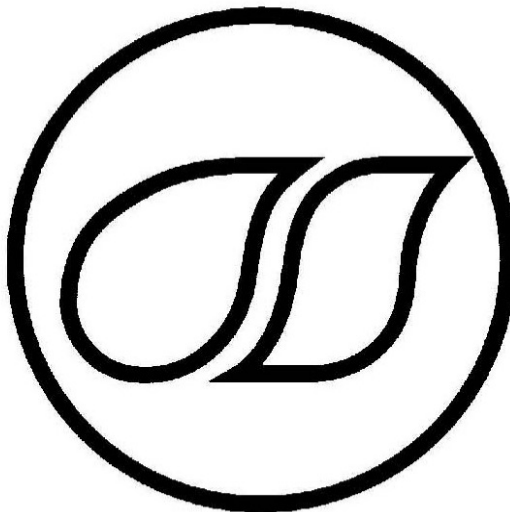




A brief explanation of exclusive T features for theatre users

- **Auto-update** causes all controls to behave exactly as you would expect of an analogue console, but with smart enhancements.
- **Aliases** let you to create & store multiple groups of settings to deal with changes to an actor's sound when altered by costumes and hats. Selected parameters are automatically recalled throughout the completely separate cue list - either as entities from within or partially linked the same channel strip.
- **CG Cues** window allows fast assignment of Channels, Aliases or Sets to Control Groups.
- **Sets** allow multiple assignment of predefined groups of channels to CGs using "one-click".
- **Channel Cues** and **Module Cues** spreadsheets provide you with an invaluable way to examine, manage and fix programming changes.
- **Selected Cue** allows certain parameters of a cue to be edited whilst the console is in a



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different state.

- The **Fader Off Colour** lets you choose a suitable fader-open colour.
- **Floating Windows** allows a reduced version of the Cuelist, CG Cues, Channel Cues & Module Cues windows to be displayed on any attached screen to make up for those occasions when the main cuelist is obscured.
- **Players** allows you to store & manage the Alias settings for any number of actors and understudies who play a role.

2013

Andrew Bruce January

The Theatre Option

Before starting to programme on the console, you should make a conscious decision to commit to working the way the theatre software works best. For the vast majority of operations you will perform, simply setting everything except Control Groups **in** scope and engaging **auto-update** will allow you to achieve everything you need to do.

However, the software does not stop you from choosing elements of both SD7 and SD7T behaviour. You could, for instance, continue to use **recall scope** as well but for the vast majority of operations the use of scope is redundant. Experience has shown that combining these two distinctively different sets of rules into a hybrid gets hopelessly complicated and creates terrible confusion.

SD7T software embodies a simple set of rules which, when applied to all console functions combines the simplicity of setting up an analogue console with total programmability - as well as many specialised features aimed specifically at theatre users.

None of the features described in the following pages will seem to work as you expect unless a commitment is made to work entirely under the theatre protocol.

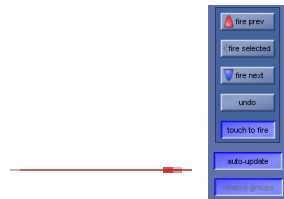
Do not make any Cues yet. You must make a number of global settings first.

Setting Theatre Options

1.

Go to **Options > Theatre**, select the function of the **Option/All** buttons to **cue auto-update** and decide which classes of channel controls you want to obey the *inverted auto-update rule* in **Auto-Update Exclusions** (see page 3).

- Press the **auto-update** button beside the **cuelist** and leave it on whenever you're programming or using the console. Only turn it off if you want to try things that you know you won't want to be recorded in the session.



Setting Theatre Options - continued

- Open the Cue List tab and set **global scope** as shown below.

channel types	input/trim	delay	filters	eq	dynamics	inserts	sends	fader	mute	panner	to groups	outputs
Input devices	✓	✓										
Input Channels	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Aux Outputs	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Group Outputs	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Control Groups								✗	✗	✗	✗	
FX	✓	✓										
Matrix Inputs	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Matrix Outputs	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Graphic EQ	✓	✓		✓	✓							
Video Link	✓	✓										
Output devices												✓

- In **scope > recall scope**, tick all columns for all functions for all channel types except Control Groups.

channel name	input/trim	delay	filters	eq	dynamics	inserts	sends	fader	mute	panner	to groups	outputs
0:Local IO	✗											
1:Rack 1	✗											
2:Rack 2	✗											
Input Channels	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Aux Outputs	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓
Group Outputs	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓
Control Groups								✗	✗			
FX	✓											
Matrix Inputs	✓	✓					✓					
Matrix Outputs	✓	✓		✓	✓	✓		✓	✓			✓
Graphic EQ	✓	✓		✓	✓							

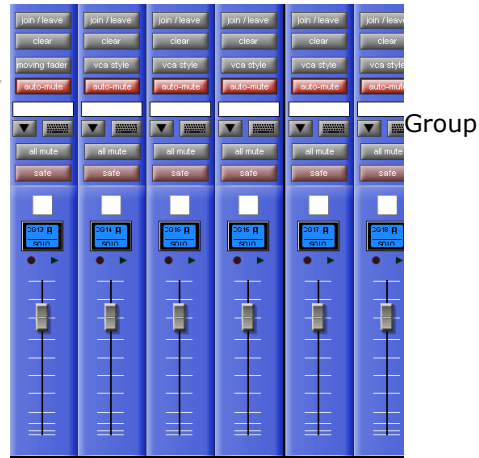
A U T O G R A P H

NB. If you have already made some Cues before you decide to do this, you must ensure that all cues follow the same pattern by using **Edit Range/Select All**.

5.

Find the full-sized Control displays and set each channel to **vca style** and **auto-mute**.

If the CGs are only set to display on the Master surface, you will have to find an empty couple of Banks on which to assign these full-sized displays so as to be able to access these buttons.



Auto-Update in SD7T (known as Liveupdate in D5T)

In its simplest form, changes made to a channel's controls are automatically tracked to all cues *where the Channel Name is the same* without the need for any further action.

By implication then, if a channel has **Aliases** (which are defined by variations to the name), any changed settings made whilst in an Alias will only track to other cues where that **Alias** has been selected.

