



## **User Manual - Getting Started**

**To be read in conjunction with the SD Series Software Reference**

User Manual Version A for Software Versions 9.0.900+



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This is to certify that the:

**DIGICO SD12 MIXING CONSOLE**

From serial number 260010

Manufactured by:

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**EN55103-1 2009 Emission standard  
EN55103-2 2009 Immunity standard  
EN60065 2014 Low voltage directive**

Signed:  Position: Technical Director  
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Date: 10<sup>TH</sup> DECEMBER 2016

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# SD12 - Getting Started

## 1.1 The Console

The Digico SD12 consists of a worksurface, an audio engine and a range of onboard inputs and outputs. This can be connected to multiple Input/Output Rack Units by optical fibre and/or MAD1 links, which carry all the audio input and output signals.

It also provides two DMI slots for the fitting of optional I/O cards and a "UBMADI" port.

**NOTE: The UBMADI (USB AUDIO) port provides up to 48 I/O channels of audio when the console is running at 48kHz and 24 I/O channels when the console is running at 96kHz via a USB connection. "UBMADI" runs at 48kHz irrespective of the console sample rate**

The console worksurface consists of 2 sections that can be configured to control up to 72 input channels, 12 VCAs, 36 busses plus a Master buss (Stereo or LCR) and a 12 x 8 Matrix.

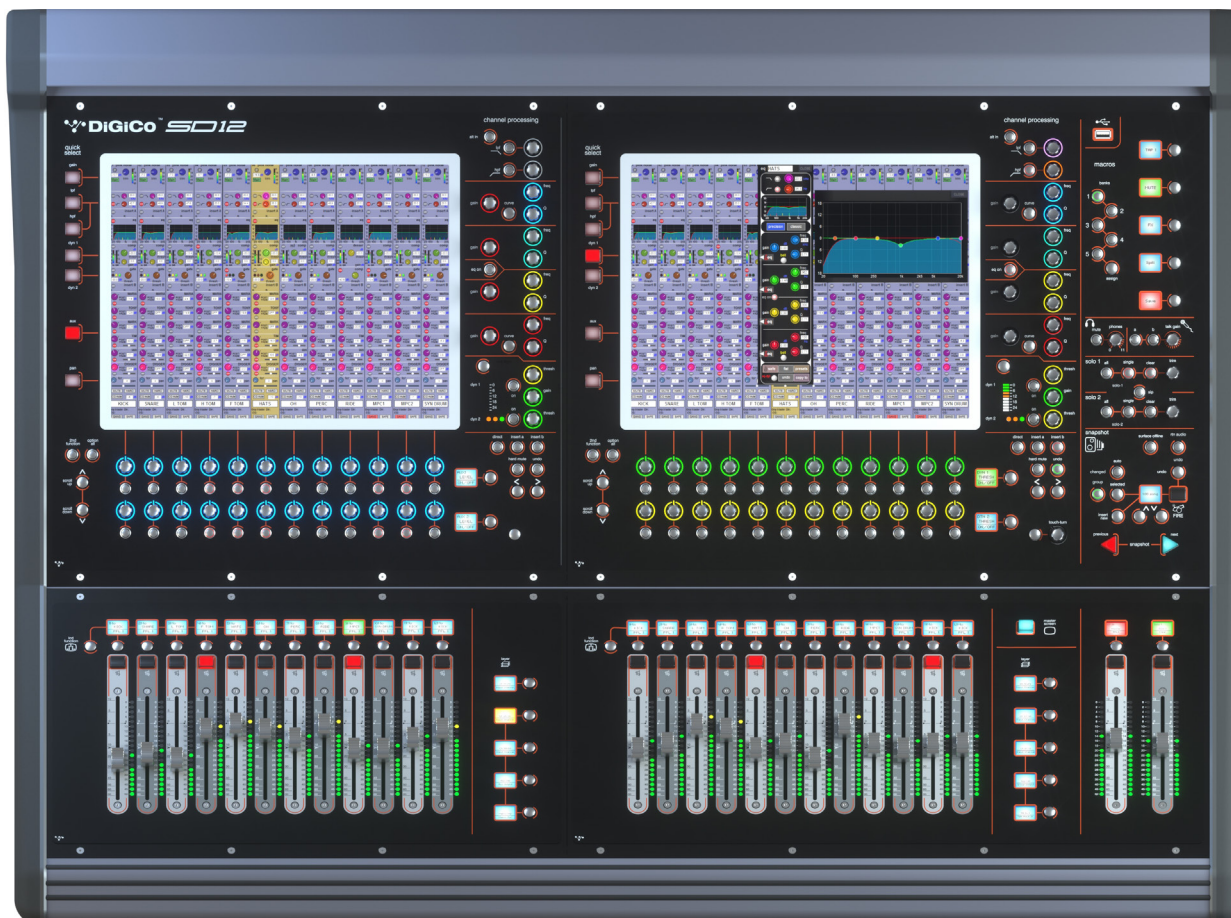
The left section has 12 assignable faders and a set of assignable on-screen channel controls, the right section has 12 assignable faders and a pair of additional faders which are fully assignable but default to being Master Buss and Solo 1.

The console's buss architecture is dynamic, and can support mono, stereo and LCR configurations.

Multiple console setups can provide:

Front of House and Monitoring with shared stage racks and gain tracking.

Remote control of one console from another console or from a laptop computer.



## 1.2 Manual Overview

This manual provides an overview of the desk, and describes some of the basic operating principles which the user will need to understand in order to run the desk.

For full details on all SD software functionality please refer to the SD Series Software Reference Manual available for download at [www.digico.biz](http://www.digico.biz)

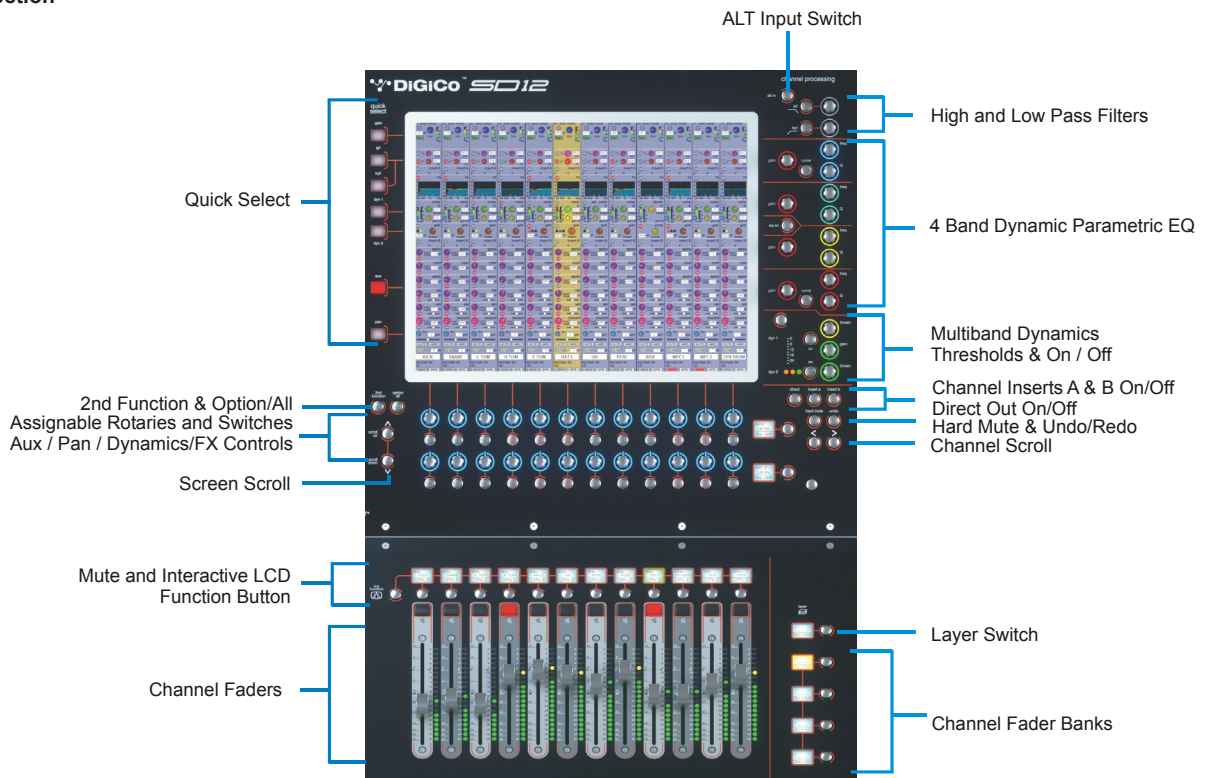
The following typographical convention used in this manual: An arrow bracket (>) is used to indicate a sequence of button pressing. For example, **Layout > Fader Banks** indicates that the **Fader Banks** button is accessed by first pressing the **Layout** button.

### 1.3 Before You Start

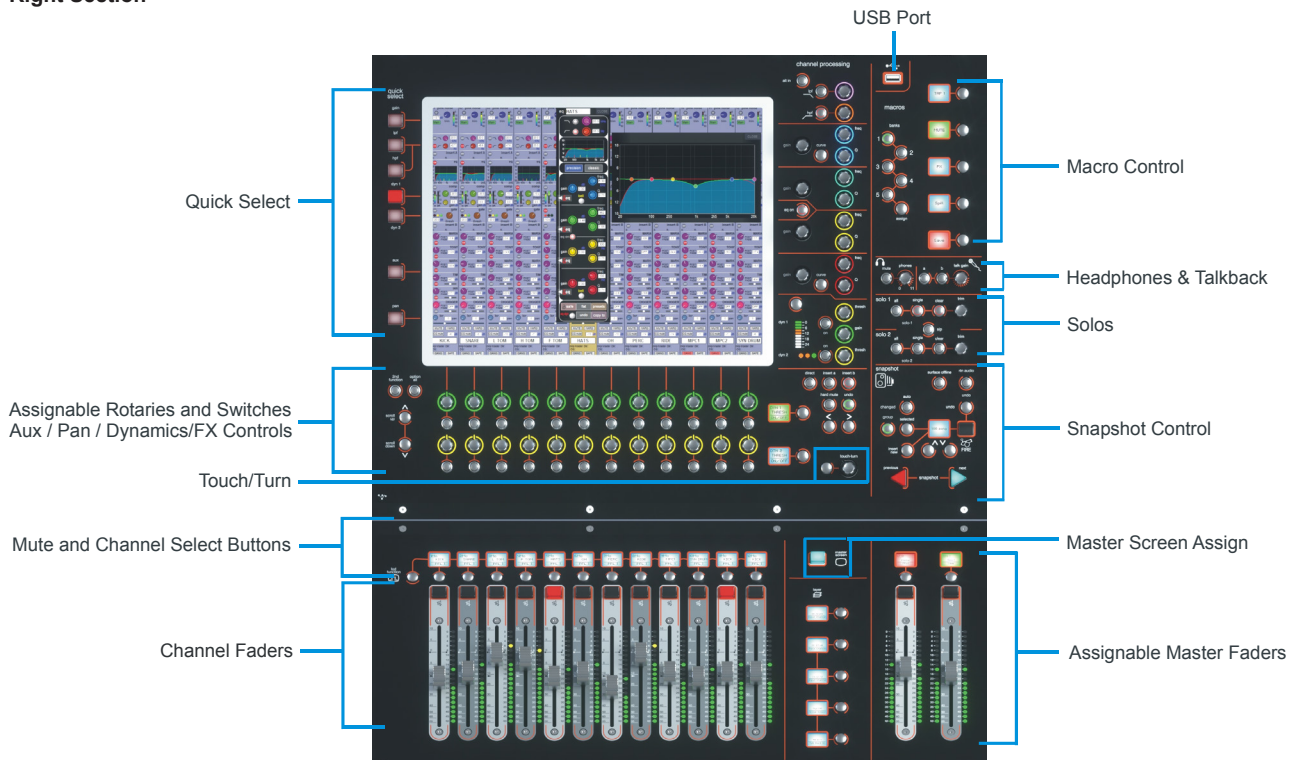
There are certain general operating principles and terms that should be understood before continuing to use this manual. Please read this chapter carefully before proceeding.

#### 1.3.1 Worksurface Layout .....

##### Left Section

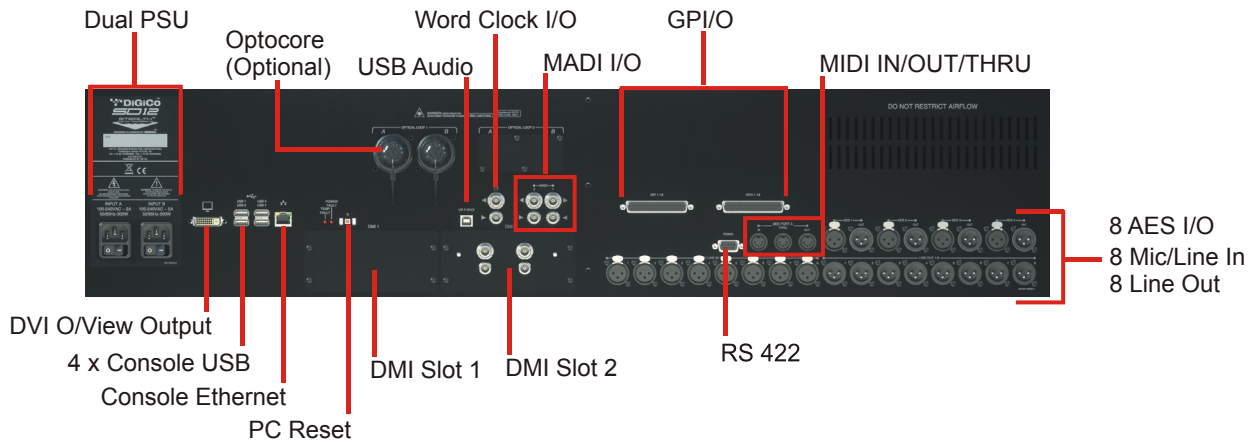


##### Right Section



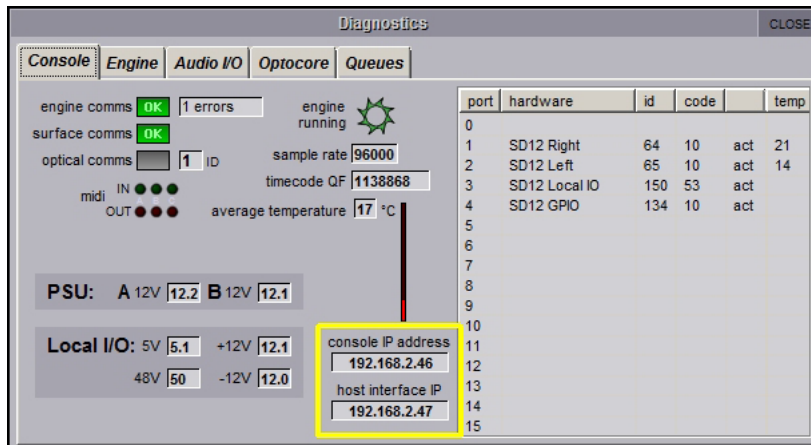
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## Rear Panel



## IP Addresses on an SD12

The SD12 Engine board contains 2 devices that require an IP address. The Console PC and the Host Interface controller. Both devices' IP addresses are displayed in the console diagnostics tab.



**NOTE:** These IP addresses will be set to appropriate values when the console is shipped and they should not be changed in normal operation.

