



Eos Family Console Programming

(Eos Ti, Gio, Gio@5, Ion Xe, Programming Wing)

Level 1: Essentials

V2.7.0 Rev. A

www.etconnect.com/education

Part Number: 4350M4211-2.7.0 Rev: A

Released: 2018-05

Table of Contents:

PURPOSE OF THE CLASS.....	4
GETTING ACQUAINTED	5
PATCH.....	10
WORKING WITH CHANNELS	12
MULTI-CELL CHANNELS.....	13
GROUPS.....	14
NON-INTENSITY PARAMETER CONTROL.....	15
ML CONTROLS.....	18
CUES	19
PLAYBACK	20
UPDATE	24
SUBMASTERS	25
PARK.....	28
SETUP	29
AN INTRO TO EFFECTS	30
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
APPENDIX 5 – CHANNEL COLORS	43

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

THE MANUAL

The manual is available on the console, Tab #100.

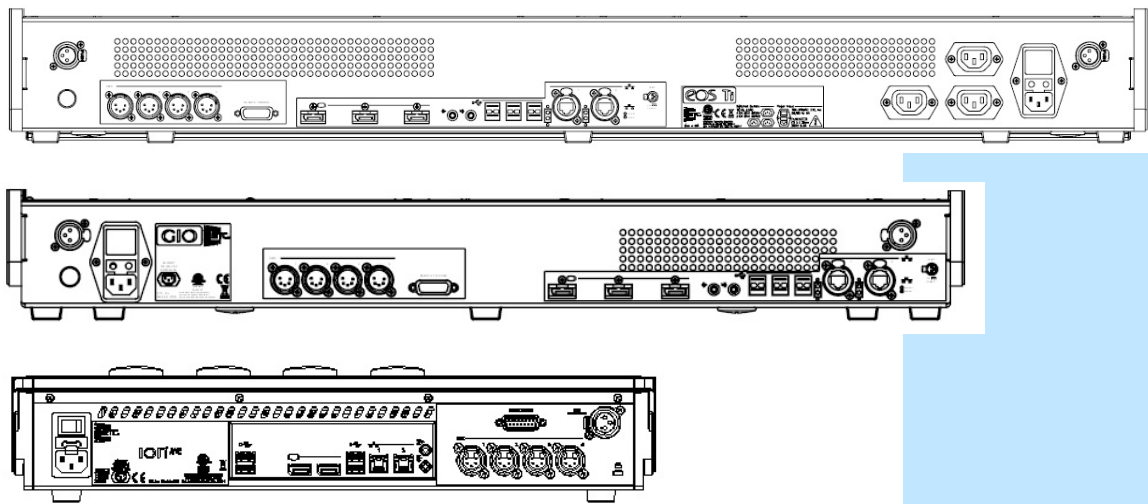
Click on Add-a-Tab (the {+} sign) , select Manual

Hold [Tab] & press [100]

