



Eos/Gio Console Programming

Level 1: Essentials

Workbook

V2.5.0 Rev. A

www.etconnect.com/education

Part Number: 4350M4211-2.5.0 Rev: A

Released: 2016-12

Table of Contents:

| | |
|---|-----------|
| PURPOSE OF THE CLASS..... | 4 |
| GETTING ACQUAINTED | 5 |
| EXPLORING THE BACK OF THE CONSOLE..... | 5 |
| EXPLORING THE FRONT OF THE CONSOLE | 5 |
| LIVE AND BLIND DISPLAYS | 5 |
| PLAYBACK STATUS DISPLAY (PSD OR CUE LIST): | 7 |
| CENTRAL INFORMATION AREA (CIA)..... | 7 |
| DISPLAY MANAGEMENT TOOLS..... | 9 |
| CHANNEL DISPLAY COLOR CONVENTIONS | 11 |
| PATCH..... | 12 |
| WORKING WITH CHANNELS | 14 |
| GROUPS..... | 15 |
| WORKING WITH NPS..... | 16 |
| NON-INTENSITY PARAMETER CONTROL (FCB) | 16 |
| COLOR CONTROLS | 18 |
| ML CONTROLS..... | 19 |
| CUES | 20 |
| PLAYBACK | 21 |
| ADDITIONAL CUE TIMING | 22 |
| TRACK/CUE ONLY/BLOCK | 23 |
| SUBMASTERS | 25 |
| SUBMASTER LIST | 27 |
| PARK..... | 28 |
| PARK IN LIVE | 28 |
| PARK DISPLAY (BLIND)..... | 28 |
| SETUP | 29 |
| AN INTRO TO EFFECTS | 30 |
| A SIMPLE COLOR EFFECT | 31 |
| BPM – BEATS PER MINUTE AND TAP RATE..... | 32 |
| IMPORTANT CONCEPTS..... | 34 |
| APPENDIX 1 – LEVEL 1 CHANNEL HOOKUP | 38 |
| APPENDIX 2 – LEVEL 2 HOOKUP ADDITIONS..... | 40 |
| APPENDIX 3 – SCROLL SETUP..... | 41 |
| APPENDIX 4 – SHOW FILE DATA | 42 |

ETC permits the reproduction of materials in this manual only for non-commercial purposes. All other rights are reserved by ETC.

Purpose of the Class


The Eos/Gio Essentials class will provide an overview of the console and programming for conventional fixtures. If new to the console, then this class is perfect. Whether transitioning to an Eos family console or a new console owner, this class will teach the basics to get the programmer up and running with this amazing console.

LEARNING OBJECTIVES:

After completing the class, one should be able to:

- Identify key elements of the console user interface and navigation
- Manage show files (save, edit, delete)
- Patch conventional and multi-parameter fixtures
- Work with channels in Live mode
- Record, select, and delete groups
- Record, play, and delete a basic cue
- Record to, load, and clear submasters
- Create step-based effects
- Understand the basics of working with a multi-parameter device (introductory concepts)

WORKBOOK SYNTAX ANNOTATION

- **Bold** Browser menus
 - **[Brackets]** Face panel buttons
 - **{Braces}** Softkeys and direct selects
 - **<Angle brackets>** Optional keys or command line text
 - **[Next] & [Last]** Keys to be pressed & held simultaneously
-
- **Play Icon**  Link to video on ETC's YouTube Channel – ETCVideoLibrary

HELP

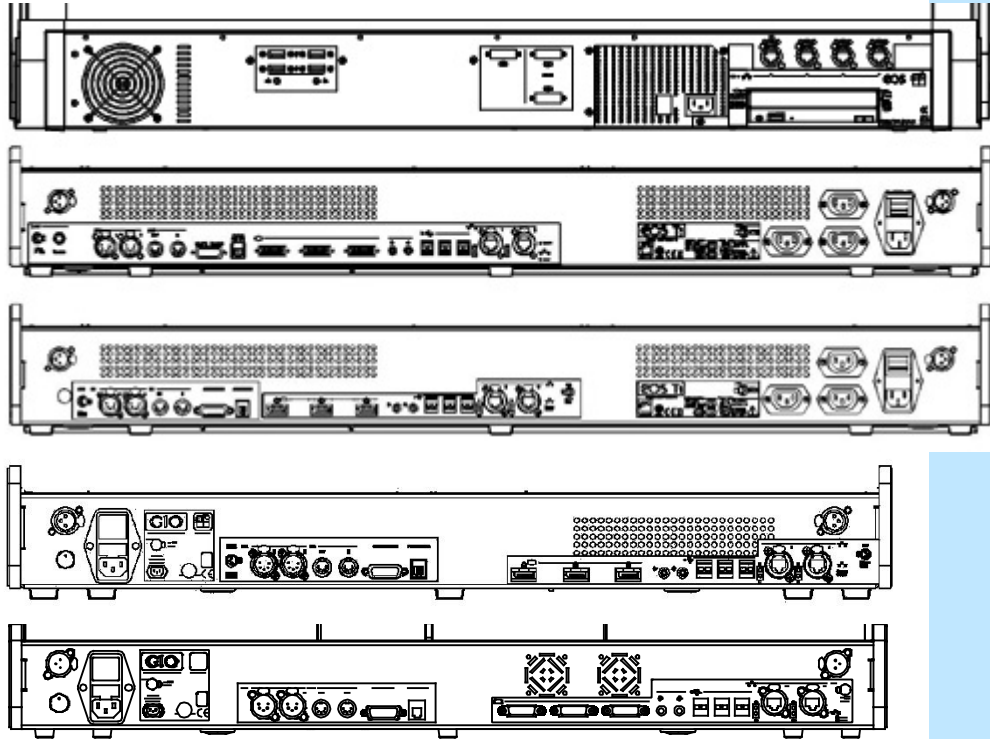
Press and hold **[Help]** and press any key to see:

- the name of the key
- a description of what the key enables you to do
- syntax examples for using the key (if applicable)

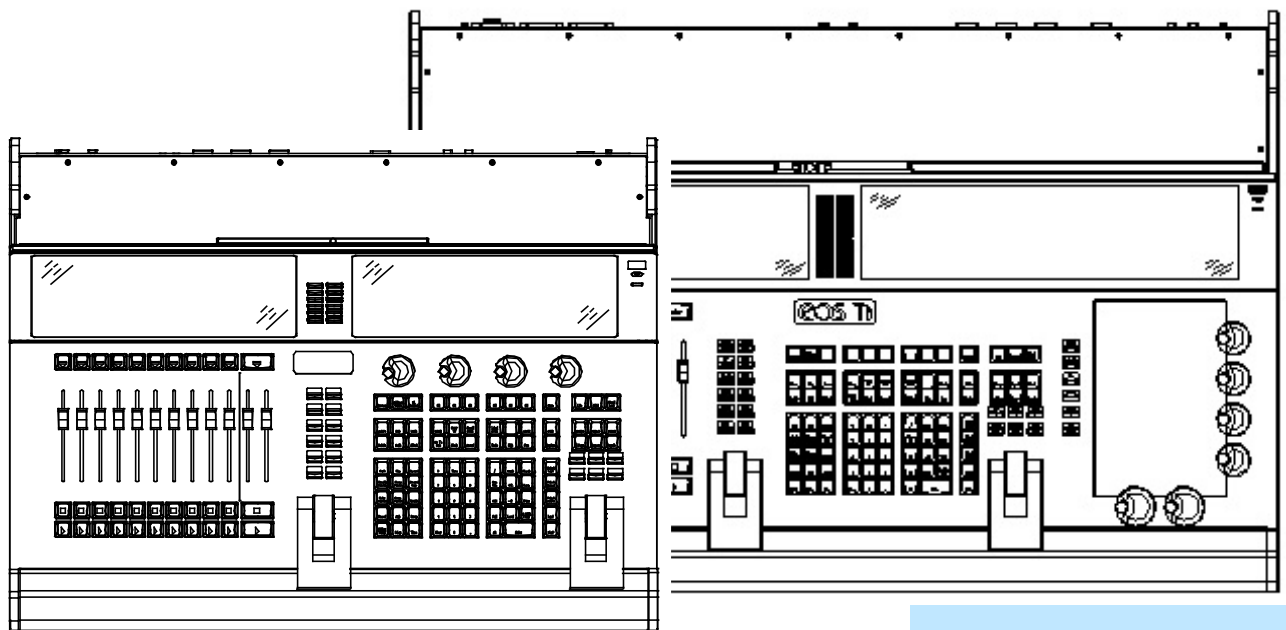
As with hard keys, the "press and hold [Help]" action can be also used with softkeys and clickable buttons

Getting Acquainted

EXPLORING THE BACK OF THE CONSOLE



EXPLORING THE FRONT OF THE CONSOLE





LIVE AND BLIND DISPLAYS

PRIMARY LIVE SCREEN (CHANNEL DISPLAY)

- Summary (Live Channels) or Live Table view
- Selected cue detail line
- Command line
- **[Format]** for summary or table view in Live
- Hold **[Format]** and move wheel to zoom in and out
 - Left button on mouse and use mouse wheel
- **[Page▲]** or **[Page▼]** - scrolls full page at a time
- **[Scroll Lock]** – when on, scrolls one line at a time
- Press and hold **[Data]** shows absolute data values behind any referenced or marked data. Also **[Shift]&[Data]** will lock the data view, **[Shift]&[Data]** again unlocks

BLIND

- Note the command line color change!
- Note the background change!
- Note the change at the top of the display
- **[Next]** and **[Last]** to preview cues or target
- When in Blind, Record is not required – changes are stored when the command line is terminated.
- **[Format]** for summary, table view or spreadsheet in Blind

FLEXICHANNEL MODE

[Live] Hit [Go] once, then [1] [Thru] [3] [Full] [Enter], and [21] [Thru] [26] [At] [80] [Enter]

In Live, Flexi allows you to view only channels meeting a certain criteria, therefore removing unwanted data from view. Explore Flexi in other displays as there are many options depending on where you are located in the console.