The IP Addresses for these devices can however be set using SD12Network.exe located in the D:\SD12 folder. A shortcut to this program is available in the Windows start menu.



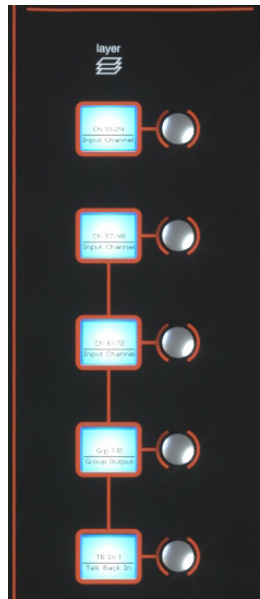
This program allows the user to enter a single IP and subnet mask. This is the IP for the Console PC and the application will automatically set the Host Interface controller's IP to the correct sequential Address. Once the required IP or Subnet has been entered, a console power cycle is required for the change to take effect. Pressing the OK and Shut Down button will initiate the Shut Down Procedure.



### 1.3.2 Layers and Banks.....

The SD12's worksurface is divided into Layers and Banks. Each Bank contains twelve channels, and the channels which are currently active on the control surface are defined using the **fader bank** and **bank layer** buttons to the right of the Channel Strip section's fader

**NOTE: There is also a Master Screen Assign button above the Layer and Bank buttons on the right section which is used to switch the right hand section to display the Master Screen**



A 'bank' is a set of twelve faders, and a 'layer' contains up to four 'banks'. There are up to 3 'layers' in each section of the desk. Pressing the **bank layer** button, located above the **fader bank** buttons, toggles between layers.

To access a bank of faders within that layer, press the appropriate **fader bank** button. To switch both sections of the console to the same bank level, press and hold one of the **fader bank** buttons.

The specific channels which are contained within each Bank are defined in the **Layout > Fader Banks** display. By default, the Input channels will be assigned to Layer 1 on the left and right sections of the console. The different output channels will be assigned to Layer 2. Control Groups will be assigned to Layer 2. These bank assignments can be customised by the user and saved in a session at any time. Holding any bank or layer button down for a couple of seconds will switch both worksurface sections to the same bank level or layer.

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## 1.3.3 Using the Control Surface .....

There are two main ways in which all of the functions of the SD12 are accessed:

1. The touchscreen display, which can be controlled directly using a finger, or by using the keyboard and mouse
2. The physical encoders, switches and faders.

**Note that when touching the screen directly, you may find it easier to use a finer point than your finger. However, in order to prevent damage to the screen, it is important that you only use devices specifically designed for touching screens (such as a pda stylus), and that you never press down hard on the screen.**

A number of functions can be accessed in different ways, allowing users to operate the console using whichever interface they prefer. This manual will describe accessing on-screen functions by touching the screen directly and not by using the mouse.

All of the physical controls are described in full within the relevant section of the manual and many require no further introduction.

The Master screen has a row of grey buttons across the top, which are used to access a range of configuration displays. Pressing these buttons opens either a further drop-down sub-menu or a pop-up display. If a drop-down menu is opened, pressing on one of its entries will open a pop-up display. The buttons lighten to indicate that their sub-menu or pop-up display is open. A number of the buttons within each pop-up display generate further pop-ups.

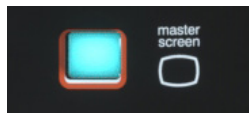
Generally, buttons within the pop-ups are coloured grey when their function is inactive, switching to a colour when their function is active. Pressing on a text box opens a numeric or QWERTY keypad which can be operated directly by pressing the screen or via the console's external keyboard.

Pop-ups are closed by pressing the box in the top right-hand corner of the pop-up, marked **CLOSE** or **CANCEL** (or by pressing **CAN** on keypad pop-ups).

On the Right Panel is a single encoder marked Touch-Turn (shown below). This is used to access any rotary controls within the Master Screen. To assign the Touch-Turn encoder to a particular on-screen pot, touch the pot to be assigned. You will notice that a coloured ring appears around the on-screen pot, indicating that it is assigned to the Touch-Turn encoder. The colour of this ring is unique to that control, and is also reflected in the base of the Touch-Turn encoder, providing further indication of which pot is currently assigned to it.



The **Master Screen** button in the right section switches the right screen view from the Master Screen to the bank of channels which are selected in the right section.



## 1.3.4 The Assigned Channel.....

One of the channels in the Channel Strip panel is displayed in gold, indicating that it is currently the Assigned Channel. This means that it has been assigned to the worksurface controls and can be configured in detail, as described below. To Assign a channel, touch anywhere in the channel on the screen (except the Aux Send area).

Alternatively, use the **ch** left and right buttons at the bottom of the channel worksurface controls to scroll through the channels in the panel:

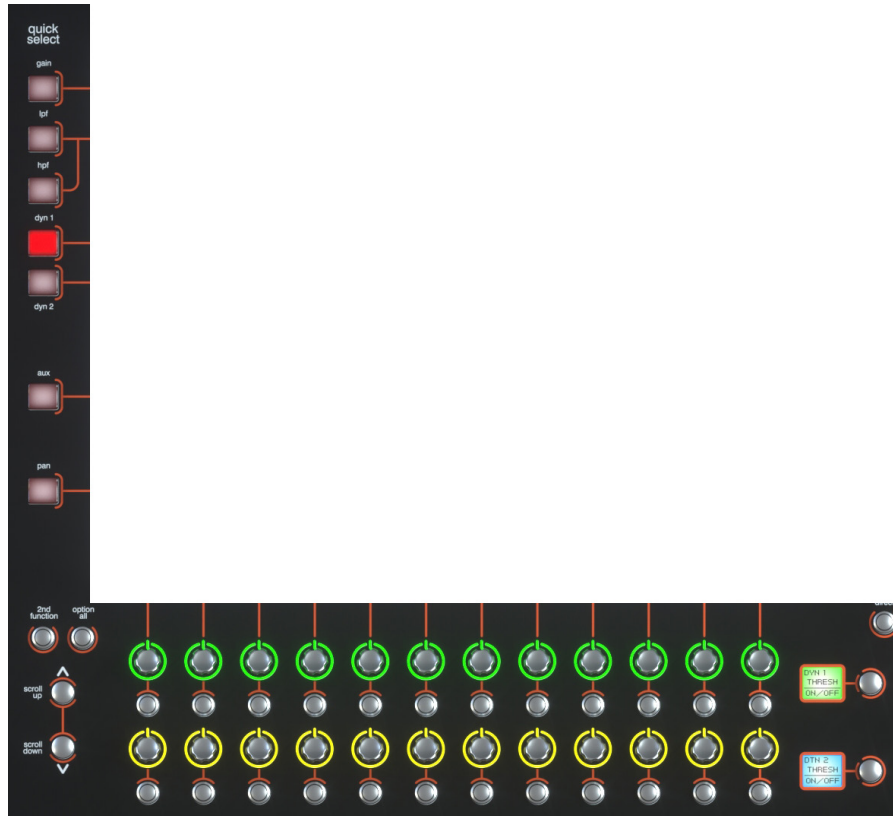


**Note that these left and right arrows are duplicated in the channel Setup and Output displays.**

**Note also that the Channel List display provides another method for assigning a channel to the worksurface controls.**

Once a channel is assigned, all of the controls for that channel which are not displayed within the channel strip itself can be accessed via secondary pop-ups, displayed by touching inside the relevant area of the channel. These pop-ups include controls such as input and output routing and signal processing parameters.

A number of the physical rotary encoders on the control surface can be assigned to different on-screen pots. In order to ensure that it is clear which function is assigned to which encoder, the assigned on-screen pot will have a coloured ring around it which will be reflected in the colour of the light around the base of the encoder on the control surface



The 2 rows of twelve encoders and buttons immediately below the touchscreen (shown above) refer to the channels with which they are aligned.

Pressing one of the **Quick Select** buttons on the left of the screen will assign the selected function to the top row of these controls below the screen. Six aux sends can be displayed in the Channel Strip panel at any one time. If more than six aux sends have been created in the session, the scroll button outside the bottom left-hand corner of the screen can be used to scroll the display through the remaining auxiliaries.



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The controls to the right of the Channel Strip panel allow the Assigned channel to be adjusted:

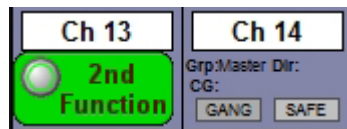


The top half of the channel worksurface controls (down as far as the **insert a**, **insert b** and **direct** buttons, as shown above) control the signal processing parameters which are displayed in the pop-ups accessed by touching in the appropriate section of the active channel. The bottom half of the channel worksurface controls is concerned with output routing.

To the left of the screen are more channel controls: When pressed, the **2nd function** button allows access to different parameters:

- 1) Stereo Aux Pan and Pre/Post switching
- 2) Hard Mute of a channel
- 3) Switching of LR or LCR panning

2nd function is indicated by a green **2nd Function** display appearing in the bottom left-hand corner of the screen, as well as by the **2nd function** button lighting with a ring of green.



The **Option/All** button has 2 main functions:

- 1) When pressed and released, any channel that is a member of a gang or Multi will be temporarily isolated from that gang or Multi.
- 2) When pressed and held, any parameter that is adjusted on a single channel will also be adjusted in the same way on all of the channels in that bank

### 1.3.5 The Master Faders.....

By default, the left hand fader of the two in the bottom right corner of the worksurface is assigned to the Master buss, which is the lowest stereo group output by default.

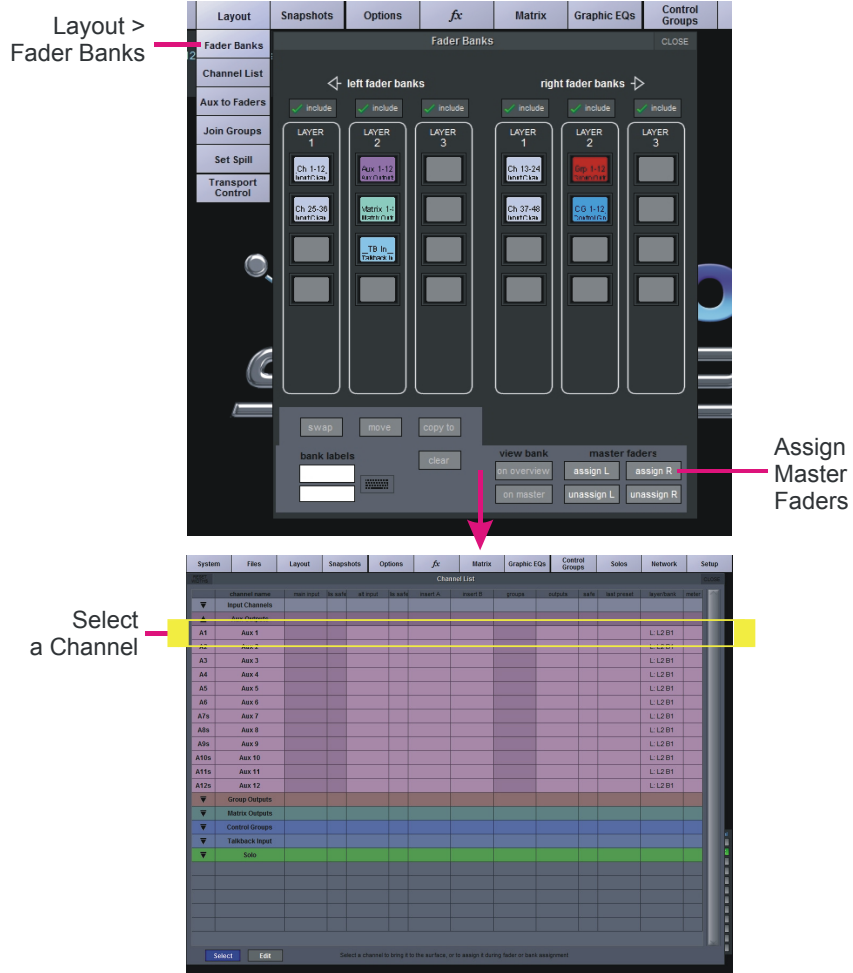
Also by default, the right hand fader is assigned to Solo Buss 1

In addition, these faders can be reassigned to control any input channel or buss of your choice using the **Layout>Fader Banks** panel

Press the **Assign L** or **Assign R** buttons and the **Channel List** will be displayed.

Select a channel by touching its entry in the Channel List and it will be assigned to the relevant Master Fader

These faders can also be unassigned (set to empty) by pressing the **Unassign L** or **Unassign R** buttons



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## 1.3.6 Channel Types .....

The SD12 has 4 different channel types which are laid out in banks of 12 on the console worksurface and can be identified by their colour.

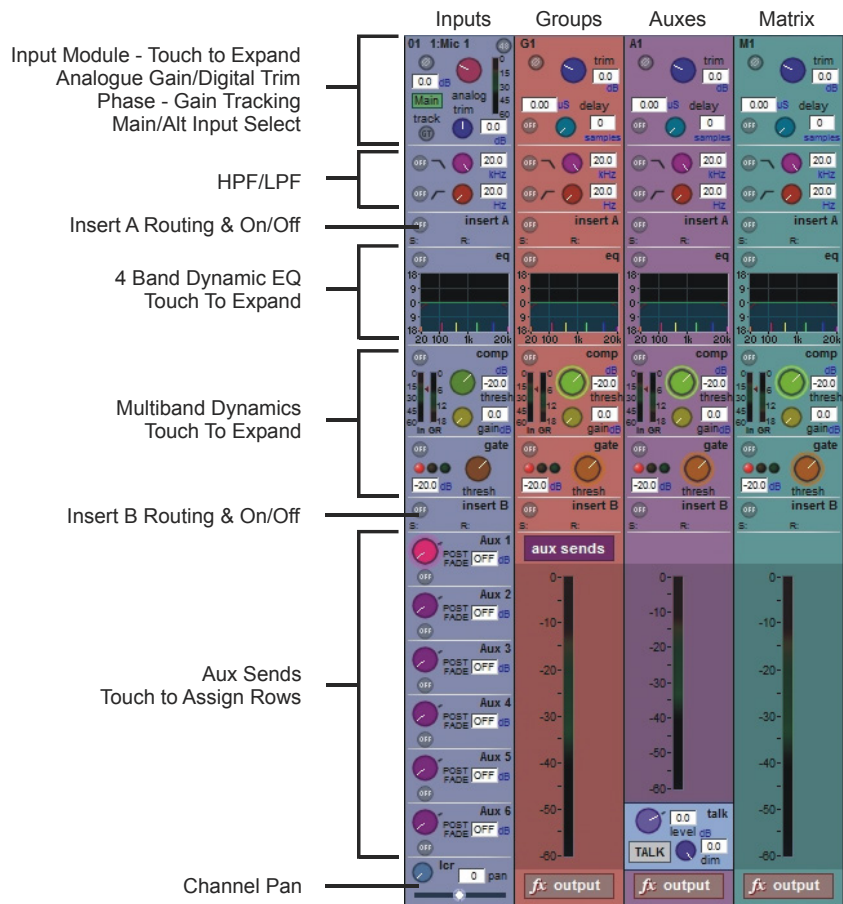
By default, the Input Channels will be assigned to Layer 1 on the left and right sections of the console.

The output channels (Groups, Auxes and Matrices) will be assigned to Layer 2.