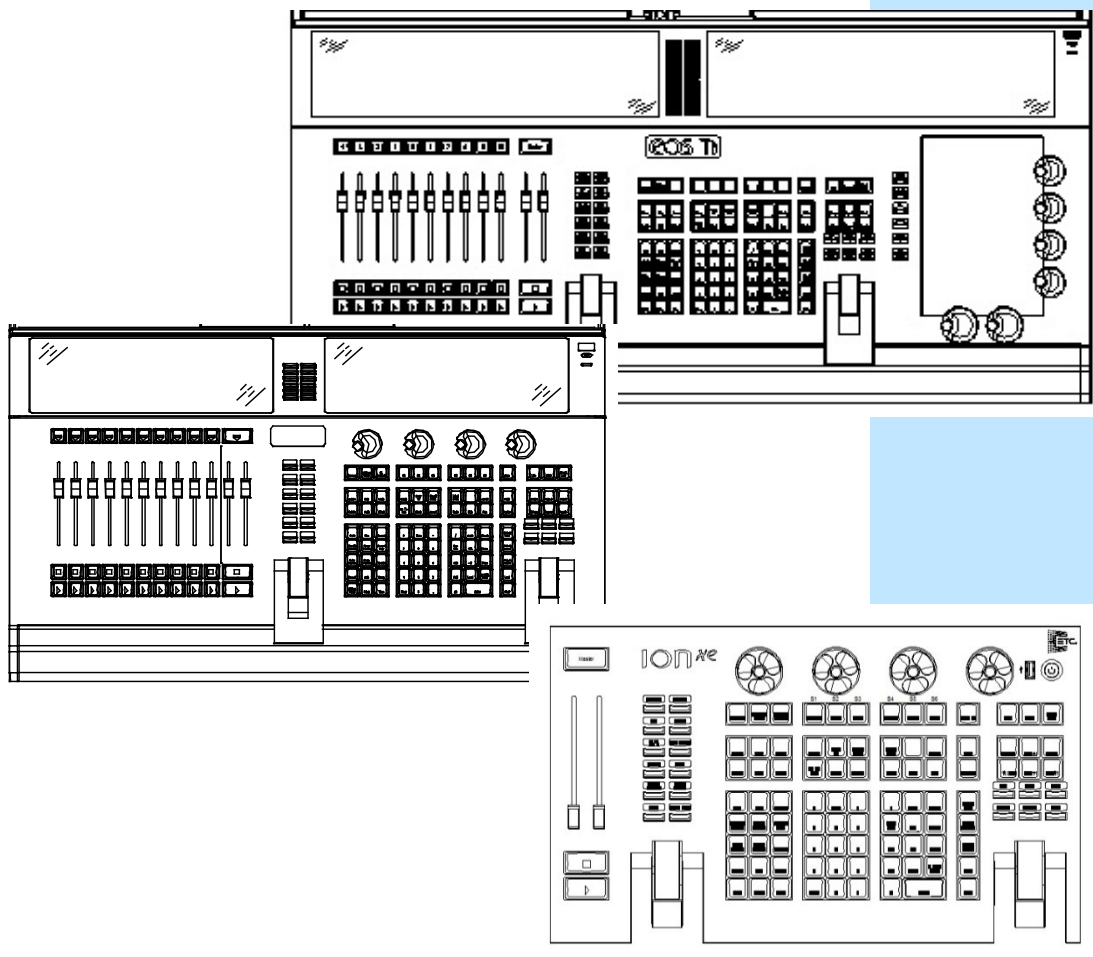
Please note that it is not available on Windows XP devices or on Macs, but is available as a download from the web site.

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
- Hold **[Data]** and press any category button (Focus, Color, Image...) to collapse the category or expand it – both in Summary and in Table views

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
- **[Format]** for summary, table view or spreadsheet in Blind
- **When in Blind, Record is not required – changes are stored when the command line is terminated.**



FLEXICHANNEL MODE (EASIER TO SEE IN LIVE – SUMMARY)

[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.

Press & hold [Flexi]

set some levels

Press [Flexi]

8 states and 2 modes appear in the CIA.

- **All channels**
- **Patch**
- **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, subs, 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
- **Cells Off** – collapses the individual cells, can also be done with **[.]&[Flexi]**
- **Masters Off** – collapses the Master cell, leaving only the individual cells

to change to the next state

Hold [Flexi] and use the softkeys

display options appear as softkeys

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

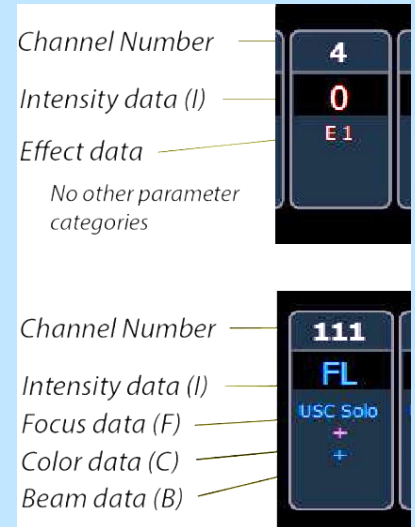
In Flexi Patched Channels: [16] [Thru] [21] [Enter]

see only patched channels in range

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

see all channels in range

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





PLAYBACK STATUS DISPLAY (PSD OR CUE LIST):

- **[Format]** for selecting display options:
 - Single cue list with a preview of one page of 10 faders (fader ribbon)
 - Two cue lists as well as the fader ribbon
 - Expanded preview of 10 pages of 10 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