Press [Flexi]

- All channels
- Patched channels
- **Manual channels** – selected channels and/or any channels with manual data (red data)
- **Show channels** – any channels currently active and/ or with data stored in a record target (cue, groups, suns, palettes...)
- **Active channels** – any channels with intensity above 0 or fading to 0, running effects, or with non-intensity moves
- **In Use Channels** – exactly like Flexi Active, but also includes dark channels that are marking for a future cue
- **Selected channels** – the channels selected on the command line

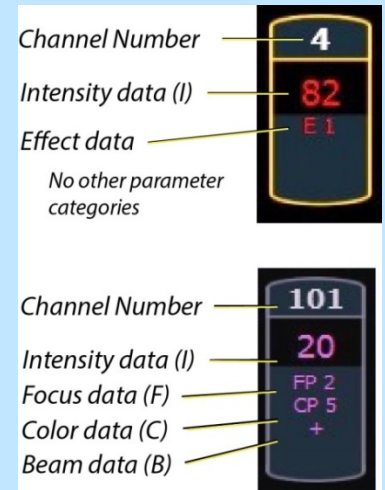
Hold [Flexi] and use the softkeys

To include channels not in the current flexi mode, use **[Thru] [Thru]**.

In Flexi Patched Channels: [16] [Thru] [21] [Enter]

[Clear] then [16] [Thru] [Thru] [21] [Enter]

Look in Flexi All Channels, you will see that only 16 and 21 are selected



set some levels

changes to next flexi display

display options appear as softkeys

see only patched channels in range

see all channels in range



PLAYBACK STATUS DISPLAY (PSD OR CUE LIST):

- **[Format]** for selecting display options:
 - Single cue list area with a preview of 10 faders (fader ribbon)
 - Two cue lists as well as the fader ribbon
 - Expanded preview of pages of faders - current status of all faders
- **[Page▲]** or **[Page▼]** – scrolls the cue list up and down a full page
- **[Next]** or **[Last]** - moves up and down through the cue list
- **[Scroll Lock]** – when on, scrolls one line at a time
- If in another tab, **[Shift]&[Page▲]** or **[Page▼]** will page up and down in the PSD without needing to focus on that tab



CENTRAL INFORMATION AREA (CIA)

- Central Information Area
 - The default view is the parameter display and the browser
 - A number of different tools can be posted to the CIA.
- **[Displays]** will always draw focus to the item set as favorite
- Collapse and expand the CIA by pressing **[Displays]** again or using the triangle (△,▽)
- Double tap **[Displays]** will always bring up the browser.
- Use the **Lock** to prevent the CIA from being collapsed or viewed

BROWSER

- Can use mouse, touch or buttons to navigate in browser
- **[Page▲]** **[Page▼]** - scrolls thru the menus
- **[Page▶]** opens submenus
- **[Page◀]** closes submenus or collapses the menu structure
- **[Select]** – opens the item - the 'Enter' of the browser area

BROWSER > FILE

FILE > NEW

[Displays], {Browser}, File > New > and press [Select] or double-click.

Do you really want to create a new show? **[Select]** or click **{OK}**.

Show will be "untitled" until saved the first time.

FILE > OPEN

To open an existing or previously saved show:

[Displays], **{Browser}**, **File > Open > Show File Archive >** and scroll thru the list till you find the file you are looking for. Press **[Select]** or double-click.

Do you really want to open file? **[Select]** or click **{OK}**.

FILE > SAVE

To save the show you are working on:

[Displays], {Browser}, File > Save/Save As > and press [Select] or double-click.

Do you really want to save? **[Select]** or click **{OK}**.

If (untitled), "Enter new show name: Show File" appears above the virtual keyboard. Press **[Label]** to clear "Show File." Type a show name, then **[Enter]** on either console or keyboards.

When console saves the show, it makes a new copy of the file. Each show file has a date and time stamp in the show file name. Always have backup copies!

QUICK SAVE

Hold **[Shift]** and tap **[Update]**. Simple!

BROWSER COLOR

CODING:

| | |
|---------|--------|
| Save | Green |
| Save As | Green |
| Open | Red |
| Merge | Yellow |
| New | Red |
| Clear | Red |

FILE > SAVE AS

For when you want to rename a show file that has already been saved or to save to an external media drive.

To rename the file on the hard drive:

[Displays], {Browser}, File > Save As > Show File Archive and press [Select] or double-click.

Do you really want to save? **[Select]** or click **{OK}**.

You now have the opportunity to rename the show file.

Backspace to clear the current name or press **[Label]** to clear any open label field.

Type a show name, then **[Enter]** on either console or keyboards.

To save to an external media drive:

Insert the thumb drive.

[Displays], **{Browser}**, **File > Save As >**, find the external device and press **[Select]** or double-click.

Do you really want to save? **[Select]** or click **{OK}**.

You now have the opportunity to rename the show file.

Hit **[Enter]** and that file will be saved to the thumb drive.

BROWSER > PRINT

Console prints to a PDF file on the hard drive or to an external media device. You can archive where you prefer or print out select pages as you need them.

TO FILE

[Displays], **{Browser}**, **Print > To File >**, find the external device and press **[Select]** or double-click.

By default, all show information is included in the print file. Portions can be deselected that are not to be included.

Do you really want to save? **[Select]** or click **{OK}**.

You now have the opportunity to rename the show file.

Hit **[Enter]** and the print file will be saved to the thumb drive.

Take it to your nearest printer and print what you need.



UNDO

The Command history is a list of all commands that have been executed since the file was opened or last saved. You can go back to a specific point and undo everything up to that point.

[UNDO]

A simple **[Undo]** **[Enter]** reverses the last command that was executed.

From an empty command line, **[Undo]** opens the command history.

Use **[Page ▲]** to highlight back to the point that wants to be reversed. Press **[Enter]** and an advisory is posted. Press **[Enter]** again.

All highlighted commands are removed from the command history.

After using **[Undo]**, **{Redo}** appears in the command history.

Pressing **{Redo}** followed by **[Enter]** reverses the last undo to reinstate the removed commands.

Commands that are grayed out cannot be undone.

DISPLAY MANAGEMENT TOOLS

Several display management tools make the layout of your screens more efficient as your programming skills advance.



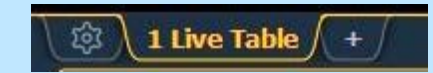
DISPLAY TAB NAVIGATION

Be aware of where *focus* is on the displays (tab highlighted in gold).

Live/Blind display is Tab 1. Playback Status display is Tab 2. Neither can be closed.

TO OPEN DISPLAYS

Press [Sub] [Sub] ... [Group] [Group] ... [Effect] [Effect]



to either open the associated display or select it if it is already open

TO MOVE DISPLAYS

Hold [Tab] and use the page arrow keys

to move the active display from one monitor to another

TO CLOSE DISPLAYS

Press [Tab] until desired display is highlighted then [Escape]

to close any tab display

TO SELECT OPEN DISPLAYS

Press [Tab] ... [Tab] ... [Tab]

to change focus from open display to the next open display

Hold [Tab] & press [#] of specific display

to select/highlight a specific display by number

Press [Live] or [Blind]

to instantly bring Live/Blind into focus

{+} SIGN OR ADD-A-TAB

Press Add-a-Tab (the {+} sign) to the right of the tabs

opens the home screen or display and control options



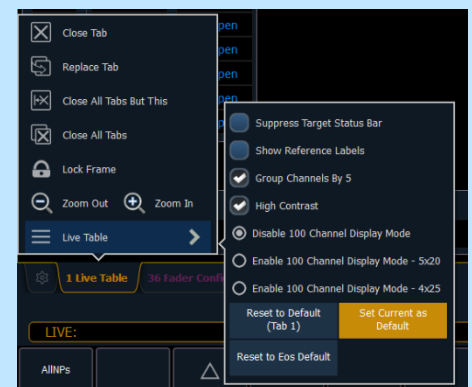
LIVE AND BLIND CONFIGURATIONS

Right click or tap on the Live tab

to see configuration settings

You can also click on the Gear tab for the same options. These options vary depending on the tab in focus.

- **{Close Tab}**
- **{Replace Tab}** - replace tab with a different tab
- **{Close All Tabs But This}**
- **{Close All Tabs}**
- **{Close All Tabs}**
- **{Lock Frame}** – prevents other tabs from being moved on to this screen
- **{Zoom Out}** and **{Zoom In}**



CONFIGURATION MENUS

- For displays that had configuration options in Setup, such as Live/Blind and Playback Status, most of those options are now available from the display's tab.
- For displays that used a gear menu, such as Color Tools and the Direct Selects, those options are also available from the display's tab.

CLOSE ALL TABS

Hold [Shift] & press [Tab]

to close all tabs on a single screen

Hold [Shift] & press [Tab] [Tab]

to close all tabs but tabs 1 and 2 on all screens



DISPLAY LAYOUTS AND WORKSPACES

DISPLAY TOOLS

Press the icon in upper left hand corner of the display

Layout options give the ability to select different ways to split the screen. A screen can have up to four frames in its layout. Frames can have multiple tabs open.

Select the side-by-side layout

Press the Displays Tool icon again

In the Options area, select the second icon to resize the frames

Use the arrows to choose how large or small the frame will be

Tap anywhere on the screen to exit frame sizing

FIXED TAB NUMBERING

All Display and Control tabs have fixed tab numbering. Patch will always be 12, Group List, 17. When you press **[Tab]** repeatedly, focus moves numerically through all open tabs on active workspaces.

Hold [Tab] & press [4]

Hold [Tab] & press [4.2]

WORKSPACES

A workspace might be made up of multiple frames with a selection of tabs that are task-specific. For each monitor, you can have up to three workspaces.