Control Groups will be assigned to Layer 2. These bank assignments can be customised by the user and saved in a session at any time.

Holding any left or right section bank or layer button down for a couple of seconds will switch the left and right worksurface sections to the same bank level or layer.

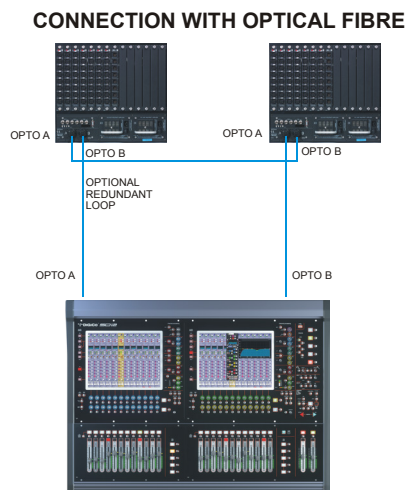
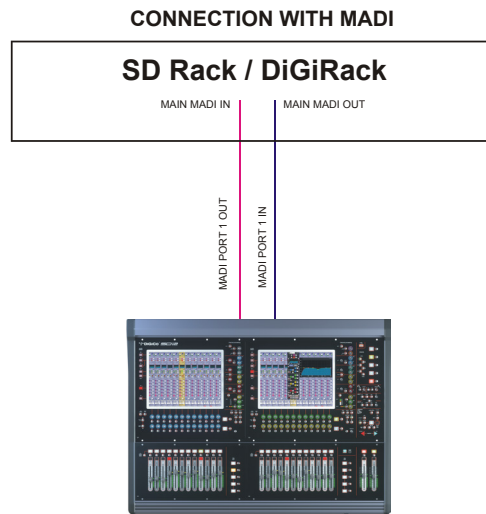
The controls on each different type of output channel are identical but an input channel has a number of additional features.



## 1.4 Hardware Configuration

### 1.4.1 Connections .....

Detailed information on the various systems of connection is provided in the relevant chapter of this and the "Software Reference" manual but the following diagram provides an overview of a single console/single rack setup



All connections should be made before switching on the console and racks.

The console and rack each have dual redundant power supplies and both should be switched on at all times. After switching on the console the software will be launched automatically and the state of the worksurface and settings should be the same as when it was last Shut Down.

To Shut Down the console press the **System>Shut Down** button and wait until you receive a message saying that it is safe to switch the power off.

The SD12 worksurface has 8 analogue I/O and 8 AES I/O on its rear panel (referred to as Local I/O) and additional I/O is supplied in the form of remote Racks which can each accommodate up to 56 inputs and 56 outputs in different formats. These racks are connected to the worksurface by either 100M high specification 75 Ohm coaxial cables fitted with BNC connectors or optical fibre. The Racks have two pairs of MAD1 connectors - Main MAD1 IN & OUT and AUX MAD1 IN & OUT.

In normal operation the MAD1 connections should be as follows (see diagram above):

Rack MAIN MAD1 IN connected to the console MAD1 1 OUT

Rack MAIN MAD1 OUT connected to the console MAD1 1 IN

At 48KHz, the console's other MAD1 Port can be connected to a MAD1 recorder (See **Audio I/O Panel** for setup details) or a second DiGiCo Rack or console.

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## 1.5 Software Configuration

The SD12 has a default setup which means that the new user need not get involved in configuring the desk at this stage. However, here is a brief overview of how the different displays are used in putting together a session. Each of the master displays introduced below are described fully within the rest of the manual.

The **Files > Templates** display is used for loading pre-configured session templates.

The **Files > Session Structure** display is used for configuring how the console's audio channels are to be divided between channel types, and where the format of the channels is defined

The **Session Structure** display can be used to automatically assign the channels to the worksurface. However, channels can also be manually added to the worksurface using the **Layout > Channel List** display.

The **Setup > Audio IO** display is used to configure the physical I/O connected to the SD12, including configuring and naming the sockets of the option cards installed in racks, and the setting of pads and phantom power.

### 1.5.1 Templates .....

If any templates have been created, they provide an easy starting point for sessions which are already customised to your context. To load a session template, open the **Session Templates** display by selecting the **Templates** option at the top of the **Files** menu. Now touch the template you wish to load from the list shown, and press **OK**.

### 1.5.2 Session Structure Overview.....

When starting a new session from scratch, it is important to decide how many of each type of channel is required. While changes to session structure can be made once a session has been started, it is best to try and set these parameters before configuring the session. The structure will set items such as the number of input channels, the number and type of aux channels and group channels available

Enter Session title →

Set number of Input Channels →

Set number and type of Aux →

Set number and type of Group →

Begin by setting the sample rate at the top of the panel. There are a total of 72 input channels available and 36 busses (plus a Master buss which can be stereo or LCR).

Channel resources can be split into input or output channels in almost any configuration. The default configuration is :

- 48 input channels (Input channel formats are defined within each channel, not within the Session Structure)
- 6 Mono Aux busses & 6 Stereo Aux busses
- 6 Mono Group busses & 6 Stereo Group busses
- 12 Matrix Inputs and 8 Matrix Outputs
- 12 Control Groups

**Note that a Talkback channel is also assigned to the control surface, though it isn't configurable within the Session Structure and is therefore not displayed there.**

To adjust any of the channel allocations, touch on the associated channel count box, and either enter a number using the pop-up number keypad, or adjust using the assigned touch turn controller.

**Clear All Buttons :** When changing routing, you have the option of clearing any non-default routing or processing (EQ, dynamics etc)



from the channels in the session. This is especially useful when restructuring an existing session to make a new session. The other 'clear' buttons in the display perform similar operations.

**Aux Sends and Direct Sends** : By toggling the state of the **Aux Sends** and **Direct Sends** Buttons in the **Input Channels** section, it is possible to change the default operation of the Aux Sends and Direct Sends. These functions toggle between "Post Fader", "Pre-Fader" and "Pre-Mute".

**Aux Order and Group Order** : The Aux Order and Group Order buttons open a second window, providing you with the ability to change the order of auxes and groups. By default, mono busses come first, followed by stereo busses. The Master buss is the first stereo buss, regardless of the order you place the busses in.

**Auto-Route** : The Auto-route functions automatically routes consecutive inputs for input channels, and consecutive outputs for busses. For example, auto-routing 72 inputs will route the first physical input (eg 1: Mic 1) to input channel 1, the second physical input (1: Mic 2) to input channel 2... until you either run out of inputs or channels. Auto-routes are as follows :

- Input Channels auto-route with physical inputs
- Aux, Group and Matrix Channels auto route to physical outputs
- Matrix Inputs auto-route with group outputs

**NOTE : Auto-Routing can only be used in conjunction with the "Clear All" button.**

**Rebuild Banks** : When changing the number of allocated channels in any section (input channels, busses etc), you can restructure the session without rebuilding banks, meaning that any additional channels you have allocated will not be "placed" on the worksurface, and need to be manually assigned to faders. If however, you restructure a session with **Rebuild Banks** (either **Horizontally** or **Vertically**) enabled, the worksurface will be built with all channels available on the worksurface in a default layout. Rebuilding horizontally will result in input channels being spread across the top layer of both sides of the console, using as many banks as required, with output channels being assigned to Layer 2. Rebuilding vertically will result in input channels being assigned to Layer 1 on the left side of the console, and output channels to Layer 1 on the right.

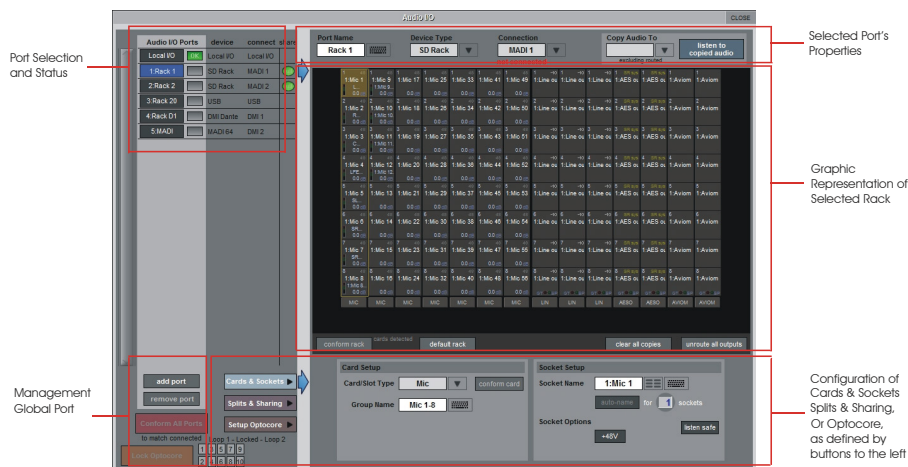
### 1.5.3 Audio I/O Overview.....

The Audio I/O window is used to configure the physical I/O connected to the SD12, including configuring and naming the sockets of the option cards installed in racks, and the setting of Pads and phantom power.

**Local I/O** : The SD12 provides local audio I/O on the rear of the console. These operate independently of connected racks, providing additional audio I/O.

To access the SD12 Audio I/O Setup Touch "Setup" on the Master Screen, followed by "Audio I/O"

The Audio I/O window that opens is divided up into the following sections



The top-left corner of the window shows the ports. Each port relates to an available physical audio connection (Local IO, IO Rack, or MADI Port, USB Audio (UBMADI), DMI cards). Ports can be added and removed using the buttons towards the bottom-left corner of the window.

**NOTE: Please refer to the DMI card section of this document for more details on the use of DMI cards in the system**

The top-right area contains the controls relating to specific ports. When a port is selected, this section changes to reflect the status of the selected port, and allows its configuration to be changed as required.

Most of the right-hand section of the panel consists of a graphical representation of the rack configuration connected to the selected port. Depending on the port selected, the graphic will change, showing the available physical I/O. Each small "square" on the image represents a single physical audio connection or socket, with these arranged in columns or rows, representing I/O cards in racks, or the local I/O on the back of the console.

The section below the graphical rack picture allows configuration of either the cards or slots and sockets (including custom naming, phantom power and pad selection), or card splits and control sharing. The **Cards & Sockets** and **Splits & Sharing** buttons define which elements are displayed for configuration.

The local I/O configuration is fixed, so no hardware changes are possible. You can, however, change the Port Name, the Group Names (relating to the name of each physical card) and the Socket Names (the name of each physical connector on a card).

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## 1.5.4 Opto V220 (DiGiRacks) and Opto V221 (SD Racks) .....

**IMPORTANT NOTE: The SD12 can only use Optocore via the optional Optocore connections on the console itself. The SD12 cannot use an Optocore DMI card to connect to an Optocore system**

SD Series consoles can operate with either one of two different Optocore firmware versions - V220 and V221.

V220 is compatible with DiGiRacks and MiNiRacks and cannot be used with SD Racks or DRacks.

V221 is compatible with SD Racks, SD MiNiRacks, NaNoRacks and DRacks, and cannot be used with DiGiRacks and MiNiRacks.

**Note: Any type of rack can be used with an SD Series console if it is connected with Coaxial BNC MADI irrespective of the Optocore version that the console is using.**

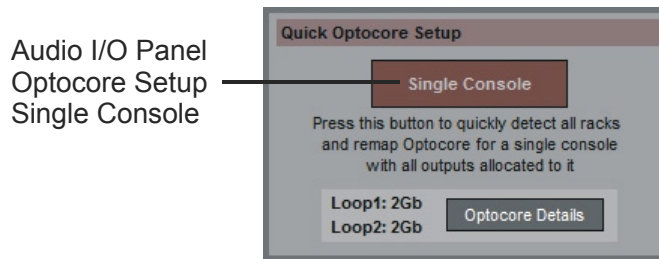
Sessions that have been created using Optocore connected DiGiRacks and MiNiRacks can be used with SD Racks and DRacks but a procedure must be followed to achieve this.

Sessions created using Optocore connected SD Racks and DRacks can also be used with DiGiRacks and MiNiRacks but this also involves a "conversion" procedure.

**Note: For detailed information on Optocore system setup please refer to the SD Software Reference manual Appendix - DiGiCo Optocore V221 - For SD Rack Optocore Operation**

## 1.5.5 Single SD Console System.....

On an SD12, go to Setup/Audio I/O. Press the Setup Optocore button and the Single Console button will be shown with a bright red background. Press this button, press Yes at the confirmation stage and the console will create ports for all connected racks, allocate all output cards to your console and create the Optocore map. The system is now ready to use.



## 1.5.6 Automatic Conforming.....

Once all hardware is connected, go to System/Diagnostics/Optocore. This will list all connected Optocore devices either SDeng (console engines) to SDrack (SD Rack or D Rack) by ID. If any expected devices are not listed, please check all physical connections, Optocore ID's and Fibre Speeds. Once all devices are present, close the Diagnostics panel.

Irrespective of the type of rack being used, the system needs to be conformed. This involves the console checking the type of racks connected and their I/O capability

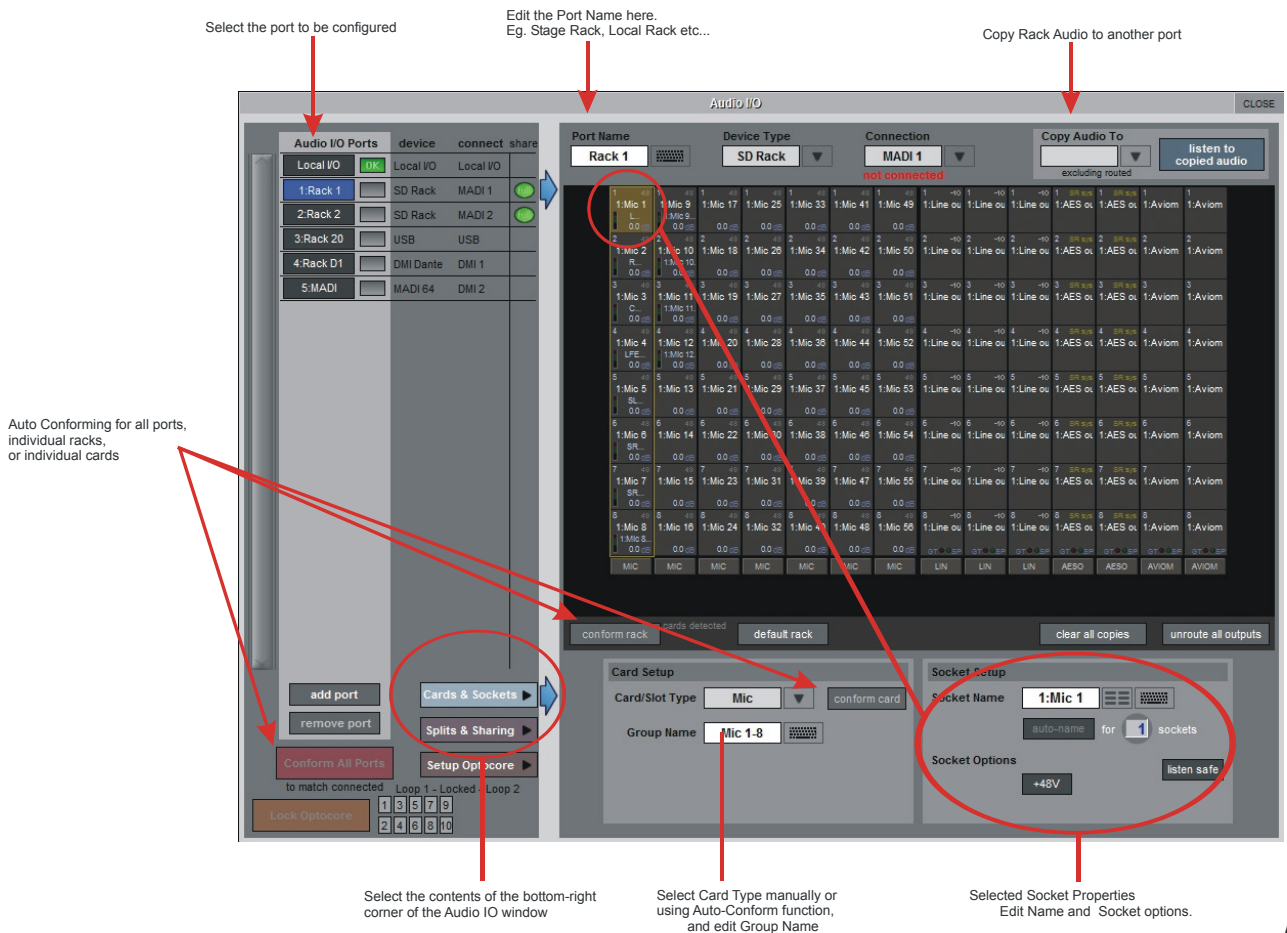
There are three levels of automatic conforming:

1. - globally, using the red Conform All Ports button in the bottom left of the window;
2. - on a rack-by-rack basis, using the **conform rack** button just below the rack view section of the window;
3. - on a card-by-card basis, by selecting a socket from the card in the graphical display and using the **conform card** button next to the Card/Slot type button selector in the lower section of the window. (Note that the **Cards & Sockets** button towards the bottom-left should be selected)

Pressing any of these buttons will correctly select the card types for the range in question. Once complete, all of the Card Labels beneath each slot should turn green.