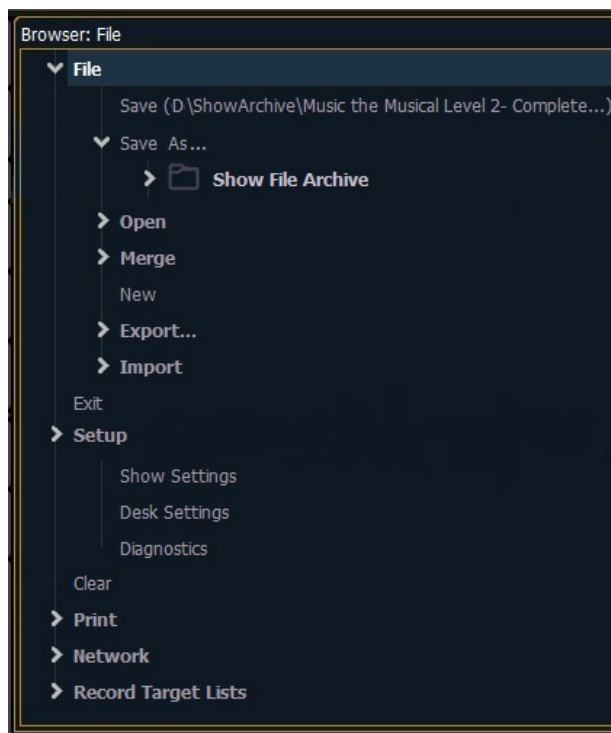
An interface for numerous functions including saving a show, opening a show, changing settings, clearing targets, print function and viewing record target lists.

- 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 COLOR

CODING:

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



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]

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

TO MOVE DISPLAYS

Hold [Tab] and use the page left and page right keys

TO CLOSE DISPLAYS

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

TO SELECT OPEN DISPLAYS

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

Hold [Tab] & press [#] of specific display, [12] for Patch

Press [Live] or [Blind]

ADDITIONAL TAB TOOLS

Right click or tap on the Live tab

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}
- {Reset Columns}
- {Lock Frame} – prevents other tabs from being moved to screen
- {Open New Tabs in this Frame}
- {Zoom Out} and {Zoom In}

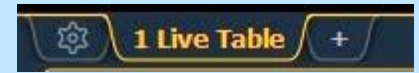
CONFIGURATION MENUS

- 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]

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



to either open the associated display or select it if it is already open
opens the home screen or display and control options

to move the active display from one monitor to another

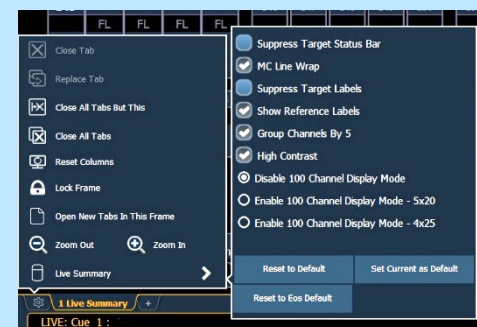
to close any tab display

to change focus from open display to the next open display

to select/highlight a specific display by number

to instantly bring Live/Blind into focus

to see configuration settings



to close all tabs on a single screen

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 first 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.

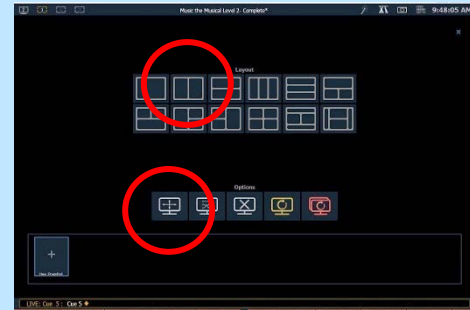
Note that as continually pressed, cycles through and captures the least numbered worksheet so ultimately all monitors are on the same workspace.

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.
- **Monitor Mapping** - ability to configure your external monitor arrangement (internal displays cannot be renumbered)
- **Close All Tabs In This Workspace** - close all of the tabs in the active workspace on this monitor only.
- **Reset This Workspace** - 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 Monitors & Workspaces** - 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

Patch

Double tap **[Address/Patch]** to get to the Patch display.
Or press **[Displays]**, then **{S3 Patch}**. Can also **Add-a-Tab (the {+} sign)** or hold **[Tab]** and type **[12]**. 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]

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 softkeys {Show}, {Manfctr}, {Search} and {Add Show}

Click on {Manfctr}

left columns are manufacturers; right side are their devices

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

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 – 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] [Type]

creates a part 3 for selected channels

{Search}, Rosco Gobo Rotator and double 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 A MULTI-CELL FIXTURE

A multi-cell fixture is like an LED batten, a multi-intensity device or a moving light with duplicated areas of control.