Use **[Tab]&[Page▲]** or **[Tab]&[Page▼]** to scroll through the workspaces on all monitors.

RESET OPTIONS

The Display Controls Screen also offers options for opening and closing tabs as well as resizing and resetting the monitor(s).

- **Resize Frames In This Workspace** - opens resizing tools between frames of the workspace to adjust sizing as needed.
- **Close All Tabs In This Workspace** - close all of the tabs in the active workspace on this monitor only.
- **Reset This Display** - closes all of the tabs and frames and resets the layout for the active workspace to a single frame displaying the Home Screen
- **Reset All Displays** - closes all of the tabs and frames on *all* monitors, resets all layouts to a single frame, and returns their workspaces to the Home Screen

After playing, use the Reset all Displays icon



moves focus to or opens a specified tab

opens a secondary tab



close all of the tabs and frames on *all* monitors



CHANNEL DISPLAY COLOR CONVENTIONS

CHANNEL OR PARAMETER LEVELS

- **Red** Manual Data - changes have been made but have not been saved or stored yet
- **Green** Movement - channel values have gone down from their previous level. Also used in reference marking to indicate a channel is marked.
- **Blue** Movement - channel values are higher than in the previous cue. Non-intensity parameters (NPs) are blue when any move instruction has occurred.
- **Magenta** Tracking - value is unchanged from the previous cue (tracked).
- **White** Values are blocked.
- **Yellow** Values are set from a submaster.

CHANNEL NUMBERS/CHANNEL HEADERS

- **White number** Selected channel number
- **Gray number** Unpatched channel number
- **No graphic** Deleted channel
- **Bright White number** Channel is parked
- **Gold number** Channel is captured (with a 'C')
- **Gold outline** Selected channel

"GREEN, GRASS...BLUE, SKY!"

| CHANNEL NUMBERS/CHANNEL HEADERS | CHANNEL OR PARAMETER LEVELS |
|---|---|
| White number – regular channel patched | Red – Manual Data |
| Bright White number – parked channel (small p) | Blue – Level is increasing from previous cue |
| Gray number – unpatched channel | Magenta – Level is tracked from previous cue |
| Gray number with no outline – deleted channel | Green – Level is decreasing from previous cue. |
| Gold number – channel is captured | White – Level is blocked |
| Gold outline – Selected channel | Yellow – Level is set by Submaster |

Patch

Press **[Displays]**, then **{S3 Patch}** to get to the Patch display. Can also double tap **[Address/Patch]**. By default, patch is displayed in a channel view. You can change the display to sort by address by pressing **[Format]**.



PATCH BY CHANNEL

[601] [At] [250] [Enter]

selects channel 601 and patches address 250 to it

[602] [At] [617] [Enter]

selects channel 602 and patches the address 617 to it

[603] [At] [2] [/] [106] [Enter]

selects channel 603 and patches the 2nd universe address 106 to it

Press [Data]

displays all 3 channels in **output address** style. note blue text in upper left corner

Press [Data] again

displays all 3 channels in **port/offset** style. note blue text in upper left corner

Press [Data] again

returns to how it was originally entered

RANGE PATCHING

[604] [Thru] [610] [At] [251] [Enter]

selects channel 604 thru 610 and patches address 251 thru 257 to them

[611] [At] [270] [Thru] [275][Enter]

selects channel 611, patches addresses 270 thru 275 to it, creates parts

[612] [Thru] [620] [At] [431] {Offset} [3] [Enter]

allows for a three-cell cyclight patch



CLEAR VS. UNPATCH VS. DELETE

[601] [At] [0] [Enter] [Enter] or **[601] [At] [Enter] [Enter]**

removes the address, leaves type, etc.

[602] {Unpatch} [Enter] [Enter]

restores to default properties – removes address, type, label, etc.

[Delete] [603] [Enter] [Enter] or **[603] [Delete] [Enter] [Enter]**

deletes the whole channel from show

[Live] and look at the Channel View (No Flexi)

[Undo] last three commands [Enter]

to restore channels 601 - 603



PATCH BY ADDRESS

Back in {Patch} and press [Format] to switch to 'By Address'

[460] [At] [625] [Enter]

selects one address, 460, and patches it to channel 625 – note command line

[461] [Thru] [465] [At] [630] [Enter]

selects a range of addresses and patches them to one channel (parts)



PATCH A MULTI-PARAMETER DEVICE

Back in {Patch} - By Channel Format

[651] [Thru] [656] [Enter]

selects the channels

Click on {Type} in the CIA area

notice two softkeys {Favorites} and {Manfctr}

Click on {Manfctr}

2 left columns show manufacturers; selecting a manufacturer repaints the right columns with their devices

Find {Martin} in left columns, and then {Mac 250 Wash 16B} in right

notice Mac 250 Wash in blue – multiple modes available

Select {Mac 250 Wash 16B} for standard 16B mode

fixture placed on the command line after channels

[At] [2] [/] [411] [Enter]

patches all four fixtures with a starting address in universe 2

[At] [2] [/] [411] {Offset} [15] [Enter] [Enter]

now look at the addresses

PATCH A COMPOUND CHANNEL

A compound channel is a channel that controls more than one device - a fixture with several accessories (such as a fixture with a color scroller, a gobo rotator, and so on).

[641] [Thru] [645] [At] [2] [/] [111] [Enter]

patches the first part of channels - the dimmer

[Part] [2] [Enter]

creates a part 2 for selected channels

{Type}, {Manfctr}, {Generic}, find {Scroller}

makes part 2 a generic scroller giving the channel a color parameter

[At] [2] [/] [121] [Enter]

gives a starting address for all the part 2's

[Part] [3] [Enter]

creates a part 3 for selected channels

{Search}, Rosco Gobo Rotator and click on the result

makes part 3 a gobo rotator giving the channel a beam parameter

[At] [2] [/] [131] [Enter]

gives a starting address for all the part 3's

Patch Exercise - see Appendix 1

Start a new show, **[Displays], File> New>** and press **[Select]** or double-click. Are you sure? **[Enter]** or click on OK.

Now, go to Appendix 1 – Channel Hookup in the back of the book and patch the entire hookup (Ignore Notes/labels).

CHANNEL/ADDRESS CHECK

[Live] [1] [Full] {Chan Check} [Enter] then [Next] ... [Next] ...

quickly steps through all patched channels at 100%

{Address} [1] [Full] [Enter] then [Next] ... [Next] ...

same as channel check but with output addresses

!! DON'T FORGET TO SAVE AND SAVE OFTEN!

Quick Save: Hold **[Shift]** and tap **[Update]**.

Working with Channels



SET CHANNELS IN LIVE

[Live] if you are not already there

[1] [+] [3] [At] [5] [Enter]

sets level of 50% (use [05] for 5%)

[31] [Thru] [45] [-] [37] [-] [39] [At] [65] [Enter]

using minus for individual channels

[51] [Thru] [56] [Full] [Enter]

using Full without [at]

[57] [Thru] [61] [Full] [Full]

another way to get Full

[62] [Thru] [67] [Level] (no Enter req'd.) can also do [At] [At]

user-definable Level – change in Setup

[11] [+] [12] <Enter> level wheel

proportional control

[21] [At] [50] [Enter] then [+%], [-%] [Shift]&[+], [Shift]&[-]

up a point, down a point (10% default)

[23] [At] [50] [Enter] then [At] [+] [3], [At] [-] [4]

add 3 points more, subtracts 4 points

[At] [/] [50] [Enter] [At] [/] [400] [Enter]

takes 50% of current level, adds 400%

[51] [Thru] [67] [Out]

self-terminating

[51] [Thru] [67] [At] [10] [Thru] [Full] [Enter]

called fanning intensity

and roll the level wheel to full and then all the way out

notice proportional control



OFFSET

Offset is a soft key, when pressed additional options are accessible

[31] [Thru] [45] {Offset} {Even} [At] [80] [Enter]

selects even channels

[51] [Thru] [67] {Offset} [3] [At] [75] [Enter]

selects an offset of every third channel



SNEAK

Sneak uses timing established in Setup.

[3] [Sneak] [Enter]

restores selected channel to background state using default sneak fade time

[Clear] [Sneak] [Enter]

restores all manual levels to background states (Clear empties the command line)

[1] [Thru] [9] [At] [5] [Sneak] [Enter]

brings channel to level in default time

[5] [At] [25] [Sneak] [3] [Enter]

brings channel to level in 3 seconds

[9] [Full] [Sneak] [0] [Enter]

brings channels to full instantly

FLASH

[2] {Flash} then [Next]...{Last} [Clear] to stop

channel bumps from 15% to full and back till command line is cleared

[2] [Shift] & [Full] [Shift] & [Out]

on or off while held

▶ Groups

RECORDING GROUPS IN [LIVE]

[Clear] [Sneak] [Enter]

[4] [Thru] [9] [Record] [Group] [1] [Enter]

records channels to the target group

[31] [+] [33] [+] [35] [+] [37] [Record] [Group] [2] [Enter]

records the selected channels to group 2

[1] + [4] + [2] + [5] + [3] [Record] [Group] [30] [Enter]

records the selected channels to group 30

WORKING WITH A GROUP

[Group] [1] [At] [Full] [Enter]

brings group 1's channels to Full

[Group] [30] [Enter] then press [Next] [Next] [Next] [Last] [Last]

accesses the group and then the first ordered channel in that group

[Select Last] [At] [30] [Thru] [Full] [Enter]

reselect the whole group and fan intensity



GROUP LIST [BLIND]

[Group] [Group] or Add-a-Tab (the {+} sign)

opens a list of all groups recorded

CREATE A GROUP

[Group] [3] [Enter] [27] [Thru] [30] [Enter] [Label] Extras [Enter]

creates group 3 in the Group List

EDIT A GROUP

[Group] [2] [Enter] [+] [39] [Enter] [-] [39] [Enter]

Adds or deletes channel to a group

[Group] [1] [Enter] [2] {Insert Before} [8] [Enter]

watch softkeys for additional options

DELETING GROUPS

[Delete] [Group] [1] [Enter] [Enter]

deletes group 1 (2nd enter to confirm)

[Delete] [Group] [2] [Thru] [3] [Enter] [Enter]

deletes groups 2 and 3

Will still have Group 30 for later use

Group Exercise - Create the following groups:

| Group # | Label | Channels |
|---------|--------------|---------------|
| 1 | Specials | 1 thru 3 |
| 2 | Band | 4 thru 9 |
| 3 | Blue Sides | 11 + 12 |
| 4 | Pink Sides | 13 + 14 |
| 5 | Yellow Sides | 15 + 16 |
| 6 | Texture | 21 thru 26 |
| 7 | Top Lights | 31 thru 45 |
| 8 | LED Cyc | 51 thru 67 |
| 11 | Robin 300 | 101 thru 106 |
| 12 | VL3500s | 111 thru 115 |
| 30 | Effect 1 | 1, 4, 2, 5, 3 |

NO GROUP 9 OR 10!

