The Production Studios

194 - 195 - 196

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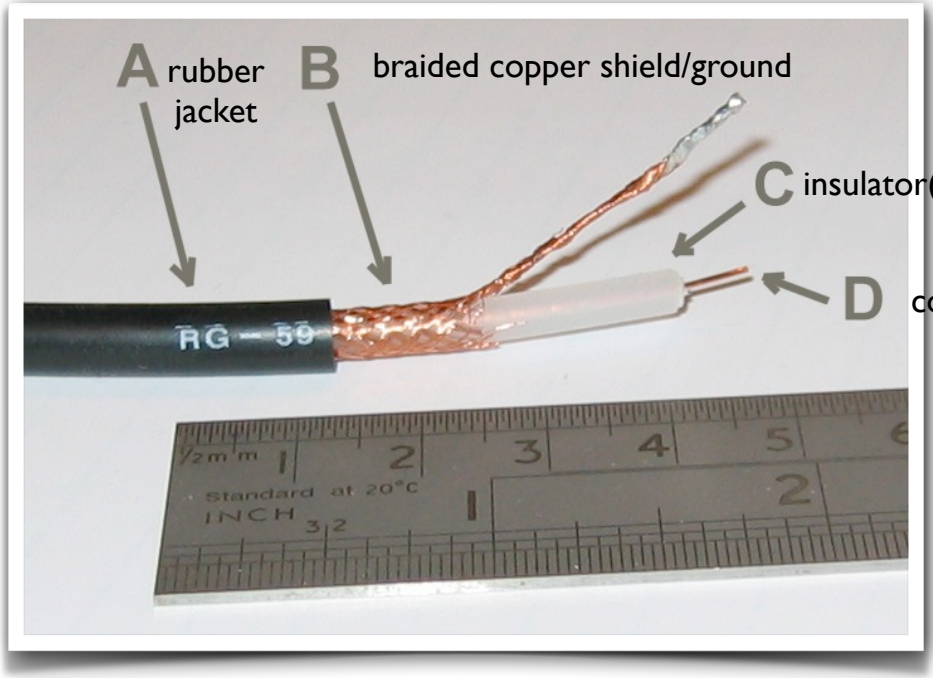
Open the Keynote in Preview and put it in Full Screen Mode (Control + Command+ F). Now use Option +Command + G to move to the appropriate page.

Digital & Analog Hardware Interconnections

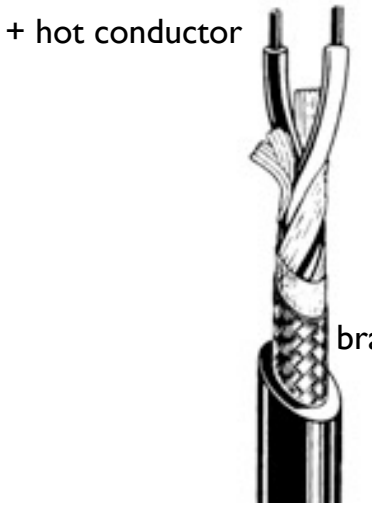
The Lynx Aurora & Yamaha O2R-96

Digital and Analog Audio Cables

Coaxial Cable

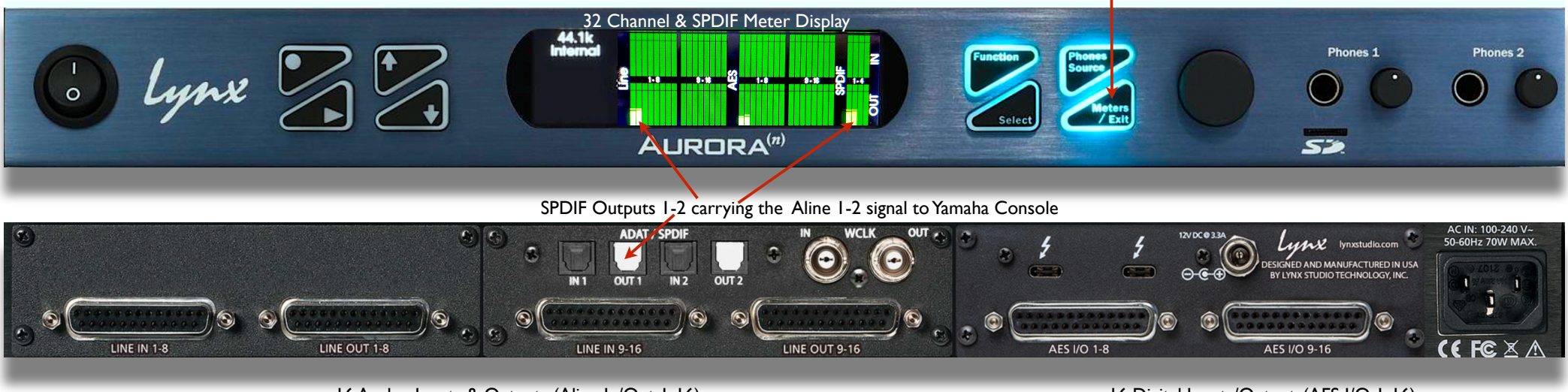


Twisted Pair Cable



Lynx Aurora Overview

Meter Selection - Depress until the meter looks like this display.



SPDIF Outputs 1-2 carrying the Aline 1-2 signal to Yamaha Console

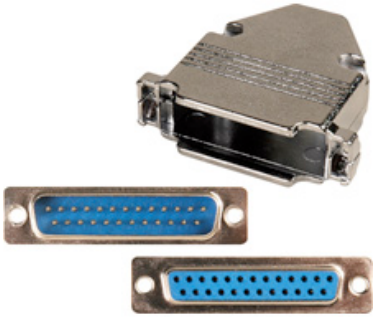
16 Analog Inputs & Outputs (Aline In/Out 1-16)

16 Digital Inputs/Outputs(AES I/O 1-16)

The Lynx Aurora syncs immediately to the Big Ben and provides 32 Channel I/O metering. Therefore, there is no need to use software to adjust these parameters.
Phones Source is preset to Aline 1-2 for both Phones outputs.

Analog and Digital I/O Connections

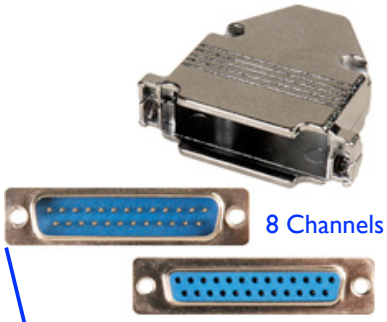
Connectors = 25 pin D-Sub



Cable = Balanced, 3 conductor, **Twisted Pair,** 70 Ohm

8 Channels - Uni Directional - **Line Level** Analog

Connectors = 25 pin D-Sub

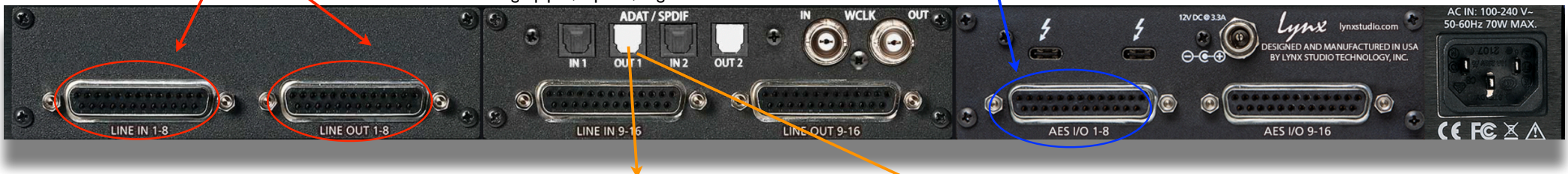


Cable = Balanced, 3 conductor, **Twisted Pair**, 110 Ohm

8 Channels - Bi Directional - **AES3** Digital Format

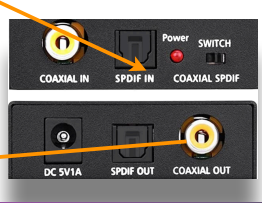
Lynx Aurora

"Lightpipe", Optical, Digital Audio Connections



Connectors = Toslink

Cable = Optical



Optical "Lightpipe" to Coaxial Convertor

Connectors = RCA

Cable = Unbalanced, 2 conductor, **Coaxial,** 75 Ohm

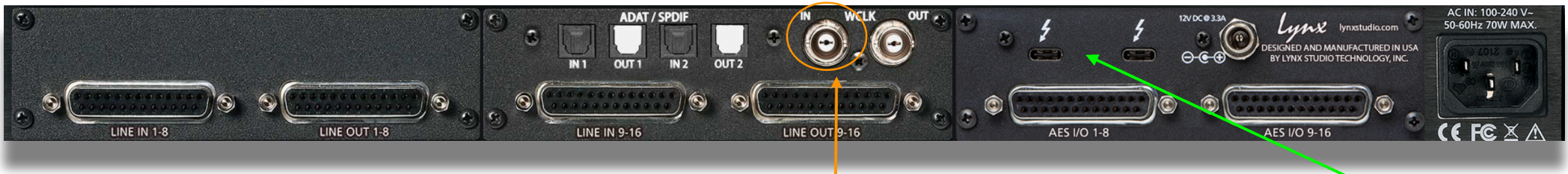
2 Channels - Uni Directional - **SPDIF** Digital Format

Note: Both the Optical and Coaxial cables carry SPDIF data. They just use different technology to transmit this data!

NB - The object of the "impedance" of a cable is to simply "carry" the source impedance to the load without changing it.

Word Clock & Computer Connections

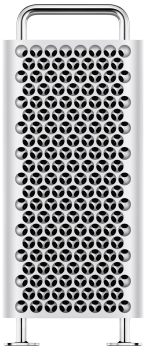
Lynx Aurora



Uni Directional - Digital Word Clock x1 Format

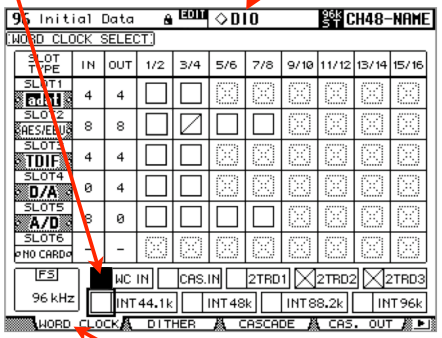
Big Ben

To/From Mac Pro



Word Clock In Selected

Switch on 02R96



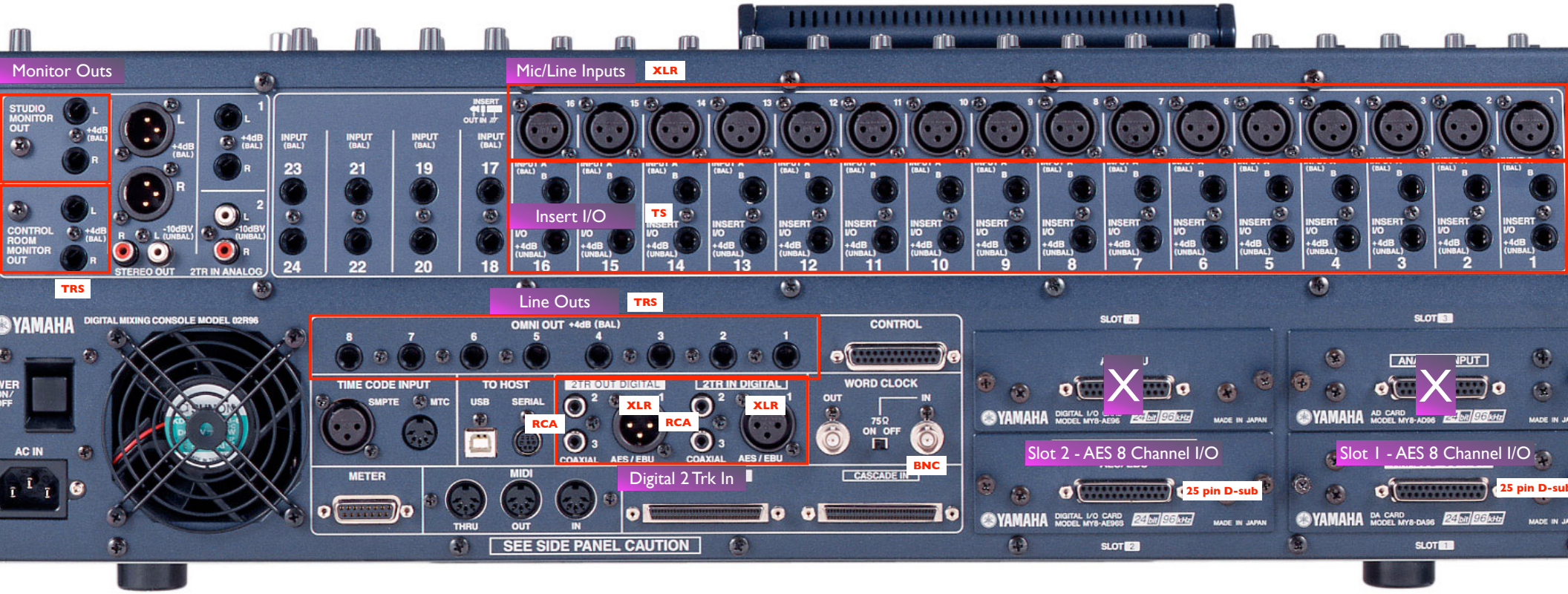
Page on 02R96

02R96

Cable = Unbalanced, 2 conductor, Coaxial, 75 Ohm

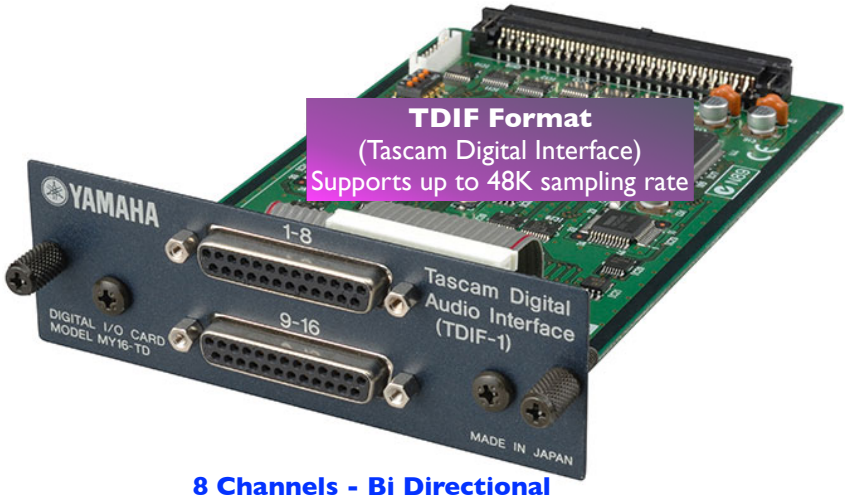
Connectors = BNC

Yamaha 02R96 Back Panel



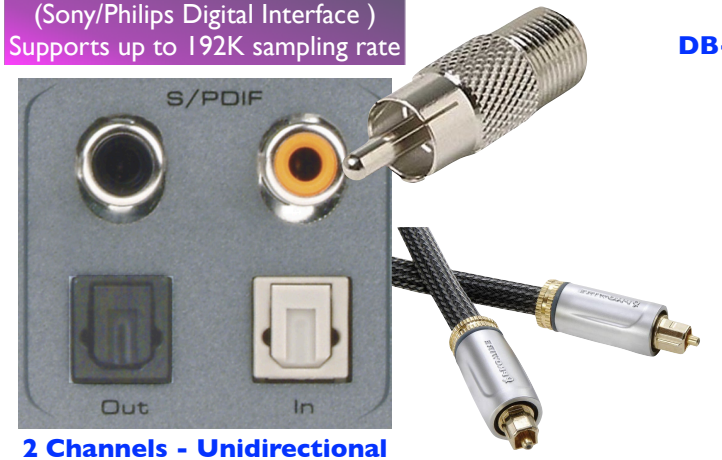
Legacy Digital Audio Transfer Formats

TDIF Format
(Tascam Digital Interface)
Supports up to 48K sampling rate



8 Channels - Bi Directional
DB-25 Connector - Twisted pair 110 Ohm cable

S/PDIF Format
(Sony/Philips Digital Interface)
Supports up to 192K sampling rate



2 Channels - Unidirectional
RCA connectors with coaxial cable
Toslink Connectors - Optical cable

ADAT Format
Supports up to 48K sampling rate

8 Channels - Unidirectional
Toslink Connector - Optical cable

Large Channel Count Digital Audio Transfer Formats

MADI Format
(Multichannel Audio Digital Interface)
Supports up to 192K sampling rate

64 channels - Unidirectional
Multimode SC Optical Connector
Optical Cable

64 channels - Unidirectional
BNC Connector - Coaxial cable

DANTE Format
Supports up to 192K sampling rate

128 channels - Bidirectional
Ethernet Connector - CAT 5/6 cable


Equipment and Function
Lynx Aurora
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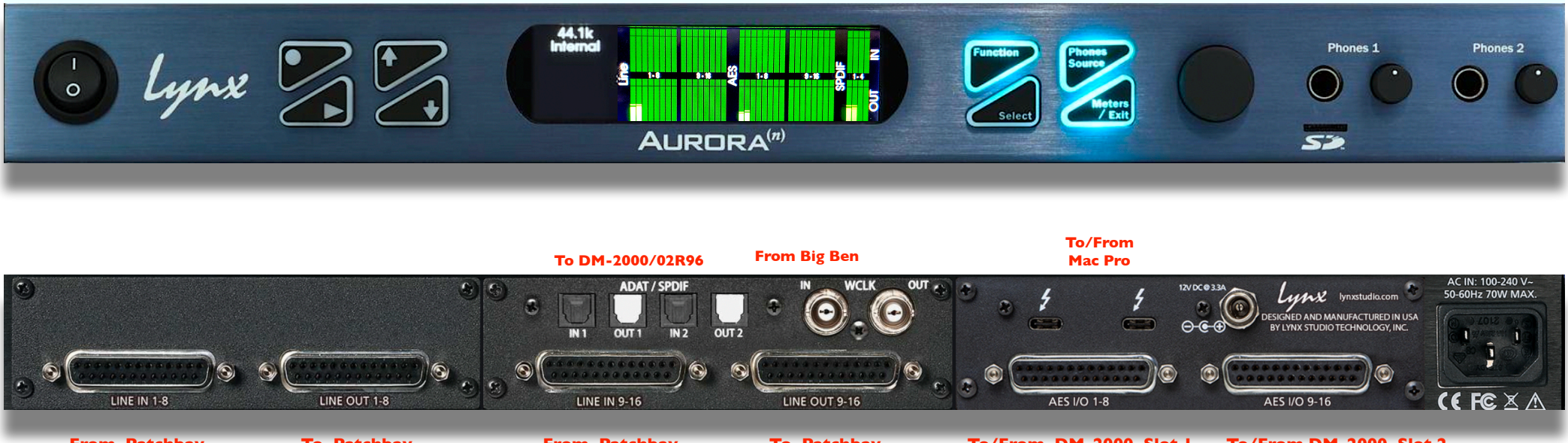
Main Functions of the Lynx Aurora

Provides input/output connections (digital and analog) for Logic and Pro Tools

A-D and D-A Conversion for Logic and Pro Tools

Provides interconnection to the computer

Lynx Face/Backplate



From Patchbay Channels 1-8

To Patchbay Channels 1-8

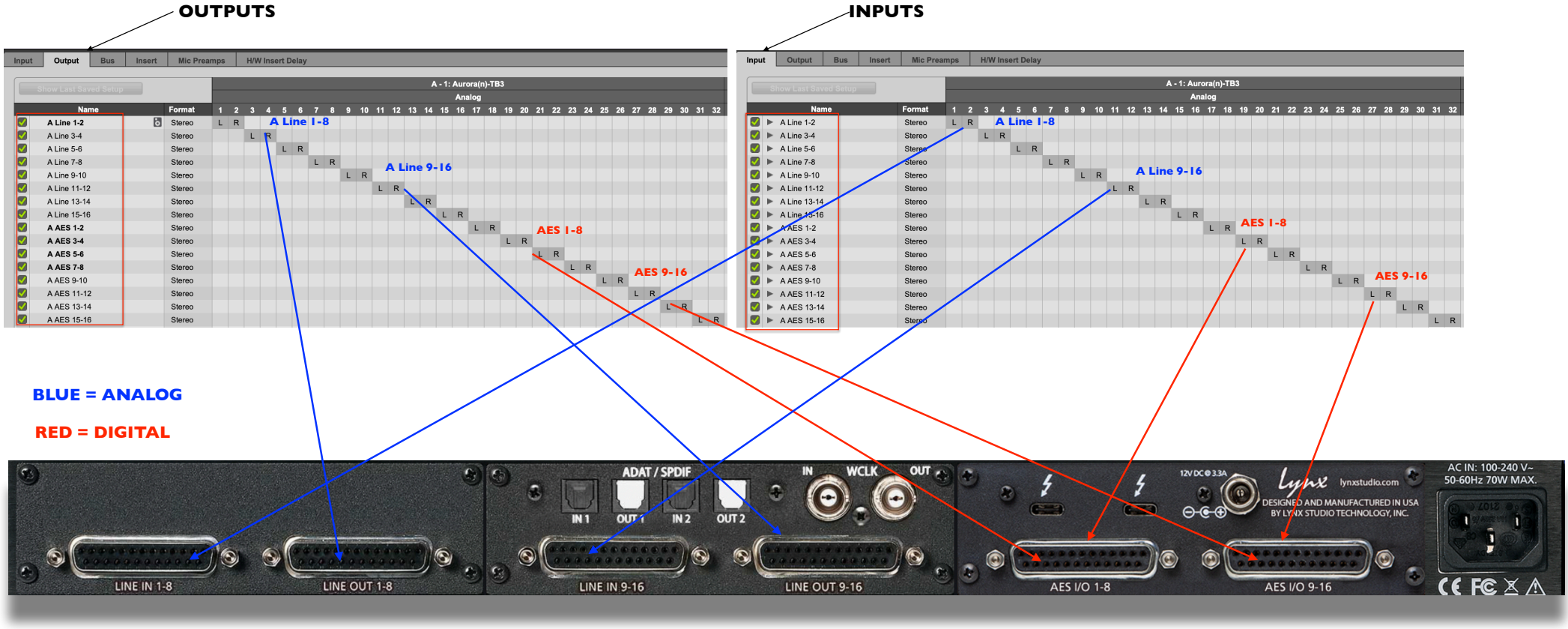
From Patchbay Channels 9-16

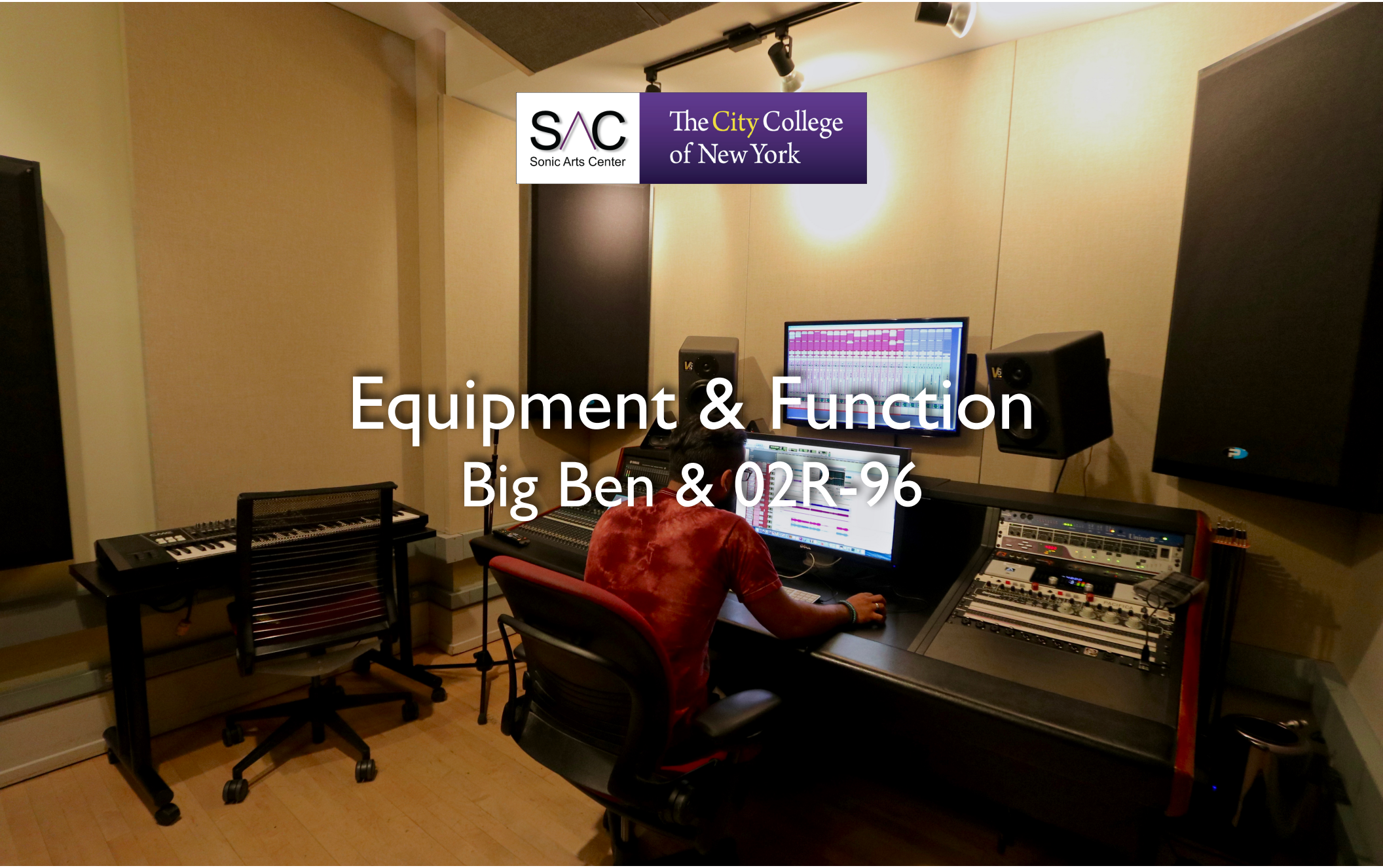
To Patchbay Channels 9-16

To/From DM-2000, Slot 1 Channels 1-8

To/From DM-2000, Slot 2 Channels 9-16

Avid, Pro Tools I/O Routing





Equipment & Function

Big Ben & 02R-96

Main Functions of the 02R96

Inputs/Outputs Connections (Digital & Analog)

