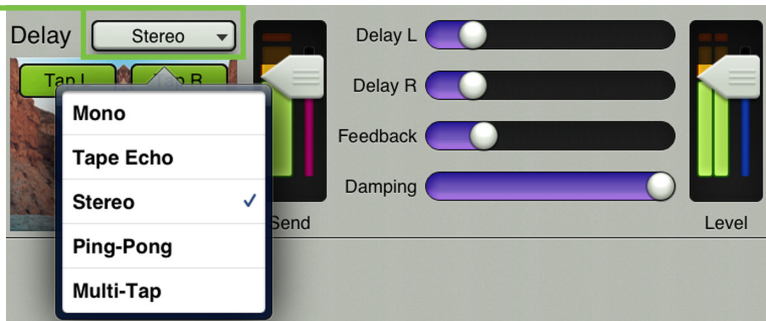
Rolloff (All except Gated Reverb) — This provides a 24 dB/octave low-pass filter at the output of the reverb. This allows the level of the audio range to be rolled off above the frequency set by this slider. The range is 500 Hz to 20 kHz.

Release (Gated Reverb) — Release is the amount of time it takes for attenuation to happen. The range is 50 ms to 3000 ms.

Parameter	Low Value	High Value	Default
Pre Delay	0 ms	300 ms	0 ms
Damping	500 Hz	20 kHz	20 kHz
Decay	0.1 s – 4.0 s	1.3 s – 10.0 s	2.00 s
Rolloff	500 Hz	20 kHz	20 kHz
Release	50 ms	3000 ms	250 ms

Delay Type

Delay allows adjustment of the effect delay. The Master Fader app comes with five delays to choose from: mono, tape echo, stereo, ping-pong and multi-tap. A button displaying the current delay type may be tapped to reveal the other delay types. Tap the delay you would like for the selected channel. The image will change to reflect the delay type chosen.



Delay Type	Description	Examples
Mono	The mono delay provides an echo effect with a mono delay line.	Mono delay is great for added depth and space. Pink Floyd guitarist David Gilmour is one of the kings of delay.
Tape Echo	Tape Echo provides a single, relatively rapid delay of the original signal, with the added warmth that vintage tape-based echo units provided.	Often used on vocals for a 1950's-era feel, or on guitars for a surf-type tone.
Stereo	The stereo delay is a stereo version of the mono delay, with a left and right input and a left and right output. Each side (left and right) has its own set of controls.	A guitarist with dual outputs (or A/B switcher) can create interesting stereo delays, setting each amp's delay times independent of the other one.
Ping-Pong	The ping pong delay works the same as the stereo delay, with the exception that the feedback is routed to the opposite channel, producing a bouncing sound as the delayed signal bounces from left to right.	Similar to the stereo delay example, but instead of each delay being set independently of the other, this creates a steady ping-pong delay with varying speed.
Multi-Tap	This allows you to create two delays with different lengths.	With added feedback, you can create very interesting effects on a guitar solo.

Delay Sliders

The following is a list of sliders available for each selected delay. Slide left to decrease the delay time and slide right to increase the delay time. Some delays have a 'tap' function in which case you tap the 'tap' button at the rate you would like the delay.

Delay (Mono, Tape Echo) — This slider sets the current delay time in milliseconds, from 10 ms to 1600 ms. A tap button resides in the upper-left corner of the delay image if you would rather tap the preferred delay tempo.

Delay L (Stereo, Ping-Pong) — This slider sets the left side current delay time in milliseconds, from 10 ms to 1600 ms. A tap l button resides in the upper-left corner of the delay image if you would rather tap the preferred delay tempo.

Delay R (Stereo, Ping-Pong) — This slider sets the right side current delay time in milliseconds, from 10 ms to 1600 ms. A tap r button resides in the upper-right corner of the delay image if you would rather tap the preferred delay tempo.

Delay 1 (Multi-Tap) — This slider sets one delay time in milliseconds, from 10 ms to 1600 ms. A tap 1 button resides in the upper-left corner of the delay image if you would rather tap the preferred delay tempo.

Delay 2 (Multi-Tap) — This slider sets a second delay time in milliseconds, from 10 ms to 1600 ms. A tap 2 button resides in the upper-right corner of the delay image if you would rather tap the preferred delay tempo.

Feedback (All) — This controls how much of the delayed signal is routed back to the input of the delay section, to create multiple echoes. The feedback gain is less than one, so each time the signal is fed back, the delayed signal becomes quieter (so the echo won't go on forever). It ranges from 0% to 100%.

Damping (All) — This applies a low-pass filter to the delayed signal and rolls off the higher frequencies. It ranges from 500 Hz to 20 kHz.

Parameter	Low Value	High Value	Default
Delay	10 ms	1.6 s	250 ms
Delay L	10 ms	1.6 s	250 ms
Delay R	10 ms	1.6 s	250 ms
Delay 1	10 ms	1.6 s	250 ms
Delay 2	10 ms	1.6 s	250 ms
Feedback	0%	100%	20%
Damping	500 Hz	20 kHz	20 kHz

Chapter 12: Channel View : Output Graphic EQ

Introduction

Graphic EQ is a great tool for really dialing in the sound you're looking for or to squelch feedback from monitors. Arrival is easy. Simply tap the graphic/parametric EQ curve at the top of the master fader channel from the mixer view or from any input channel view.



The default output EQ view may be changed in Tools > Settings > Default Output EQ View for even faster access. [See page 113 for more information].

What's more, you don't have to decide between utilizing GEQ or PEQ...use one or the other or both simultaneously! This extra flexibility allows you to take advantage of each output EQ's strengths by choosing the right tool for the job. For example, if you prefer to fight feedback with the graphic EQ, you may continue to do so while also utilizing the parametric EQ for general tone shaping. Or perhaps you would rather use the parametric EQ to fight feedback and use the graphic EQ to tune the room? The graphic EQ looks and works similarly to that of a typical 31-band graphic EQ.

The Swipe Zone

Here in the graphic EQ view, swipe anywhere in the gray area outlined below. Swiping up displays the output compressor / limiter view. Swiping down displays the parametric EQ. Swiping left and right does nothing.



Graphic EQ On / Off

The graphic EQ button is located near the upper-left corner of the screen. This allows for true bypass of the graphic EQ circuitry to ensure that there is no coloration of the signal if the graphic EQ is not needed. When this button is disengaged, the graphic EQ controls have no effect on the signal. You may use this button to make an A/B comparison between the EQ'd signal and the signal without graphic EQ. Press the graphic EQ button to turn graphic EQ on or off. It will illuminate green when engaged and is gray when disengaged.

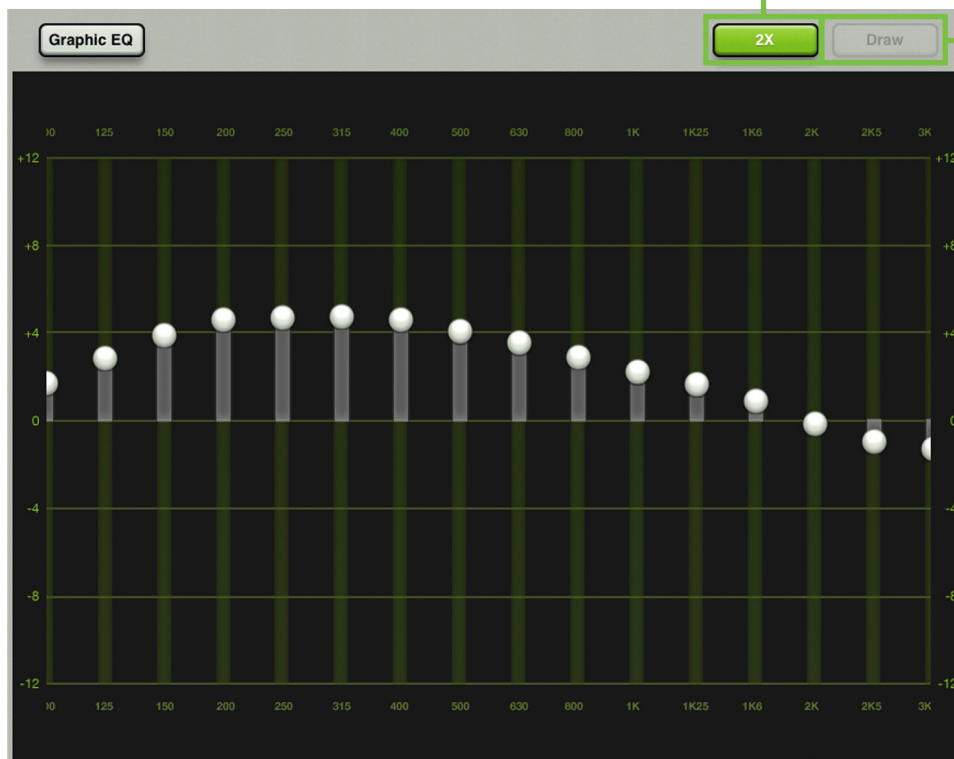
31-Band EQ

There are 31 graphic EQ balls ranging from 20 Hz to 20 kHz. Moving a ball vertically changes that frequency's gain by up to ± 12 dB. Drag these sliders up or down until the desired sound has been achieved. Tapping a band's graphic EQ ball twice will zero it.

2X

The 2X button is located near the upper-right corner of the screen, just left of the draw button. This allows you to zoom in on the graphic EQ, perfect for our friends with sausage fingers and/or mixing with the iPad mini. Swipe left and right to view and adjust the remaining bands.

Press the 2X button to turn the 2X zoom function on or off. It will illuminate green when engaged (as seen below) and is gray when disengaged (as seen on the previous page). Note that draw (detailed below) is unavailable when in 2X mode (as seen below).



Draw

The draw button is located near the upper-right corner of the screen. This allows you to draw an EQ curve over the display (regardless of where the slider balls currently reside) and the sliders will snap to the corresponding position.

Engage draw to quickly create a basic GEQ outline, then disengage draw to fine-tune any of the 31 bands one-by-one, as needed.

Press the draw button to turn the draw function on or off. It will illuminate green when engaged (as seen on the previous page) and is gray when disengaged. Note that draw is unavailable when in 2X mode (as seen above).

Zeroing the GEQ

Imagine how long it might take to reset each of the 31 bands on the graphic EQ to ± 0 dB. The factory default preset for graphic EQ will do that for you in a few easy steps. First, you should already be on the graphics EQ view; if you're reading this chapter, I gather that you're already there! Now (1) tap the presets button in the upper-right corner of the iPad, (2) once there, make sure the "GEQ" button (not the "Output" button) is green, then (3) tap the factory default button, (4) tap recall, and (5) tap the yes button. Done! A lot more information about presets starts on page 125.

Graphic EQ at a Glance

Parameter	Low Value	High Value	Default
GEQ ENABLE	OFF	ON	OFF
20 Hz Gain	-12 dB	12 dB	0 dB
25 Hz Gain	-12 dB	12 dB	0 dB
31.5 Hz Gain	-12 dB	12 dB	0 dB
40 Hz Gain	-12 dB	12 dB	0 dB
50 Hz Gain	-12 dB	12 dB	0 dB
63 Hz Gain	-12 dB	12 dB	0 dB
80 Hz Gain	-12 dB	12 dB	0 dB
100 Hz Gain	-12 dB	12 dB	0 dB
125 Hz Gain	-12 dB	12 dB	0 dB
160 Hz Gain	-12 dB	12 dB	0 dB
200 Hz Gain	-12 dB	12 dB	0 dB
250 Hz Gain	-12 dB	12 dB	0 dB
315 Hz Gain	-12 dB	12 dB	0 dB
400 Hz Gain	-12 dB	12 dB	0 dB
500 Hz Gain	-12 dB	12 dB	0 dB
630 Hz Gain	-12 dB	12 dB	0 dB
800 Hz Gain	-12 dB	12 dB	0 dB
1 kHz Gain	-12 dB	12 dB	0 dB
1.25 kHz Gain	-12 dB	12 dB	0 dB
1.6 kHz Gain	-12 dB	12 dB	0 dB
2 kHz Gain	-12 dB	12 dB	0 dB
2.5 kHz Gain	-12 dB	12 dB	0 dB
3.15 kHz Gain	-12 dB	12 dB	0 dB
4 kHz Gain	-12 dB	12 dB	0 dB
5 kHz Gain	-12 dB	12 dB	0 dB
6.3 kHz Gain	-12 dB	12 dB	0 dB
8 kHz Gain	-12 dB	12 dB	0 dB
10 kHz Gain	-12 dB	12 dB	0 dB
12.5 kHz Gain	-12 dB	12 dB	0 dB
16 kHz Gain	-12 dB	12 dB	0 dB
20 kHz Gain	-12 dB	12 dB	0 dB
Master	-12 dB	12 dB	0 dB

Chapter 13: Channel View : Output Parametric EQ

Introduction

The parametric equalizer is a great tool for dialing in the sound you're looking for or to squelch feedback from monitors. All output channels (LR, auxs 1-4/6) have up to 4-band EQ with high shelving, high-mid peaking, low-mid peaking and low shelving and a high-pass filter (HPF) and low-pass filter (LPF), both with selectable slopes.



You can really upset things with too much EQ. Each EQ band has a lot of boost and cut because that is needed on occasion. But if the EQ is maxed on every channel, the mix turns to mush. Equalize subtly, using cut, as well as boost. If you find yourself repeatedly using a lot of boost or cut, consider altering the sound source, such as placing a mic differently, trying a different kind of mic, a different vocalist, changing the strings, gargling, or all of the above.

There are actually two different types of parametric EQ to choose from on each output: clean, surgical modern PEQ and classic sounding vintage PEQ. That's right, you can mix and match to heart's content! We will dissect both the modern and vintage PEQs separately, but let's begin by taking a peek at what features apply to both. Modern PEQ is discussed further on pages 87-93, while more information about the vintage PEQ may be found on pages 94-95.

Arrival is easy. Simply tap the graphic/parametric EQ curve at the top of the master fader channel from the mixer view or from any input channel view.



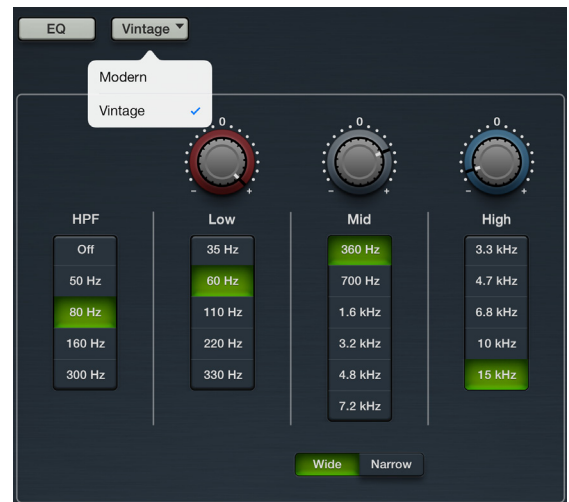
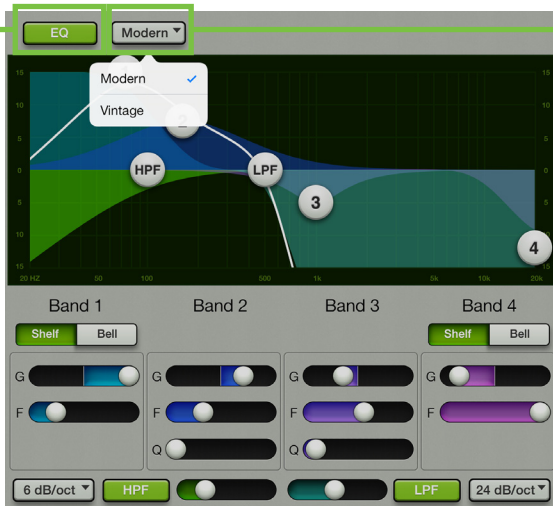
The default output EQ view may be changed in Tools > Settings > Default Output EQ View for even faster access. [See page 113 for more information].

What's more, you don't have to decide between utilizing PEQ or GEQ...use one or the other or both simultaneously! This extra flexibility allows you to take advantage of each output EQ's strengths by choosing the right tool for the job. For example, if you prefer to fight feedback with the graphic EQ, you may continue to do so while also utilizing the parametric EQ for general tone shaping. Or perhaps you would rather use the parametric EQ to fight feedback and use the graphic EQ to tune the room? The parametric EQ looks and works similarly to that of the channel input EQ with just a couple of minor differences.

EQ On / Off

The EQ on/off button – near the upper-left corner of the screen – allows for true bypass of the parametric EQ circuitry to ensure that there is no coloration of the signal if the parametric EQ is not needed. When this button is disengaged, the parametric EQ controls have no effect on the signal. You may use this button to make an A/B comparison between the EQ'd signal and the signal without parametric EQ. Press the EQ button to turn parametric EQ on or off. It will illuminate green when engaged and is gray when disengaged.

NOTE The HPF and LPF operate independently of the 4-band EQ. In other words, the EQ on/off button only affects the 4-band EQ. It will not turn the HPF or LPF on and off. This gives you more options and flexibility with the output parametric EQ.



Modern / Vintage

The modern/vintage button is located directly to the right of the EQ on/off button. It displays the parametric EQ type currently in use, with “Modern” as the default EQ. Tap this button to reveal the two PEQ types, then tap the PEQ you would like for the selected channel. The image will change to reflect the PEQ type chosen.

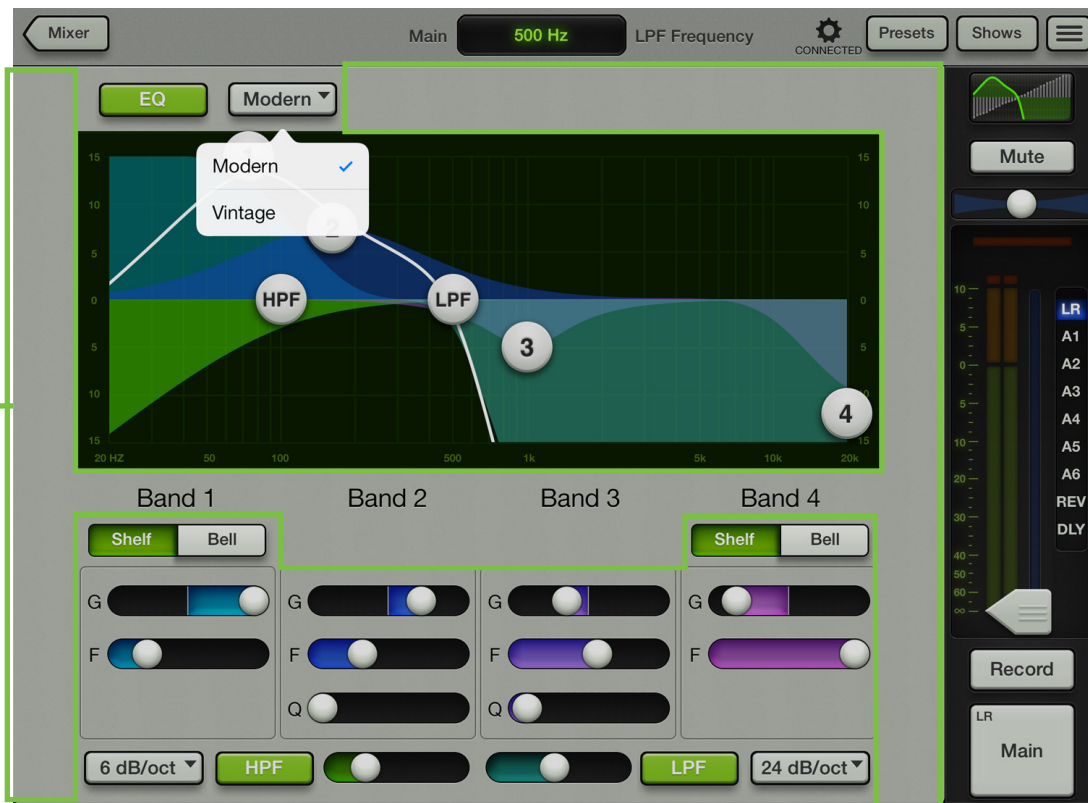
NOTE You can switch between parametric EQ types while audio passes and the settings will match as closely as possible, but the sound will change.

Modern PEQ Introduction

As mentioned previously, the modern EQ is designed for clean, surgical processing; it's great for dialing in a nice, tight sound. As such, each of the four bands has adjustable gain and frequency, while bands 2 and 3 also have adjustable Q (bandwidth). [Bands 1 and 4 also have adjustable Q (bandwidth) when in 'Bell' mode]. Bands 1 and 4 may be independently switched to shelving bands using the switches located between the EQ graph and band sliders. The shelves have adjustable gain and frequency, which is the -3 dB point from the shelf. Now for a detailed (let's say "surgical") look at the modern EQ.

Modern PEQ Swipe Zone

Here in the parametric EQ view, swipe anywhere in the gray area outlined below. Swiping up displays the graphic EQ. Swiping down displays the output compressor / limiter view. Swiping left and right does nothing.

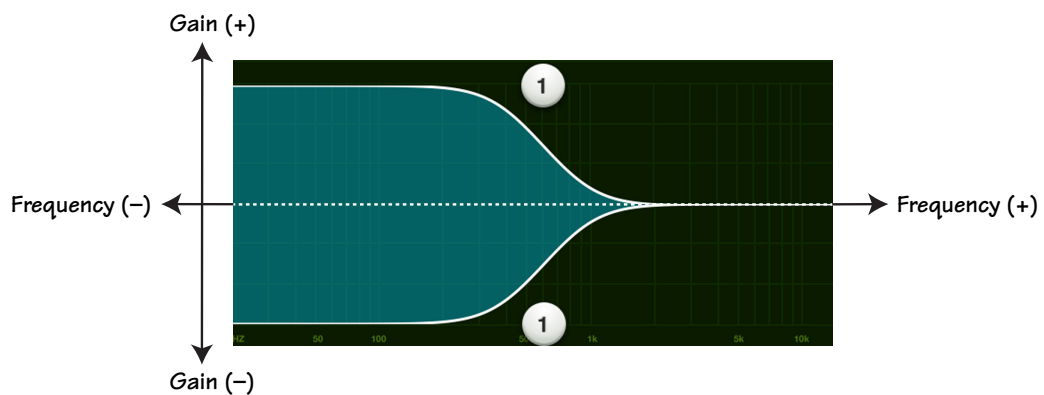


Modern PEQ Gain, Frequency and Q [Bandwidth]

The gain and frequency may be changed by moving any of the four numbered balls (representing each band) until the desired sound has been achieved. Moving a ball vertically changes the gain by up to ± 15 dB. Moving a ball horizontally changes the frequency, ranging from 20 Hz to 20 kHz. There is a Shelf / Bell option for bands 1 and 4 and it is described in detail on page 90. Q [bandwidth] is changed by pinching the ball. Narrow Q is great for fighting feedback. Double-tap an EQ ball to reset its gain to zero.

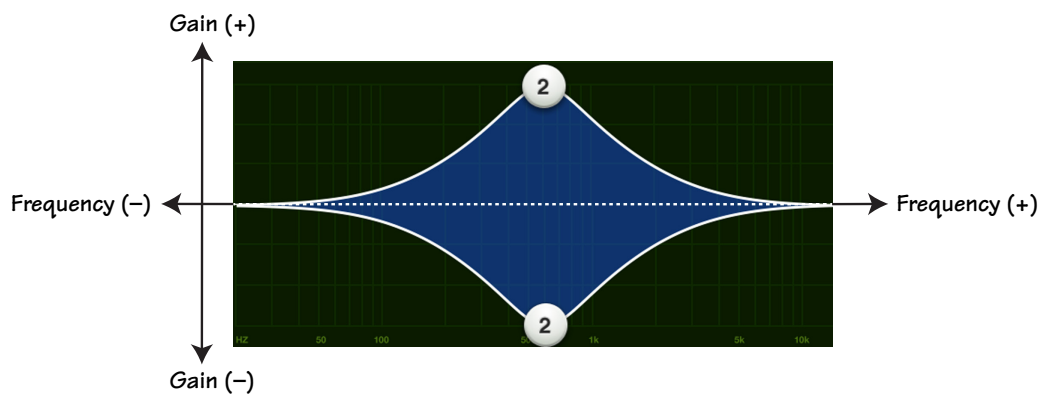
Low Shelving – Band 1

The low EQ provides up to 15 dB of boost or cut from 20 Hz to 20 kHz. This frequency represents the punch in bass drums, bass guitar, fat synth patches, and some really serious male singers who eat raw beef for breakfast.



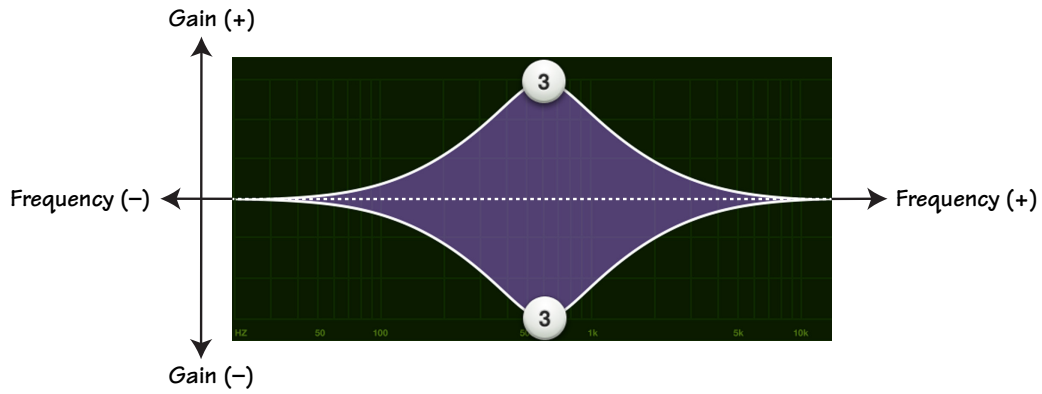
Low-Mid Peaking – Band 2

The low-mid EQ provides up to 15 dB of boost or cut from 20 Hz to 20 kHz. Frequencies affected typically include the male vocal range as well as the fundamentals and harmonics of many lower-timbred instruments.



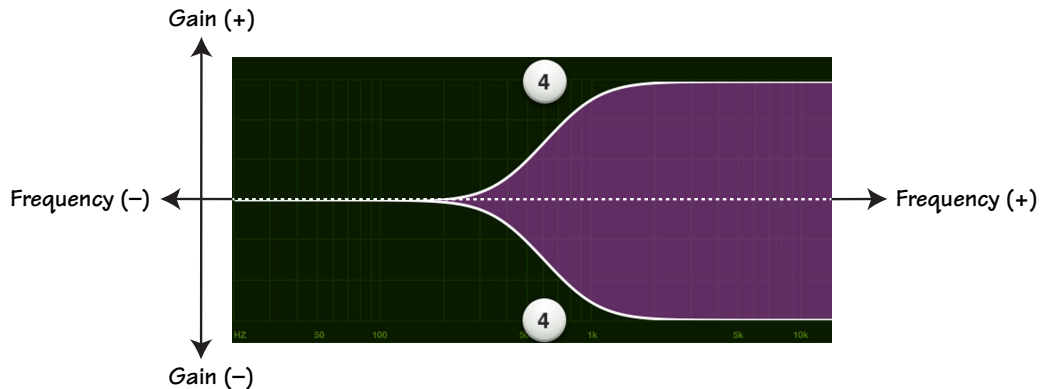
High-Mid Peaking – Band 3

The high-mid EQ provides up to 15 dB of boost or cut from 20 Hz to 20 kHz. Midrange EQ is often thought of as the most dynamic because the frequencies that define any particular sound are almost always found within this range. For example, the female vocal range as well as the fundamentals and harmonics of many higher-timbred instruments.



High Shelving – Band 4

The high EQ provides up to 15 dB of boost or cut from 20 Hz to 20 kHz. Use it to add sizzle to cymbals, an overall sense of transparency, or an edge to keyboards, vocals, guitar and bacon frying. Turn it down a little to reduce sibilance or harsh treble.



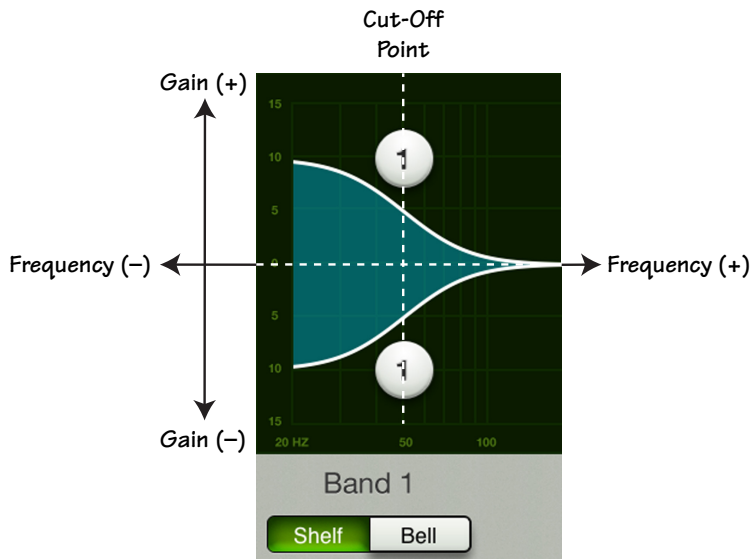
Although the Q control does adjust the bandwidth of a filter, the Q value itself is dimensionless; it has no unit of measurement. Some equalizers use the fractional bandwidth of the filter, measured in octaves, to express this parameter. The two parameters are inversely related; a high Q value corresponds to a small fractional bandwidth. The following table lists some equivalent Q and fractional bandwidth values.

Q	BW (oct)	Q	BW (oct)
0.7	2	2.871	1/2
1.414	1	4.318	1/3
2.145	2/3	15	1/10

Modern PEQ Shelf / Bell

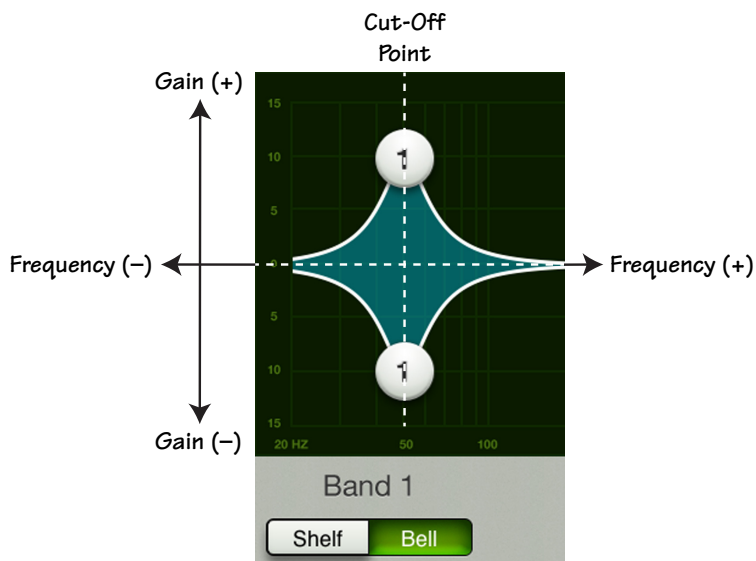
A Shelf / Bell option is available on bands 1 and 4. Simply tap which setting you prefer. The chosen setting will illuminate green when engaged, while the other option will be grayed out.

When engaged, the EQ becomes a shelving filter rather than a parametric filter. Shelf boosts frequencies from the cut-off point upwards. A gentle roll-off may be assumed with shelf. The Q control becomes inactive when shelf is engaged.



Shelf EQ

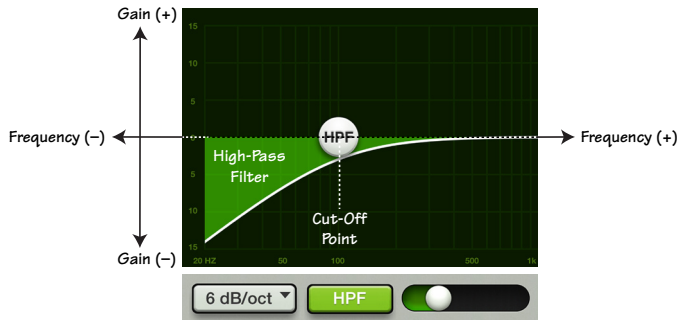
Bell boosts frequencies near the cut-off point then slowly decreases until it reaches a gain of zero. When engaged, the EQ becomes a parametric filter rather than a shelving filter. The Q control becomes active when bell is engaged. In fact, a smaller Q value results in a wider curve, while a larger Q value results in a narrower curve where frequencies may be zoomed in on more precisely. A smaller Q is generally intended for more musical purposes, while a larger Q is generally used when decreasing problem frequencies.



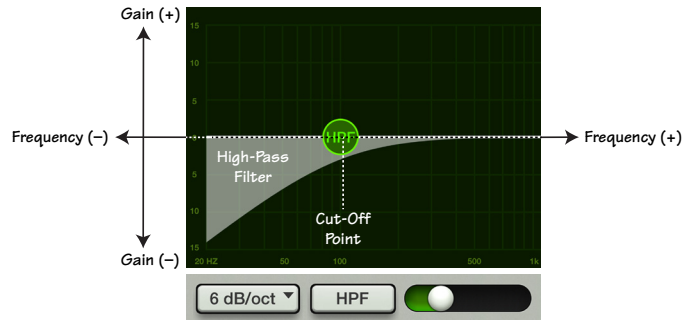
Bell EQ

Modern PEQ HPF On / Off, Frequency and Selectable Slope

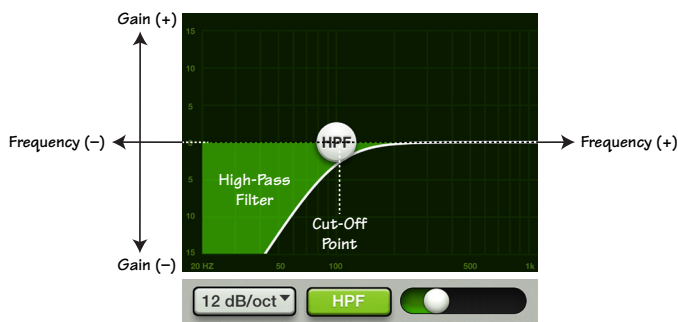
High-pass filters are utilized to cut out low frequencies. For example, remove the low-frequency content from stage monitors. This helps the monitors cut through better for a clearer, crisper sound. Additionally, they are louder since fewer lows are being pushed through. The high-pass filter control adjusts the cut-off frequency for the filter. Frequencies below the cut-off frequency are attenuated at a rate of 12 dB/octave (default). The slope for the HPF is adjustable by sliding the HPF ball or HPF slider left and right. Simply tap the HPF button – near the lower-left corner of the screen – to engage the high-pass filter. It will illuminate green when engaged and is gray when disengaged. The slope for the HPF is adjustable by tapping the slope button and selecting the slope desired from the menu [6, 12, 18 and 24 dB/octave], allowing you to choose between a gentle slope or a steep one.



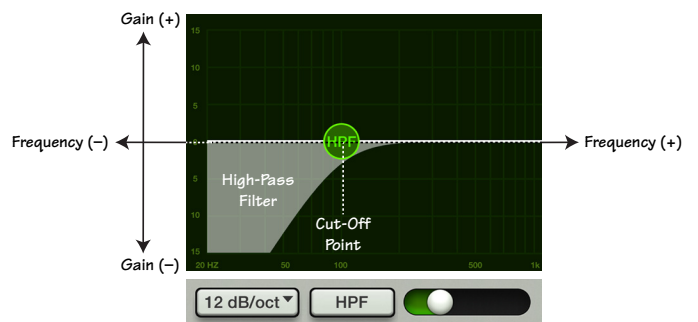
HPF ON at a 6 dB/oct slope



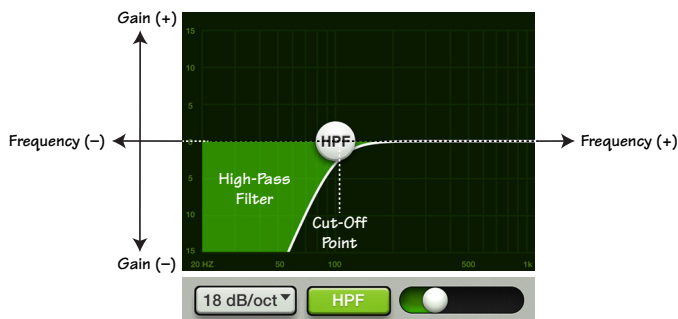
HPF OFF at a 6 dB/oct slope



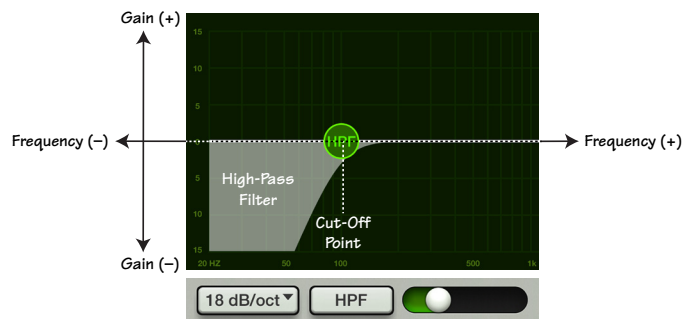
HPF ON at a 12 dB/oct slope



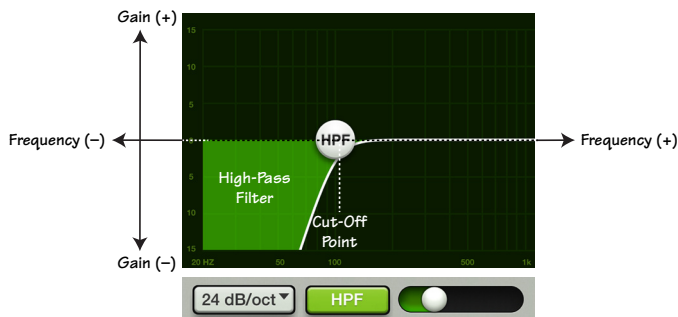
HPF OFF at a 12 dB/oct slope



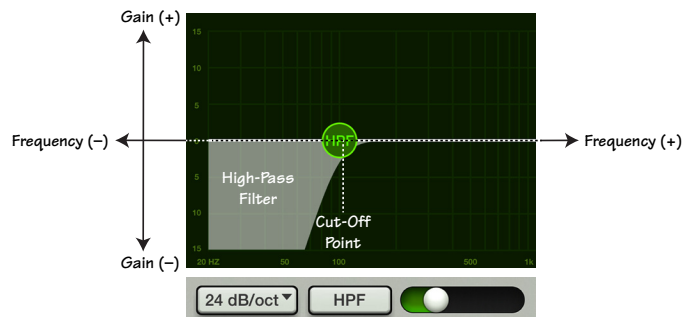
HPF ON at a 18 dB/oct slope



HPF OFF at a 18 dB/oct slope



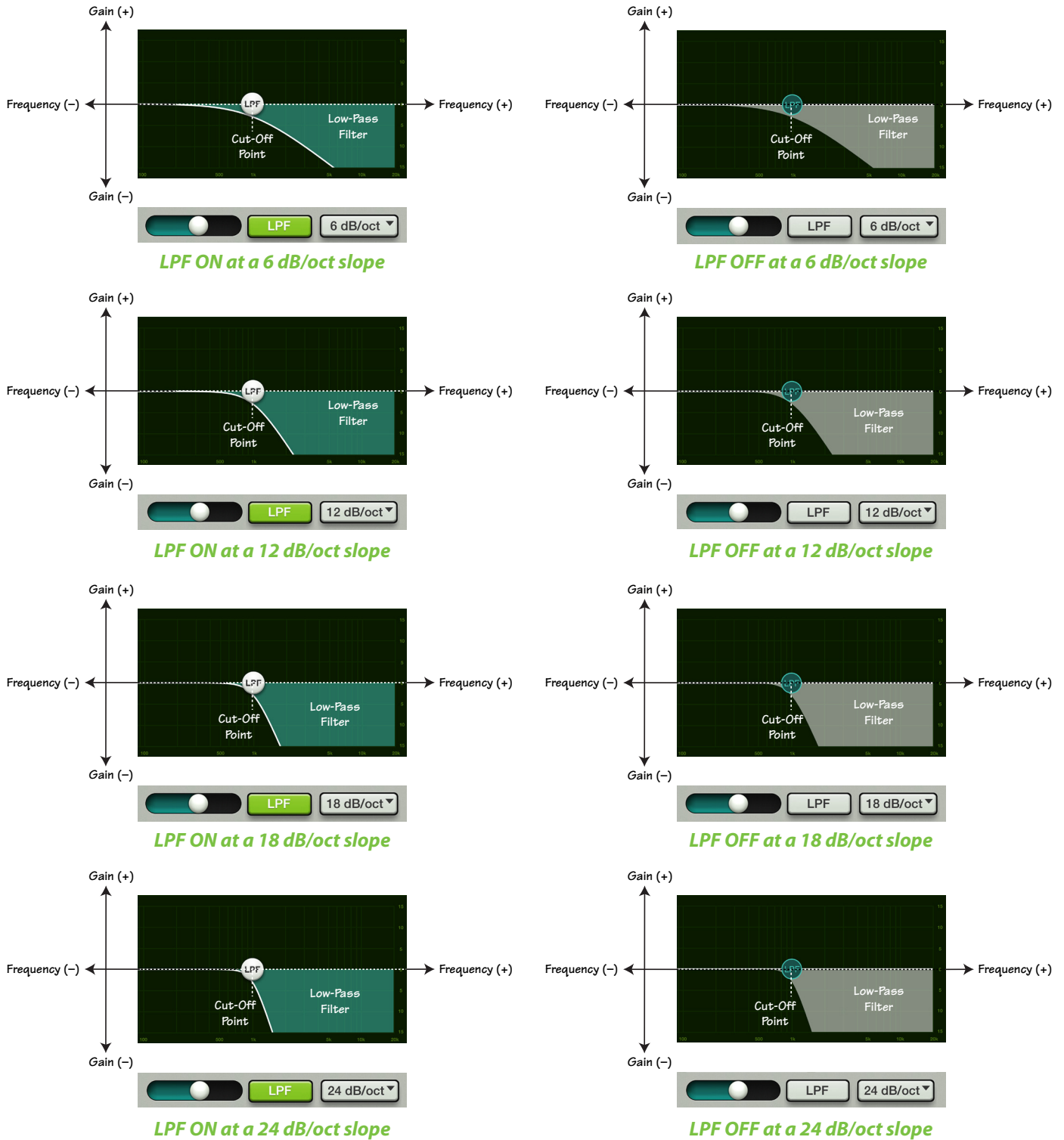
HPF ON at a 24 dB/oct slope



HPF OFF at a 24 dB/oct slope

Modern PEQ LPF On / Off, Frequency and Selectable Slope

Low-pass filters are utilized to cut out high frequencies. For example, remove the high-frequency content from subwoofer feeds. Why send subwoofers material they are not designed to reproduce? The low-pass filter control adjusts the cut-off frequency for the filter. Frequencies above the cut-off frequency are attenuated at a rate of 12 dB/octave (default). The slope for the LPF is adjustable by sliding the LPF ball or LPF slider left and right. Simply tap the LPF button – near the lower-right corner of the screen – to engage the low-pass filter. It will illuminate green when engaged and is gray when disengaged. The slope for the LPF is adjustable by tapping the slope button and selecting the slope desired from the menu [6, 12, 18 and 24 dB/octave], allowing you to choose between a gentle slope or a steep one.