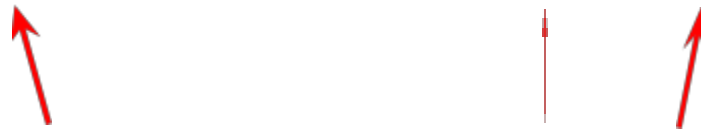
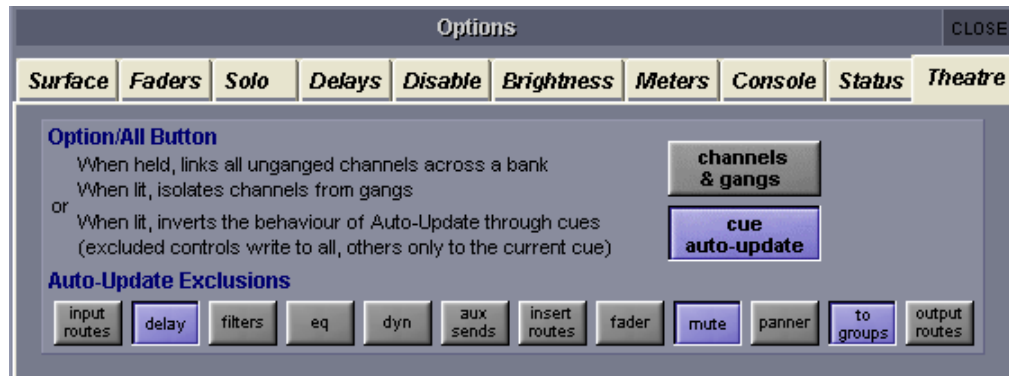
Since it may not always suit to track certain channel functions to all cues in this way, there is provision for selected functions to globally opt-out. By using **Auto-Update Exclusions** buttons in **Options > Theatre** tab, you can set classes of channel controls (not individual controls) to obey inverted **auto-update** behaviour.

For example :

- A Soft Mute would almost certainly never want to track to all cues.
- You may want to restrict a channel's delay setting to just the Cue in which it's altered so as to be able to track actors around a stage cue-by-cue.
- A channel's Group routing may want to change cue-by-cue.

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The term **Auto-Update Exclusions** is a bit confusing as it only refers to exclusion from normal theatre auto-update behaviour meaning that any category selected here reverts to standard auto-update behaviour for SD7 (ie it will be remembered for one cue only) – not that it is never auto-updated.



these controls will obey the inverted **auto-update** rule

However...

Since all rules invariably have exceptions, an optional mechanism is provided in order to temporarily invert both **auto-update** and the **Auto-Update Exclusion** rules whenever needed.

The Option Button in Auto-Update

Depending upon the class' status as defined by **Auto-Update Exclusions** above, pressing and holding the **Option/All** button whilst changing a control will invert the Auto-Update rules causing:

- **auto-update** controls to be confined to the Current Cue only.
- excluded classes to track as if they were in normal **auto-update** mode.

So,

If a class of controller is set to obey **auto-update** normally (ie it's not excluded) and you hold OPTION whilst making a change to any variable controller, it will flag the setting for that controller as excluded or protected in that cue only. So whilst that 'flag' remains set, it is immune to the tracking influence of **auto-update**.

It gets slightly better. Only the controller that's moved will be flagged; so if, for instance, you

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adjust only one band of a channel's eq in a specific cue whilst holding Option, the remaining three bands will continue to obey **auto-update** as normal. If you have identified a particular horror taking place in one cue and quashed it using Option, global adjustments to that person's eq using the other 3 bands will continue to track normally.

Once the 'protected' flag has been set in this manner, you no longer need to hold Option whilst you refine the settings for that controller. My only regret is that there is not enough processing power in the SD7T to display the flagged setting or controller in a contrasting colour in that cue to remind you.

If you later decide that the whole thing was a mistake or the reason for the adjustment no longer exists, you can discard the Option'ed setting (ie. remove the flag) so that it once again, obeys **auto-update** (ie. tracks) normally.

Use the Channel Cues window (see page 9) to browse and replace the channel's settings for the flagged Cue.

NB The **Option/All** button latches if you press it briefly. For this reason, DiGiCo display a large green **OPTION ON** sign on that surface's screen and the master screen to remind you to switch it off again. Each button only activates this sticky-option feature for channels displayed on its own screen (surface) and the master screen (surface) so adjustments made to anything displayed on the other screen (unless they're duplicated from the other side) are not affected.

So as not to forget to switch the feature off, many people choose to hold the button continuously whilst making adjustments.

NB *No tracking function exists in SD7. **Auto-update** always only writes changed settings to the Current Cue.*

Aliases

In SD7T **Alias** is the term used to describe a subordinate name with settings that are either partially or entirely derived from an already-named channel. Alternatively you can create an **Alias** with an entirely new channel name starting with a complete* set of default settings - which itself can have any number of associated Aliases.

NB*. *Beware that in such a case, the two 'independent' aliases cannot have independent analogue gain settings as the rack socket sets the analogue gain. You can, however, use digital trim to adjust the gain of the second alias or use a different socket.*

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(ie. RF1 = Head mic, RF2 = Hat or chest mic)

In the majority of cases an **Alias** is exactly what the word implies; the same person in a different guise requiring special Eq, dynamics or some other treatment each time it appears.

Opening the Channel Input Setup panel reveals the **aliases** button above the channel name. Pressing the button opens a second window listing all available aliases for that channel. The existing channel name will already appear as the first alias.



Once created, Aliases can be inserted into any cue enabling adjustments made to the **Alias** in one cue to be continuously tracked to all other cues where it also occurs.

The most common example is used to allow you to counteract temporary changes of acoustic near an actor's mic; the actor and the voice doesn't change just the hat, the mask or perhaps the immediate environment. The **Alias** is created so as to be able to isolate, store and later re-use whatever settings are needed to counter the effect as well as to guard against inadvertently destroying the 'perfect' eq setting used elsewhere in the show.

An alternative use is to allow a channel to be reused for two completely different jobs subject to NB* above. For instance, the same "physical" channel can be used on a man in Act 1 and a woman in Act 2 or a wired saxophone pit mic alternating with a radio sax mic.

Any number of Aliases can be derived from a character's main channel settings which, if desired, can also continue to interactively share selected channel parameters.

Aliases...continued

Each **Alias** is defined at the point of creation by two behavioural characteristics which, once chosen, cannot be changed. They are :

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- what settings does the **Alias** inherit from its 'parent'?
- which settings will they continue to mutually share?

Once created they begin to diverge but only in respect of the parameters that you have chosen. If the **Alias** is created to deal with the repeated use of a hat or mask, there are obvious classes of parameter that will not be shared (Eq) but equally there are several parameters that the **Alias** may still want to share with its 'parent' such as Input routing, Output routing, Filters, Auxiliary sends, Dynamics etc

When deciding on this, think about how irritating it will be if you get it wrong to have to keep repeating settings from one alias to another each time you make changes.