Working with NPs



NON-INTENSITY PARAMETER CONTROL (FCB)

[Live] if you are not already there [Clear] [Sneak] [Enter]

FOUR MAJOR PARAMETER CATEGORIES (IFCB):

- **I = Intensity** . . . Intensity
- **F = Focus** . . . Pan and Tilt
- **C = Color.** . . . All color parameters (Scrollers, RGB, CMY, CTO, CTB...)
- **B = Beam** . . . All other parameters, divided into sub-categories:
 - **Form** - includes parameters that affect the quality or size of the light output, such as edge, zoom, iris, frost, etc.
 - **Image** - includes anything that drops into the gate and interrupts the beam of light, such as gobos, effects wheels, etc.
 - **Shutter** - includes all of the framing parameters

EOS ENCODERS AND ENCODER DISPLAY

The bottom two encoders are always pan and tilt. The other four encoders are identified in the LCD, just to the left of the encoders.

The touchscreen area will display the parameter it controls, stepped limits (if any) and also a **{Home}** ↶ button.

- Press **[Color]** and then look at the integrated LCD display; color scroller or CMY, RGB, Hue/Sat
- Press **[Form]** to see edge, iris, zoom, frost
- Press **[Image]** to see gobos, gobo rotate, effect wheels
- **[Shutter]** includes all of the framing devices for the luminaire
- **[Custom]** is used for devices with multiple intensity parameters

PAGING

[Group] [8] [Enter]

[Color] [Color] or [Color] & [2]

[Flexi] & [Color]

takes you to second page of Color category

toggles encoders in and out of Flexi mode

Page number is displayed at top of touchscreen

PARAMETER CONTROLS

{Next} and **{Last}** step through ranges (such as colors in a color scroller) one step at a time.

{Min} and **{Max}** allow you to send a parameter to its minimum or maximum limit with one press.

{Mode} allows you to switch between modes of a parameter (if any exist); for example, a rotating gobo wheel.

An “E” indicates **Expand** - displays all of the information about any device with a frame table. Press again to return to normal view.

[51] [Color] <Red> {Min} or {Max} then {Home}

[21] [Color] <Scroller> {Next} or {Last} or { 🏠 / 🏠 }



GIO ENCODERS AND ENCODER DISPLAY

[Live] if you are not already there [Clear] [Sneak] [Enter]

[Encoder Display]

expands the Encoder display in the CIA

The display will change based on the device selected.

The encoder functions are displayed on the bottom left of the CIA.

- Press **[Focus]** and then look at the bottom of the touchscreen; Pan and Tilt are displayed across the bottom and are assigned to the first two encoders now (Default)
- Press **[Color]**, different color parameters are displayed
- **[Shutter]** includes all of the framing devices for the luminaire
- Press **[Image]** for all the gobo wheels, effect wheels, etc.
- Press **[Form]** for edge, iris, zoom, frost, etc.

PAGING

[Group] [8] [Enter]

[Color] [Color] [Color] or [Color] & [3]

takes you to third page of Color category

Page number is displayed on bottom of touchscreen button

ENCODERS AND SOFTKEYS

[113] [Full] [Enter]

to look at a multi-category fixture

[Focus] , Tilt up on stage, pan left and right

Coarse and Fine - holding down **[Shift]** while using an encoder puts it in fine mode for as long as **[Shift]** is held down. Release **[Shift]** to return to coarse mode.

[Color], bring cyan to full and out

{Min} and {Max} allow you to send a parameter to its minimum or maximum limit with one press.


Clutched Encoders - change resistance based on the parameter – one full frame (such as frames in a color scroller or gobos in a gobo wheel)

Similarly **{Next} and {Last}** step through one step at a time

{Expand} displays all of the information such as a frame table or multiple mode options. Press **{Collapse}** to return to the normal view.

[Image], {Gobo Select}, scroll to see the various gobos

{Mode} allows you to switch between modes of a parameter (if any exist); for example, spin, rotate, index

{Home}  allows you to set that parameter to its default position

COLOR CONTROLS



COLOR CONTROL WITH SCROLLERS

[Group] [6] [Full] [Enter]

- Use the encoder to dial to the frame desired – feel the clutch
- Press **{Expand}** and use the touchscreen string, **{Collapse}** to undo
- Hold **{Shift}** and dial the encoder – see the '+/-' for half frames
- Tap the **{Color}** or the word **'Scroller'** on the touchscreen – puts it on the command line – then press **[11]** for frame 11 and **[Enter]**
- Go to **[Displays]** for the CIA – tap the scroller tile on the left side of the CIA – then press **[9]** for frame 9 and **[Enter]**
- Press **{Home}** to take the scroller back to its starting frame

COLOR CONTROL WITH LEDES

Press [Encoder Display] if not open already

[Clear] [Sneak] [Enter] [Group] [8] [Full] [Enter]

Dial the encoders

In Red , press {Min}; Green, press {Min}; Blue, press {Max}

Tap the 'Red' label on the touchscreen, then [50] [Enter]

Press [Displays], then tap 'Red' tile in CIA, [Full] [Enter]

The Parameter tiles in the CIA remap based on the channel or fixture type selected.

COLOR PICKER

Press **[Displays]** and select **{Color Picker}** from the softkeys or click on **Add-a-Tab** (the {+} sign).

- When first opened, the CIE XY color space and the gel picker will open by default.
- A white line represents the limit of a fixtures color capabilities. With multiple fixture types selected, the line is still displayed, but adapts based on fixtures selected.

GEL PICKER

Within the color picker, you will also see a row of buttons down the center with a scroll bar. Using these buttons, you are able to select a specific gel manufacturer and a specific color.

- Console will put fixture in the color as close as possible.
- A 'G' will appear in the channel display that means gel match
- Gel matches can be set from the command line also

[Group] [8] [Home] [Enter]

Tap {1 Apollo}, then find {AP1950} - a green

Tap {5 Rosco Roscolux}, then find {R027} - a red

[Group] [8] {Color} tile and [5] [/] [339] [Enter]



notice all colors at 100%

easy to use two hands for color mixing

leaves a nice blue cyc

adds 50% of red into cyc

now a full magenta cyc



watch cyc change color

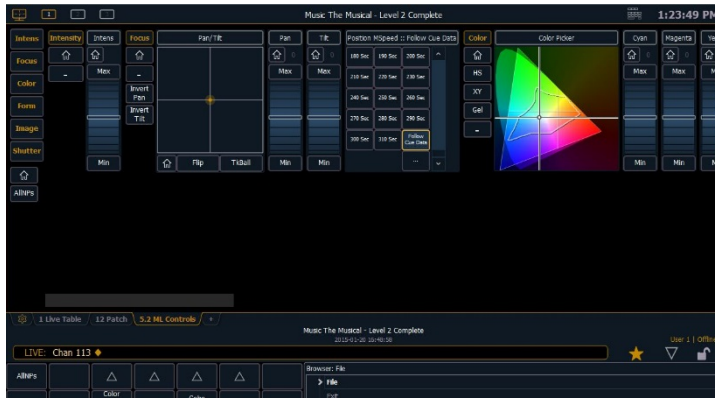
watch cyc change color

first # being the Gel library and second # being the gel number

▶ ML Controls

There's always another way of doing things!

Click on Add-a-Tab (the {+} sign) , in Displays section, select ML Controls



NAVIGATION AND OPERATION FEATURES

- Category shortcut keys on the left side to quickly access those controls
- Category and Parameter buttons will post to the command line
- Buttons to collapse or expand categories for yet more flexibility
- Home buttons allows you to home a specific parameter or attribute of a parameter.
- Virtual encoders (Click and hold close to the center line for slow movement, further away for faster movement.)
- Color picker and gel picker
- Scroll bar – multiple rows of parameter will now display and you can scroll either horizontally or vertically depending on the frame
-

The parameters displayed will change based on the device(s) selected.