Modern PEQ at a Glance

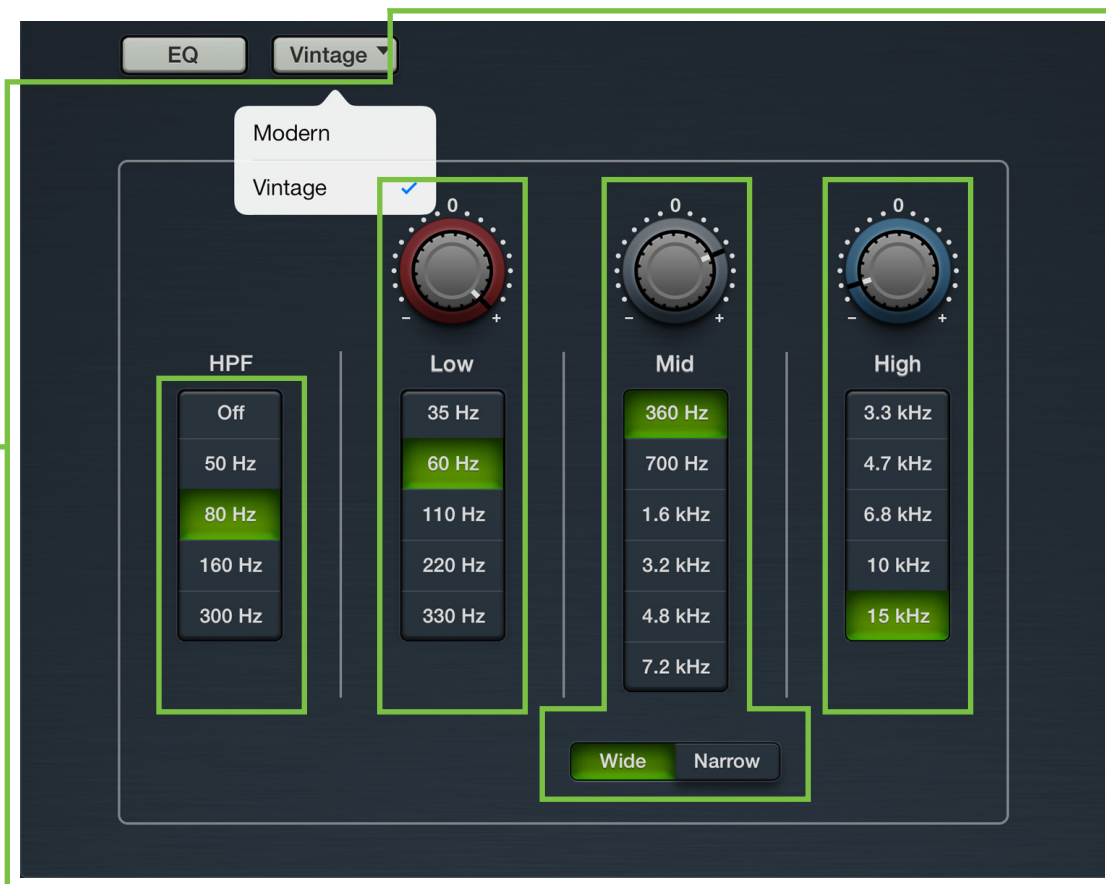
Parameter	Low Value Limit	High Value Limit	Default
HPF Enable	Off	On	Off
HPF Frequency	20 Hz	20 kHz	20 Hz
HPF Slope	Off • 6 dB/oct • 12 dB/oct • 18 dB/oct • 24 dB/oct		18 dB/octave
EQ Enable	Off	On	On
High Band Type	Parametric	Shelf	Bell
Low Band Type	Parametric	Shelf	Bell
High Gain	-15 dB	+15 dB	0 dB
High Freq	20 Hz	20 kHz	12 kHz
High Q / Shelf Slope	0.5	16	2
High Mid Gain	-15 dB	+15 dB	0 dB
High Mid Freq	20 Hz	20 kHz	2 kHz
High Mid Q	0.5	16	2
Low Mid Gain	-15 dB	+15 dB	0 dB
Low Mid Freq	20 Hz	20 kHz	250 Hz
Low Mid Q	0.5	16	2
Low Gain	-15 dB	+15 dB	0 dB
Low Freq	20 Hz	20 kHz	80 Hz
Low Q / Shelf Slope	0.5	16	2
LPF Enable	Off	On	Off
LPF Frequency	20 Hz	20 kHz	20 kHz
LPF Slope	Off • 6 dB/oct • 12 dB/oct • 18 dB/oct • 24 dB/oct		18 dB/octave

Vintage PEQ Introduction

Many of our audio engineer friends and other pro audio gear heads yearn for the ease of use and sound of yesteryear. That's right, the vintage EQ was created with you in mind...but every user will love using it! It meticulously recreates the feel and sound of EQ of classic consoles. The vintage EQ captures the unique interactions between the shelving bands and the gain and frequency-dependent Q structure of the parametric band to deliver the clarity and sheen of classic EQ designs. The vintage EQ is great for shaping the general tone of the output while the graphic EQ fights off feedback. The screen shot below displays the default vintage EQ settings. Let's take a look at each of the selections starting on the left with the HPF and working our way right to the high EQ.

Vintage PEQ Swipe Zone

Here in the Vintage EQ view, swipe anywhere in the dark gray areas outlined below. Swiping up displays that channel's gate and compressor view. Swiping down displays that channel's FX view. And swiping left and right changes channels.



Vintage PEQ HPF Frequency Buttons

High-pass filters are utilized to cut out low frequencies. The high-pass filter control adjusts the cut-off frequency for the filter. Frequencies below the cut-off frequency are attenuated at a rate of 18 dB/octave. The slope of the HPF is engaged by tapping any frequency button other than "Off". The current selection will illuminate green.

Vintage PEQ Gain and Frequency

The gain for each EQ band may be changed by dragging up [increases gain] and down [decreases gain] over the knob until the desired gain has been achieved. The gain may be changed by approximately ± 15 dB...it's vintage, so nothing is *exact*! Double-tap a gain knob to reset its gain to zero. Each EQ band here has a vertical row of frequency buttons located underneath its gain knob. Simply tap the frequency button you desire for each band. The frequency ranges from 35 Hz to 15 kHz. The gain (but not the frequency) may also be manually entered via the current parameter display.

Low

The low EQ provides approximately 15 dB of boost or cut from 35 Hz to 330 Hz. This frequency represents the punch in bass drums, bass guitar, fat synth patches, and some really serious male singers who eat raw beef for breakfast.

Mid

The mid EQ provides approximately 15 dB of boost or cut from 360 Hz to 7.2 kHz. Frequencies affected typically include guitar, piano and the fundamentals and harmonics of many instruments.

Wide / Narrow

Below the mid EQ vertical frequency strip is a wide / narrow button. Generally speaking, wide is used for broad tone-shaping while narrow is more precise. Select what you would prefer the mid frequency Q [bandwidth] to sound like.

High

The high EQ provides approximately 15 dB of boost or cut from 3.3 kHz to 15 kHz. Use it to add sizzle to cymbals, an overall sense of transparency, or an edge to keyboards, vocals, guitar and bacon frying. Select a lower frequency to reduce sibilance or harsh treble.

Vintage PEQ at a Glance

Parameter	Low Value Limit	High Value Limit	Default
HPF Enable	Off	On	On
HPF Frequency	Off • 50 Hz • 80 Hz • 160 Hz • 300 Hz		Off
EQ Enable	Off	On	On
High Shelf Gain	-15 dB	+15 dB	0 dB
High Shelf Freq	3.3 kHz • 4.7 kHz • 6.8 kHz • 10 kHz • 15 kHz		10 kHz
Mid Gain	-15 dB	+15 dB	0 dB
Mid Freq	360 Hz • 700 Hz • 1.6 kHz • 3.2 kHz • 4.8 kHz • 7.2 kHz		360 Hz
Mid Q	Wide	Narrow	Narrow
Low Shelf Gain	-15 dB	+15 dB	0 dB
Low Shelf Freq	35 Hz • 60 Hz • 110 Hz • 220 Hz • 330 Hz		60 Hz

Chapter 14: Channel View : Output Compressor / Limiter / Delay

Introduction

The output compressor / limiter looks and functions similar to that of the channel compressor, except (1) the output compressor / limiter affects and alters the sound of *everything* passing through the selected output and (2) the output compressor / limiter output is in stereo.

Compressors are used to reduce or limit transient peaks in a signal. If the signal is too hot, turn it down, otherwise leave it alone. As the input level to the compressor increases, the output level increases linearly until the threshold point is reached. After that point, the output level no longer increases linearly. Instead, it increases at a reduced rate determined by the ratio setting.

With limiters, signals below a specified input level are allowed to pass unaffected while attenuating the peaks of stronger signals that exceed the input levels.

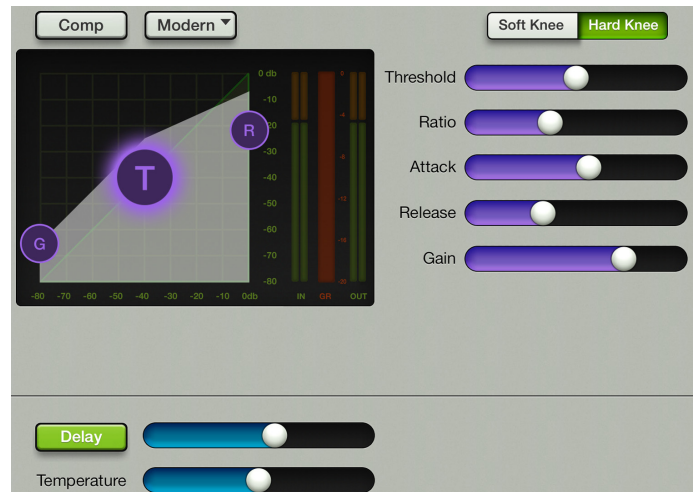
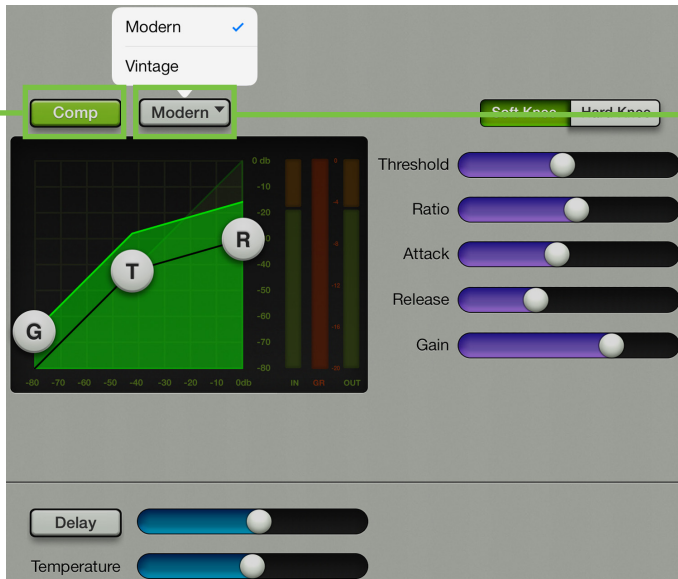
The attack and release controls affect the rate of the gain change; attack affects the rate of the onset of gain reduction and release affects the recovery rate once the transient has passed.

For stereo linked auxes, the gain reduction is applied equally to both the left and right side.

There are actually two different types of output compressor / limiters to choose from on each channel: the clean, surgical modern output compressor / limiter and classic sounding vintage output compressor / limiter. That's right, you can mix and match to heart's content! We will dissect both the modern and vintage output compressor / limiter separately, but let's begin by taking a peek at what features apply to both. The modern output compressor / limiter is discussed further on pages 96-99, while more information about the vintage output compressor / limiter may be found on pages 99-100.

Output Compressor / Limiter On / Off

Press the Comp button to turn the compressor on or off. It will illuminate green when engaged and is gray when disengaged. Notice the input and output meters below, as well. There is mono metering on unlinked auxes and stereo metering on the LR and linked aux outputs.



Modern / Vintage

The modern / vintage button is located directly to the right of the comp on / off button. It displays the compressor type currently in use, with "Modern" as the default. Tap this button to reveal the two compressor types, then tap the compressor you would like. The image will change to reflect the compressor type chosen.

Output Alignment Delay

Located at the bottom of the screen is the output alignment delay. It's used to time-align the sound when there are speakers that are not near each other. If two speakers are playing the same sound (the mains and, say, a stage monitor or loudspeaker in another room) that are physically distant from each other, the sound can get muddled since the sound from each loudspeaker is hitting your ears at different times. Additionally, there are sound sources on stage – drums, for example – that are so loud that the audience can hear them even before they reach the loudspeakers. Therefore, most professionals align every speaker on the stage to the drums so all sounds arrive simultaneously.

Here are a few more examples in which the output alignment delay is handy:

Delay Stacks — Sometimes additional speakers are necessary in order to support the main PA. Perhaps it's a club with multiple rooms, or an outdoor concert with a beer garden located up on the lawn, or a cry room in a House of Worship. Applying alignment delay to these delay stacks ensures that the sonic experience is the same throughout the venue.

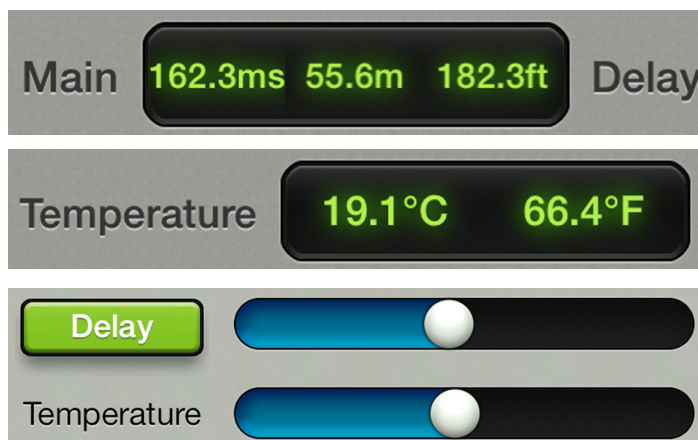
For setup, the user will set a delay time based on the distance and a given temperature. As the show goes on, the room will heat up from the glow of the amp tubes and growing audience... or the temperature might drop at an outdoor venue after the sun disappears. The engineer may simply adjust the temperature and the delay time adjusts automatically. After all, the temperature is changing, not the (already) fixed distance between the speakers!

Stage Monitors — Band members hear the drum kit itself, as well as the drums coming through the monitors. Delaying the monitors to align these different sources improves intelligibility.

Main PA — Like the band, audience members located close to the stage also hear the stage drums and the monitors. Delaying the main PA back to the drums improves intelligibility for these front row warriors.

Fill Speakers — The main PA stack doesn't always cover all spots of a venue. Architectural features like balconies, alcoves, etc. are often simply not covered, or the sound is undesirable in those areas. The first few rows of an audience is another common place for the main PA to miss. Fill speakers are used to cover these areas and aligning them with the PA is the only way to ensure proper sound throughout the venue.

The delay time ranges from a low of 0.0 ms (m, ft) to a maximum of 350.0 ms (115.8 m, 380.1 ft). The temperature ranges from a low of 0.0 °C (32.0 °F) up to a maximum of 40.0 °C (104.0 °F). These may be adjusted by moving the sliders left and right. Additionally, exact settings may be entered into the current parameter display. The output alignment delay may be adjusted whether the output compressor / limiter is on or off. The output alignment delay is accessible on the main LR and all aux sends. There is no output alignment delay on the reverb and delay outputs. Press the Delay button to turn the output alignment delay on or off. It will illuminate green when engaged and is gray when disengaged.

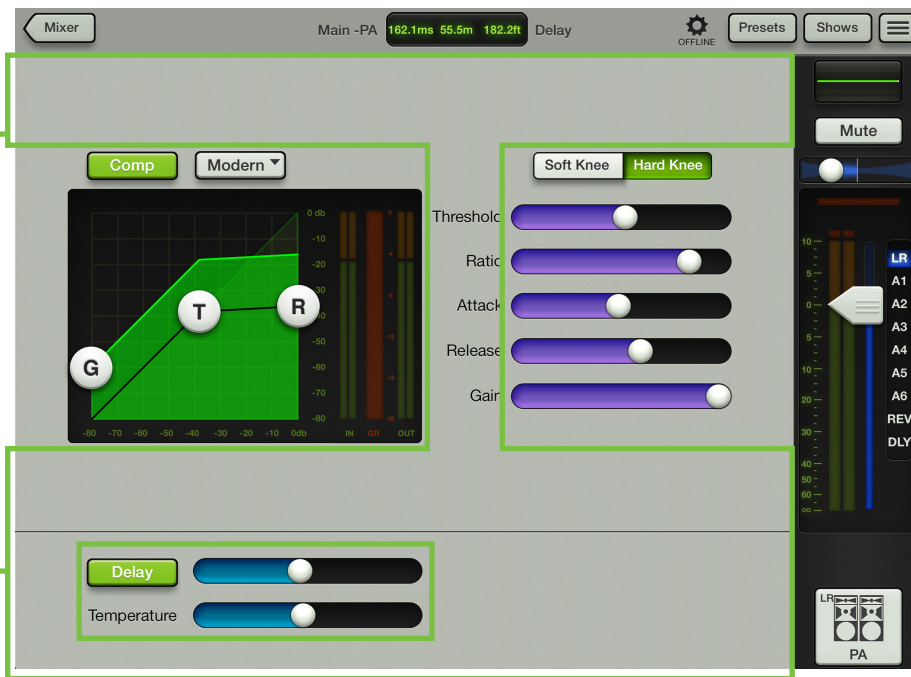


Modern Output Compressor / Limiter Introduction

As mentioned previously, the modern output compressor / limiter is designed for clean, surgical processing; it's great for dialing in a nice, tight sound. As such, the attack, release and ratio features may be fine-tuned when the modern output compressor / limiter is utilized. Now for a detailed (let's say "surgical") look at the modern output compressor / limiter.

Modern Output Compressor / Limiter Swipe Zone

Here in the output compressor / limiter view, swipe anywhere in the gray areas outlined below. Swiping up displays the parametric EQ. Swiping down displays the output compressor / limiter view. Swiping left and right does nothing. See page 99 for the Swipe Zone of the Vintage Output Compressor / Limiter view.



Modern Output Compressor / Limiter Display and Settings

The output compressor for each selected output may be adjusted by moving the gain, threshold and ratio balls or moving any of the five sliders left and right. Additionally, exact settings may be entered into the current parameter display. The output compressor may be adjusted whether the output compressor is on or off. There is no output compressor for the reverb and delay outputs.

Threshold — Threshold sets the threshold of the compressor in dB below 0 dBFS. The range of the threshold setting varies from -60 dBFS to 0 dBFS.

Ratio — Ratio sets the amount of gain reduction applied as the signal exceeds the threshold level. The range of the ratio of the compressor varies from 1:1 to inf:1.

Attack — Attack determines how quickly the compressor reacts once the signal is above threshold. Short attack times allow compressing on short transients, while longer attack times cause these transients to be ignored. The range of the attack time varies from 0.1 ms to 300 ms.

Release — Release determines how long it takes for the compressor to end gain reduction once the signal drops back below the threshold. The range of the release speed varies from 50 ms to 3 seconds.

Gain — Gain adds make-up gain to the output of the compressor. This is useful to make the apparent volume of the signal the same with the compressor in and out of the signal chain. The range of the make-up gain varies from 0 dB to 20 dB.

Soft Knee / Hard Knee Compression

This switch sets the shape of the gain reduction curve at the threshold level. When set to hard, the gain reduction curve changes abruptly at the threshold level. When set to soft, the gain reduction curve changes gently as it transitions to the final ratio amount.

Modern Output Compressor / Limiter Meters

These three meters show the input level, amount of gain reduction and output level. The input and output meters range from -80 dBFS to 0 dBFS. The reduction meter ranges from 0 to 20 dB. Mono metering is displayed for inputs and outputs on unlinked auxes and stereo metering is displayed for inputs and outputs on linked auxes.

Vintage Output Compressor / Limiter Introduction

Many of our audio engineer friends and other pro audio gear heads yearn for the ease of use and sound of yesteryear. That's right, the vintage output compressor / limiter was created with you in mind...but every user will love using it! It meticulously recreates the feel and sound of output compressor / limiters of classic consoles. The vintage output compressor / limiter provides a lightning-fast attack, non-linear attack / release and program dependent release.



Dynamics may be dialed in on each channel, but the output compressor / limiter will change the sound of the entire output. It's best to switch between the modern and vintage output compressor / limiter settings and use the one that sounds best to your ears.

Vintage Output Compressor / Limiter Swipe Zone

Here in the output compressor / limiter view, swipe anywhere in the dark gray areas outlined below. Swiping up displays the parametric EQ. Swiping down displays the output compressor / limiter view. Swiping left and right does nothing. See page 98 for the Swipe Zone of the Modern Output Compressor / Limiter view.



Vintage Output Compressor / Limiter Display and Settings

Each channel's threshold and gain levels may be changed by dragging up [increases level] and down [decreases level] over their respective knobs until the desired level has been achieved. To the right are three horizontal rows of buttons for the attack, release and ratio. Simply tap the button you desire for the attack, release and ratio. The current selection will illuminate green. The threshold and gain settings (but not the attack, release and ratio settings) may also be manually entered via the current parameter display. The compressor may be adjusted whether the compressor is on or off.

Threshold — Threshold sets the threshold of the compressor in dB below 0 dBFS. The range of the threshold setting varies from -80 dBFS to 0 dBFS.

Gain — Gain adds make-up gain to the output of the compressor. This is useful to make the apparent volume of the signal the same with the compressor in and out of the signal chain. The range of the make-up gain varies from 0 dB to 20 dB.

Attack — Attack determines how quickly the compressor reacts once the signal is above threshold. Short attack times allow compressing on short transients, while longer attack times cause these transients to be ignored. Choose between a fast, medium or slow attack time.

Release — Release determines how long it takes for the compressor to end gain reduction once the signal drops back below the threshold. Choose between a fast, medium or slow release time.

Ratio — Ratio sets the amount of gain reduction applied as the signal exceeds the threshold level. Choose between 2:1, 4:1, 8:1, 12:1 and 20:1.

Vintage Output Compressor / Limiter VU Meter

To complete the classic look, the vintage output compressor / limiter is outfitted with a VU meter. What's more, underneath the VU meter is a set of three buttons to select between displaying the input level, amount of gain reduction or output level. The input and output meters range from -20 dBu to 0 dBu. The reduction meter ranges from 0 to 20 dB. Mono metering is displayed for inputs and outputs on unlinked auxes and stereo metering is displayed for inputs and outputs on linked auxes.

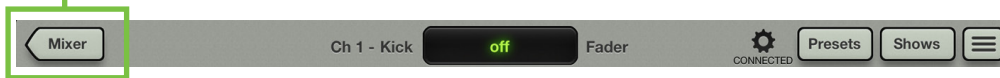
Chapter 15: Mixer View : Navigation Bar

Introduction

Just how important is the navigation bar? It's so important that it is always available regardless of what view is currently displayed. Want more? Not only is it always available, but it is right on top in plain sight! Not at the bottom or tucked away in some corner. It's a banner announcing (and awaiting) your choice.

Interestingly, though, there are no faders here; EQ, gates and compressors and FX live elsewhere, etc. Think of the navigation bar as the brains *behind* the operation. A mixer button takes you back to the mixer view, there are a wide variety of options to choose from in the tools section and the navigation bar also hosts presets, shows, snapshots and channel safes selection, too.

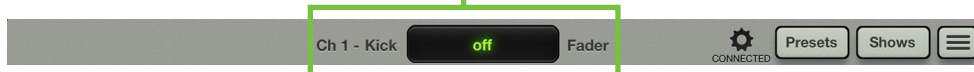
Mixer



The mixer button is only displayed when working within a channel view [EQ, gate and compressor, FX, graphic EQ and compressor / limiter]. Simply tap the mixer button to return to the mixer view.

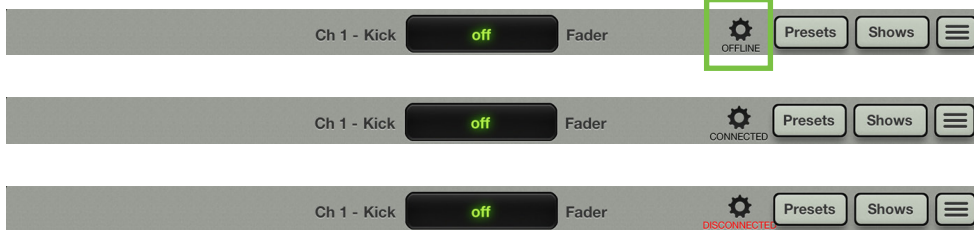
If a mixer button is not displayed (as displayed in the image below), then you are already in the mixer view.

Current Parameter Display



Here, the current parameter display shows the current channel system name [Ch 1] – it scrolls if the name is too long to fit, displaying the entire name – followed by the custom user name [Kick], the current parameter value [off] and current parameter name [Fader] for just about every control or parameter as it is adjusted. Also, if you want to type in an exact value for a parameter, touch the channel's parameter you would like to update so it appears in the current parameter display. Next, tap the current parameter display; a keyboard appears. Simply type in the exact value you would like for that channel's parameter followed by a carriage return.

Tools



The gear icon is where you access the tools. Think of it as a “settings”-type area. But before we get into those settings, let's talk about one more very important thing the tools button does. Text will always be located underneath the icon and it will state the current connection status of the Master Fader app. As seen in the images above, it could state one of three statuses:

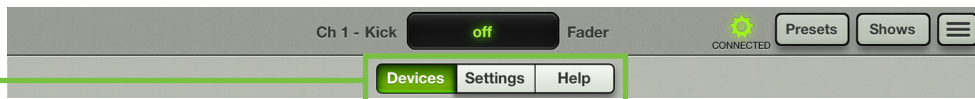
Offline — The Master Fader app is NOT communicating with a mixer because it has been configured as such. Offline could even be displayed when an iPad is physically connected to a mixer.

Connected — The Master Fader app is connected to the mixer, either wired or wirelessly.

Disconnected — The Master Fader app is trying to connect wirelessly to the mixer, but is unable to connect.

These will make more sense when we discuss devices, starting on the next page.

When tapped, the tools menu will appear and the tools icon will illuminate green, as seen in the image below .



When tools is disengaged, the icon is gray.

Tap the tools icon to reveal the following options:

- (1) **Devices**
- (2) **Settings**
- (3) **Help**

As we go through each of these sections, notice that the current selection illuminates green. When finished, tap the tools button again to return to the previous view, be it the mixer view or a channel view.

Devices

Devices is where you select a DL Series mixer to control from the Master Fader app on this iPad, whether wired or wirelessly. Or you may choose to work offline. This could be to demo the Master Fader app or prepare a mix prior to the next gig. Simply select from a list of all discovered consoles available for control. The list of available devices to select from is divided into three sections: Offline, Wired and Wireless.

Offline — Select “Work Offline/Demo” to sever all control from a DL Series mixer. An iPad that is offline will not control a mixer, whether physically connected to the mixer or not. In fact, the iPad need not be anywhere near the mixer. You could be 35,000 feet up in the air traveling to your next gig setting up snapshots, shows and presets. Offline, of course! Offline is also where you test drive the Master Fader app [for free!] before purchasing a DL806 or DL1608.

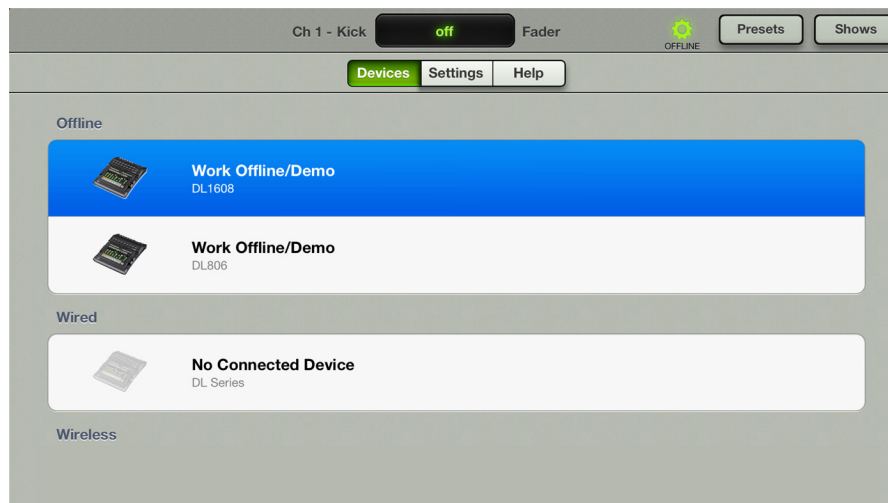
Wired — A wired iPad is using the wired connection to control the mixer. Only one iPad may be wired per mixer. Therefore, only one item will ever be shown in the wired list. If the iPad is not docked with a mixer, the words “No Connected Device” will be displayed.

Wireless — The wireless list will display all DL Series mixers available for wireless control from the Master Fader app. Choose one DL Series mixer to connect to and then control it from the iPad. A wireless iPad is connected to the mixer (via Wi-Fi), but not physically docked with the mixer. If it is, the device will change automatically to wired. Up to 10 iPads may select the device to connect to wirelessly.

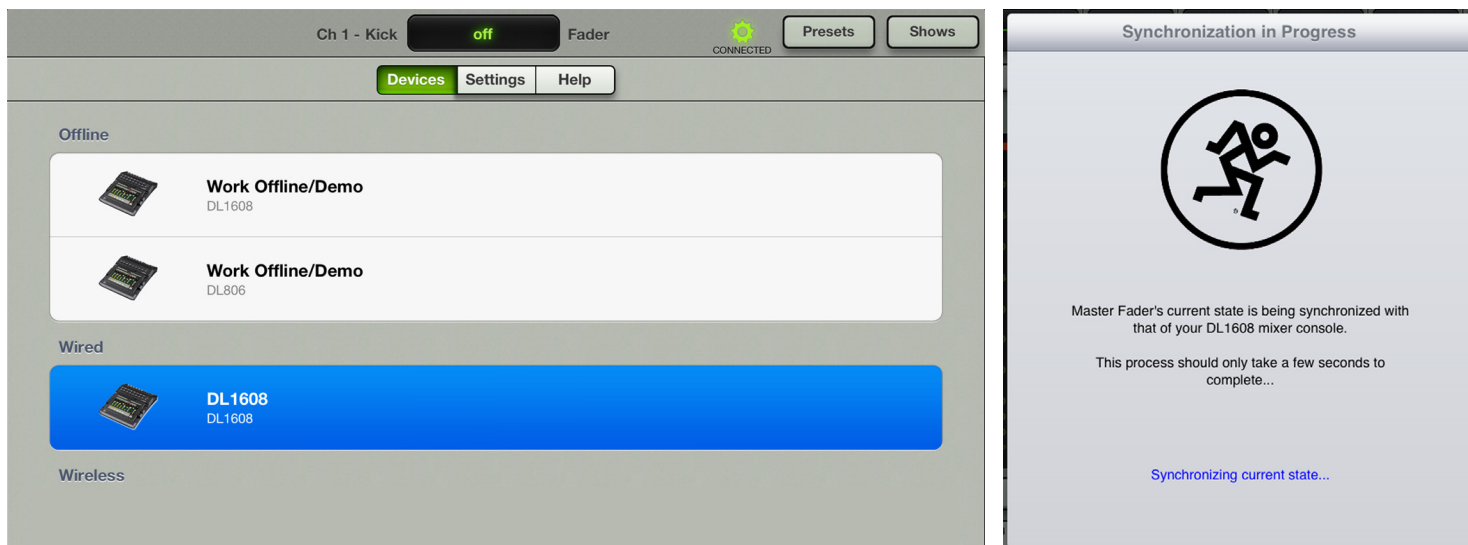
The Master Fader app recalls the last device you selected for wireless control. If it is not available, it will be shown as disconnected and will try to reconnect until it becomes available or you select to work offline or dock the iPad.

Let’s walk through the various ways to connect an iPad to a mixer. The first step is easy...turn the page!

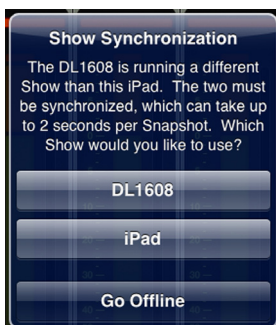
Offline — This is what the devices list displays when you first fire up the Master Fader app (before the iPad is connected to the mixer and prior to the mixer being connected to the Wi-Fi router). The “Work Offline/Demo” device is selected and highlighted blue. This is about as basic as the devices screen gets, so it seems like a great place to start! In this particular case, there is nothing else to choose from; in fact, try to select the wired connection by tapping it. Notice that it just bounces back to offline. The wired mixer is grayed out indicating that it is not available for selection. This is because there is no wired device, nor any wireless options at this point. This mode is perfect for configuring a complete show offline or to test drive the Master Fader app before buying the accompanying DL806 or DL1608.



Wired I — Slide the iPad into the mixer. You will see that the wired device changes to display the name of the DL Series mixer and it is automatically selected. When this happens, a pop-up appears indicating that the console is connecting and synchronizing the current show and then the current state.



The CURRENT show on the iPad must match the CURRENT show on the mixer. If they do not, you will be asked to select between the two so they are synced. Why would shows not be synced? Well, one example could be that current show (X) was used at a gig. The band and crew then pack up for the next show, but the engineer wants to make some tweaks for the next night's performance. The engineer makes a few changes and stores a new snapshot offline; this show now differs from the CURRENT show that is still on the mixer. What will happen when the iPad is reunited with the mixer once again? The engineer will be asked which one to use: the current show on the mixer [X, tap the DL806/1608 button] or the current show on the iPad [Y, tap the iPad button]. In this case, the engineer would choose the iPad since it contains the latest changes.

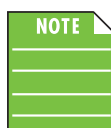


DL806/DL1608 – tapping the DL806/DL1608 button here is considered PULLING the current show from the mixer and copying it to the iPad. Note that the previous current show on the iPad is replaced, but an offline copy of the previous show will remain. It will take about two seconds per snapshot to synchronize the shows. All connected iOS devices will automatically sync with the current show.

iPad – tapping the iPad button here is considered PUSHING the current show from the iPad and copying it to the mixer. It will take about two seconds per snapshot to synchronize the shows. All connected iOS devices will automatically sync with the current show.

Go Offline – tapping the Go Offline button here allows you time to figure things out before deciding which show to use.

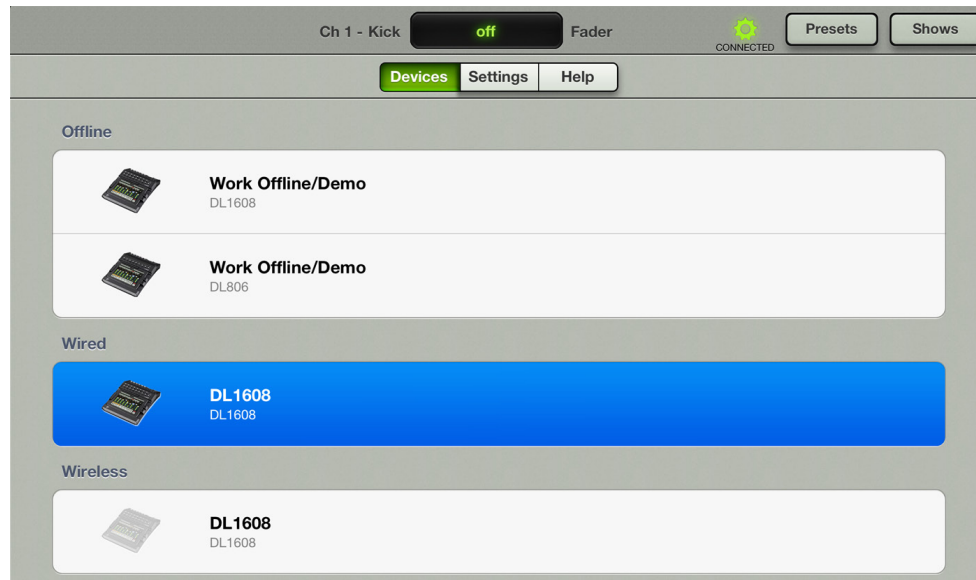
You will also receive the Show Synchronization notification the first time you power on the DL Series mixer if you tried out the Master Fader app prior to purchasing the mixer.



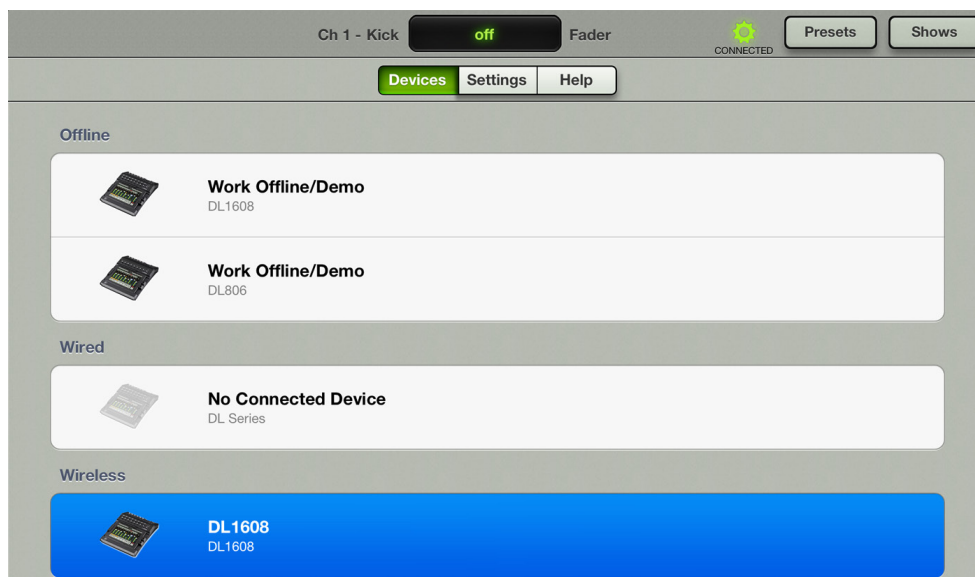
Each iPad that is offline is unique. In other words, multiple varying snapshots and shows may be created on each iPad. This is something to be aware of when reconnecting.

Switch between the offline and wired device selections and notice that the Master Fader app re-syncs with the console's current state every time you reconnect. The DL Series mixer is shown in full color in both devices [offline and wired] indicating that either may be selected. The router hasn't been set up yet, so there aren't any wireless options at this point.

Wired II — If you connect the Wi-Fi router, power cycle the console [remember that the console needs to be powered on AFTER the router] and connect the iPad to the wireless network as described in chapter 4 [“Mixer Hardware : Wireless Setup”, pages 25-28], you will see the DL Series mixer appear in the wireless section available for wireless control. This may take a few moments to appear. Again, though, since the iPad is wired, you will be unable to change over to wireless control. Try to select the wireless DL Series mixer by tapping it. Notice that it just bounces back to the wired device. This is indicated by a grayed out DL806 or DL1608 icon in the wireless selection. However, the offline icon is not grayed out, indicating that it is available for selection. You might decide to work offline so your changes don’t affect the mix of the gig currently taking place.



Wireless — Remove the iPad from the mixer and select the DL Series mixer from the wireless list so it highlights blue. Feel free to wander the venue and mix with this wireless iPad. Because the iPad is wireless, working wired is not an option until the iPad is reattached to the mixer. As such, the DL806 or DL1608 icon in the wired list is grayed out. However, the offline selection is not grayed out, indicating that it is available for selection. You might decide to work offline so your changes don’t affect the mix of the gig currently taking place.



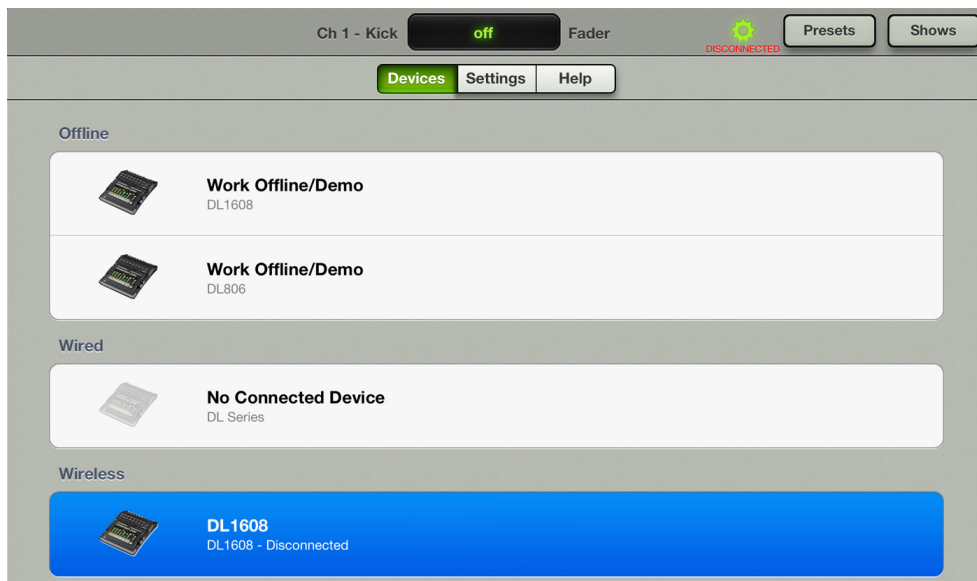
Disconnected — Let's try something. Turn the mixer off and see what changes. Notice that the mixer is listed as "Disconnected" in the wireless list. Additionally, a red "disconnected" appears under the tools icon.