When generating an **Alias**, you have 2 choices.

- Pressing the **new** button gives you a simple default setup where everything is inherited but only input/trim are mutually shared.
- Pressing **new custom** allows you to choose which settings are to be inherited at the point of creation and which (if any) are to remain mutually shared.

new

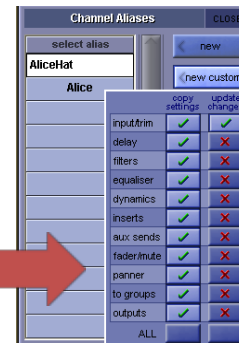
All settings are inherited from the current state with only **input/trim** settings still mutually shared.



is the



same as



new custom (example a)

All settings are inherited from the current state but everything except **equaliser** settings are still mutually shared.



new custom (example b)

Nothing is inherited

No settings are mutually shared

This is used for an entirely different



Aliases...continued

Aliases can only be created or deleted from within the **Channel Aliases** setup panel. However you won't be able to delete an **Alias** if it is being used anywhere else within the cuelist so any existing instances must be replaced first. Once they're all gone the **Alias** name turns red which indicates that it can be deleted. If it remains black, you haven't found them all.

Finally, there is a clear distinction, in operational terms, between the creation and use of an **Alias** and the creation of a unique setting or group of settings.

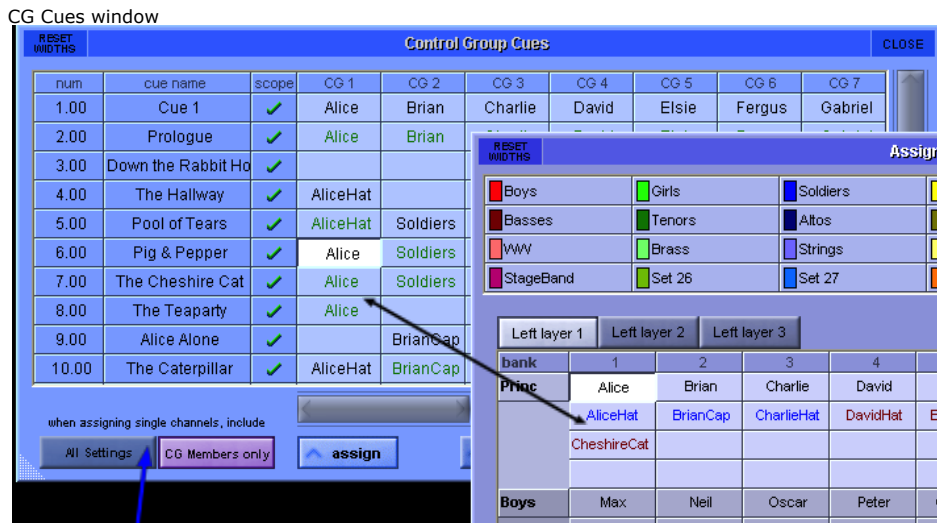
Whereas an **Alias** is created to be used multiple times, unique settings are not expected to be needed again and so can be created on-the-fly by pressing the **Option** button whilst making the adjustment.

A unique setting is internally flagged for that cue only and is no longer influenced by any general adjustments made to that parameter in any other cue under the Auto-Update rules. All other controls for that channel remain unaffected and continue to ripple as normal.

Control Group Cues (CG Cues)

This spreadsheet-style window allows you to quickly assign Channels, Sets, Aliases, Aux and Group Masters to Control Groups. The names that you've already assigned to channels along with any aliases are all available to you in a pop up window but you can also manually rename CGs as well as assemble, name or alter one-off (scratch) groups of channels.

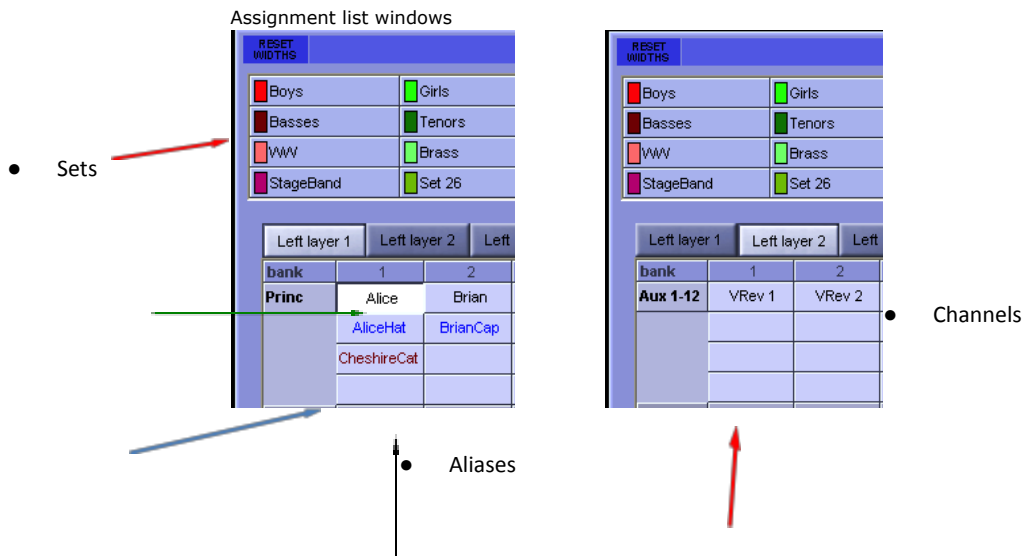
It also serves as a way to plan and preview the up-coming distribution of characters to CGs as you step through a show.



Control Group Cues spreadsheet window

Assign button

Assignment list window



AUTOG RAPH

Aux or Group Masters in Layer 2
can also be assigned to CGs here

Colour key

Black = The Channel's current name

Blue = An Alias that is in use elsewhere

Red = An Alias that has been created but has not yet been used

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Sets

Sets are used in conjunction with the **Control Group Cues** assignment window and are a convenient way of assigning multiple channels to CGs with one-click.

Sets should only be regarded as a helper routine that can save a lot of programming time but is not yet quite as smart as it may, one day, be.

- Each new session has 32 default sets.
- Channels can belong to as many sets as you wish and sets can be updated if roles change (but see NB below).
- Use keyboard arrows and space-bar to navigate the set membership matrix.