### 1.5.7 Manual Conforming of Racks.....

With a Rack selected in the left hand port selection list, the window will look something like the image below, depending on the cards installed in the connected rack. The graphic shows the 14 available card slots, 7 input & 7 output.



In order to use the rack, the on-screen contents of the rack must match the cards physically installed in the rack connected. This is normally achieved by pressing the **Conform All Ports** button but can also be achieved manually if necessary.

Select each card (column) and manually select the appropriate card in the Card/Slot Type drop down menu in the lower section of the window (displayed when the **Cards & Sockets** button towards the bottom-left is selected). Once the correct card type is selected, the Label at the bottom the selected card will turn green, indicating the card type matches the card installed in the rack. If the Card Type name is Red, then there is a mismatch, and the error should be corrected by selecting the correct card type.

#### Copying Audio and Listening to Copied Audio (MADI Recorder Setup)

Audio from a Rack can be copied to the MADI Port Output by selecting the incoming Port in the Ports list and using the **Copy Audio To** drop down menu. For example, if you want to copy the Rack Audio Inputs to a recorder connected over MADI, select **Rack 1** in the ports list and then select **MADI** from the **Copy Audio To** drop down menu. The 56 inputs on Rack 1 will be copied to the SD12 MADI output. In addition, by connecting the recorder's MADI Output to the SD12 MADI Input, the playback can be monitored in the same channels as the original source material. Just press the **Listen To Copied Audio** button to monitor playback and press it again to return to monitoring the live sources from the rack

#### Standard MADI Connections

If you have a standard MADI connection (not a DiGiCo Rack) to your SD12, you can set the console to display the MADI with generic signal names, i.e. MADI 1, MADI 2.. etc. through to MADI 56 (or 64) instead of the usual rack style names. The naming does not affect the signal, but makes routing signals easier.

#### Unrouting All Outputs

All outputs to the selected port can be unrouted at once by pressing the **unroute all outputs** button below the cards graphic and selecting **yes** in the warning pop-up which appears. "Copied" audio is not unrouted by this action.

*Note that this will cancel all routing created in the channel screens and cannot be undone.*

# SD12 - Getting Started

## 1.5.8 Rack Sharing.....

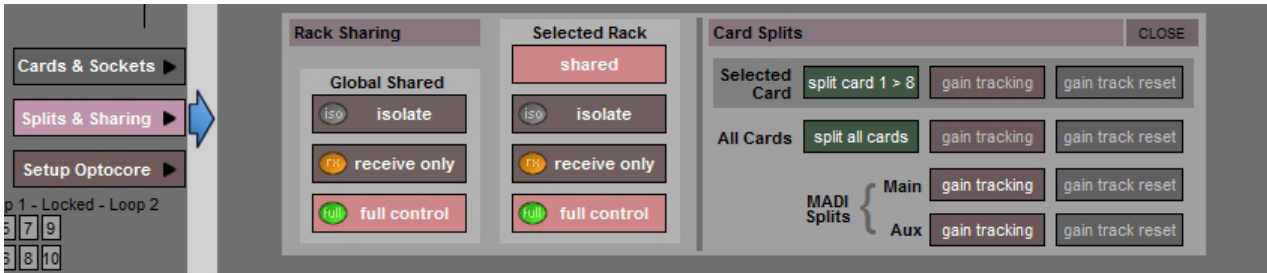
In a multi-console system where Racks are connected with MADI and shared between two DiGiCo Consoles, only one of the consoles can take control of the rack, with respect to Gain, Phantom Power and Pads. To overcome this, it is possible to place the SD12 into one of 3 states of operation:

**Isolate** : The SD12 will not communicate with the rack and therefore any adjustment of input gain or +48V switch will have no effect on the rack settings

**Receive Only** : The SD12 will receive the rack's existing settings but will not be able to control the gain etc on the racks.

**Full Control** : The SD12 will send its settings to the racks and change them accordingly.

Sharing is configured in the **Rack Sharing** area, found in bottom right-hand corner of the window when the **Splits & Sharing** button is selected:



These three states can be set on a per-rack basis (right column), or globally for all shared racks (left column).

## 1.5.9 Assigning Faders to the Worksurface .....

If, after a Session Restructure, you find that newly created channels do not appear on the worksurface, open the **Layout/Channel List** panel on the Master screen and you will see a full list of all input and output channels that are present in the session.

To assign channels to the worksurface, select a bank and press the **LCD Function** button.

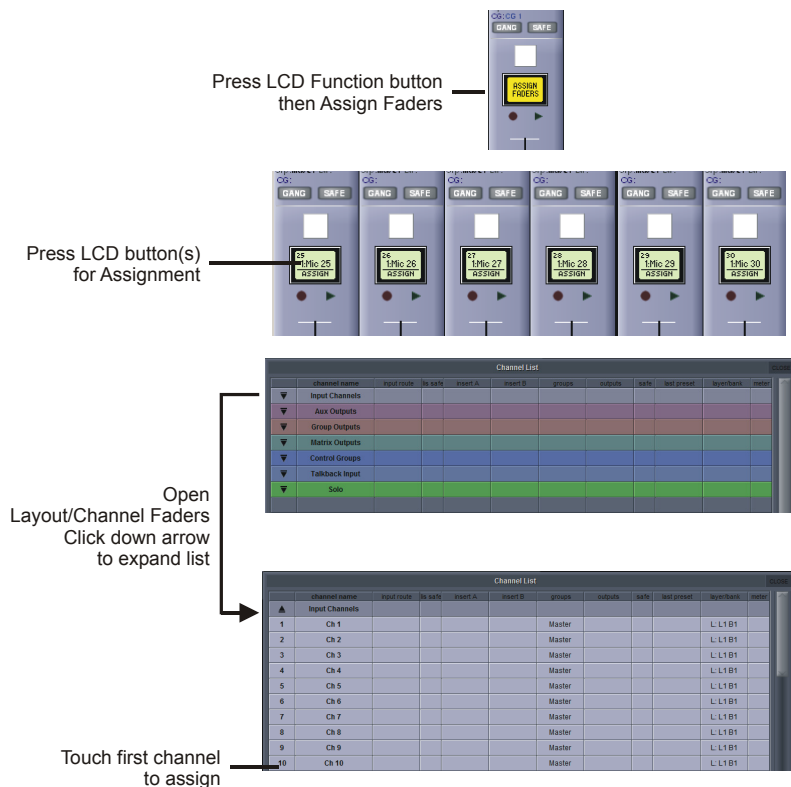
Then press the LCD button labelled **Assign Faders** to enter that mode and press each of the LCD buttons for the channels that you wish to assign.

Now press the first channel that you wish to assign on the **Layout>Channel List** on the Master screen.

Consecutive channels will be assigned to the worksurface for each LCD button that is in Assign mode.

Now press the LCD Function button again and return to the standard mode by pressing the LCD button labelled **Solo**

*Note that column widths can be adjusted by dragging their borders within the title row. To return all columns to their default widths, press **RESET WIDTHS**, in the top left-hand corner of the window.*



## 1.6 Saving and Loading Sessions

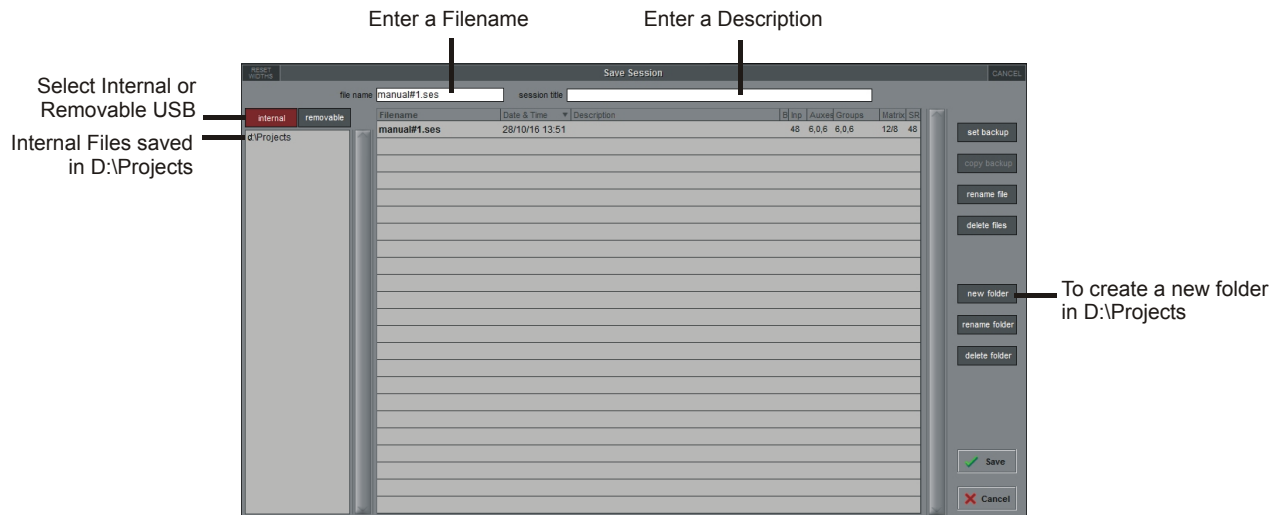
### 1.6.1 Save As New File .....

When you change the configuration of a session you should save it to the console's flash drive under a new filename.

If the Save Session panel has not appeared automatically after a session restructure then touch the **Files** button on the Master screen and then press **Save As New File**.

Select the destination drive (Internal or Removable) and file path and then enter a new file name and description for the file - then press the **Save** button.

**Note: If you touch a session name on the existing list, this name will automatically be selected as the new file name and touching Save will overwrite the old file.**



*Note that column widths can be adjusted by dragging their borders within the title row. To return all columns to their default widths, press **RESET WIDTHS**, in the top left-hand corner of the window.*

### 1.6.2 Save Session .....

This button which is found above the **Save As New File** button will save the existing session in the same location and under the same file name as it was previously saved or loaded from. It therefore serves as a "**Quick Save**" option to update an existing session.

**Remember that this function will overwrite your last saved version.**

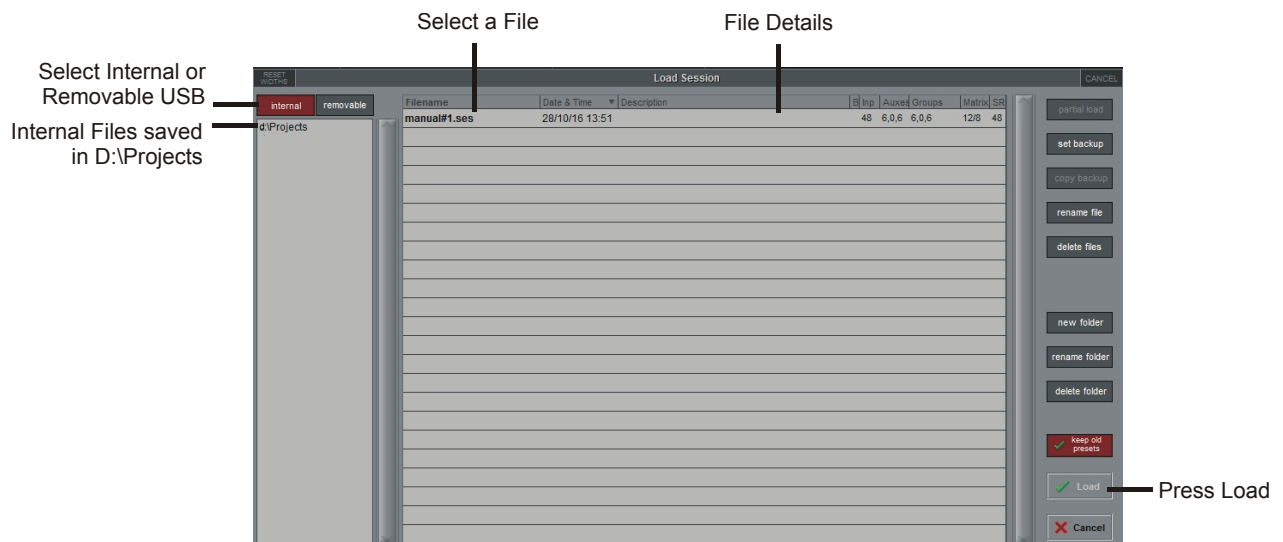
If you wish to save the session under a new name use the **Files** menu button and select **Save As New File** (See above).

### 1.6.3 Load Session .....

To load a previously saved session:

Touch the **Files** button on the Master screen and then press **Load Session**.

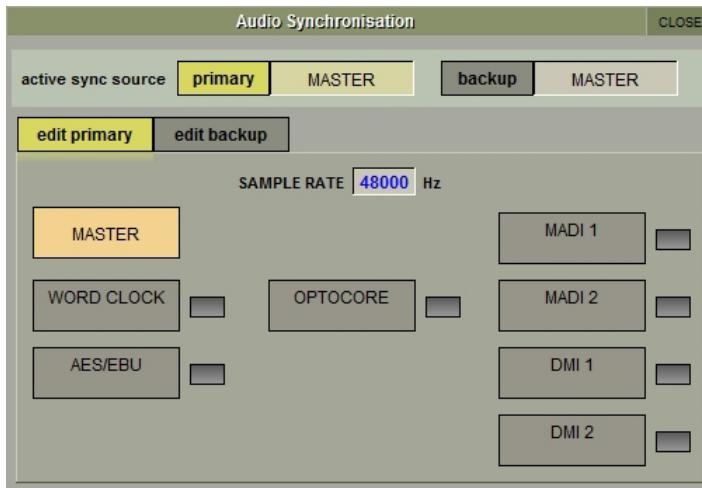
Select the source drive (Internal or Removable) and the required file from the list - then press the **Load** button.