So how does disconnected differ from offline? Glad you asked! Disconnected means that you are trying to connect to a mixer wirelessly, but can't at this time. The most likely cause for this in the real world is that you have wandered just out of range of the wireless router. However, it could also be caused by some kids moshing in the pit accidentally unplugging the mixer from its power source. Oops! But the Master Fader app remembers that you were once connected and it is trying to reconnect. We know because the DL Series mixer icon is still there and the wireless selection is highlighted blue. If you would prefer to stay permanently disconnected (even when the mixer returns to the wireless network) simply select "Work Offline/Demo" from the devices list. If you do this, you will eventually see the mixer disappear from the wireless list. This is because it is not currently available AND you are no longer trying to connect to it.



Be patient. The wireless device will not immediately disappear after it is powered off. This is one of the safety features of the iPad auto-discovery. It is normal to see devices hang around longer than you might expect.

Obviously, since we are walking around the room mixing wirelessly, there is no wired device available. This is indicated with a grayed out DL806 or DL1608 icon and text explaining that there is "No Connected Device".



You should now know how to set up your iPad in devices. Go ahead and experiment with it, switching between the three selections. The more you do it, the more familiar it becomes. Plus, it's software: you can't break it!

Also, notice in all of the examples that the text underneath the tools icon displays exactly what the state of the iPad is in...*and will be no matter what view you are in*. Tools > Devices is just the place to set up each iPad.

If you believe that the iPad should be connected when wireless, please follow the steps outlined below in order:

- (1) Connect the iPad wired just to ensure that the app works.
- (2) Follow the directions again as listed in "Chapter 4: Mixer Hardware : Wireless Setup" (pages 25-28), step-by-step. Did that work?
- (3) You're here, so that didn't work. Now review the devices section which we just detailed (pages 102-107). Are you good to go now?
- (4) Well shoot, let's try something else out. Head over to the Troubleshooting section in Appendix A: Service Information on page 155. That worked, right?
- (5) Darn, we've run out of options. Time to contact our splendid Technical Support Heroes. The contact information is built right into the Master Fader app! Just go to: Tools > Help > Support. Page 114 explains this in greater detail.

Settings

There are two types of settings available:

- (1) Settings that only affect the iPad.
- (2) Settings that are transferred to the console and affect every iPad connected to it.

Connected Device Name — Rename the *mixer* here. Yes, you are physically changing the name on the iPad, but it is indeed the mixer you’re naming. Why name the mixer anything else other than “DL806” or “DL1608”? Well, you might have two DL Series mixers and want to identify between them on the wireless network. The mixer may be named from either a wired or wireless iPad. A maximum of 54 characters may be used when naming the mixer.

As a hardware setting, the name is stored in the mixer, is global to the mixer and therefore affects all connected iPads. It is not changed by show or snapshot changes.

Renaming from a wired iPad:

- (1) Type in the name you want to call the mixer followed by tapping the “return” button.



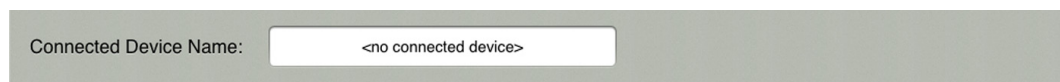
- (2) The wired iPad stays connected with the new name. However, all wireless iPads become disconnected and you will need to reconnect them as discussed previously in the devices section (on pages 102-107).

Renaming from a wireless iPad:

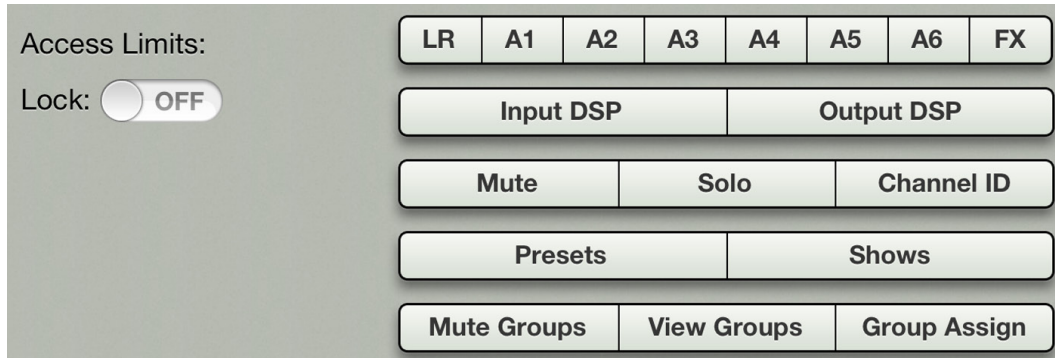
- (1) Type in the name you want to call the mixer followed by tapping the “return” button.
- (2) A confirmation dialog will appear.
- (3) If there is a wired iPad, it stays connected and receives the new name. However, all wireless iPads become disconnected and you will need to reconnect them as discussed previously in the devices section (on pages 102-107).



To be clear, this is the name of the mixer you are currently connected to; if you are not connected to a mixer, the connected device name is “<no connected device>” as seen in the image below.



Access Limits — This set of buttons allows you to limit access to a variety of controls on each iPad. This is useful in multiple situations. For example, each member of a band with an iPad can access and change only the controls you choose. The singer won't be thrilled about it, but we all know that you're the one who really runs the show! This feature works great for FOH and monitor engineers, as well. Each can have their own iPad, but without the ability to access and ruin each other's already glorious settings.



With no access limits buttons pressed, the iPad can access all controls. With one or more buttons pressed, the corresponding control cannot be accessed or changed from that iPad. The function of the limiting buttons is described below.



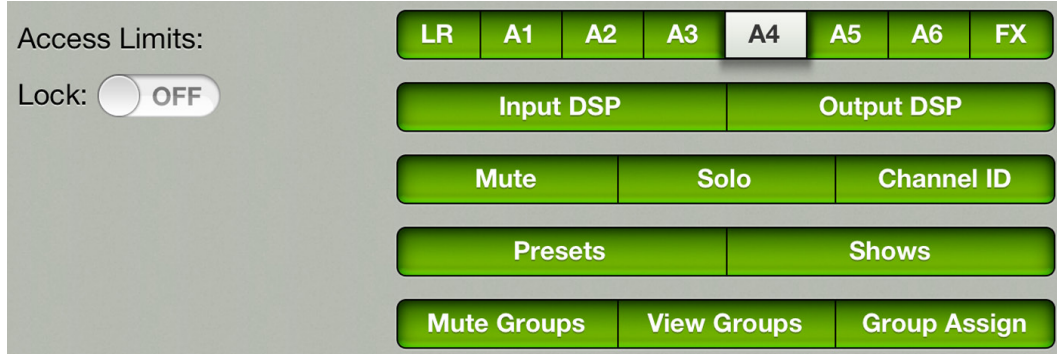
Access limits are set on *each* iPad. No matter what mixer is connected (or even when working offline) the limits will take effect.

- LR, A1-A6 [on the DL1608; LR, A1-A4 on the DL806] — Pressing any of the output buttons will prevent access to the corresponding output in the output selector. They will appear grayed out and cannot be selected. These are the most common limits, preventing any unwarranted changes to the selected outputs. If either side of a linked aux send is access limited, the stereo aux will be grayed out in the output selector.
- FX — Limiting the FX prevents access to both the reverb and delay effect sends AND the reverb and delay channel view screen. However, the effect returns for any unlimited output may still be adjusted, allowing the total amount of reverb *for the output* to be adjusted. BUT, the user will not have the ability to change any of the global reverb or delay controls.
- Input DSP — When engaged, the user will not be able to access the input channel views for EQ, gate and compressor. If the FX limit is also engaged, they will not be able to access the input channel view at all and the EQ curve at the top of each channel will be grayed out.
- Output DSP — When engaged, the user will not be able to access the output channel views for graphic EQ and compressor / limiter. Additionally, the graphic EQ curve at the top of the master fader will be grayed out.
- Mute / Solo / Channel ID — These buttons will limit access to the corresponding channel controls and gray them out.
- Presets / Shows — These buttons will limit access to the preset and/or show screens and gray out the corresponding button.

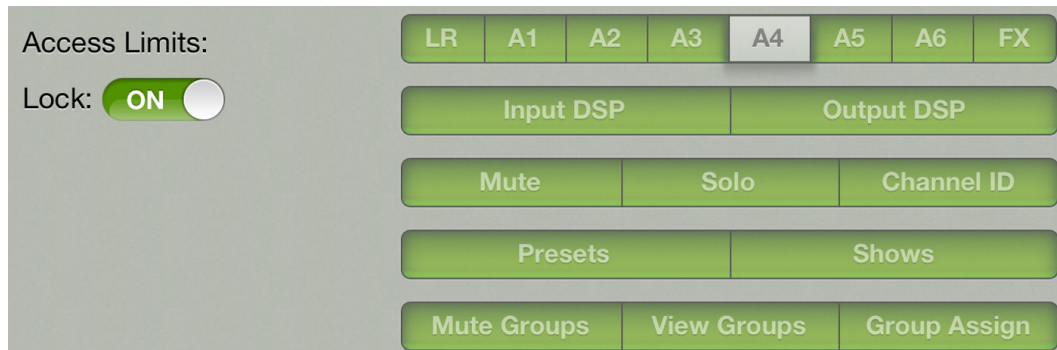
- Mute Groups / View Groups / Group Assign — These buttons will limit access to the corresponding group controls and gray them out. That's the short version. Let's take a closer look at these three access limits in detail, starting on the far right with group assign.
 - Group Assign — Once the user has configured the channels assigned to the mute and view groups, enable the group assign limit to prevent any changes to those assignments. The band will still be able to enable and disable mute masters and view groups, but they won't be able to make changes to the mute and view select group assignments. Slick!
 - Mute Groups — Enabling the mute groups limit button will prevent access to the mute group masters. This is useful for when FOH may need to use mute groups for the show, but they don't want the band members accidentally (or purposefully!) enabling a mute group with their iOS device.
 - View Groups — Enabling the view groups limit button will prevent access to the view group selects. After assigning channels to the various view groups, select the corresponding view group on each band member's iOS device and enable the view groups access limits button so the band members can only view what channels pertain to them. It's foolproof...even for the lead singer! Hard to believe, but it's true.

See pages 132-141 for more information about mute groups and view groups.

The following screenshots shows a totally locked down iPad with access to aux 4 only. You can see the mixer view shows these limits with grayed out controls.



Additionally, a lock switch allows the engineer to limit changes to the access limits controls by setting a four character passcode. Simply configure the access limits as desired and change the lock switch to ON.



At this time, you will be prompted to enter and confirm a four character passcode.



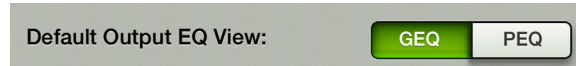
The access limit controls will now be grayed out, preventing any unwarranted changes.

To adjust them again, change the lock switch back to OFF and enter the four character passcode.

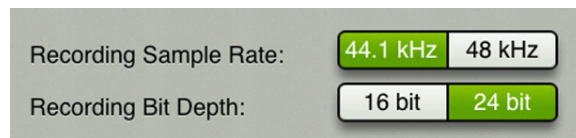


Be sure to remember the passcode! If you forget, you will not be able to access these controls ever again! Read that again...no access to the limit controls if you lock it and can't recall the passcode. Ok, ok, you can access them again, but you will need to uninstall and then re-download and install the Master Fader app to reset the app. Unfortunately, this will also delete all stored snapshots, shows and presets, as well as any recordings not yet copied to the hard drive. Yeah, we bet you'll remember that passcode now!

Default Output EQ View — The main LR and each aux send both feature graphic EQ and parametric EQ. Of course tapping the output EQ takes you to that view, but you get to decide whether the graphic EQ or parametric EQ is the default. The current settings are located underneath 'Access Limits'. Simply tap which setting you prefer. The chosen setting will illuminate green when engaged, while the other option will be grayed out. Whichever output EQ view is chosen, you can always swipe in the output view to get to the other.



Recording Sample Rate and Bit Depth — You are able to choose the quality of the recording sample rate [44.1 kHz or 48 kHz] and recording bit depth settings [16 bit or 24 bit]. The current settings are located underneath 'Default Output EQ View'. Simply tap which settings you prefer. The chosen settings will illuminate green when engaged, while the other option will be grayed out. Note that these settings cannot be changed while recording is in progress. See the recording section on pages 51-52 for more information about recording a show to an iPad.



NOTE Recording is limited to 4 GB and will stop when the limit is reached. See the table below for the maximum recording time based upon the chosen sample rate and bit depth.

Sample Rate	Bit Depth	File Size	Maximum Stereo Recording Time
44.1k	16-bit	4 GB	6 hours, 17 minutes
44.1k	24-bit	4 GB	4 hours, 11 minutes
48k	16-bit	4 GB	5 hours, 47 minutes
48k	24-bit	4 GB	3 hours, 51 minutes

Help

We're with you every step of the way and here's where to go if you need further assistance or simply want to seek additional information about the DL Series mixers. There is plenty enough to go around for everyone and we share nice!



The list below describes all of the goodies as shown in the image above:

About — About displays the Master Fader App version that is currently installed on the iPad.

More — Tap the more button to reveal detailed version information about the app and firmware of the connected device. For the most part, this information is useless mumbo jumbo. There is no need to go here unless requested by Technical Support.



Documentation — Need a little information? Tap the Quick Start Guide link to open it (as seen in the image to the left). Or maybe you need A LOT of information. In this case, tap the Reference Guide link instead. If you prefer to view either (and/or save either) in iBooks, GoodReader, Adobe Reader, etc., just tap the curved right arrow in the upper-right corner of the document.

Printing the documents from here is also an option.

Podcast — Tap the Podcast link to open the iTunes podcast page in iTunes or on the Podcast app if it has been downloaded and installed on the iPad. You will have access to all of the DL Series mixers podcast videos right here at your fingertips. This a great way to familiarize yourself with all aspects regarding the DL Series mixers and Master Fader app.

Support — So you need to talk to someone and your psychiatrist doesn't know the first thing about pro audio? We've got your back! Support provides all the phone numbers, email addresses, forum links and other URLs that you could ever need.

Social — Well, all the kids are doing it and we are, too. If you have a Facebook account you should 'like' us. If you have a Twitter account, you should 'follow' us. And if you like watching awesome videos, check out some of our YouTube videos. Social shows you the way.

File System

The DL806 and DL1608 save every parameter associated with its operation with the exception of the power switch, gain and phone knobs. The current state of all parameters is constantly stored so the console powers on in the same state as when it was turned off, just like an analog console. The file system consists of the following:

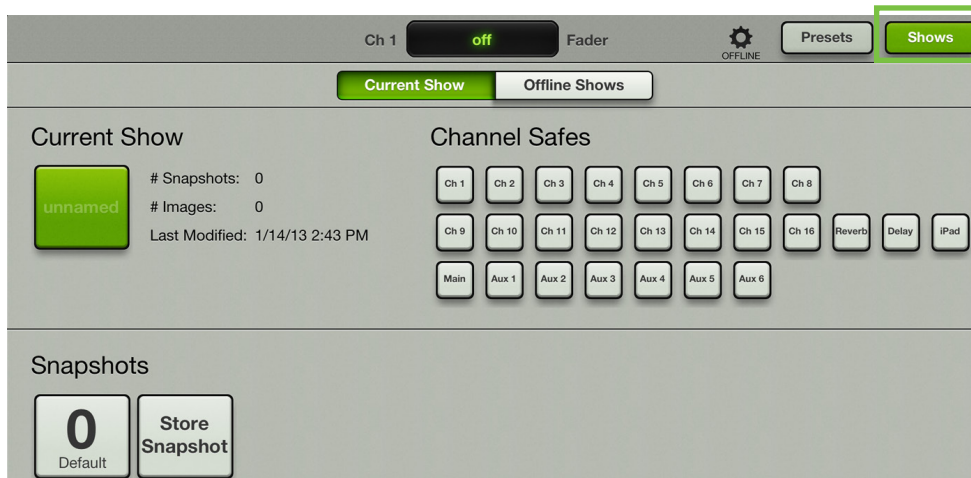
- (1) Current State** — When the DL806 or DL1608 mixer is turned on, it wakes in the state that it was in when it was powered off.
- (2) Shows [pages 115-117, 121-124]** — A show is comprised of multiple snapshots in order. Multiple shows may be created, but only one show is loaded at a time.
- (3) Snapshots [pages 117-119]** — A snapshot is just that: a “photograph” of the current state of the mixer.
- (4) Channel Safes [pages 119-120]** — Channel safes allow selected channels to be removed from snapshot recall, leaving them unchanged.
- (5) Presets [pages 125-131]** — Presets save input and output parameters on individual channels and on particular DSP blocks such as EQ, dynamics, input, output, FX, etc.

Shows

One of the most important facets of the Master Fader is the ability to create shows. A typical concert consists of the headliner and the supporting act. Since the support act kicks off the show and warms up the crowd, it makes sense to start there. Creating shows is not just for concerts, though. Feel free to set up multiple shows for conferences, church services, theater productions and more! As mentioned above, a show is comprised of multiple snapshots in order with one show loaded on the mixer at any given time. This is called the Current Show. The amount of shows that may be created is limited only by the available space on the iPad, with up to 99 snapshots per show. Creating shows is easy and will make your life infinitely better, so let’s run through some steps to see how it’s done. Please follow along slowly, carefully and step-by-step!

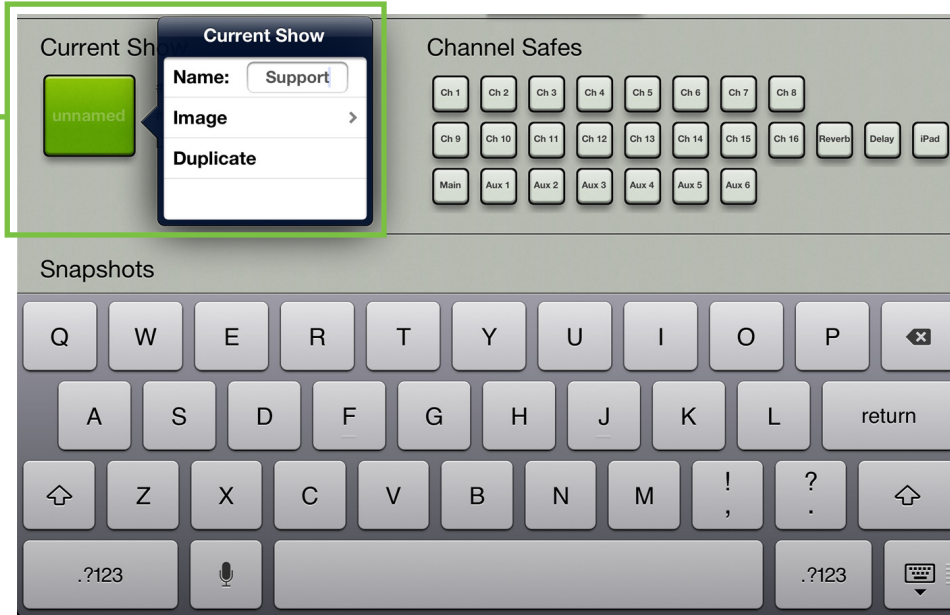
Step 1 — Tap shows:

The first step is the easiest: tap the “Shows” button in the upper right-hand corner of the iPad; the image below is similar to what you should see upon your first trip to the show zone. The button will illuminate green, indicating your presence in the shows section. The absence of anything mixer-ey like also indicates the same. The mixer always has a Current Show loaded, so if this is your first visit, you will see an empty Current Show. If so, there is no need to create a new show just yet. Instead, we will create some new snapshots that will make up your first show.



Step 2 — Name the show: Each new show begins as “unnamed”. However, with multiple shows, trying to find the exact “unnamed” show that you want could prove to be difficult, to say the least. So let’s name it. Tap the green “unnamed” button to reveal a popover, as seen below.

Tap inside of the blank “Name:” box to reveal the onscreen keyboard, then name the currently selected show as you so desire. Tap the “return” key when satisfied with the name. If the name is too long to fit, the button scrolls, displaying the entire name.



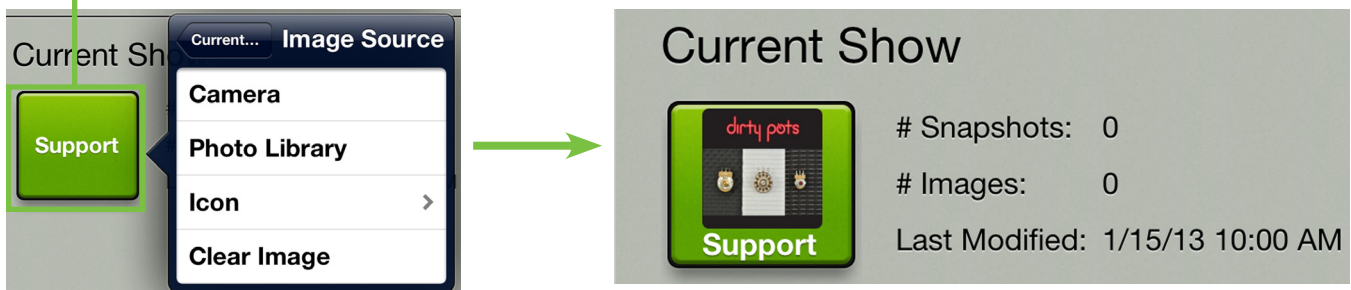
Step 3 — Looks are everything: Looks are everything...or so I’ve heard. Let’s say the mixer is on tour where the support act and headliner may change on any given night. It’s not far from the realm of possibilities and happens more often than folks might think. Therefore, it might be helpful to not just name the show, but also select an image, so as not to open the wrong show...oops! Tap the show button to reveal the popover again. This time, instead of naming the show, tap “Image” instead to reveal a new popover, as seen below. You will be presented with three choices:

Camera — If you’re familiar with how the camera on the iPad works, then you’re in luck...this one works the exact same way! The encircled camera icon in the middle of the gray bar snaps the picture and the icon in the upper-right corner selects between the front and back camera on the iPad. [Camera is unavailable on the first generation iPad].

Photo Library — Here you may select from all the photos that currently reside on your iPad.

Icon — Or select from a multitude of built-in icons at your disposal.

Clear Image — Believe it or not, tapping here will clear the image for the show.



As you can see in the example above, Dirty Pots are the support act, so we snagged their album cover from the photo library. Notice that the show now says “Support” instead of “unnamed”. Also, each show is date and time-stamped; it will display the number of snapshots and images used in each show, as well.

You may have noticed a third choice in the popover when the shows button is tapped – **Duplicate**. Duplicate will create an exact copy of the current show. This is useful in situations where two (or more) shows may be quite similar, with only a few minor changes between them. For example, a band could have a long set list and short set list. After creating the show containing the long set list, duplicate it and delete the snapshots from the show that won't be used when the band plays the songs on the short set list. Another scenario is setting shows for multiple venues. Save the first show by naming it as the first venue, duplicate it at the next venue, make the appropriate changes and save it by naming this as the second venue and so on and so forth. When the band makes return visits to each of the venues, the settings are readily available at the tap of a button! Why do the same work multiple times instead of just duplicating the original and then tweaking the copy as needed? It's best to wait until snapshots have been created for the show before you duplicate. So what are snapshots...?

Snapshots

As mentioned earlier, a snapshot is just that: a “photograph” of the current state of the mixer. So why would you create snapshots? For one example, a band could create snapshots for every song. Or snapshots could be created with and without FX. Snapshots may be created for in-between song banter. Snapshots may be created for each scene in a musical or other theater performance. Houses of worship may create snapshots containing key changes of each service. The possibilities are unlimited!

The following is a list of features that may be snapshot:

- Input channel settings
- FX channel settings
- Aux channel settings
- Main LR channel settings
- Channel ID

The following is a list of features that may not be snapshot:

- Solo
- Access Limits
- Board Settings

Ok, that's what they are, but how do you create them?

Step 4 — Creating snapshots: Creating snapshots is easy. Simply set fader levels, EQ, gates/comp, etc. for each snapshot that you are going to want to recall at a later time.



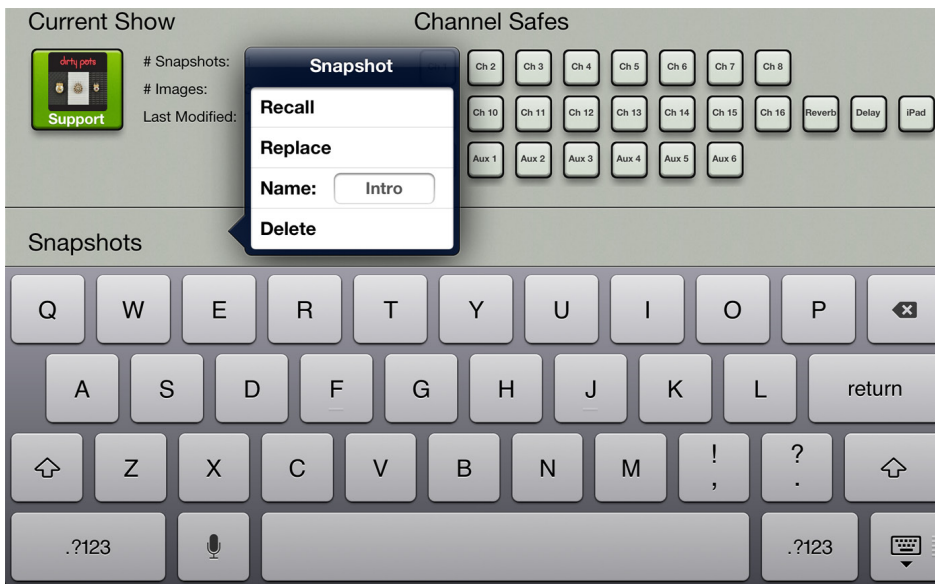
As user-friendly as creating snapshots may be with Master Fader, if this is your first time creating them, it might be best to start off simple until you get the hang of it. Go ahead and move some faders around, name some channel inputs and load up a couple of images, as well. If feeling brave, set some EQs, gates and compressor levels, too.

Now return to the Shows view by tapping it. At the bottom of the shows view you should see a section labeled “Snapshots”. It may be mostly barren now, but will fill up soon. This area is called the snapshot list. At the beginning of the snapshot list is a button labeled “0 - Default” and at the end of the snapshot list is a button labeled “Store Snapshot”. Tapping the “Store Snapshot” button will store the current state of the console [the faders, EQs, gates and compressors, etc. that you just set] into a new snapshot and move the “Store Snapshot” button to the end of the snapshot list. Doing this is similar to pressing a “Store” button on other consoles.

Repeat this step a couple more times. Go back to the mixer view and channel view to change the mixer settings, and store these snapshots in the shows view as indicated above. At this point, the snapshot list will look somewhat like the image below (depending upon the number of snapshots you took, of course!).

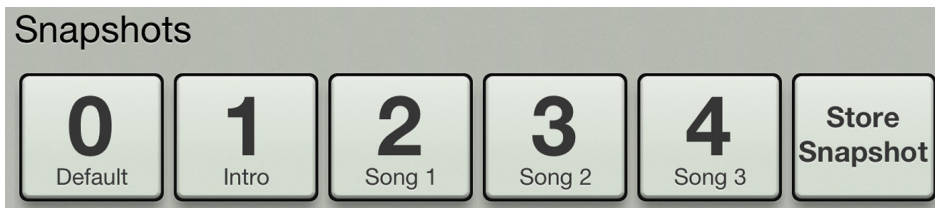


Step 5 — Naming snapshots: You created a bunch of snapshots for your first show, but how do you know what each one represents? By naming them, of course! Touching a snapshot button (other than “0 - Default” or “Store Snapshot”) will display a popover with the following options.



Tap inside of the blank “Name:” box to reveal the onscreen keyboard, then name the currently selected snapshot as you so desire. Tap the “return” key when satisfied with the name. If the name is too long to fit, the button scrolls, displaying the entire name.

Notice that the number remains, even once the snapshot has been named. This helps keep the snapshots in order, regardless of name.





Step 6 — Recalling snapshots: Now that you've created and named the snapshots, it's time to recall them! On recall, all appropriate console parameters change to match the stored snapshot. In our example, recall each of the snapshots, starting with the Intro. Tap the Intro button to reveal the popover as shown on the previous page, tap the Recall button to reveal a confirmation dialog as seen to the left, then tap the Yes button to recall the snapshot. Now go back to the mixer and channel views. The settings you created for the Intro snapshot will be recalled. Do the same thing with each snapshot [Song 1, Song 2, Song 3, etc.] going back and revisiting the mixer and channel view each time to see the changes – wait for it – recalled!



Recalling snapshot "0 - Default" will set the Master Fader to its default (which – for all intents and purposes – is a zeroed out board). Snapshot "0 - Default" is always listed first and cannot be replaced, renamed or deleted; only recalled.



Input and output channel linking may be stored and recalled in snapshots so that a pair of channels could be linked in one snapshot and unlinked in another.

Channel Safes

On the right-hand side of the shows view are small channel safe buttons. Engaged selections will be removed from snapshot recall, leaving the corresponding channels or outputs unchanged. These will illuminate green when engaged and are gray when disengaged. The following are available for channel safes:

- Channel inputs
- Reverb [Controls reverb send and return]
- Delay [Controls delay send and return]
- iPad
- Main LR
- Aux sends

When recalling a snapshot (including snapshot 0 - Default), the Master Fader app will not change any parameters on safe channels. Channel safe settings are global and applied to all snapshots in the show. They are saved and recalled with the show and recalled via power cycle.

Channel safes will still be individually touchable for each channel and output regardless of linked state. Linking or unlinking channels does not change the safe button states. If either channel of a linked pair is marked safe in the shows screen, both will be treated as safe and not affected by the snapshot recall. Similarly, when recalling a snapshot that unlinks the pair of channels, both will be treated as safe and not affected by the recall. So if you get it wrong no harm no foul; simply mark both as safe or neither of the channels as safe and recall again.

Step 7 — Setting channel safes: Let's give it a shot to understand how this functions a little better. A common scenario for using channel safes is on outputs. This way, the settings on all input channels will recall, but the output settings [graphic EQ and output compressor / limiter] will not. Select all outputs (as seen in the image below).



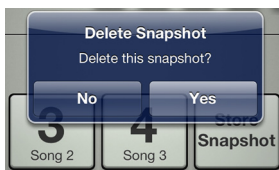
DL1608 Channel Safes

Now that we've set channel safes, go ahead and recall the snapshots again [step 6, previous page]. There should now be no changes to the output settings when recalling any of the snapshots (assuming, of course, that you made changes to the outputs when creating the snapshots [step 4, three pages back]).

Step 8 — Remaining snapshot popover choices: You might be wondering what the other snapshot popover choices accomplish. Well, you're in luck, as here they are!



Replace — Saves the current state of the console over the selected snapshot. This is useful in situations where the settings on a snapshot might be close to where you want them, but not quite exactly where you want them. Make your tweaks, then select "replace" to replace the snapshot with the updates for next time. A confirmation dialog will appear.



Delete — The delete button deletes the currently selected snapshot. This is a permanent deletion with no undo, so a confirmation dialog helps prevent accidents.

Current Show vs Offline Shows

So you've successfully created your first show...congratulations! Creating additional shows will be a breeze, but let's take a quick peek at how it works. As mentioned earlier, at all times there is a single show loaded on the mixer. We call this the Current Show. Additional offline shows may be created and stored, each with their own set of snapshots.

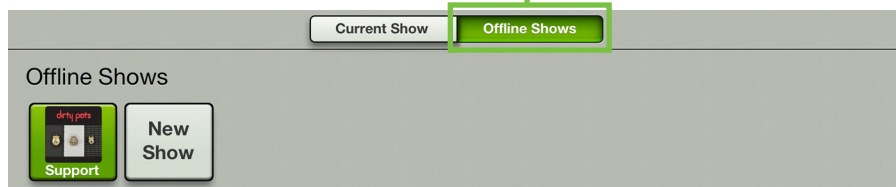
Here's one way to understand the difference between current shows and offline shows: envision your High School days. The textbook you have with you in the classroom would be considered the current show. Each page [snapshot] is filled with different information, but they are all necessary to make up the textbook [show].

Ok, so the textbook you have in class with you is considered the show and it's comprised of X number of pages with each page considered another snapshot. So what (and where) are offline shows? Easy! The various textbooks you have in your locker would be akin to offline shows. They are available when you need them, but you don't need them at the moment; you only need the textbook [show] for the class you're currently in. And, of course, each textbook [show] in your locker is comprised of many pages [snapshots]. So, in our example, we named the current show "Support" and chose the Dirty Pots album artwork for the image. Additionally, the "Support" show is comprised of snapshots named "Intro", "Song 1", "Song 2", etc...

Make sense? If so, let's make another show, this time for the headlining band!

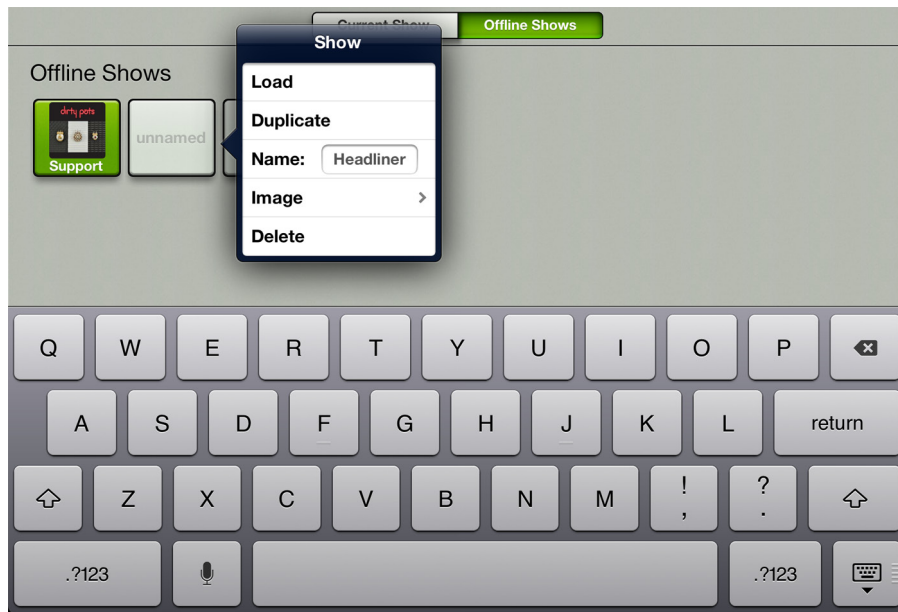
Step 9 — Creating additional shows: Start by tapping the shows button again.

Next, tap "Offline Shows".

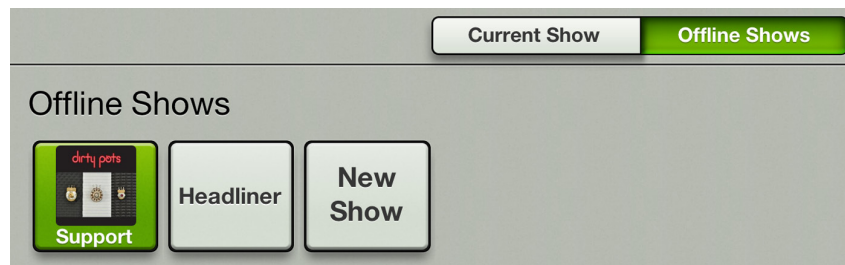


Here you can see all shows that have been created (which is why we strongly suggest giving each show a name and image!). What will not be shown here is each show's snapshots. The snapshot list will not be displayed until a show is loaded. The button of the currently loaded show will be green.

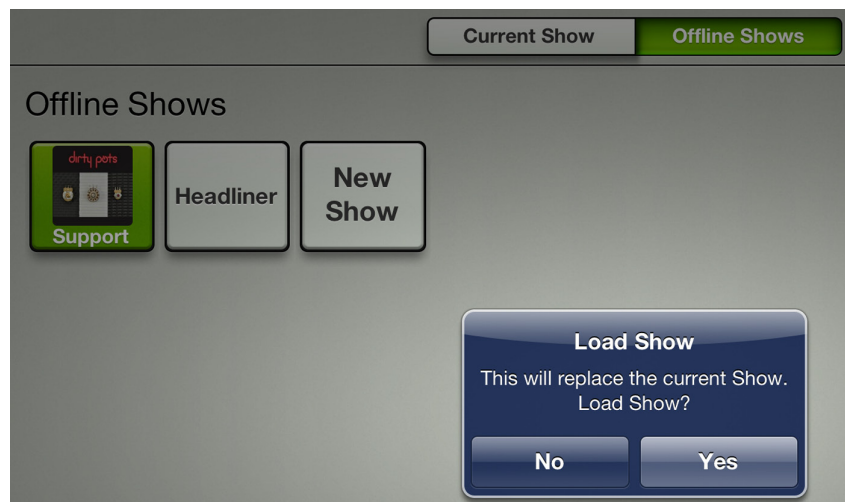
At the end of the show list is a gray button labeled “New Show”. Tap this button to create a new show and move the “New Show” button to the end of the show list. You will be prompted immediately to name this new show.



In this example, we named it “Headliner”. Type “Headliner” in the name field followed by tapping the return key to see an image similar to what is displayed below.



At this point the show has been created, but it is still an Offline Show. It has to be the Current Show in order to view and load snapshots. That’s easy! Just tap the Headliner button to reveal a popover similar to what is displayed at the top of this page. From there tap the Load button to reveal an image similar to what may be seen below.

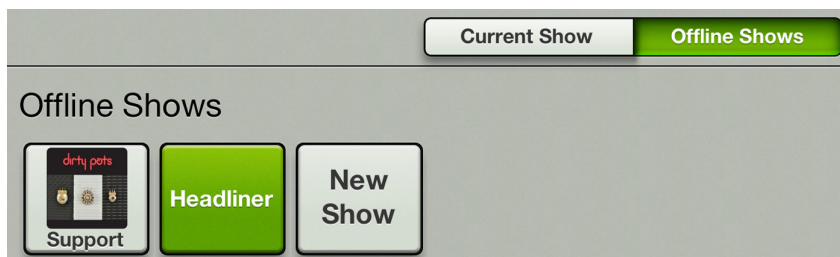


Before tapping the Yes button, let's discuss the load button for a moment...but only for a moment!

Load — Load is an option we did not see in the "Current Shows" section. That's because the current show is the loaded show! Load is only available in the "Offline Shows" section and will load the selected show (including all of the snapshots associated with the show) as the Current Show.

Ok, now tap the Yes button!

After loading, the Current Show will display the Headliner show and all of its snapshots. Now tap the Offline Shows button to see an image similar to what is displayed below. Notice that Support is no longer the green button...Headliner is!



Load time is all dependent on the number of stored snapshots on the show and it can take up to two seconds per snapshot to transfer. The current state of the console is not changed on a show load, audio still passes and you can still adjust all mix controls. However, in reality, you will probably want to wait to recall a snapshot from the new show after loading the show completes.



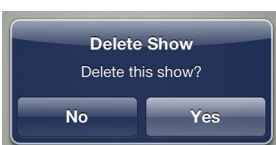
As a reminder, loading a show will replace the current show on the mixer with the new show.



All connected iOS devices will also load the new show. This will create a copy of it on each iOS device so it may be used offline in the future, if needed.

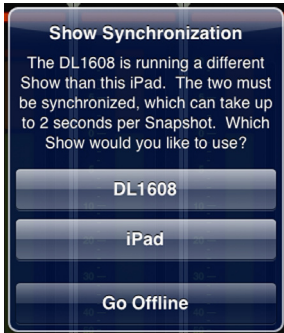
At this point, a new show has been created and named, but it's time to create some snapshots. Simply follow the same steps as you did for the original show [Support - Dirty Pots, page 117].

That's basically it. When tapping an unloaded show [gray button], the only other choices in the popover include Duplicate, Name, Image and Delete. The first three work exactly like they do for the Current Show. If you need a refresher, please refer back to pages 116-117. Only Offline Shows may be deleted, not the Current Show. So let's take a gander at Delete.



Delete — As mentioned above, the delete button deletes the currently selected show and all of its snapshots. This is a permanent deletion with no undo, so a confirmation dialog helps prevent accidents.

Random Notes and Other Musings



To Push or to Pull, That is the Question — The CURRENT show on the iPad must match the CURRENT show on the mixer. If they do not, you will be asked to select between the two so they are synced. Why would shows not be synced? Well, one example could be that current show (X) was used at a gig. The band and crew then pack up for the next show, but the engineer wants to make some tweaks for the next night's performance. The engineer makes a few changes and stores a new snapshot offline; this show now differs from the CURRENT show that is still on the mixer. What will happen when the iPad is reunited with the mixer once again? The engineer will be asked which one to use: the current show on the mixer [X, tap the DL806/1608 button] or the current show on the iPad [Y, tap the iPad button]. In this case, the engineer would choose the iPad since it contains the latest changes.

DL806/DL1608 – tapping the DL806/DL1608 button here is considered PULLING the current show from the mixer and copying it to the iPad. Note that the previous current show on the iPad is replaced, but an offline copy of the previous show will remain. It will take about two seconds per snapshot to synchronize the shows. All connected iOS devices will automatically sync with the current show.

iPad – tapping the iPad button here is considered PUSHING the current show from the iPad and copying it to the mixer. It will take about two seconds per snapshot to synchronize the shows. All connected iOS devices will automatically sync with the current show.

Go Offline – tapping the Go Offline button here allows you time to figure things out before deciding which show to use.

You will also receive the Show Synchronization notification the first time you power on the DL Series mixer if you tried out the Master Fader app prior to purchasing the mixer.



Each iPad that is offline is unique. In other words, multiple varying snapshots and shows may be created on each iPad. This is something to be aware of when reconnecting.

64: it's not just a number, kids — A maximum of 64 images may be used per show. However, if the same image is used on multiple IDs/snapshots, it only counts as one image (if the image has been selected from show images and not the photo library). Show images do not count toward the 64, nor do icons.