[661] [Thru] [665] [Enter]

selects the channels

Make them ColorSource Linear DB 4 Cell 5 Chan with MC (20)

assigns the multi-cell fixtures to the channels – notice the parts (.1, .2)

[At] [4] [/] [1] [Enter]

assigns addresses to cells

Note addresses assigned to cells, not to Master Cell

[Live] and look at the Summary View and Table View

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).

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

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

Working with Channels

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



SET CHANNELS IN LIVE

[Live] if you are not already there

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

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

Red data – not yet stored – Notice “Manual Channels” in upper left corner

[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] [Enter], [At] [-] [4] [Enter]

add 3 points more, subtracts 4 points

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

takes 50% of level, multiplies by 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 removes manual changes and allows the channels to sneak back to their background states, if any. Uses a default Sneak Time.

[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 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

Multi-Cell Channels

WORKING WITH MULTI-CELL CHANNELS IN LIVE

[Live] if you are not already there

Be in Table View!

[151] [+] [152] [Enter]

directs display to selected channels

Notice cells are at Full by default

[151] [Enter]

selects Master and cells

[151] [.] [Enter]

posts channel cells only on command line – Cells only selected

[151] [Shift] & [.] [Enter]

posts channel minus cells on command line – Master Cell only selected

[151] [+] [152] [Full] [Enter]

full intensity in Master cells, lights on

[Out]

takes lights out

[151] [+] [152] [.] [Full] [Enter]

full intensity in cells only, no lights

[151] [+] [152] [.] [At] [10] [Thru] [Full] [Enter]

Fans intensity across 16 individual cells, but no intensity in Master Cell, no lights

[151] [+] [152] [Full] [Enter]

Lights on and see intensity fanned across 16 individual cells,

USING OFFSET WITH MULTI-CELL CHANNELS

[151] [+] [152] [.] {Offset} [2] [At] [50] [Enter]

cells 1 & 3 in each fixture go to 85

{Offset} [Even] [Full] [Enter]

even cells are selected and go to Full

[Clear] [Sneak] [Enter]

takes all light out

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] [Label] Effect 1 [Enter]

records the channels in a specific order and gives the group a label

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]

reselects the whole group and fans intensity across the range

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

Non-intensity Parameter Control



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, changes to the position (X, Y or Z)
- **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, content, 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]

takes you to second page of Color category

[Flexi] & [Color]

toggles encoders in and out of Flexi mode

Page number is displayed in the category tile on the lower left of the CIA.

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.

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

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



GIO/ION XE ENCODERS AND ENCODER DISPLAY

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

[Encoder Display]

Display can also be opened and closed using the arrow in the lower left corner of 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]

Page number is displayed on bottom of touchscreen button

ENCODERS AND SOFTKEYS

[113] [Full] [Enter]

[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.

- **Eos Ti Only has 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.

[Image], Gobo Select encoder, 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

expands the Encoder display in the CIA



takes you to third page of Color category

to look at a multi-category fixture

"RULE #1: TILT FIRST!!"

COLOR CONTROLS

COLOR CONTROL WITH SCROLLERS

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

- Use the encoder to dial to the frame desired – feel the clutch
- 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 LEDS

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 for a small version in the CIA or click on **Add-a-Tab** (the {+} sign) for a full tab version.

- 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 column 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.

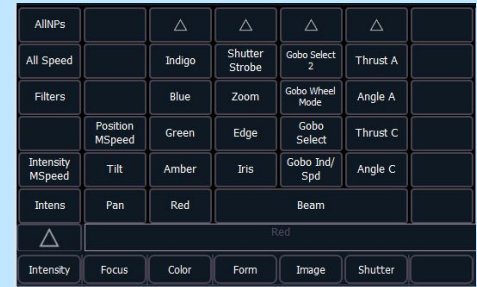
- Console will put fixture in the color as close as possible.
- A 'G' will appear in the channel display that means gel match
- Gel matches can be set from the command line also