[1] [Enter]

shows just the intensity wheel

[21] [Enter]

shows intensity and color – note scroller, gel picker

[51] [Enter]

shows intensity and color – note RGB wheels

[113] [Enter]

shows intensity, focus, color and beam

Cues



RECORD A CUE

| | |
|--|--|
| [Clear] [Sneak] [Enter] [Group] [1] [Full] [Enter] | set levels for specials |
| [Record] <Cue> [1] [Enter] | stores cue 1 – note channels turn blue |
| [Group] [2] [-] [8] [-] [9] [At] [80] [Enter] | adds additional lights to look |
| [Record] [2] [Enter] | stores cue 2 – note channels colors |
| [1] [+] [3] [Out] [21] [Thru] [26] [At] [50] [Enter] | levels going up and down in cue |
| [Record] [Next] [Enter] * | stores next cue (3) – note channels colors |

* When you use **[Record] [Next]**, remember what cue number you are on. If Cue 1, then Next = 2. If Cue 2.7, then Next = 2.8. If Cue 2.11, then Next = 2.12



RECORD WITH TIME

| | |
|---|---|
| [Select Last] [Out], [Group] [7] [Full] [Enter] | selects channels that had been used |
| [Record] [4] [Time] [4] [Enter] | stores cue 4 with 4 second up/down time |
| [21] [Thru] [26] [Full] [RemDim] [Enter] | set levels using [Remainder Dim] |
| [Record] [5] [Time] [3] [Time] [7] [Enter] or [Time] [3] [/] [7] [Enter] | specifies split up/down times |

RECORD WITH TIME AND LABEL

| | |
|---|---|
| [Group] [8] [Full] [Full], make blue, [2] [+] [11] [+] [12] [Full] [Full] [1] [Thru] [7] [-] [2] [At] [50] [Enter] [21] [Thru] [26] [Out] | set levels then colors using basic encoders |
| [Record] [6] [Time] [2] [/] [4] [Label] Blue [Enter] | stores cue, timing and label |
| [Select Active] [Out] | takes all active channels out |
| [Record] [7] [Time] [0] [Label] B/O [Enter] | stores cue, timing and label |
| [1] [Thru] [3] [Full] [Enter] | creates new cue after blackout |
| [Record] [8] [Time] [2] [Enter] | stores cue and timing |



DELETE A CUE

| | |
|---|---------------|
| [Delete] [8] [Enter] [Enter] again to confirm | deletes a cue |
|---|---------------|

NOW...RUN THE CUES!

Playback



BASIC PLAYBACK

| | |
|---|--|
| [Go To Cue] [Out] [Enter] | resets the cue list to the top |
| Press [Go] | executes the pending cue |
| Press [Stop/Back] while a cue is running | fader activity is instantly stopped mid-transition |
| Press [Stop/Back] again | if cue stopped or complete, will play the previous cue |
| [Go] after [Stop/Back] | resumes the current cue |

[Back] uses default timing established in Setup.

CONTROLLING PLAYBACK MANUALLY

By default, the main playback fader pair should be at the top of the run before pressing **[Go]** to play cues back as recorded.

To manually take control of the intensity fade from the beginning of the cue, set the sliders at the bottom of the run before you press **[Go]**.



GO TO CUE

[Go To Cue] uses go-to-cue timing established in Setup.

| | |
|----------------------------------|---|
| [Go To Cue] [Out] [Enter] | sets <u>all values</u> to home and resets <u>all cue lists</u> active on faders to the top of the list |
| [Go To Cue] [0] [Enter] | sets all current <u>intensity</u> values to zero and resets the current cue list to the top of the list, with the first cue pending |

OTHER GO TO CUE FUNCTIONS

| | |
|---|---|
| [Go To Cue] [Enter] | refreshes current cue |
| [Go To Cue] [Next] or [Last] [Enter] | takes you to the next or previous cue in the active list (like Back) |
| [Go To Cue] [5] [Enter] | all parameters with values in cue 5 faded to those values, even if they are tracked |
| [Go To Cue] [4] [Time] [Enter] | fades to cue in the timing of the cue |
| [Go To Cue] [6] [Time] [2] [Enter] | fades to cue in 2 seconds |



LOAD A CUE ON THE MASTER PLAYBACK FADER

| | |
|---|---|
| [Cue] [7] [Load] and then press [Go] | loads a specific cue to the main playback faders and then runs in that cue's time |
|---|---|

ADDITIONAL CUE TIMING



CUE DELAY

| | |
|--|--|
| [Go To Cue] [Out] [Enter] | start with a clean stage |
| [3] [+] [13] [+] [14] [Full] [Full], [51] [Thru] [67] [At] [Full], in pink | set levels |
| [Record] [9] [Delay] [3] [Label] Pink [Enter] | stores cue with a 3 second delay on intensity |
| [3] [+] [13] [+] [14] [Out], [Group] [8] [Out], [1] [+] [23] [Full] [Enter] | set levels |
| [Record] [10] [Delay] [Delay] [4] [Enter] or [Delay] [/] [4] [Enter] | records cue with a 4 second delay on just the down time |
| [23] [Out] [51] [Thru] [67] [Full] [Enter] and in yellow [21] [Thru] [26] [Full] [Enter] and in Frame 2 or yellow | set levels |
| [Record] [11] [Time] [3] [Shift]&[Color] [Delay] [7] [Label] Yellow [Enter] | records cue with a 3 second upfade, and a 7 second delay on the color change |
| [Go To Cue] [7] [Enter] and press [Go], play thru the cues | watch for the different delays |



CUE FOLLOW/HANG (AUTO-FOLLOWS)

Follow time begins the moment the cue is executed (when the go button is pressed.)

Hang is similar but doesn't start till the cue is complete.

{FW/HG} is a soft key; can also press **[Shift]&[Delay]** to access Follow and **[Shift]&[Delay][Delay]** to access Hang

| | |
|---|---|
| [Cue] [1] [Time] [3] [Enter] {Follow/Hang} [3] [Enter] | records cue with a follow time of 3 seconds |
| [Go To Cue] [Out] [Enter] and press [Go] | watch the cue |
| [Cue] [2] [Time] [3] [Shift]&[Delay] [5] [Enter] | records cue with a follow time of 5 seconds |
| [Cue] [3] [Time] [3] [Shift]&[Delay] [Delay] [3] [Enter] | records cue with a hang time of 3 seconds |
| [Go To Cue] [Out] [Enter] and press [Go] | watch the cues play |



CUE LINK/LOOP

Link allows cues to be run out-of-sequence.

Loop is a sequence of linked cues that plays a certain number of times.

| | |
|--|---|
| [Cue] [4] {Link/Loop} [1] [Follow] [2] [Enter] | links to cue 1 from cue 4 with a 2 second follow time |
| [Cue] [4] {Link/Loop} {Link/Loop} [4] [Enter] | have it loop 4 times |
| [Go To Cue] [Out] [Enter] and press [Go] | watch the sequence – notice loop count |
| To indefinitely loop {Link/Loop} {Link/Loop} [0] [Enter] | loops the sequence indefinitely |
| Press [Go] at any time after first loop and will play cue 5 | |
| [Cue] [4] {Link/Loop} [Enter] | to remove links <u>and</u> loops |

TRACK/CUE ONLY/BLOCK

Go to **[Blind]**, and press **[Format]** to get to Spreadsheet

| Cue | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
|-----|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| 1 | Intens | Intens | Intens | Intens | Intens | Intens | Intens | Intens | Intens | Intens | Intens |
| 1 | FL | FL | FL | | | | | | | | |
| 2 | FL | FL | FL | 80 | 80 | 80 | 80 | | | | |
| 3 | 0 | FL | 0 | 80 | 80 | 80 | 80 | | | | |
| 4 | - | FL | - | 80 | 80 | 80 | 80 | | | | |
| 5 | - | 0 | - | 0 | 0 | 0 | 0 | | | | |
| 6 | 50 | - | 50 | 50 | 50 | 50 | 50 | | | | FL |
| 7 | 0 | - | 0 | 0 | 0 | 0 | 0 | | | | 0 |
| 9 | - | - | FL | - | - | - | - | | | | - |
| 10 | FL | - | 0 | - | - | - | - | | | | - |
| 11 | FL | - | - | - | - | - | - | | | | - |



TRACK

[Cue] [1] [Enter] [8] [At] [80] [Enter]

adds channel to cue 1 and tracks it right into our blackout cue

CUE ONLY

[Cue] [1] [Enter] [9] [At] [40] [Q Only/Track] [Enter]

adds channel 9 to cue 1 and inserts a move to restore it to zero in Cue 2

[Cue] [1] [Thru] [3] [Enter] [9] [At] [40] [Q Only/Track] [Enter]

creates a move to 40 in first cue, tracks through and adds a move to zero in last cue

[Cue] [8] [Enter] [Enter]

creates a new cue after the blackout that channel 8 tracks thru



BLOCK

Blocks can be applied at a cue level, a channel level or a parameter level. A block is an editing tool that prohibits changes upstream from tracking into the blocked cue/data.

[Cue] [7] [Block] [Enter] Channel 8 is white (channel blocked)

applies a block to the blackout cue

“B” is displayed in the flags field of the PSD, indicating a cue level block.

[Cue] [1] [Enter] [10] [At] [80] [Enter]

adds channel to cue 1 and tracks it till it reaches the block in cue 7

[Cue] [7] [Enter] [Select Active] [Out]

assures any lights on are set to zero as this is our blackout cue



[CHECK OUT THE BOBBLEHEAD FRED VIDEO THAT HELPS TO EXPLAIN THE DIFFERENCE IN STYLE OF OPERATION BETWEEN TRACKING AND PRESET CONSOLES AND THEIR ORIGINS.](#)

AUTOBLOCK

Autoblock will protect a move instruction when a level upstream is matched.

[Cue] [1] [Enter] [4] [At] [80] [Enter]

Autoblock created in cue 2

Notice that in Cue 2, the intensity level for channel 4 is now displayed in white, with an underscore. This is the Autoblock, where the console is preserving the idea that this channel previously had a move instruction.

Autoblocks are displayed in the PSD by a "b".

CLEAR AN AUTOBLOCK

[Cue] [2] [Enter] [Block] [Enter] [Block] [Enter]

clears an autoblock



ASSERT

Assert is the playback equivalent of a block – in that it takes a tracked value **and treats it like a move instruction**. **Asserts are a way to regain ownership** of a channel, or to force a new move command with new timing on a light that is still fading from a previous instruction.

Asserts can be placed at a cue level, channel or parameter level.