Presets



Presets save parameters on individual input or output channels and on particular DSP blocks such as EQ, dynamics, FX, graphic EQ, etc. For example, a favorite kick drum EQ setting may be saved as a preset and recalled as needed. Presets are not associated with a particular show, snapshot or channel. In other words, a preset may be created while one show is active and recalled again into a different show.

The mixer comes with a library of factory presets. A maximum of 18 factory presets will be displayed at one time. Just scroll up to view the other factory presets, if available. There are also user presets. These may be created for each preset type. The number of user presets available is limited only by the available space on the iPad. Presets are generally set ahead time, not as an event is taking place. Presets are stored on the iPad, not the mixer.

The following preset types are available:

- Input channel (as seen in the image above)
- Output channel
- Gate
- Compressor
- EQ
- Graphic EQ (user presets only)
- Reverb
- Delay

The first thing we will do is take a look at factory presets vs user presets. From there, channel presets and DSP presets may be selected [factory] or created [user].

Factory Presets vs User Presets

There are factory presets and user presets on all channel and DSP settings that may be set ahead of time. Feel free to start with a factory preset, manipulate to your liking, then save as a user preset. We will start with what each one looks like and how they work. The next section will discuss the differences between channel presets and DSP presets.

At the beginning of each factory preset list is a button labeled "Default". Default will zero out the current selection. For example, imagine how long it might take to reset each of the 31 bands on the graphic EQ to ± 0 dB. The factory default for graphic EQ will do that for you in three easy steps. From the graphic EQ presets page: (1) tap the factory default button, (2) tap recall, and (3) tap the yes button. Done! Factory presets may only be recalled; they cannot be replaced, renamed or deleted... that's what user presets are for!

Beyond "Default" lies a wide variety of other factory presets to choose from. These are graced with an icon and name of said factory preset. Simply tap the preferred preset, recall and yes. This will update the current selection. For example, selecting "Kick" from the list will update the EQ, gate and compressor settings to standard kick settings. It's certainly easier to make updates from a factory preset versus updating parameters from a zeroed out board!

User presets are shown below the factory presets and each name and image is user-editable. At the end of the user preset list is a button labeled "Store Preset". Tapping this button reveals a keyboard. Simply type in a name you would like to call this preset. This stores the new preset and adds another "Store Preset" button to the end of the user preset list. This is similar to a "Store" button on other consoles.

Touching a preset button (other than a factory preset or the "Store Preset" button) will display a popover with the following options:

Recall — Pressing the recall button recalls presets. On recall, all appropriate console parameters change to match the stored preset. Recall is the only available option with factory presets. A confirmation dialog will appear.



Replace — Saves the current preset over the selected preset. A confirmation dialog will appear.



Name — When the name button is pressed, use the onscreen keyboard to name the currently selected item. Simply type a name in the box and tap the “return” key when finished. If the name is too long to fit, the button scrolls, displaying the entire name.

For familiarity, this is the same keyboard that is used for messaging or emailing from the iPad.



An open gray box with only the preset’s name works, but let’s spice it up with an image. There are several options in this department. From the preset popover, tap “Image” to reveal a new popover as seen below [Image Source]. You will be presented with four choices:

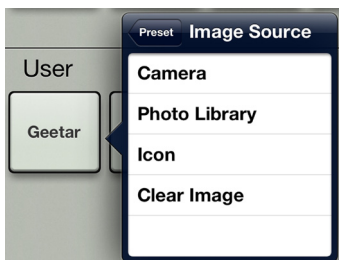
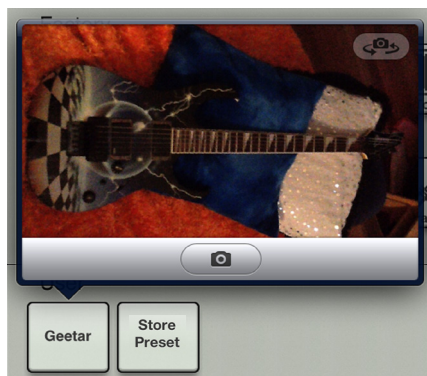


Image Source



Camera

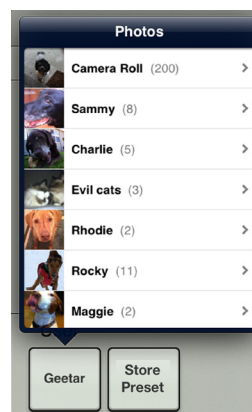
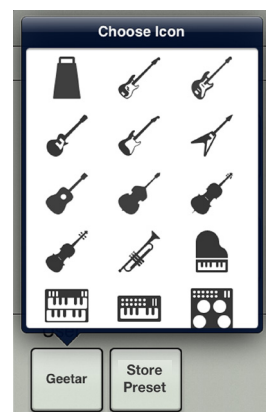


Photo Library



Icon

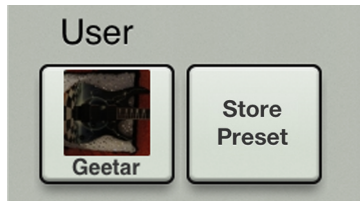
Camera — If you’re familiar with how the camera on the iPad works, then you’re in luck...this one works the exact same way! The encircled camera icon in the middle of the gray bar snaps the picture and the icon in the upper-right corner selects between the front and back camera on the iPad. [Camera is unavailable on the first generation iPad]. Apparently the ‘80s called and they want their checkerboard mirror ball-with-lightning guitar back.

Photo Library — Here you may select from all the photos that currently reside on your iPad.

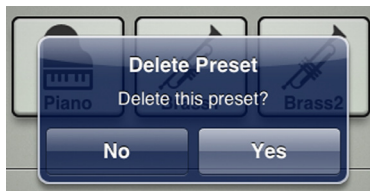
Icon — Or select from a multitude of built-in icons at your disposal.

Clear Image — Believe it or not, tapping here will clear the image for that preset.

Since we already named this preset geetar, we might as well use the geetar picture to boot, right? Select the photo from the camera roll in select photo. This preset is set: name, image and most importantly...settings.



Delete Preset — The delete button deletes the currently selected preset. This is a permanent deletion with no undo, so a confirmation dialog helps prevent accidents.



Let's move on and take a look at channel presets versus DSP presets.

Channel Presets vs DSP Presets

There are channel presets and DSP presets. Also, there are factory presets for both or you may create your own user presets for each. So many options! Let's take a look at each:

Input and Output Channel Presets — Channel presets change virtually all controls on the channel. There are both input and output channel presets. Input channel presets do **NOT** change pan, mute, fader, solo, polarity or the linked state. Output channel presets do **NOT** change balance, level, the aux/FX send configuration or the linked state. This allows you to easily audition presets on a channel one after another.

Input channel, output channel and DSP presets can be stored and recalled to linked and unlinked channels. The link parameter is NOT stored in the preset.

Channel names and images are stored in the preset if present on the same channel when creating the preset. When recalled – if a name or image is present – it will be updated on the destination channel.

DSP Presets — DSP presets change only a portion of an input or output channel. This includes EQ and HPF, gate, compressor, and graphic EQ. The EQ and dynamics presets also recall the type [modern or vintage]. However, DSP presets do **NOT** change the on / off state. This allows a user to audition presets with the processor on or off, as desired.

So how do you get to these various preset types? Easy! The preset button is smart and knows what screen you are currently viewing by what is shown in the current parameter display. In turn, it will display the correct preset window when the presets button is tapped. From the mixer view, you may access the input or output channel presets depending on what is showing in the current parameter display.

Below are two images. The first displays the input channel presets and the second displays the output channel presets. Notice that the output channel presets only displays the factory default button. That zeroes out the settings of the output channel, the master fader. Any settings that you may want for the output channel can be created and stored as a user preset. Also note the current parameter display when entering the world of presets; it must show the current channel system name and current parameter name that you want to adjust, recall, etc.

**INPUT
CHANNEL
PRESETS**



**OUTPUT
CHANNEL
PRESETS**



From the EQ channel view you are able to choose between setting a preset for the entire input channel or just the channel's EQ.

Don't forget to scroll up to access more factory presets, if going that route. EQ presets do **NOT** recall either the HPF on/off or the EQ on/off, but the EQ presets DO recall the EQ type [modern or vintage].

**EQ
PRESETS**



From the gate / compressor channel view there are three preset choices to choose from: the entire input channel, just the channel's gate or just the channel's compressor.

The dynamics presets recall the dynamics type [modern or vintage]. Tap which one you prefer.

**GATE & COMP
PRESETS**



From the reverb / delay channel view you are able to choose between setting a preset for the just the channel's reverb or just the channel's delay. Tap which one you prefer. Note that the reverb and delay presets do **NOT** change the send or return level.

**FX
PRESETS**



From the graphic EQ channel view you are able to choose between setting a preset for the entire output channel or just the graphic EQ. Tap which one you prefer.

Also, this is the easy way to reset the graphic EQ to ± 0 dB. In this view, (1) make sure the “GEQ” button (not the “Output” button) is green, (2) tap the factory default button, (3) tap recall, and (4) tap the yes button. Done!

**GRAPHIC EQ
PRESETS**



And from the compressor / limiter channel view you are able to choose between setting a preset for the entire output channel or just the output compressor / limiter. Tap which one you prefer.

**OUTPUT
COMP
PRESETS**



Quick Access Panel



Residing on the far right-hand side of the navigation bar is the quick access panel. It's the square button with three centered horizontal lines. If you're hungry, it may look like a hamburger. If you're not hungry, you now notice that it kinda, sorta looks like a hamburger, anyway. That's your quick access panel! It allows for fast control over critical functions. It does not allow for fast access to hamburgers.



Tapping the quick access panel illuminates the button green and scooches the master fader and channel faders to the left, making way for another strip of functions.



Quick Access Panel Closed



Quick Access Panel Open

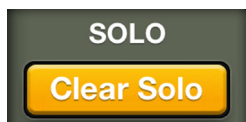


The following is a list of what resides in the quick access panel. We will go through each one in detail, but here now is a super-short overview of each:

- (1) **Clear Solo [below]** — Easily clear all solos.
- (2) **Effects Controls [page 133]** — Globally mute the reverb and/or delay. Set tap delay.
- (3) **Mute Group Control [pages 134-138]** — Set channel assignment and on/off control per mute group master.
- (4) **View Group Control [pages 139-141]** — Set channel assignment and view group select.

Tap the quick access panel button or anywhere else on the mixer view or channel view to exit out of the quick access panel.

Clear Solo



Let's say the band is just tearing it up, playing the absolute best show of their lives. Right in the middle of their best song, the guitarist just chokes on the memorable, hummable guitar solo. Just tap the 'Clear Solo' button and all will be right in the world again.

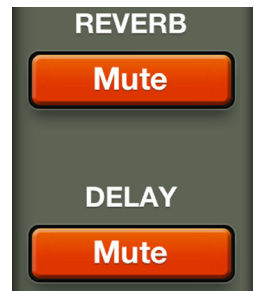
Yeah, we wish it were that easy, too. Here is what the Clear Solo button really does. When any input or output is soloed this button illuminates orange, serving as a reminder that a soloed channel exists somewhere. This is especially useful when an output is soloed and you switch to adjust a different channel on a different output. Tapping this button will clear all solos on all inputs and outputs, including the ones you can't see.

Effects Controls

Mute Reverb/Delay — Tapping the reverb and/or delay mute button in the quick access panel is akin to tapping the LR mute button at the top of the reverb and/or delay channel strip. However, with the quick access panel, you now have easier access to the effects controls regardless of what view is open.

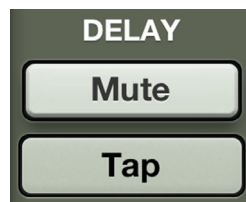
For example, let's say you're adjusting the EQ on channel three. One option is to go back to the mixer view, swipe left until the effects channels are visible, tap the effect's mute buttons, swipe right to head back to channel three and finally tap its EQ curve to continue where you left off.....or simply leave the channel three EQ open, tap the quick access panel, tap the effect's mute button, then continue to adjust the channel three EQ without missing a beat!

Like the effect's channels mute buttons, the quick access effect's mute buttons are also global. Additionally, they illuminate the same red color when engaged and are gray when disengaged.

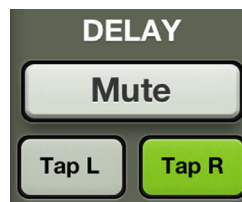


Tap Delay — Tapping the tap delay button in the quick access panel is akin to tapping the tap delay button in the FX view. However, with the quick access panel, you now have easier access to the tap delay regardless of what view is open.

For example, let's say you're adjusting the gate on channel nine. One option is to swipe up to the FX view, tap the tap delay button to the desired setting, then swipe back down to the comp/gate view to continue where you left off.....or simply leave the channel nine comp/gate view open, tap the quick access panel, tap the tap delay button to the desired setting, then continue to adjust the channel nine gate without missing a beat!



Mono Tap Delay



Stereo Tap Delay

Mute Group Control

Mute groups allow you to quickly mute (and unmute) multiple channels and/or outputs with a single tap. There are a multitude of possibilities in which to assign and enable mute groups: productions featuring a rotating cast of musicians, theater productions, a house of worship and more. It is also great for muting all inputs during song breaks or in-between sets. You may create as many as four separate mute groups with Master Fader. Let's take a closer look at a couple of examples.

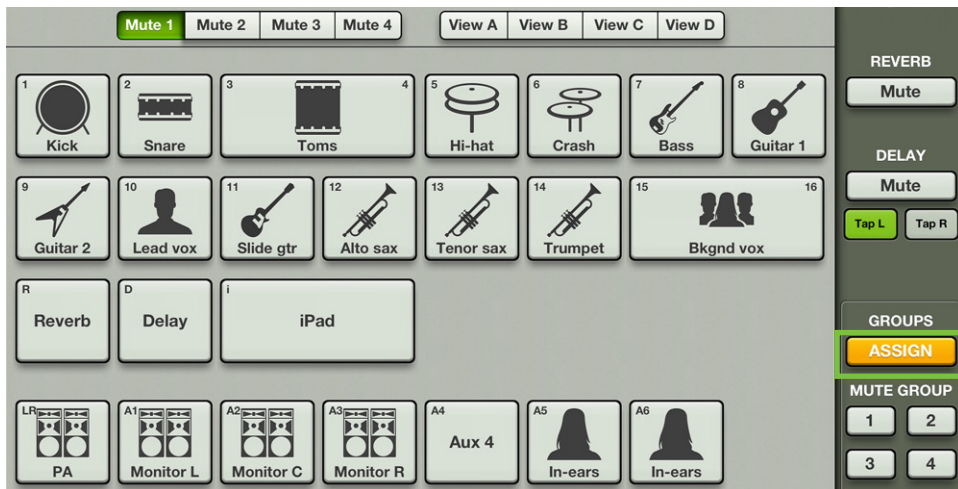
Example One: A cover band plays four sets in one night. Eight of the tunes feature slide guitar, a horn section and background singers. One option is for the band to play all eight songs in a row, then mute the channels once completed...but that isn't very diverse, is it? Rather, the band would prefer to pepper the songs in throughout the night for variety. Simply assign those channels to a mute group and keep that mute group master engaged until the songs featuring slide guitar, a horn section and background singers are played. Here's how:

Step 1 — Open the quick access panel:

Assigning channels to mute groups starts in the quick access panel, so you'll need to head here first.

Step 2 — Tap the groups assign button:

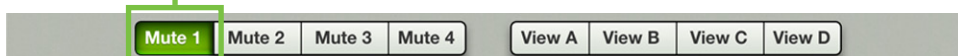
The assignment panel slides into view when the groups assign button is tapped. The groups assign view is where you assign which channels belong to which mute group. See the screen shot below for an example.



You may notice in the image above that the button of linked channels (3-4, 15-16, iPad) is twice the size of unlinked channels.

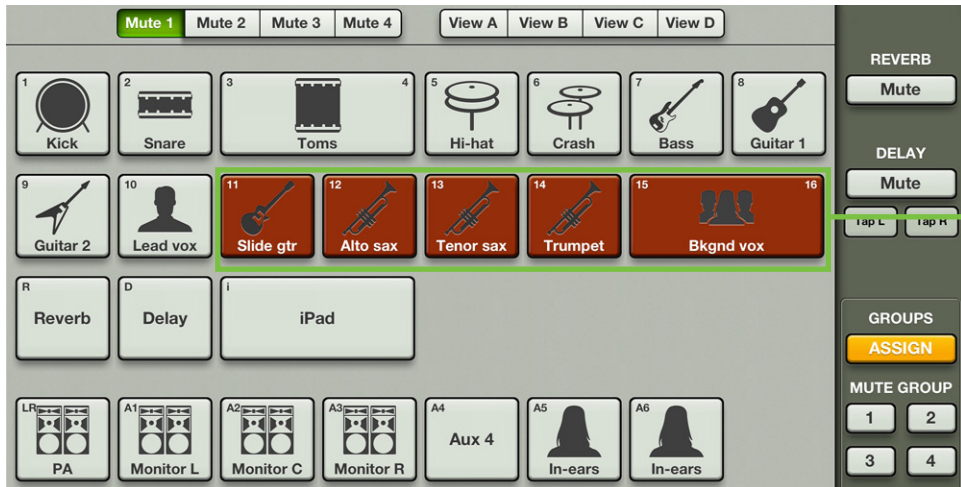
Step 3 — Tap the Mute A button:

Tap the mute A button located just below the navigation bar. It will illuminate green to indicate that you are now assigning channels to mute group A. As mentioned above, up to four different mute groups may be created.



Step 4 — Tap the channels to assign:

Tap the channels you wish to assign to a mute group. In this case, tap channels 11-16. Notice in the screen shot below that each assigned channel button turns oxblood red when selected. Coincidentally, the band's name is Oxblood Red and they put on a great show!

**Step 5 — Tap the groups assign button (again):**

Close the assignment panel by tapping the groups assign button again. The quick access panel will remain open, as seen in the image below.



Step 6 — Tap the mute group 1 master button:

Tap the mute group 1 master button located on the quick access panel. Notice in the screen shot below that each assigned channel's mute button (channels 11-16) and the mute group 1 master button turn oxblood red when selected. This is the exact same screen shot as seen on the previous page, but with the mute group 1 master button enabled.

**Step 7 — Close the quick access panel until needed:**

Excellent work! You assigned the channels to mute group 1 and enabled mute group 1 master (thereby muting channels 11-16), so simply tap the quick access panel button to exit.

When you're ready to unmute the channels, simply re-open the quick access panel and tap the mute group 1 master button. It will turn gray, as will each of the mute buttons on channels 11-16, indicating that the channels are no longer muted. Do this each time the slide guitar, horn section and background singers are and are not needed. This is much easier than muting and unmuting all five channels every time!

Using this same example, let's say there are a couple of tunes that feature only acoustic guitar and vocals. You should follow the same steps, except:

- (1) be sure to assign them to a different mute group first since mute group 1 is already in use and...
- (2) select all channels except channel 8 (Guitar 1) and channel 10 (Lead Vox).

Other than that, the process remains the same!

Mute groups are also great for muting all inputs during song breaks or as a break switch in between sets. In fact, this is similar to the iconic break switch found on many classic Mackie consoles...but with the DL Series mixers, you can actually set up the break switch how you want. Here's how:

A classic break switch is muting all inputs and outputs, except the iPad channel and LR, as seen below.



When the mute group 4 button is engaged everything will be muted except for the house music over the PA. Just unmute group 4 when the next band's gear has been set up and they're ready to rock!



It is still possible to mute channels, even if mute groups are engaged. Not only that, but the color differs, so you know which muted channels belong to a mute group [oxblood red] or just a regular 'ol mute [red]. See below.





Multiple mute groups may be enabled simultaneously. This would be particularly helpful in a larger production featuring a rotating ensemble of musicians on stage. You could also use mute groups for scenes in a theater production, a variety of services in a House of Worship and more. The possibilities are endless!



Snapshots will save your mute group assignments, *but not the mute group master enables!* In other words, you can enable/disable the mute group masters regardless of how they were stored as a snapshot. If you need more than four different mute groups in the same show, save the mute group assignments as snapshots and recall when needed!

View Group Control

View groups allow you to see only the channels that you want to view, hiding the rest. This improves organization and allows for faster navigation. You may create and assign as many as four separate view groups with Master Fader. Let's take a look at a couple of examples.

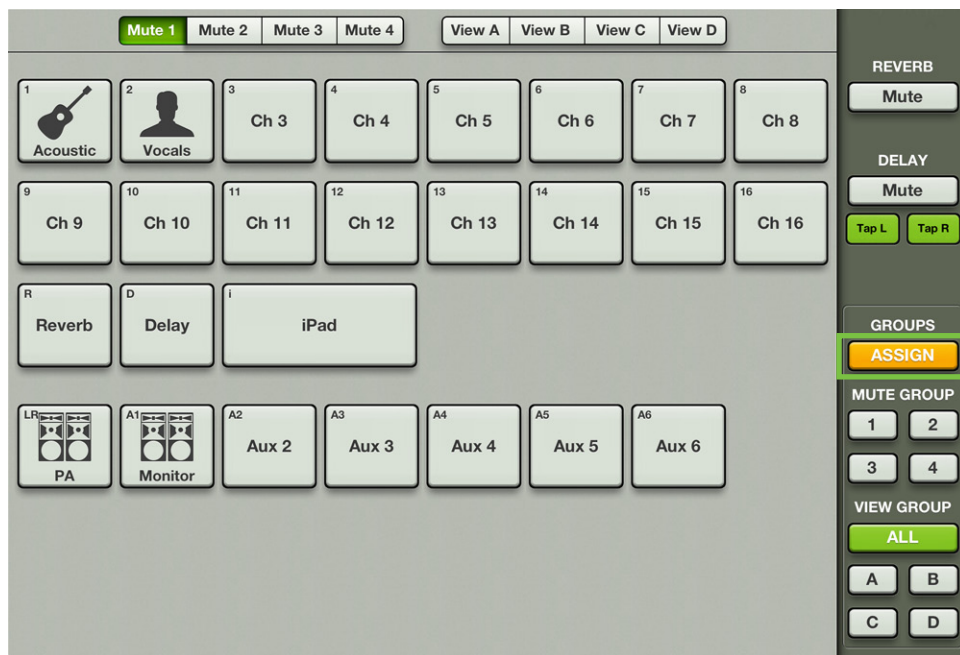
Example One: A singer-songwriter is playing at the local coffee shop. In all likelihood, 3-4 inputs are probably the maximum amount of channels needed. Wouldn't it be great to hide the unused channels, showing only the channels in use? The answer is a resounding "YES, of course it would!" Plus, the FX returns would be in view with the selected channel strips...no more swiping back and forth! Simply assign those channels to a view group and engage that view group button. Here's how:

Step 1 — Open the quick access panel:

Assigning channels to view groups starts in the quick access panel, so you'll need to head here first.

Step 2 — Tap the groups assign button:

The assignment panel slides into view when the groups assign button is tapped. The groups assign view is where you assign which channels belong to which view group. See the screen shot below for an example.



Step 3 — Tap the View A button:

Tap the View A button located just below the navigation bar. It will illuminate green to indicate that you are now assigning channels to view group A. As mentioned above, up to four different view groups may be created.



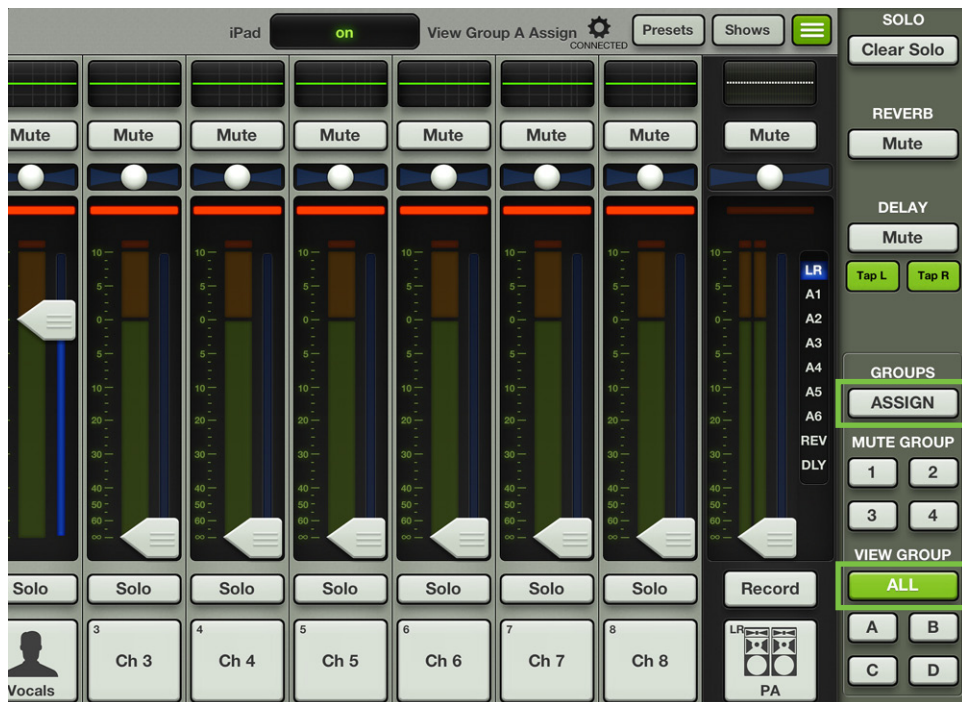
Step 4 — Tap the channels to assign:

Tap the channels you wish to assign to the view group. In this case, tap channels 1 and 2. FX and backing tracks will only enhance the performance, so tap the reverb, delay and iPad channel buttons, as well. Notice in the screen shot below that each assigned channel button turns green when selected.



Step 5 — Tap the groups assign button (again):

Close the assignment panel by tapping the groups assign button again. The quick access panel will remain open, as seen in the image below.



Take a look at the green All button.

This informs you that you are currently viewing all channels (even if channels have been assigned to view groups). Any time you wish to view all channels again, tap the All button.

Step 6 — Tap the view group A button:

Tap the view group A button located on the quick access panel. Notice in the screen shot below that the view group A button illuminates green when selected. This is the exact same screen shot as seen on the previous page, but with the view group A button selected.



Excellent work! You assigned channels 1, 2, the FX and iPad channels to view group A and engaged view group A (thereby hiding all other channels). Notice that only channels 1, 2, reverb, delay, iPad and the master fader channels are present....the channels you assigned to view!

Now, let's say there's an all-acoustic hootenanny taking place at the monthly hoedown. After the singer-songwriter's session is completed, the next band up could add mandolin and banjo to the mix. Simply assign those channels to a different view group following the same steps.



Only one view group may be enabled at a time. Imagine your iOS device trying to view two or more groups simultaneously...there would be a meltdown! If you want to view all channels again, simply tap the All button on the quick access panel.



Snapshots will save your view group assignments, *but not the view group master enables!* In other words, you will need to engage/disengage the view group masters regardless of how they were stored as a snapshot. If you need more than four different view groups in the same show, save the view group assignments as snapshots and recall when needed!



Each user may decide what view group they want enabled for their iOS device. This is extremely helpful for a band on stage wanting to view only the channel(s) they're using. The channels assigned to each view group are shared, but each user decides which view they want enabled, including All.

Chapter 16: Mackie My Fader Software

Introduction

Do you want to control the mix via iPhone or iPod touch? Of course you do! Well, you've come to the right place! At this point, you must be well-versed in – or at least *somewhat* familiar with – the ins and outs of Master Fader. My Fader looks and works similarly to that of Master Fader, but just on a much smaller scale. It's great for easy, fast access to key controls needed during a show.

My Fader allows control of DL Series mixers via Wi-Fi from an iPhone 4, 4S, 5, 5S, 5C and/or iPod touch (4th and 5th generation). Version 2.1 features touch-friendly control over multiple input channels at once and an output selector for quick access to any mix. The addition of channel muting, detailed channel ID and metering and the inclusion of a master fader provide unmatched control. Plus, an access control feature limits users to only control their assigned output, keeping them away from other outputs. This is great for simple on-stage control of monitor mixes. Also included is the ability to recall any snapshots from the current show on the DL Series mixer. This way, bands are able to control the whole mix from the stage. Last, but not least, users have the ability to enable/disable mute groups and select view groups. Mute groups are great for muting all inputs in-between sets (for just one example), while view groups displays only the input channels you want, hiding the others. With My Fader, DL Series mixer users benefit from the full power of a digital mixer with an easy-to-use application that fits right in their hand.

Downloading, Installing and Updating the My Fader App

The steps it takes to download, install and update the My Fader app are nearly identical to that of the Master Fader app. Just follow the same steps as outlined in Chapter 5, starting on page 29 (but replace "Master Fader" with "My Fader").

Using My Fader

My Fader doesn't have *every single feature* of the Master Fader. Rather, My Fader contains the primary features needed while a show is under way. You will still want to use Master Fader to set up everything before-hand, then use My Fader to fine-tune levels and load shows during the set. There are three views available on My Fader: mixer view, tools and shows.

Take a look at the mixer view of My Fader. Starting at the top and working your way down, the first thing you might notice is that the whole top section of Master Fader is non-existent in My Fader; this includes the entire navigation bar, channel EQ curves and GEQ. Also of note are the missing channel pans (and master balance), as well as the solo and record buttons. Finally, whereas Master Fader displays nine faders at a time (including the master fader), My Fader displays seven (including the master fader); trust me, you wouldn't want nine faders on My Fader...and I have skinny fingers!

The tools button is located above the output selector and shows may be accessed by touching the show button located below the output selector.



My Fader vs Master Fader

The previous page displayed an image of what the entire mixer view of My Fader looks like and we just discussed the differences between My Fader and Master Fader, but let's take a closer look at what was just explained. We'll break down the mixer view before moving onto the tools and shows sections.

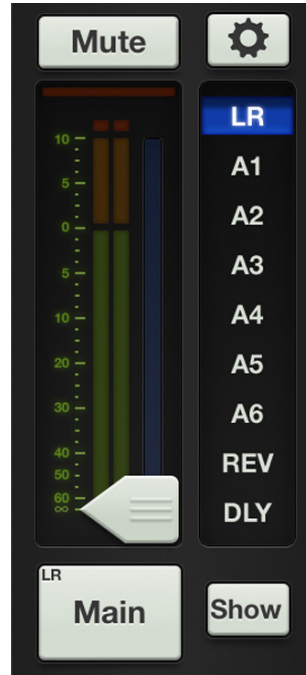
The images below show side-by-side comparisons (and differences) between the My Fader and Master Fader channel strips (left) and output strips (right).



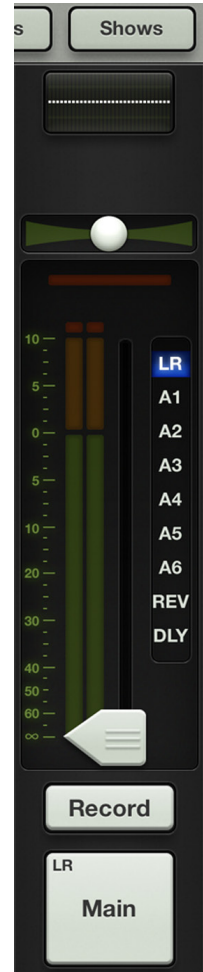
*My Fader
Channel Strip*



*Master Fader
Channel Strip*

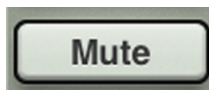


*My Fader
Output Strip*



*Master Fader
Output Strip*

While My Fader doesn't have every single feature that Master Fader does, it does offer a wide-selection of tools necessary to run a show. Let's break it down.



Mute – Mute buttons do just what they sound like they do. They mute – turn off – the signal on the channel(s). Engaging a channel's mute switch provides the same results as sliding the channel fader all the way down.



Mute buttons illuminate red when engaged and are gray when disengaged.



Please note that muting a channel mutes it all on all outputs, not just the output that is currently shown...unless the user de-selects Use LR Mute for a particular aux/FX send, in which case aux mutes (or FX mutes) and main mix mutes may be controlled independently for each channel. More information about Use LR Mute may be found on pages 48-49.



Inputs muted by mute groups will illuminate oxblood red. More information about mute groups may be found on pages 134-138.



Gain Reduction Meter – The gain reduction meter displays the input channel gain reduction from the gate and compressor. The single meter shows the sum of the total reduction applied by the gate and compressor.

It illuminates from right to left and is 20 dB when fully lit.

To learn more about dynamics, check out chapter 10 starting on page 68.



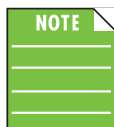
Channel Faders and Input Meters – The touch sensitive faders adjust the level of each channel going to the selected output. Adjustments are made by touching and dragging channel faders up and down. Touched channel faders will “grow & glow” to indicate that they are being adjusted. The fader level ranges from $-\infty$ to +10 dB as indicated by the scale on the left.

The input meters (next to each channel fader) display the input signal level to the channel before all channel processing. Changes made to the EQ, mute and fader do not affect these meters. This meter should remain green with the occasional bump into the yellow zone. Turn down the gain knob if the input meter remains consistently yellow. If the input is too high [overloading], a clip indicator at the top of the meter will illuminate red. If clipping occurs, reduce the gain. Unlinked channels display mono meters, while linked channels display stereo meters. How to link channels is discussed on page 146.

- Red [clipping] = -3 dBFS
- Green to yellow = -18 dBFS
- Green [bottom] = -90 dBFS

Selected Output Indicators – Directly to the right of each input meter (and underneath each fader cap) are the selected output indicators. These vary by color for clear indication of which output type is currently selected.

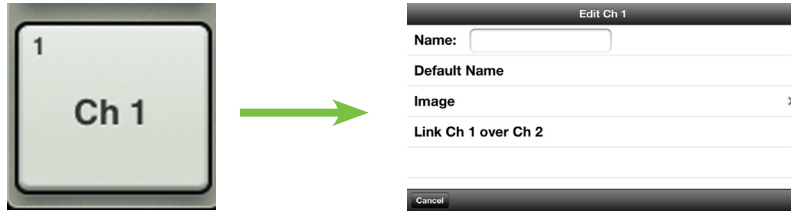
The output type is discussed in greater detail in the master fader section, starting on page 46.



There is no way you would ever see the image as shown below. It is just a point of reference. As mentioned above, each selected output has a different color for clear indication of which output type is currently selected. This is especially useful in the mixer view.



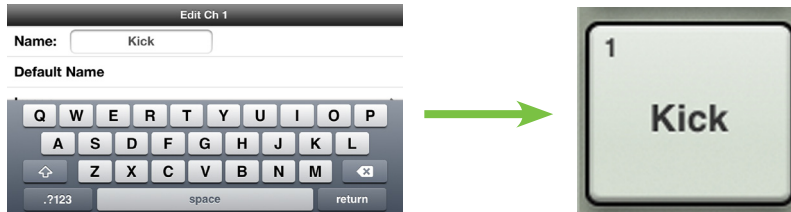
Channel ID Button – Each channel ID button name and image is user-editable. Additionally, users may also link two adjoining channels together into a single channel strip. Simply tap the button at the very bottom of the channel strip to reveal a popover that allows editing of the name and image and option to link channels.



Let's start with the name. Tap in the name box to bring up the blinking cursor and keyboard (as seen in the image below). Simply type in the name you want for that channel followed by a carriage return. If the name is too long to fit, the button scrolls, displaying the entire name.

For familiarity, this is the same keyboard that is used for messaging or emailing from the iPhone and iPod touch.

It goes without saying that tapping "Default Name" changes that channel's name back to its default name.



An open gray box with only the channel's name works, but let's spice it up with an image. Show images are kept in sync which means that all connected devices will display the new image once its been added, whether or not it was already on that device. There are several ways to choose an image. From the channel popover, tap "Image" to reveal a new popover as seen to the left [Image Source]. You will be presented with five choices:

Image Source

Camera — If you're familiar with how the camera on the iPhone and iPod touch works, then you're in luck...this one works the exact same way! The encircled camera icon snaps the picture and the icon in the upper-right corner selects between the front and back camera on the iPhone and iPod touch.

Photo Library — Here you may select from all the photos that currently reside on your iPhone or iPod touch.

Icon — Or select from a multitude of built-in icons at your disposal.



Camera

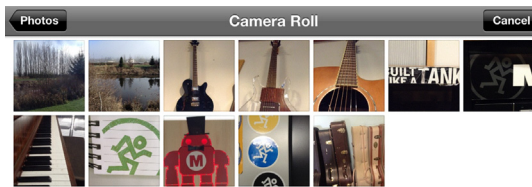
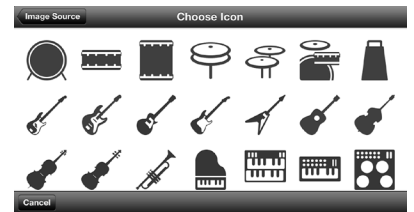


Photo Library



Icon

Show Images — This allows you to select the channel image from photos that are currently in use on the current show. The list will display all images currently in use. Tap the photo you would like to use from this list.



A maximum of 64 images may be used per show. However, if the same image is used on multiple channels, it only counts as one image (if the image has been selected from show images and not multiple times from the photo library). Icons do not count toward the 64. More information about the file system [shows, snapshots, etc.] begins on page 115.

Clear Image — Believe it or not, tapping here will clear the image for that channel. This removes the image from the channel and, if it isn't used elsewhere, from the Current Show and the Show Images list.

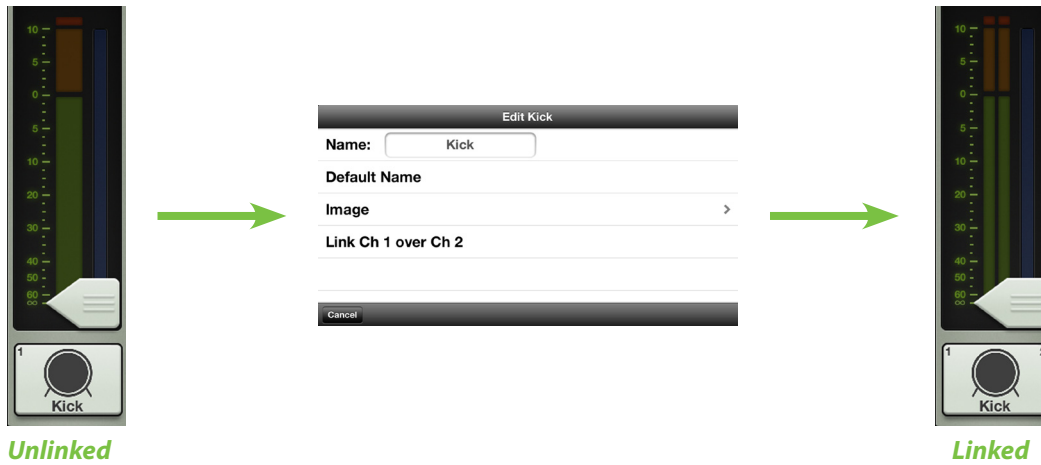


Since we already named channel 1 the kick drum, we might as well go with the kick drum icon to boot, right? Tap the kick drum icon in the upper-left corner. Channel 1 is set: name and image.

As seen in all of these images, a small number resides in the upper-left corner regardless of name and/or image. This number represents each channel and it cannot be changed or removed. Trust us, it's for the best, as it is for easy identification of each mic pre.

As mentioned previously, two adjoining mono input channels may be linked together into a single stereo channel strip. This is ideal for stereo input sources such as keyboards, submixer outputs, vocal processors and more. When linked, the level control, EQ, gate and compressor are adjusted with a single set of controls!

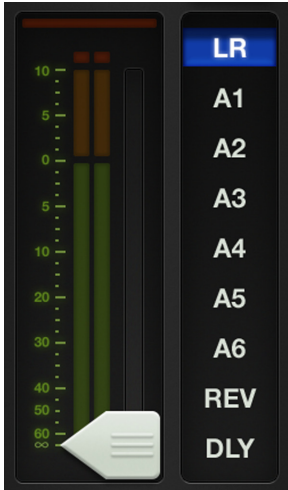
Linking channels is easy. After tapping a Channel ID button, you will see an option to “Link Ch X over Ch X”. Tap it! A popover will display asking you to confirm. A visual difference between unlinked and linked channels is displayed below. Follow the same steps outlined above to unlink channels.



Odd-numbered channels will link to the next (even-numbered) channel [e.g. 1-2, 3-4, etc], while even-numbered channels will link to the previous (odd-numbered) channel [e.g. 10-9, 12-11, etc].



The linked over channel will take on all of the attributes [EQ settings, gate and compressor settings, delay and reverb settings, etc.] of the tapped Channel ID button. In other words, if you link channel 1 over 2, the resulting stereo channel will take on all of the settings of channel 1. However, if you link channel 2 over channel 1, the resulting stereo channel will take on all of the settings of channel 2.



Output Selector / Output Channels – The master fader is arguably the most important tool of the mixer and the output selector has the most important role, so we'll start there. After that, we will head back to the top of the master fader and work our way down.

The mixer view shows a fader for each channel. Initially, this fader controls the level to the LR output. But how do you control the level going to the aux sends? Or how about the aux master level? Simple. Use the output selector to switch between outputs.

Select from one of the following outputs: LR, A1-A6, reverb and delay [on the DL1608; LR, A1-A4, reverb and delay on the DL806].

The currently selected output is illuminated, but changing the selected output is easy. Simply touch the output selector and it will immediately grow & glow. Move your finger to the desired output and release. Or you could just tap the output you desire and it will change just like that <snaps fingers>.

Once a different output has been selected, the channel faders will change to show the level going to the newly selected output. Similarly, the master fader will change to show the controls of the newly selected output.

Here, the mixer view acts like a window where you may view and change one output's mix at a time. No matter which output is currently selected, the others are still there, as they were.

The thin illuminated strip underneath the master fader cap also helps indicate which output type is currently selected; the color varies and is dependent on the selected output. This is the same indicator that is also on display underneath the fader cap of each input fader.



Output Gain Reduction Meter – Like channel faders, the output gain reduction meter shows the amount of gain reduction applied to the output by the compressor / limiter. Output channels do not contain gates.

To learn more about the output compressor / limiter, check out chapter 13 starting on page 96.