Set Membership window

The image shows two overlapping software windows. The top window, titled 'Channel Sets', displays a table of set names and their membership for various channels. The bottom window, titled 'Assign to Control Group 1 in Cue 600 Cue 6', shows a grid for assigning sets to control groups.

Channel Sets Window:

set names		channel set membership	
No	Name	Ch	Title
1	Boys	17	Quincey
2	Girls	18	Roger
3	Soldiers	19	Stuart
4	Peasants	20	Terence
5	Nurses	21	Uri
6	Pimps	22	Vincent
7	Jets	23	Walter
8	Sharks	24	Xerxes
9	Basses		
10	Tenors		
11	Altos		
12	Sopranos		

Assign to Control Group 1 in Cue 600 Cue 6 Window:

bank	1	2	3	4	5	6	7	8	9	10	11	12
Princ	Alice	Brian	Charlie	David	Elsie	Fergus	Gabriel	Hannah	IgorHat	Jane	Kristen	Leonard
	AliceHat	BrianCap	CharlieHat	DavidHat	ElsieHood	FergusCap	GabrielHat1		Igor	JaneChest	KristenHat	LeonMask
	CheshireCat						GabrielHat2		IgorCap			
Boys	Max	Neil	Oscar	Peter	Quincey	Roger	Stuart	Terence	Uri	Vincent	Walter	Xerxes
	MaxHood	NeilHood			QuinceyHood	RogerCap	StuartHat	TerHood			WalterHat	
Girls	Yvonne	Zelda	Angie	Beatrice	Chloe	Daisy	Ela	Frances	Georgia	Harriet	Ines	Juliet
			AngieHat	BeatriceHat	ChloeHat1		ElaBonnet			HarrietHat	InesBonnet	JulietCap
					ChloeHat2						InesHat	

Channel/Set assignment

window

NB If you have already used a Set to assign a group of channels, changing the membership will not retrospectively change any assignments that you have already made – they need to be deleted and reassigned in order to reflect the revised membership.

Channel Cues

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At first sight this window appears quite daunting but it does provide you with an invaluable way to examine, manage and fix programming changes or errors that would otherwise remain unseen until a cue is fired. Here are some of its uses :

- It will show you where a channel's Aliases change in the Cue list.
- It will also show you in **purple** which Cues have unique, flagged, settings and in which of the channel 's 13 'modules' it occurs. If you no longer require the unique setting it allows you to substitute it using the assign button with a default or known state from another Cue.
- Pressing the **details** button then highlighting a cell displays actual values for that 'module'.
- Initially channels are displayed in their condensed view but they can be expanded to show the full range of parameters (modules).

Channel 1 expanded

RESET WIDTHS + - Channel Cues CLOSE

key: changes/no changes: in this cue, all controls inherit changes
some controls inherit changes

when expanded, show modules as: changes * only show names

CUE	channels:	Ch 1 in	Ch 1 del	Ch 1 M	Ch 1 eq	Ch 1 dyn	Ch 1 ins	Ch 1 aux	Ch 1 fad	Ch 1 mute	Ch 1 CG	Ch 1 pan	Ch 1 grp	Ch 1 out
1.00	Cue 1	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice	open	Alice	Alice	Alice	Alice
2.00	Prologue	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice [2.00]	open	Alice	Alice	Alice	Alice
3.00	Down The Rabb	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice [3.00]	MUTED	Alice	Alice	Alice	Alice
4.00	The Hallway	AliceHat	Alice	Alice	AliceHat	AliceHat	AliceHat	Alice	Alice [4.00]	open	AliceHat	Alice	Alice	Alice
5.00	Pool of Tears	AliceHat	Alice	Alice	AliceHat	AliceHat	AliceHat	Alice	Alice [5.00]	open	AliceHat	Alice	Alice	Alice
6.00	The Cheshire C	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice [6.00]	MUTED	Alice	Alice	Alice	Alice
7.00	The Cheshire C	Alice	Alice	Alice [7.00]	Alice	Alice	Alice	Alice	Alice [7.00]	open	Alice	Alice	Alice	Alice
8.00	The Tea Party	Alice	Alice	Alice [8.00]	Alice	Alice	Alice	Alice	Alice [8.00]	open	Alice	Alice	Alice	Alice
9.00	Alice Alone	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice [9.00]	MUTED	Alice	Alice	Alice	Alice
10.00	The Caterpillar	AliceHat	Alice	Alice	AliceHat	AliceHat	AliceHat	Alice	Alice [10.00]	open	AliceHat	Alice	Alice	Alice
11.00	Back in the Hall	AliceHat	Alice	Alice	AliceHat	AliceHat	AliceHat	Alice	Alice [11.00]	open	AliceHat	Alice	Alice	Alice
12.00	The Flower Gard	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice [12.00]	MUTED	Alice	Alice	Alice	Alice
13.00	The Gardeners	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice [13.00]	open	Alice	Alice	Alice	Alice
14.00	Arrival of the Kin	Alice	Alice	Alice	Alice	Alice [14.00]	Alice [14.00]	Alice	Alice [14.00]	open	Alice	Alice	Alice	Alice
15.00	Queen's Adagio	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice [15.00]	MUTED	Alice	Alice	Alice	Alice
16.00	The Croquet Mat	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice [16.00]	open	Alice	Alice	Alice	Alice
17.00	Mock Turtle	AliceHat	Alice	Alice	AliceHat	AliceHat	AliceHat	Alice	Alice [17.00]	open	AliceHat	Alice	Alice	Alice
18.00	Lobster Quadrill	AliceHat	Alice	Alice	AliceHat	AliceHat	AliceHat	Alice	Alice [18.00]	open	AliceHat	Alice	Alice	Alice
19.00	The Courtroom	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice [19.00]	open	Alice	Alice	Alice	Alice
20.00	Queen's Tango	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice [20.00]	MUTED	Alice	Alice	Alice	Alice
21.00	The Trial	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice [21.00]	MUTED	Alice	Alice	Alice	Alice
22.00	Alice's Evidence	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice [22.00]	open	Alice	Alice	Alice	Alice
23.00	The Chase	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice [23.00]	open	Alice	Alice	Alice	Alice
24.00	The Knave	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice [24.00]	open	Alice	Alice	Alice	Alice
25.00	Epilogue	Alice	Alice	Alice	Alice	Alice	Alice	Alice	Alice [25.00]	open	Alice	Alice	Alice	Alice

choose channels

global scope recall scope group & auto update scopes

assign rename details update single exclude groups ripple down update ALL

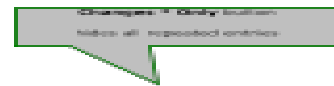
AUTOGRAPH



Filters

Two filters have been incorporated to suppress repeated entries and make it easier to navigate and manage the huge display of settings and data.