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

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

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

[Group] [8] [Shift]&[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

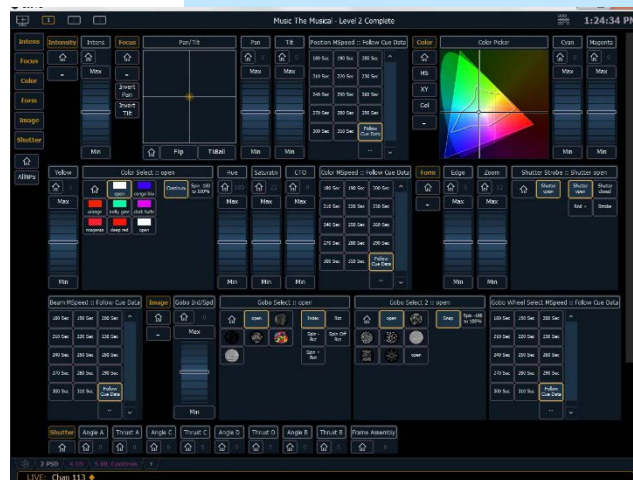
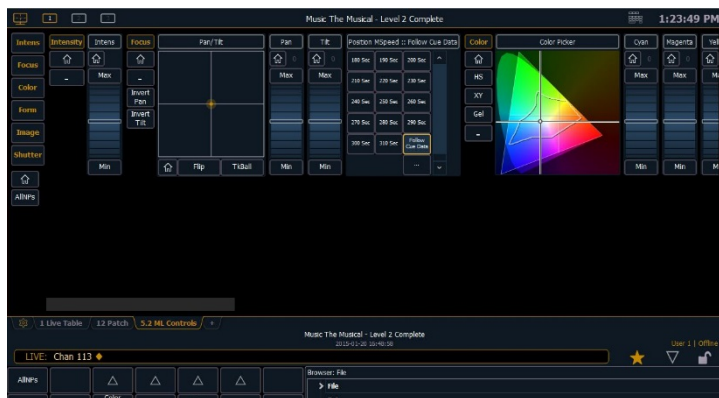
watch cyc change color

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) , 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 allow you to reset a specific parameter or attribute of a parameter to its default setting.
- 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

ML CONTROL POPUP

Click on the shortcut in the upper right hand side of the monitor.



to open the ML popup window

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. If Cue 2.111, then Next = 2.112.

Check out the channel colors! Reference Appendix 5 for more details.

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



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' intensities out
[Record] [7] [Time] [0] [Label] Blackout [Enter]	stores cue, timing and label
[1] [Thru] [3] [Full] [Enter]	Sets levels for new cue after blackout
[Record] [8] [Time] [2] [Enter]	stores cue and timing



DELETE A CUE

[Delete] <Cue> [8] [Enter] [Enter] again to confirm	deletes a cue
---	---------------

Notice Cue 8 is still on stage although it was just deleted. To refresh the master playback fader pair, **[Goto Cue] [7] [Enter]** or just **[Goto Cue] [Enter]**.

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 values</u> 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] [1] [Time] [2] [Enter]	fades to cue in 2 seconds



LOAD A CUE ON THE MASTER PLAYBACK FADER

[Cue] [7] [Master] (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] [Thru] [3] [Time] [3] [Enter]	Change timing for faster playback
[Cue] [1] {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] [Shift]&[Delay] [5] [Enter]	records cue with a follow time of 5 seconds
[Cue] [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

Notice the ↪ in the PSD to show you follow/hang cues.



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/Hang} [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

	1	2	3	4	5	6	7	8	9	10	11
Cue	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 through



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

An alternative is to use the **{AutoBlock Clean}** softkey.



[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

Autoblocks protect your cue data in the case of a redundant level change.

Notice that channel 4 is at 80 in Cue 2

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

Autoblock created in cue 2

Now 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] {AutoBlock Clean} [Enter] [Enter]

clears an autoblock

{Autoblock Clean} removes all auto-blocks from a single cue, cue range or cue list.



ASSERT

Assert is the playback equivalent of a block – in that it takes a tracked value and treats it like a move instruction. Assert is 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.

Update

Update is a 'save changes' tool. It only pertains to values that are red or modified – values that have been changed. Update saves manual changes back to targets such as cues, palettes, presets and submasters.