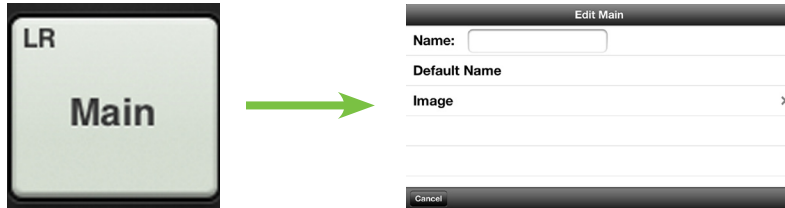
Master Fader and Output Meters – As discussed, the master fader adjusts the output level of the LR, the aux masters and the reverb and delay master sends, depending on which output is selected. While one fader controls the output level of each output, each output is independent of the others. Once the selected output has been chosen, touch and drag the master fader up and down to make adjustments.

The output meter displays the output signal level. The output meter is presented in mono or stereo depending on the selected output. It is stereo for LR and linked auxes and FX sends. Unlinked auxes and FX sends are presented in mono.

Speaking of FX, if reverb or delay is selected, the fader controls the master send into the corresponding FX processor.

This meter should remain green with the occasional bump into the yellow zone. The output meters are post-fader, so if there is too much yellow (or any red clipping), lower the master fader until it's gone and check the input channels, as well.

Master ID Button – The master fader’s name and image is similar to that of a channel strip’s name and image. Like the channel faders, the master fader’s name and image is also user-editable. Additionally, users may also link two adjoining auxes together. Simply tap the button at the bottom of the master fader and a popover allows editing a name or selecting an image and option to link auxes.



Let’s start with the name. Tap in the name box to bring up the blinking cursor and keyboard (as seen in the image below). Simply type in the name you want followed by a carriage return. Note the text change between the button shown to the left [“Main”] versus the one as shown below [“PA”].

If the name is too long to fit, the button scrolls, displaying the entire name.

For familiarity, this is the same keyboard that is used for messaging or emailing from the iPhone and iPod touch.

It goes without saying that tapping “Default Name” changes the master fader’s name back to its default name.



As seen in all of these images, a small name resides in the upper-left corner of the master ID button regardless of the name and/or image. This system name represents each output and it cannot be changed or removed. Trust us, it’s for the best, as it is for easy identification of each output, even after you rename it something goofy.



Image Source

An open gray box with only the master fader's name works, but let's spice it up with an image. Show images are kept in sync which means that all connected devices will display the new image once its been added, whether or not it was already on that device. There are several ways to choose an image. From the popover, tap "Image" to reveal a new popover as seen to the left [Image Source]. You will be presented with five choices:

Camera — If you're familiar with how the camera on the iPhone or iPod touch works, then you're in luck...this one works the exact same way! The encircled camera icon snaps the picture and the icon in the upper-right corner selects between the front and back camera on the iPhone or iPod touch.

Photo Library — Here you may select from all the photos that currently reside on your iPhone or iPod touch.

Icon — Or select from a multitude of built-in icons at your disposal.



Camera

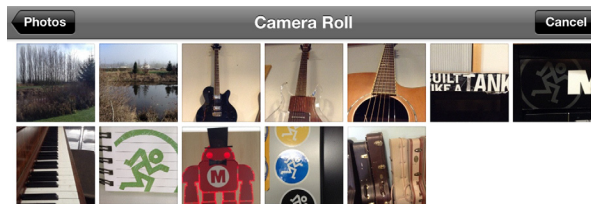
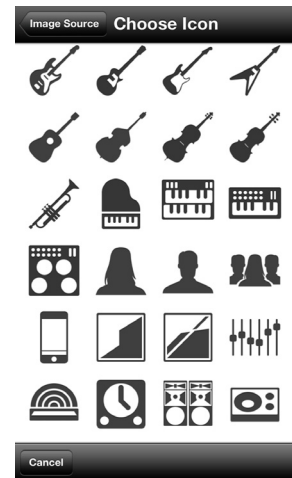


Photo Library



Icon

Show Images — This allows you to select the master fader image from photos that are currently in use on the current show. The list will display all images currently in use. Tap the photo you would like to use from this list.



A maximum of 64 images may be used per show. However, If the same image is used on multiple channels, it only counts as one image (if the image has been selected from show images and not multiple times from the photo library). Icons do not count toward the 64. More information about the file system [shows, snapshots, etc.] begins on page 115.

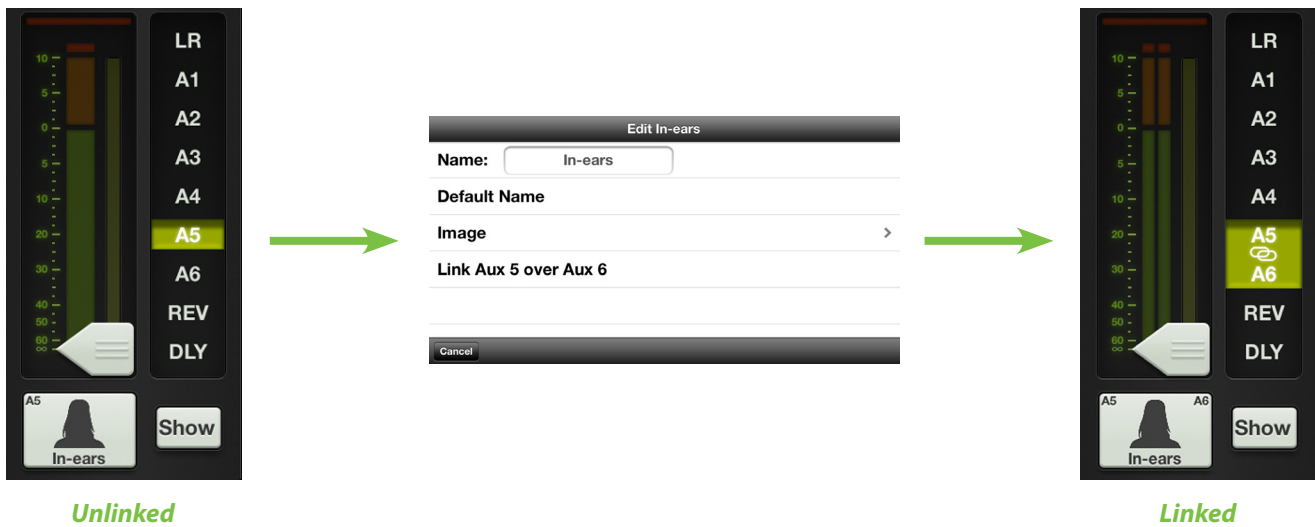
Clear Image — Believe it or not, tapping here will clear the image for that channel.



Since we already named the master fader the PA, we might as well go with the PA icon to boot, right? Tap the PA icon in the lower-left corner. The master fader is set: name and image.

Linking Auxes – As mentioned previously, two separate mono auxes may be linked together into a single stereo aux. This is ideal for using in-ear monitors or other stereo output destinations such as broadcast feeds, recording devices and more. When linked, the level control, graphic EQ and output compressor/limiter are adjusted with a single set of controls!

Linking auxes is easy. First you need to select the aux you want to link. Now tap the aux’s Master ID button; you will see an option to “Link Aux X over Aux X”. Tap it! A popover will display asking you to confirm. A visual of these steps is displayed below. Follow the same steps outlined above to unlink auxes.



Odd-numbered auxes will link to the next (even-numbered) aux [1-2, 3-4, 5-6], while even-numbered auxes will link to the previous (odd-numbered) aux [6-5, 4-3, 2-1].



The linked over aux will take on all of the attributes [graphic EQ settings, output compressor/limiter settings, aux send output routing, etc.] of the tapped Master ID (aux) button. In other words, if you link aux 1 over 2, the resulting stereo aux will take on all of the settings of aux 1. However, if you link aux 2 over aux 1, the resulting stereo aux will take on all of the settings of aux 2.

Tools

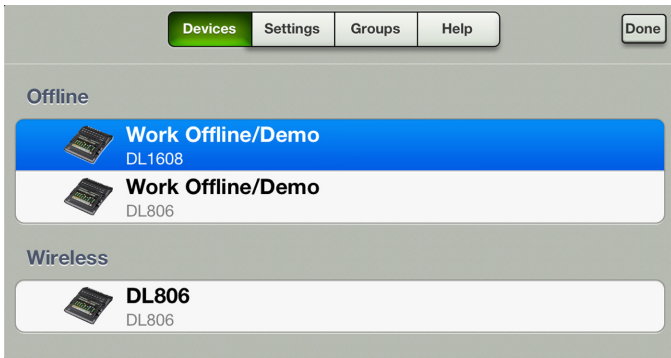
Tap the button with the gear icon on it to open up the tools view. Notice that it has a nearly identical layout to that of the tools section of Master Fader. My Fader is divided into four sections: devices, settings, groups and help. Below is a side-by-side comparison of each, with My Fader screen shots on the left and Master Fader screen shots on the right.

Devices – Devices is where you select a DL Series mixer to control wirelessly from the My Fader app on an iPhone or iPod touch. Or you may choose to work offline for a variety of reasons. Simply select from a list of all discovered consoles available for control. The list of available devices to select from is divided into two sections: Offline and Wireless.

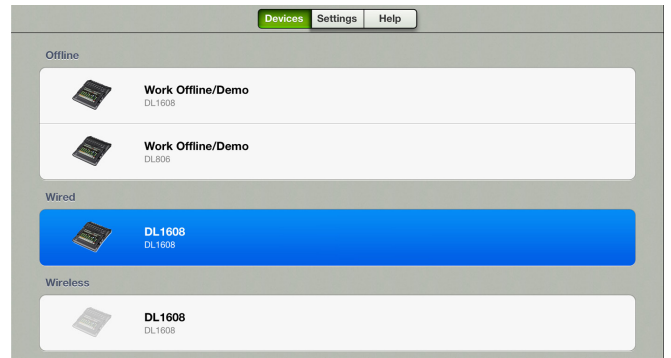


Do not try connecting an iPhone or iPod touch to the mixer dock; My Fader only works wirelessly (or offline).

More information about devices may be found on pages 102-107.

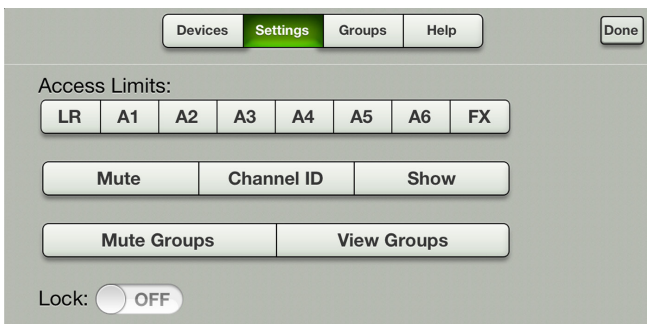


Devices: My Fader

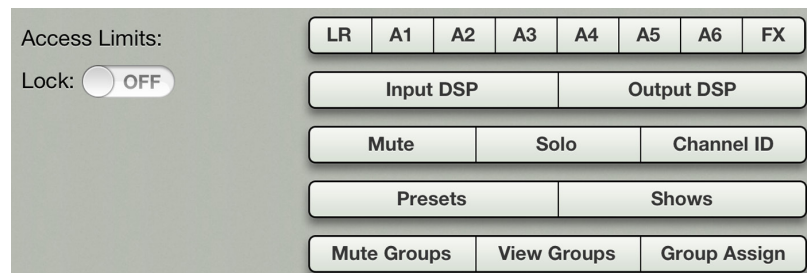


Devices: Master Fader

Settings [Access Limits] – This set of buttons allows you to limit access to a variety of controls on each iOS device. This is useful in multiple situations. For example, each member of a band with an iOS device can access and change only the controls you choose.



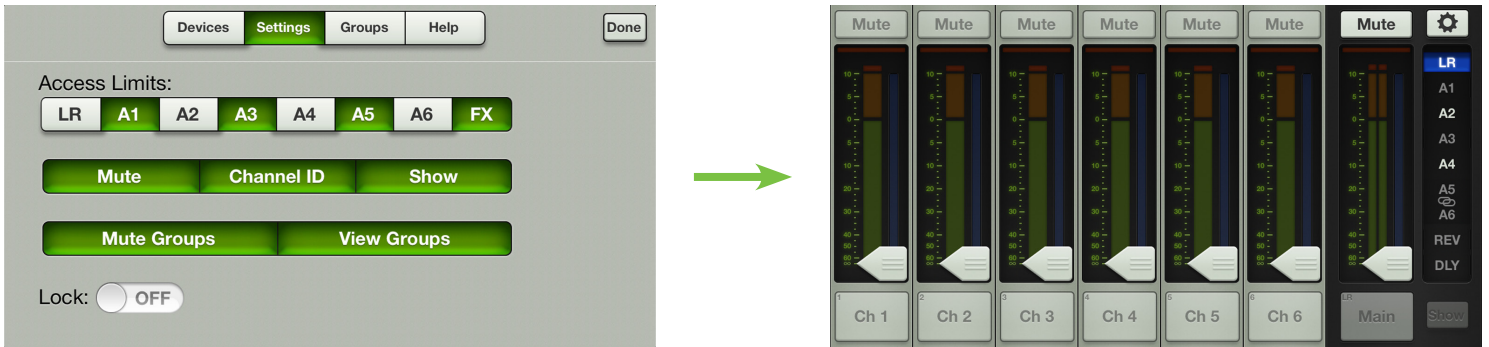
Settings: My Fader



Settings: Master Fader

Check out the two images below. On the left side, we set access limits to Auxes 1, 3, and 5, as well as the FX outputs, Mute, Channel ID, Shows, Mute Groups and View Groups. We know because as we've seen throughout the reference guide, a green button means a function is engaged, while gray buttons are disengaged items.

On the right hand side is an image of the mixer view with the above-mentioned access limits in place. Notice that the functions are still visible, but shaded gray, indicating that they are not available for update. The LR output and auxes 2, 4 and 6 were not set; notice the difference in color in the same mixer view image.



More information about settings (and access limits) may be found on pages 108-112.

Groups – Tapping the groups button accesses the mute group masters and view group select. Mute groups allow you to quickly mute (and unmute) multiple channels and/or outputs with a single tap. There are a multitude of possibilities in which to assign and enable mute groups: productions featuring a rotating cast of musicians, theater productions, a house of worship and more. It is also great for muting all inputs during song breaks or in-between sets.

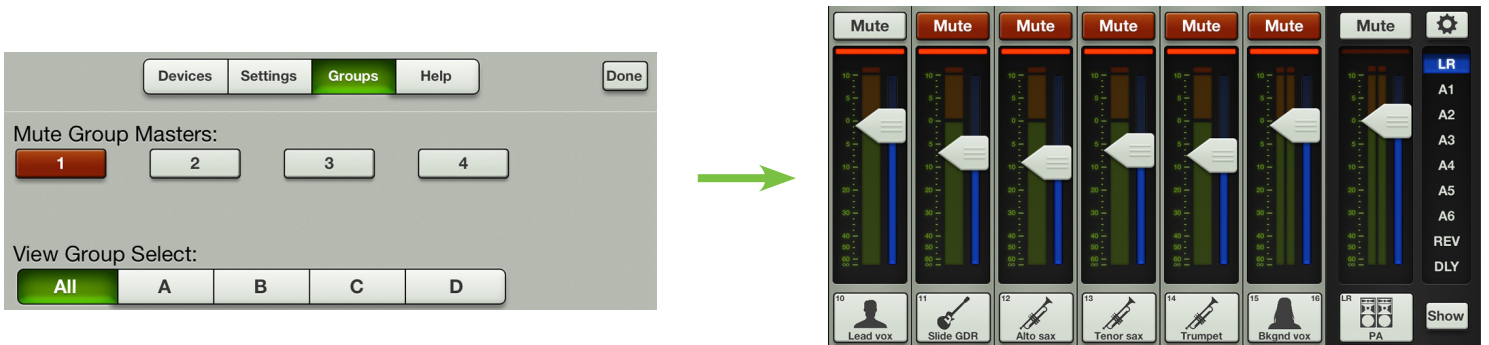
View groups, on the other hand, allow you to see only the channels that you want to view, hiding the rest. This improves organization and allows for faster navigation. This improves organization and allows for faster navigation.



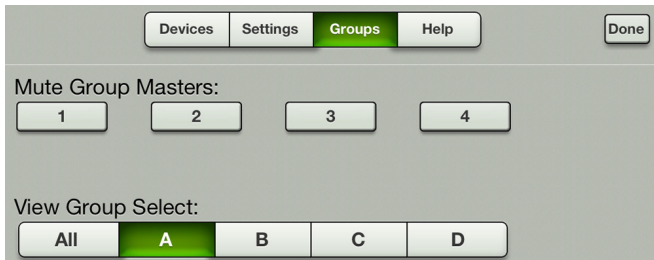
The mute group masters and view group masters may be enabled/disabled via Master Fader or My Fader. However, channels may only be assigned to mute groups and view groups in Master Fader.

The mute groups and view groups seen below are the same ones that were assigned in the mute and view groups section of Master Fader (pages 134-141). These master group master and view group select buttons are enabled via My Fader.

We'll start with the mute groups. Check out the images below. On the left side, we enabled mute group master 1. On the right side is an image of the mixer view with mute group master 1 enabled. Notice that the channels that were added to mute group 1 are now muted.



Now for My Fader view groups. Check out the images below. On the left side, we enabled view group select A. On the right side is an image of the mixer view with view group select A enabled. Notice that the channels that were added to view group A are the only channels in view.

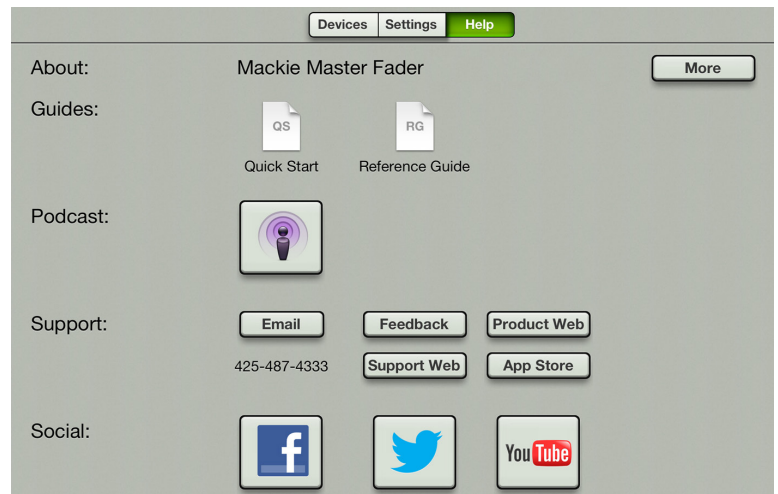


More information about mute groups and view groups may be found on pages 134-141.

Help – For the most part, the help section is pretty self-explanatory. Basically this is where to go if you need further assistance or simply want to seek additional information about the DL Series mixers. There is plenty enough to go around for everyone and we share nice. Below is a screen shot of the help tab in My Fader (left) and Master Fader (right). As you can see, the only things not available in the My Fader help section are the podcast and social media links. No problemo! You can gather that information from Master Fader or by clicking one or more of the following links right here: **Podcast, Facebook, Twitter, YouTube.**



Help: My Fader



Help: Master Fader

The phone number listed on the help screen will have a button associated with it on iPhones with My Fader installed. Simply tap the button to make the call. You can't make phone calls using an iPod touch, therefore no button!

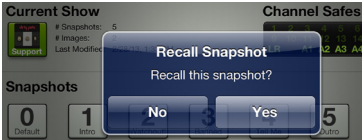
More information about help may be found on page 114. Seems like an oxymoron, doesn't it? For more help about help go here, haha!

Shows

Shows from My Fader works similarly to that of Master Fader except that you cannot create and save them. Instead, My Fader pulls the current show from the DL Series mixer, allowing you to recall its snapshots.



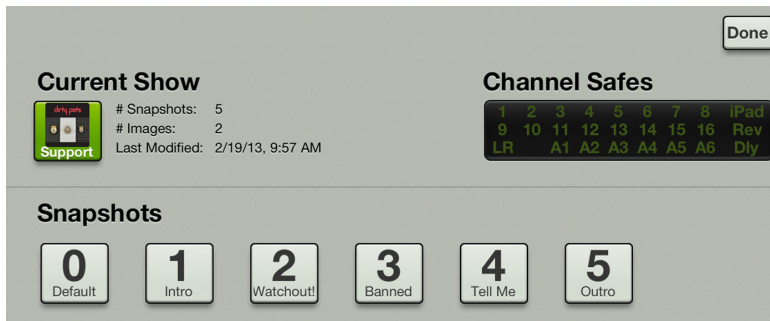
To do this, the show on the iPhone and/or iPod touch must be sync'd with what's currently loaded on Master Fader. If not, you will be asked whether to go offline or load the current show so they're sync'd.



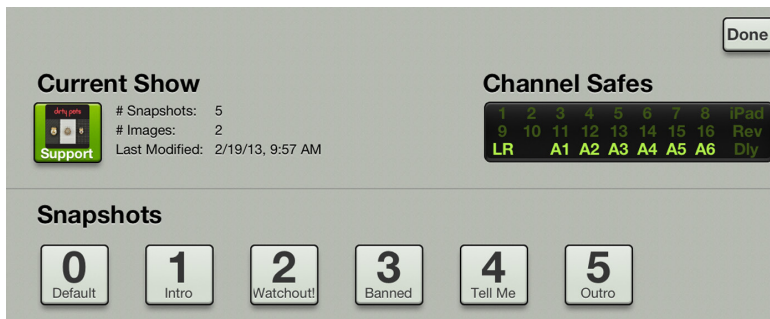
Once the show is loaded, simply tap the snapshot button containing the settings you desire to recall. On recall, all appropriate console parameters change to match the stored snapshot. A Recall Snapshot confirmation dialog will be revealed; tap the Yes button to recall the snapshot.

There are two screen shots below, both displaying the shows view in My Fader. The one on top has no channel safes set, while the one below it has channel safes on the main LR and all aux sends.

There is a lot more information about shows (and the file system in general: shows, snapshots, channel safes and presets) on pages 115-131.



Shows: No Channel Safes Set



Shows: Channel Safes on LR, A1-A6

My Fader Wrap-Up

As you saw within these last few pages, My Fader is basically an outlined version of Master Fader. It gives you just the things needed during a show. They function quite similarly so the learning curve is kept to a minimum. To reiterate, though: if you came straight here, it would behoove you to read and review all the pages mentioned in this chapter so you have a firm grasp on how these features work.

If I told you a decade ago that you would be mixing a show from a phone in the near future, you would laugh, point fingers and tell your engineer friends about a great joke you heard earlier in the day...and I wouldn't blame you! Now if you'll excuse me, I need to go make a call on my RAZR...

Appendix A : Service Information

Troubleshooting

If you think your Mackie product has a problem, please check out the following troubleshooting tips and do your best to confirm the problem. Visit the Support section of our website (www.mackie.com) to get some ideas or contact our technical support heroes. You may find the answer to the problem without having to send your Mackie product away.

Here are three useful tips that could correct any of the issues outlined below (or possibly any other issue that we haven't yet discovered):

(1) — Restart the iPad. Don't just restart the Master Fader app. *Restart the iPad!* Completely power it down, then power it back up.

(2) — Restart the mixer. This is especially useful after firmware and software updates where the mixer and iPad aren't quite on the same page. A simple reboot can sometimes work great wonders.

(3) — Restart the router. Internet disconnectivity got you down? Unplug and re-plug the router. This may resolve any connection issues.

(4) — Level setting procedure. If you are having any sound (or non-sound) issues, try following the level setting procedure as outlined in chapter 8 [pages 56-57] to verify that all of the volume controls in the system are properly adjusted.

There are no user serviceable parts. If none of these tips work, please refer to "Repair" on the next page to find out how to proceed.

No Power

- Our favorite question. Is it plugged in? Make sure that the female end of the line cord is securely seated in the IEC socket of The Power Block and the male end plugged all the way into a live grounded AC outlet. Make sure the locking barrel connector at the end of the cord attached to The Power Block is attached to the power connector on the mixer and securely tightened. An LED on The Power Block will illuminate green to indicate success (whether the mixer is powered on or not).
- Our second favorite question. Is the rear panel power switch in the ON position?
- Are all the lights out in town? If so, contact the local power company to get power restored.

No Sound

- Are all the connections good and sound? Make sure all of the connecting cables work and are securely connected at both ends. Try the same source signal in another channel, set up *exactly* like the suspect channel.
- Is the signal source powered on? Is it working (and making union scale)?

Noise / Hum

- Are all the connections good and sound? Make sure all of the connecting cables work and are securely connected at both ends. Try the same source signal in another channel, set up *exactly* like the suspect channel.
- Are you using unbalanced cables? Swap them out with balanced cables to see if that fixes the problem.
- Turn the input gains down one-by-one. If the offending noise disappears, it's either that input or whatever is plugged into it. If you unplug the whatever-is-plugged-into-it and turn the input gain back up and the noise is gone, it's from your whatever.
- Is phantom power required for the microphone?
- Sometimes it helps to plug all the audio equipment into the same AC circuit so they share a common ground. Make it so.
- Has the band been together long?

No Interwebs

- Re-read "Chapter 4: Mixer Hardware : Wireless Setup" [pages 25-28]. This section is very important and reading it cover-to-cover is the best troubleshooting.
- Is your iPad connected to the correct wireless network? Go to iPad Settings > Wi-Fi and ensure that it didn't hop onto to a different wireless network.
- Did you select the wireless DL806 or DL1608 from the tools > devices screen?
- Are you running the latest and greatest master fader and DL Series firmware? Go to the App Store and check for an update as described on pages 30-31.
- Did you connect the Ethernet cable to the correct port on the router? Be sure to use the LAN port and not the WAN port.
- Did you connect and then power on the Wi-Fi router BEFORE turning on the mixer?
- Leave the Master Fader and then return by pressing the Home button on the iPad.
- Force quit the Master Fader app.
- Try another Ethernet cable.
- Try another Wi-Fi router.

Repair

For warranty service, refer to the warranty information on page 210.

Non-warranty service for Mackie products is available at a factory-authorized service center. To locate the nearest service center, visit www.mackie.com, click "Support" and select "Locate a Service Center." Service for Mackie products living outside the United States can be obtained through local dealers or distributors.

If you do not have access to our website, you can call our Tech Support department at 1-800-898-3211, Monday-Friday during normal business hours, Pacific Time, to explain the problem. Tech Support will tell you where the nearest factory-authorized service center is located in your area.

Appendix B : iOS Optimizations

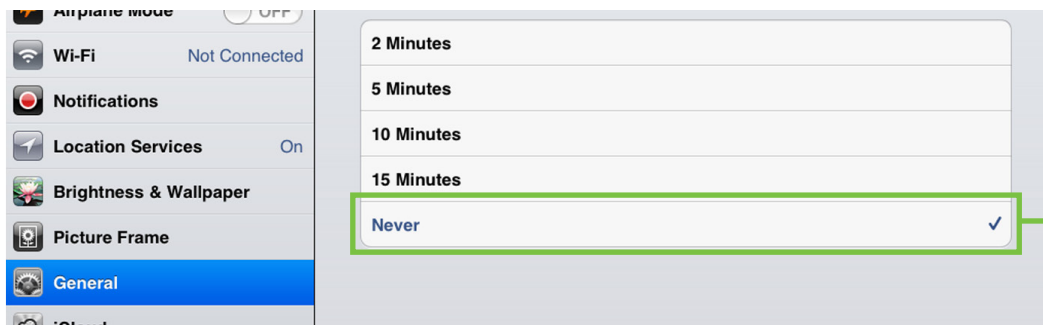
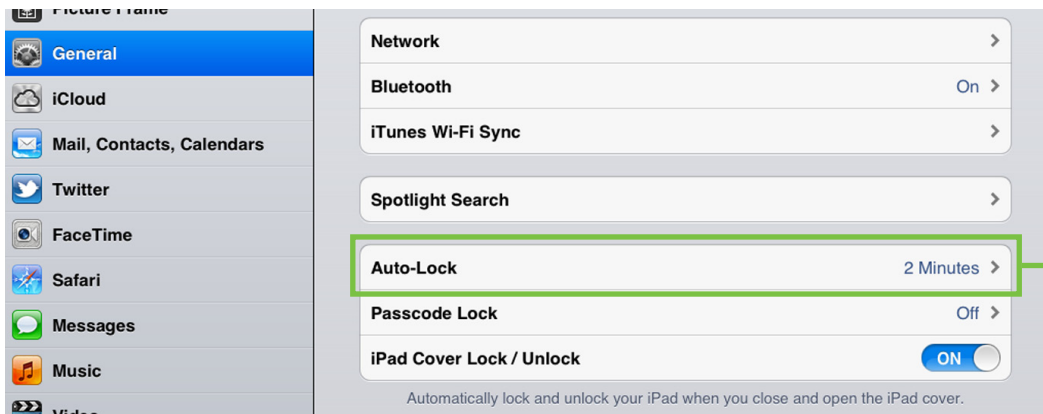
iPad Optimizations



Below is a list of ways to trick out your iPad to optimize its use with Master Fader and your DL Series mixer. When you have some additional time, use your favorite search engine to search “trick out your iPad” for other ways to optimize your iPad. All of the following tips and tricks may be found by going to Settings > General on the iPad.

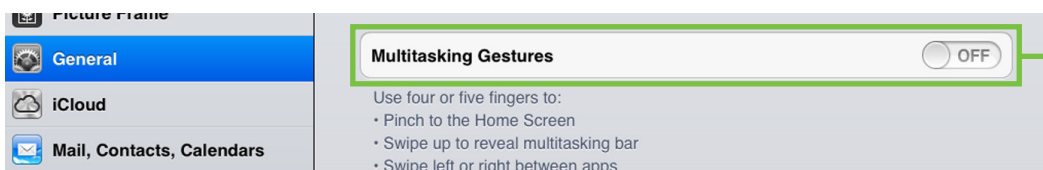
iPad Optimization #1 : Prevent the iPad from turning off in the middle of a show.

Simply change the Auto-Lock from its current selection to “Never” (or 15 minutes, at least).



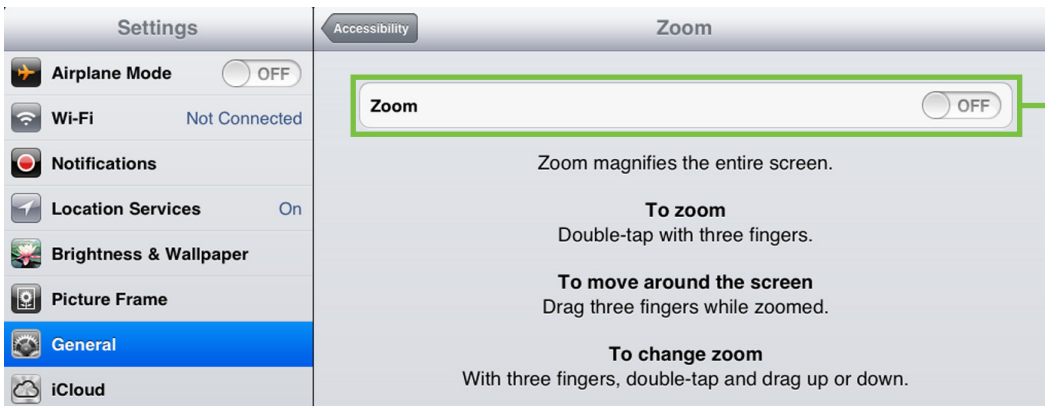
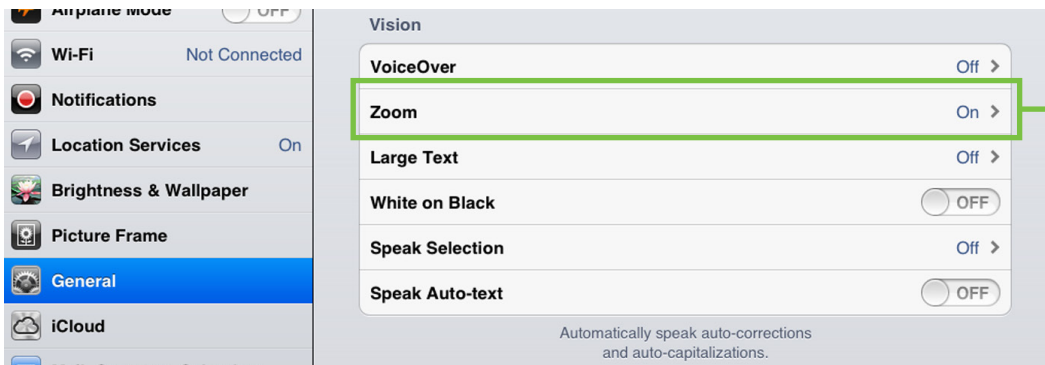
iPad Optimization #2 : Allows you to change the level on more than three faders simultaneously.

Simply turn Multitasking Gestures off.



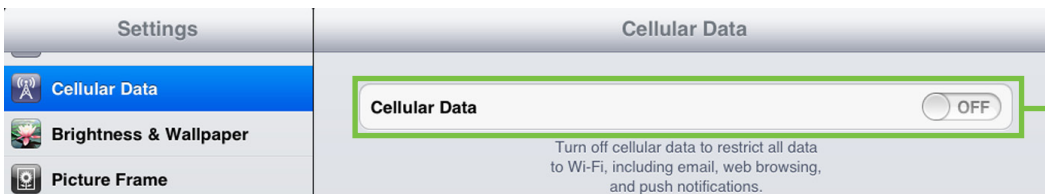
iPad Optimization #3 : Allows you to press three faders simultaneously.
Go to Settings > General > Accessibility.

Simply turn Zoom off.

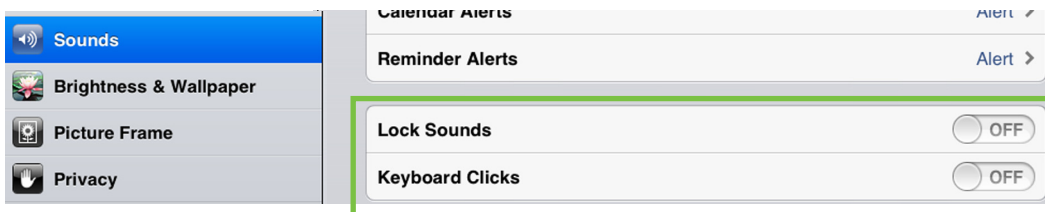


iPad Optimization #4 : Disable 3G Data [TDMA] so the iPad is Wi-Fi only.

Simply turn Cellular Data off.

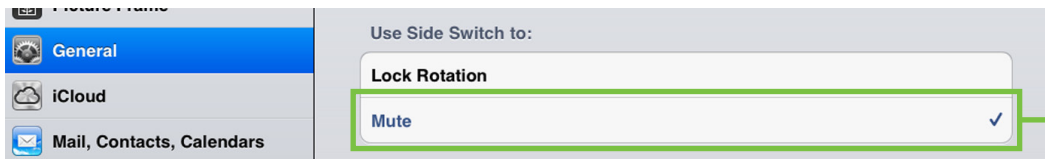


iPad Optimization #5 : Turn off Lock Sounds and Keyboard Clicks.



iPad Optimization #6 : Mute sounds, including email alerts, calendar event warnings, alarms and other extraneous iPad noises (except music apps; those will continue to play). There are two methods to optimize your iPad here. It's just a matter of preference.

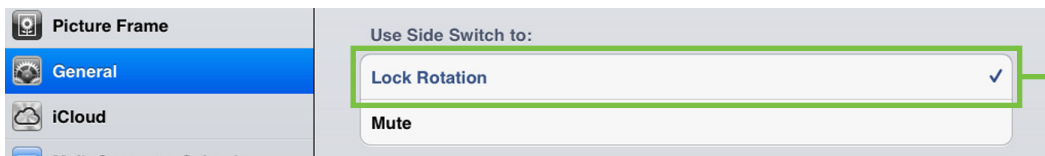
Use Side Switch to: **Mute**



Now flip the side switch on the iPad (next to the volume up/down switch) so that the orange dot is visible. It indicates that the iPad is indeed muted (except for the music apps).

OR

Use Side Switch to: **Lock Rotation**

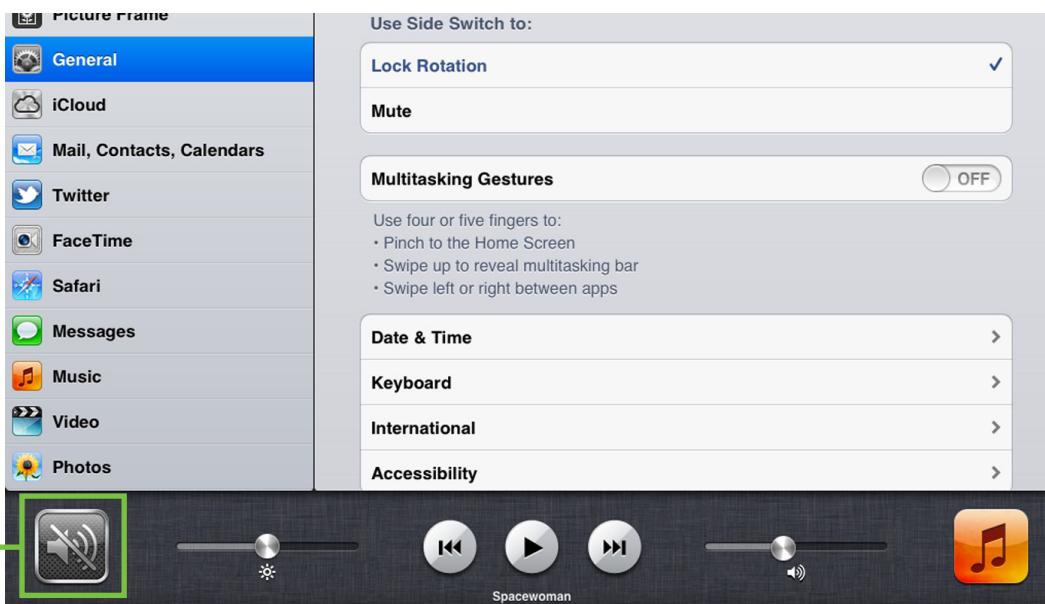


Double-tap the home button on the iPad to reveal the tool bar at the bottom of the iPad.

Now swipe it right to reveal the iPad's audio play bar.

On the far left is a mute/un-mute button. Mute it.

The speaker will be crossed out to indicate that the iPad is indeed muted (except for the music apps).



iPad Optimization #7 : Master Fader and Auto Updating Apps in iOS7

iOS7 adds an interesting new feature allowing apps to be updated in the background. This feature is great for consumer apps like games, etc. However, you use apps like Master Fader professionally and auto-updating your apps can cause problems at the gig if the process is not properly understood. Before you update that app, let's first understand how updates generally work.

1. You are notified of a Master Fader or My Fader update through the iOS App Store.
2. You download and install the update. Boom. The app is updated.
3. Now, your DL mixer needs a firmware update to work with the new app version. This is quite easy; the app contains the firmware update. The next time you connect your device to the mixer, you will be prompted to update the mixer. This process can take up to 15 minutes. We strongly recommend you update the mixer immediately after an app update. You DON'T want to do this during soundcheck.

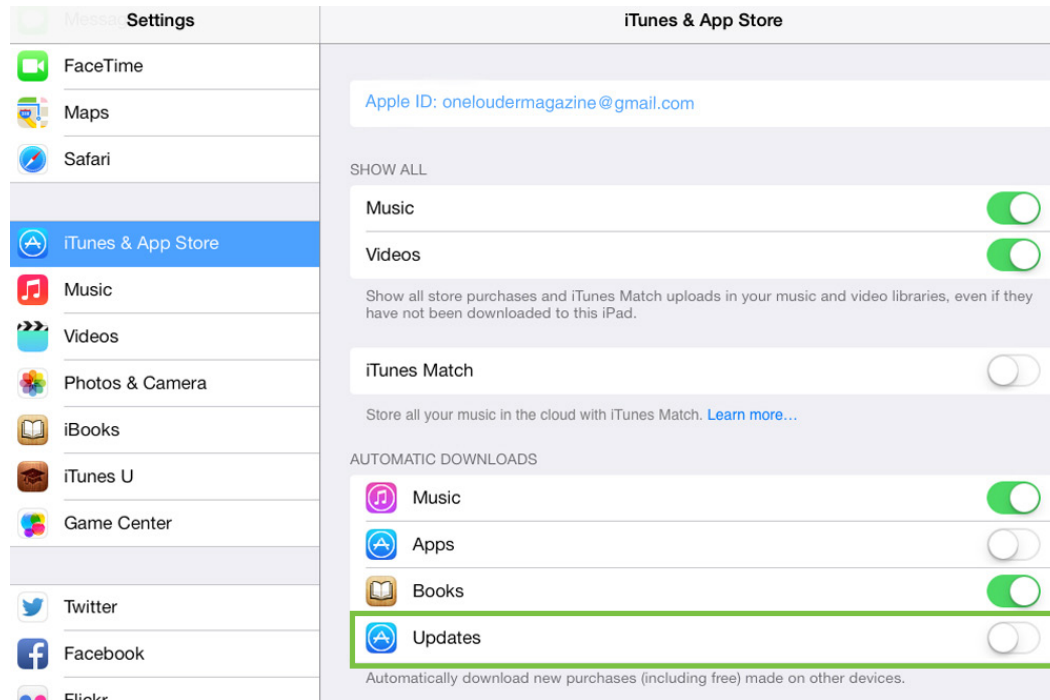
But now with iOS7, the operating system can update an app in the background automatically. If Master Fader (or My Fader) is automatically updated without you knowing, you could find yourself at a show needing to do an unexpected firmware update. Since this update can take up to 15 minutes, this may cause serious problems delaying setup or the start of your show. Obviously this is not something you want to happen.

To avoid this, we strongly recommend you disable automatic updates for Apps in iOS7.