1. As an alternative to the master matrix display above, you can choose to show a * marker only where settings change.



The same window as above showing only where changes occur.

cue	channels:	Ch 1	Ch 1 inp	Ch 1 det	Ch 1 tilt	Ch 1 eq	Ch 1 dyn	Ch 1 ins	Ch 1 aux	Ch 1 fad	Ch 1 mute	Ch 1 CG	Ch 1 pan	Ch 1 grp	Ch 1 out
1.00	Cue 1	Alice	*	*	*	*	*	*	*	*	*	*	*	*	*
2.00	Prologue	Alice													
3.00	Down The Rabb	Alice									*	*			
4.00	The Hallway	AliceHat			*	*	*				*	*			
5.00	Pool of Tears	AliceHat													
6.00	Fig & Cheese	Alice			*	*	*				*				
7.00	The Cheshire C	Alice		*							*				
8.00	The Tea Party	Alice		*											
9.00	Alice Alone	Alice		*							*	*			
10.00	The Caterpillar	AliceHat			*	*	*				*	*			
11.00	Back in the Hall	AliceHat													
12.00	The Flower Gart	Alice			*	*	*				*	*			
13.00	The Gardeners	Alice									*	*			
14.00	Arrival of the Kin	Alice				*	*								
15.00	Queen's Adagio	Alice				*	*				*	*			
16.00	The Croquet Ma	Alice									*	*			
17.00	Mock Turtle	AliceHat			*	*	*								
18.00	Lobster Quadrill	AliceHat													
19.00	The Courtroom	Alice			*	*	*								
20.00	Queen's Tango	Alice									*	*			
21.00	The Trial	Alice													
22.00	Alice's Evidence	Alice									*	*			
23.00	The Chase	Alice													
24.00	The Knave	Alice													
25.00	Epilogue	Alice													

Channel Cues...continued

Filters

- Channels which you are not likely to be interested in can be left out of the display altogether allowing you to dramatically reduce potential information overload and quickly access the parameters of those channels which are most important to you.

You can change the selection of channels at any time.



Channels 1, 2 – 8 & 10 shown in condensed mode

cue	channels:	Ch 1	Ch 3	Ch 4	Ch 5	Ch 6	Ch 7	Ch 8	Ch 10
1.00	Cue 1	Alice	Charlie	David	Elsie	Fergus	Gabriel	Hannah	Jane
2.00	Prologue	Alice	Charlie	David	Elsie	Fergus	Gabriel	Hannah	Jane
3.00	Down The Rabbit	Alice	Charlie	David	Elsie	Fergus	Gabriel	Hannah	Jane
4.00	The Hallway	AliceHat	Charlie	DavidHat	Elsie	Fergus	Gabriel	Hannah	Jane
5.00	Pool of Tears	AliceHat	Charlie	DavidHat	Elsie	Fergus	GabiHat1	Hannah	Jane
6.00	Pig & Pepper	Alice	Charlie	David	Elsie	Fergus	GabiHat1	Hannah	Jane
7.00	The Cheshire Cat	Alice	Charlie	David	Elsie	FergCap	GabiHat1	Hannah	Jane
8.00	The Tea Party	Alice	Charlie	David	Elsie	FergCap	GabiHat1	Hannah	Jane
9.00	Alice Alone	Alice	Charlie	David	Elsie	FergCap	GabiHat1	Hannah	Jane
10.00	The Caterpillar	AliceHat	Charlie	David	Elsie	FergCap	GabiHat1	Hannah	Jane
11.00	Back in the Hallway	AliceHat	Charlie	David	Elsie	FergCap	GabiHat2	Hannah	Jane
12.00	The Flower Garden	Alice	Charlie	David	ElsieHood	FergCap	GabiHat2	Hannah	Jane
13.00	The Gardeners	Alice	Charlie	David	ElsieHood	FergCap	GabiHat2	Hannah	Jane
14.00	Arrival of the King	Alice	Charlie	DavidHat	ElsieHood	FergCap	GabiHat2	Hannah	Jane
15.00	Queen's Adagio	Alice	Charlie	DavidHat	ElsieHood	FergCap	GabiHat2	Hannah	Jane
16.00	The Croquet Match	Alice	Charlie	DavidHat	ElsieHood	FergCap	GabiHat2	Hannah	Jane
17.00	Mock Turtle	AliceHat	Charlie	DavidHat	ElsieHood	FergCap	GabiHat2	Hannah	Jane
18.00	Lobster Quadrille	AliceHat	Charlie	DavidHat	ElsieHood	FergCap	GabiHat2	Hannah	Jane
19.00	The Courtroom	Alice	Charlie	David	Elsie	Fergus	Gabriel	Hannah	Jane
20.00	Queen's Tango	Alice	Charlie	David	Elsie	Fergus	Gabriel	Hannah	Jane
21.00	The Trial	Alice	Charlie	David	Elsie	Fergus	Gabriel	Hannah	Jane
22.00	Alice's Evidence	Alice	Charlie	David	Elsie	Fergus	Gabriel	Hannah	Jane
23.00	The Chase	Alice	Charlie	David	Elsie	Fergus	Gabriel	Hannah	Jane
24.00	The Knave	Alice	Charlie	David	Elsie	Fergus	Gabriel	Hannah	Jane
25.00	Epilogue	Alice	Charlie	David	Elsie	Fergus	Gabriel	Hannah	Jane



When a channel is shown in condensed form its 'master' column displays the changing Aliases.

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Selected Cue & Current Cue

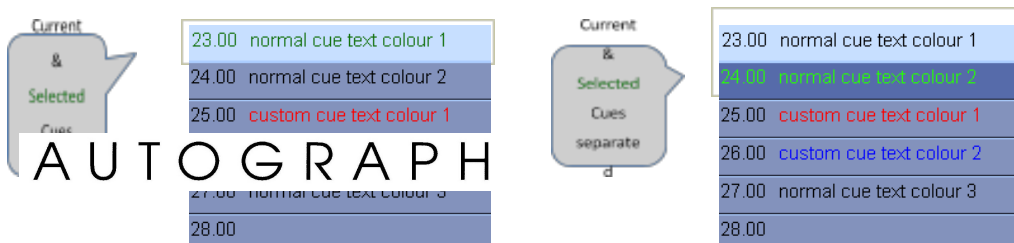
There are two 'types' of Cue displayed in the SD7T Cuelist. The Current Cue is obvious. The Selected Cue allows you to make changes to certain programmed parameters without actually having to be in the cue. For instance, it allows you to change a MIDI value before you get there.