[Live] [Go To Cue] [6] [Enter]

[25] [At] [Full] [RemDim] [Enter]

set levels

[Record] [6.5] [Time] [30] [Enter]

stores cue with long fade time

[Go To Cue] [6] [Enter] Run the cues, watch the fades

Start cue 7 before cue 6.5 has completed...

discuss what happens

[Cue] [7] [Assert] [Enter]

applies an Assert on the cue

[Back] [Back] [Go] on 6.5 then [Go] on 7

discuss what happens

Notice an "A" in the PSD flag field for Cue 7

Submasters



RECORD SUBMASTER IN LIVE

[Go To Cue] [Out] [Enter]

start with a clean stage

[Group] [1] [At] [Full] [Enter]

set levels

[Record] [Sub] [1] [Enter] then press **[Load]** button above fader

records the current stage state to sub 1

[Clear] [Sneak] [Enter]

[Group] [8] [Full] [Enter] and in Blue, **[2] [+] [11] [+] [12] [Full] [Enter]**

set levels

[Record], then **[Load]** button of the next fader, **[Enter]**

loads the fader with the submaster

[Clear] [Sneak] [Enter]

[Recall From] [Cue] [9] [Enter]

set levels

[Record] [Sub] [3] [Label] Pink [Enter]

...with a label

then press **[Load]** button of the third fader

and loads it to the fader – notice label

[Clear] [Sneak] [Enter]

Submasters may be loaded to any fader as long as it is blank or clear.
Now...Let's look at our subs! Run each fader up and down



RECORD SUBMASTER IN BLIND

[Blind] [Sub] [31] [Enter] [21] [Thru] [26] [Full] [Enter]

records values to sub 31 – in Blind



COMMAND LINE CONTROL OF SUBMASTERS

[Live] [Sub] [31] [At] [50] [Enter] [At] [Full] [Enter]

brings sub 31 to 50% or to Full

[Sub] [31] [At] [85] [Sneak] [Enter]

sneaks sub 31 to 85% in default sneak time

[Sub] [31] [Out] [Enter]

takes sub 31 out regardless of fader position



CHANGE FADER PAGES

Fader pages are set up in increments of 10. There are 100 pages of 10.

Press [Fader Page]

advances page numbers one at a time

The page number is visible on the left touchscreen in the area above the Master Playback Faders.

[Sub] [31] [Load] to any fader on page 2 and bring up the fader

loads fader 31 on page 2

Press and hold [Shift] and tap [Fader Page]

reverses one page at a time

Press and hold [Fader Page] and press [17]

jumps to a specific page

Press and hold [Fader Page] and scroll the rate wheel

increases or decreases page numbers



CLEAR FADERS (UNLOAD)

If a submaster (or a cue list) already occupies the fader, that fader must be cleared before another submaster or cue can be loaded.

Press and hold [Fader Page] and scroll to page 2 (sub 31)

Press and hold [Shift] and press [Load] of the fader to clear sub 31



DELETE SUBMASTERS

[Delete] [Sub] [3] [Enter] [Enter]

deletes the contents of sub 3

[Delete] [Sub] [1] [Thru] [Enter] [Enter]

deletes the contents of all subs 1 – 300

If you delete the subs, you will need to recreate subs for the next exercises. Or use **[Undo]**.



TIMING ON SUBMASTERS

Changes can be done in Live or in Sub List. Uses bump button as the GO.

Press and hold [Shift] and tap [Fader Page]

back to page 1

[Sub] [1] [Time] [3] [Time] [4] [Time] [3] [Enter]

adds a 3 sec upfade, holds for 4 sec and 3 sec down fade

Press the bump button of fader 1 just once

fades up, holds, then fades down

HOLD

[Sub] [1] {Hold} [Enter]

changes the dwell time to 'hold'

Can also just type [Sub] [1] {Hold} [Enter]

another way to add a 'hold' time

Press the bump button to start the upfade

fades up, holds indefinitely

Press the bump button to start the downfade

fades down

RESTORE TO DEFAULT TIME

[Sub] [1] [Time] [Enter]

resets to default times (0/Man/0)



SUBMASTER LIST

[Sub] [Sub] or Add-a-Tab (the {+} sign)

opens the submaster list - use the softkeys for selection and editing

PERCENT (%)

The list shows the current level in Live of each submaster.

LABEL

[Sub] [1] [Label] Special [Enter]

displayed in List as well as Sub displays

MODE: ADDITIVE, INHIBITIVE, OR EFFECT SUB

Mode has 3 options, the first is the default and that mode is **Additive** (contributes to the live output). **Inhibitive** (limits live output) restricts the values as the fader comes down. It acts as a mini grand master for the contents of the sub. The final mode is **Effect**.

[Sub] [1], under Mode, {Inhibitive}

makes sub 1 an inhibitive sub, fader will go to Full, LED turns red

Live: [Go To Cue] [1] [Enter]

runs the cue with specials

Slowly bring the fader out.

specials go out - notice small 'l' in channel display

[Go To Cue] [Out] [Enter]



MASTER: INTENSITY MASTER OR PROPORTIONAL

Proportional submasters control all contents of the submaster (intensity and non-intensity parameters). (DEFAULT)

[Group] [11] [Full], tilt up on cyc

[Record] [Sub] [10] [Enter] Load to a fader [Clear] [Sneak] [Enter]

Then bring fader up, see live changes Bring fader down

shows proportional control of contents

Intensity masters control intensity only. The bump button is used to preset (mark and unmark) non-intensity parameters.

[Sub] [10], under Master, {Int}

toggles the submaster to an I-Master

With fader down, press the bottom bump button , LED flashes

marks the non-intensity parameters

Bring fader up

now shows Intensity control only

Bring fader down and tap bottom bump button

Unmarks (resets) non-intensity parameters

If the bump button is not pressed, as fader is moved, non-intensity parameters moved into positions as fast as possible and the rest of the fade will be intensity only.

There is an option in Properties called **Unmark 0**. The contents of the submaster will automatically be released when the fader reaches 0%.

EXCLUDE

Another property is **Exclude**. There are 4 options: the most common is **{Rec}** which is similar to **[Record] [-] [Sub]**.



[Sub] [2], under Exclude, {Rec}

contents will not be stored in any record targets



Park

Park locks the value of a channel or address.

- It cannot be changed by any console operation. It can't be affected by subs, playbacks, Grand Master or Blackout key.
- Parked values won't be recorded.

PARK IN LIVE

[1] [At] [50] [Park] [Enter]

park channel at 50%

[101] [Park] [Enter]

park all parameters at current levels

[102] [Intensity] [Park] [Enter]

park the intensity of the channel at its current level

[Address/Patch] [31] [At] [75] [Park] [Enter]

park address at 75%

Notice in the upper right corner of the display "Parked Channels."

Any parked channel has a small "P" visible on the channel icon.

TO CLEAR A PARK COMMAND:

[1] [Park] [Enter] ...[Enter]

unparks channel

[Park] [Enter] ...[Enter]

clears all parked channels

[Address/Patch] [Park] [Enter] ...[Enter]

clears all parked addresses

PARK DISPLAY (BLIND)

[Park] [Park] or Add-a-Tab (the {+} sign)

opens the Park display

[2] [At] [85] [Enter]

park channel at 85%

[Address/Patch] [32] [At] [75] [Enter]

park address at 75%

Notice the Park key is not necessary for parking in Blind.

TO CLEAR A PARK COMMAND:

[2] [Park] [Enter] ...[Enter]

unparks channel

{Address} [32] [At] [Enter] [Enter]

unparks an address

Setup

[Displays] {Setup} or click in Browser, on Setup. Two major areas are:

- Show
- Desk

SHOW – SPECIFIC TO THE CURRENT SHOW FILE – STAYS WITH SHOW

These settings are shared on all consoles on the network.

- **Show Settings** Number of Channels, Dimmer Doubler Offset, Partitioned Control, Home Preset, Auto-Mark Enable, Mark Time, Create Virtual HSB, Startup, Shutdown and Disconnect Macros, and Preheat Time.
- **Cue Settings** Cue Default Times
- **Show Control** SMPTE, MIDI, MSC, Analog/Serial, UDP, OSC
- **Partitions** Channel Partitions for multi-user setups



DESK – SPECIFIC TO THE DESK/HARDWARE – STAYS WITH DESK

These settings are for each independent console – the hardware.

- **Record Defaults** Auto Playback, Track Mode, Record/Delete Confirm, Update Modes, Emergency Mark
- **Manual Control** Manual Times, Preserve Blind Cue, Level, Plus/Minus %, Hi-light and Lowlight Presets, Highlight RemDim, Live RemDim Level, Sneak, Back, Go To Cue, Assert, Off, Release and Timing Disable Times
- **Face Panel** Sounds, Encoders Adjustments– Percent or Degrees Per Revolution
- **Face Panel Keypad** Auto Repeat settings, Spacebar [Go] Enable, Hide Mouse
- **Displays** Direct Select Double Click, User ID, Cell Editing
- **PDF File Settings** Orientation and Paper Type settings
- **Brightness Settings** Brightness & Contrast for console LCDs and Backlit buttons as well as Desk Lamp Control and Wing LCDs
- **Fader Wing Config** Layout and Identify
- **RFR Settings** Allow RFR Connection – all remotes: iRFR or aRFR
- **Trackball Settings** Adjustments for Trackball

An Intro to Effects



[Effect] [Effect]

opens the effects list

Effects 901 through 918 are preprogrammed effects

CREATING A STEP-BASED EFFECT

[Effect] [1] [Enter]

creates a new effect number

<Type> {Step-based}

assigns the effect as a step effect

{Step} [1] [Thru] [5] [Enter] [Enter]

defines the number of steps

[Page▶] to the Channel column

[Group] [30] [Enter]

specifies the channels or group to be used

Intensity is assumed unless another parameter is specified

RUN THE EFFECT

[Live] [Group] [30] [Effect] [1] [Enter]

recalls the effect created on group 30

If in Live Table View, press and hold [Data]

to view levels as effect is running

EFFECT ATTRIBUTES

With the effect running, you can play with various attributes of the effect to see how they alter your effect.