Here's how:

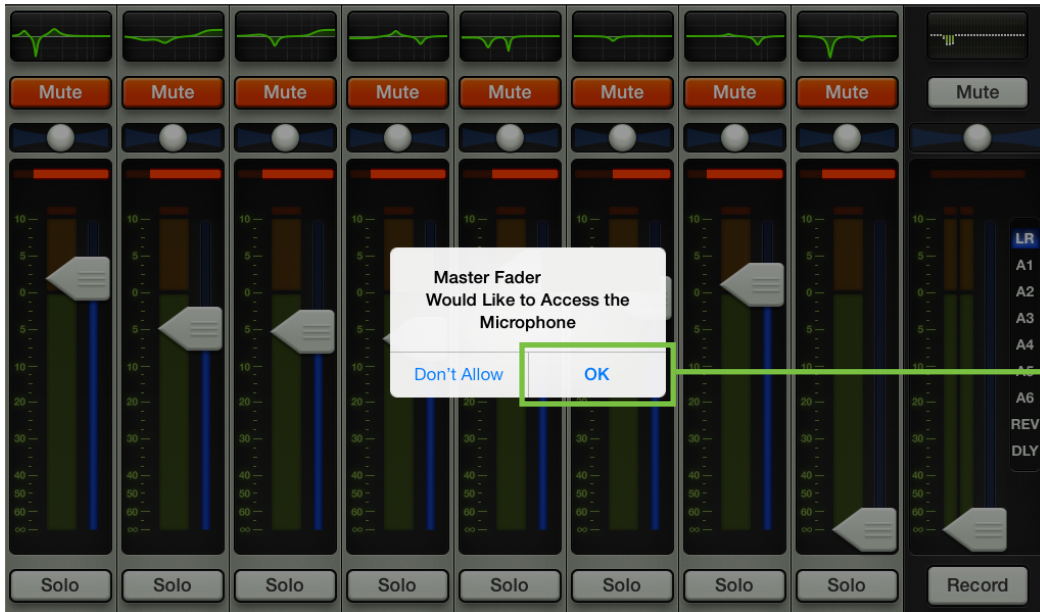
Go to Settings > iTunes & App Store.

Simply turn App Updates off.



iPad Optimization #8 : Turn microphone access on.

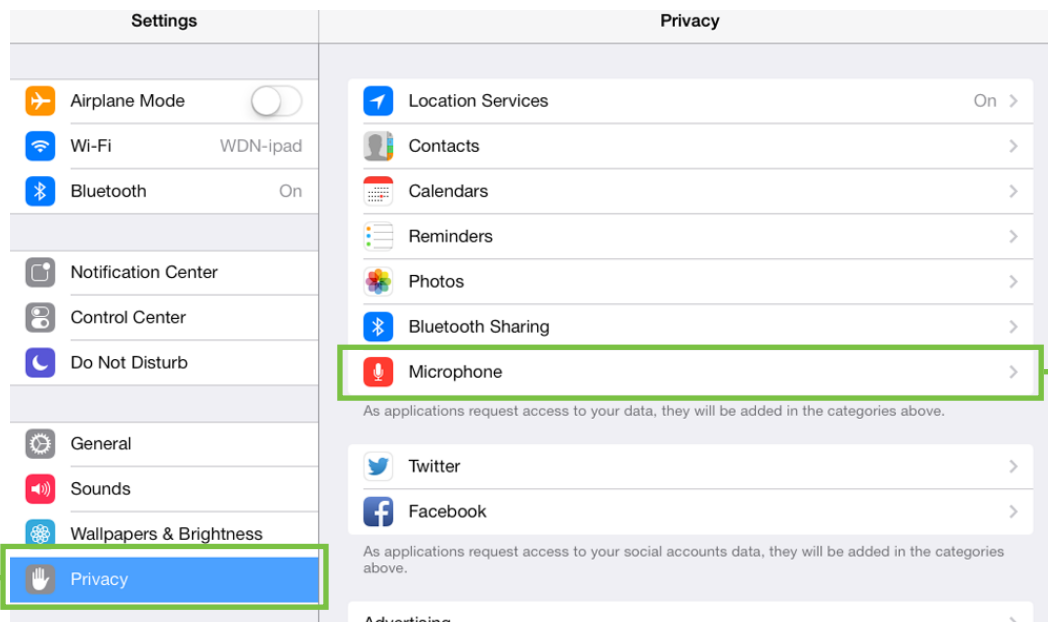
iOS7 adds a new security feature requiring apps that record via the microphone or dock connector, to first get approval from the user. So the first time you launch Master Fader on iOS7 you will see the following popup.



Even though master fader does not use the microphone to record, you need to approve this request in order to allow it to record over the dock connector. If you don't allow access, Master Fader will record short, empty audio files.

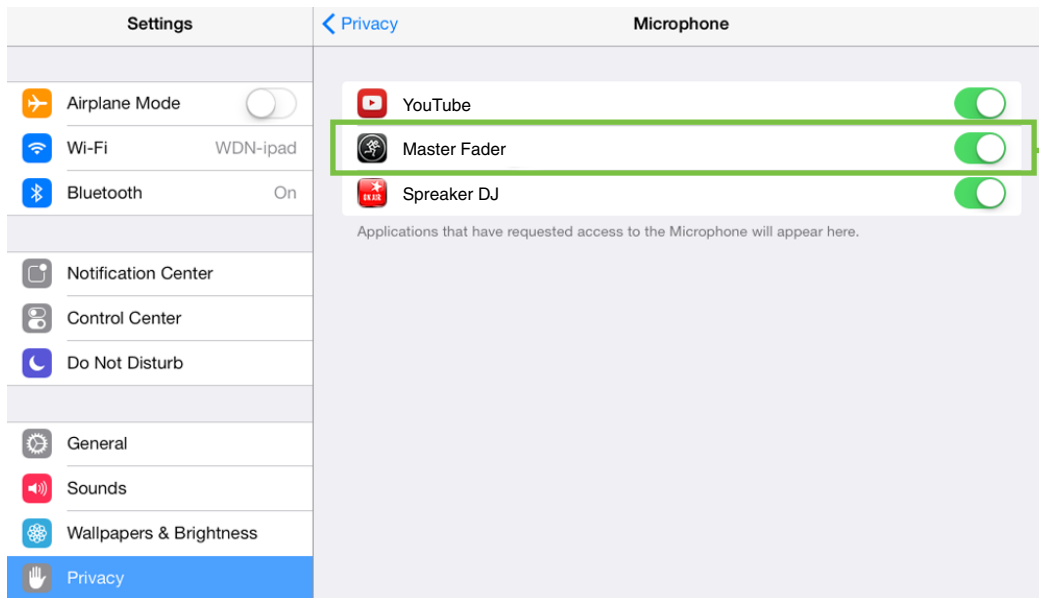
If you had previously denied access, you can still change this setting later through the Settings app.

Go to Settings > Privacy



Tap Microphone

Turn Master Fader microphone on.



iPad Optimization #9 : Localized text is available in five languages, including English.

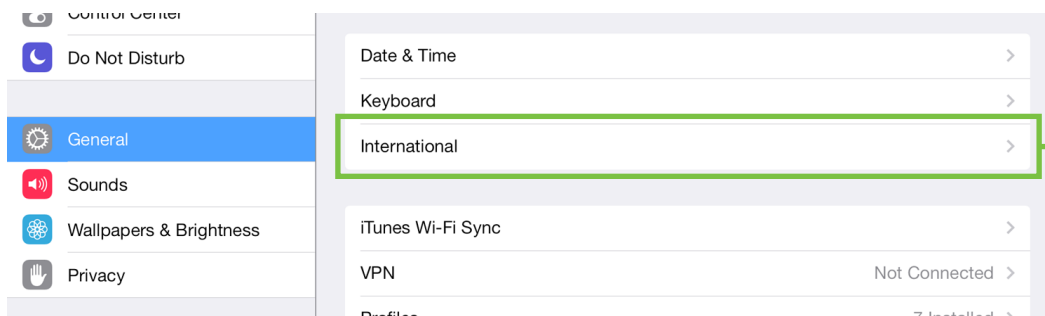
- English
- German
- Spanish
- French
- Mandarin (Simplified Chinese)

This is ideal for users who may not have a pro audio background to instantly know and understand these pro audio terms in English. Even if a non-English speaking user is able to read and understand pro audio terms in English, the language of advanced settings, critical warnings, firmware updates and complex show management could be difficult to translate. Non-English speaking users will be able to dig in deeper than ever before by changing the iPad to their native language.

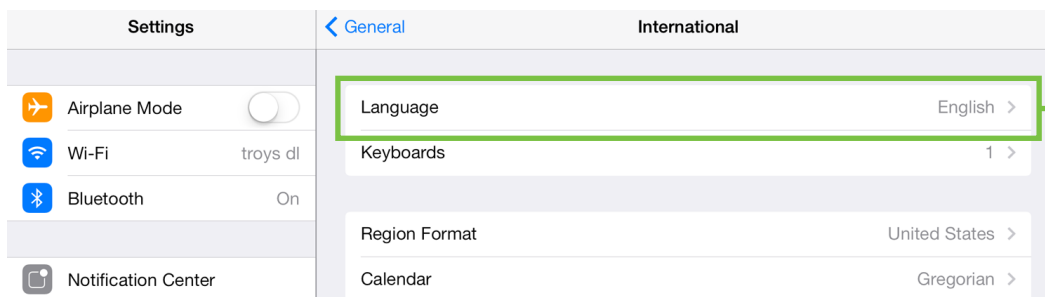
Here is how to update the iPad to your native language.

Go to Settings > General.

Tap International.

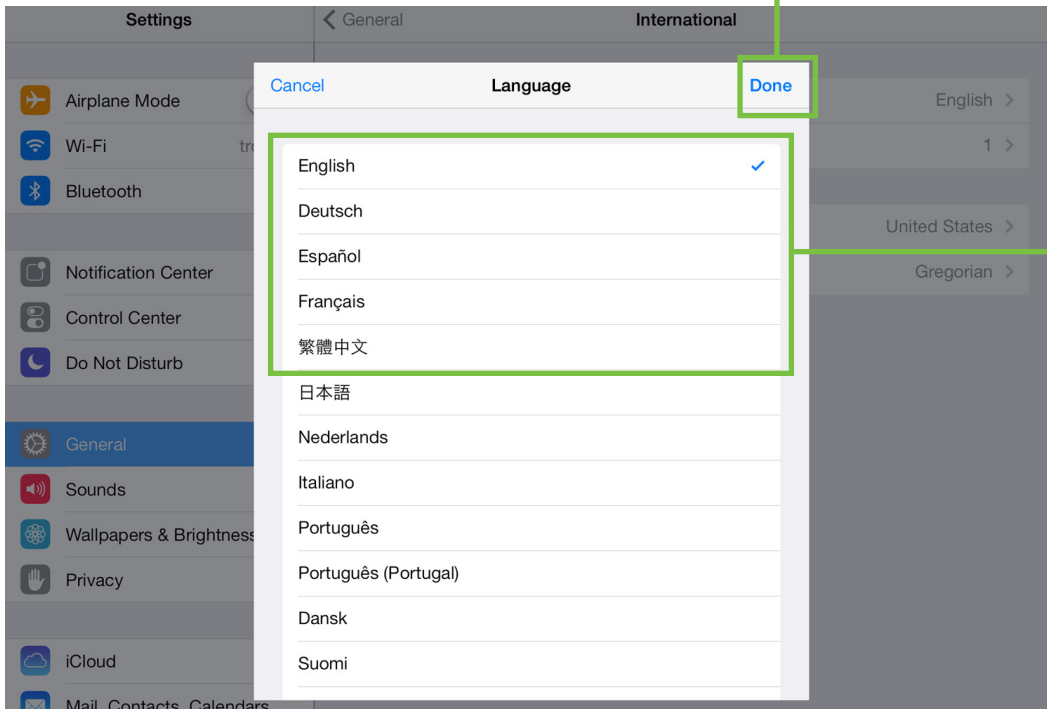


Tap Language.



Tap the preferred language.

Tap Done.



iPhone / iPod touch Optimizations



Below is a list of ways to trick out your iPhone / iPod touch to optimize its use with My Fader and your DL Series mixer. When you have some additional time, use your favorite search engine to search “trick out your iPhone” (or “iPod touch”) for other ways to optimize your iPhone / iPod touch. All of the following tips and tricks may be found by going to Settings > General on the iPhone / iPod touch.

iPhone / iPod touch Optimization #1 : Prevent the iPhone / iPod touch from turning off in the middle of a show.

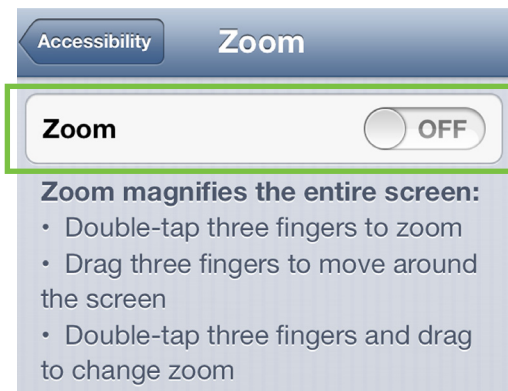
Simply change the Auto-Lock from its current selection to “Never” (or 5 minutes, at least).



iPhone / iPod touch Optimization #2 : Allows you to press three faders simultaneously.

Go to Settings > General > Accessibility.

Simply turn Zoom off.



iPhone / iPod touch Optimization #3 : Disable 3G Data so the iPhone / iPod touch is Wi-Fi only to prevent accidental interruptions such as phone calls, emails, text messages and more.

Simply turn Airplane Mode on.



iPhone / iPod touch Optimization #4 : Master Fader and Auto Updating Apps in iOS7

iOS7 adds an interesting new feature allowing apps to be updated in the background. This feature is great for consumer apps like games, etc. However, you use apps like Master Fader professionally and auto-updating your apps can cause problems at the gig if the process is not properly understood. Before you update that app, let's first understand how updates generally work.

1. You are notified of a Master Fader or My Fader update through the iOS App Store.
2. You download and install the update. Boom. The app is updated.
3. Now, your DL mixer needs a firmware update to work with the new app version. This is quite easy; the app contains the firmware update. The next time you connect your device to the mixer, you will be prompted to update the mixer. This process can take up to 15 minutes. We strongly recommend you update the mixer immediately after an app update. You DON'T want to do this during soundcheck.

But now with iOS7, the operating system can update an app in the background automatically. If Master Fader (or My Fader) is automatically updated without you knowing, you could find yourself at a show needing to do an unexpected firmware update. Since this update can take up to 15 minutes, this may cause serious problems delaying setup or the start of your show. Obviously this is not something you want to happen.

To avoid this, we strongly recommend you disable automatic updates for Apps in iOS7.

Here's how:

Go to Settings > iTunes & App Store.

Simply turn Updates off.



iPhone / iPod touch Optimization #5 : Localized text is available in five languages, including English.

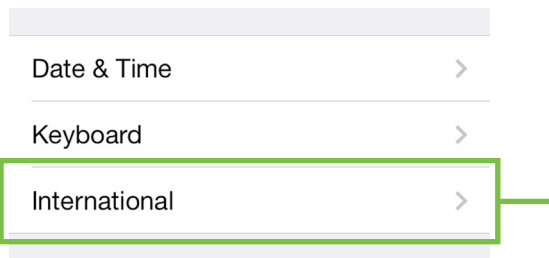
- English
- German
- Spanish
- French
- Mandarin (Simplified Chinese)

This is ideal for users who may not have a pro audio background to instantly know and understand these pro audio terms in English. Even if a non-English speaking user is able to read and understand pro audio terms in English, the language of advanced settings, critical warnings, firmware updates and complex show management could be difficult to translate. Non-English speaking users will be able to dig in deeper than ever before by changing the iPhone / iPod touch to their native language.

Here is how to update the iPhone / iPod touch to your native language.

Go to Settings > General.

Tap International.

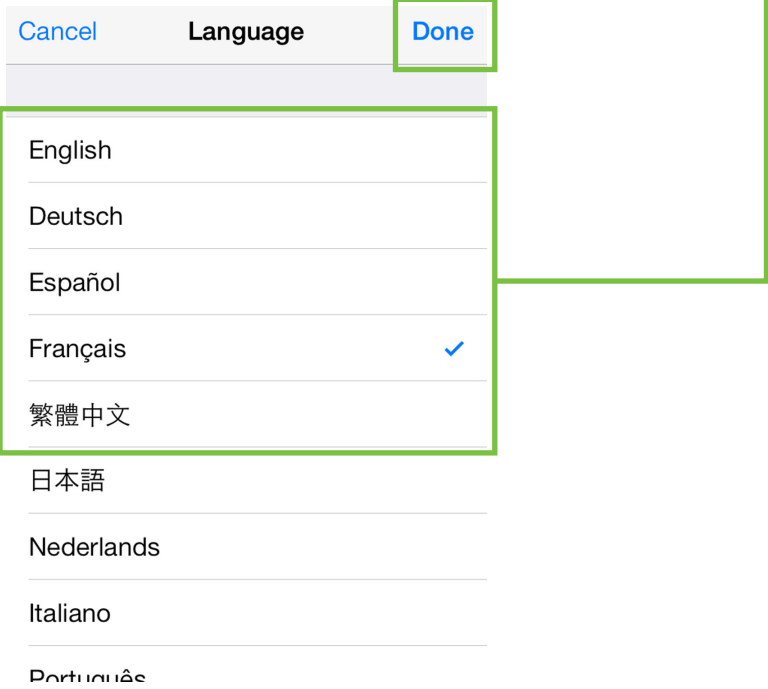


Tap Language.



Tap the preferred language.

Tap Done.



The screenshot shows a 'Language' selection menu. At the top, there are three buttons: 'Cancel', 'Language', and 'Done'. The 'Done' button is highlighted with a green box. Below the buttons is a list of languages: English, Deutsch, Español, Français (with a blue checkmark), 繁體中文, 日本語, Nederlands, Italiano, and Português. A green line connects the 'Tap the preferred language.' text to the 'Français' option. Another green line connects the 'Tap Done.' text to the 'Done' button.

Language	Selected
English	
Deutsch	
Español	
Français	✓
繁體中文	
日本語	
Nederlands	
Italiano	
Português	

Appendix C : Technical Information

Specifications

General Digital

Sample Rate:.....	48 kHz
A/D/A Bit Depth:	24-bit
System Latency:	1.5 ms

Frequency Response

All inputs to all outputs:	± 0 , -1 dB, 20 Hz to 20 kHz
----------------------------------	----------------------------------

Distortion

THD (mic input to main output, 1 kHz, -1 dBFS):.....	<0.005%
--	---------

Noise / Dynamic Range / Signal-to-Noise Ratio

EIN (150 Ω termination):.....	-128 dBu
Mic input to Main Output (A-weighted)	
Channel and main faders at unity:	-79 dBu
Faders down:	-90 dBu
Crosstalk (adjacent inputs):.....	<-120 dB @1 kHz
Crosstalk (outputs):.....	<-105 dB @1 kHz
Phones level pot feedthrough @ minimum travel:	<-75 dB
Signal-to-Noise Ratio (ref +4 dBu, one channel and main fader at unity, A-weighted):.....	92 dB
Dynamic Range (One channel and main fader at unity, A-weighted):.....	109 dB
CMRR:.....	>70 dB @1 kHz (60 dB gain)

Specifications Continued...

Analog Inputs

Connectors:..... 1-12: XLR Balanced, 13-16: Combo XLR / TRS Balanced [DL1608]
 1-4: XLR Balanced, 5-8: Combo XLR / TRS Balanced [DL806]

XLR Mic Pre:Onyx

Input Impedance: 1-12: 3k Ω , 13-16: 3 k Ω mic [XLR], 30 k Ω line [1/4"] [DL1608]
 1-4: 3k Ω , 5-8: 3 k Ω mic [XLR], 30 k Ω line [1/4"] [DL806]

Max Input Level:.....XLR: +21 dBu
 1/4": +30 dBu

Gain: XLR: 0 to 60 dB
 1/4": -20 to 40 dB

48V Phantom Power (XLR):.....48 VDC, 10 mA max per mic, with up to eight simultaneously [both]
 5 mA max per mic, with up to 16 simultaneously [DL1608]

Analog Main Out L/R

Connectors:.....XLR Balanced

Output Impedance:600 Ω

Max Output Level: +21 dBu

Analog Aux Sends

Connectors:..... 1/4" TRS Impedance Balanced
 (Supports balanced / unbalanced operation)

Output Impedance: 240 Ω Balanced, 120 Ω Unbalanced

Max Output Level: +21 dBu

Analog Headphone Out

Connector:.....1/4" TRS Stereo

Max Output Level: +18.0 dBu into 600 Ω
 +19.5 dBu max into 100 k Ω

Specifications Continued...

Dimensions

Width:.....	11.5 in / 291 mm
Height (Front):.....	1.6 in / 40 mm
Height (Rear):	3.7 in / 95 mm
Depth:	15.4 in / 391 mm
Weight:	7.9 lb / 3.6 kg [DL1608] 6.9 lb / 3.1 kg [DL806]
Rack:	Nine Rack Spaces [Needs an additional space or two above to allow for connections]

Environment

Operating Temperature [extended ambient temperature]:.....	32-104 °F 0- 40 °C
--	-----------------------

Accessories

Rackmount Kit:.....	Part #2036840
Mixer Bag:	Part #2036809-16
Mixer Cover:	Part #2036809-17

About

Reference Guide Version:	V2.1
Part Number, Rev and Date:	SW0938, Rev F, January 2014

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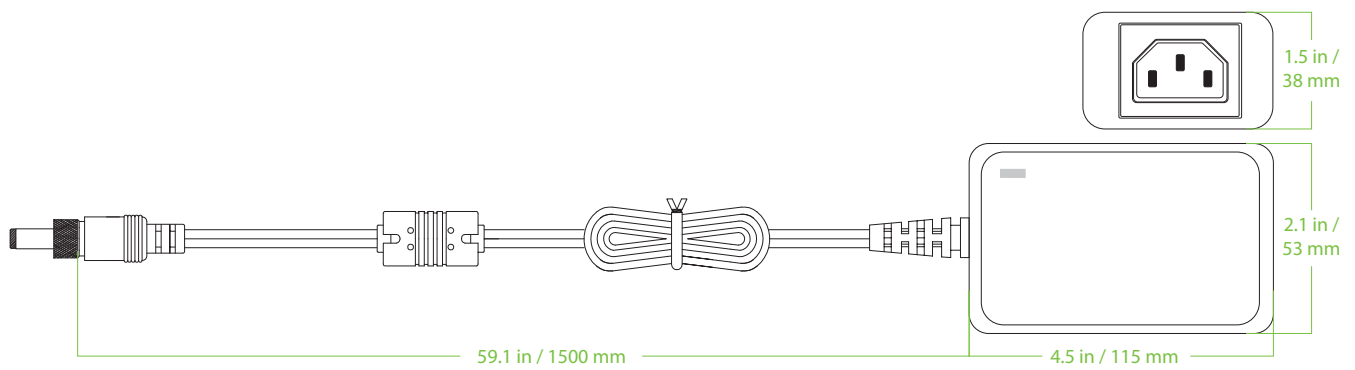
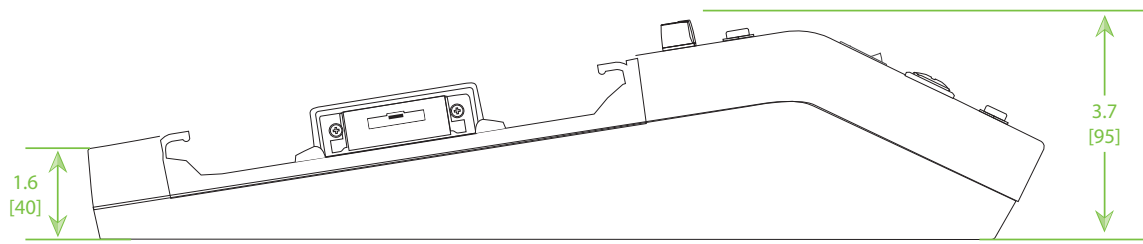
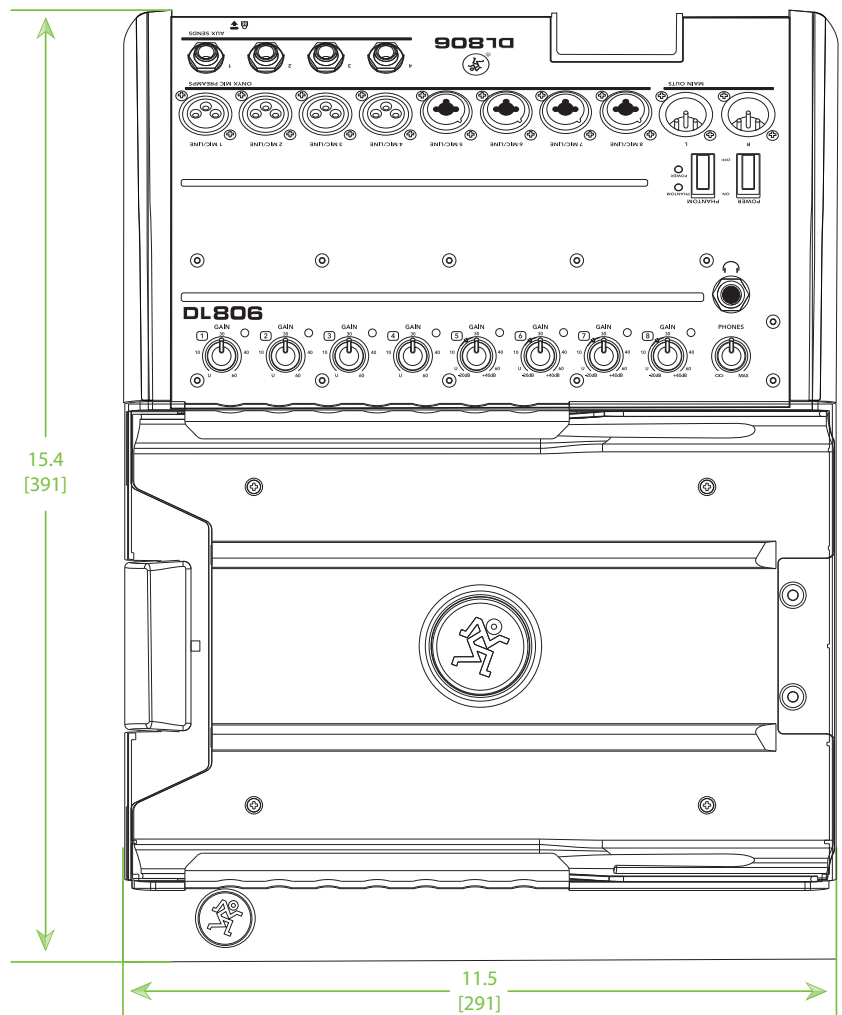
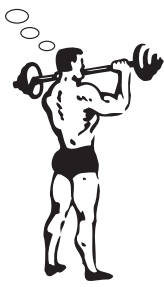
"Made for iPad" means that an electronic accessory has been designed to connect specifically to iPad and has been certified by the developer to meet Apple performance standards. Apple is not responsible for the operation of this device or its compliance with safety and regulatory standards. Please note that the use of this accessory with iPad may affect wireless performance.

LOUD Technologies Inc. is always striving to improve our products by incorporating new and improved materials, components, and manufacturing methods. Therefore, we reserve the right to change these specifications at any time without notice.

Please check our website for any updates to this Reference Guide: www.mackie.com.

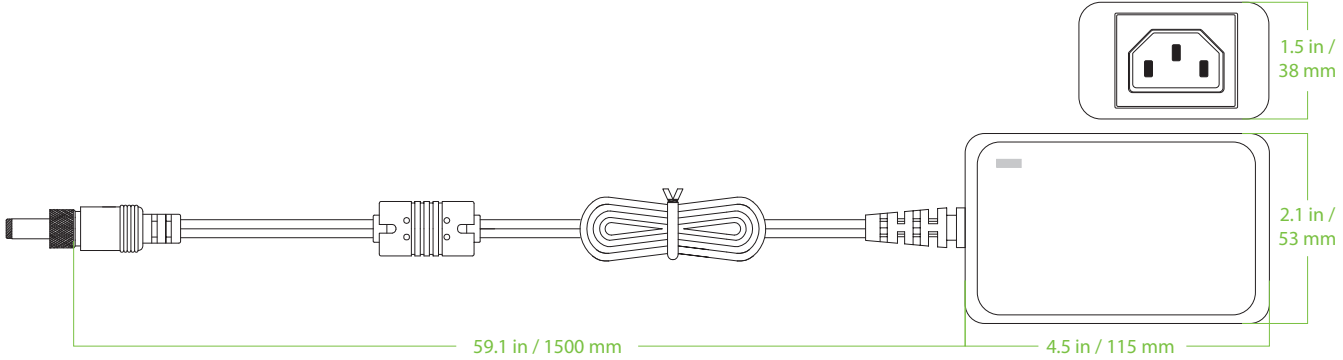
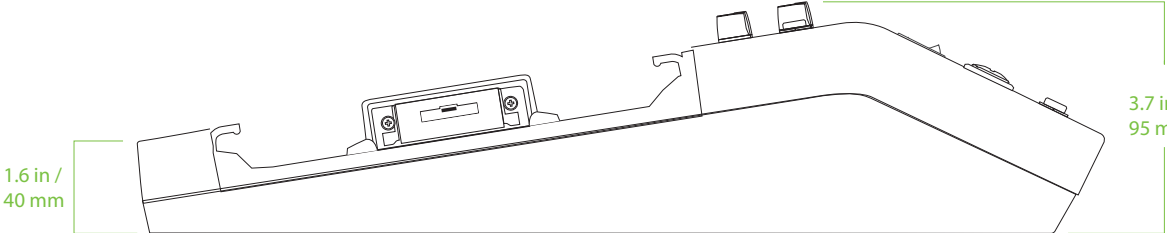
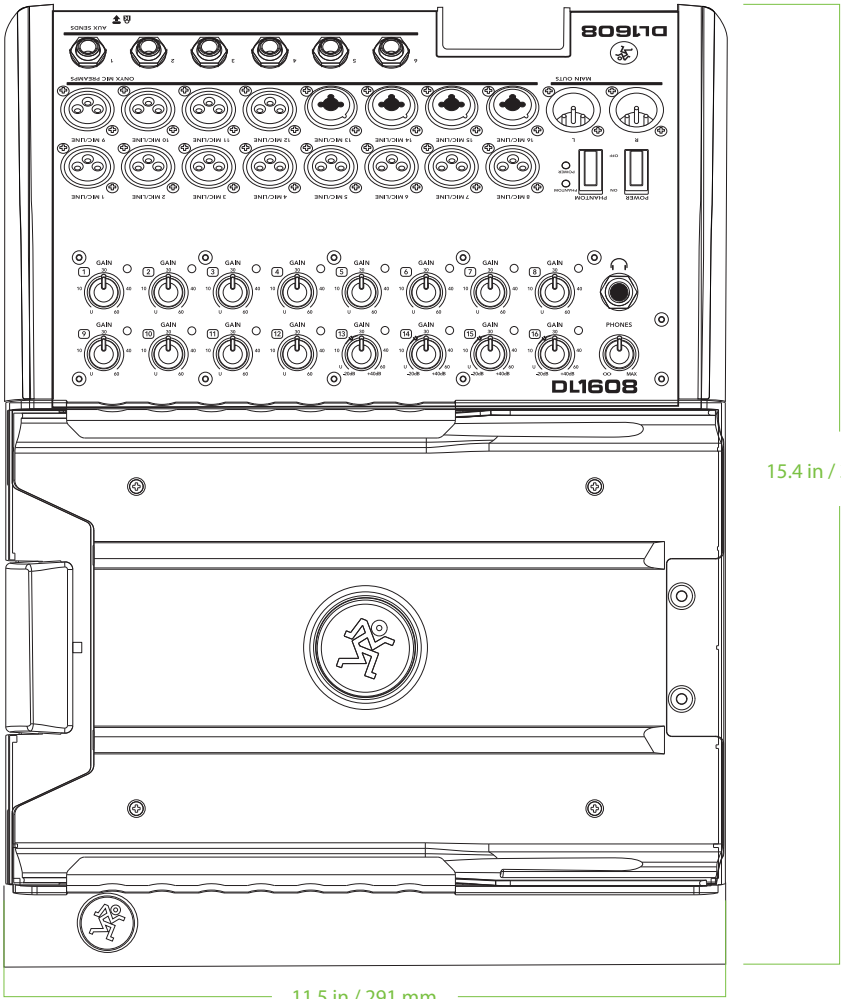
DL806 Lightning Dimensions

Weight
6.9 lb / 3.1 kg



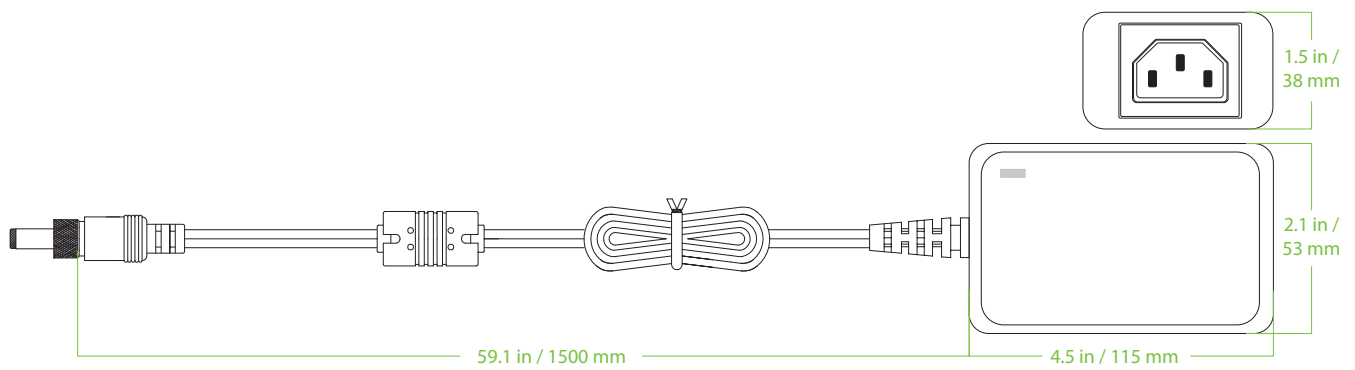
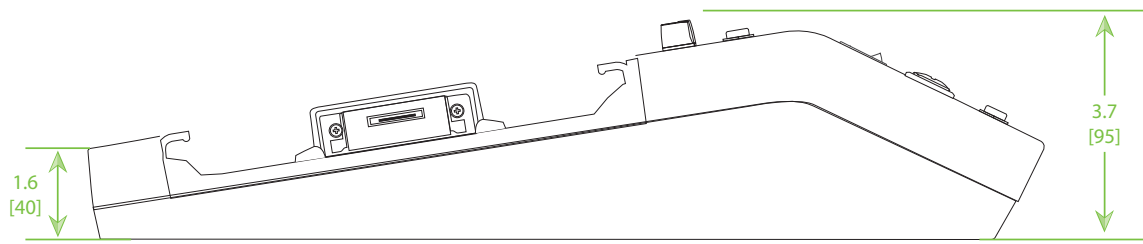
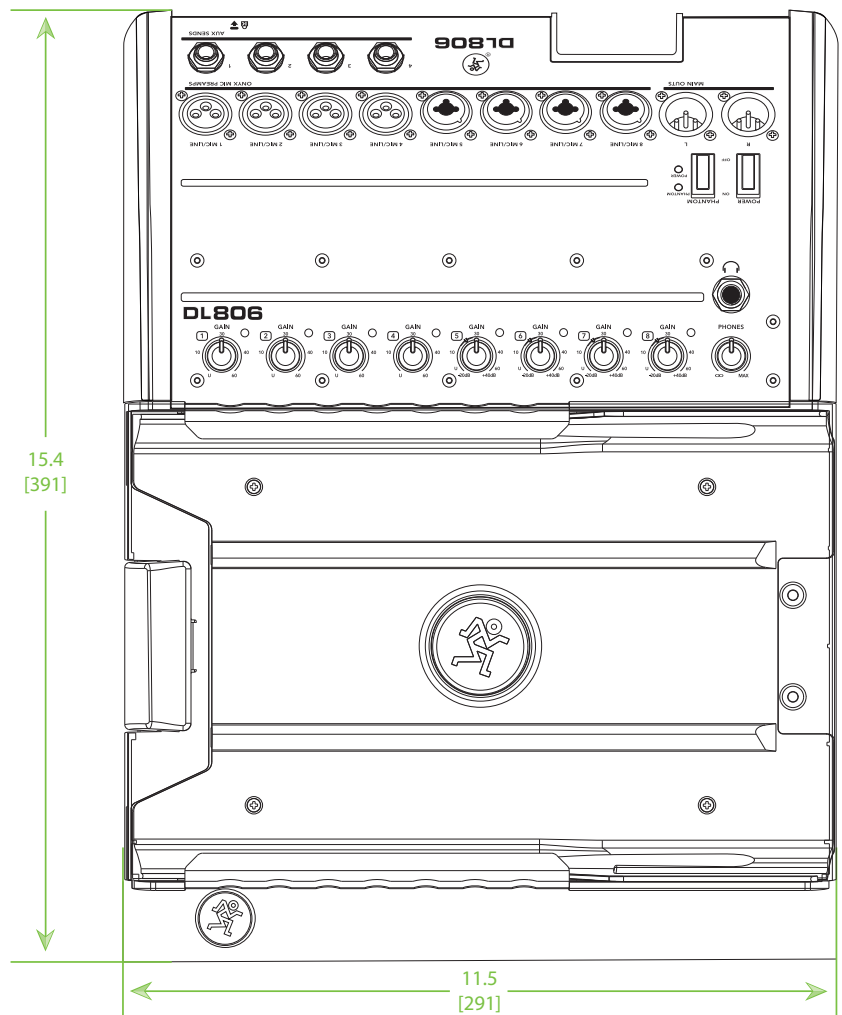
DL1608 Lightning Dimensions

Weight
7.9 lb / 3.6 kg



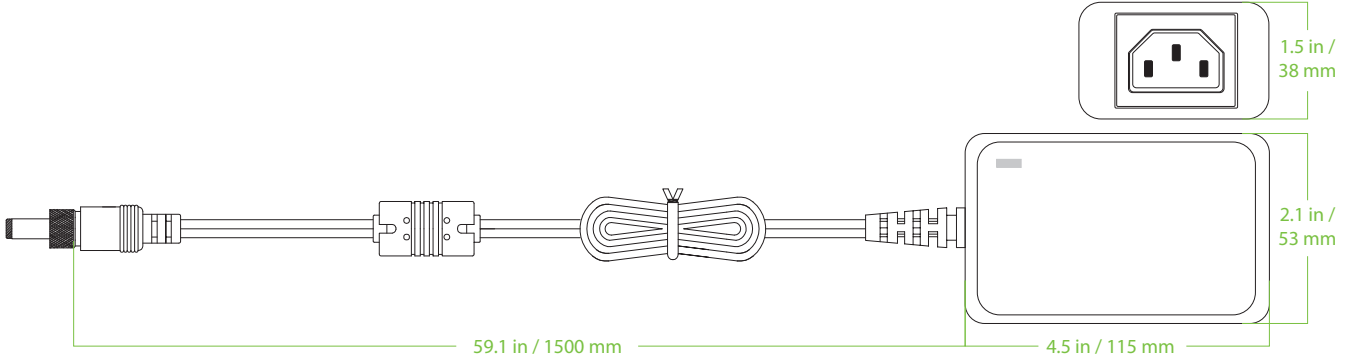
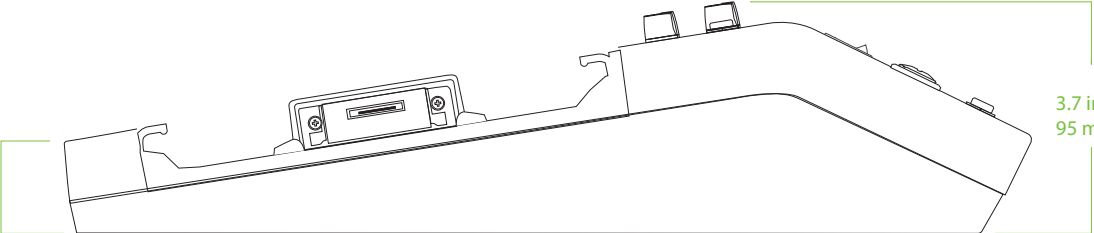
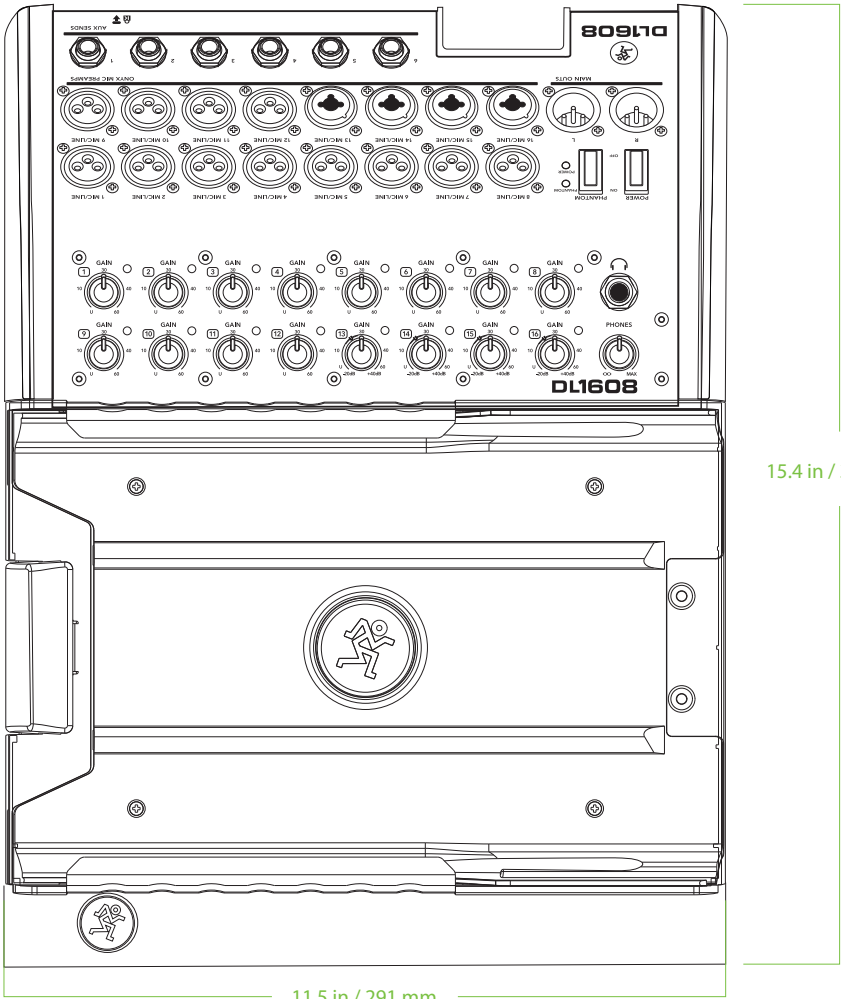
DL806 30-pin Dimensions