Audio Routing and Signal Level Modification

Preamplification

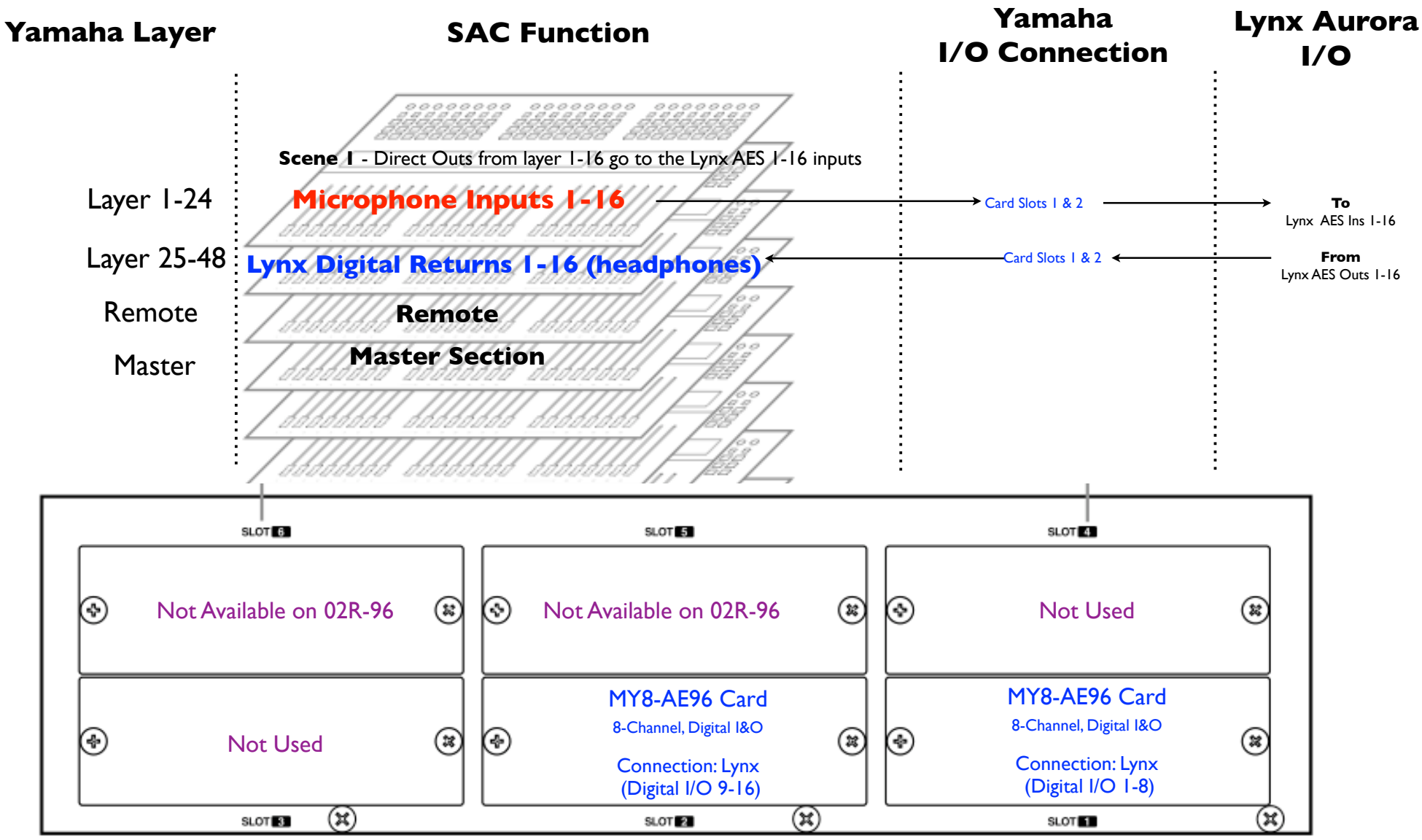
Remote Control

Signal Processing

Talkback

Audio Monitoring


Preamp Section
Insert Switch
Menus
Aux Select
Encoder Mode
Fader Mode
Encoders
Selection Switches
Talkback Volume
Pyramids Monitor Volume
Studio Select for Pyramids
Solo Clear
Control Room Monitor Select for the KRK/Focals
Scene Select
Control Room Monitor Volume for the KRK/Focals
Talkback Switch
KRK/Focal Dimmer Switch
Layers Controls
YAMAHA
02R96



Yamaha 02R-96

Normalizing the 02R96 for a Recording Session

1. Reset the Scene Memory to **Scene 1**.

2. Normalize the hardware associated with the head amp (pot, 48v, pad, Insert) for all 16 channels

3. Set Input Metering Position to **Pre Eq**

4. Set Stereo meter to **Control Room**

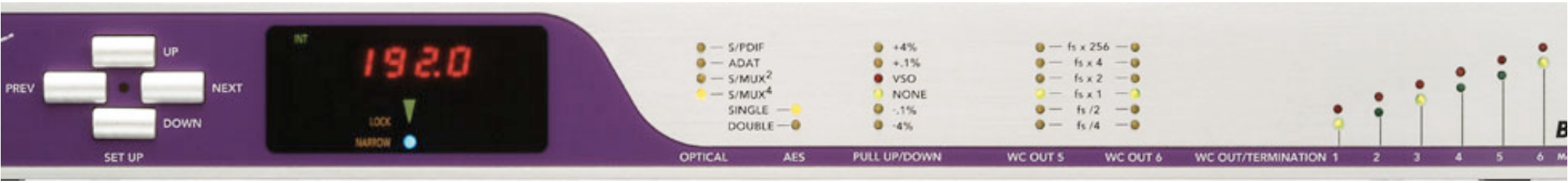
5. Set **Control Room Monitor** Select to **Symphony**

6. Select **Layer 1-24**

7. Select **Fader** for Fader Mode.

8. Make sure the **Word Clock Select** is set to **Word Clock In** (see next page)

Apogee, Big Ben - Master



MASTER CLOCK PULSES

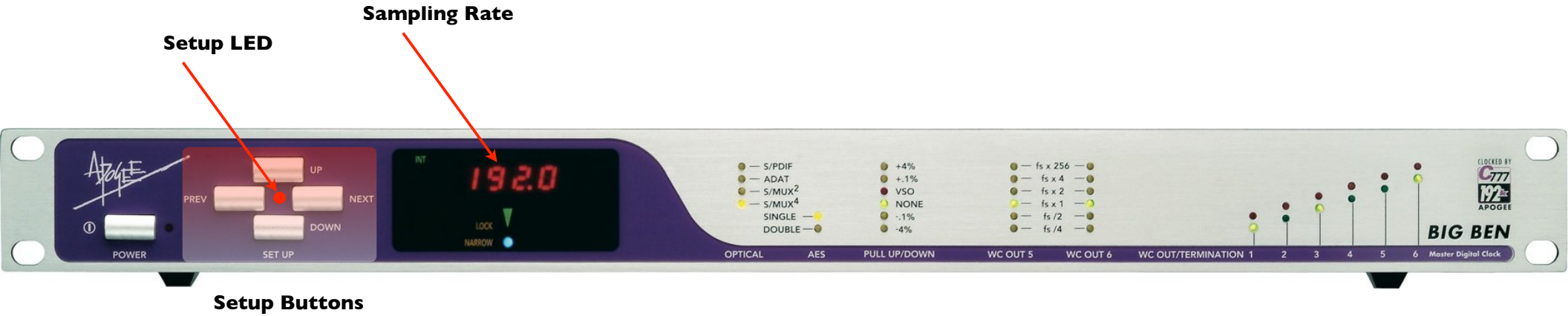
AUDIO BYTE/WORD (READ OR RECORDED) SLAVED TO THE MASTER CLOCK

(In the DM-2000 and Apogee Symphony)

Main Function of the Big Ben

Provides the master clock to all digital audio hardware
(Lynx Aurora and DM-2000)

Establishing the Session Sampling Rate
Setting the Big Ben



1) Enable Setup Mode by simply pressing any of the SETUP buttons. The SETUP LED will illuminate and the value selected the previous time SETUP mode was enabled will flash (sampling rate if that was the last value selected)

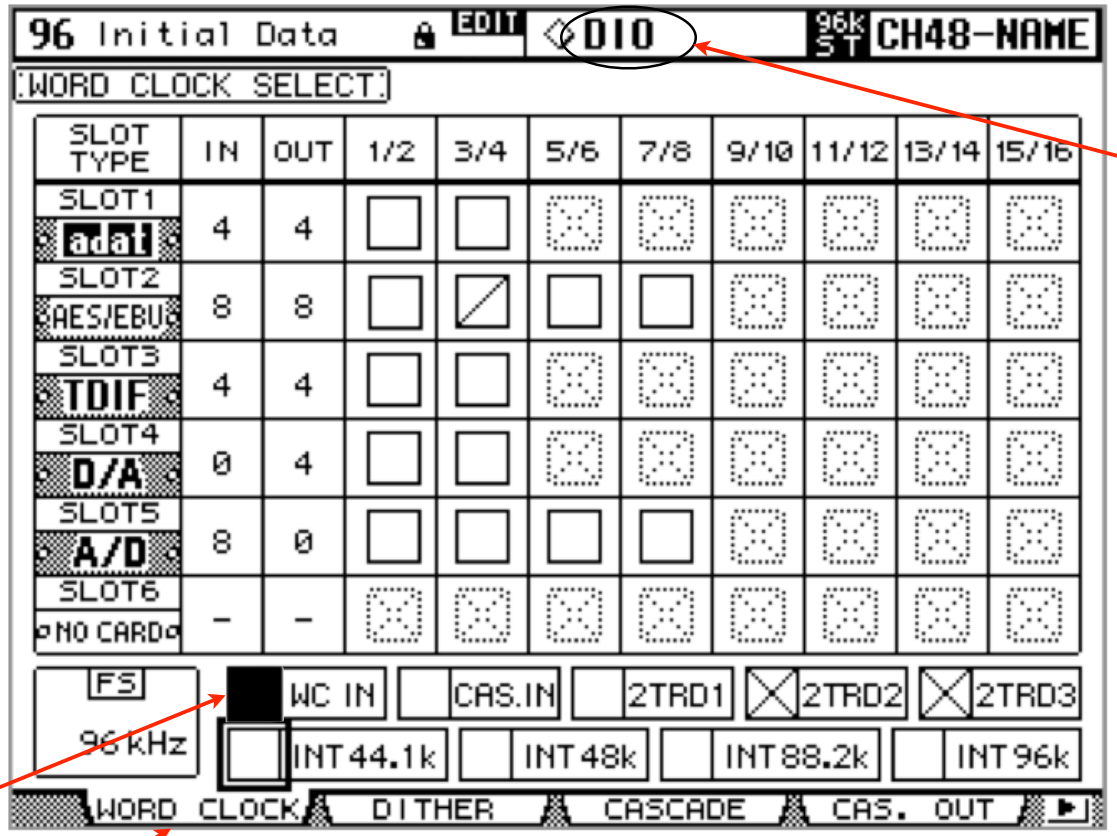
2) Press either the PREV or NEXT button if sampling rate is NOT flashing. Press until sampling rate is flashing.

3) Press either the UP or DOWN buttons until the desired (sampling rate) is blinking.

4) Please Note: If no buttons are pressed for 2 seconds, after the initial press, Setup Mode will be disabled automatically and the value which was blinking will now illuminate solidly.

5) Once you have set the proper sampling rate the value will stop blinking and will be saved automatically.

02R-96 Word Clock Select Screen



Switch In the **Display Access** Section

This must be the **Word Clock** source.

Page in DIO

The source select buttons have the following indications:

- ☐ A usable wordclock signal is present at this input.
- ☒ No wordclock signal is present at this input.
- ◪ A wordclock signal is present, but it's out of sync with the current DM2000 clock.
- ■ This is the currently selected wordclock source.
- ☒ This input was selected as the wordclock source, but no usable signal was received.
- ▨ This cannot be selected as the wordclock source because a wordclock signal cannot be sourced from this input on this type of I/O Card, or no I/O Card is installed.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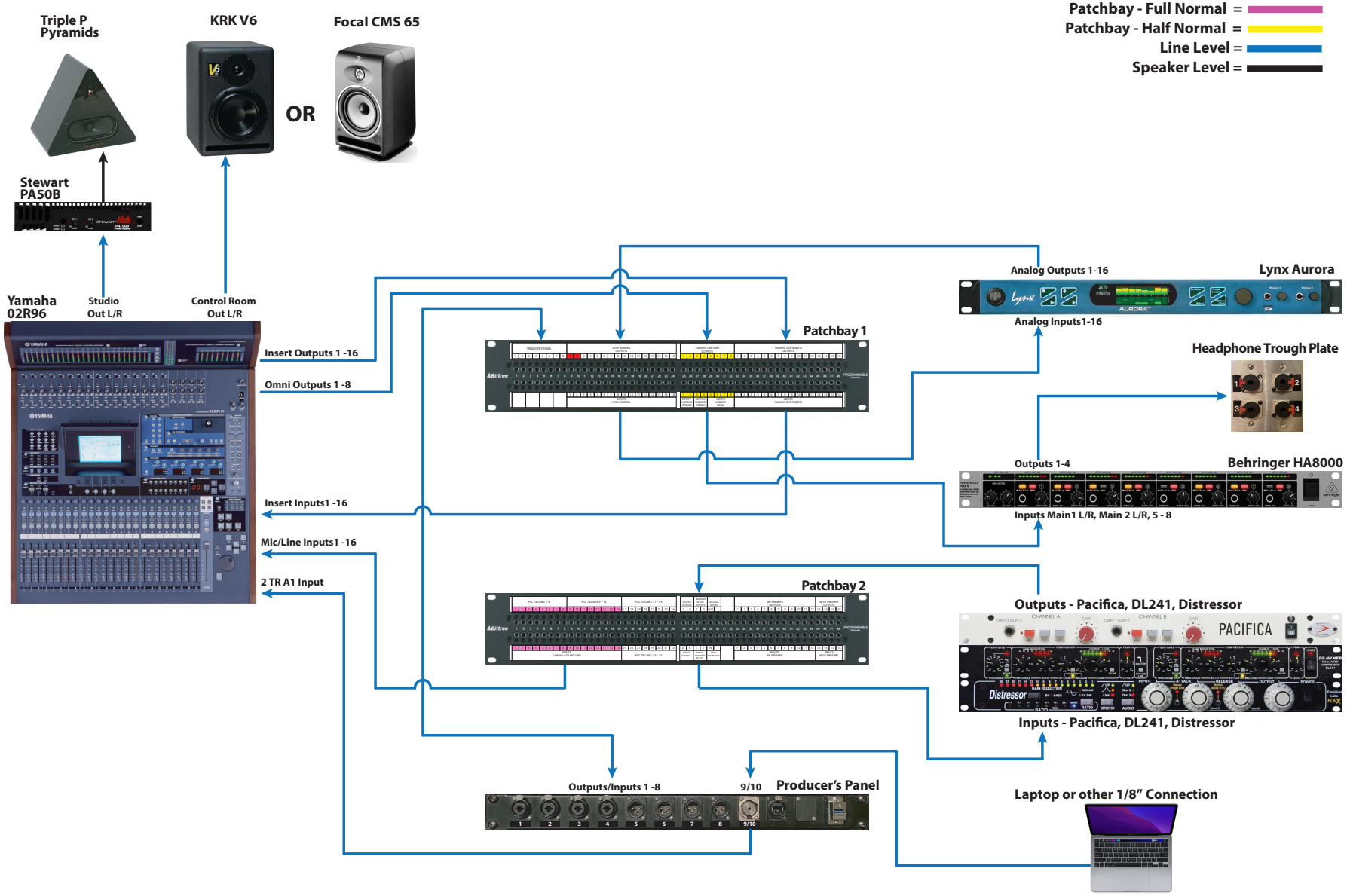
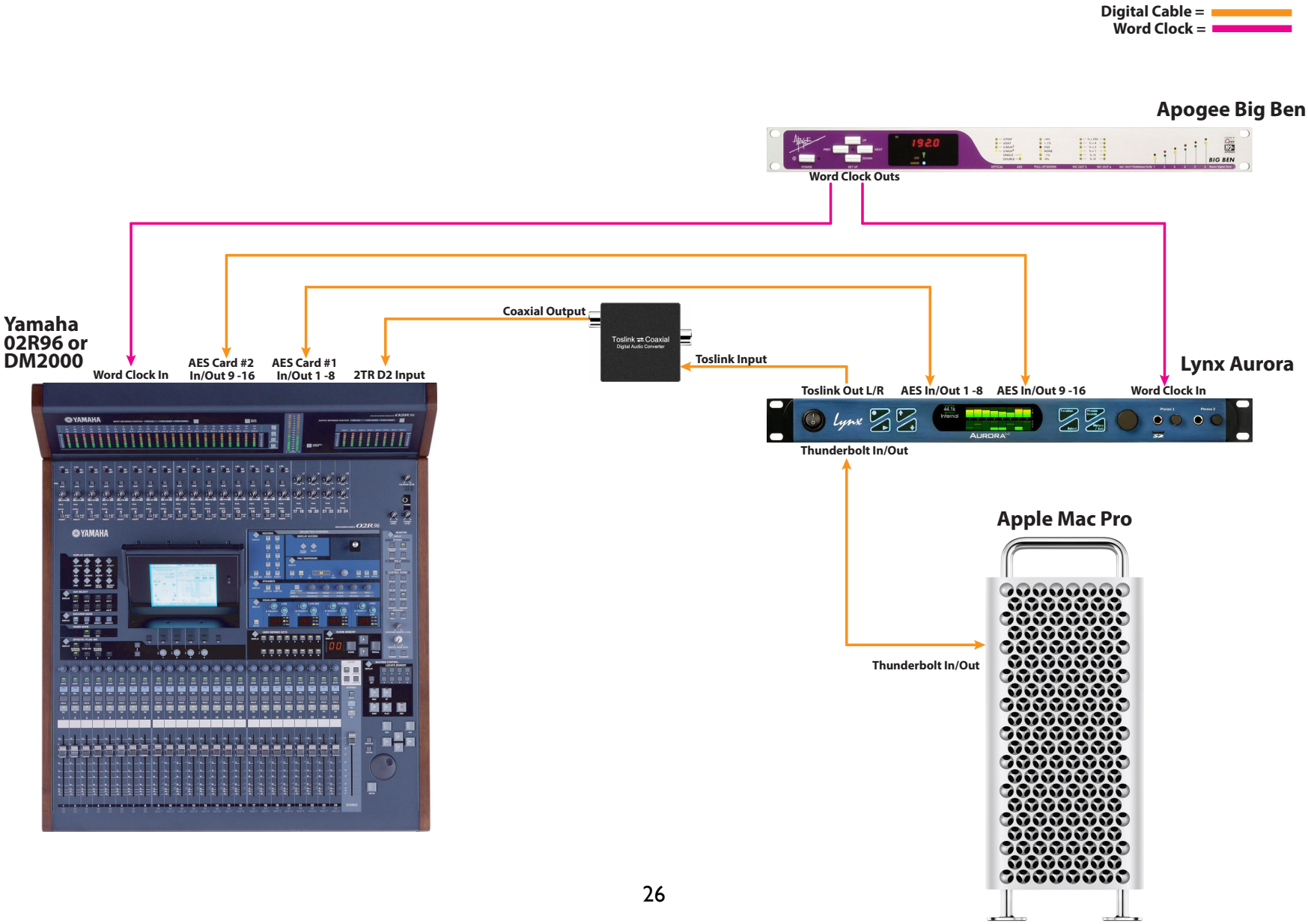
Signal Flow Overviews

194 - 196 Analog Signal Flow



193 - 197 Digital Signal Flow

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Analog Patchbays Overview

= Half Normal = Full Normal = Not Available

Room 194 - 196 Patchbays

Edited by Joe Popp 06.12.23

Patchbay 1

PRODUCER'S PANEL								LYNX AURORA OUTPUTS													
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16

				1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
				INPUTS LYNX AURORA															

YAMAHA 02R OMNI OUTPUTS								YAMAHA 02R INSERTS OUTPUTS															
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16

1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
INPUT 1 HA8000 STEREO		INPUT 2 HA8000 STEREO		INPUTS HA8000 MONO				INPUTS YAMAHA 02R INSERTS															

Patchbay 2

PCC TIELINES 1-8								PCC TIELINES 9 - 16								PCC TIELINES 17 - 24							
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	25	26	27	28	29	30	31	32
INPUTS YAMAHA 02R MIC/LINE																PCC TIELINES 25 - 32							