# SD12 - Getting Started

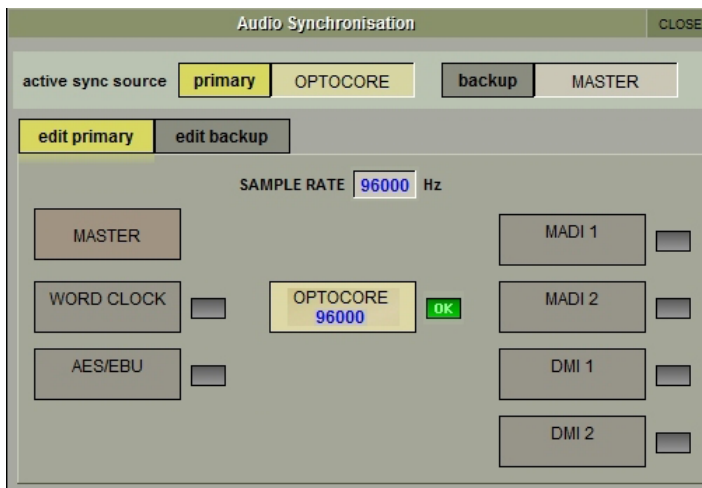
## 1.7 Audio Sync

To access the **Audio Sync** Panel, touch the **Setup** Menu button, followed by **Audio Sync**. The following window will open...



The SD12 will operate at Sample Rates of either 48000Hz (48kHz) or 96000Hz (96kHz), as configured in the **Session Structure** panel. By default, it is set to clock internally but, if Optocore is fitted, the standard Audio Sync method is Optocore when the entire system uses the device with the lowest Optocore ID (usually ID1) as its sync source.

This setting is saved within the session file so if any console(s) are connected to racks with optical fibre then all console engines should be set to Optocore as their sync source



Example Clocking from Optocore@ 96kHz

There are also times when the SD12 needs to be clocked externally. The Audio Sync panel allows you to control external synchronisation.

The SD12 will clock from the following sources : Word Clock, AES/EBU, MADI, Optocore and relevant DMI cards

In this situation one Optocore device should be set to clock to the external source and all other Optocore devices should be set to sync to Optocore.

**Note :** When a valid clock is detected on an external sync input, the corresponding Green OK box will light, even if that input is not selected as the clock source for the SD12.

## 1.8 Routing Basics

### 1.8.1 Selecting Inputs & Outputs .....

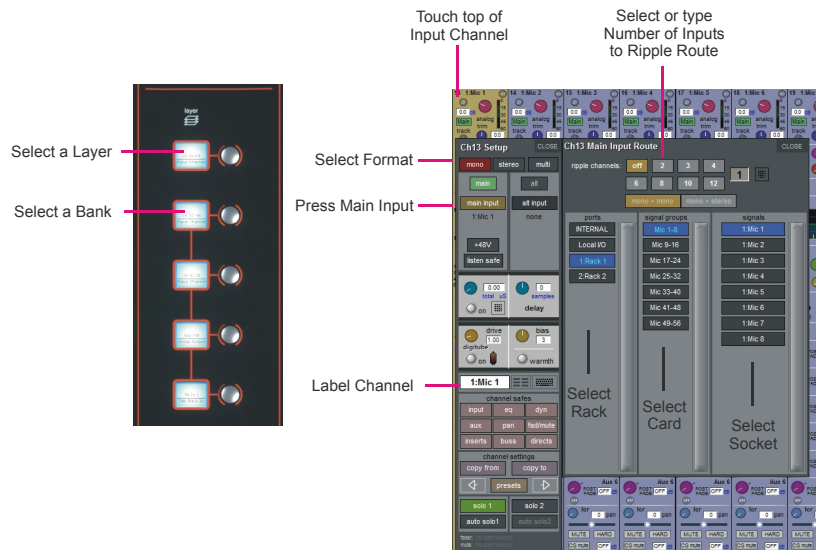
All channel input, output, insert send and insert return routing is done via routing displays, accessed via the dark grey routing buttons in the channel **Setup** and **Output** displays (shown below for an Input channel's input).

**Note that multi-channel signals are routed individually, and then collected together as a "Multi Channel" as described in the SD Software Reference Manual**

To access Channel Input Setup, touch the top of an input channel display on the touchscreen.

To access Channel Output Setup, touch the bottom of any channel type's display on the touchscreen.

It is also possible to configure channel input and output routing directly from the **Channel List** display: Activate the **Edit** button at the bottom of the display, then touch the input route box for a channel. A standard Setup display will then appear, from which a Routing display can be opened. Inserts and Outputs can also be routed from this display by touching in the appropriate column.



Within each display, there are three columns containing three levels of routing selection:

- The left-hand column contains the available **ports** within which the desired input or output might be located;
- The middle column, **signal groups**, then shows the available groups of inputs or outputs within that port;
- The right-hand column, **signals**, then displays the individual inputs or outputs available within that signal group.

The boxes in each column are lit blue to indicate that they are currently selected. If there is already a routing assigned within the display, the **port** and **signal group** columns containing the current assignment will be half-lit.

Each output can only have one channel routed to it. The outputs that are currently in use by another channel display in blue text. If you attempt to route a different channel to an output which is already in use, a confirmation box appears, indicating which channel is already using it, and warning that continuing with the action will cause the old channel to be unrouted from this output. Press **Yes** to proceed, **No** to cancel.

**Note that when routing direct outs from Input channels or outputs from output channels, any number of available signals can be selected. A new route selection will therefore be added to previous selections in these cases. However, inputs, insert sends and insert returns can only route to/from one signal (in the case of mono channels) or two signals (in the case of stereo channels). A new route selection will therefore result in the previous selection being lost for inputs and insert sends and returns.**

For stereo channels, left and right routes are presumed to be consecutive: When routing stereo signals, select the left route, and the next signal in the list will be automatically selected as the right route. If the last signal in a signal group or port is selected as the left route, the first signal in the following signal group or port will be selected as the right route.

For input and insert return routing, the **INTERNAL** port provides the following signal groups:

- Misc:** The oscillator, white and pink noise generators.
- Graphic EQs:** The outputs of the SD12's internal graphic EQ's.
- Effects:** The outputs of any effects sends that have been created
- Channels:** The direct outputs from the other input channels

# SD12 - Getting Started

- Groups:** The outputs of the group busses
- Auxes:** The outputs of the auxiliary busses
- Matrix:** The outputs of the matrix busses.
- Solos:** The outputs of the Solo busses

**Note:** *The outputs for the channel being routed are locked out of the signal list*

**Note also that the console views all routes as a single list. Therefore, if the left signal is connected to the last signal in a port, the right signal, will be automatically connected to the first signal of the next port, regardless of port type.**

For output and insert send routing, the **INTERNAL** port provides access to the inputs of the SD12's Graphic EQ's, and the inputs to any effects that have been created.

The **0:Local I/O** port contains a list of the inputs or outputs found directly on the SD12's back panel.

The **Rack** ports contain all of the inputs or outputs available within the remote I/O racks, as defined in the **Audio I/O** display

Once a route has been selected, its name will appear below the routing button in the **Setup** or **Outputs** display.

Whenever a route is created, metering and additional controls are made available below the routing button. These controls are dependent on the type of route created.

|   |   |
|---|---|
| Line input routed to an input or insert return: | an analogue gain control.   |
| Mic pre-amp routed to a mono input:             | an analogue gain control and a <b>48V</b> button for remote control of rack functions.  |
| Mic pre-amp routed to a stereo input:           | an analogue gain control and a <b>48V</b> button for remote control of rack functions.  |
| Mic pre-amp routed to an insert return:         | an analogue gain control, a <b>48V</b> button and a phase reverse button.   |
| Output routed to a console output:              | a <b>-10db</b> pad (rack out only), <b>on</b> button for switching the send on and off, gain trim and send point selector which toggles the place within the channel from which the direct output is fed:<br><b>pre-F</b> Pre-fader,<br><b>post</b> Post-fader<br><b>pre-M</b> Pre-mute (and pre-fader) |
| Insert send routed to a console output:         | a <b>-10db</b> pad (rack out only), <b>on</b> button for switching the send on and off, and trim.   |
| Insert send routed to a graphic EQ:             | an <b>on</b> button for switching the send on and off   |
| Output routed to a graphic EQ:                  | no additional control.  |

Buttons become ringed in either red or green to indicate that they are on.

## 1.8.2 Ripple Channels .....

The **ripple channels** function, located at the top of the route display, allows consecutive channel routes to follow the routing of the current display incrementally. For example, Channels 1 to 8 direct outputs can be routed to Rack 1 > Line outs 1 to 8 respectively by routing Channel 1's direct out to Rack 1 > Line out 1 and allowing the **ripple channels** function to route Channels 2-8 automatically.

The number of channels to be rippled is defined either by selecting the appropriate grey numbered button, or by selecting the keyboard button to the right of the numbered buttons, typing the required number of channels (8 in the example above) into the numeric keypad which appears, and pressing **OK**. Once you have configured the **ripple channels** function, any routing action will also effect the appropriate number of channels above the channel being routed.

The **ripple channels** function treats stereo channels as two channels. In other words, if Channel 2 in the above example is stereo, the **ripple channels** function will route Channel 1 to Line out 1, Channel 2 Left and Right to Line outs 2 and 3, Channel 3 to Line out 4 etc.

## 1.8.3 Channel Names.....

The black and white text box in the **Setup** display is used for naming the channel. Channel names are displayed in the scribble strip at the bottom of the screen. By default, the channel is given the same name as the selected input signal.

Note that if no input signal is selected, the scribble strip simply displays the channel number, prefixed by **ch** for Input channels, and prefixed by **Aux**, **Grp** or **Matrix** in the case of output channels.

The following notes are specific to naming channels:

The **Next** button moves the entire **Setup** display to the next channel.

At the very top of the channel, the channel number and input signal name are displayed for Input channels, and the channel type and number are displayed for output channels. These labels remain unchanged, regardless of any channel naming.

**For Input channels, note that if the channel input signal is changed once a channel has been manually named, the channel name will no longer follow the input signal name. To reactivate the automatic channel naming function, clear the name and re-select the channel input.**

**Note also that the channel Output display also provides access to this channel naming facility.**

Channels can also be named directly in the **Channel List** display (in the **Layout** menu). Open the display, activate the **Edit** function below the list, and expand the required channel type list by touching its row. Touching the **channel name** column for any channel in the list will cause a keyboard pop-up to appear, where a name can be typed in the usual way.



## 1.9 Channel Processing

### 1.9.1 Dynamic EQ .....

The EQ section comprises four user-configurable parametric filters with Dynamic Control on all Channels and a pair of swept High-pass and Low-pass filters.

The EQ is accessed by touching the on screen display to **Assign** the channel (the colour changes to yellow) and then using the controls on the right hand side of the input module.

When a control is adjusted the expanded view seen below appears on the screen. This view can be seen at any time by touching the EQ response graph on the screen.

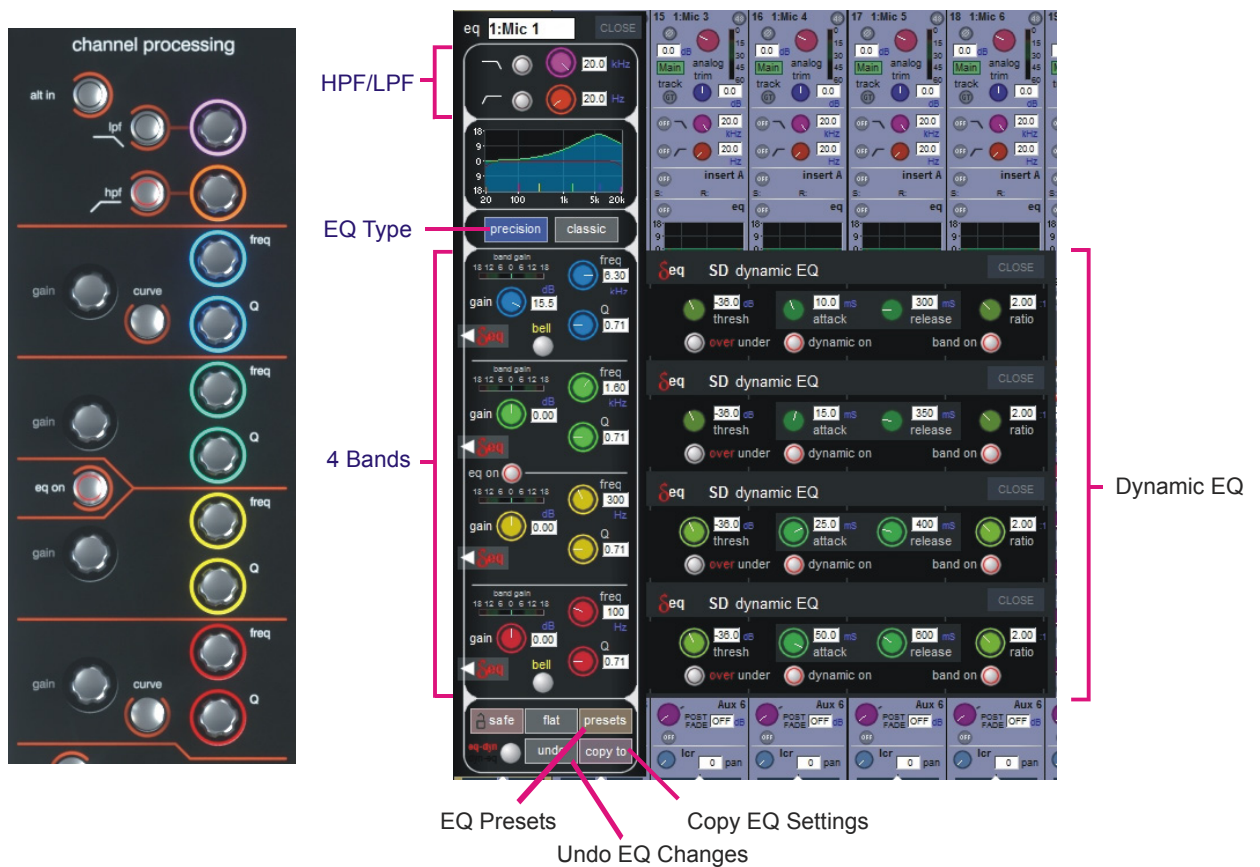
**NOTE: If the expanded view does not appear when a control is adjusted open the Options panel and set the Auto Expand EQ option to Yes**

Each band's response can have one of two characters – precision and classic. These can be switched for all bands using the **precision** and **classic** buttons.

To access the Dynamic control, touch the left arrow symbol on any EQ band.

Touching the normal EQ response graph will show an expanded view in a separate panel.

The order of EQ and Dynamics in the channel signal path can be changed using the worksurface button at the bottom of the EQ section.