Weight
6.9 lb / 3.1 kg

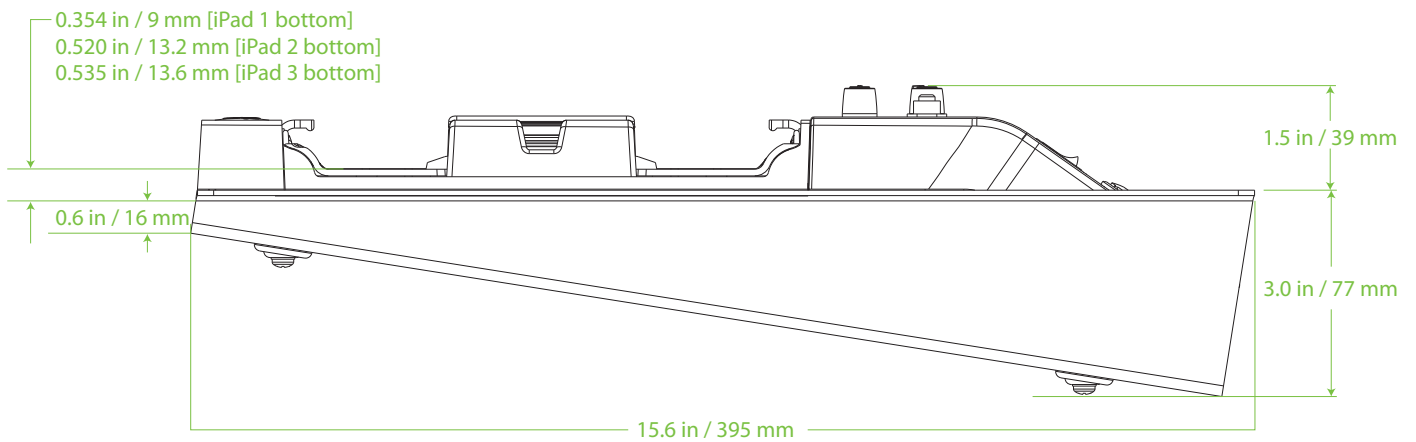
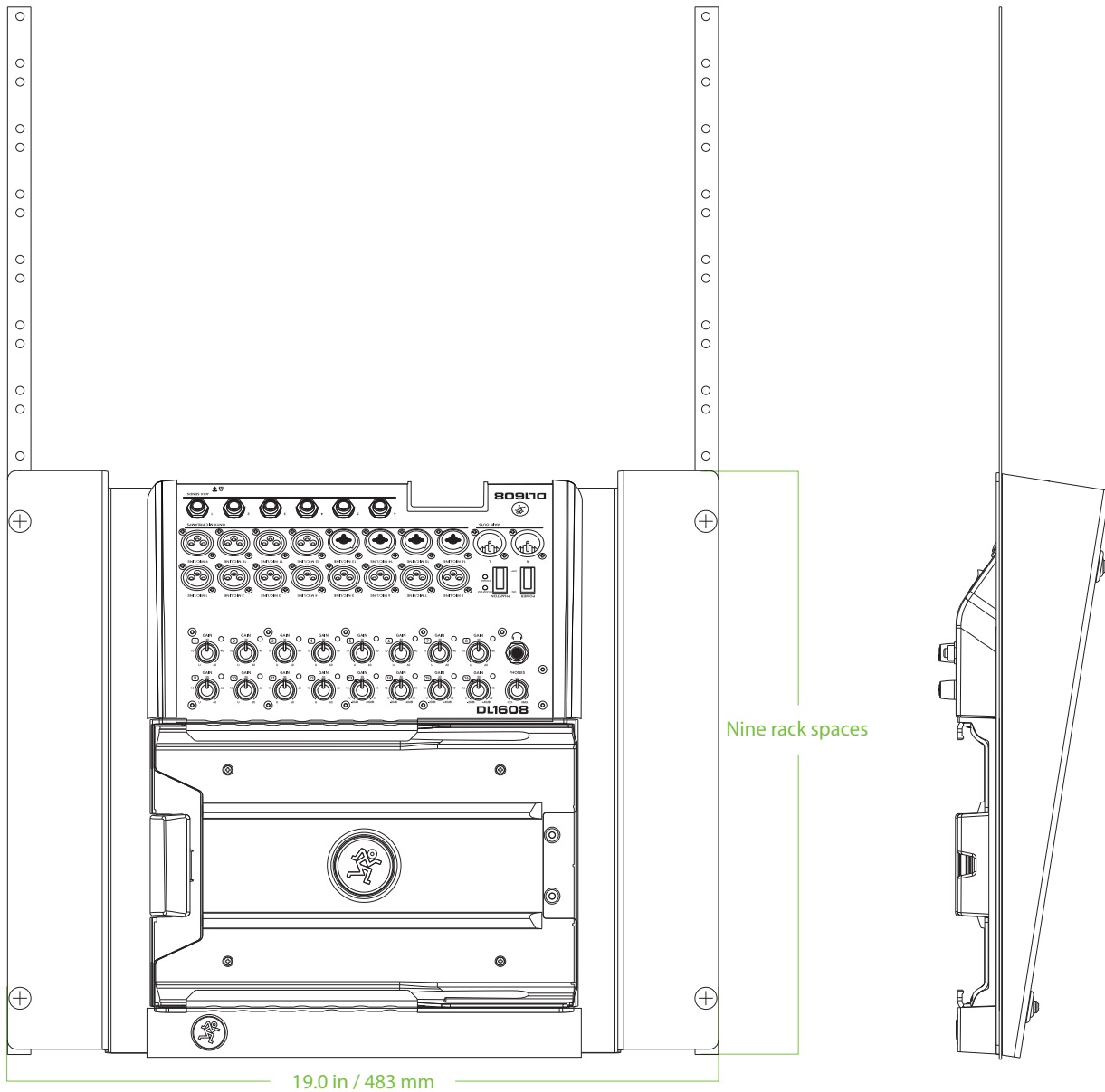


DL1608 30-pin Dimensions

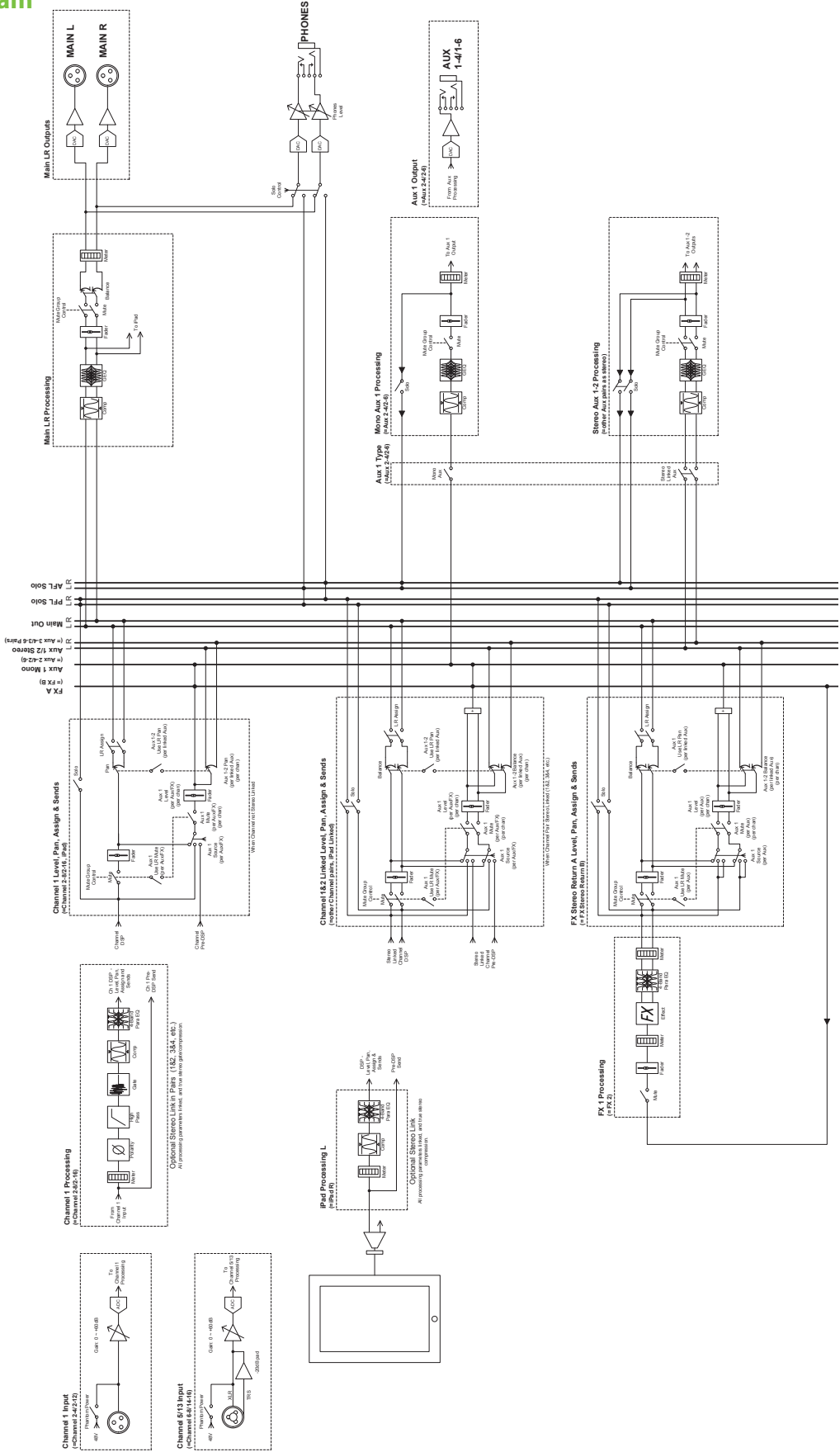
Weight
7.9 lb / 3.6 kg



DL806 and DL1608 Dimensions Continued...

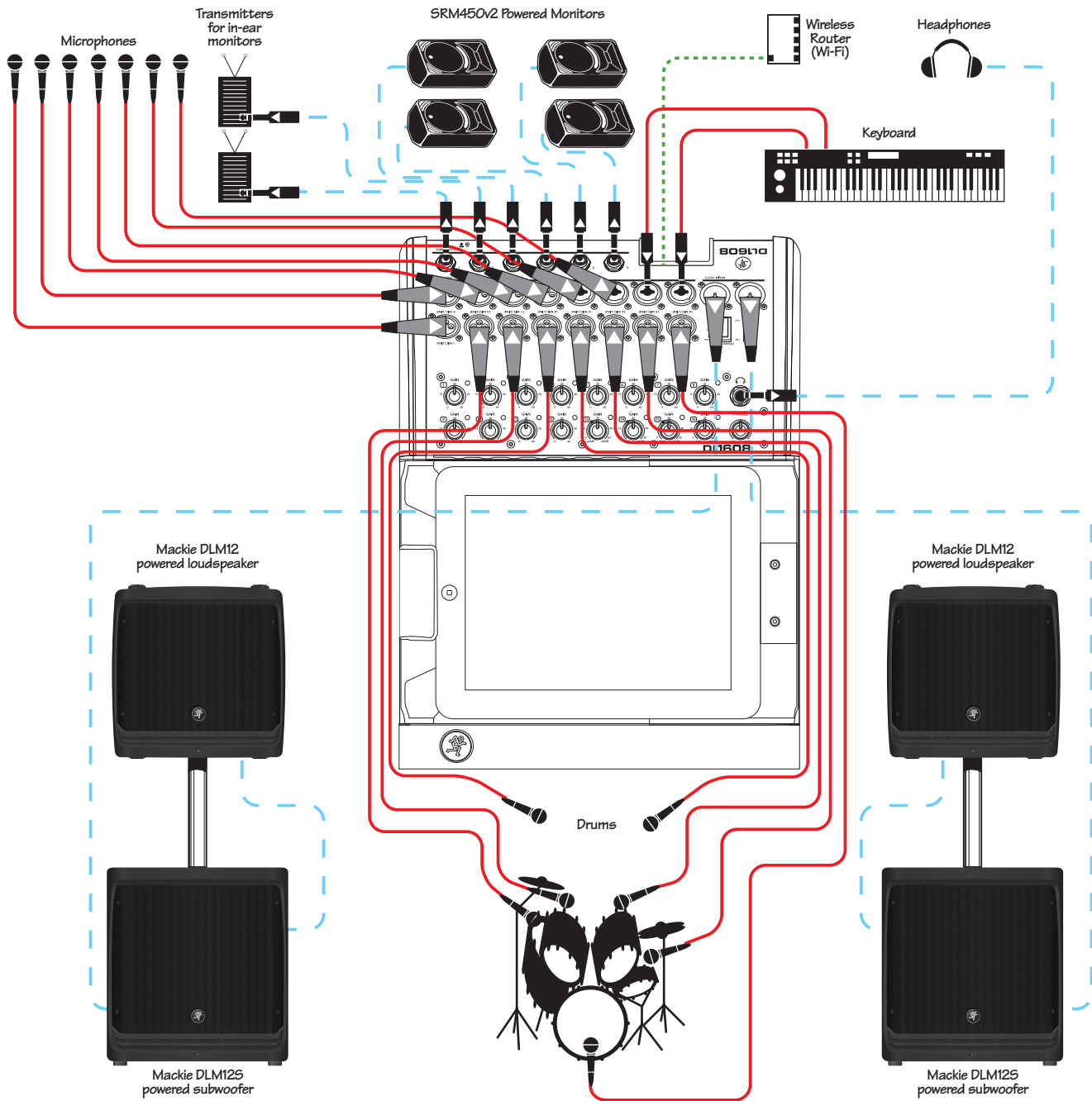


Block Diagram



Appendix D : Hookup Diagrams

Live Sound: House Engineer

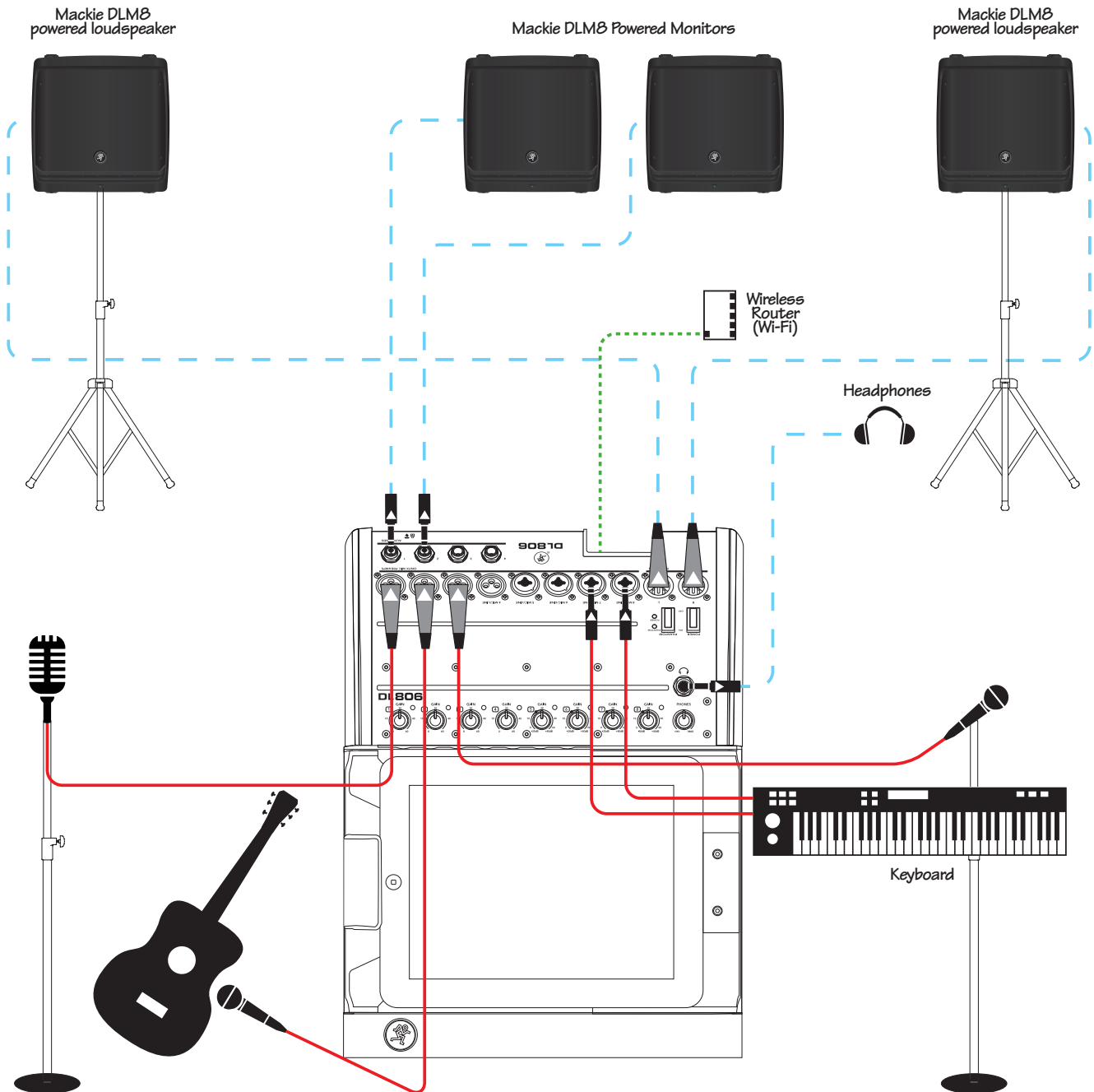


Here's a pretty common setup utilizing the DL1608. Drums are mic'd up and sent to input channels 1-7. An additional seven mics are connected to input channels 8-14. These may be used to mic guitar and bass cabinets, acoustic guitar, lead and background vocals, a horn section, etc. A keyboard is connected to channels 15-16 via 1/4" input jacks.

The L/R main outs of the DL1608 connect directly to a pair of Mackie DLM125 powered subwoofers which are connected to a pair of Mackie DLM12 powered loudspeakers. Aux sends 1-4 are sent to four separate SRM450v2 powered loudspeakers set up as monitors for the band. Aux sends 5-6 are sent to transmitters for in-ear monitors.

The house engineer's iPad is connected (but not locked) to the DL1608 where he/she will set the LR main mix, as well as get the 2-track recording of the band's live show.

Live Sound: Coffee Shop



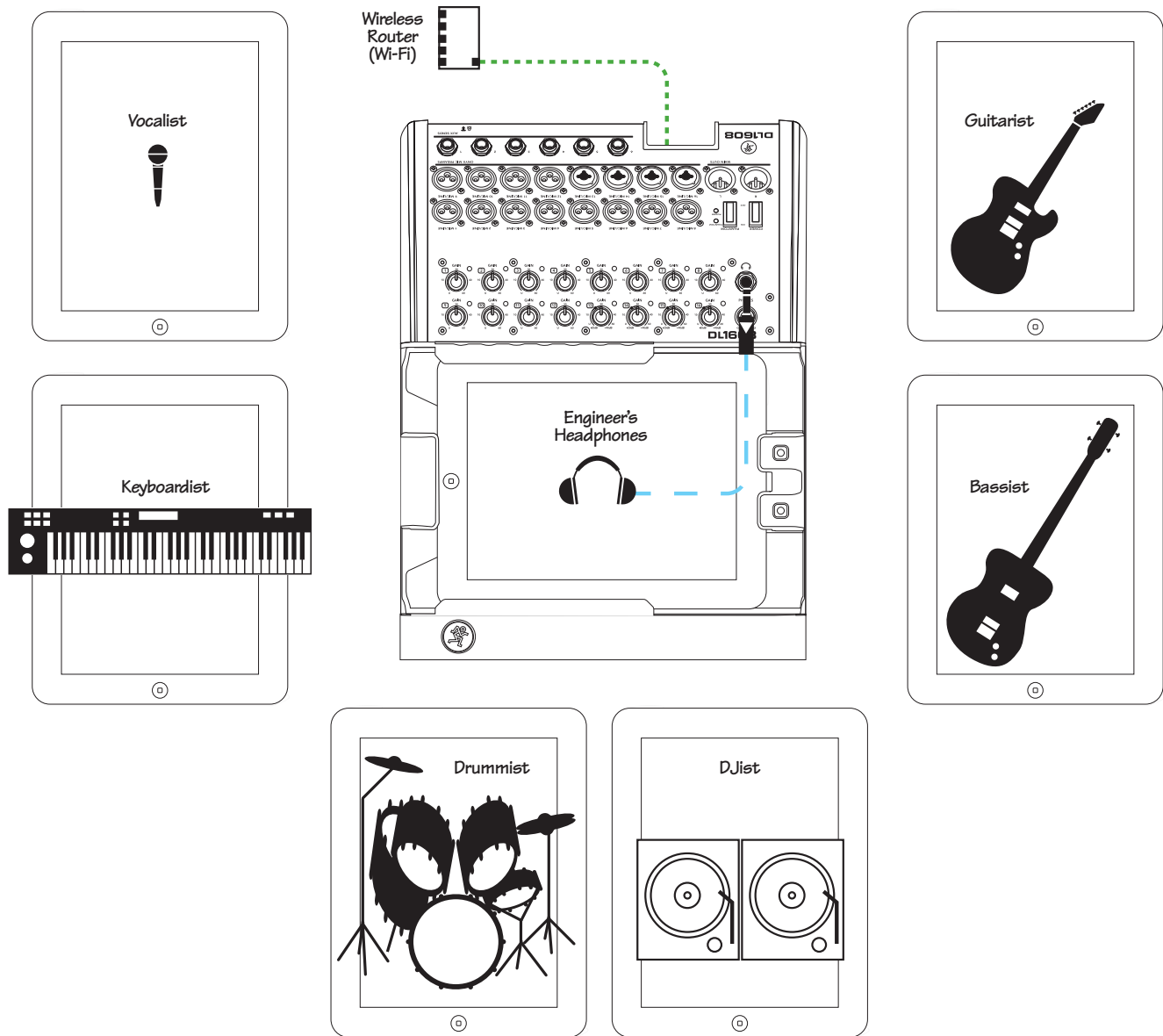
Now the band wants to pare down to play the local cafe. Because the venue size is much smaller, there is no need to crank up a big PA, nor do you need to mic the drum set, bass cabinet or guitar cabinets. Those are loud enough on their own!

What we've got lined up in this example is the lead vocal mic connected to the channel one input and his acoustic guitar is mic'd up and connected to the channel two input. The keyboard player sings backup vocals; her vocal mic is connected to the channel three input and her keyboard is connected to channels 7-8 via 1/4" input jacks. Channels four, five and six are available to use for additional backup vocals, mic'ing another acoustic guitar, mic'ing a horn section, bongos, xylophone, oud, etc...unlimited possibilities!

The L/R main outs of the DL806 connect directly to a pair of Mackie DLM8 powered loudspeakers. Aux sends 1-2 are sent to two separate DLM8 powered loudspeakers set up as monitors for the band. Or use one (or more) aux sends to send signal to transmitters for in-ear monitors.

The house engineer's iPad is connected (but not locked) to the DL806 where he/she will set the LR main mix, as well as get the 2-track recording of the band's live show.

Live Sound: Self-Engineered

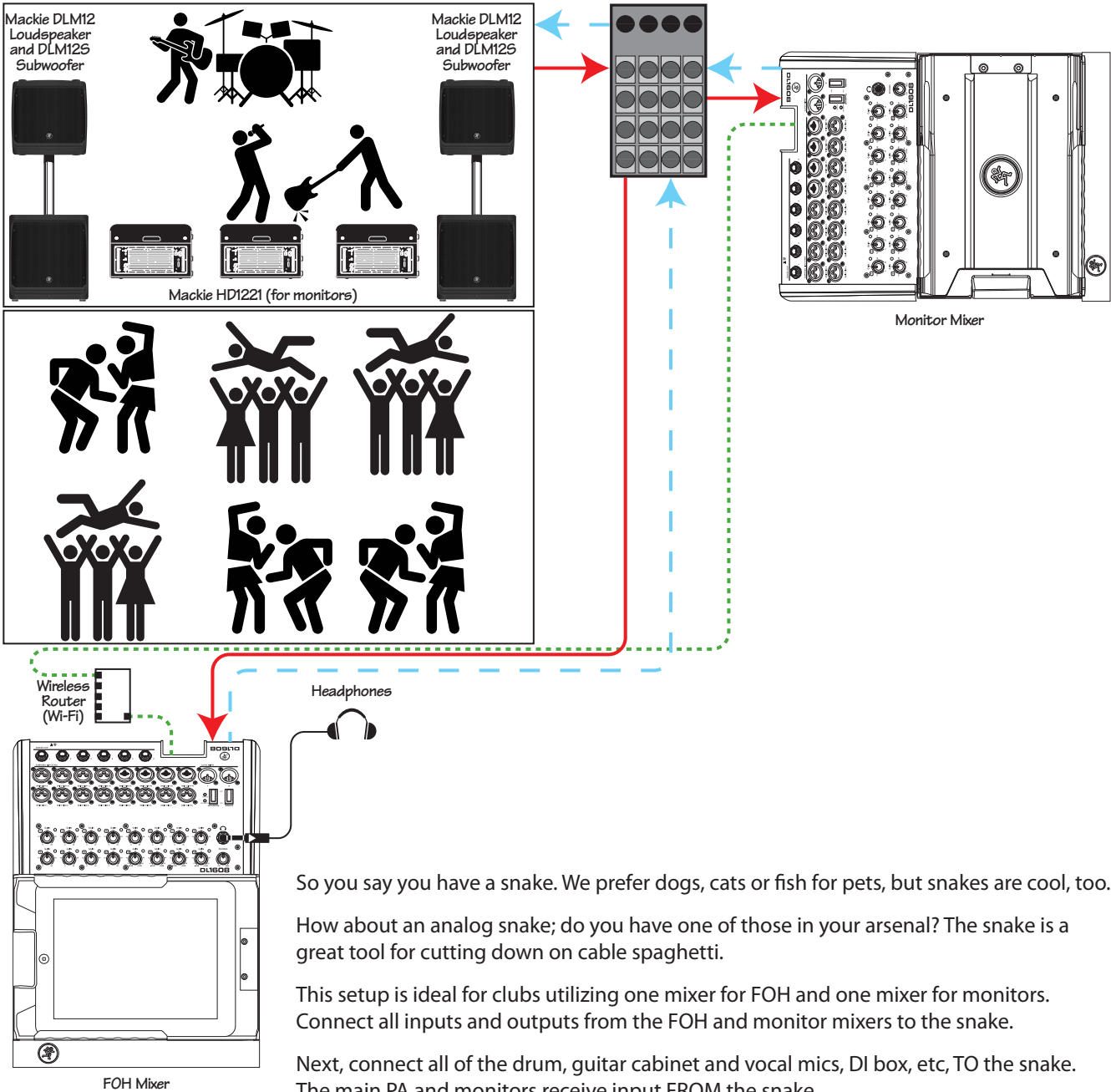


Here's a setup for all the musicians out there who whine for "more me" in the mix. Set up and connect each musician's instrument, the PA and monitors just like they would be in any other live situation.

The house engineer's iPad is connected and locked to the mixer where he/she will set the LR main mix, as well as get the 2-track recording of the band's live show.

Up to 10 iOS devices may be connected to the DL Series mixer wirelessly. As such, each band member may control their own mix from their own "station". As seen in the illustration above, the vocalist, guitarist, bassist, keyboardist, drummer and DJist each have an iPad. Six musicians, six iPads, six auxes. Coincidence? We think not. Whining problem solved!

Live Sound: Two Mixers, One iPad



So you say you have a snake. We prefer dogs, cats or fish for pets, but snakes are cool, too. How about an analog snake; do you have one of those in your arsenal? The snake is a great tool for cutting down on cable spaghetti.

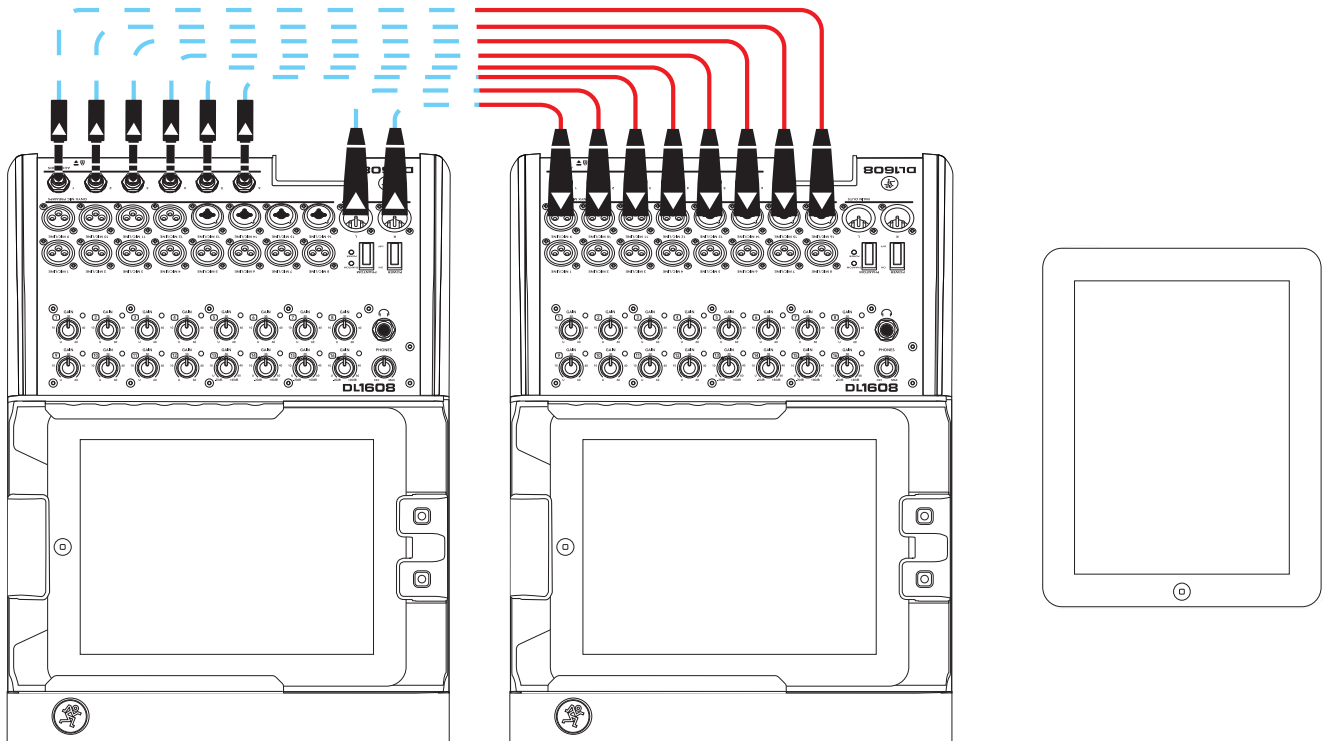
This setup is ideal for clubs utilizing one mixer for FOH and one mixer for monitors. Connect all inputs and outputs from the FOH and monitor mixers to the snake.

Next, connect all of the drum, guitar cabinet and vocal mics, DI box, etc, TO the snake. The main PA and monitors receive input FROM the snake.

Also notice that there is only one iPad in this illustration. It only takes one engineer and one iPad to run both mains and monitors at this particular venue.

The last thing to notice is the crowd...they're going crazy for this band! This must be some weird, underground, cult club since no one there [band or fans] has any feet or hands, not to mention hair, facial features, etc. There may be a lot missing, but what's not missing is the energy...the place is rockin'!

Live Sound: Two Mixers Linked



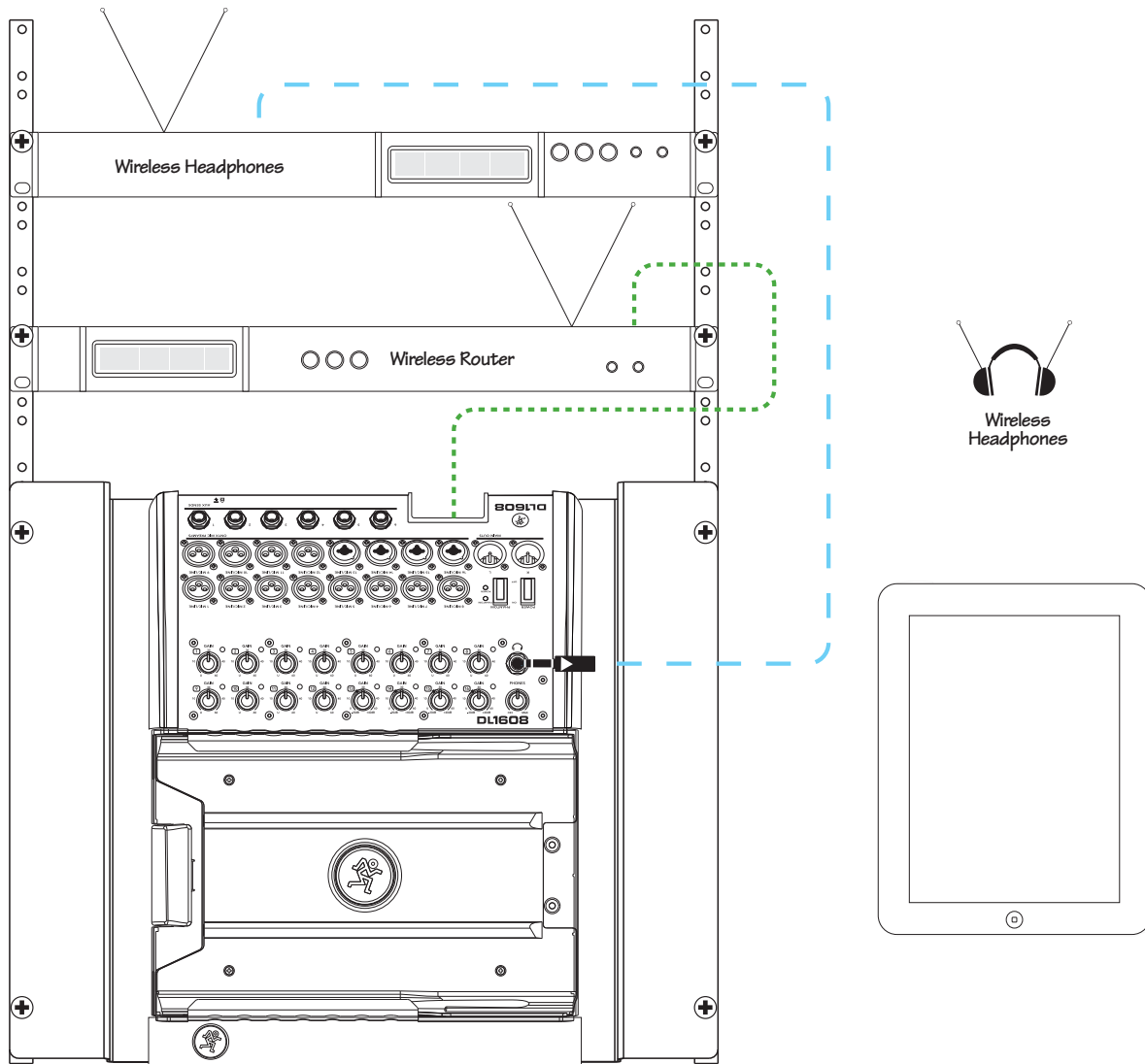
So the club down the street is running sound through a DL Series mixer and you want to one-up them? That's easy! How about running sound through TWO DL Series mixers?! No, it won't be twice as loud, but you will have nearly twice as many inputs which means you'll probably have twice the talent playing at your venue in no time.

Start by setting up and connecting each musician's instrument just like they would be in any other live situation. When you run out of inputs on the first mixer, start using inputs on the second mixer.

All you need to do is leave eight inputs open on the second mixer. Then make the connection from the outputs and auxes of mixer #1 to the inputs of mixer #2. The outputs of mixer #2 are then sent to the inputs of the PA.

An iPad is connected and locked to each mixer, while a third (wireless) iPad is available for wandering the venue and creating an awesome mix.

Rack Mounted



This hookup diagram illustrates that the mixer doesn't just have to eat up desk space...rack mount it instead! Before doing so, though, it would be a good idea to review the Rack Mount Kit Installation Instructions that were included with the Rack Mount Kit. The dog ate them, you say? Likely story, actually. You know why? The mixers have actually been ready to be unleashed to the world for eons, but my girlfriend's dogs kept eating copies of the Reference Guide. Anyway, back to the Rack Mount Kit Installation Instructions. Click [here](#) to retrieve them.

Appendix E: Release Notes

Updating the App

New app releases may be downloaded and installed directly from the iOS device via the App Store or via iTunes on Mac or PC: [Master Fader¹](#) / [My Fader²](#).

If you don't know the version you are currently using, go to Tools > Help > About on the app. The version is listed near the top of the screen.

You may be prompted to update the firmware the first time you launch the updated app connected to the DL Series mixer. Simply follow the on-screen instructions. Refer to page 31 of the Reference Guide for more information.

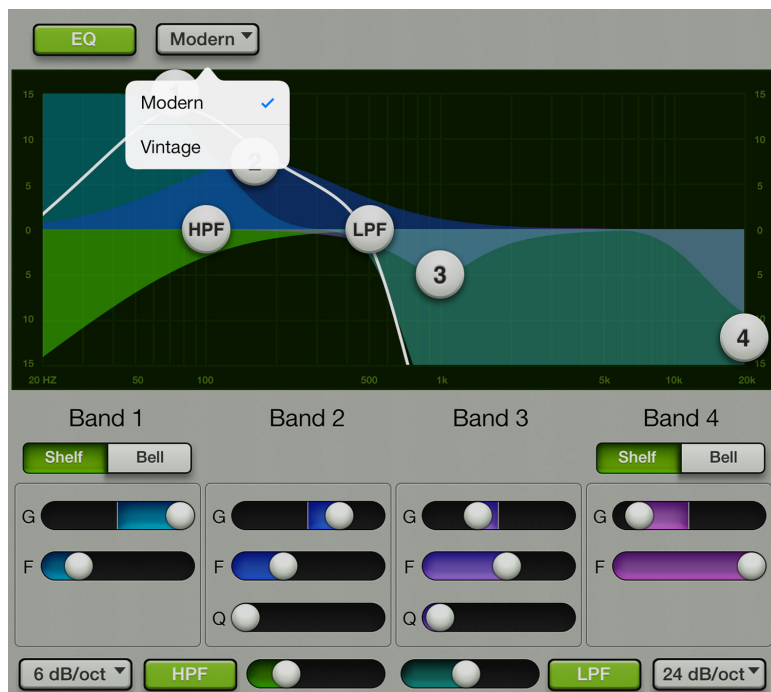
NOTE: iOS7 updates apps automatically. We strongly recommend you disable automatic updates for apps in iOS7. Otherwise you run the risk of a long update occurring right in the middle of a show. Ouch! Simply go to Settings > iTunes & App Store, then turn Updates off. More detailed instructions may be found in Appendix B: iOS Optimizations.

Version 2.1

The following is a list of items that have been added, changed or fixed since Version 2.0.

1. **Output Parametric EQ** [pages 85-95 of the Reference Guide]

The parametric equalizer is a great tool for dialing in the sound you're looking for or to squelch feedback from monitors. All output channels (LR, auxs 1-4/6) have up to 4-band EQ with high shelving, high-mid peaking, low-mid peaking and low shelving and a high-pass filter (HPF) and low-pass filter (LPF), both with selectable slopes.

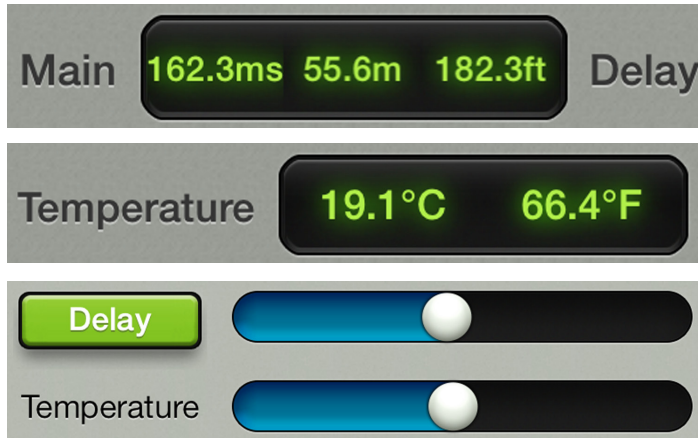


¹ <http://itunes.apple.com/us/app/mackie-master-fader/id511500747?mt=8>

² <https://itunes.apple.com/us/app/mackie-my-fader/id599029732?mt=8>

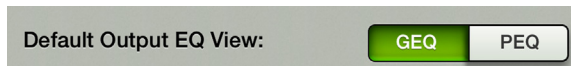
2. **Output Alignment Delay** [page 97 of the Reference Guide]

The main LR and all aux sends now feature a 350 ms delay with adjustable delay time, room temperature adjustment and on/off functionality. It is accessible via the output compressor/limiter of each aux send master. It's used to time-align the sound when there are speakers that are not near each other.



3. **Default Output EQ View** [page 113 of the Reference Guide]

You get to decide whether the graphic EQ or parametric EQ is the default output EQ view. Simply go to Tools > Settings > Default Output EQ View and tap which setting you prefer (GEQ or PEQ). The chosen setting will illuminate green when engaged, while the other option will be grayed out. Whichever output EQ view is chosen, you can always swipe in the output view to get to the other.



4. **Localized Text** [pages 163-164, 168-169 of the Reference Guide]

Localized text is available in five languages, including English.

- English
- German
- Spanish
- French
- Mandarin (Simplified Chinese)

This is ideal for users who may not have a pro audio background to instantly know and understand these pro audio terms in English. Even if a non-English speaking user is able to read and understand pro audio terms in English, the language of advanced settings, critical warnings, firmware updates and complex show management could be difficult to translate. Non-English speaking users will be able to dig in deeper than ever before by changing their iOS device to their native language.