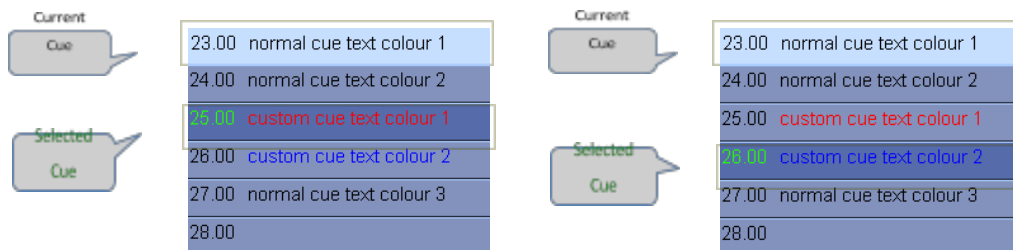
- The Current Cue has a 14.00 white-ish background with black text
- The Selected Cue has a 16.00 dark blue/grey background with green text
- Normally, the Current Cue & the Selected Cue track together and the Current Cue background colour takes precedence.
- So 18.00 green text on a white b/g shows that the Current and Selected

are locked together.

- On a workstation, the two are separated (unlocked) by using the keyboard arrows. ▲▼
- On the console, use the Cue Up/Down scroll buttons
- Once separated, the Current Cue 20.00 text goes BLACK whereas the Selected Cue 21.00 text goes GREEN
- The Cue text can be given a **custom colour** which is chosen from the *Style* palette in *Notes*. When you do this, only the Cue number remains Green to indicate that it is the Selected Cue. The Cue text always shows in the custom colour.

So you may see the following combinations :





In every case, the Cue number of the Selected Cue shows in green.

Selected Cue & Current Cue - continued

There is much confusion about exactly what **insert new** and **duplicate selected** do.

Here is a definitive explanation :

1. If Current and Selected Cue are the same :
 - Either **insert new** or **duplicate selected** will insert a copy of the current cue directly after the Current Cue.
2. If Current and Selected Cue are separated :
 - **insert new** will insert a copy of the Current Cue after the Selected Cue
 - **duplicate selected** will insert a copy of the Selected Cue after the Selected Cue.

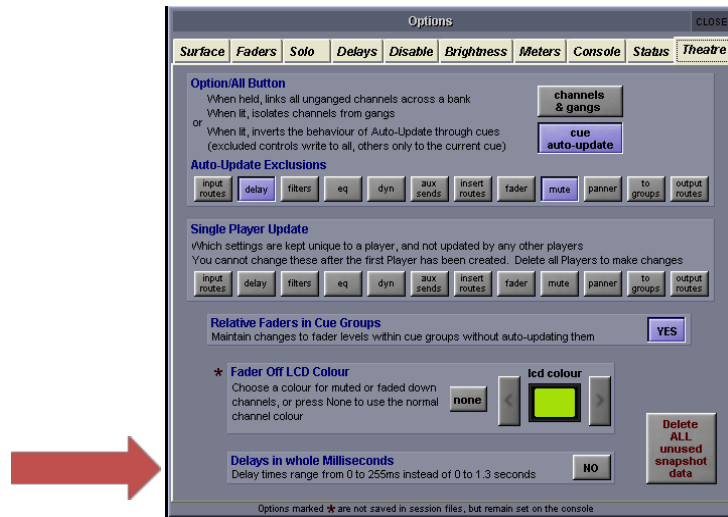
This allows for :

- a. the current state of the console to be inserted in the Cuelist somewhere else entirely
or
- b. an up-coming cue to be duplicated in advance whilst still remaining in the state of the current cue.

Fader off LCD colour

This feature has been provided to indicate when channel faders, which have been chosen to remain static whilst members of a Control Group, are open (VCA Mode). They intentionally emulate the function of the 'fader open' indicator on an analogue console.

The Fader Off Colour can be chosen in Options > Theatre



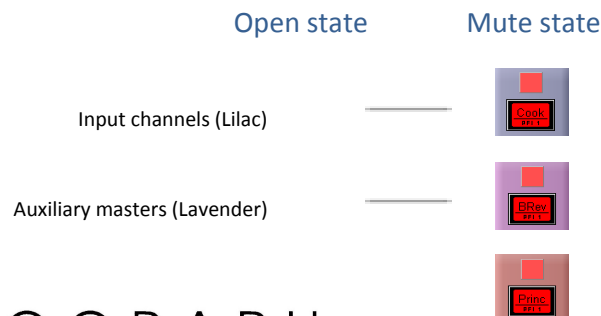
Whilst the natural choice for the **Fader Off LCD Colour** is Red, when closed, changing to some other colour when open, unfortunately on SD7T, that choice can lead to confusion.

Explanation

Every class of channel (Input/Group/Auxiliary/Matrix) has a generic colour – the notional colour chosen for each channel strip and the colour shown on the LCD button beneath the channel. These colours are fixed in software and cannot be changed.

If the user chooses Red to indicate Fader Off and a Group master is under the control of a CG, the LCD colour would not appear to change when opened.

They are :

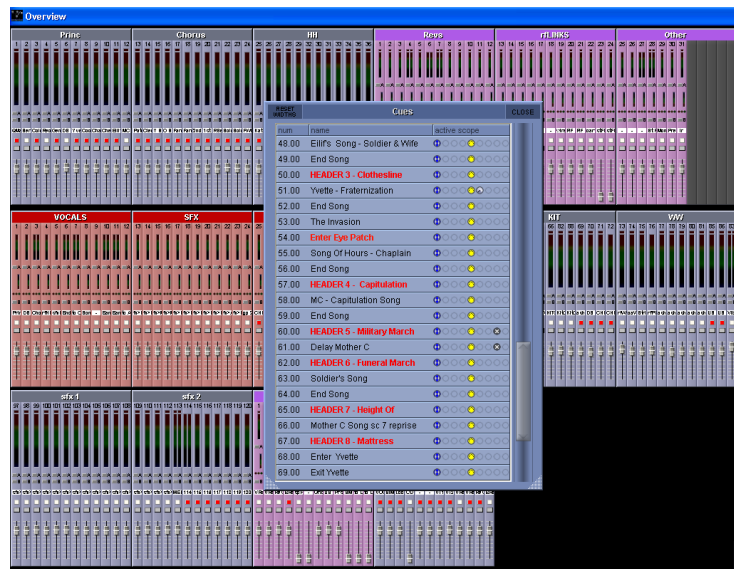


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For those times when a script obscures the Cuelist on the Master screen, this window can be displayed over the primary image on any screen.