[Effect] [Effect]

opens the effects list

{Cycle Time} [3] [Enter] or dial the encoder to adjust cycle time

resets overall effect time/speed

Click on {Attributes}

opens table of various attributes

The basic behavior of the effect can include forward, reverse, bounce, positive, negative, and random grouping or random rate.

STEP EDITING

Remember you can edit steps individually. Just select the steps that you wish to change then press [Page▶] to access "Step time," "Dwell Time," "Decay Time," the "On" and "Off" State columns.

MULTIPLE WAYS TO STOP AN EFFECT

[1] [Thru] [5] [Effect] [Enter]

stops the effect running on channels

[Sneak] [Enter]

stops effect if manual data – not recorded

[Stop Effect] [1] [Enter]

will stop the specified running effect

[Stop Effect] [Enter]

will stop all running effects



A SIMPLE COLOR EFFECT

USING A PRE-PROGRAMMED COLOR EFFECT

[Live]

[Group] [8] [Full] [Enter], make it blue

sets starting levels

[Group] [8] [Effect] [917] [Enter]

applies existing effect to selected channels

Effect 917 is a Rainbow Effect for RGB fixtures.

FUN WITH THE COLOR PICKER

Visually see the effect running in the blue area.

[Displays] {S2 -Color Picker}

opens the color picker

Click on various colors in the color picker

watch cyc change colors

STOPPING AN EFFECT

[Live] [Group] [8] [Effect] [Enter] or just [Sneak] [Enter]

stops effect from running

OR [Effect] [917] [At] [Enter]

stops effect 914

OR [Group] [8] [Effect] [At] [Enter]

stops all effects on selected channels

OR [Fader Control] {Stop Effect} [Enter]

stops all effects



BPM – BEATS PER MINUTE AND TAP RATE

For step-based and absolute effects, you can set the beats per minute (BPM). For step-based effects, BPM affects the step times and for absolute effects, this affects the time/dwell.

| | |
|---|--|
| [Live] | jump back into Live |
| [1] [Thru] [5] [Effect] [1] [Enter] | runs effect 1 on the selected channels |
| OR [Recall From] [Effect] [1] [Enter] | runs effect 1 on all of the channels originally used in creation |
| <p>DIRECTLY SETTING BPM</p> <p>Done in Blind, changes applied immediately to all instances of this effect.</p> | |
| [Effect] [Effect] [Effect] [1] should be on command line | make sure you are in Effect 1 |
| Softkey {BPM} [200] | sets the BPM of the effect to 200 |
| <p>Notice BPM is posted in the Effect Editor to the far right of the Effect number. Also notice changes to Step times and Cycle time.</p> | |
| {Cycle Time} [2] [Enter] | removes the BPM |
| <p>LEARNING BPM OR TAP RATE</p> <p>Done in Live, changes will need to be recorded.</p> | |
| [Live] [Clear] [Sneak] [Enter] | jump back into Live |
| [Group] [30] [Full] [Enter] [Effect] [1] [Enter] | runs effect 1 on the selected channels |
| [Clear] | to clear the command line |
| [Effect] [1] [Learn] [Time] | opens the effect editor display |
| <p>Notice "Effect 1 Learn Time Sample BPM" on the command line. Also opens the Effects Editor display</p> | |
| [Enter] [Enter] [Enter] | averages the timing or tap rate of the last three hits of Enter |
| [Learn] | stops the Learn mode or averaging |
| <p>Notice the red BPM to the far right of the Effect number.</p> | |
| [Record] <Cue> [12] [Enter] | records effect in cue, currently rerecords the effect with the BPM as well |

Important Concepts

Eos family consoles are Tracking Move-Fade systems.

TRACKING VS. CUE ONLY

Eos family consoles are tracking by default. This means two things. First, tracking relates to how cue lists are created. Once data is in a cue list, it will remain a part of that cue list, at its original setting, and track forward through subsequent cues, until a new instruction is provided.

Secondly, tracking relates to how changes to cue data are handled. Unless otherwise instructed by a Cue Only command, changes to a parameter in a cue will track forward through the cue list until a move instruction (or block command) is encountered. It is possible to change the default setting of the console to "Cue Only". This prevents changes from tracking forward into subsequent cues, unless overridden with a track instruction.

The console also has a [Cue Only/Track] button that allows the user to record or update a cue as an exception to the default setting. Therefore, if the console is set to Tracking, the button acts as Cue Only. If console is set to Cue Only, it behaves as a Track button.

EXAMPLE: IN BLIND > SPREADSHEET

| | |
|--|--|
| [Cue] [1] [Thru] {Thru} [5] [Enter] [Enter] | creates cues 1 - 5 |
| [Cue] [1] [Enter] | selects cue 1 |
| [1] [Thru] [4] [Full] [Enter] | see channels fill through subsequent cues |
| [Cue] [3] [Enter] | selects cue 3 |
| [1] [+] [2] [At] [50] [Enter] | see channel levels change in that cue and track on |
| [Cue] [4] [Enter] | selects cue 4 |
| [3] [+] [4] [At] [50] [Cue Only] [Enter] | see channel levels change in that cue only |

MOVE FADE

Move Fade is a lighting control concept that determines how cues are played back. Eos family consoles adhere to this philosophy. In a Move Fade system, parameters do not change from their current setting until they are provided a move instruction in a cue or are given a new instruction manually.

For example, in cue 1, channel 1 has been given an intensity value of 50%. This value does not change until cue 20, where channel 1 is moved to 100%. Therefore, channel 1 has a tracked intensity value of 50% in cues 2-19. If the user applies a manual intensity value of 25% while sitting in cue 5 (for example), that channel will stay at 25% until Cue 20 is played back - because 20 is the next cue in which channel 1 has a move instruction. The original intensity of 50% will not be reapplied in subsequent cues unless the cue is asserted or run out of sequence via go to cue or by loading the cue into pending manually.

HTP vs. LTP

HTP (Highest-Takes-Precedence) and LTP (Latest-Takes-Precedence) are terms used to define the output of a channel parameter that is receiving data from multiple sources. In HTP, the highest level of all sources will be output to the rig. In LTP, the most recent level received will be output. Cue lists and submasters can operate as HTP or LTP for intensity parameters only. Non-intensity parameters (NPs) are always LTP. The console's default cue list setting for intensity is LTP. The default submaster setting for intensity is HTP.

HTP

HTP is only applicable to the intensity of a channel. HTP channels will output the level that is the highest of all control inputs. As control inputs are removed (some of the submasters are brought down to zero), the console will adjust the channel level, if required, to the highest remaining level.

LTP

LTP is applicable to any parameter of any channel. LTP output is based on the most recent move instruction provided to the channel parameter. Any new values sent will supersede any previous values, regardless of the level supplied. The console determines the LTP value for a channel, which is overridden by any HTP input values that are higher than the LTP instruction. This is then finally modified by manual override.

BLOCK

Block is a Recording/Updating function - it defines how changes will track (or not) through the cue list. An important concept to remember is that blocking impacts editing functions only. It has no impact on cue playback. In Element, block does impact playback, as it also acts as an assert.

A cue level block causes all tracked values in the cue to be treated as move instructions, which prohibits any data changes from tracking into the cue. Blocks can also be applied to a channel or a channel parameter.

Eos family consoles also support an "auto-block" function. For example, in cue 5 you set channel 1 to 50%. It is stored as a move instruction. Then, you later go back to an earlier cue and set channel 1 to 50% and it tracks forward to cue 5. Channel 1 will be "auto-blocked" in cue 5. Even though it is now at the same value as the previous cue, the original concept of a move instruction is maintained. Auto blocks are indicated with an underscore in the cue data.

ASSERT

Assert is analogous to block, but is a Playback function - it defines how the cues interact with each other in regard to the concepts of Move Fade. Assert may be used to override this default behavior, allowing a cue list's control over a channel to be restored, even when the channel's data is tracked.

Assert is not only used in multiple cue list environments, it is useful in single list as well, as it is a way to force a tracked value to act as a move instruction on playback. Assert can be placed on a cue list, a cue, a channel or a parameter.

Example:

Cue 10 is a blackout on a time of 0. Cue 9 starts some of the lights fading to zero. You run cue 10 before cue 9 is finished. Because some of the levels were already commanded to zero in cue 9, they will continue to run in cue 9's time as they are not getting a new move instruction in cue 10. To get them to use cue 10's time, you have to place an assert on cue 10 (blocking cue 10 will not do this).

NOTE: ALWAYS, ALWAYS, ALWAYS BLOCK AND ASSERT YOUR BLACKOUT CUES!