5. Bug fixes and stability improvements (including, but not limited to):

- Improved accuracy of EQ graphics code.
- Fixed bug where Master Fader could stop registering touches while recording on iOS7.
- Fixed crash bug when attempting to rename the current show under iOS6.
- Fixed crash bug when pulling a show with maximum snapshots and images.
- Fixed bug where the device name could be reset after an upgrade.
- Fixed bugs with preset recall immediately after a channel link.
- Fixed graphics issue with output selector on DL806.
- Fixed bug with Vintage Comp/Gate meter settings not being stored correctly.
- Fixed bug where channel safes weren't working properly offline.
- Fixed bug when updating mixer with multiple iPads connected.
- Fixed bug where access limiting wasn't properly preventing access for linked outputs.
- Fixed bug where access limiting wasn't properly indicating limit state for output compressor.
- Fixed bug where the Podcast button wasn't working properly.
- Performed other minor fixes and stability improvements.

Version 2.0

The following is a list of items that have been added, changed or fixed since Version 1.4.

1. **Input Channel Linking** [pages 42, 44 of the Reference Guide]

Two neighboring mono input channels may be linked together into a single stereo channel strip. This is ideal for stereo input sources such as keyboards, submixer outputs, vocal processors and more. When linked, the level control, EQ, gate and compressor are adjusted with a single set of controls.

Additionally, the single stereo iPad channel may be unlinked to make two separate mono iPad channels. This is ideal for click tracks and backing tracks.

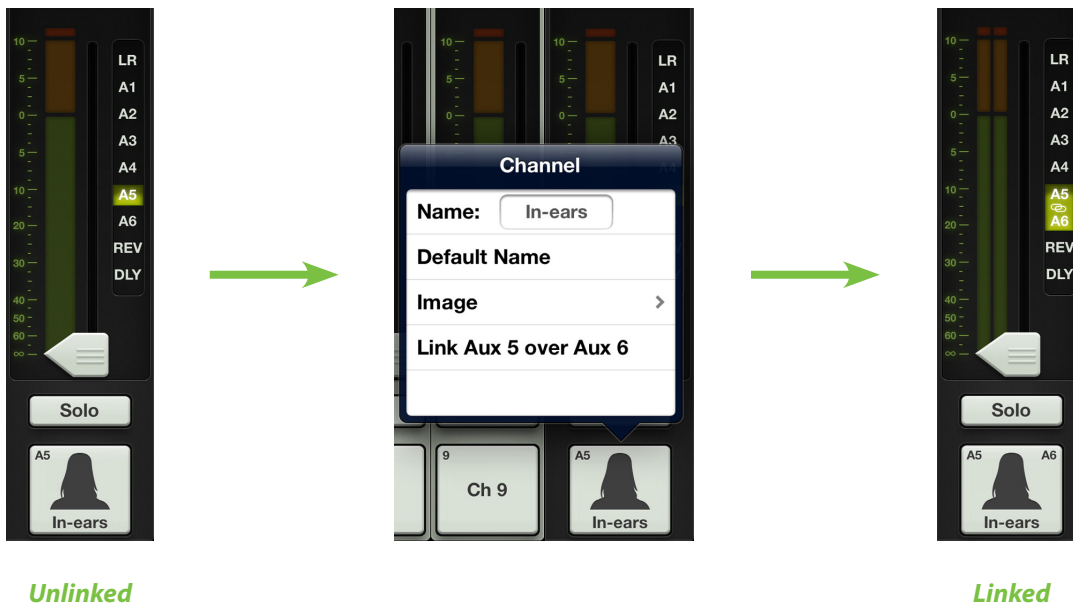
Channels may be linked and unlinked in My Fader, too.



2. Aux Send Linking [page 55 of the Reference Guide]

Two neighboring mono aux sends may be linked together into a single stereo aux. This is ideal for using in-ear monitors or other stereo output destinations such as broadcast feeds, recording devices and more. When linked, the level control, graphic EQ and output compressor/limiter are adjusted with a single set of controls.

Aux sends may be linked and unlinked in My Fader, too.



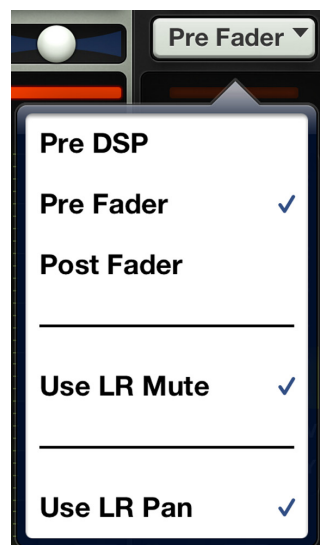
3. Aux/FX Send Configuration Menu [pages 48-49 of the Reference Guide]

There are three additions to the aux/FX send configuration menu:

Pre DSP — In addition to Pre Fader and Post Fader, users may now choose Pre DSP as the aux send source. Pre DSP is ideal when using the auxes for monitor mixes and you want EQ, gate and compression in the main mix, but not the monitors. Pre DSP is available on all auxes, but not the FX sends.

Use LR Mute — When Use LR Mute is enabled, the aux sends share the same mutes as the LR main mix. When Use LR Mute is disabled, users can control aux mutes and main mix mutes independently for each channel. Use LR Mute is available on all auxes and FX.

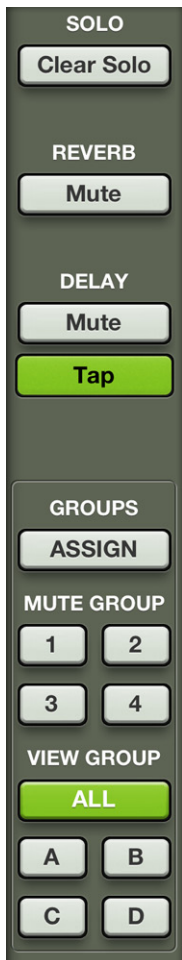
Use LR Pan [Stereo Auxes only] — When Use LR Pan is enabled, the aux pans share the same pans as the LR main mix. When Use LR Pan is disabled, users can control aux pans and main mix pans independently for each channel. Use LR Pan is available on stereo linked auxes, but not on FX.



Additionally, FX sends may now be configured as Pre Fader for more advanced FX needs.

4. Quick Access Panel [pages 132-141 of the Reference Guide]

The quick access panel allows for fast control over critical functions, including:



(1) Clear Solo — Easily clear all solos.

(2) Effects Controls — Globally mute the reverb and/or delay. Set tap delay tempo.

(3) Mute Group Control — Set channel assignment and on/off control per mute group master.

(4) View Group Control — Set channel assignment and view group select.

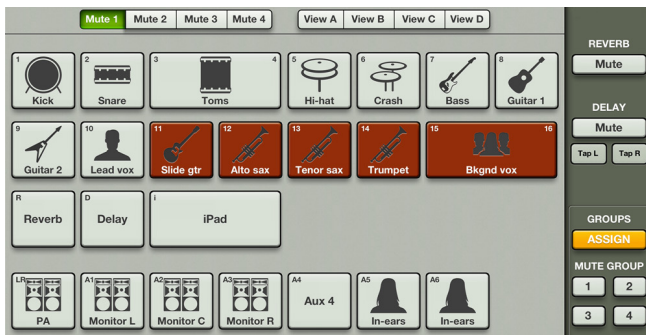
5. **Mute Group Control** [pages 134-138 of the Reference Guide]

Mute groups allow you to quickly mute (and unmute) multiple channels and/or outputs with a single tap. There are a multitude of ways to configure and use mute groups: productions featuring a rotating cast of musicians or theater productions with different scenes. It is also great for muting all inputs during song breaks or in-between sets. You may create and assign as many as four separate mute groups with Master Fader.

The mute group masters may be enabled/disabled via Master Fader or My Fader. However, channels may only be assigned to mute groups in Master Fader.

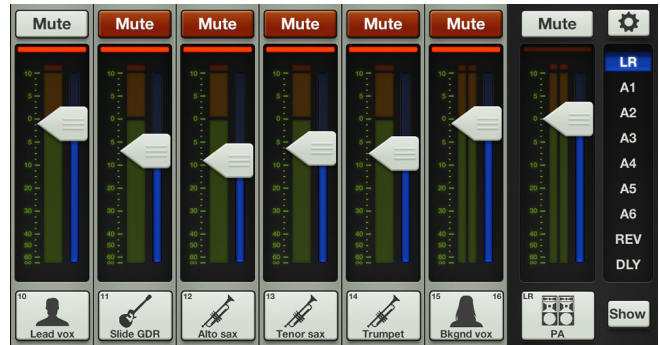
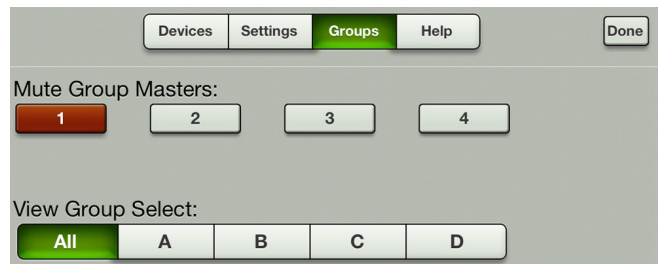
Master Fader

Mute Group Control



My Fader

Mute Group Control



6. **View Group Control** [pages 139-141 of the Reference Guide]

View groups allow you to see only the channels that you want to view, hiding the rest. This improves organization and allows for faster navigation. You may create and assign as many as four separate view groups with Master Fader.

The view group may be selected via Master Fader or My Fader. However, channels may only be assigned to view groups in Master Fader.

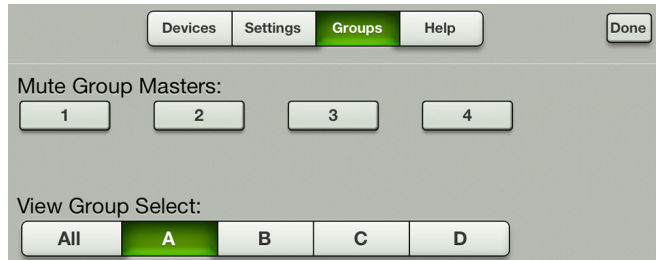
Master Fader

View Group Select



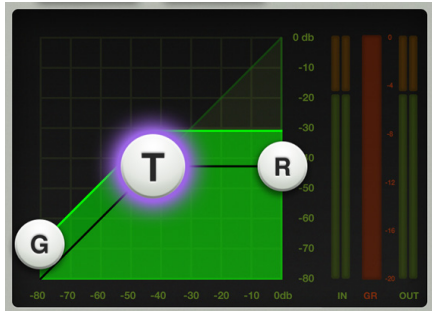
My Fader

View Group Select



7. Other changes

- Updated gate and compressor/limiter graphics.
[Pages 69-70, 72, 96, 98-99 of the Reference Guide]



- A mute has been added to the main LR. [Page 47 of the Reference Guide]

- Navigation enhancements

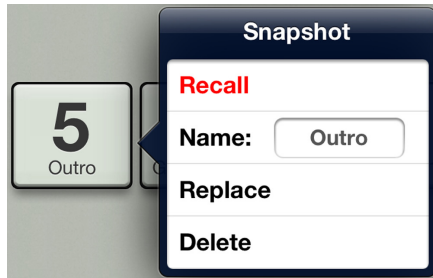
- **Effects Display** — The EQ curve is replaced with an image of the currently selected reverb and delay effect type. Simply tapping the image will take you straight to that effect's controls. [Page 43 of the Reference Guide]



- **Fast access to dynamics** — Tapping the gain reduction meter takes you straight to the dynamics view. [Pages 38, 50 of the Reference Guide]

- **Fast return from channel view** — When in channel view, tapping the small EQ curve at the top of the channel strip returns you back to the mixer view. [Pages 38, 47 of the Reference Guide]

- Improved order of items in the snapshot, show and preset popovers making it easier to make the right selection. Recall is now Red!



- Improved Aux 1 color to be more easily discerned from LR and Aux 2. Pink!
- Added some color to unlit fader strips making it easier to tell what output is selected
- Added Access Limits for View Groups, Mute Groups and Groups Assign.
- Added Feedback button on Help page leading to UserVoice
- Updated app icons
- iOS7 Support
- Updated Reference Guide
- Updated Quick Start Guide

8. Bug fixes and stability improvements (including, but not limited to):

- Fixed intermittent crash when trying to load channel images simultaneously from two different iOS devices
- Fixed intermittent crash when rapidly changing back and forth between offline DL1608 and Offline DL806
- Fixed bug where the Current Show would display the incorrect number of images it contained.
- Fixed bug where launching Master Fader while docked could halt iPad audio playback
- Fixed bug where HPF could get above the maximum of 700 Hz
- Fixed incorrect frequency labels in GEQ
- Performed other minor fixes and stability improvements.

Version 1.4

The following is a list of items that have been added, changed or fixed since Version 1.3.

1. Added support for DL806

Master Fader and My Fader now work with both the DL1608 and DL806, including offline operation. Shows, snapshots, presets and access limiting work seamlessly across DL mixers automatically.

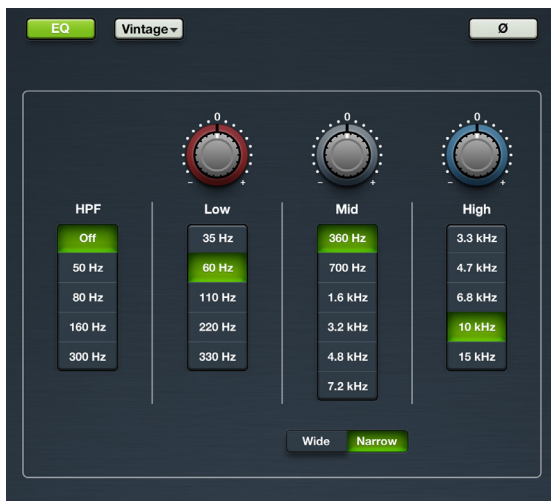
2. Show improvements [pages 115-124 of the Reference Guide]

Many show, snapshot and synchronization enhancements have been added. The show screen now displays “Offline Shows” and the “Current Show” separately. The Current Show is saved to the iPad automatically as changes are made and the last modified date and time are shown. Channel images and icons are now stored in shows, recalled with snapshots and synchronized between devices. Up to 64 channel images may be used in a single show. All images used in the current show are displayed in the Channel > Images > Show Images list. Shows are now recalled in the background (with indication in the navigation bar) so that operation may continue as they load. All connected devices now remain online when shows are loaded.



3. Vintage EQ [pages 66-67 of the Reference Guide]

After extensive analysis, development and testing, the new vintage EQ delivers the sought-after musical characteristics of your favorite industry-standard processors. For each channel processor, the user may select between the new vintage type for creative tone shaping and the current modern type for surgical control. The vintage EQ captures the unique interactions between the shelving bands and the gain and frequency-dependent Q structure of the parametric band to deliver the clarity and sheen of classic EQ designs. This EQ is great for getting vocals, guitars and other instruments to sit perfectly in a mix. Presets now store and recall DSP type and new vintage factory presets have been added.



4. Vintage gate and compressor [pages 72-74 of the Reference Guide]

After extensive analysis, development and testing, the new vintage compressor and gate delivers the sought-after musical characteristics of your favorite industry-standard processors. For each channel processor, the user may select between the new vintage type for creative tone shaping and the current modern type for surgical control. The vintage compressor and gate provide a lightning-fast attack, non-linear attack/release and program dependent release making them great for drums and other transient sources. Presets now store and recall DSP type and new vintage factory presets have been added.



5. Other changes:

- Improved meter response.
- Improved taper on gate hold parameter to make it easier to adjust for shorter hold times.
- Added Tools > About > More button with additional software and firmware version information. [Page 114 of the Reference Guide]
- Updated connected device name length to 54 characters long. [Page 108 of the Reference Guide]
- Added new Quick Start Guide.
- Added new Reference Guide.

6. Bug fixes and stability improvements (including, but not limited to):

- Fixed bugs where the mixer button may disappear on the channel view. This was most often seen on the iPad (1st generation).
- Fixed bug where popover lists did not show selection highlight.
- Fixed bug where device discovery could fail when repeatedly selecting the Tools > Devices button.
- Fixed bug where gate meter showed inaccurate value.
- Fixed bug where changing FX type did not show update on multiple connected iPad devices.
- Fixed bug where quickly swiping between channels in channel view could show a black screen.
- Performed other minor fixes and stability improvements.

Version 1.3

The following is a list of items that have been added, changed or fixed since Version 1.2.

1. Wireless support for iPad (4th generation) and iPad mini

Master Fader now officially supports wireless operation with iPad (4th generation) and iPad mini.

2. Retina Ready

All graphics have been updated to full retina resolution for use with a retina iPad (3rd or 4th generation).

3. Access Limits [pages 109-112 of the Reference Guide]

Access Limits have been added to the Tools > Settings screen. This set of buttons allows you to limit access to a variety of controls on each iPad.



When limited, the user cannot access those controls.



A passcode may be set to ensure that no changes will be made.

4. Added 2X Graphic EQ Zoom [page 83 of the Reference Guide]

A new 2X zoom button has been added to the graphic EQ. This allows you to zoom in on the GEQ, perfect for our friends with sausage fingers and/or mixing with the iPad mini. Swipe left and right to view and adjust the remaining bands. Note that draw is unavailable when in 2X mode.



5. Scrolling name

- Page 40 – Channel ID Button
- Page 53 – Master ID Button
- Page 101 – Current Parameter Display
- Page 117 – Snapshot List
- Page 125 – Presets

If the name is too long to fit, the button scrolls, displaying the entire name.

6. Reverb and Delay images [pages 75-81 of the Reference Guide]

When selecting a new reverb or delay type, an image will be displayed to reflect the chosen effect type.

7. Bug fixes and stability improvements

Version 1.2

The following is a list of items that have been added, changed or fixed since Version 1.1.

1. iOS6 Support

Master Fader is now fully tested with iOS6 on the iPad 2 and iPad (3rd generation).

2. Added background recording [page 51 of the Reference Guide]

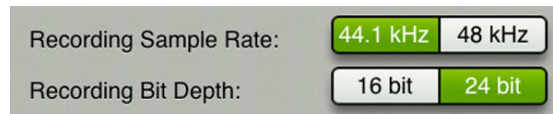
Master Fader now supports background recording. This means that you may press the iPad's home button to leave the app or switch to another app while Master Fader continues to record.

Generally speaking, Master Fader can be used for recording while other audio apps are used for playback. Because every app is different, testing your desired combination of apps before using them on a mission critical show is strongly suggested! Also, you should NOT record in multiple apps simultaneously; strange things might happen with the recorded files.

3. Added recorded file sample rate selection 44.1 kHz / 48 kHz [page 113 of the Reference Guide]

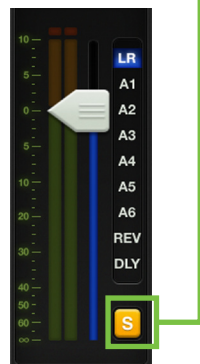
4. Added recorded file bit depth selection 16 bit / 24 bit [page 113 of the Reference Guide]

You are now able to chose the recording sample rate [44.1 kHz or 48 kHz] and recording bit depth settings [16 bit or 24 bit]. Simply tap which settings you prefer. The chosen settings will illuminate green when engaged, while the other option will be grayed out. Note that these settings cannot be changed while recording is in progress.



5. Added rude solo and clear solo

When any input or output is soloed, a rude solo button will now appear below the master fader's output selector. This serves as a reminder that a soloed channel exists somewhere. This is especially useful when an output is soloed and you switch to adjust a different channel on a different output. Tapping the rude solo button will clear all solos on all inputs and outputs, including the ones you can't see.



6. Improved wireless discovery and connection reliability

The Master Fader app will now discover DL1608 mixers on a network more quickly and remain connected to them with increased reliability.

7. Improved current parameter display now shows both system and custom channel name [page 101 of the Reference Guide]

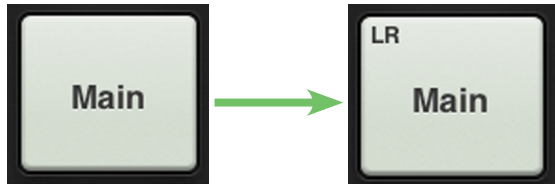
The current parameter display now shows the current channel system name [Ch 1], followed by the custom user name [Kick], the current parameter value [off] and current parameter name [Fader].



8. Improved master channel identification button with added system name display

[page 53 of the Reference Guide]

Regardless of the name and/or image, a small name resides in the upper-left corner of the master ID button. This makes it easier to identify the output even after you change its name.



Old Master ID Button

New Master ID Button

9. Improved output colors of Aux 1 and Rev for easier identification

[pages 39 and 47 of the Reference Guide]

Two of the selected output colors – Aux 1 and Rev – have been updated for easier identification. All other selected output colors remain the same.



AUX 1

REV

10. Bug fixes and stability improvements

Appendix F: Glossary Of Terms

The glossary contains brief definitions of many of the audio and electronic terms and acronyms used in discussions of sound mixing and recording. If you would like more information, we recommend the following:

The Audio Dictionary — Glenn White

Tech Terms — Peterson & Oppenheimer

Handbook For Sound Engineers — Glen Ballou

Pro Audio Reference — Dennis Bohn

Sound Reinforcement Handbook — Gary Davis

A/D Converter — Analog-to-digital converter. A device that transforms incoming analog signals into digital form.

AFL — An acronym for After Fade Listen, which is another way of saying post-fader solo function.

Attenuate — To reduce or make quieter.

Aux — Short for auxiliary.

Auxiliary — Long for aux. In sound mixers, supplemental equipment or features that provide additional capabilities to the basic system.

Aux Send — A mixer bus output designed to send a signal to an auxiliary processor or monitor system.

Balanced Input — An input consists of two leads, neither of which is common to the circuit ground. This is a “differential pair”, where the signal consists of the *difference* in voltage between the two leads. Balanced input circuits can offer excellent rejection of common-mode noise induced into the line.

Balanced Output — In a classic balanced audio circuit, the output is carried on two leads (high or + and low or -) which are isolated from the circuit ground by exactly the same impedance.

A symmetrical balanced output carries the same signal at exactly the same level but of opposite polarity with respect to ground.

A special case of a balanced output carries the signal on only one lead, with the other lead being at zero voltage with respect to ground, but at the same impedance as the signal-carrying lead. This is sometimes called *impedance balanced*.

Bandwidth — The band of frequencies that pass through a device with a loss of less than 3 dB, expressed in Hertz [Hz] or in musical octaves. Also see Q.

Channel — A functional path in an audio circuit: an input channel, an output channel, the iPad channel, an FX channel and so on.

Channel Strip — An audio channel consisting of a long, vertical strip.

Clipping — A form of severe audio distortion that results from peaks of the audio signal attempting to rise above the capabilities of the amplifier circuit. Seen on an oscilloscope, the audio peaks appear clipped off. To avoid clipping, reduce the system gain in or before the gain stage in which the clipping occurs. Also see headroom.

Compressor — This is a dynamic processor used to smooth out any large transient peaks in an audio signal that might otherwise overload your system or cause distortion. The amplitude threshold and other parameters such as attack time, release time, and tire pressure are adjustable.

Glossary Of Terms Continued...

Condenser — Another term for the electronic component generally known as a capacitor. In audio, condenser often refers to a type of microphone that uses a capacitor as the sound pickup element. Condenser microphones require electrical power to run internal amplifiers and maintain an electrical charge on the capacitor. They are typically powered by internal batteries or phantom power supplied by the mixer.

Console — Another term for mixer. DL1608 mixer = DL1608 console.

D/A Converter — Digital-to-analog converter. A device that transforms incoming digital signals into analog form.

dB — See decibel.

dBu — A unit of measurement of audio signal voltage in an electrical circuit, expressed in decibels referenced to 0.775 VRMS into any impedance. Commonly used to describe signal levels within a modern audio system.

Decibel (dB) — The dB is a ratio of quantities measured in similar terms using a logarithmic scale. Many audio system parameters measure over such a large range of values that the dB is used to simplify the numbers. A ratio of 1000:1 = 60 dB. Since dB is a unitless quantity, it doesn't matter if it's volts or dollars. (Just try asking the chief engineer for a 3 dB raise). When one of the terms in the ratio is an agreed upon standard value, such as 1.23 V, 1 V or 1 mw, the ratio becomes an absolute value. For example, +4 dBu, -10 dBV or 0 dBm.

Delay — Delay "delays" the audio signal for a short period of time. Delay can refer to one short repeat, a series of repeats or the complex interactions of delay used in chorusing or reverb.

Dipping — The opposite of peaking, of course, used in audio to describe the shape of a frequency response curve. A dip in an EQ curve looks like a valley, or a dip. Dipping with an equalizer reduces a range of frequencies. (See guacamole).

Doubling — A delay effect where the original signal is mixed with a medium (20 to 50 ms) delayed copy of itself. When used carefully, this effect can simulate double-tracking [recording a voice or instrument twice].

Dry — Dry means without effects. It is just the signal alone; no reverb, no delay, etc.

DSP — Digital Signal Processing accomplishes the same functions found in analog signal processors, but performs them mathematically in the digital domain, with more precision and accuracy than its analog counterpart. Since DSP is a software-based process, parameters and processing functions are easily changed and updated by revising the Master Fader app.

Dynamic Microphone — The class of microphones that generate electrical signals by the movement of a coil in a magnetic field. Dynamic microphones are rugged, relatively inexpensive, capable of very good performance and do not require external power.

Dynamics Processor — A type of processor that only affects the overall amplitude level of the signal (sometimes as a function of its frequency content), such as a gate, compressor, or limiter.

Dynamic Range — The range between the maximum and minimum sound levels that a sound system can handle. It is usually expressed in decibels as the difference between the level at peak clipping and the level of the noise floor.

Echo — The reflection of sound from a surface such as a wall or floor. Reverberation and echo are terms that are often used interchangeably, but in audio parlance a distinction is usually made: echo is considered to be a distinct, recognizable repetition (or series of repetitions) of a word, note, phrase or sound, whereas reverberation is a diffuse, continuously smooth decay of sound.

Glossary Of Terms Continued...

EIN — Equivalent Input Noise. A specification that helps measure the “quietness” of a gain stage by deriving the equivalent input noise voltage necessary to obtain a given preamp’s output noise. Numerically, it’s the output noise at a given gain setting minus the gain. EIN is usually measured at a maximum gain and typically ranges from -125 to -130 dBu.

EQ — Short for equalization.

EQ Curve — A graph of the response of an equalizer, with frequency on the x (horizontal) axis and amplitude (level) on the y (vertical) axis. Equalizer types and effects are often named after the shape of the graphed response curve, such as peak, dip, bell and shelf.

Equalization — Long for EQ. Equalization refers to purposefully changing the frequency response of a circuit, sometimes to correct for previous unequal response (hence the term, equalization), and more often to boost or cut the level at certain frequencies for sound enhancement, to remove extraneous sounds, or to create completely new and different sounds.

A lot of how we refer to equalization has to do with what a graph of the frequency response looks like. A flat response (no EQ) is a straight line; a peak looks like a hill, a dip is a valley, a notch is a really skinny valley, and a shelf looks like a plateau (or shelf). The slope is the grade of the hill on the graph.

Fader — Another name for an audio level control.

Filter — A simple equalizer designed to remove certain ranges of frequencies. The high-pass filter attenuates frequencies below its cutoff frequency.

FOH — Front Of House. See house and main (house) speakers. No engineer ever goes to the BOH because there’s never enough time to drink beer.

Frequency — The number of times an event repeats itself in a given period of time. Generally, the time period for audio frequencies is one second, and frequency is measured in cycles per second, abbreviated Hz, honoring Dr. Heinrich Hertz (who did not invent the rental car company). One Hz is one cycle per second. One kHz (kilohertz) is 1000 cycles per second.

The audio frequency range is generally considered to be 20 Hz to 20,000 Hz (or 20 kHz). This covers the fundamental pitch and most overtones of musical instruments.

Gain — The measure of how much a circuit amplifies a signal. Gain may be stated as a ratio of input to output voltage, current or power, such as a voltage gain of 4, or a power gain of 1.5, or it may be expressed in decibels, such as a line amplifier with a gain of 10 dB.

Gain Stage — An amplification point in a signal path, either within a system or a single device. Overall system gain is distributed between the various gain stages.

Gate — A dynamics processor that automatically turns off an input signal when it drops below a certain level. This can reduce the overall noise level of your mix by turning off inputs when they are not in use. Threshold, attack time, hold, and release time are some of the adjustable gate parameters.

Graphic EQ — The graphic equalizer uses sliders for its boost / cut controls, with its operating frequencies evenly spaced through the audio spectrum. In a perfect world, a line drawn through the centers of the control shafts would form a graph of the frequency response curve. Or, the positions of the sliders give a graphic representation of boost or cut levels across the frequency spectrum.

Glossary Of Terms Continued...

Ground — Also called earth. Ground is defined as the point of zero voltage in a circuit or system, the reference point from which all other voltages are measured.

In electrical power systems, ground connections are used for safety purposes, to keep equipment chassis and controls at zero voltage and to provide a safe path for errant currents. This is called a *safety ground*. Maintaining a good safety ground is essential to preventing electrical shock. Follow manufacturer's suggestions and good electrical practices to ensure a safely grounded system. Never remove or disable the grounding pin on the power cord.

In sensitive electronic equipment, tiny currents and voltages riding on the ground (so it's not truly zero volts) can cause noise in the circuits and hamper operation. Often a ground separate from the power ground is used as the reference point for the electronics, isolating the sensitive electronics from the dirty power ground. This is called a *technical ground*.

Quality audio equipment is designed to maintain a good technical ground and also operate safely with a good safety ground.

Ground Loop — A ground loop occurs when the technical ground within an audio system is connected to the safety ground at more than one place. This forms a loop around which unwanted current flows, causing noise in the audio system. Never disable the safety ground in an attempt to solve hum problems.

Guacamole — A delicious dip comprised mostly of avocados. Speaking of dips, refer to dipping.

Hertz — The unit of frequency, equal to 1 cycle per second. 1000 Hz equals 1 kHz.

House — In audio-land, the house refers to the systems (and even persons) responsible for the primary sound reinforcement in a given venue. Hence, we have the house mixer or house engineer, the house mix, house mix amps, main house speakers, etc.

Hz — Short for Hertz.

Impedance — The A.C. resistance, capacitance, and inductance in an electrical circuit, measured in ohms [Ω]. In audio circuits (and other AC circuits) the impedance in ohms may often be much different from the circuit resistance as measured by a DC ohmmeter.

Maintaining proper circuit impedance relationships is important to avoid distortion and minimize added noise. Mackie input and output impedances are set to work well with the vast majority of audio equipment.

Knee — A knee is a sharp bend in a compressor gain curve, not unlike a sharp bend in your leg.

Level — Another word for signal, voltage, power, strength or volume. Audio signals are sometimes classified according to their level. Commonly used levels are: microphone level (–40 dBu or lower), instrument level (–20 to –10 dBu), and line level (–10 to +30 dBu).

Line Level — A signal whose level falls between –10 dBu and +30 dBu.

Main (House) Speakers — The main loudspeakers for a sound reinforcement system. These are usually the largest and loudest loudspeakers, positioned facing the audience; the sound is typically delivered from the stage. This is also called the PA.

Mains — Short for *main* or *house* speakers in a sound reinforcement system.

Master — Me. I am your master. Obey! The master on the Master Fader app, though, refers to the master fader. It affects the total level of the selected output in which one or more signals are mixed together.

Glossary Of Terms Continued...

Mic Amp — See *Mic Preamp*.

Mic Level — The typical level of a signal from a microphone. A mic level signal (usually – but not always – coming from a microphone) is generally lower than –30 dBu. With a very quiet source [a pin dropping?] the signal may be –70 dBu or lower.

Some microphones, notably vintage or vintage-style condenser mics, deliver a higher signal level than this for the same sound pressure level. A “hot” mic output level isn’t necessarily a measure of the microphone’s quality; it’s just an option that the designer(s) chose.

Mic Pre — Short for *Mic Preamp*.

Mic Preamp — Short for microphone preamplifier. An amplifier whose job is to bring the very low microphone level signal up to line level, or in the case of a mic preamp built into a mixer, the mixer’s internal operating level [approximately 0 dBu].

Mic preamps often have their own volume control, called gain, to properly set the gain for a particular source. Setting the mic preamp gain correctly is an essential step in establishing good signal-to-noise ratio and sufficient headroom. The DL Series mixers are outfitted with Onyx mic preamps.

Mixer — An electronic device used to combine various audio signals into a common output. Different from a blender, which combines various fruits and alcohol into a common libation.

Monaural — Long for mono. Literally, pertaining to or having the use of only one ear.

In the audio field, monaural describes a signal or system which carries audio information on a single channel with the intent of reproducing it from a single source. One microphone is a mono source; many microphones mixed to one channel is a mono mix; a stereo (or – to be picky – a two-channel) mix of many microphones panned left and right is a stereo mix of mono sources.

Monaural listening, and therefore mono compatibility of a stereo mix, is more important than you might realize. Most people hear television audio and clock radios in mono.

Monitor — In sound reinforcement, monitor speakers [or monitor headphones or in-ear monitors] are used by performers to hear themselves. In the video and broadcast world, monitor speakers are often called foldback speakers. In recording, the monitors speakers are those used by the engineer and production staff to listen to the recording as it progresses. In zoology, the monitor lizard is the lizard that observes the production staff as the recording progresses. Keep the lizard out of the mixer.

Mono — Short for *monaural* (and mononucleosis for that matter).

Mute Groups — Mute groups allow you to quickly mute (and unmute) multiple channels and/or outputs with a single tap. There are a multitude of possibilities in which to assign and enable mute groups: productions featuring a rotating cast of musicians, theater productions, a house of worship and more. It is also great for muting all inputs during song breaks or in-between sets. You may create as many as four separate mute groups with Master Fader.

Noise — Whatever you don’t want to hear. This could be hum, buzz or hiss; or it could be crosstalk, digital hash, or your neighbor’s stereo; or it could be white noise, pink noise or brown noise. It’s also how your parents describe your band. After all, it’s what *they* don’t want to hear.

Noise Floor — The residual level of noise in any system. In a well-designed mixer (such as the Mackie DL Series mixers), the noise floor will be a quiet hiss, which is the thermal noise generated by electrons bouncing around in resistors and semiconductor junctions. The lower the noise floor and the higher the headroom, the more usable dynamic range a system has.

Glossary Of Terms Continued...

Nyquist Sampling Theorem — This theorem states that, when an analog signal is converted to a digital signal, it must be sampled at a frequency that is at least twice the highest audio frequency present in the analog signal. If the audio frequency should exceed one-half the sampling frequency, aliasing may result. Thus, if an analog-to-digital converter is sampling at 44.1 kHz, the audio signal should not exceed 22.05 kHz.

PA — Acronym for Public Address. Today, people who work with PA systems like to say they're working in "sound reinforcement". See SR.

Pan — Pan sliders are used to position (or even dynamically move) a monaural sound source in a stereo mixing field by adjusting the source's volume between the left and right channels. Our brains sense stereo position by hearing this difference in loudness when the sound strikes each ear, taking into account time delay, spectrum, ambient reverberation and other cues.

Peaking — The opposite of dipping. A peak is an EQ curve that looks like a hill, or a peak. Peaking with an equalizer amplifies a band of frequencies.

PFL — An acronym for Pre-Fade Listen. Broadcasters call it cueing. Sound folks call it being able to solo a channel with the fader down.

Phantom Power — A system of providing electrical power for condenser microphones (and some electronic pickup devices) from the microphone input jack. The system is called phantom because the power is carried on a standard microphone audio wiring in a way that is "invisible" to ordinary dynamic microphones. The DL Series mixers use a standard +48 volt DC power, switchable on or off.

Generally, phantom power is safe to use with non-condenser microphones, as well, especially dynamic microphones. However, unbalanced microphones, some electronic equipment (such as some wireless microphone receivers) and some ribbon microphones can short out the phantom power and be severely damaged.

Phase — The time relationship between two signals, expressed in degrees around a circle. 0° and 360° represent an in-phase relationship. Both signals change in the same way at the same time. Anything else is out of phase.

180° out-of-phase is a special case which, for a continuous waveform, means that at any given time the two signals have the same amplitude but are opposite in polarity. The two legs of a differential output are 180° out-of-phase. The polarity invert button (found in the EQ view) reverses the signal polarity.

When out-of-phase signals are mixed, there will be some cancellation at certain frequencies, the frequencies and the degree of cancellation being a function of the amount of phase shift and the relative amplitude of the signals. Attention to mic placement and careful listening will allow you to use this effect creatively.

Post Fader — A term used to describe an aux send (or other output) that is connected so that it is affected by the setting of the associated channel fader. Sends connected this way are typically (but not always) used for effects. A post-fader output from a mixer channel is usually post-EQ.

Pre DSP — Pre DSP is ideal when using the auxes for monitor mixes and you want compression and other effects in the main mix, but not the monitors. Pre DSP is available in all auxes, but not the FX.

Pre Fader — A term used to describe an aux send (or other output) that is connected so that it is not affected by the setting of the associated channel fader. Sends connected this way are typically (but not always) used for monitors.

Q — A way of stating the bandwidth of a filter or equalizer section. An EQ with a Q of .75 is broad and smooth, while a Q of 10 gives a narrow, pointed response curve. To calculate the value of Q, you must know the center frequency of the EQ section and the frequencies at which the upper and lower skirts fall 3 dB below the level of the center frequency. Q equals the center frequency divided by the difference between the upper and lower 3 dB-down frequencies. A peaking EQ centered at 10 kHz whose -3 dB points are 7.5 kHz and 12.5 kHz has a Q of 2.

Glossary Of Terms Continued...

Reverberation, Reverb — The sound remaining in a room after the source of sound is stopped. It's what you hear in a large tiled room immediately after you've clapped your hands.

Reverberation and echo are terms that are often used interchangeably, but in audio parlance, a distinction is usually made: reverberation is considered to be a diffuse, continuously smooth decay of sound, whereas echo is one or more distinct, recognizable repetitions of a word, note, phrase or sound which decreases in amplitude with every repeat.

Highly reverberant rooms are called live; rooms with very little reverberation are called dead. A sound source without added reverb is dry; one with reverb added is wet.

RFI — Radio Frequency Interference. High frequency radiation that often results from sparking circuits. This may be manifested in a number of ways in audio systems, but is usually evident as a high-frequency buzz or harsh sound.

RMS — An acronym for root mean square, a conventional way to measure the effective average value of an audio signal or other AC voltage. Most AC voltmeters are calibrated to read RMS volts, though on many meters that calibration is accurate only if the waveform is sinusoidal.

Sampling Frequency — This is the rate at which an analog signal is sampled during the analog-to-digital conversion process. The sampling rate used for CDs is 44.1 kHz, but professional recordings are often sampled at higher sample rates.

Send — A term used to describe the output of a secondary mix of the input signals, typically used for monitors, headphone amp or effects devices. These are the aux sends on the DL Series mixers.

Shelving — A term used to describe the shape of an equalizer's frequency response. A shelving equalizer's response begins to rise (or fall) at some frequency and continues to rise (or fall) until it reaches the shelf frequency, at which point the response curve flattens out and remains flat to the limits of audibility. If you were to graph the response, it would look like a shelf. Or more like a shelf than a hiking boot. See also peaking and dipping.

Signal-to-Noise (S/N) — This is a specification that describes how much noise an audio component has compared to the signal. It is usually expressed in dB below a given output level. The S/N of the DL Series mixers is 92 dB.

Solo — Italian for alone. Solo allows you to listen to individual channels singly or in combination with other soloed signals.

Sound Reinforcement — A system of amplifying acoustic and electronic sounds from a performance or speech so that a large audience can hear clearly. Or, in popular music, so that a (hopefully) large audience can be excited, stunned, or even partially deafened by the tremendous amplification. Sound reinforcement means essentially the same thing as PA [Public Address].

Spaghetti — That mess of wires and cables in the back of your rack and/or console. You really can tame this beast.

SR — An acronym for Sound Reinforcement, which refers to the process (or a system for) amplifying acoustic and electronic sounds from a performance or speech so that a large audience can hear clearly. Or, in popular music, so that a (hopefully) large audience can be excited, stunned, or even partially deafened by the tremendous amplification. Sound reinforcement means essentially the same thing as PA [Public Address].

Glossary Of Terms Continued...

Stereo — Believe it or not, stereo comes from a Greek word that means solid. We use stereo or stereophony to describe the illusion of a continuous, spacious sound field that is seemingly spread around the listener by two or more related audio signals. In practice, stereo often is taken to simply mean two channels.

Tinnitus — The ringing in the ears that often results from prolonged exposure to very loud sound levels.

TRS — Acronym for Tip-Ring-Sleeve, the three parts of a two conductor (plus shield) phone plug. Since the plug or jack can carry two signals and a common ground, TRS connectors are often referred to as stereo or balanced plugs or jacks.

TS — Acronym for Tip-Sleeve, the two parts of a single conductor (plus shield) phone plug. TS connectors are sometimes called mono or unbalanced plugs or jacks. A ¼" TS phone plug or jack is also called a standard phone plug or jack.

Unbalanced — An electrical circuit in which the two legs of the circuit do not have the identical impedance to ground. Often one leg is also at ground potential. Unbalanced circuit connections require only two conductors (signal "hot" and ground). Unbalanced audio circuitry is less expensive to build, but under certain circumstances is more susceptible to noise pickup.

View Groups — View groups allow you to see only the channels that you want to view, hiding the rest. This improves organization and allows for faster navigation. You may create and assign as many as four separate view groups with Master Fader.

Volume — The sound level in an audio system. Perhaps the only thing that some bands have too much of.

VRMS — Acronym for Volts Root Mean Square. See *RMS*.

Wet — A signal with added reverberation or other effect like echo, delay or chorusing.

XLR Connector — Three-pin connectors now universally used for balanced microphone connections. Also known as Cannon, as Cannon was the original manufacturer of this type of connector. In sound work, a Cannon connector is taken to mean a Cannon XLR-3 connector or any compatible connector. You can tell who the audio geezers are when they refer to XLR connectors as Cannon connectors.

Z — The electrical symbol for *impedance*.

Zymurgy — The science of brewing, an important part of Mackie technology and history since we are located less than one mile from the Red Hook brewery. Besides, we need something other than just a plain 'ol "Z" to end the glossary.

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Master Fader uses the following open source code:

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Objective-Zip

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