Overview screen with Floating Cuelist



Enable it in **Options > Surface** then drag it to any screen.

Other Tips

rebuild banks

If you press this button in Session Structure after you have started programming, any rearrangements that you have made to the **Banks** layout (movements or copies) and any special names you have given them will be lost as this causes both layout and names to return to Defaults. It's not a problem, you will just have to re-do them. After doing this for the 3rd time you realise the value of spending time getting the session structure right in the first

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place.

This is most likely to happen if you decide to shift around the Aux and Group masters so that Mono and Stereo groups are rearranged in an order that you prefer whilst also renumbering them so that they maintain sequential order.

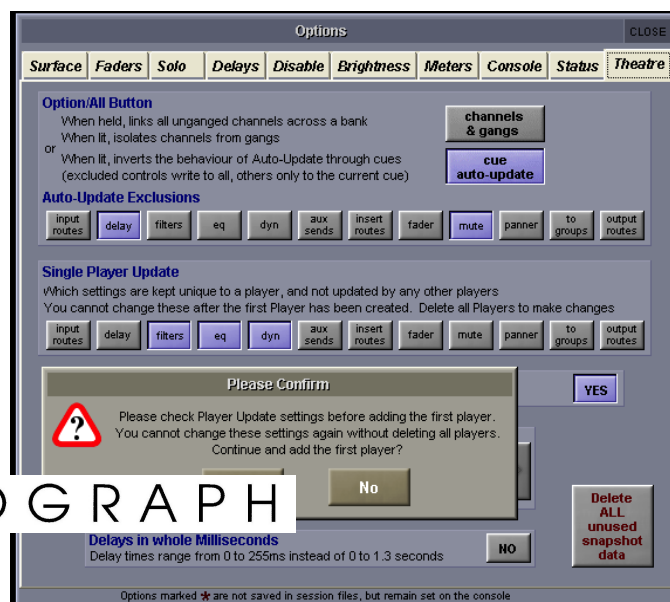


Players

A new function, **Players**, has been introduced from v576 onwards which represents the next logical step after **Aliases**. Whereas Aliases is designed to allow you to create up to 32 tailored subsets of settings per channel so as to manage the effects of a role's costume and hat changes, **Players** allows you to manage that other unavoidable fact of theatre life – understudies.

If a principal role calls for 4 aliases during the show but there are 4 different actors potentially playing that role (principal/alternate/understudy 1/understudy 2), logically you should be aiming to store a group of 4 settings for each actor. You may not get many opportunities to actually work on understudy 2's eq settings but those times that you do should not be wasted for want of a simple storage mechanism within the software.

Accordingly, there is a new menu item under **Layout**. Pressing **Players** for the first time in a session brings up this panel which forces you to choose which 'modules' are to be common to all **Players** and which are to remain exclusive.



With these selections, only filters, eq and dynamics will be exclusive to each Player

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The rules governing these modules are the same as those applied to Aliases. Once this choice has been made it cannot be altered unless you delete all Players and start again so once more, you must consider how annoying it will be in the future if you get it wrong and have to keep transferring settings from one Player to another whenever you make changes. At the same time you should recognise that each player may require different settings for things like reverb send levels.

Players - continued

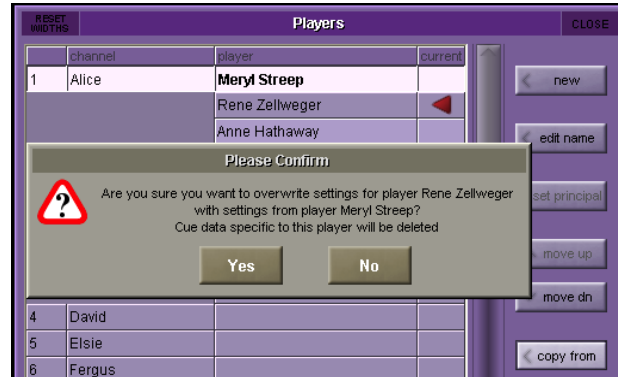
Create Players for each role by pressing new and entering the actor/actresses name. The overall maximum number of Players is limited only by the amount of RAM in the console but is very unlikely to be a problem within the first 20 years of the show.

RESET SETTINGS	Players			CLOSE
	channel	player	current	
1	Alice	Meryl Streep	▶	new
		Rene Zellweger		edit name
		Anne Hathaway		set principal
2	Brian	George Clooney	▶	move up
		Russell Crowe		move dn
		Brian Cox		copy from
3	Charlie	Hugh Jackman	▶	delete
		Ewan McGregor		delete ALL
		Kevin Costner		
4	David			
5	Elsie			
6	Fergus			
7	Gabriel			
8	Hannah			
9	Igor			
10	Jane			
11	Kristen			
12	Leonard			
13	Max			
14	Neil			
15	Oscar			
16	Peter			
17	Quincey			
18	Roger			

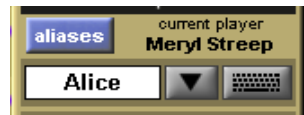
touch the last column to select the current player

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Each time a new **Player** is created the 'exclusive' modules start with default (flat) settings but you can alternatively choose to import settings from another **Player** to give you a start.



Once you've chosen who is playing the role, that name is displayed in the Channel Input Setup.



If an actor goes off during the show you can select an alternative **Player** instantly and, if you have a remote networked workstation on stage, your Number 2 can even do it for you.

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SD7T : SETTING UP THE CONSOLE – A GUIDE TO CREATING THE FIRST CUE

IMPORTANT : DO NOT CREATE A CUE, YET.

Make and save all these settings with no Cues in the Cuelist.

CREATE A NEW SESSION

Open **Files** > **Session structure**. Enter a new session title.

- Decide on number of required input channels, buss structure, size of matrix and number of CG's.
- Give yourself adequate spares to avoid having to add them later.
- You should clear each channel type from any existing settings using the **clear all** Buttons. If you know the order you want to see your mono & stereo Auxes and Groups in, you can re-order them now using the **aux order** and **group order** buttons. The **rebuild banks** button will automatically depress.
- Clear other sections as required – snapshots, macros, presets etc.