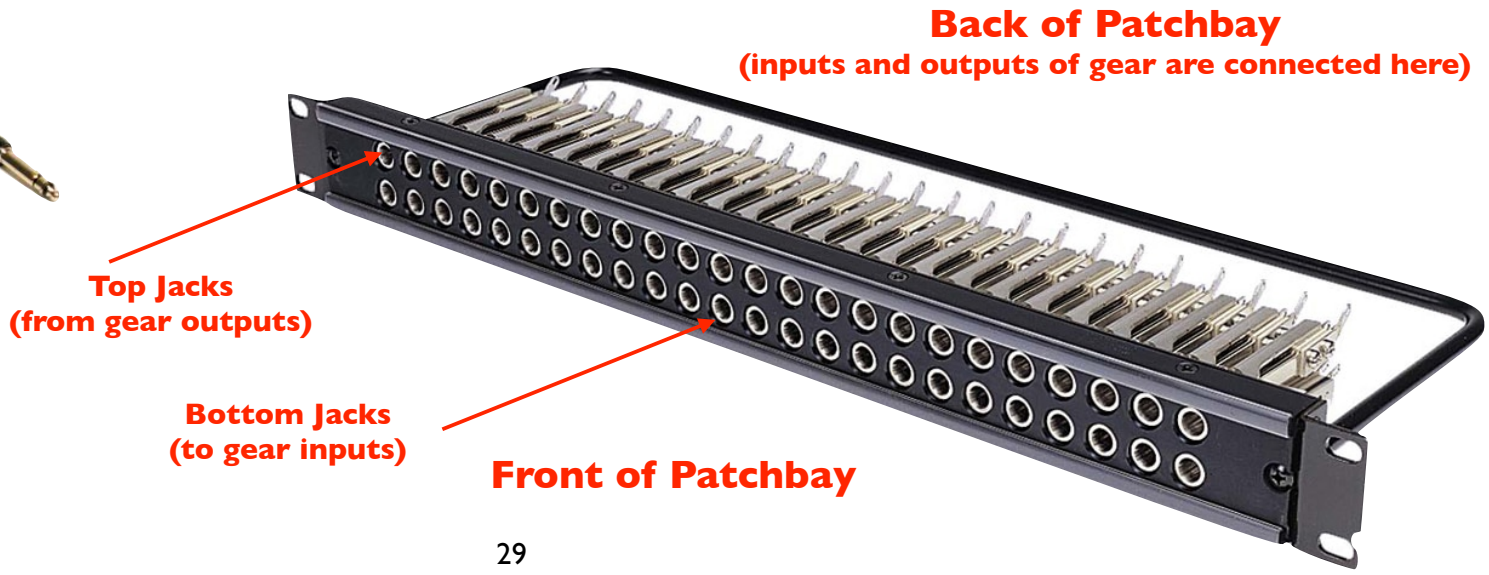
PACIFICA OUTPUTS		DRAWMER DL-241 OUTPUTS		Distressor OUTPUT			API PREAMPS OUTPUTS													NEVE PREAMPS OUTPUTS			
A	B	1	2	OUT			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16

A	B	1	2	IN			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
INPUTS PACIFICA		INPUTS DRAWMER DL-241		INPUT DISTRESSOR			INPUTS API PREAMPS												INPUTS NEVE PREAMPS			

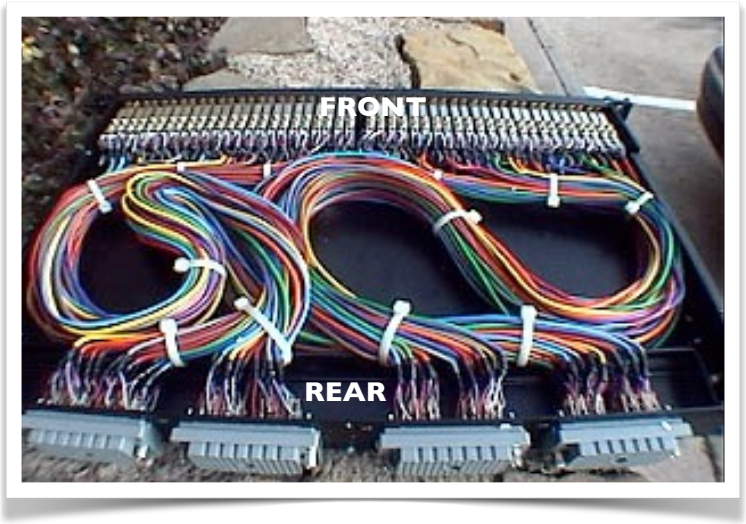
The Analog Patchbay Defined

An analog patchbay is a device that allows studio users to bring some or all of the analog Input & Output connections to a central place to allow for easy and flexible interconnections between various piece of analog equipment.

In general, patch bays consist of two rows of jacks, one on top of the other. The **top jacks** have **outputs** connected to them and the **bottom jacks** have **inputs** connected to them.



Termination: TT/Bantam with EDAC/ELCO & 25 Pin D-Sub



96 point TT/BANTAM patchbay with EDAC termination points

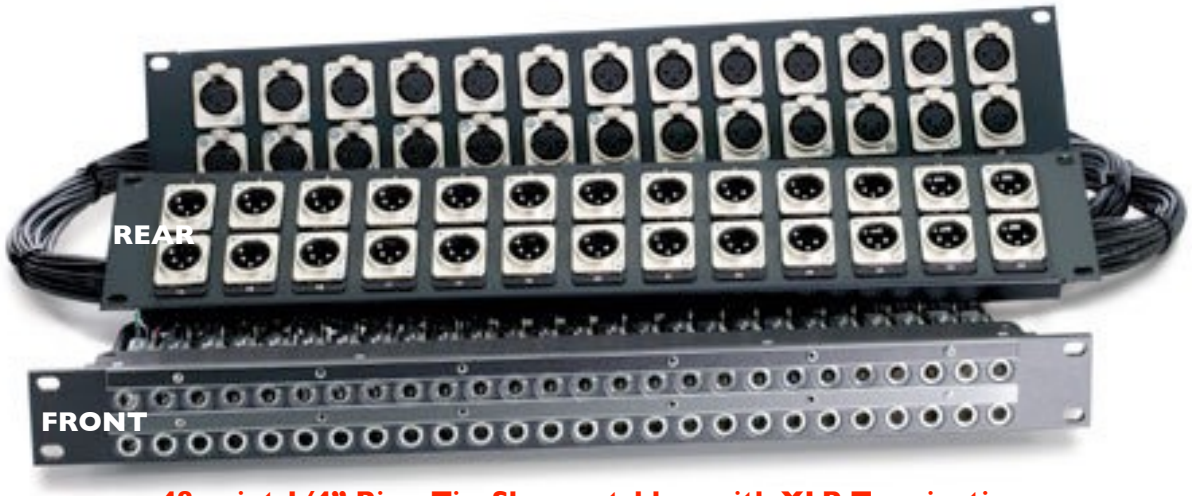
96 point TT/BANTAM patchbay with DB-25 termination points

Patch Cord Comparison

TT/Batam's low profile can allow for 96 point patch bays
1/4" TRS can only accommodate 48 point patch bays

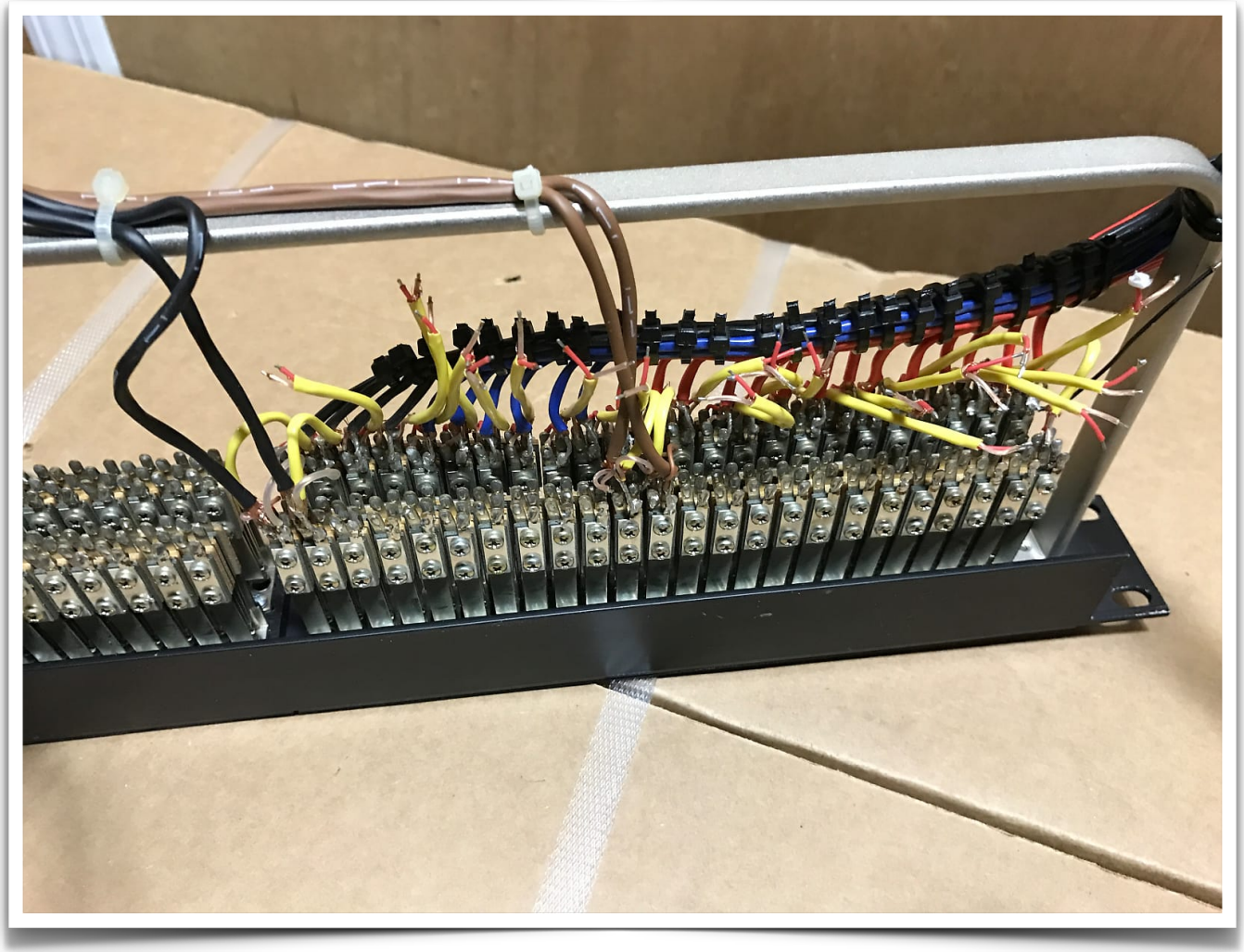
Termination: TT/Bantam with XLR - 1/4” RTS with Punch Block

48 point 1/4” Ring-Tip-Sleve patchbay with Punch Block termination (non normaling)



48 point 1/4” Ring-Tip-Sleve patchbay with XLR Termination

Termination: TT/Bantam with Solder Connection Points




Analog Patchbay Normalling
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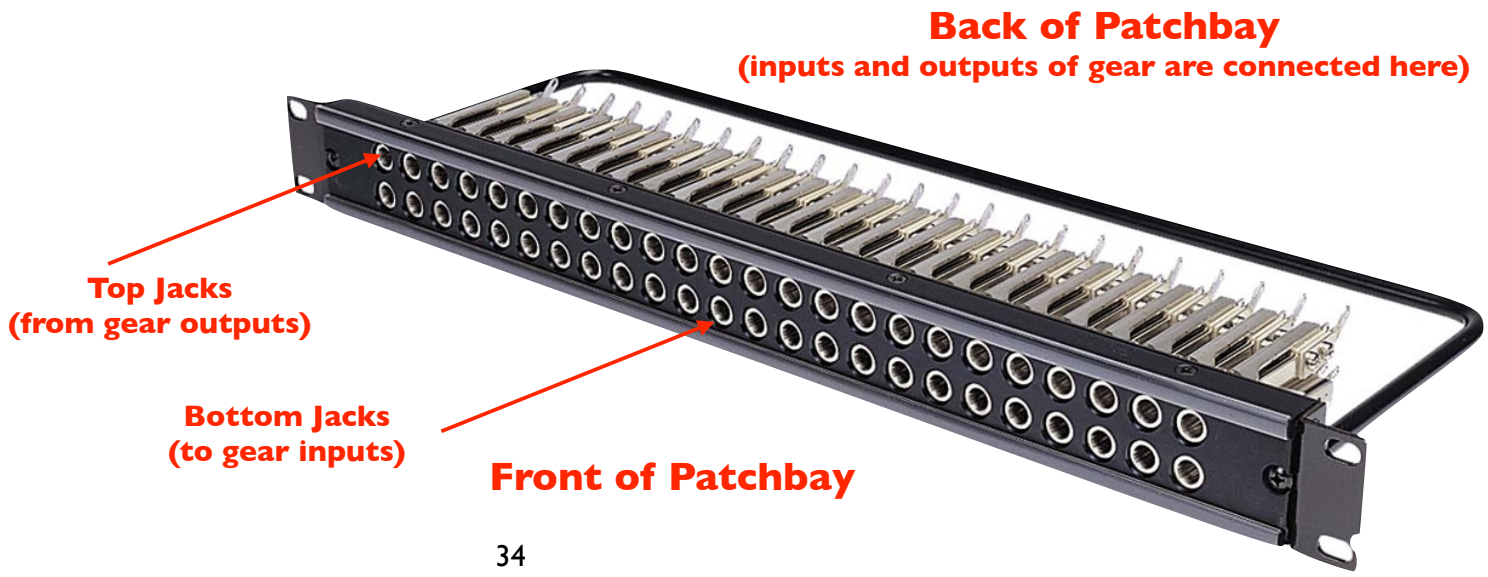
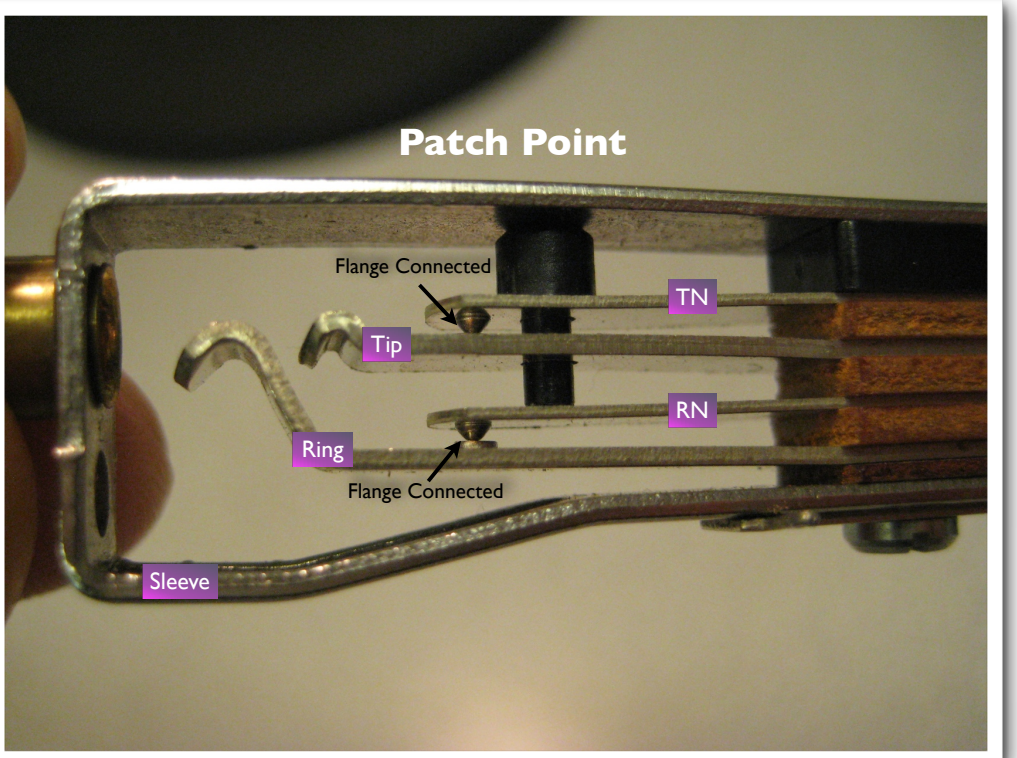
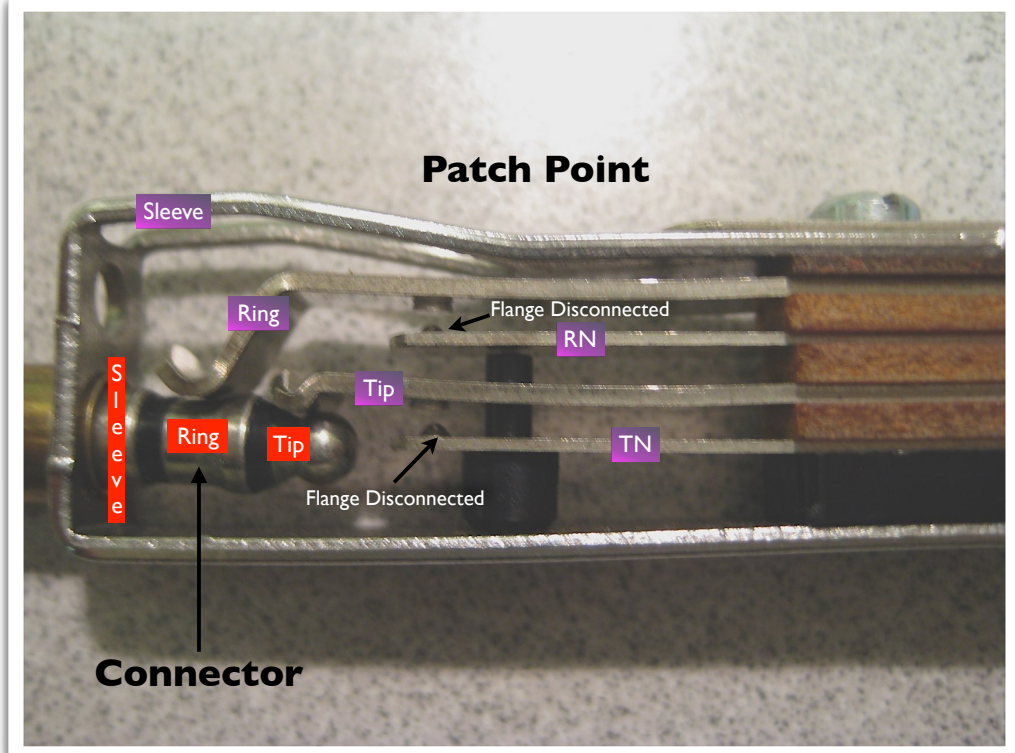
Normalling

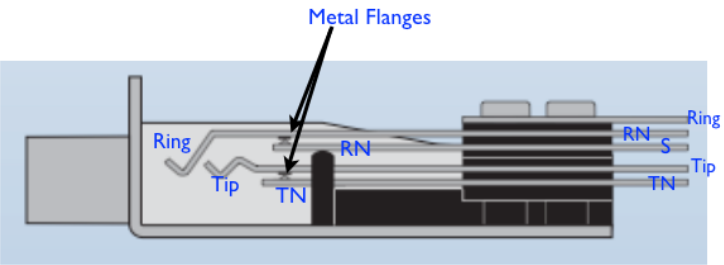
Normalling is creating a connection between the top and bottom jacks that do not require the use of a patch cord. Signal flows from the output of a piece of analog equipment to the top jack, down to the bottom jack, and out to the input of an analog piece of equipment.



Normalling Patchpoints Up Close







Anatomy of balanced Bantam/TT jack

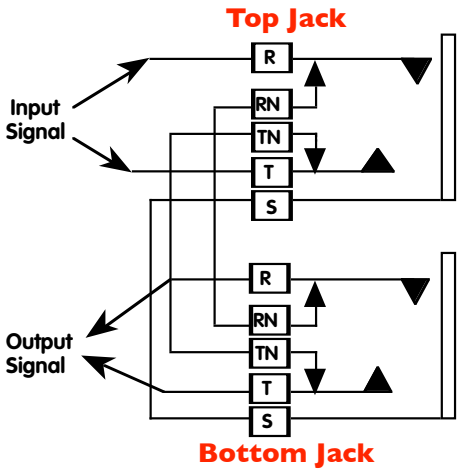
Full and Half Normalled

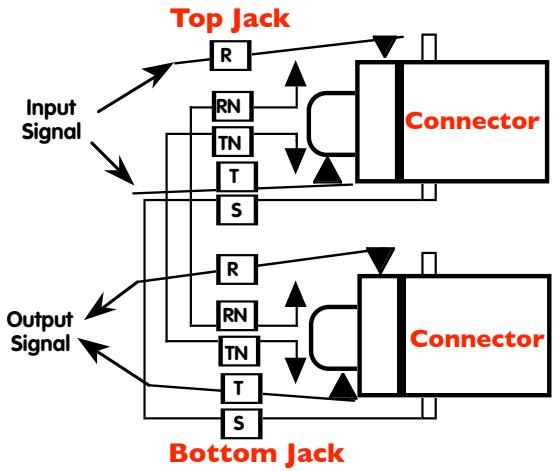
= Metal Flange Connection

R = Ring
RN = Ring Normalled
T = Tip
TN = Tip Normalled
S = Sleeve/Ground

FULL-NORMALLED

(normal down)
Normals broken with jacks in either patch point



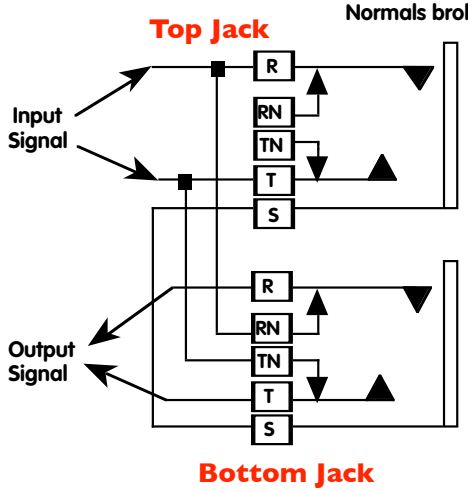


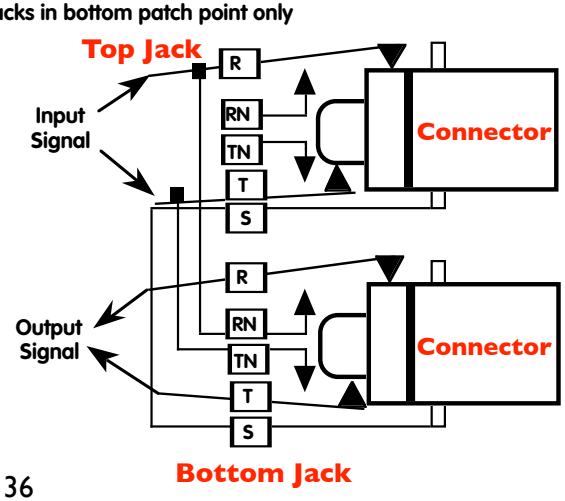
Ring and Tip are disconnected from RN and TN.

Ring and Tip are disconnected from RN and TN.