**Note: The type of filter used on the top and bottom bands can be changed by successive presses of the Curve button for that band.**

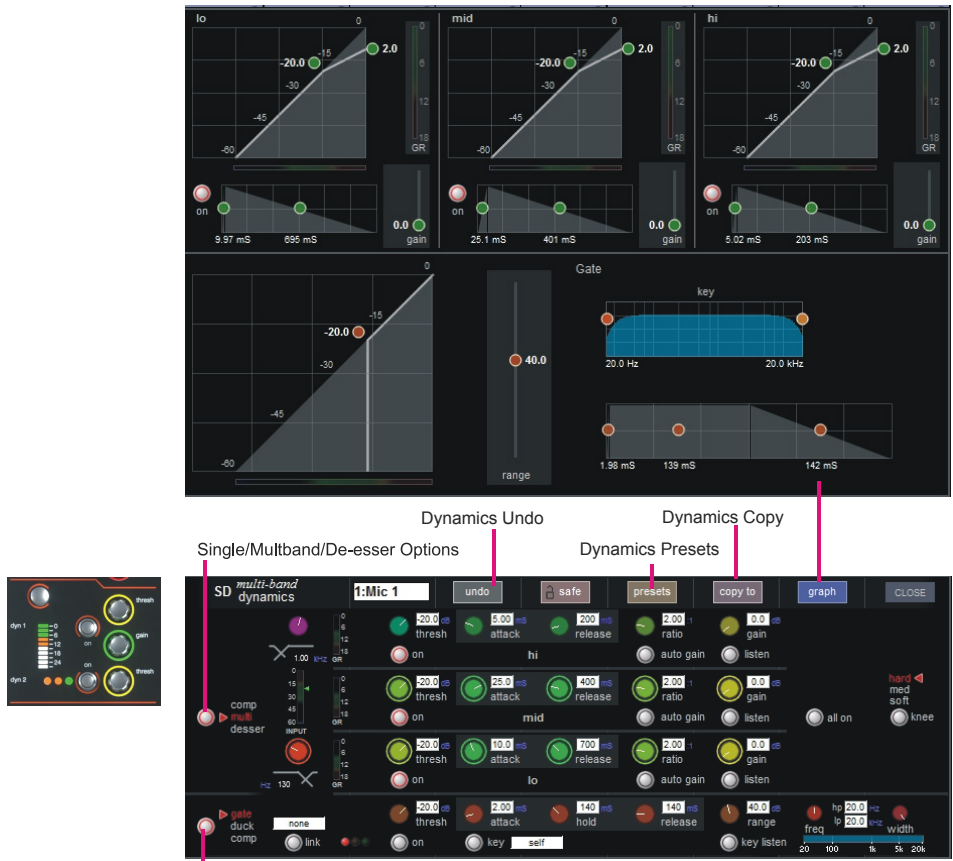
# SD12 - Getting Started

## 1.9.2 Dynamics.....

The dynamics are accessed by touching the words **Comp** or **Gate** just below the EQ graph on screen to open the dynamics panel. There are two dynamics modules, the first of which can function as a simple compressor, a 3 way multiband compressor, or a de-esser, according to the **comp/multi/esser** button to its left. The second (lower) module can function as a gate, a ducker or a compressor with an external sidechain, according to the **gate/duck/comp** button to its left.

The worksurface controls beneath the screen control the various parameters. Touching the **Close** button in the top right corner of the panel will close it.

The **Graph** button will display user configurable parameters that can be adjusted by screen touch and are shown in a graphical format. Dedicated **Threshold**, **Gain** controls and **In/Out** switches can be found on the right hand side of that section's worksurface. These can control the Assigned channel's dynamics whether the on screen dynamics panel is open or not.



The **Assignable encoders and switches** beneath the screen can be assigned to any of the main dynamics controls. Hold the **Assign Switch** button on the left of the input section and touch the dynamics control required on the screen. The selected control is shown by the **Status Display**.

Multiband Compression is available on all channel dynamics modules. Click on the **dynamics mode select** button on the left of the display to access the 3 dynamics bands

Each band includes all of the parameters as those found in the single band compressor. The link function remains available for the whole compressor, and is not assigned to any band. The bands can be switched on individually using the **on** buttons in the left-hand side of each band, or together using the **all on** button to the display's right.

The crossover frequency between bands is controlled using the purple and red pots to the left of the **hi** and **lo** bands. Each crossover has a range of 20Hz to 20kHz, and the crossover frequencies are displayed below each pot. Each band can be auditioned by pressing the **listen** button below each **gain** pot which solo's that band to the mix (not the solo buss), in effect temporarily switching off the other bands.

Pressing **multi-band** again returns the compressor to single-band.

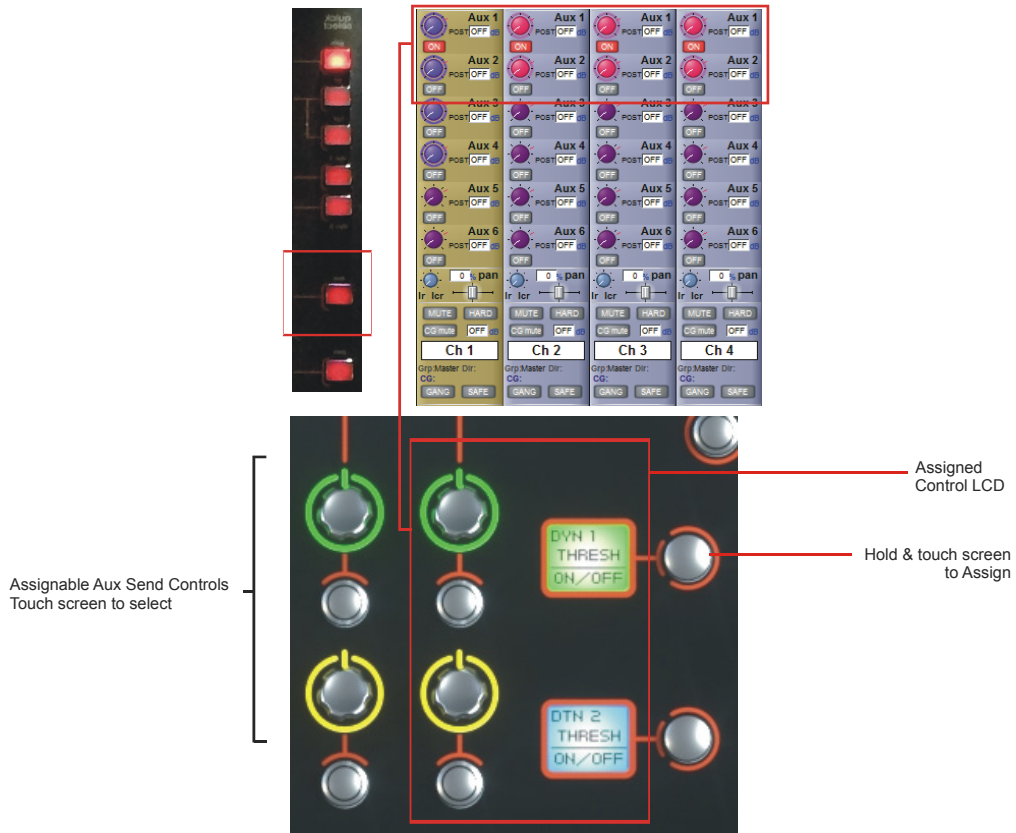
The channel strip's compressor threshold and gain controls adjustment all three bands' controls, maintaining any relative offsets. The individual controls are mapped to the assignable rotaries below the screen.

**Note:** Beyond the link function, the single and multi-band compressors have completely separate settings: No settings are copied between them, and the settings of each remain unchanged when the other is active.

### 1.9.3 Auxiliaries .....

The auxiliaries can be accessed by pressing the **Quick Select Aux** button and touching the auxiliary row on screen or using the **Screen Scroll** buttons on the left of the worksurface

Using either of these methods, the highlighted auxiliaries on the input screen will change. The rotary controls and switches beneath the screen are used as auxiliary sends, pans (with 2nd Function ON), On/Off and pre/post switches (with 2nd Function ON).



It is also possible to show all of the aux sends for a channel in a single display and assign them to the 24 rotaries beneath the screen. This is done by touching the currently assigned aux row on the screen for the channel that you want to display. The layout of the display indicates which encoder each aux is assigned to; if there are more that 24 sends, the assignments becomes scrollable using the **Screen Scroll** function.

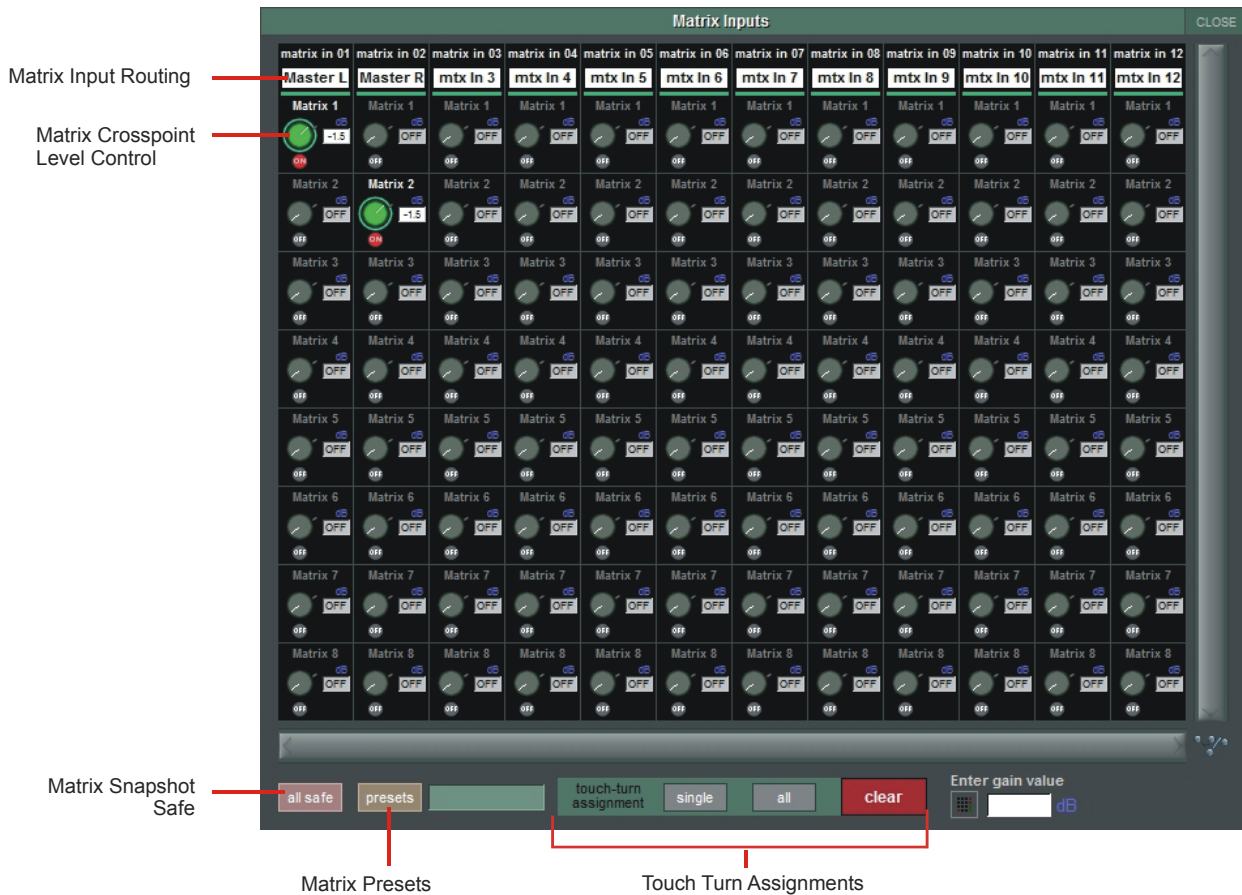


Once you have adjusted the auxes in this display, you need to close it manually before opening any other channel detail display.

## 1.10 The Matrix

To open the Matrix Inputs panel, touch the **Matrix** button on the Master Screen. The window that opens allow you to route inputs to the Matrix Output Channels, and set the Matrix crosspoint levels.

To route an input, touch the top of the appropriate Matrix column. This opens a standard SD12 input routing page.



The example above has the Master Stereo Buss routed to the inputs of Matrix 1 and Matrix 2 (Labelled as **Master Left & Master Right**). By adjusting the crosspoint levels, you can change how much of each side of the Master buss is fed to these Matrix Channels.

There are three modes of level adjustment: multi, single and all.

**Multi** (active when no other mode is selected): Touch one or more level “knob” on screen, then adjust using the Touchturn control.

**Single** : Touch any level “knob” and adjust. Touching another “knob” will deselect the first.

**All** : All “knobs” are adjusted at the same time.

When adjusting more than one crosspoint, their relative levels are maintained.

The **clear** button cancels all active Touch Turn assignments.

## 1.11 Control Groups

Any number of input channels and output channels can be connected to one or more of the 12 possible Control Groups. They can then all be operated from a single worksurface control. Changes to the Control Group fader, mute or solo or controls will affect all channels connected to the group.

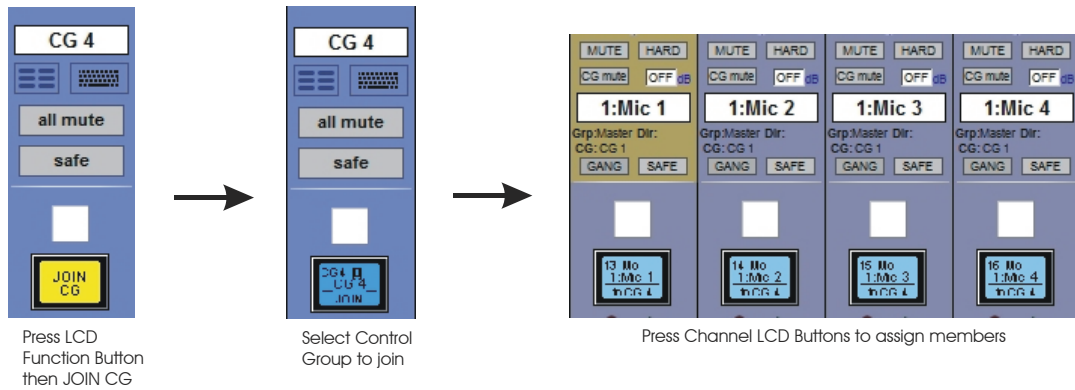
There are 2 methods to set up Control Groups:

1) Press the **LCD Function** button on the CG fader bank followed by the **JOIN CG** button;

Press the channel select button for the CG that you want to use;

Press the channel select buttons for each of the channels to be included in the CG;

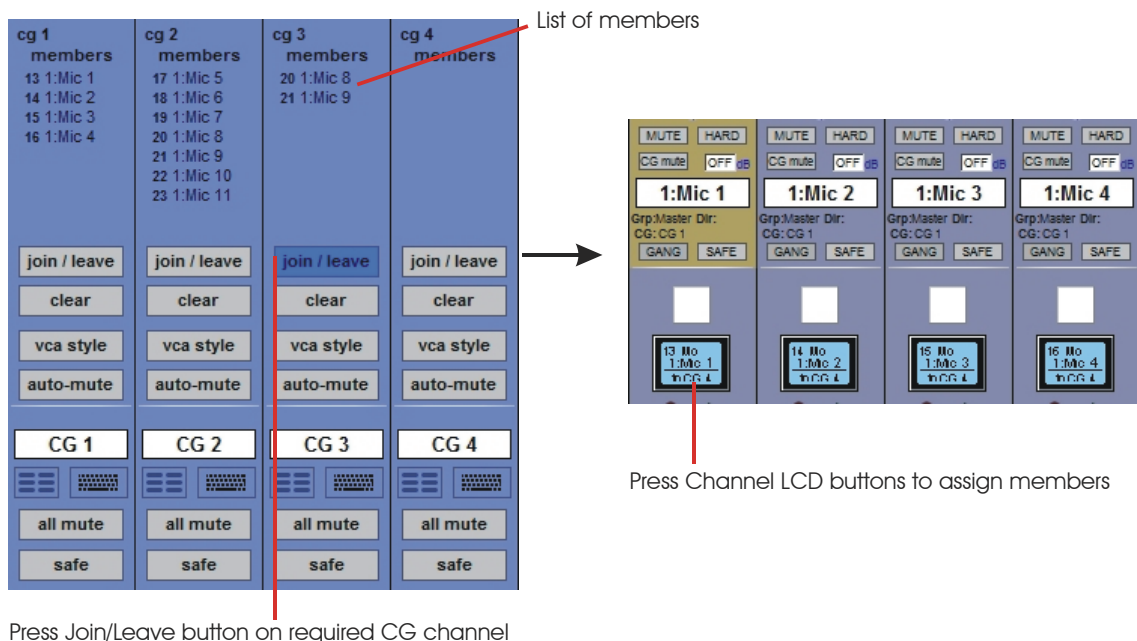
Deselect the **JOIN CG** button:



2) Press the on screen **JOIN/LEAVE** button for the required CG channel;

Press the channel select buttons for each of the channels that you want to make members of the CG;

Release the **JOIN/LEAVE** button:



A list of all the connected CG channels and their names is displayed above each Control Group display.