NB *You can choose to do this later but if you have rearranged or renamed any Banks they will return to the Default (see **rebuild banks** Tip on page 17.)*

- Click **restructure**
- When prompted, save the session using a filename of your choice.

NB *The session's filename and title are different things. The title can be used as a commentary field that can also be altered at any time by clicking in the field on the Master Screen, altering the comment and saving.*

AUDIO I/O

- Open **Setup** > **Audio I/O**
- Add and define ports to match your rack setup.

NB *You should avoid redefining existing MADi ports as Optocore ports. Instead, if you are using Optocore connected racks, add a port for each rack and select the correct Optocore ID. This may leave you with some buttons which refer to the original MADi racks which you are not using but this is not a problem, just a bit untidy..*

- Conform the racks.

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AUDIO I/O – continued

- Label the sockets as required.

TIP : When you have named a socket, you can move quickly to the next one using Tab.

TIP : If you name your sockets the way you also like to see your channels labelled it will save you time later in this process. (see **Channel Assignments** below)

SCOPES

Setting **scope** is a vital part of programming the SD7T.

Global scope allows you to set, per-channel type (**Input**, **Aux**, **Group**, **Matrix Group**) and per-channel module (EQ, Dynamics, Aux Sends etc) whether that element will be

- recalled, and b) Auto-Updated across all channels of that type.

NB Control Groups faders and mutes should not be ticked in Global scope otherwise they will continually fight the operator in an attempt to recall their previous positions.

In

addition, as long as **Global scope** is set to ON, each element of each channel can have it's own individual recall and auto-update scope settings for each Cue.

Recall Scope defines which elements of the console will be recalled when a Cue is fired.

Auto-Update Scope defines which elements of the console are updated by the Auto-Update system.

Whilst this allows for maximum flexibility, given the underlying concepts employed in the theatre version, it's difficult to think of many circumstances in which anyone should need to alter these scope settings from one cue to the next.

EXCLUSIONS

The SD7T **auto-update** system automatically applies changes to controllers in all cues where the Channel Name remains the same but you may want some classes of function to only be

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applied to only a single cue. You can decide in the Theatre options which modules within the channel are applied to a single cue instead of being distributed to all cues. Typical examples include channel delay, fader, mute and subgroup routing. Set this in **Options > Theatre > auto-update exclusions**.

INTERNAL FX

Create your internal FX Rack. You should create more than you think you need to allow for changes to the session. You can have up to 16 Stereo Reverbs, and 32 other delay effects (delays, pitch shifters etc.)

NB *Creating internal FX does not use up any internal busses or take up any processing power that might be used elsewhere.*

SURFACE LAYOUT

- You should now consider the layout of the surface, and customise it to suit. This will include the channel arrangements within the banks as well as the arrangement and names of the banks.
- The SD7T worksurface layout can be customised in many ways, and many customisations can be done at a later stage without any penalty.

TIP : *You can mix up all the channels and spread them out over the 36 available Banks, but if you intend assigning them using the **CG Cues** window a lot, you should consider arranging the console so that vocal input channels appear grouped together on one side of the surface and instrument channels, the other. This will then also cause all vocal channels to appear grouped together in the **assign** window that you will use a lot later on, likewise instruments. Remember, you can always redistribute them across left and right surfaces later on.*

If you also want the channels to appear sequentially in the **Layout > Channel List** to maintain clarity, you will need to rearrange the default layout of channels so that channels (say) 1 – 60 are displayed on the LH surface Banks 1-6 whereas channels 61 – 120 are displayed on the right. This is done in **Layout > Fader Banks**

There is now an experimental default choice for laying the channels out in this way when creating a new **session structure** but it is not quite right and needs a bit more work.

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CHANNEL ASSIGNMENTS, CHANNEL LABELS AND INPUT PATCH

- For each channel, label it, make it stereo (as required) then patch the input socket.
- Mono channels can have a Main and an Alternate patch route simultaneously (i.e. Main/Backup mic). Stereo channels cannot.

CHANNEL ASSIGNMENTS, CHANNEL LABELS AND INPUT PATCH - continued

- If you have not already manually named the channel before you patch the input, the channel's default label will take on the socket name when the patch is applied. If have already named your sockets with this in mind (see [Audio I/O](#) above) it can save time.

CHANNEL PROCESSING

- If required, switch on any channel processing – EQ, dynamics etc, assign any inserts, phase changes, channel delay etc. Certain processing functions cause an associated meter to display next to the input meter on the overbridge.

***TIP:** If you expect to frequently use Delay on certain banks of (say, vocal) channels you can permanently assign coarse delay to an assignable row and it will always be available.*

NAME BUSSES – GROUPS AND AUXES

- Label the **Group** channels (formerly known as subgroups) and **Aux Output** channels.
- If you choose to re-order these now, you will have to **rebuild banks** in **Session Structure** to effect the changes. If you have previously rearranged or renamed any Banks they will return to the Default at this point and you will have to re-do them. (see *page 15*)

NAME MATRIX OUTPUTS

- Label all of the Matrix Output Channels.
-

BUSS AND MATRIX PROCESSING

- If required, switch on any channel processing in the **subgroup, aux** & **matrix output** channels – EQ, dynamics etc, assign any inserts, phase changes, channel delay etc.
-

SUBGROUP ROUTING

- From the output setup page of the input channels, route the input channels to their subgroups. Repeat for all channels, as necessary.
-
-

OUTPUT ROUTING

- Assign output routing from all channel types – Direct outputs from input channels, and output routes from **subgroups, auxes** and **matrix outputs**.
-

MATRIX INPUT ROUTING

- Assign the inputs to the Matrix
-

SET MATRIX CROSSPOINT LEVELS

- Set matrix crosspoint levels
-

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SUBGROUP, AUX AND MATRIX OUTPUT LEVELS

- Set the output (fader) level of the output channels, as required.
-

CONTROL GROUP MODE

- Set the **Control Groups** to VCA Mode, and enable the Auto-Mute function for all Control Groups.

NB *You will only be able to see the buttons that allow you to make these choices when **Control Groups** are displayed on an input surface.*

Once all the above programming is complete, you should have a session that is (as far as it can be) labelled and named at channel level, and passes signal with appropriate routing and possibly some signal processing.

You are now ready to create the first Cue.

On the **Cues** panel, make sure that **auto-update** is switched on press **insert new**

E&OE

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