HALF-NORMALLED

(normal down)
Normals broken with jacks in bottom patch point only



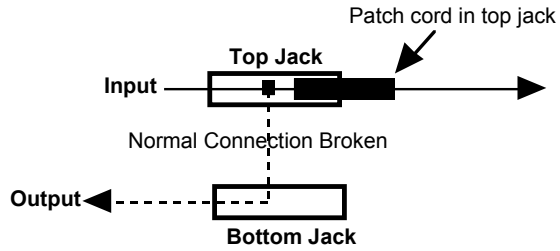


Ring and Tip still connected to bottom RN & TN

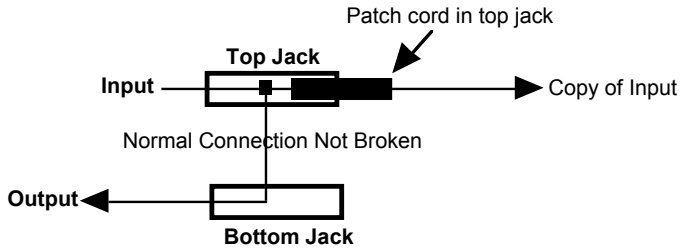
Ring and Tip disconnected from RN & TN

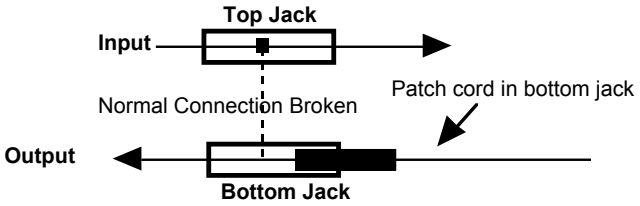
Patchbay Normals Signal Flow

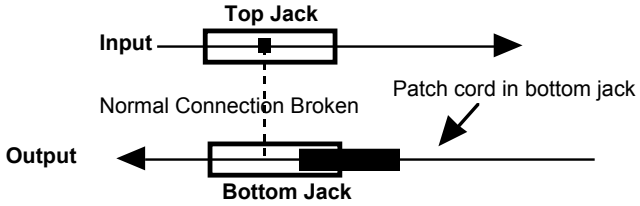
FULL-NORMALLED
(normal down)
Normals broken with jacks in either patch point



HALF-NORMALLED
(normal down)
Normals broken with jacks in bottom patch point only



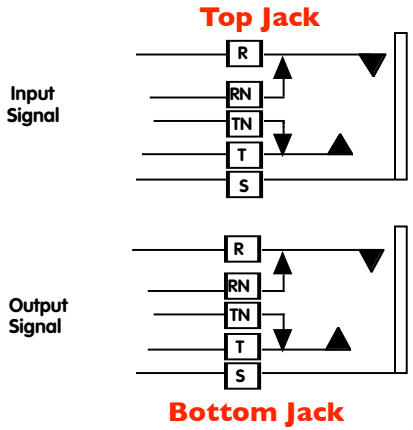




Everything Out, Non-Normalled, Mult/Parallel

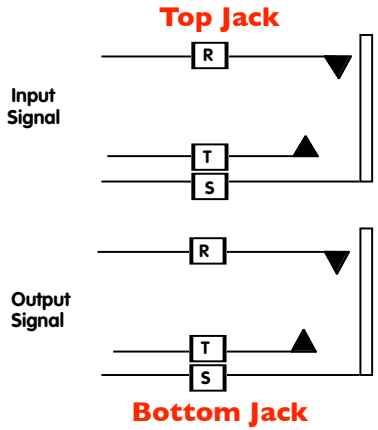
EVERYTHING OUT

Can be wired to be full-normalled or half-normalled



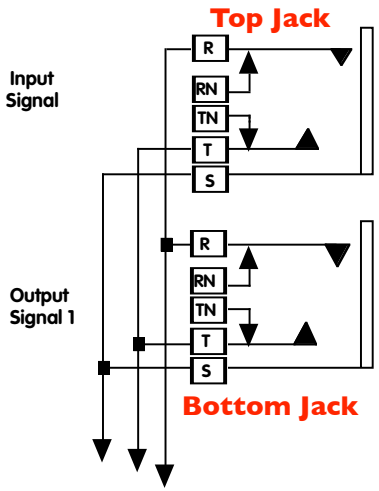
NON-NORMALLED

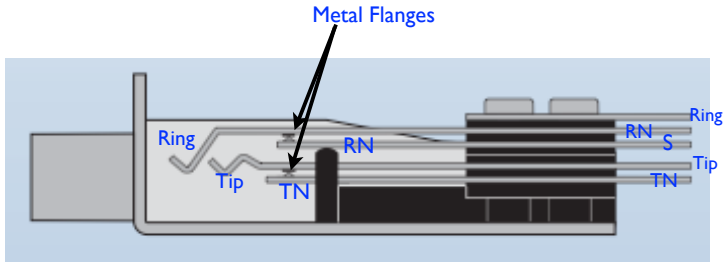
Can't be wired to do any normalling



MULT/PARALLEL

Patching into one jack multiplies the signal to the other connected jacks. Usually wired in sets of four jacks.
Only one input signal should be used for each jack set.

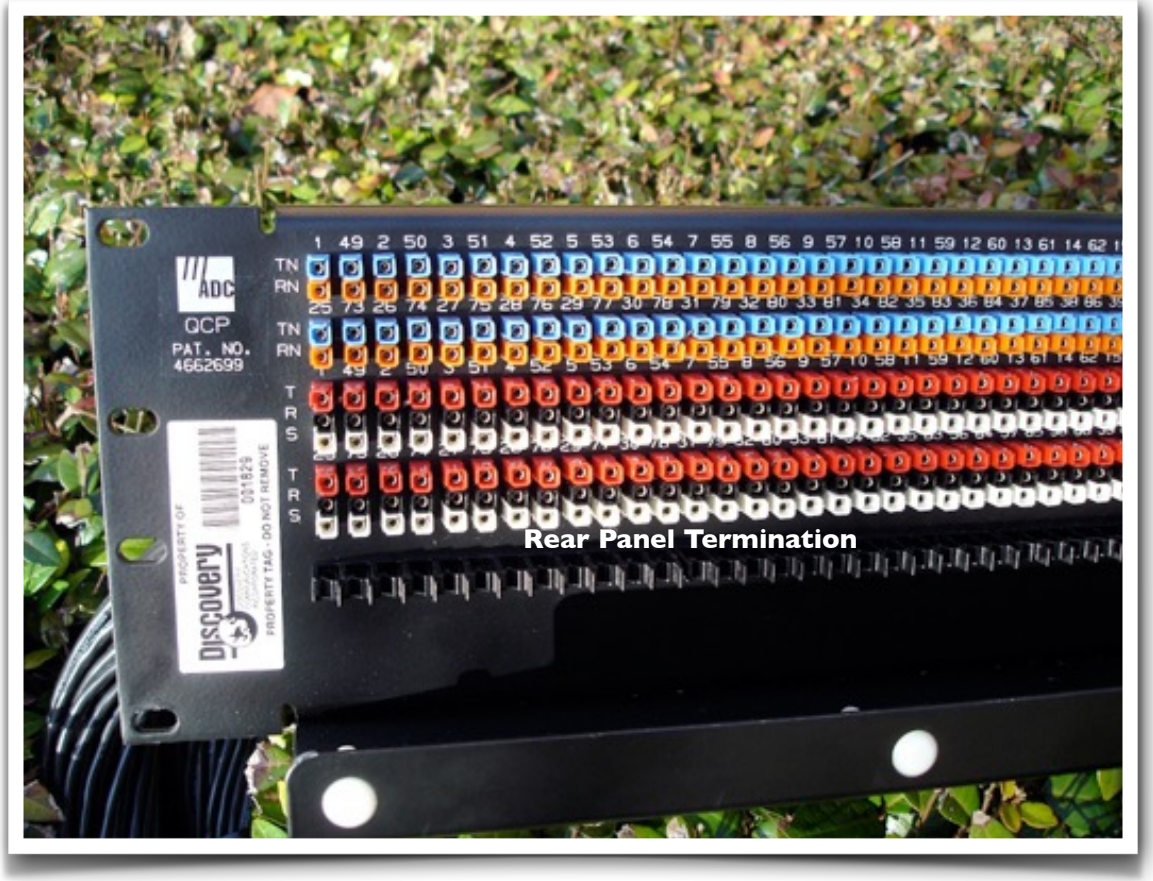




Anatomy of balanced Bantam/TT jack

To two other patch points which function as output signals 2 & 3

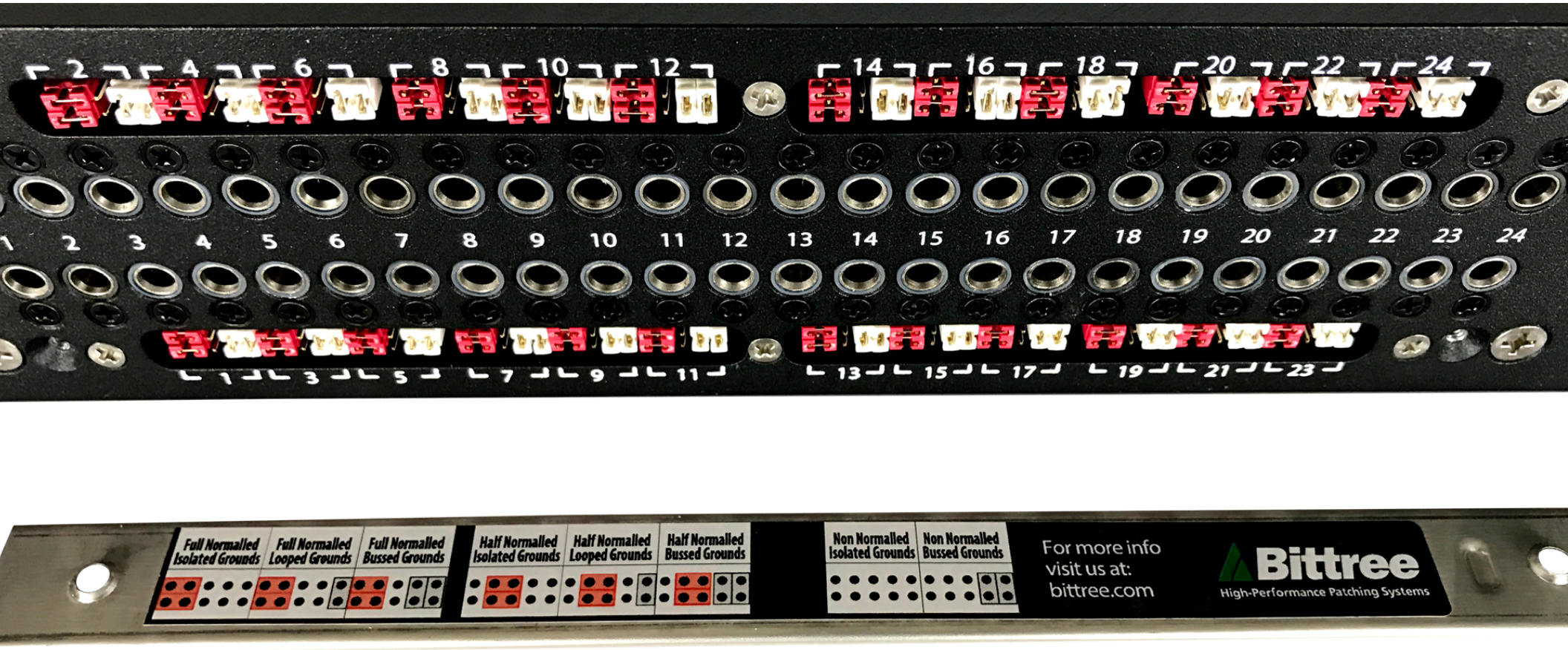
Termination for Normalling: Punch Block



Rear Panel Termination


Punch Block Tool

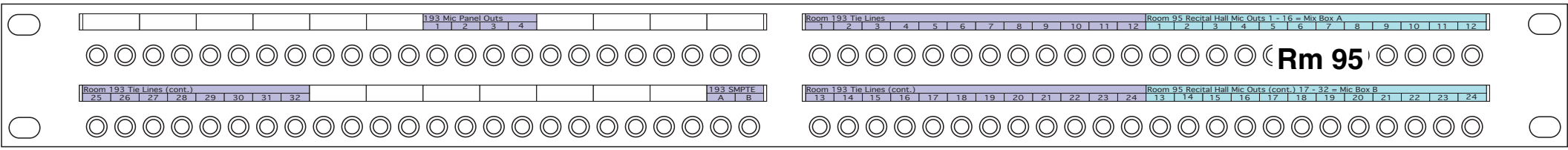
Bittree Patchbay Normalling



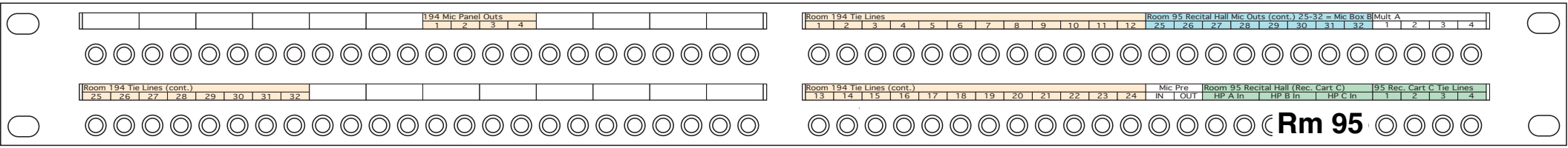

Patch Control Center Patchbays
SAC
Sonic Arts Center
The City College
of New York

Patch Control Center Patch Bays

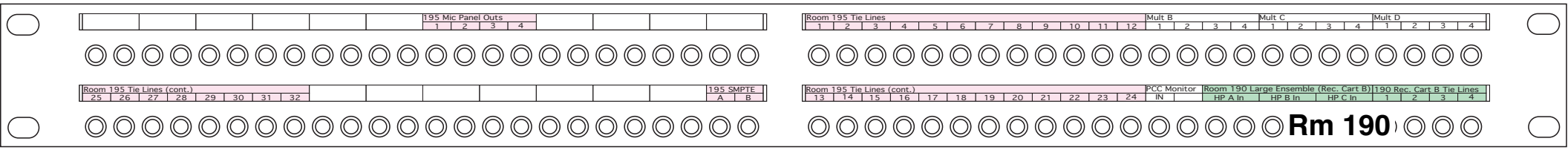
Room 193 - Surround Production Studio



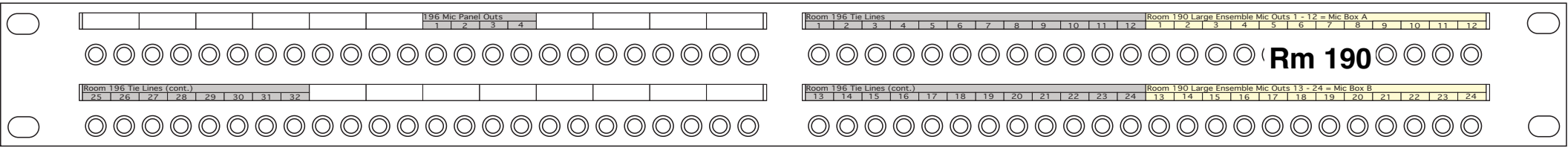
Room 194 - Production Studio



Room 195 - Production Studio



Room 196 - Production Studio

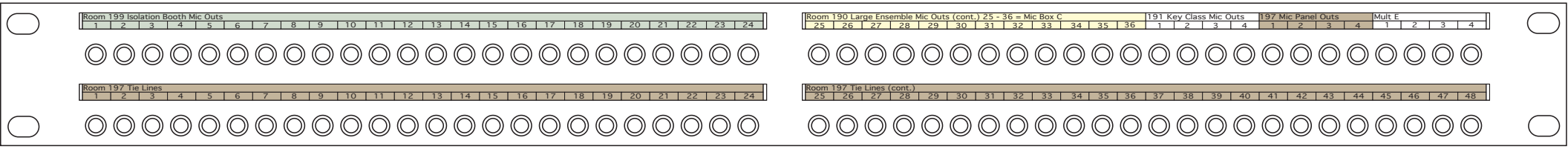


Patch Control Center Patch Bays

Room 199 - Isolation Booth

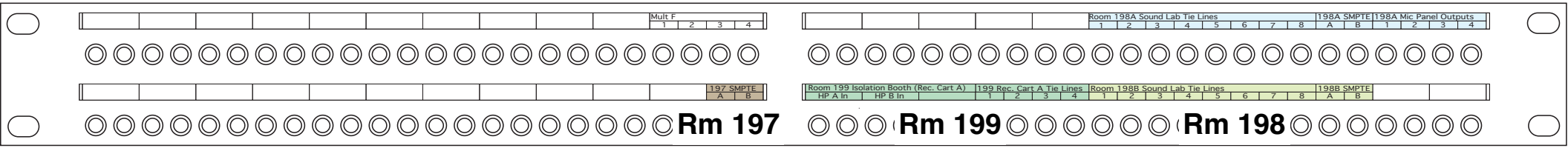
Rm 190

Rm 191



Room 197 - Control Room

Room 198 - Sound Lab

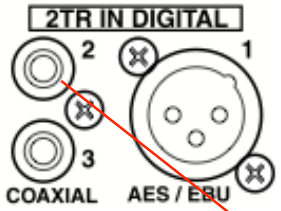


The 02R-96 Monitor Section

02R96 Monitor Section

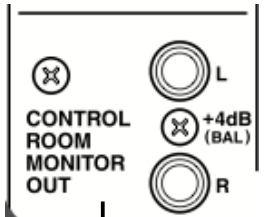
From:
Symphony

Yamaha 02R-96 connections

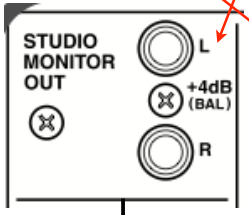


To:

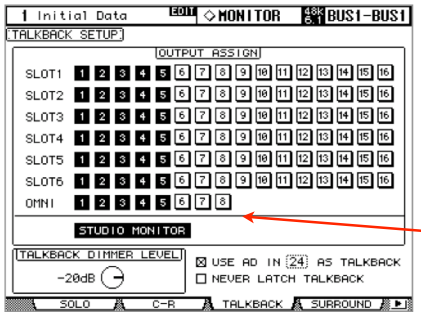
Yamaha 02R-96 connections



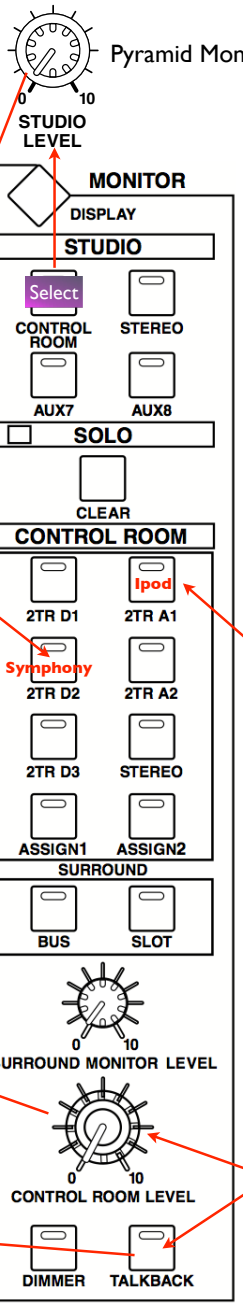
To Monitors



To Monitors



Talkback Setup Page

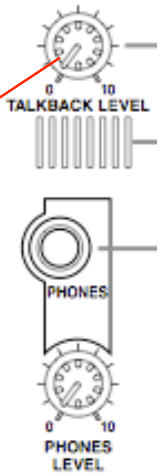


Pyramid Monitors Pot

IPod jack on patchbay panel

Focal/KRK Monitors Pot

(Top of Monitor Section)



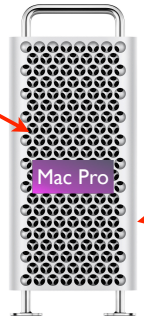
Generally Set @ 1:00

Monitoring the Computer Audio

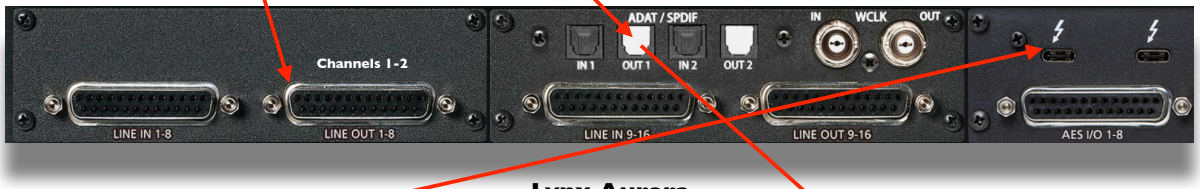
Monitoring The Computer Audio Through the Lynx Aurora

Computer Audio

Apple Audio Midi Setup Aline 1-2



To Line and ADAT Out



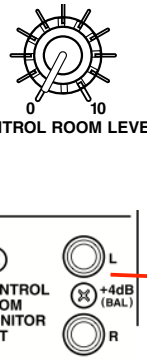
Lynx Aurora

ADAT To SPDIF Convertor

To 2TR Digital In #2 (SPDIF) connector

Back of 02R96

To Control Room Monitor Out connector



Back of 02R96

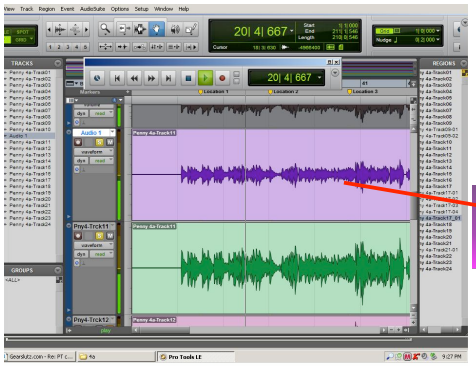
To Monitors

Interconnections and Signal Flow

Pro Tools with the Lynx Aurora

Monitoring Pro Tools Through the Lynx Aurora (Main Monitors)

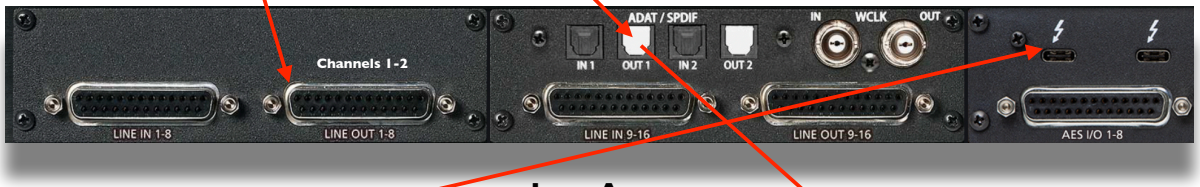
Pro Tools



Aline 1-2 outputs assigned to a track

Apple Audio Midi Setup Aline 1-2

To Line and ADAT Out



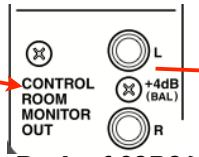
Lynx Aurora

ADAT To SPDIF Convertor

To 2TR Digital In #2 (SPDIF) connector

Back of 02R96

To Control Room Monitor Out connector



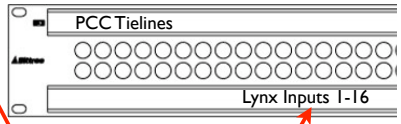
Back of 02R96

To Monitors

Recording in Pro Tools with the Lynx Aurora - Analog Inputs

From recording space

Patchbay



To 8-channel, analog input connectors

Lynx Aurora

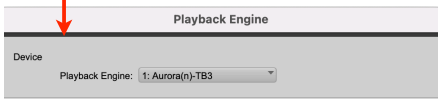
Mic level to preamp input

Line level output patched to Lynx inputs 1-16

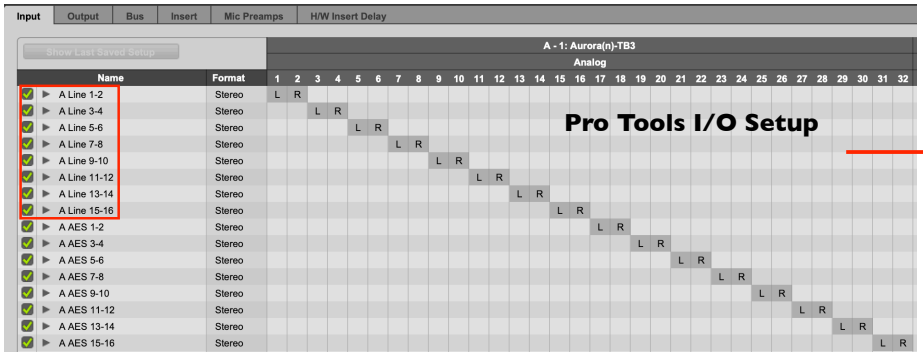
To Pro Tools

Analog Inputs = A Line Inputs 1-16

Pro Tools - Setup/Playback Engine Window

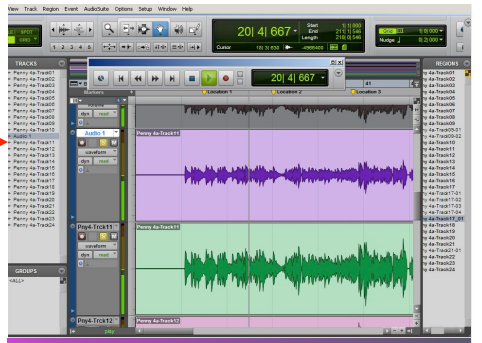


In the Setup/Playback Engine Menu make sure Aurora is selected



Pro Tools I/O Setup

Pro Tools

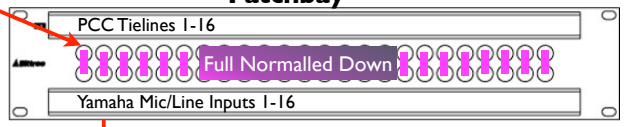


Select A Line Inputs 1-16 for recording tracks.