You can also clear all the channels from a Control Group by pressing **Clear**.

When a channel is a member of a Control Group, its own controls can still be adjusted independently of the other CG members. Adjustments to fader levels are transmitted to the CG members as dB changes, so that a level increase of 2dB on the CG fader will increase all the member levels by 2dB, irrespective of the relative levels of the individual channel faders.

CG Mutes are treated as "in series" where a channel is a member of more than one group. All CG mutes must be off for a channel to be unmuted; any CG muted always mutes all of its members.

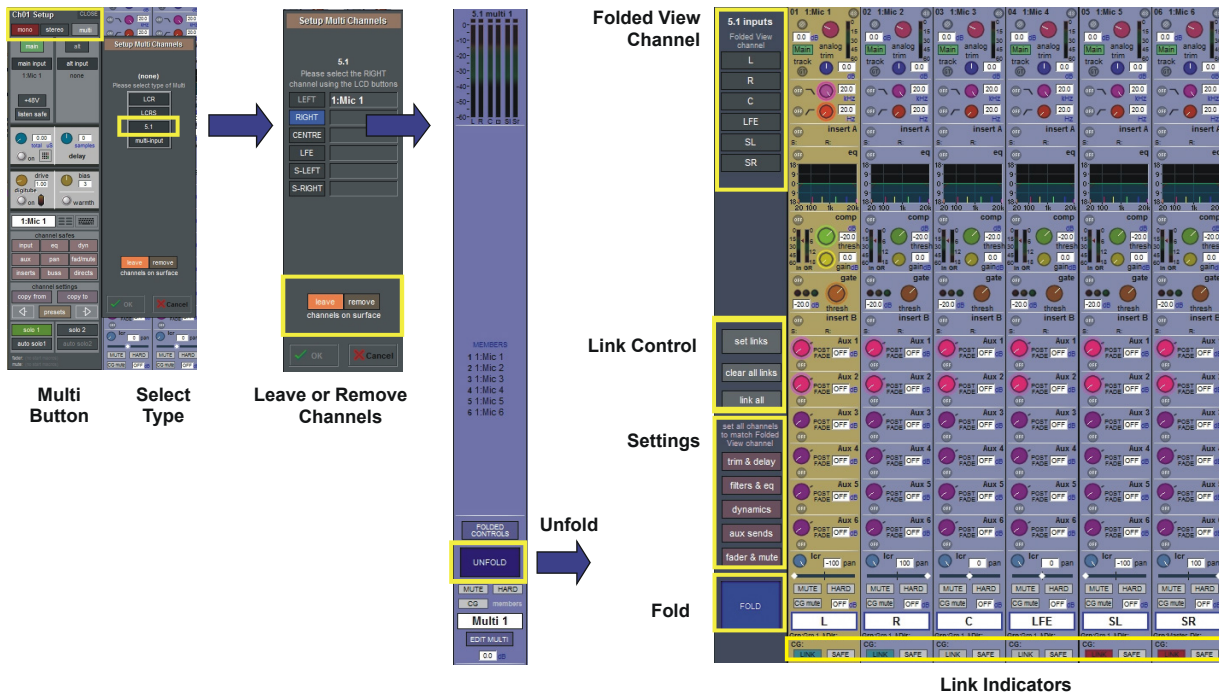
If a channel is CG muted by single or multiple CGs, the worksurface channel mute button will override all CG mutes for that channel. The channel will not however be removed from CG membership so if the relevant CG is muted again, the channel will also be muted.

## 1.12 Multi-channel formats

Multi-channel inputs are controlled by routing each component through a mono channel and then linking those channels via a 'Multi' channel. To start with, use the normal input and output routing procedures to route each component through a channel. Then open the Setup display for the first component, and select **Multi** at the top, to open the **Setup Multi Channels** display. Select the format – **LCR**, **LCRS**, **5.1** or **multi-input** (which allows you up to 11 components) – and then press the LCD buttons for the remaining component channels, working down the displayed list in order. Channel names will appear against each component. Each channel can then be left on the worksurface or removed using the buttons towards the base of the display. Finally, touch **OK** to close the display to link the channels together.

*Note that you can also create Multis on a blank layer by selecting the **Create Multi LCD** function on the **Layer** you wish to use, then pressing the LCD button for the required channel strip.*

The included channels are shown in the Multi channel strip. Touching the **Folded Controls** button allows you to control which channel elements are displayed in the folded channel strip – each element affects all linked components.



If the **Unfold** button in the Multi or in a multi-channel buss channel strip is pressed, the component channels will be displayed, and more detailed configuration can be made.

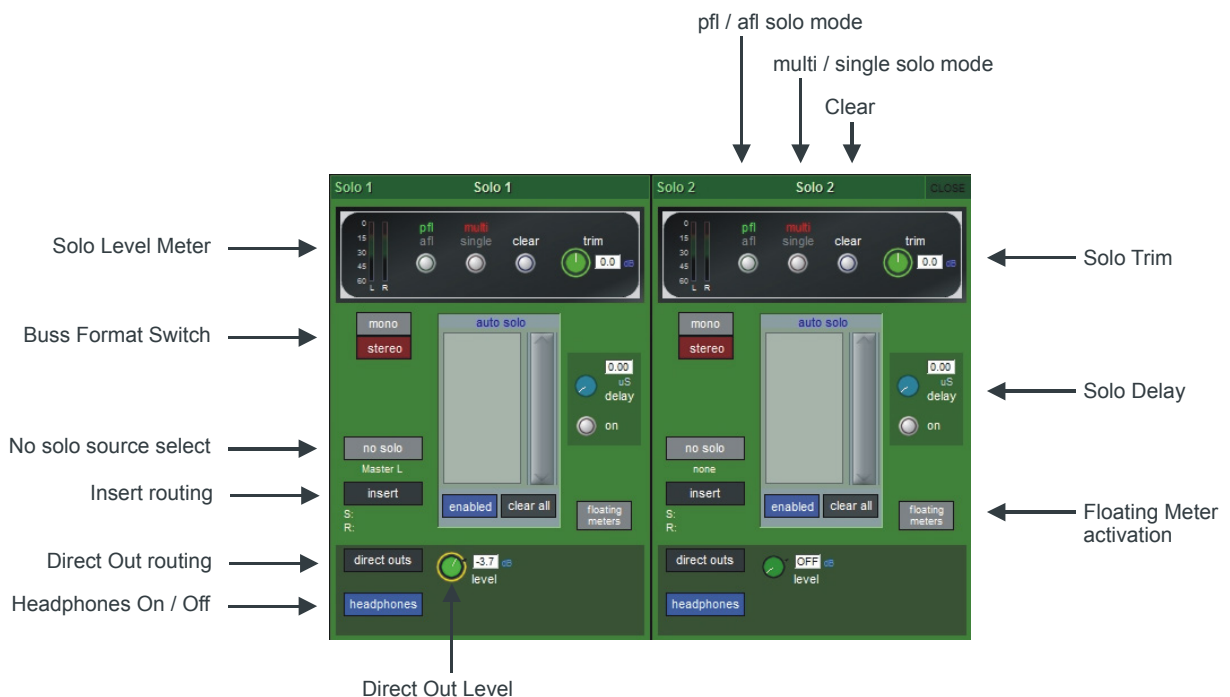
*See the SD Series Software Reference Manual for more information on Multi Channel formats*

## 1.13 Solo Setup

The SD12 Solo panel is accessed from a button at the top of the Master Screen. Some of the controls on this panel are duplicated on the worksurface right hand section



There are two solo busses and each solo button on the console can be independently assigned to use Solo1, Solo2 or Solo 1+2. Therefore, if the console was being used for Stage monitors, the first solo buss could feed "In-Ear" monitors, and the second solo buss could feed a wedge.

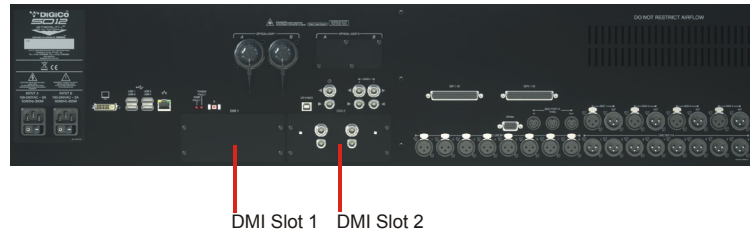


The following functions are available independently for each solo buss :

- **Mono / Stereo** Switch
- **No Solo** source routing: The source for solo buss when no channel is in solo mode.  
*Note that the No Solo source does not show on Solo meters*
- **Insert** Point with both internal and external routing capability
- **Direct Out** routing (eg. for feeding a wedge)
- Assignment of Direct Out level control to master fader or speaker volume pot
- **afl** or **pfl** mode
- **single** or **multi** solo mode
- **Delay**
- **Level Trim**
- **Auto solo** mode: If a channel is set to **Auto Solo**, it will automatically solo when another channel is soloed. The **Auto Solo** function of each solo buss can be enabled and disabled as required.
- **Solo meters** can be displayed on the Master or Overview screen by pressing the **floating meters** button below the solo **delay** area in either side of the **Solo** panel.

## 2.1 DMI Cards

The Digico SD12 has two option slots on its rear panel for the installation of DMI cards (see below)  
 These cards come in a variety of I/O types.

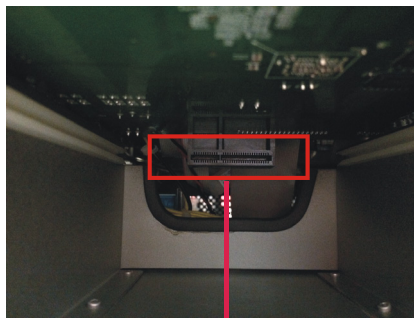


### 2.1.2 Fitting DMI Cards.....

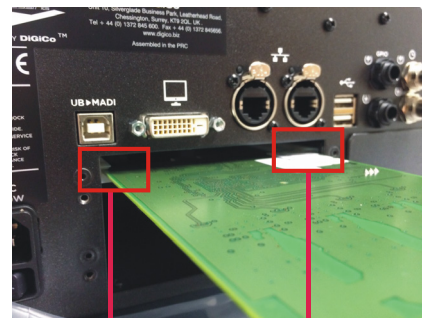
**Note: DMI cards are NOT hot swappable and therefore they should NEVER be fitted or removed from the SD12 while the console is powered on.**

To fit a DMI card:

1) Remove the four screws from the console blanking plate and this will expose a hole in the rear panel with an internal connector and a white slider on each side of the hole. Keep the four screws safe in order to secure the card in place.



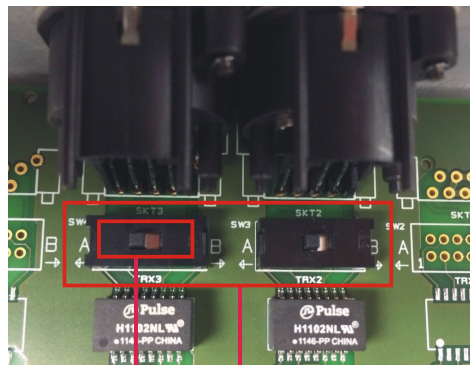
DMI Internal Socket



Card fits in slider grooves

**Note: Before fitting the DMI card, carefully examine the internal connector as in some cases this may have a protective cover that must be removed before fitting the card. If the cover is present, please remove it before proceeding**

**Note: With MADi DMI C there are 2 internal switches that must be set to the A position for use in the SD12. Please check these switch positions (as picture below) before fitting the card.**



Position A for console use

MADi DMI C internal switches

2) Carefully slide the DMI card in the hole using the white slider grooves as a guide and then ensure that it pushes into the internal connector correctly with a click.

3) Replace the 4 fitting screws.



## 2.2 MADi DMI Cards

There are 2 types of MADi DMI Card:

- MADi B has 2 pairs of BNC connectors**
- MADi C has 2 bi-directional Cat5e connectors**

Both of these cards can be used to connect a Standard MADi stream at 48KHz or 96KHz or an SD-Series DiGiCo Rack with the appropriate connector (D-Rack, D2-Rack, SD-Rack, SD-MINIRack)

*Note: Only one DiGiCo Rack can be connected to a single MADi DMI card at one time*

*Note: With SD12 software V9.0.900+, cable redundancy at 48KHz using both the Main and Aux MADi ports on a D2-Rack, SD-Rack or SD-MINIRack is not implemented*

### 2.2.1 Connecting MADi DMI .....

External audio connections can be made using either BNC MADi (AES10) or the DiGiCo Cat5e Connection.

There are 2 types of MADi connection available. A DiGiCo Stage rack can be connected to a console via a bi-directional MADi connection will have upto 112 channels (56 in, 56 out) of audio plus the control data for the Rack (located on CH57). A bi-directional standard MADi stream will contain upto 128 channels of Audio (64 in, 64 out) and can be connected to any 3rd party device that has MADi connection.

A DiGiCo Cat5e connection is a bi-directional up to 64 Channel interface that uses STP Cat5e Cable with interference suppressors fitted on each end used to connect D-Racks and D2-Racks.