UPDATE DEFAULT

[Live] [Go To Cue] [2] [Enter]

[15] [At] [50] [Enter]

makes a change to an existing cue

[Update] Notice default Make Absolute style [Enter]

change is now stored in cue

[Blind] Spreadsheet view

See how channel 15 turns on in cue 2 and is tracked till the block

UPDATE CUE ONLY

[Live] [16] [At] [75] [Enter]

makes another change in the cue

[Update] [Cue Only] [Enter]

records without tracking

[Blind] Spreadsheet view

note changes for channel 16

See how channel 16 turns on in cue 2 and turns off in cue 3.

MOVE INSTRUCTIONS

Other move instructions will stop values from tracking through.

See how channels 11 and 12 turn on to full in cue 6.

note the move instruction in cue 6

[Live] [11] [+] [12] [At] [40] [Enter]

makes another change in the cue

[Update] [Enter]

records allowing tracking

[Blind] Spreadsheet view

note changes for channels 11 and 12

See how 11 & 12 turn on in cue 2 and move to full in cue 6.

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] Press [Load] button above fader On Ion Xe, press both buttons (▶ & ■) for the fader to load	records the current stage state to sub 1
[Clear] [Sneak] [Enter]	
[Group] [8] [Full] [Enter] in Blue, [2] [+] [11] [+] [12] [Full] [Enter]	set levels
[Record] , then [Load] 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] then press [Load] button of the third fader	...with a label 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] [31] [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'

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] Specials [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: PROPORTIONAL OR INTENSITY MASTER

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

[Group] [12] [Full] [Full], tilt up on cyc**[Record] [Sub] [10] [Enter], Load to a fader, [Clear] [Sneak] [Enter]**

records sub and clears manual values

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], {Properties}, 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.
- Can park category or parameters

PARK IN LIVE

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

park channel at 50%

[101] [Park] [Enter]

park all parameters at current levels

[102] [Shift]&[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] [At] [Park] [Enter] ...[Enter]

unparks channel

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

unparks an address

Setup

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

- System Settings
- User Settings
- Device Settings

SYSTEM – SPECIFIC TO THE CURRENT SHOW FILE – STORED IN SHOW FILE

These settings are shared on all consoles on the network.

- **System Settings** Number of Channels, Dimmer Doubler Offset, Create Virtual HSB, Home Preset, Startup, Shutdown and Disconnect Macros
- **Cue Settings** Auto-Mark Enable, Mark Time, Preheat Time, Cue Default Times
- **Show Control** SMPTE, MIDI, Contacts, OSC, and String UDP
- **Output** Local DMX Outputs
- **Remotes** Allow Remotes
- **Partitions** Partitioned Control Enable, Channel Partitions for multi-user setups
- **Users** User Settings: User ID,
- **Recall User Settings** restore settings from show file



USER – SPECIFIC TO THE USER – STORED IN SHOW FILE

These settings are for each independent console – the hardware.

- **Record Defaults** Track Mode, Record/Delete Confirm, Auto Playback, Update Modes, Emergency Mark
- **Manual Control** Manual Times, Button Values: Level, Plus/Minus %, Live RemDim Level, Highlight: Hi-light and Lowlight Presets, Highlight RemDim, Default Times: Sneak, Go To Cue, Back, Assert, Off, Release and Timing Disable Times
- **Displays** Preserve Blind Cue, Popup Magic Sheet and Popup Navigation Lock

DEVICE – SPECIFIC TO HARDWARE – BUT STORED IN SHOW FILE

- **Config** Visible to Remotes, Device Name
- **Face Panel** Encoders Adjustments– Percent or Degrees Per Revolution, Sounds, Spacebar [Go] Enable, Hide Mouse, Use Shift as Eos Shift, Auto Repeat settings
- **Fader Wing Config** Layout and Identify
- **Displays** Show Ref Labels, In-Cell Editing and Direct Select Double Click
- **Trackball Settings** Adjustments for Trackball
- **Brightness Settings** Brightness & Contrast for console LCDs and Backlit buttons as well as Desk Lamp Control and Wing LCDs
- **PDF File Settings** Orientation and Paper Type settings
- **Recall Device Settings** restore settings from show file

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 Summary, 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} or [Tab] [27]

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 917

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

DIRECTLY SETTING BPM

Done in Blind, changes applied immediately to all instances of this effect.

[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

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.