Recording in Pro Tools with the Lynx Aurora - Digital Inputs

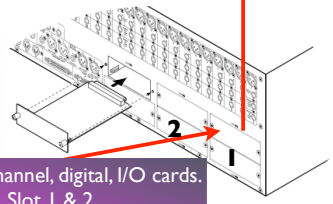
From recording space

Patchbay



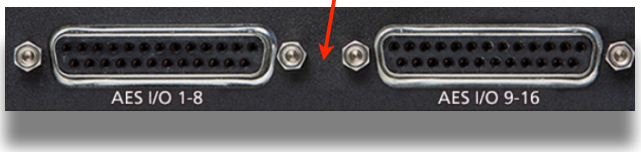
To Mic/Line Input Channels 1-16

Back of 02R96



To AES, 8-channel, digital, I/O cards.
Slot 1 & 2

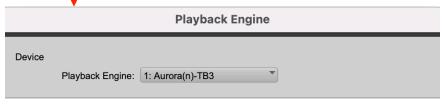
To AES, 8-channel, digital, I/O connector



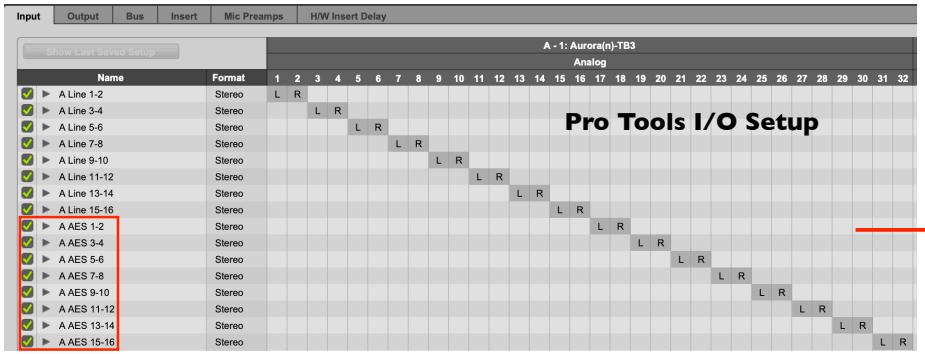
Lynx Aurora

To Pro Tools

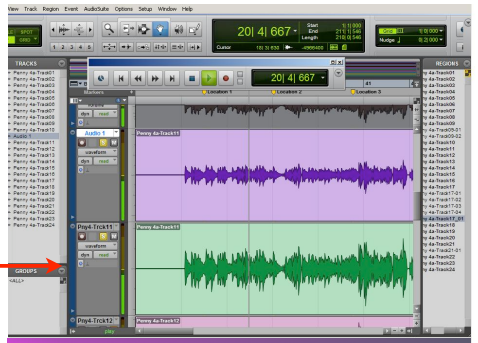
Pro Tools - Setup/Playback Engine Window



In the Setup/Playback Engine Menu make sure Aurora is selected

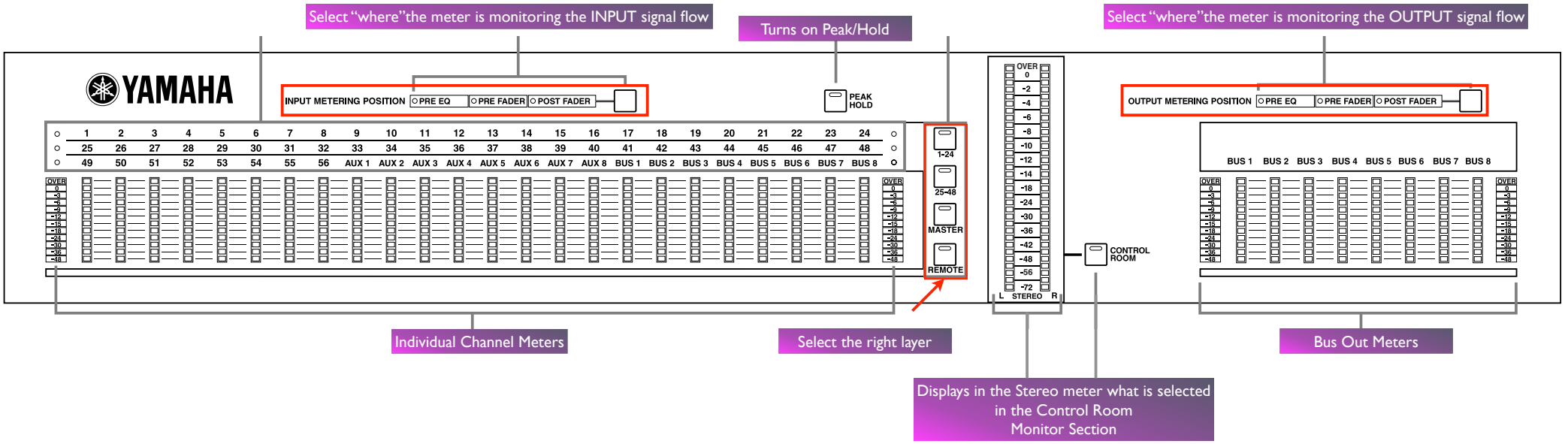


Pro Tools

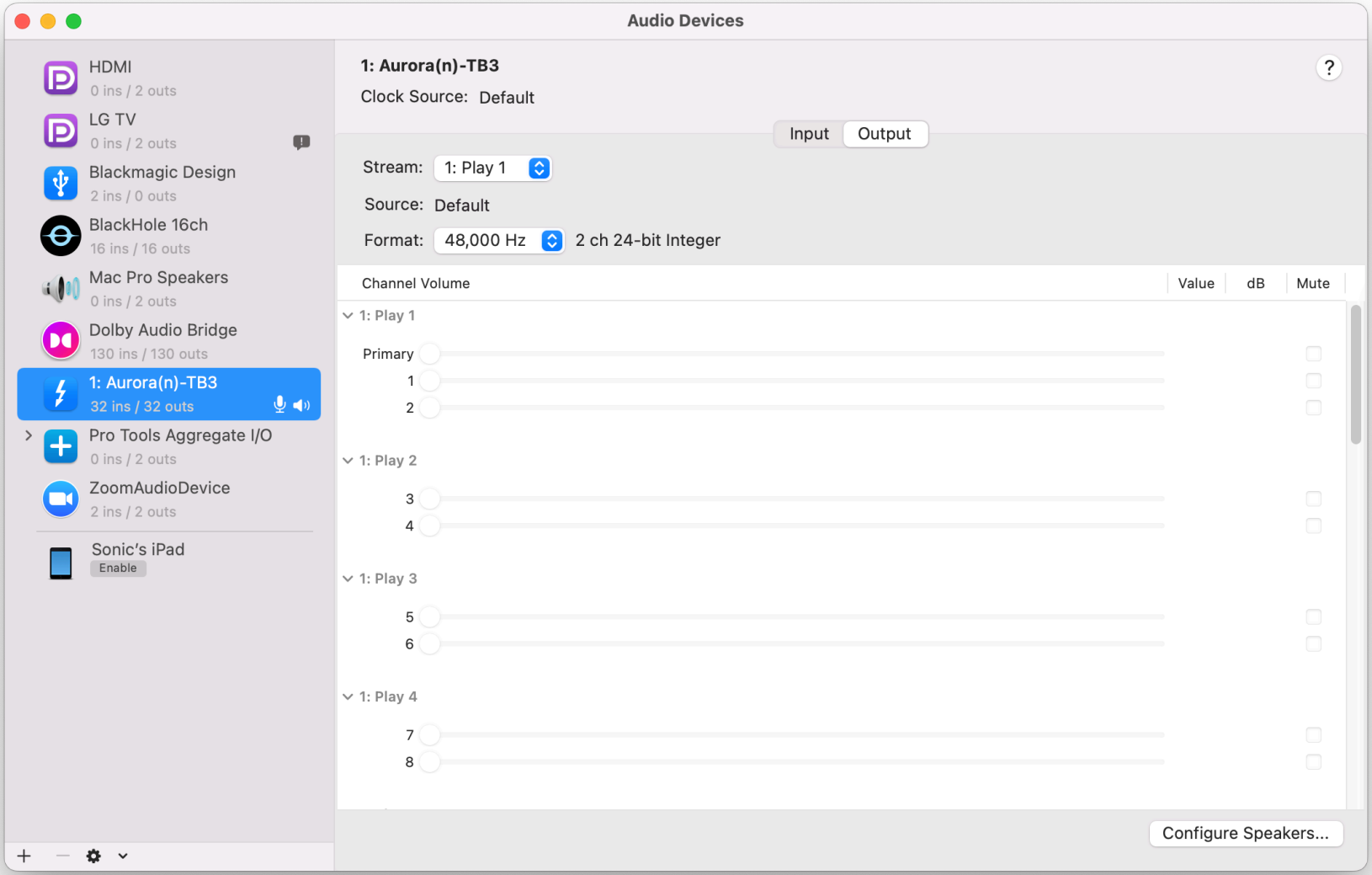


Select AES Inputs 1-16 for recording tracks.

“Follow the Lights” Signal Flow - 02R96



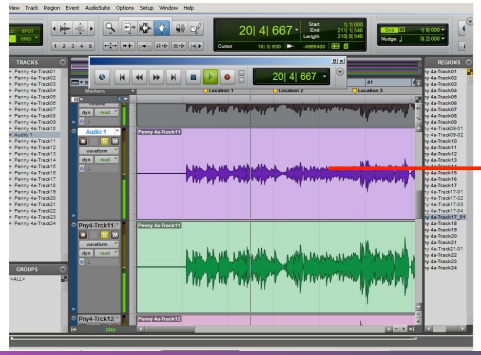
Apple Audio Midi Setup



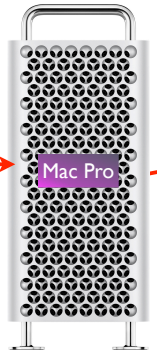

Interconnections and Signal Flow
Headphone Mixes with Pro Tools & the Lynx Aurora
SAC
Sonic Arts Center
The City College
of New York

Headphone Mixes in Pro Tools Through the Lynx Aurora

Pro Tools



1. Use buses and Aux Masters for Headphone mixes in the SAC Stereo Music Template.
2. The Aux Master Outs are assigned to **AES Outs 1-8.**



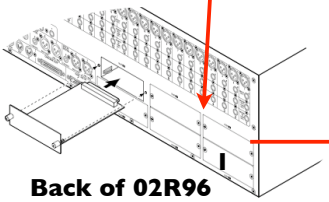
To AES 8 channel I/O connector

Lynx Aurora

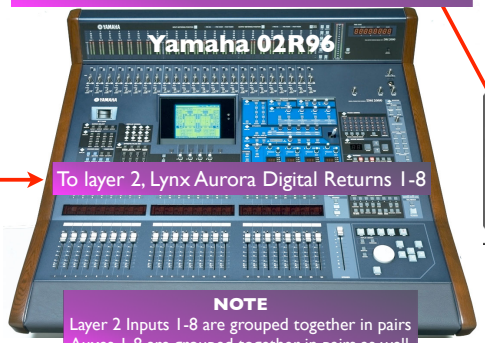
These headphone outputs are preset to Aline 1-2 for stereo monitoring

To 8 channel AES I/0 Cards in Slots #1

Lynx Aurora digital returns assigned to Auxes
Preset in Scene 1.



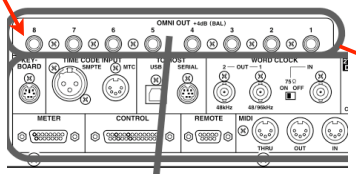
Back of 02R96



To layer 2, Lynx Aurora Digital Returns 1-8

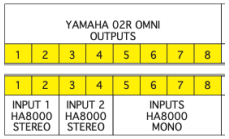
NOTE
Layer 2 Inputs 1-8 are grouped together in pairs
Auxes 1-8 are grouped together in pairs as well.

Back of 02R96

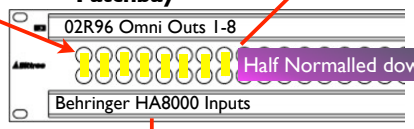


Omni Outs Connectors (analog, line level)

Actual Patchbay



Patchbay

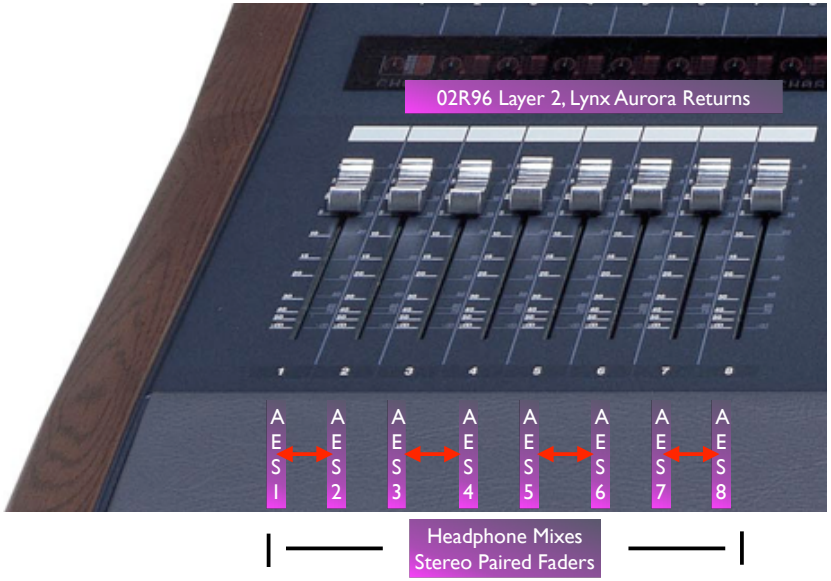


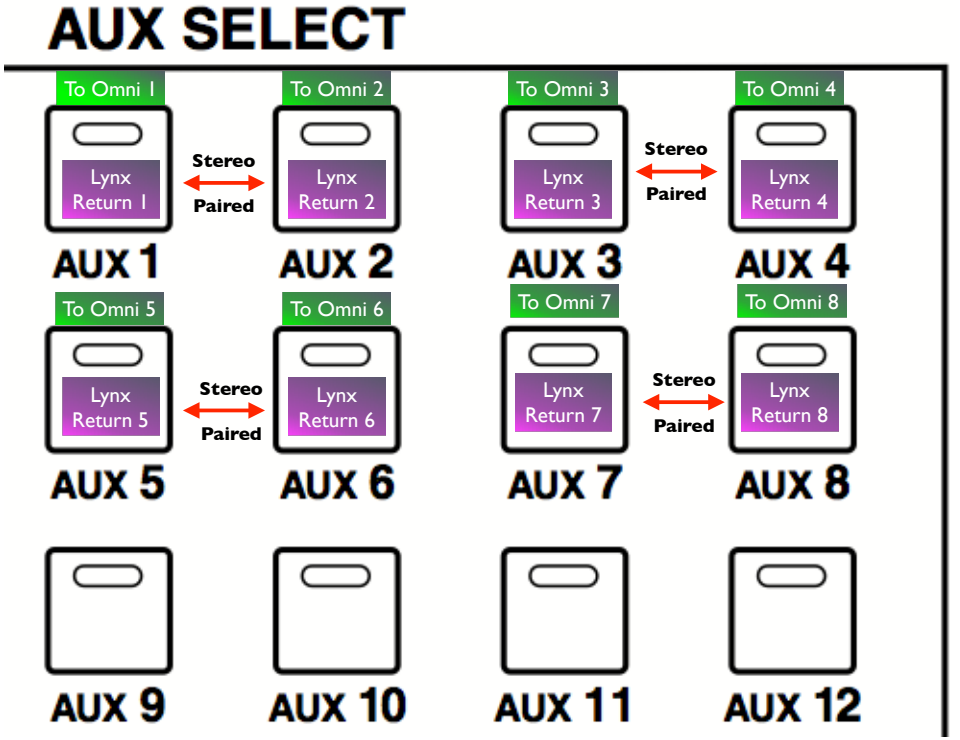
Patch Omni Outs to control room tie lines 41-48
to connect to recording rooms. (higher numbered tielines used for sends)

To Behringer HA8000

Behringer HA8000 Headphone Amp

Headphone Mixes Preset Assignments on the 02R96

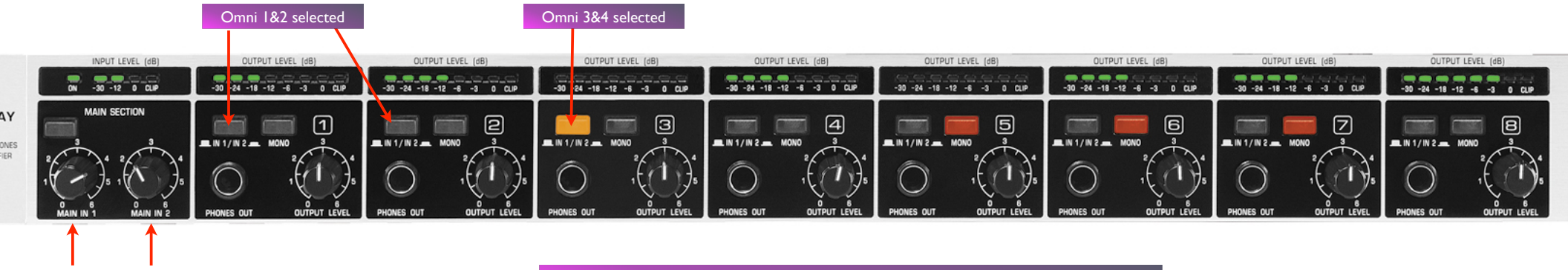




Assignment of Return Channels to Auxes
(**Preset in Scene 1**)

Assignment of Auxes to Omni Outs
(**Preset in Scene 1**)

Yamaha Omni Outs Assigned to Behringer Headphone Amp (Post 02R96)



Normalled at Pachbay

N.B. Crosspatch Omni 5&6 or 7&8 to Main In 1 or 2 to monitor

Patchbay

02R OMNI OUTPUTS							
1	2	3	4	5	6	7	8

1	2	3	4	5	6	7	8
HA8000 STEREO INPUT 1		HA8000 STEREO INPUT 2		HA8000 MONO INPUTS			

Headphone Gain Structure

Individual Sends controls

prefader

Send level adjusts individual channel sends and can be **grouped** to effect the global send level to the Aux. A Master Fader for the Bus can be used as a global control as well.

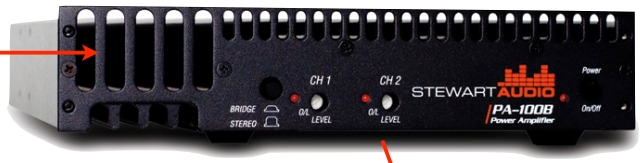
Important Tip

Changing the levels ONLY at the DAW sends or Master Fader will allow the gain structure to be perfectly replicated at all subsequent sessions

Set to unity gain/0

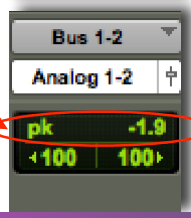
Aux faders on 02R960 set to unity gain/0

Preset input levels at headphone amp



Talent level control

View **peak levels** at Aux (Command-click on this display)



Adjust global bus level until you have about 10 dB of head room


Interconnections and Signal Flow
Interconnections to/from the Isolation Booth
SAC
Sonic Arts Center
The City College
of New York

Patching and Connecting Headphones to the Isolation Booth

In the **Production Studio** patch OMNI Outputs 1-8 to PCC tie lines 25-32

Production Room

02R OMNI OUTPUTS							
1	2	3	4	5	6	7	8

25	26	27	28	29	30	31	32
PCC TIE LINES							

At the **Patch Control Center** patch the Production Room tie lines to the Headphone Amps in the Isolation Booth (Room 199)

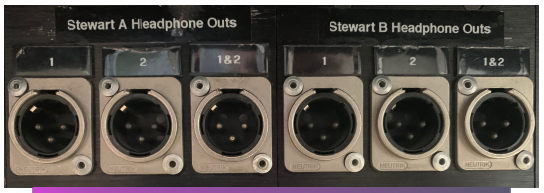
Patch Control Center

25	26	27	28	29	30	31	32
PCC TIE LINES							

Room 199 Isolation Booth (Rec.Cart A)		
StewartA In	Stewart B In	

In the **Isolation Booth** connect the Headphones amp to the Furman HR-2 headphone box

Isolation Booth



Each amp can be used for dual mono or stereo mixes

199 Recording Cart

Furman HR-2 Headphone Box

Each Headphone amp can provide a stereo (1&2) or two mono (1, 2) headphone mixes

Tielines can be used for:

Remping
(Tie 1 or 3)

or Remote Amping
(Tie 2 or 4)

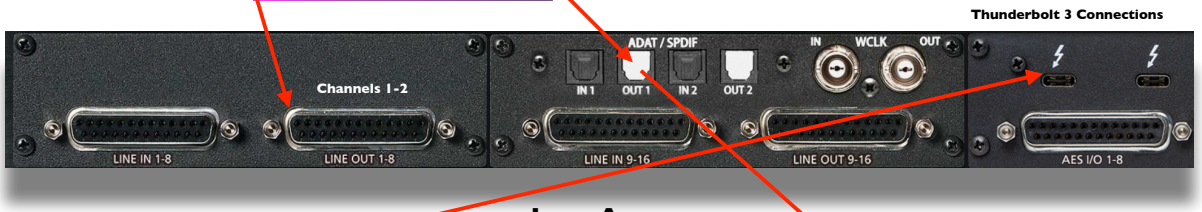
Interconnections and Signal Flow
Logic and the Lynx Aurora