Appendix 1 – Level 1 Channel Hookup

| Channel | Universe | Address | Manufacturer | Type | Focus/Notes |
|---------|----------|------------|--------------|-----------------------|---------------------------|
| 1 | 1 | 1 | Generic | Dimmer | Special - DSR Desk |
| 2 | 1 | 2 | Generic | Dimmer | Special - USC Solo |
| 3 | 1 | 3 | Generic | Dimmer | Special - DSL Study |
| 4 | 1 | 4 | Generic | Dimmer | Special - Piano |
| 5 | 1 | 33 | Generic | Dimmer | Special - Drums |
| 6 | 1 | 31 | Generic | Dimmer | Special - Vocals |
| 7 | 1 | 32 | Generic | Dimmer | Special - Guitar |
| 8 | 1 | 35 | Generic | Dimmer | Special - Piano Top Light |
| 9 | 1 | 34 | Generic | Dimmer | Special - Drums Top Light |
| 11 | 1 | 5, 6, 7 | Generic | Dimmer | High Side SR - Blue |
| 12 | 1 | 8, 9, 10 | Generic | Dimmer | High Side SL - Blue |
| 13 | 1 | 11, 12, 13 | Generic | Dimmer | High Side SR - Pink |
| 14 | 1 | 14, 15, 16 | Generic | Dimmer | High Side SL - Pink |
| 15 | 1 | 17, 18, 19 | Generic | Dimmer | High Side SR - Yellow |
| 16 | 1 | 20, 21, 22 | Generic | Dimmer | High Side SL - Yellow |
| 21 | 1 | 23 | Generic | Dimmer | Texture Wash |
| 21 P2 | 1 | 71 | Generic | Scroller | Scroller w/ custom load |
| 22 | 1 | 24 | Generic | Dimmer | Texture Wash |
| 22 P2 | 1 | 72 | Generic | Scroller | Scroller w/ custom load |
| 23 | 1 | 25 | Generic | Dimmer | Texture Wash |
| 23 P2 | 1 | 73 | Generic | Scroller | Scroller w/ custom load |
| 24 | 1 | 26 | Generic | Dimmer | Texture Wash |
| 24 P2 | 1 | 74 | Generic | Scroller | Scroller w/ custom load |
| 25 | 1 | 27 | Generic | Dimmer | Texture Wash |
| 25 P2 | 1 | 75 | Generic | Scroller | Scroller w/ custom load |
| 26 | 1 | 28 | Generic | Dimmer | Texture Wash |
| 26 P2 | 1 | 76 | Generic | Scroller | Scroller w/ custom load |
| 31 | 1 | 101 | ETC Fixtures | D40 Lustr+ Direct Str | Top Light |
| 32 | 1 | 110 | ETC Fixtures | D40 Lustr+ Direct Str | Top Light |
| 33 | 1 | 119 | ETC Fixtures | D40 Lustr+ Direct Str | Top Light |
| 34 | 1 | 128 | ETC Fixtures | D40 Lustr+ Direct Str | Top Light |
| 35 | 1 | 137 | ETC Fixtures | D40 Lustr+ Direct Str | Top Light |
| 36 | 1 | 146 | ETC Fixtures | D40 Lustr+ Direct Str | Top Light |
| 37 | 1 | 155 | ETC Fixtures | D40 Lustr+ Direct Str | Top Light |
| 38 | 1 | 164 | ETC Fixtures | D40 Lustr+ Direct Str | Top Light |
| 39 | 1 | 173 | ETC Fixtures | D40 Lustr+ Direct Str | Top Light |
| 40 | 1 | 182 | ETC Fixtures | D40 Lustr+ Direct Str | Top Light |
| 41 | 1 | 191 | ETC Fixtures | D40 Lustr+ Direct Str | Top Light |
| 42 | 1 | 200 | ETC Fixtures | D40 Lustr+ Direct Str | Top Light |
| 43 | 1 | 209 | ETC Fixtures | D40 Lustr+ Direct Str | Top Light |
| 44 | 1 | 218 | ETC Fixtures | D40 Lustr+ Direct Str | Top Light |
| 45 | 1 | 227 | ETC Fixtures | D40 Lustr+ Direct Str | Top Light |

| Channel | Universe | Address | Manufacturer | Type | Focus/Notes |
|---------|----------|---------|------------------------|---------------------------|-------------|
| 51 | 2 | 52 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 52 | 2 | 55 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 53 | 2 | 58 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 54 | 2 | 61 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 55 | 2 | 64 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 56 | 2 | 67 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 57 | 2 | 70 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 58 | 2 | 73 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 59 | 2 | 76 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 60 | 2 | 79 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 61 | 2 | 82 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 62 | 2 | 85 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 63 | 2 | 88 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 64 | 2 | 91 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 65 | 2 | 94 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 66 | 2 | 97 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| 67 | 2 | 100 | Philips Color Kinetics | ColorBlast 12 | Cyc Top |
| | | | | | |
| 101 | 1 | 301 * | Robe | Robin 300 LEDWash – M3 | |
| 102 | 1 | 321 | Robe | Robin 300 LEDWash – M3 | |
| 103 | 1 | 341 | Robe | Robin 300 LEDWash – M3 | |
| 104 | 1 | 361 | Robe | Robin 300 LEDWash – M3 | |
| 105 | 1 | 381 | Robe | Robin 300 LEDWash – M3 | |
| 106 | 1 | 401 | Robe | Robin 300 LEDWash – M3 | |
| | | | | | |
| 111 | 3 | 1 | VariLite | VL3500 Spot – VL3500 Spot | FOH |
| 112 | 3 | 32 | VariLite | VL3500 Spot – VL3500 Spot | FOH |
| 113 | 3 | 63 | VariLite | VL3500 Spot – VL3500 Spot | FOH |
| 114 | 3 | 94 | VariLite | VL3500 Spot – VL3500 Spot | FOH |
| 115 | 3 | 125 | VariLite | VL3500 Spot – VL3500 Spot | FOH |

* Think Offset!!

Appendix 2 – Level 2 Hookup Additions

| Channel | Universe | Address | Manufacturer | Type | Focus/Notes |
|---------|----------|---------|------------------------|----------------------------|-------------|
| 71 | 2 | 1 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 72 | 2 | 4 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 73 | 2 | 7 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 74 | 2 | 10 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 75 | 2 | 13 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 76 | 2 | 16 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 77 | 2 | 19 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 78 | 2 | 22 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 79 | 2 | 25 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 80 | 2 | 28 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 81 | 2 | 31 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 82 | 2 | 34 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 83 | 2 | 37 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 84 | 2 | 40 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 85 | 2 | 43 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 86 | 2 | 46 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| 87 | 2 | 49 | Philips Color Kinetics | ColorBlast 12 | Cyc Bottom |
| | | | | | |
| 121 | 2 | 351 | VariLite | VL2000 Wash – Enhanced 16B | Over-stage |
| 122 | 2 | 366 | VariLite | VL2000 Wash – Enhanced 16B | Over-stage |
| 123 | 2 | 381 | VariLite | VL2000 Wash – Enhanced 16B | Over-stage |
| 124 | 2 | 396 | VariLite | VL2000 Wash – Enhanced 16B | Over-stage |
| | | | | | |
| 131 | 2 | 201 | Martin | Mac 700 Profile – Ext | Over-stage |
| 132 | 2 | 232 | Martin | Mac 700 Profile – Ext | Over-stage |
| 133 | 2 | 263 | Martin | Mac 700 Profile – Ext | Over-stage |
| 134 | 2 | 294 | Martin | Mac 700 Profile – Ext | Over-stage |

Appendix 3 – Scroll Setup

Generic Scrolls (Channels 21 – 26)

| | | |
|----|-------------------------|---|
| 1 | Open Frame |  |
| 2 | R10 – Medium Yellow |  |
| 3 | R27 – Medium Red |  |
| 4 | R339 – Broadway Pink |  |
| 5 | R351 – Lavender Mist |  |
| 6 | R359 – Medium Violet |  |
| 7 | R370 – Italian Blue |  |
| 8 | R38 – Light Rose |  |
| 9 | R65 – Daylight Blue |  |
| 10 | R85 – Deep Blue |  |
| 11 | R90 – Dark Yellow Green |  |

Appendix 4 – Show File Data

| Group # | Label | Channels |
|---------|------------------------------------|------------------------|
| 1 | Specials | 1 thru 3 |
| 2 | Band | 4 thru 9 |
| 3 | Blue Sides | 11 + 12 |
| 4 | Pink Sides | 13 + 14 |
| 5 | Yellow Sides | 15 + 16 |
| 6 | Texture | 21 thru 26 |
| 7 | Top Lights | 31 thru 45 |
| 8 | LED Cyc Top | 51 thru 67 |
| 9 | LED Cyc Bottom | 71 thru 87 |
| | | |
| 11 | Robin 300s | 101 thru 106 |
| 12 | VL3500s | 111 thru 115 |
| 13 | VL2000s | 121 thru 124 |
| 14 | Mac 700s | 131 thru 134 |
| | | |
| 16 | All movers | G11 thru G14 |
| | | |
| 20 | Cyc In | Cyc In |
| 21 | Cyc Out | Cyc Out |
| | | |
| 25 | CP Group | G7 + G8 + G11 thru G14 |
| | | |
| 30 | Area lights in a cross-stage order | 1, 4, 2, 5, 3 |

| Color Palette # | Label | Groups Used |
|------------------|-----------------------------|-------------|
| 1 | Red | G25 |
| 2 | Orange | G25 |
| 3 | Yellow | G25 |
| 4 | Green | G25 |
| 5 | Light Blue | G25 |
| 6 | Dark Blue | G25 |
| 7 | Magenta | G25 |
| Focus Palettes # | Label | |
| 1 | DSR Desk | G12 |
| 2 | USC Solo | G12 |
| 3 | DSL Study | G12 |
| 4 | Vocals (USR Platform) | G12 |
| 5 | Guitar (USL Platform) | G12 |
| Beam Palettes # | Label | |
| 1 | All Beam parameters | G12 |
| 2 | Just Gobo Select | G12 |
| 3 | Just Zoom | G12 |
| Preset # | Label | |
| 1 | USC Red (Solo In Color) | G12 |
| 5 | Movers – Intensity | G12 |
| 6 | Movers – Intensity and Beam | G12 |



Corporate Headquarters ■ Middleton, Wisconsin, USA ■ Tel +608 831 4116 ■ Service (Americas) ■ service@etconnect.com

London, UK ■ Tel +44 (0)20 8896 1000 ■ Service: (UK) service@etceurope.com

Rome, IT ■ Tel +39 (06) 32 111 683 ■ Service: (UK) service@etceurope.com

Holzkirchen, DE ■ Tel +49 (80 24) 47 00-0 ■ Service: (DE) techserv-hoki@etconnect.com

Hong Kong ■ Tel +852 2799 1220 ■ Service: (Asia) service@etcasia.com

Web ■ etconnect.com ■ Copyright © 2016 Electronic Theatre Controls, Inc.

Product information and specifications subject to change. ETC intends this document to be provided in its entirety.

4350M4211-2.5.0 ■ Rev A ■ Released 2016-12