{Cycle Time} [2] [Enter]	removes the BPM
---------------------------------	-----------------

LEARNING BPM OR TAP RATE

Done in Live, changes will need to be recorded.

[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 Status Display

Notice "Effect 1 Learn Time Sample BPM" on the command line. Also opens the Effects Editor display

[Enter] [Enter] [Enter]	averages the timing or tap rate of the last three hits of Enter
[Learn]	stops the Learn mode or averaging

Notice the red BPM to the far right of the Effect number.

[Record] <Cue> [21] [Enter]	records effect in cue with the modified BPM (1* in effects column on PSD)
--	---

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

Channel	Universe	Address	Manufacturer	Type	Focus/Notes
51	2	52	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
52	2	55	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
53	2	58	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
54	2	61	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
55	2	64	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
56	2	67	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
57	2	70	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
58	2	73	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
59	2	76	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
60	2	79	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
61	2	82	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
62	2	85	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
63	2	88	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
64	2	91	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
65	2	94	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
66	2	97	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
67	2	100	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Top
101	1	301*	Robe	Robin 300 LEDWash [37] – M3 [15]	Onstage
102	1	321	Robe	Robin 300 LEDWash [37] – M3 [15]	Onstage
103	1	341	Robe	Robin 300 LEDWash [37] – M3 [15]	Onstage
104	1	361	Robe	Robin 300 LEDWash [37] – M3 [15]	Onstage
105	1	381	Robe	Robin 300 LEDWash [37] – M3 [15]	Onstage
106	1	401	Robe	Robin 300 LEDWash [37] – M3 [15]	Onstage
111	3	1	VariLite	VL3500 Spot [31] – VL3500 Spot [31]	FOH
112	3	32	VariLite	VL3500 Spot [31] – VL3500 Spot [31]	FOH
113	3	63	VariLite	VL3500 Spot [31] – VL3500 Spot [31]	FOH
114	3	94	VariLite	VL3500 Spot [31] – VL3500 Spot [31]	FOH
115	3	125	VariLite	VL3500 Spot [31] – VL3500 Spot [31]	FOH
151	3	201	SGM	SP 6 [6] – 6ch MC [6] [6 Cells]	Multi-Intensity
152	3	207	SGM	SP 6 [6] – 6ch MC [6] [6 Cells]	Multi-Intensity






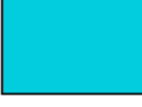

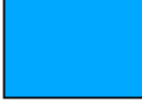


* Think Offset!!

Appendix 2 – Level 2 Hookup Additions

Channel	Universe	Address	Manufacturer	Type	Focus/Notes
71	2	1	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
72	2	4	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
73	2	7	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
74	2	10	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
75	2	13	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
76	2	16	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
77	2	19	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
78	2	22	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
79	2	25	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
80	2	28	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
81	2	31	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
82	2	34	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
83	2	37	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
84	2	40	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
85	2	43	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
86	2	46	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
87	2	49	Philips Color Kinetics	ColorBlast 12 [3]	Cyc Bottom
121	2	351	VariLite	VL2000 Wash [15] – Enhanced 16B [15]	Over-stage
122	2	366	VariLite	VL2000 Wash [15] – Enhanced 16B [15]	Over-stage
123	2	381	VariLite	VL2000 Wash [15] – Enhanced 16B [15]	Over-stage
124	2	396	VariLite	VL2000 Wash [15] – Enhanced 16B [15]	Over-stage
131	2	201	Martin	Mac 700 Profile [23] – Ext [31]	Over-stage
132	2	232	Martin	Mac 700 Profile [23] – Ext [31]	Over-stage
133	2	263	Martin	Mac 700 Profile [23] – Ext [31]	Over-stage
134	2	294	Martin	Mac 700 Profile [23] – Ext [31]	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
17	SP6s	151 + 152
18	SP6 Cells	151.2 + 152.3
19	SP6 Even	151 + 152 Cells only Even
20	Cyc In	Cyc In
21	Cyc Out	Cyc Out
25	CP Group	G7 thru G9 + 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

Appendix 5 – Channel Colors



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.

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

CHANNEL NUMBERS/CHANNEL HEADERS

- **White number** Patched 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

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



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 © 2018 Electronic Theatre Controls, Inc.

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

4350M4211-2.7.0 ■ Rev A ■ Released 2018-05