Monitoring Logic Through the Lynx Aurora

Stereo Output (Out) assigned to a track

Apple Audio Midi Setup Aline 1-2

To Line and ADAT Out

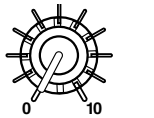


Lynx Aurora

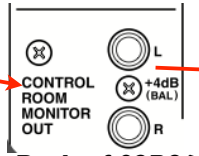
ADAT To SPDIF Convertor

To 2TR Digital In #2 (SPDIF) connector

Back of 02R96



To Control Room Monitor Out connector



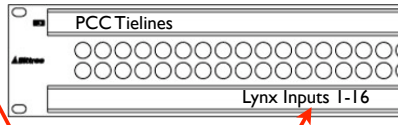
Back of 02R96

To Monitors

Recording in Logic with the Lynx Aurora - Analog Inputs

From recording space

Patchbay



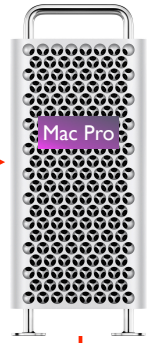
Mic level to preamp input

Line level output patched to Lynx inputs 1-16

To 8-channel, analog input connectors

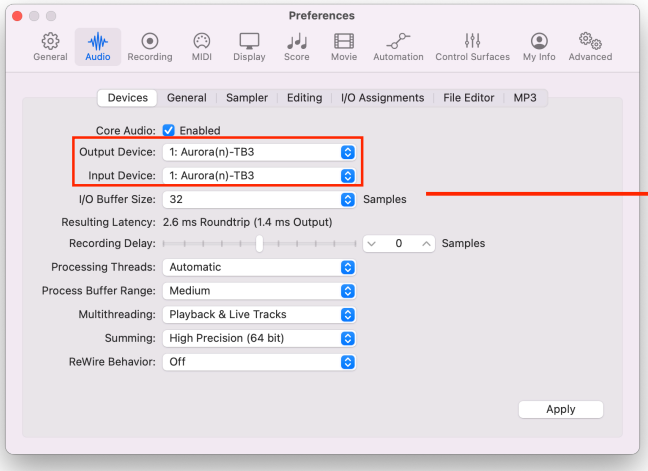
Analog Inputs = A Line 1-16

Lynx Aurora

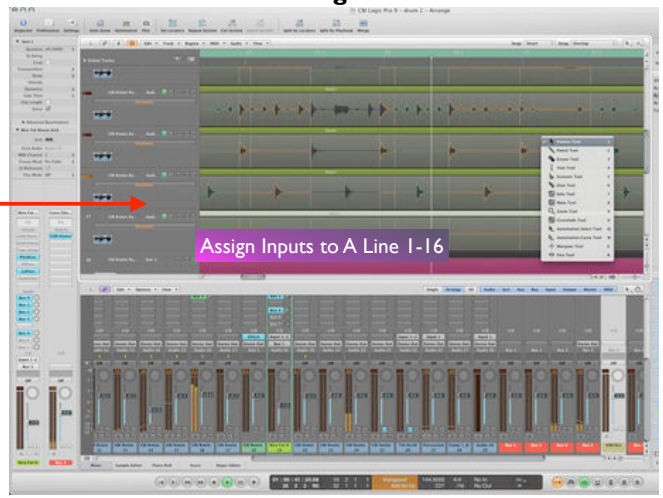


To Logic Audio Prefs

Logic's Audio Prefs



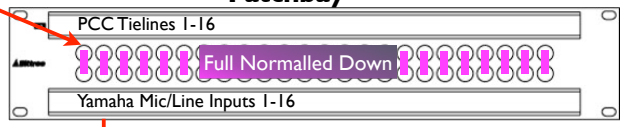
Logic



Recording in Logic with the Lynx Aurora - Digital Inputs

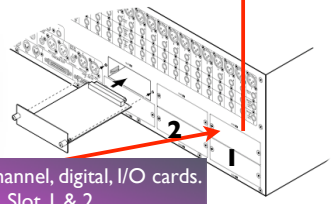
From recording space

Patchbay



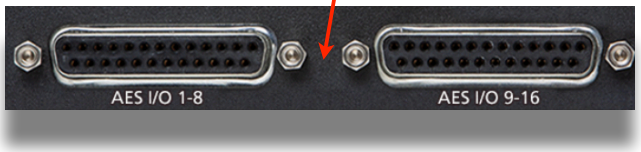
To Mic/Line Input Channels 1-16

Back of 02R96



To AES, 8-channel, digital, I/O cards.
Slot 1 & 2

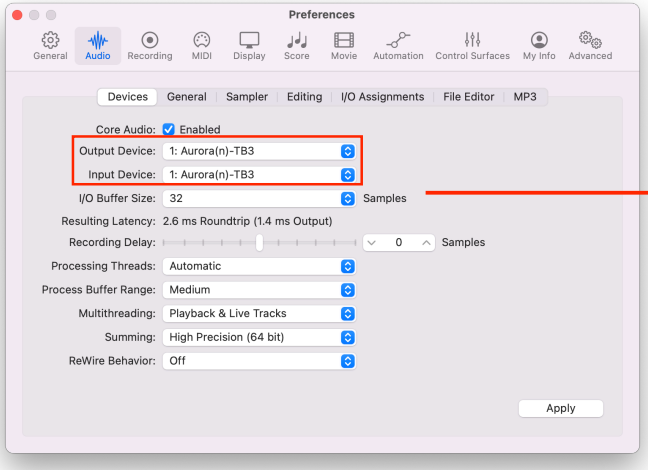
To AES, 8-channel, digital, I/O connector



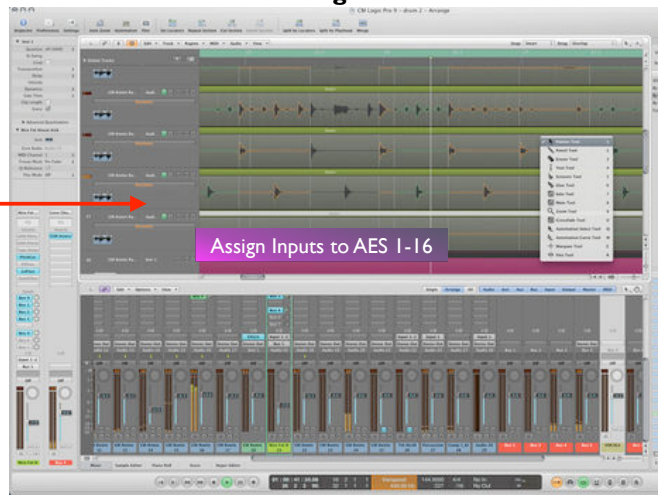
Lynx Aurora

To Logic Audio Prefs

Logic's Audio Prefs



Logic

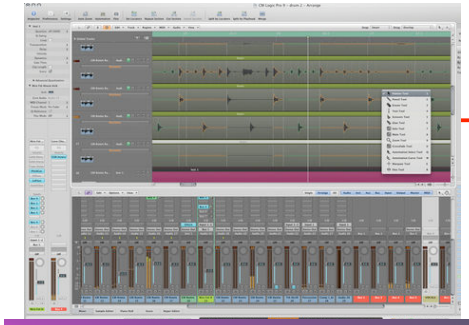


Interconnections and Signal Flow

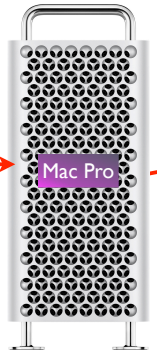
Headphone Mixes with Logic & the Lynx Aurora

Headphone Mixes in Pro Tools Through the Lynx Aurora

Logic



1. Create buses and Aux Masters for Headphone Sends
2. Assign the Aux Master Outs to **AES Outs 1-8.**

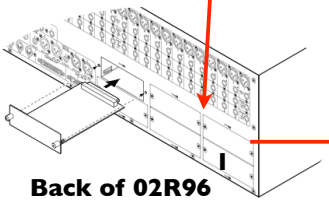


To AES 8 channel I/O connector

Lynx Aurora

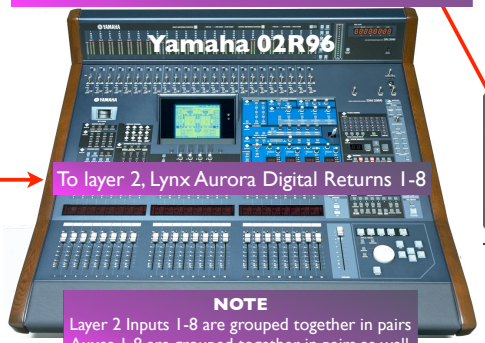
These headphone outputs are preset to Aline 1-2 for stereo monitoring

To 8 channel AES I/0 Cards in Slots #1



Back of 02R96

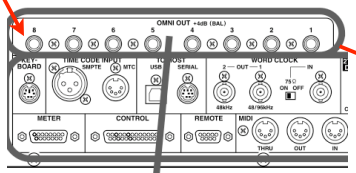
Lynx Aurora digital returns assigned to Auxes
Preset in Scene 1.



To layer 2, Lynx Aurora Digital Returns 1-8

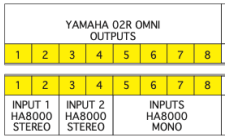
NOTE
Layer 2 Inputs 1-8 are grouped together in pairs
Auxes 1-8 are grouped together in pairs as well.

Back of 02R96

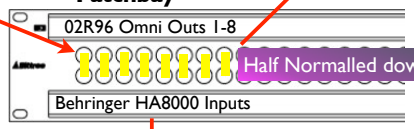


Omni Outs Connectors (analog, line level)

Actual Patchbay



Patchbay



Half Normalled down

Patch Omni Outs to control room tie lines 41-48
to connect to recording rooms. (higher numbered tielines used for sends)

Behringer HA8000 Headphone Amp

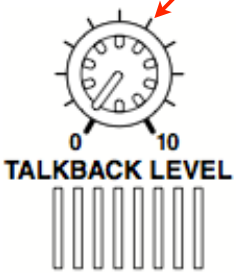
To Behringer HA8000

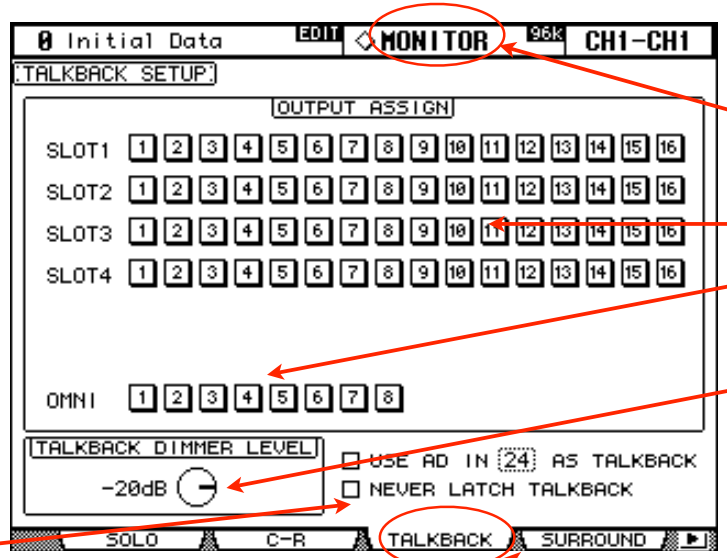
Interconnections and Signal Flow

02R-96 Talkback Controls

02R96 Talkback Controls

Talkback level control. Usually set around 1:00.



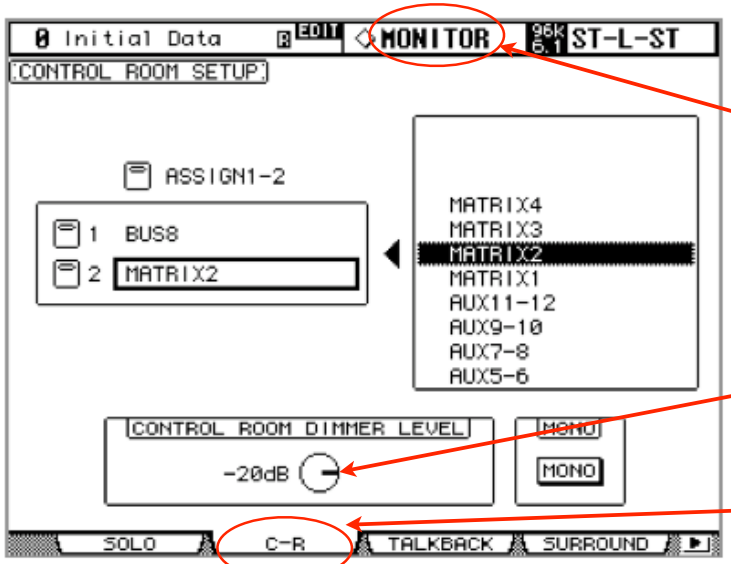


In the **Monitor Display** Section

Talkback assignment area

Sets the amount of dimming that takes place in the **HEADPHONE** mix when Talkback is engaged.

Page In the **Monitor Display** Section



In the **Monitor Display** Section

Sets the amount of dimming that takes place in the **CONTROL ROOM MONITORS** when talkback is engaged.

Page In the **Monitor Display** Section

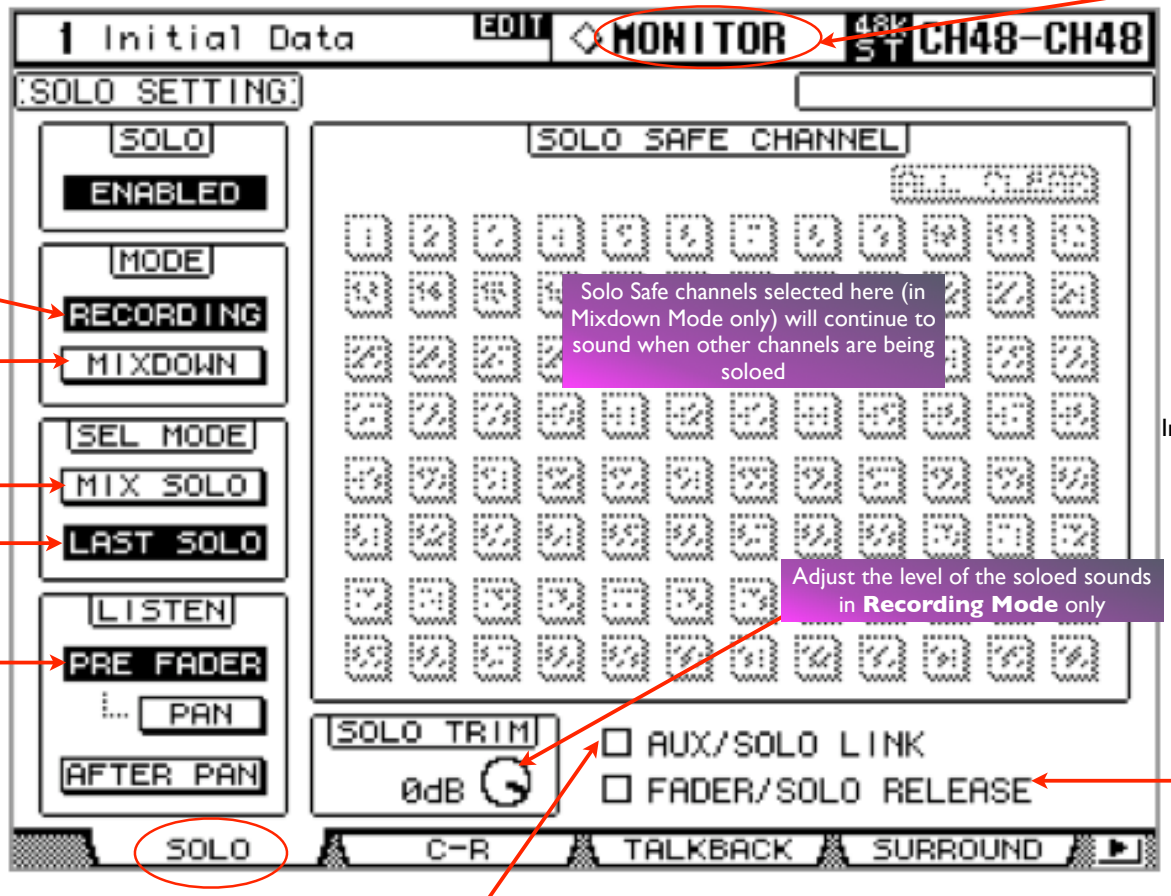
If **NEVER LATCH TALKBACK** is **selected**, the Talback control must be held down throughout an announcement.
BEST OPTION!

If **NEVER LATCH TALKBACK** is **NOT selected**, the Talback control is turned on by depressing the control and turned off by depressing the control again.


SAC
Sonic Arts Center
The City College
of New York
O2R-96 Solo Modes

Solo Modes Selection on the 02R96

In the **Monitor Display** Section



Directs solo signals to the Control Room Monitors and out to the speakers. PFL and AFL are available

Engages SIP (Solo in Place) and the Solos Safe Channel controls.

Multiple solo buttons can be engaged

One solo at a time

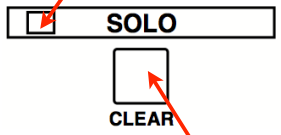
Sets **Recording Mode** to Pre Fader, Pre Fader with Pan, and Post/After Fader with Pan

Solo Safe channels selected here (in Mixdown Mode only) will continue to sound when other channels are being soloed

Adjust the level of the soloed sounds in **Recording Mode** only

When fader is moved on a soloed channel the solo is immediately released/cancelled

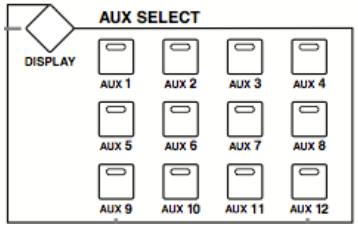
A Solo is engaged when light is flashing



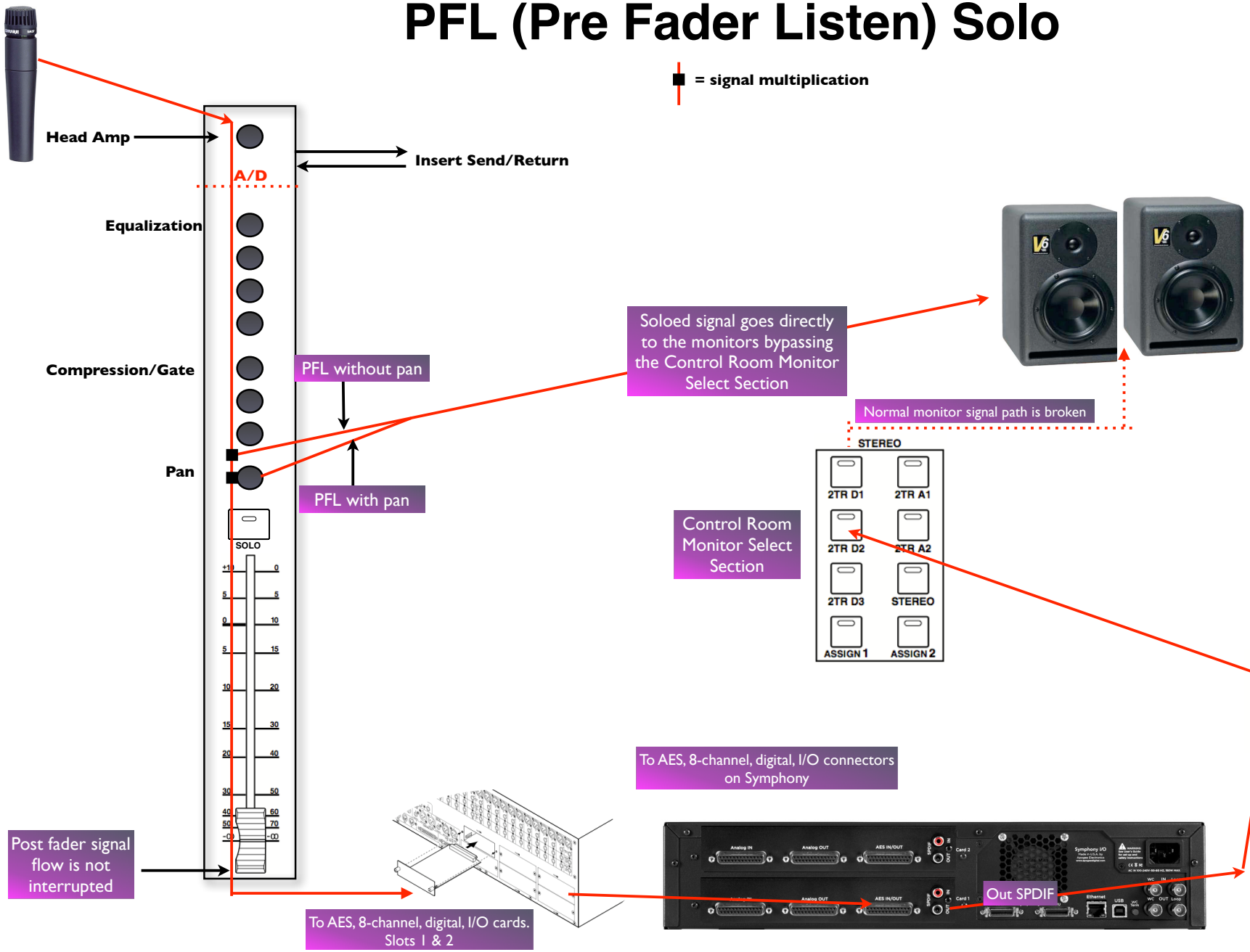
In the **Monitor** Section

Cancels all active Solos

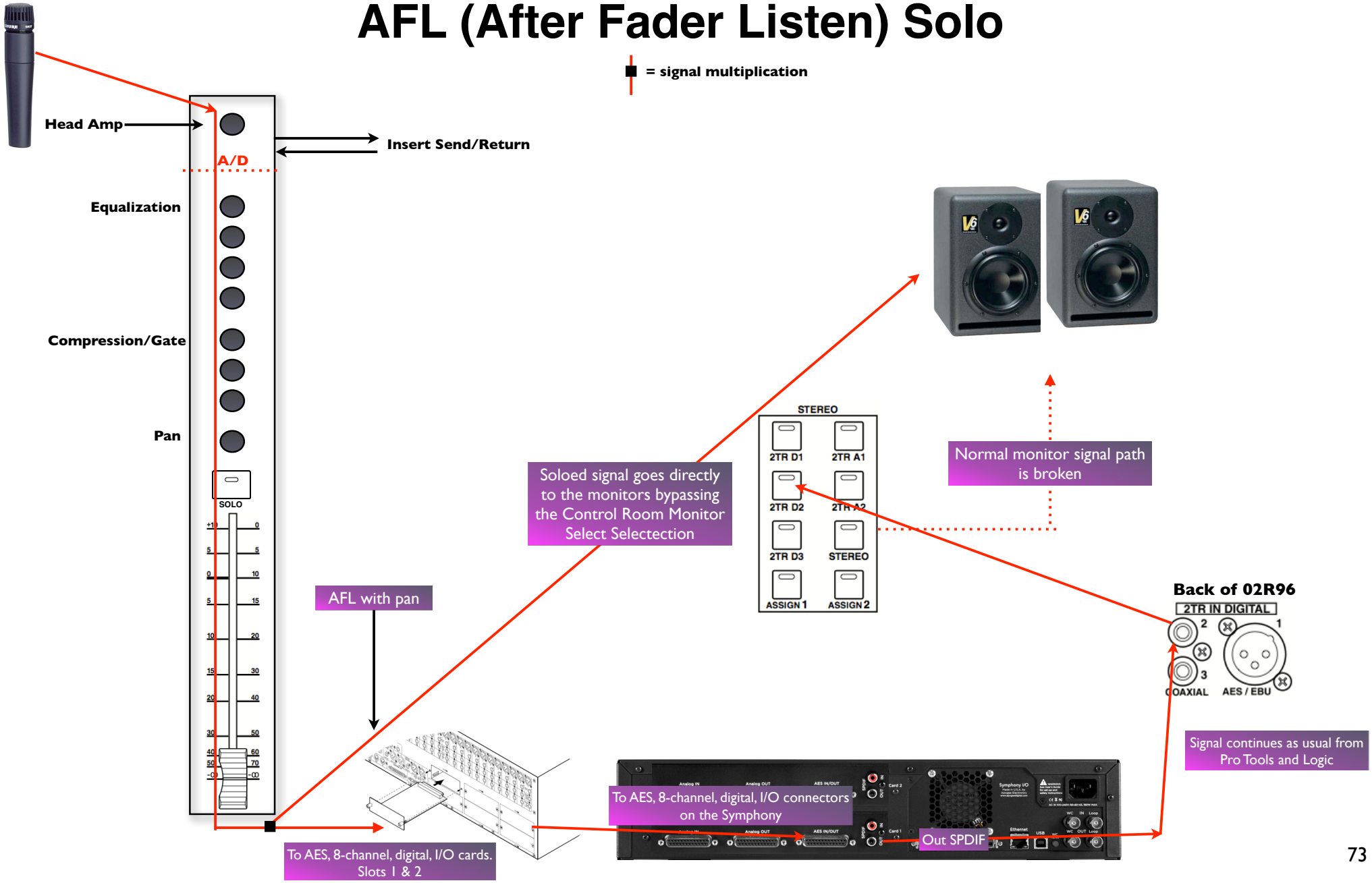
Allows soloing of the Aux Master Sends by simply depressing the Aux controls in the **Aux Select Section**. Depress the approrpiate Aux control to select it and then again to solo it. The Aux switch will flash. Grouped Auxes will have both switches flash.



PFL (Pre Fader Listen) Solo

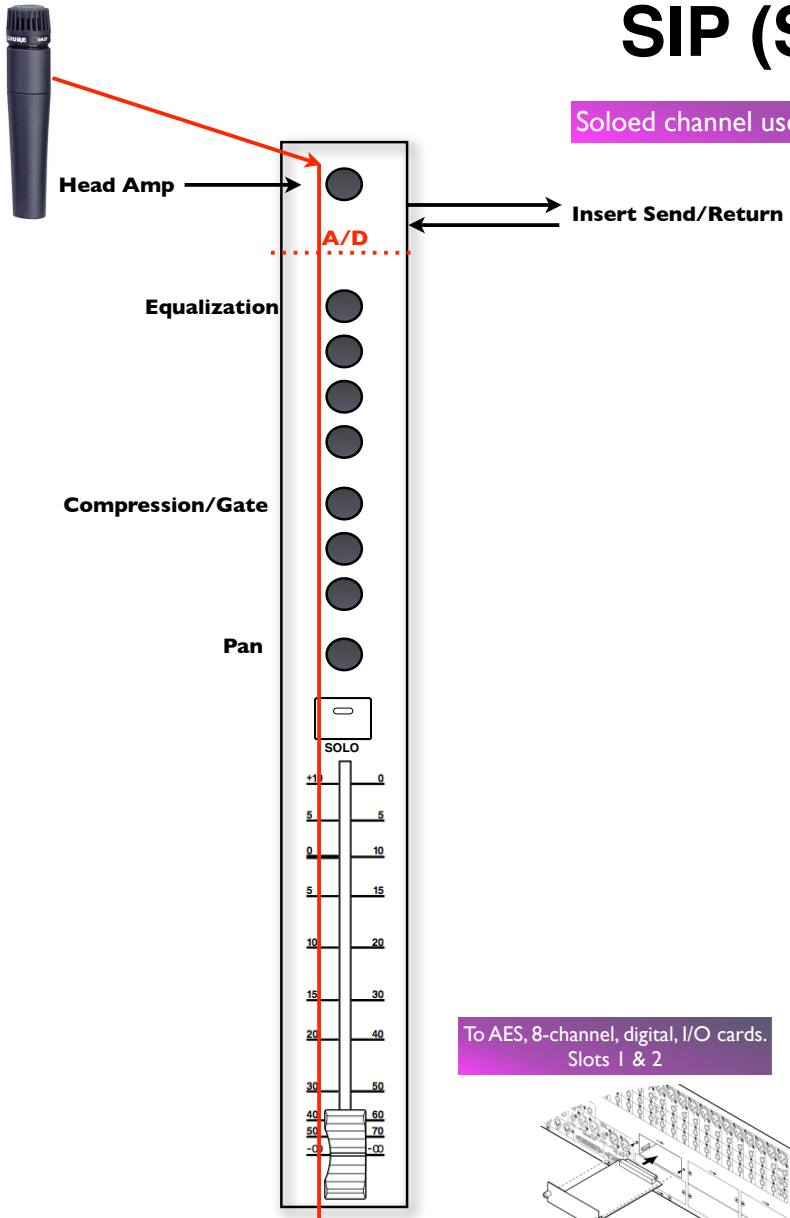


AFL (After Fader Listen) Solo



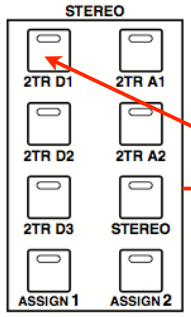
SIP (Solo In Place) Solo

Soloed channel uses normal signal path. All other channels are **MUTED**.

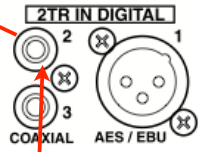


Normal monitor signal path

Control Room Monitor Select Section



Back of 02R96



To AES, 8-channel, digital, I/O cards. Slots 1 & 2

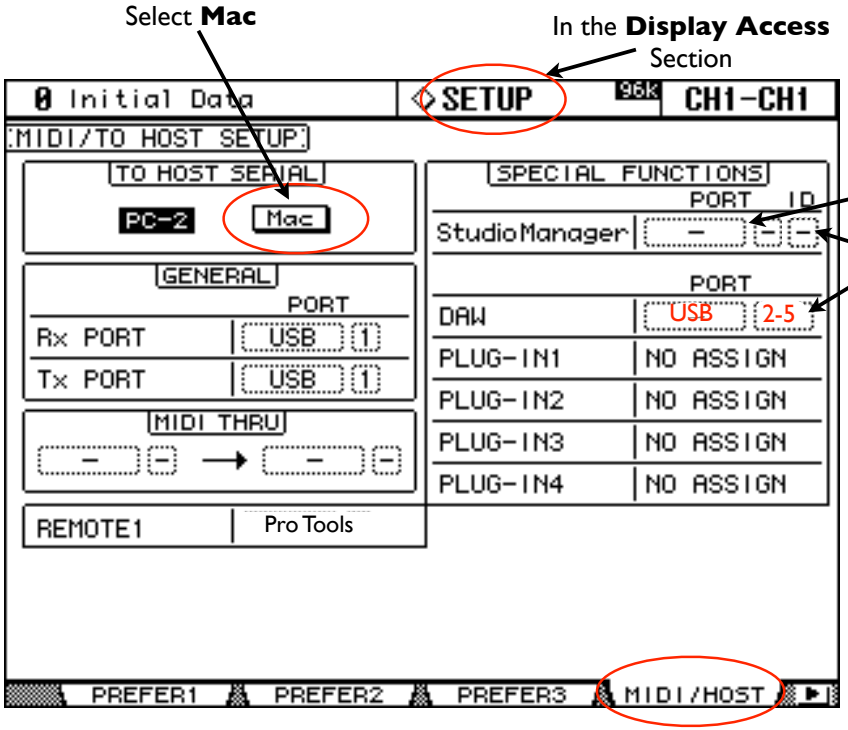
To AES, 8-channel, digital, I/O connectors on the Symphony

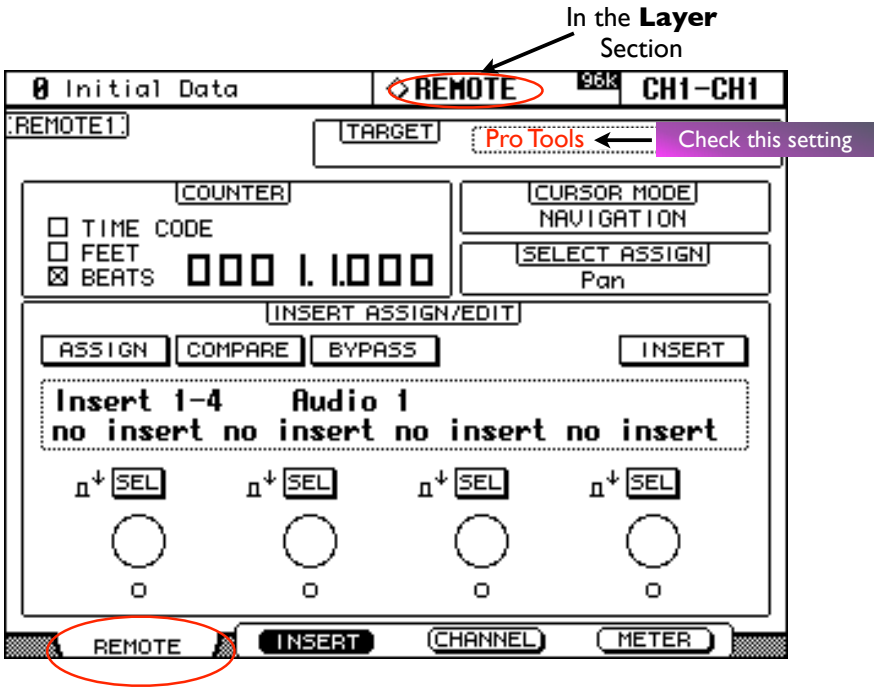
Out SPDIF

Signal continues as usual from Pro Tools and Logic

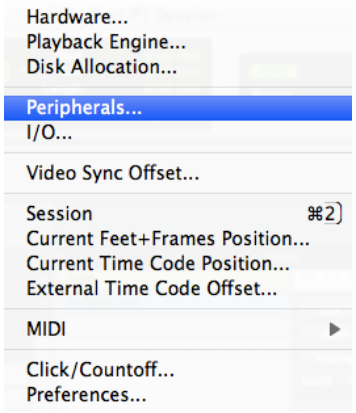

SAC
Sonic Arts Center
The City College
of New York
02R96 Remote Mode

Pro Tools and the 02R96 Remote Mode

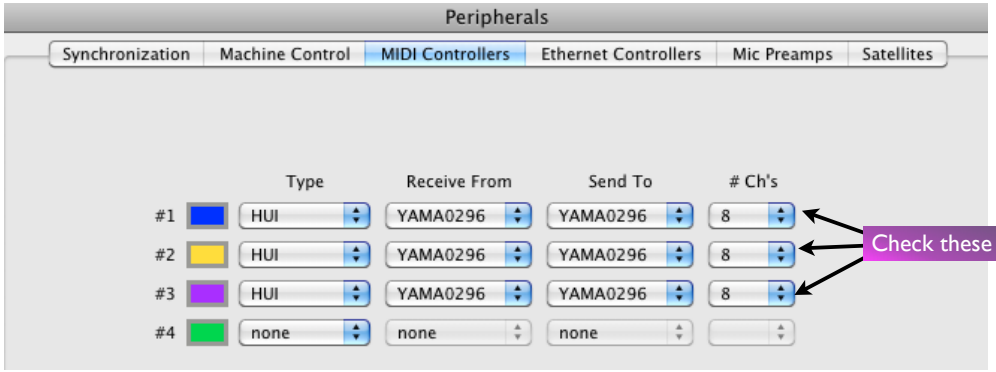




Pro Tools **Setup** Menu

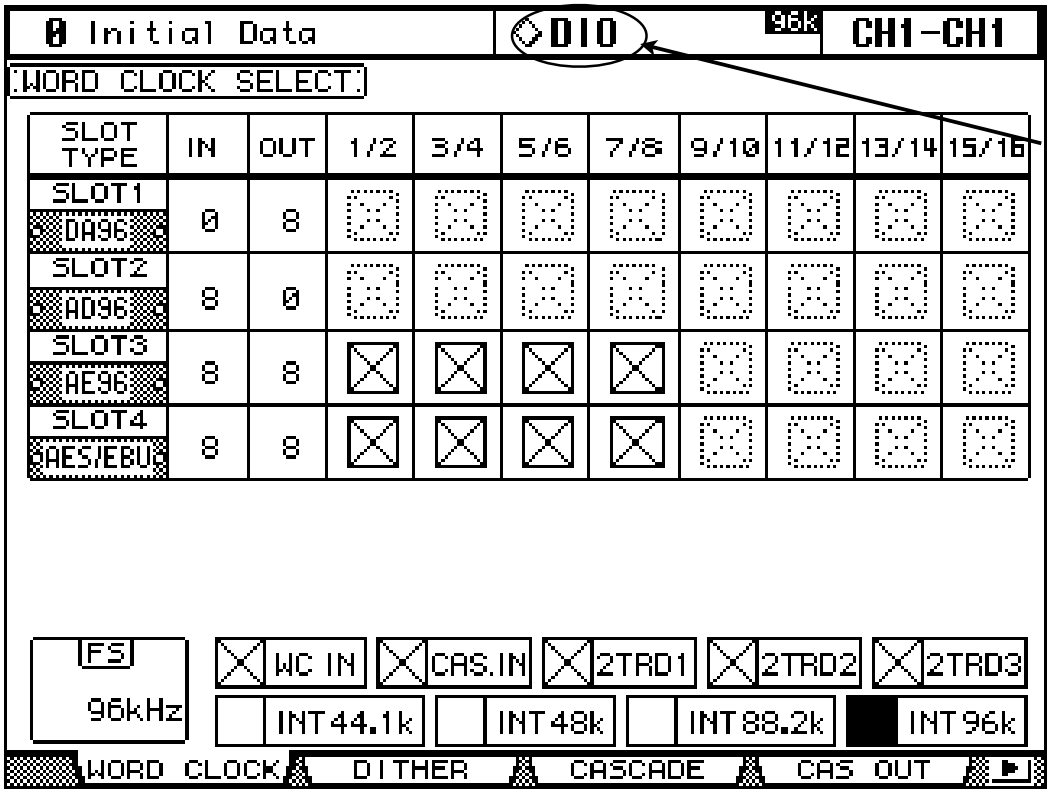


Pro Tools Peripherals




SAC
Sonic Arts Center
The City College
of New York
02R96 Screens

Word Clock Select Screen

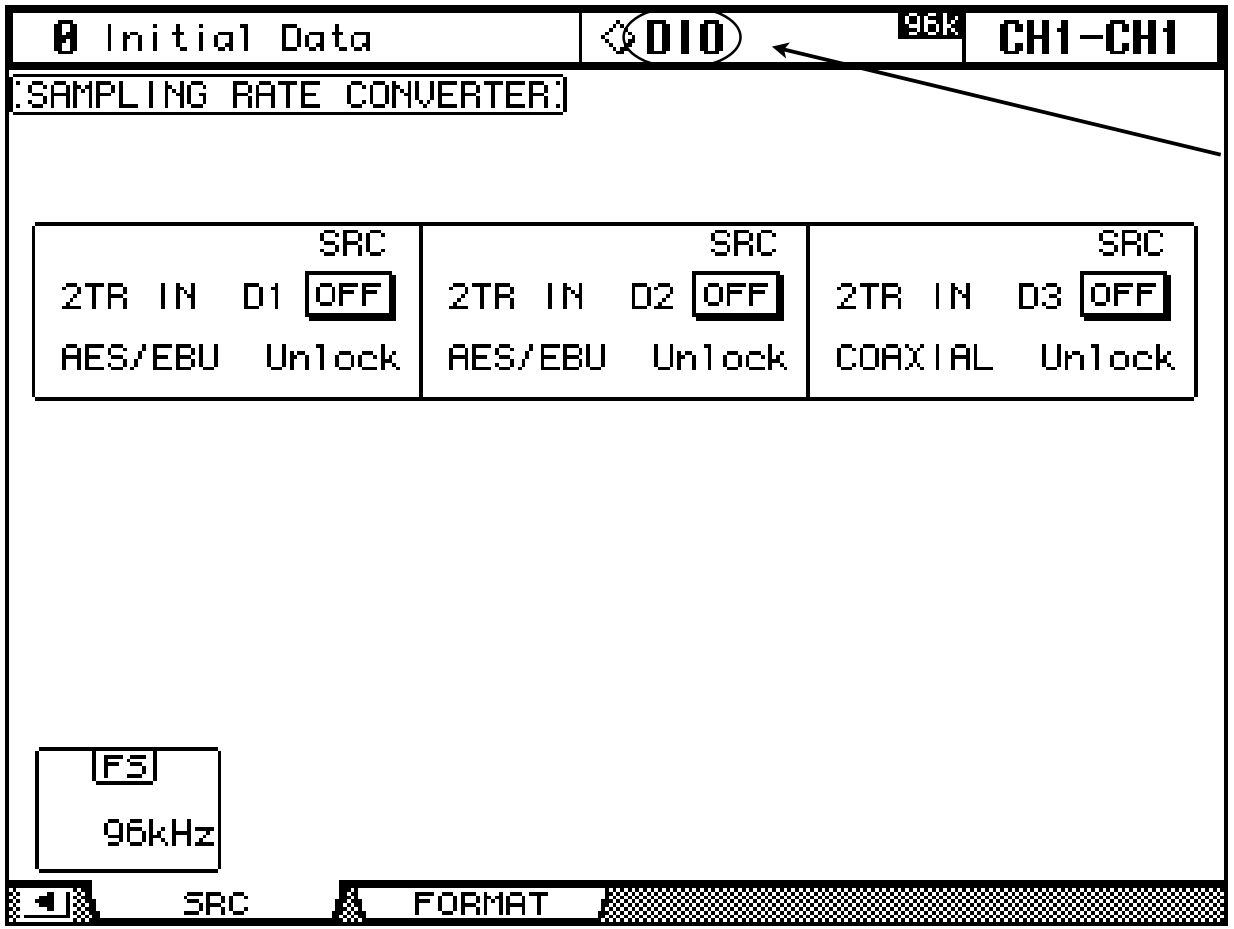


In the **Display Access** Section

The source select buttons have the following indications:

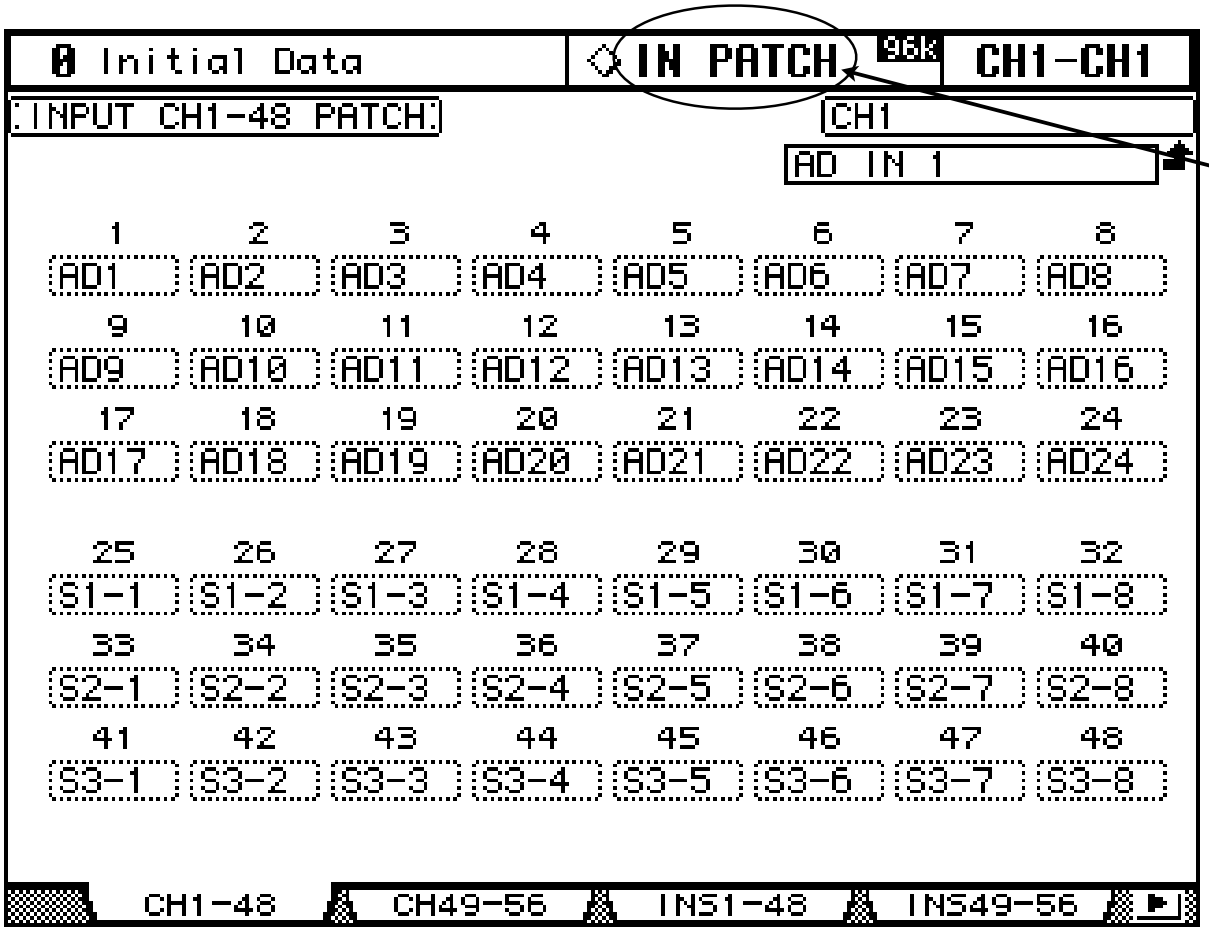
- ☐ A usable wordclock signal is present at this input.
- ☒ No wordclock signal is present at this input.
- ◪ A wordclock signal is present, but it's out of sync with the current DM2000 clock.
- ■ This is the currently selected wordclock source.
- ☒ This input was selected as the wordclock source, but no usable signal was received.
- ▨ This cannot be selected as the wordclock source because a wordclock signal cannot be sourced from this input on this type of I/O Card, or no I/O Card is installed.

Sampling Rate Converter Screen



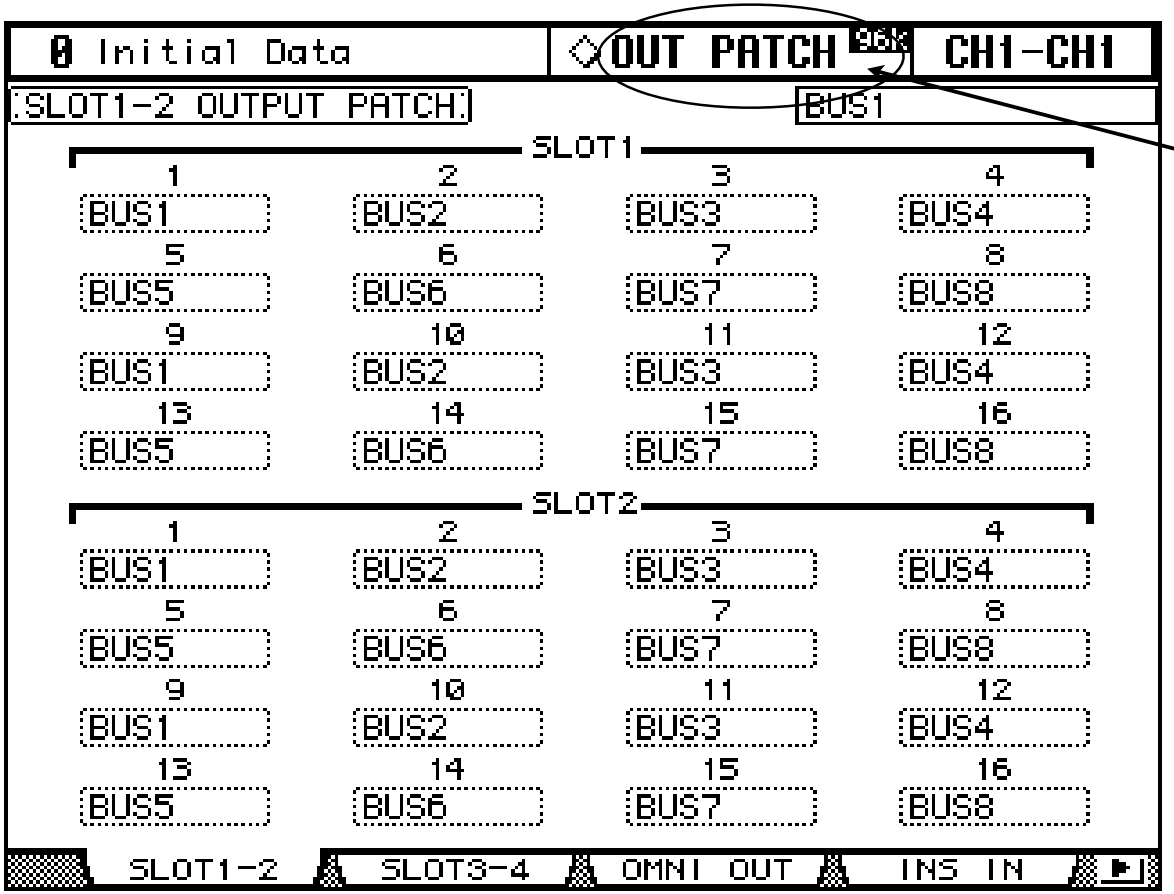
In the **Display Access** Section

Input Patching Screen



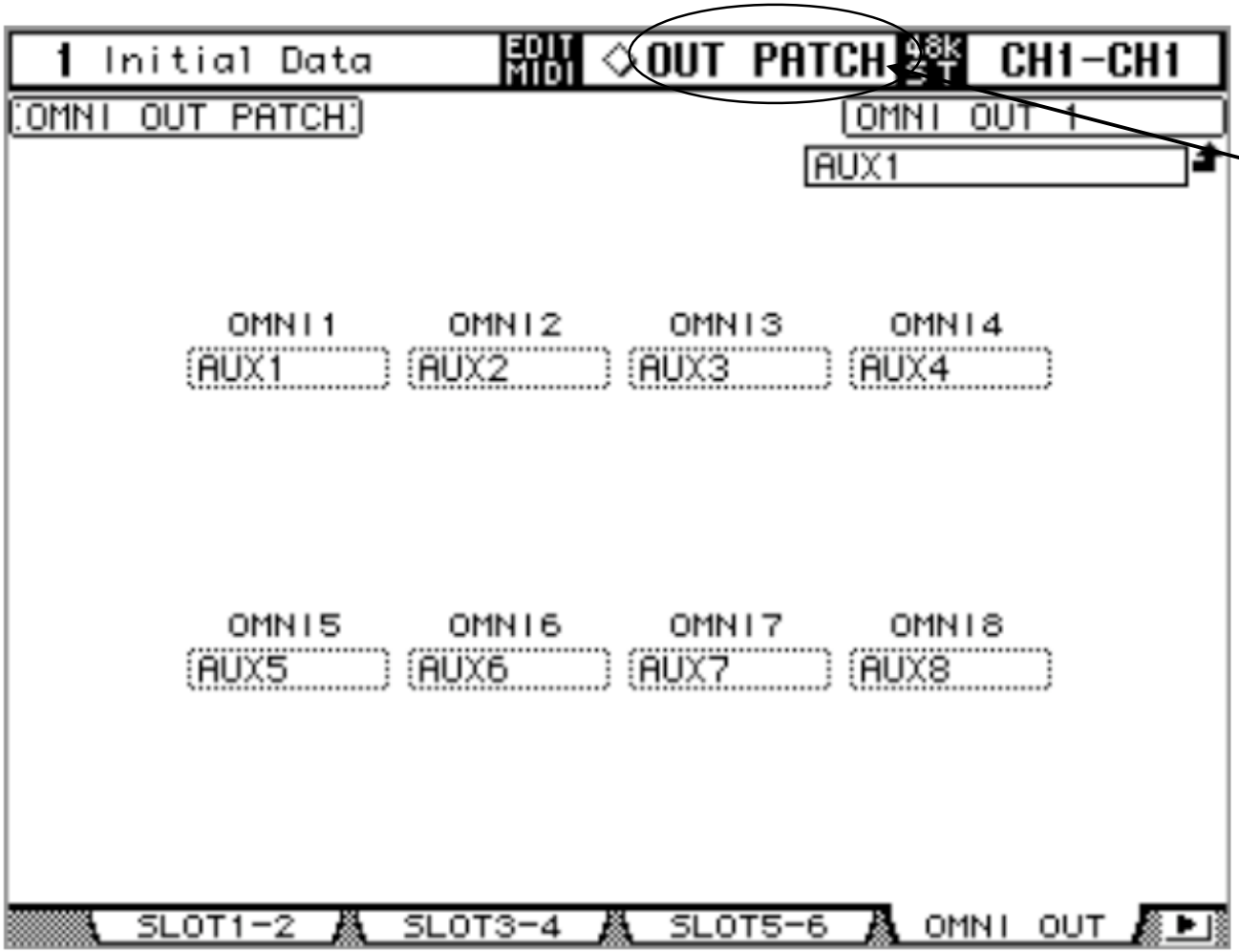
In the **Display Access** Section

Output Patching/Slots Screen



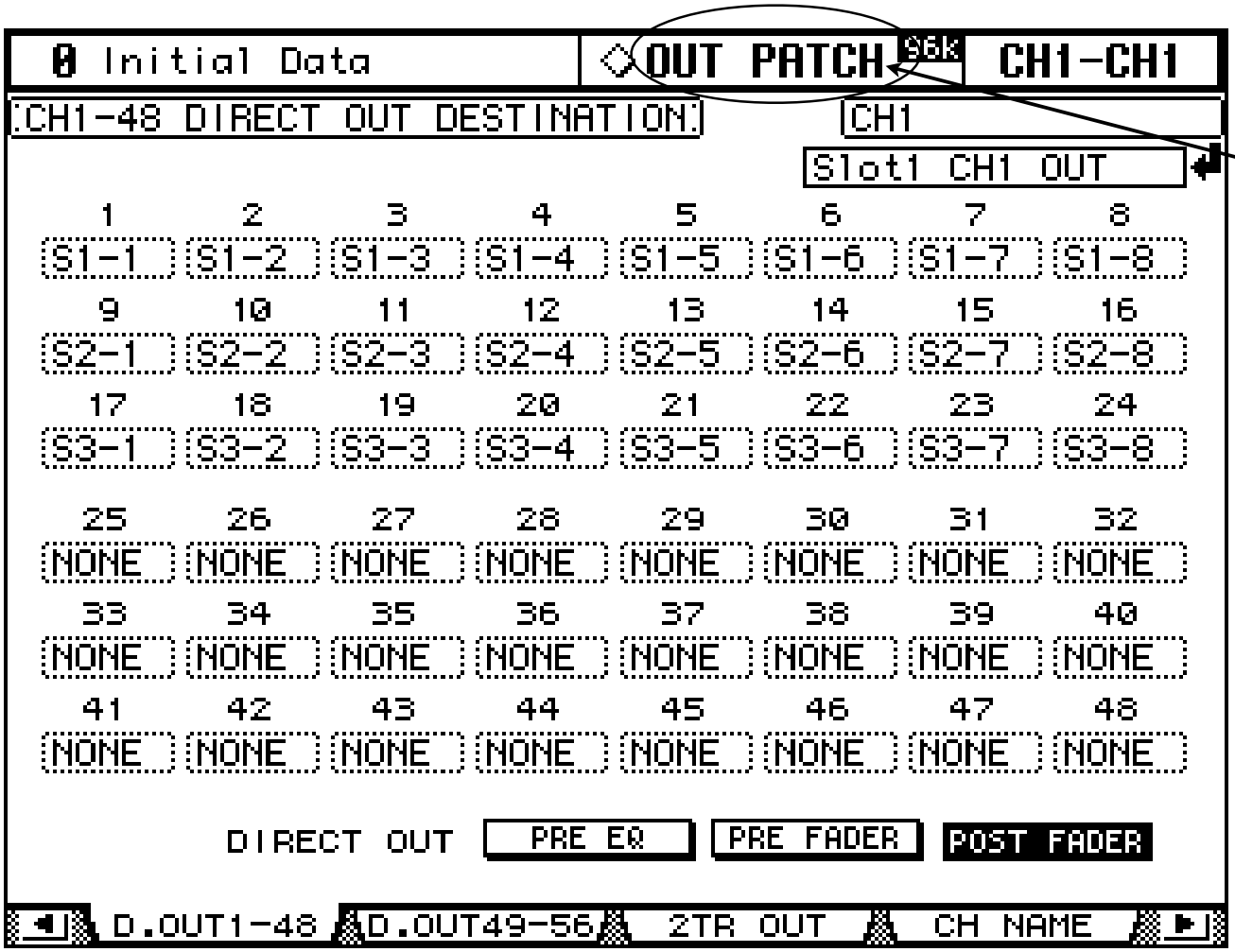
In the **Display Access** Section

Output Patching/Omni Outs Screen



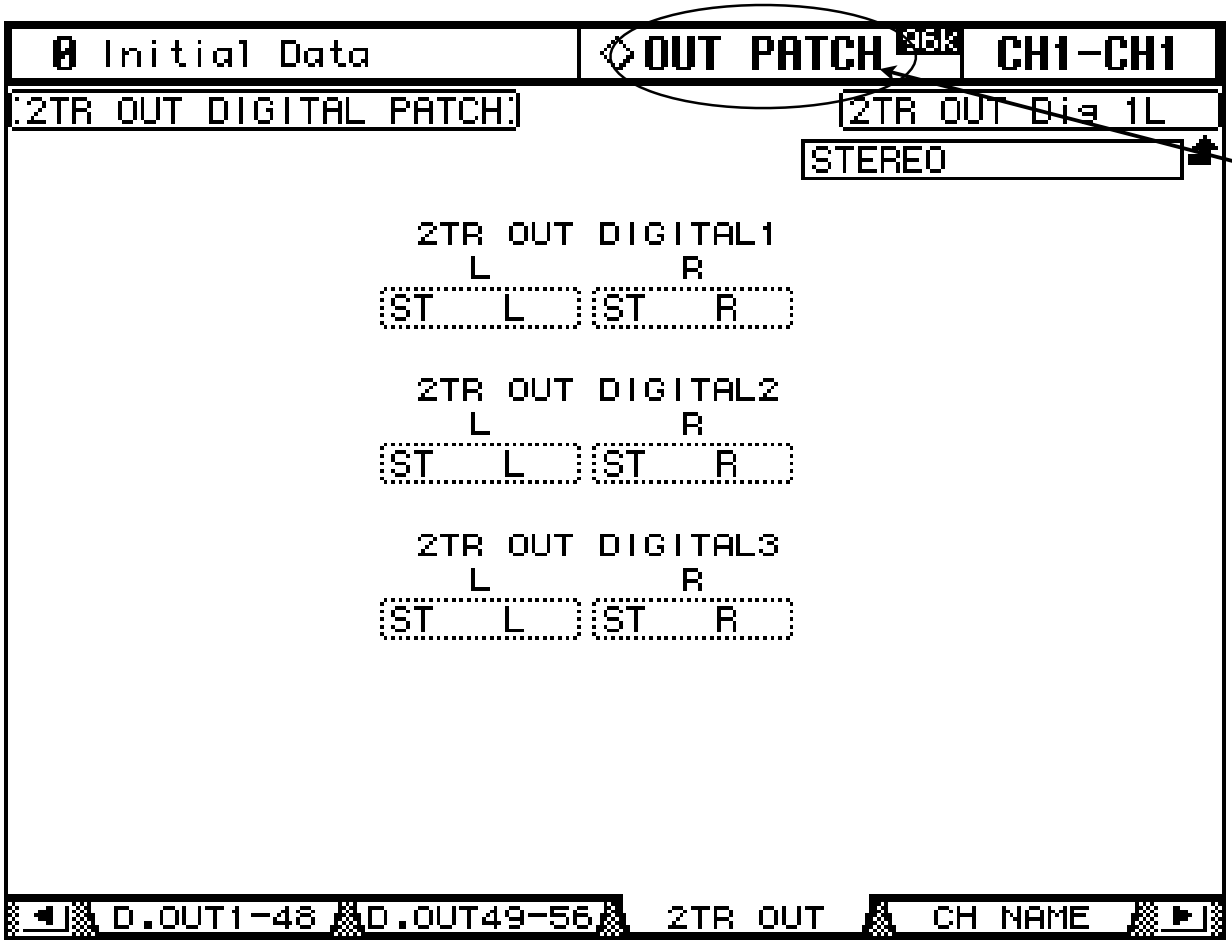
In the **Display Access** Section

Output Patching/Direct Out Screen



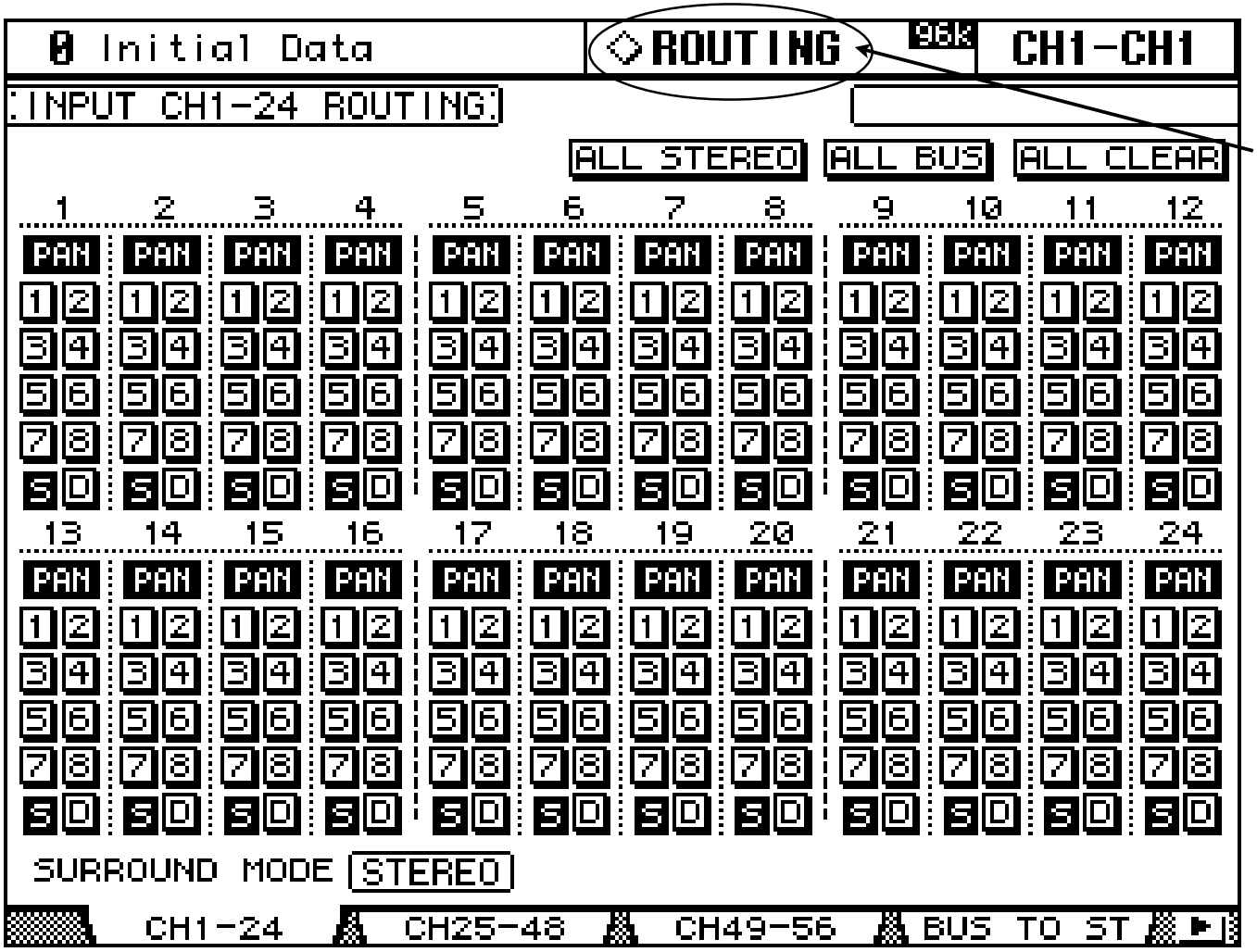
In the **Display Access** Section

Output Patching/2-Track Out Screen



In the **Display Access** Section

Input Channel Routing Screen



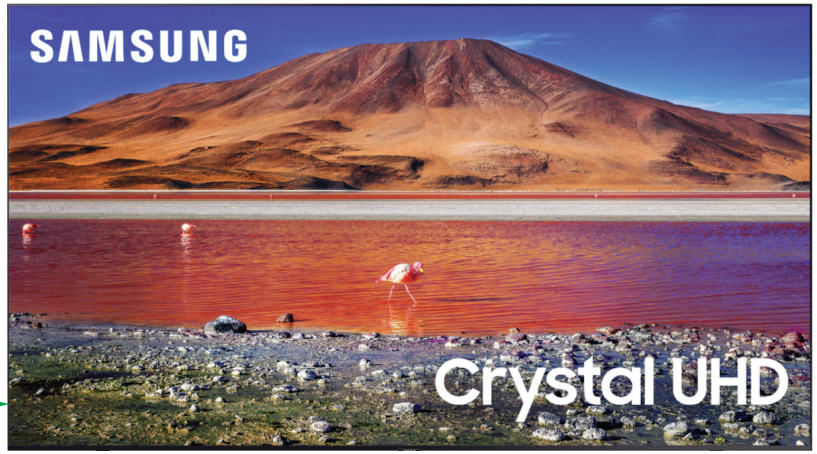
In the **Routing Display** Section

Production Rooms Video Connections

Rooms 193-196 - Analog Video Routing

Video Signal =

Samsung Television (on wall)



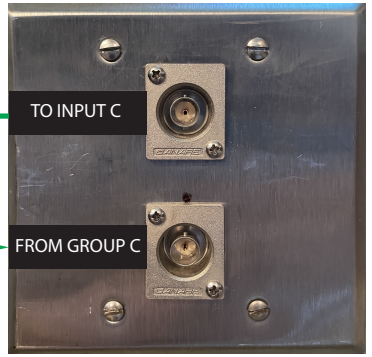
Composite In

MOTU VDA

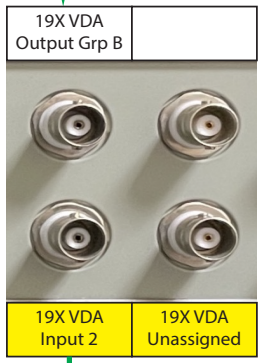
Group A Out | Group B Out | Group C Out

Input 1 | Input 2 | Input 3

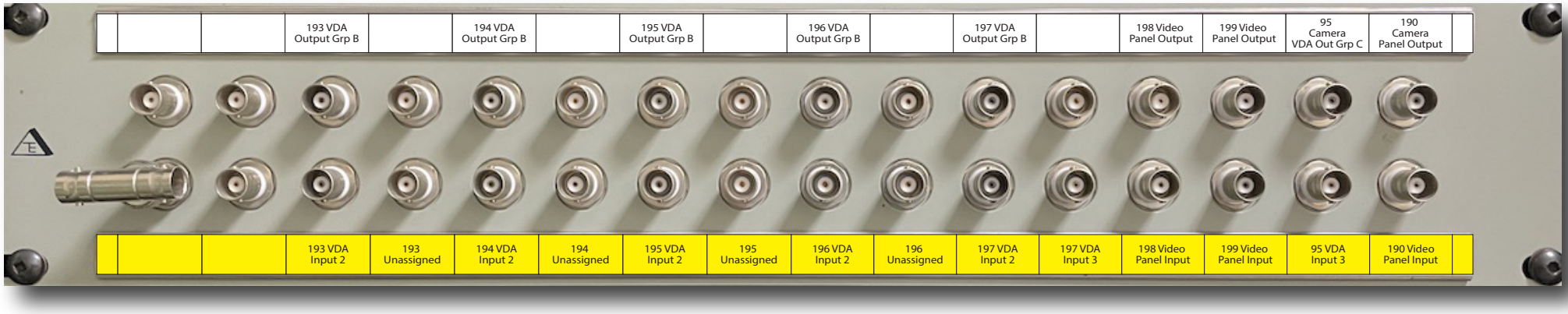
Video Aux Panel (on trough)



PCC
Video Patch Bay



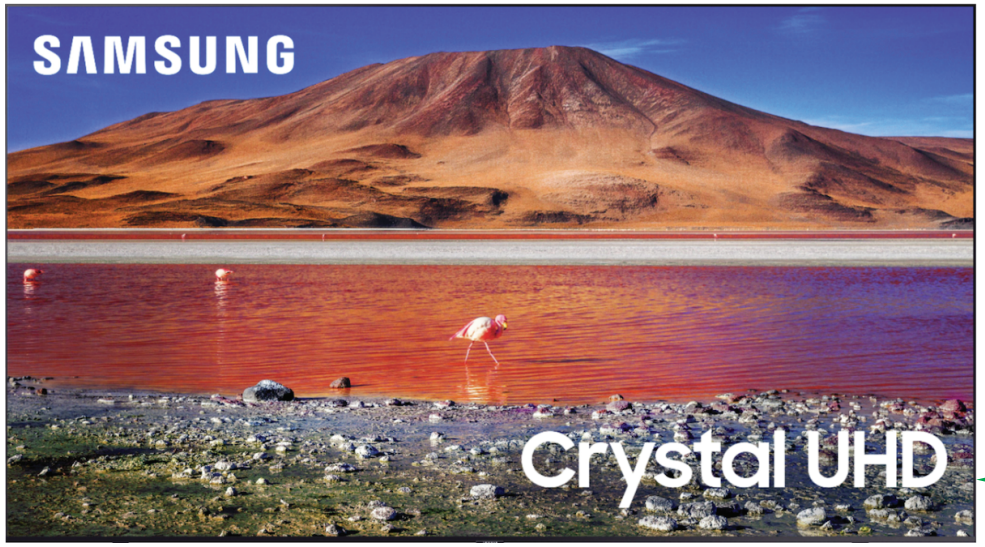
PCC Video Connections



Rooms 193-196 - Digital Video Routing

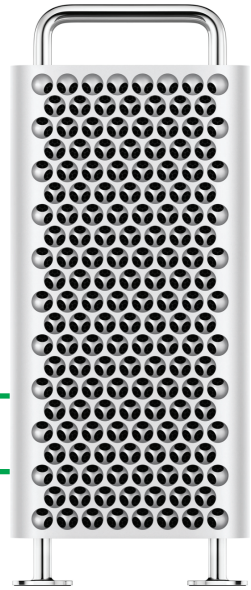
Video Signal =

Samsung Television (on wall)



HDMI In

Apple
Mac Pro



HDMI Out 2

Dell Ultrasharp U2711B

HDMI In

HDMI Out 1

Room 95 - Analog Video Routing

Video Signal =

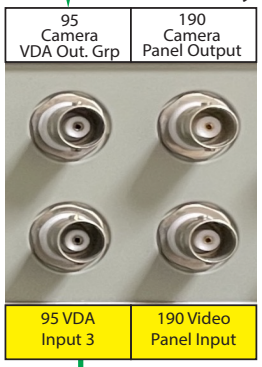
Panasonic CT-1338Y

Sony Video Camera

Composite Out

Composite In

PCC Video Patch Bay



95 Stage Left Panel

MOTU VDA