**Please carefully note the following connection requirements:**

#### DMI MADi C to D-Rack at 48KHz

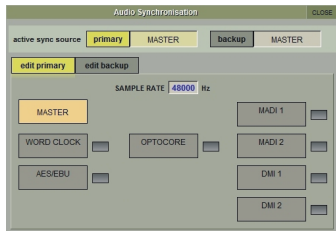
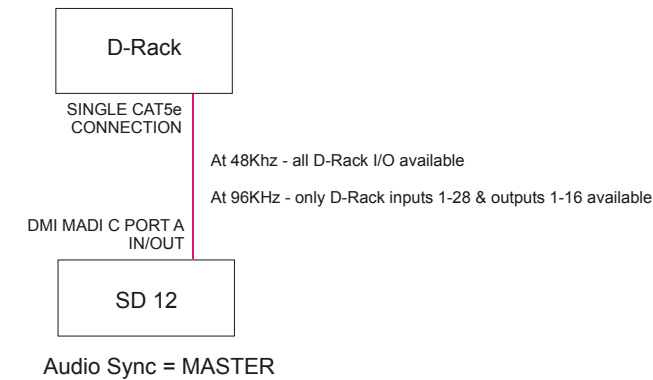
Connect DMI card Cat5e socket A to D-Rack Cat5e socket

#### DMI MADi C to D-Rack at 96KHz

Connect DMI card Cat5e socket A to D-Rack Cat5e socket

**Note: This setup provides one 28 channel 96KHz MADi stream therefore D-Rack input sockets 29-32 will not pass audio**

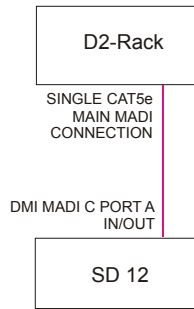
### Single SD 12 to D-Rack with DMI MADi C Card



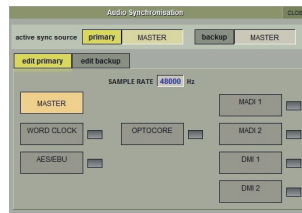
**DMI MADI C to D2-Rack at 48KHz**

Connect DMI card Cat5e socket A to D2-Rack Cat5e Main socket

**Single SD 12 to D2-Rack with DMI MADI C Card at 48KHz**



Audio Sync = MASTER

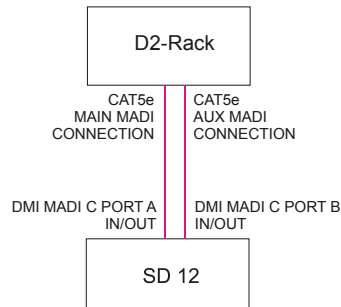


**DMI MADI C to D2-Rack at 96KHz**

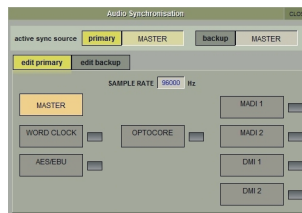
Connect DMI card Cat5e socket A to D2-Rack Cat5e MAIN socket

Connect DMI card Cat5e socket B to D2-Rack Cat5e AUX socket

**Single SD 12 to D2-Rack with DMI MADI C Card at 96KHz**



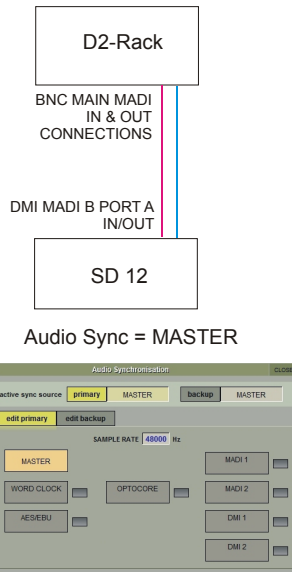
Audio Sync = MASTER



## DMI MADI B to D2-Rack, SD-Rack or SD-MINIRack at 48KHz

Connect DMI card BNC IN socket A to D2-Rack BNC OUT MAIN socket  
 Connect DMI card BNC OUT socket A to D2-Rack BNC IN MAIN socket

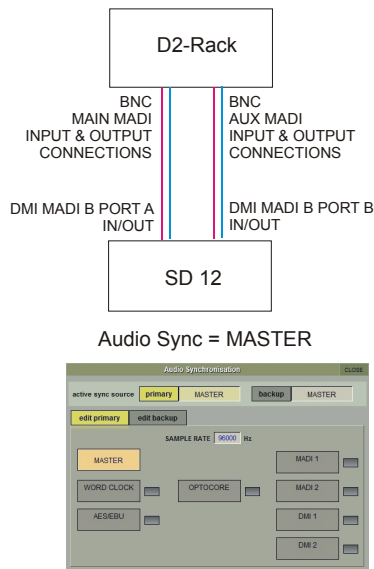
### Single SD 12 to D2-Rack with DMI MADI B Card at 48KHz



## DMI MADI B to D2-Rack, SD-Rack or SD-MINIRack at 96KHz

Connect DMI card BNC IN socket A to D2-Rack BNC OUT MAIN socket  
 Connect DMI card BNC OUT socket A to D2-Rack BNC IN MAIN socket  
 Connect DMI card BNC IN socket B to D2-Rack BNC OUT AUX socket  
 Connect DMI card BNC OUT socket B to D2-Rack BNC IN AUX socket

### Single SD 12 to D2-Rack with DMI MADI B Card at 96KHz



## DMI MADI B to a Standard MADI device at 48KHz

Connect DMI card BNC IN socket A to Standard MADI device BNC OUT  
 Connect DMI card BNC OUT socket A to Standard MADI device BNC IN

## DMI MADI B to a Standard MADI device at 96KHz

Connect DMI card BNC IN socket A to Standard MADI device CH 1-32 BNC OUT  
 Connect DMI card BNC OUT socket A to Standard MADI device CH 1-32 BNC IN  
 Connect DMI card BNC IN socket B to Standard MADI device CH 33-64 BNC OUT  
 Connect DMI card BNC OUT socket B to Standard MADI device CH 33-64 BNC IN

### 2.2.2 Sharing Racks with MADI DMI.....

If the system is running at a sample rate of 48KHz a D2-Rack, SD-Rack or SD-MINIRack can be shared between 2 consoles (Two SD12s or an SD12 and another S or SD-Series console) with the connection system shown below.

**In this setup:**

- 1) All inputs can be shared by the two consoles but only one console controls the rack analogue gains (the "Master" console)
- 2) The console which is not controlling the gains (the "Slave" console) can automatically adjust its digital trims to compensate for the gain changes using a system known as "Gain Tracking" (see below)
- 3) Only the "Master" console can use the outputs of the shared rack

The recommended connection between the Monitor (Slave) console and Stage Rack is a single MADI OUT from the Shared Rack's AUX MADI connected to the console's MADI A IN

The FOH (Master console) is connected via MADI A IN and OUT to the stage rack.

A similar method can be used if the Monitor console requires gain control and the FOH console will track the gain changes.

MADI OUT from the Shared Rack's AUX MADI connected to the FOH console's MADI A IN.

The Monitor (Master console) is connected via MADI A IN and OUT to the stage rack.

**Note: The "Master" console should be set to provide "Master Sync" (Setup>Audio Sync menu - see diagram below) to the Shared rack**

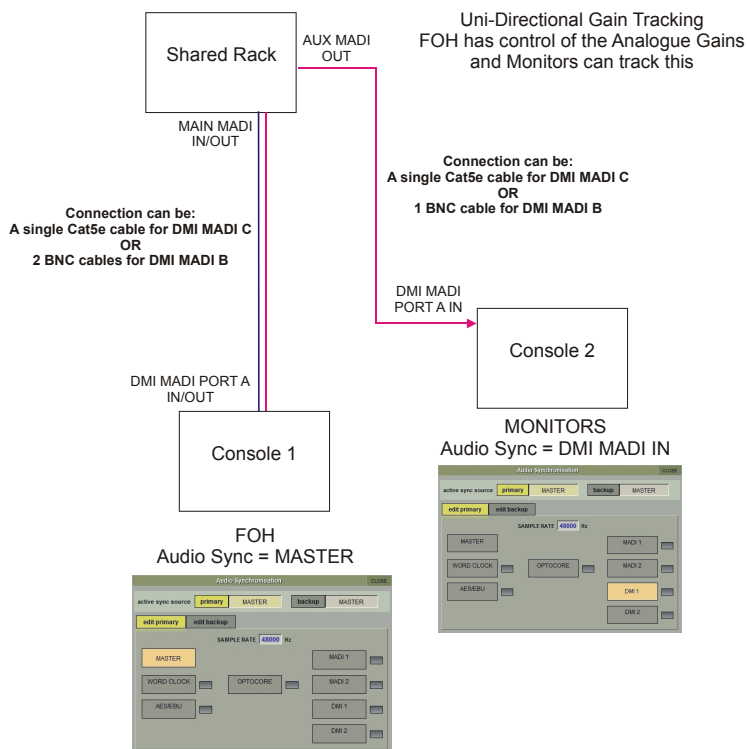
**The "Slave" console should be set to receive its Audio Sync from the MADI DMI slot that is connected to the Shared Rack.**

- 1) The operators should agree on and set a level of analogue gain that provides enough headroom for the required application.
- 2) The second console should connect to the Shared rack in **Receive Only** mode (only MADI Input cable connected)
- 3) **Gain Tracking** (the **GT ON/OFF** button at the top of the Input channel setup view) can be switched on for the console that is in "Receive Only" mode for all the channels that are being shared.
- 4) When an analogue gain control is changed on the "Master" console, the "Slave" console's analogue gain should reflect the changes and the digital trim control should compensate for this change by moving by the same amount in the opposite direction.

**IMPORTANT Note: If Gain Tracking is active on a channel, the digital trim control will still respond to the local gain adjustment by compensating locally for the displayed gain change.**

**If the "Slave" console loads a session where the Analogue Gain and +48V settings do not match the current state of the racks, the Master console should then reload its session to update the state of these controls on the "Slave" console**

#### FOH & MONITORS WITH SHARED RACK at 48KHz USING MADI



# DiGiCo SD12

If the system is running at a sample rate of 48KHz, a D-Rack can also be shared between 2 consoles (Two SD12s or an SD12 and another SD-Series console with Cat5e connections eg SD9 or SD11) with the connection system shown below.

This setup is similar to the one previously described but requires a DiGiCo Little Red Box.

The Little Red Box has separate Cat5e connections for:

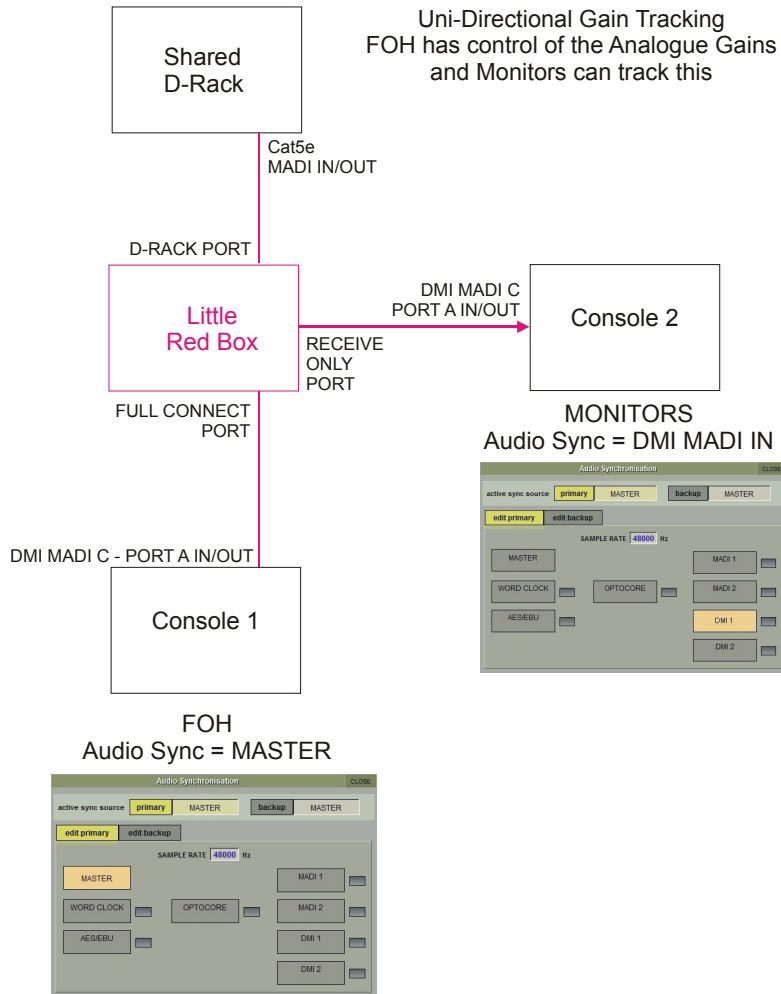
The D-Rack itself

The FULL CONNECT " Master" console

The RECEIVE ONLY "Slave" console

In all other respects the setup is the same as that for the D2-Rack and SD-Rack

## SHARING A D-RACK at 48KHz USING MADI



### 2.3 DMI-DANTE Cards

A DMI-Dante card in SD12 provides 64 input and 64 output channels at 48KHz and 32 input and 32 output channels at 96KHz. It is provided with Primary and Secondary (backup) Gigabit Ethernet ports for connection to the Dante network.



All control and configuration of the Dante interface is done externally by the Dante controller software. A separate control computer must be provided to do this.

In SD12, the Dante network can be set to use the console as the network system clock (in the Dante Controller software) or the Dante card can be selected as the console clock source.

In the picture below, the Dante Controller software displays two DiGiCo DMI Dante devices. The second device in the list is installed in an SD12 and has been manually labelled "DiGiCo SD12". In the Dante Device Config tab the SD12 DMI-Dante card must be set to match the SD12 sample rate at 48KHz or 96KHz

#### Example 1 - Console is Master clock for Dante Network

In the Dante Clock Status tab, the SD12 DMI-Dante card is set to Sync To External and Preferred Master. This setup enables the DMI-Dante in the SD12 to take its Audio Sync Source from the console itself and in turn provide sync to the rest of the Dante network. The console would typically be set as Audio Master in the Main Menu > Audio Sync panel

The first screenshot shows the 'Device View' for DIGCoS21. The 'Sample Rate' is set to 48k. The second screenshot shows the 'Network View' with a table of devices:

| Device Name | Sync           | Mute  | Clock Source   | Primary Status | Secondary Status | AES67 Status | Preferred Master                    | Enable Sync To External             |
|-------------|----------------|-------|----------------|----------------|------------------|--------------|-------------------------------------|-------------------------------------|
| DIGCoS21    | External Clock | Slave | External Clock | Master         | N/A              | N/A          | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |

Annotations include: 'Sample Rate' pointing to the 48k dropdown; 'Display Preferred Master & Sync To External' pointing to the 'Preferred Master' and 'Enable Sync To External' checkboxes; and 'Set Preferred Master & Sync To External' pointing to the 'Preferred Master' checkbox. A third screenshot shows the 'Audio Synchronisation' panel with 'MASTER' selected as the active sync source.

#### Example 2 - Dante Network is Master clock for console

If the console is required to use the Dante network as its sync source the following settings should be applied. Enable Sync to External = OFF

The first screenshot shows the 'Network View' table with 'Enable Sync To External' set to OFF for DIGCoS21:

| Device Name | Sync  | Mute  | Clock Source | Primary Status | Secondary Status | AES67 Status | Preferred Master                    | Enable Sync To External  |
|-------------|-------|-------|--------------|----------------|------------------|--------------|-------------------------------------|--------------------------|
| DIGCoS21    | Dante | Slave | Dante        | Slave          | N/A              | N/A          | <input checked="" type="checkbox"/> | <input type="checkbox"/> |

Annotations include: 'Sync To External = OFF' pointing to the 'Enable Sync To External' checkbox; and 'S21 External DMI Sync' pointing to the 'DMI 1' button in the 'Audio Synchronisation' panel.

## 2.4 DMI - ADC - DAC - AES Cards



The DMI-ADC card provides 16 analogue inputs on 2 x 25 way "D" connectors  
 The ADC card is a line card only. There is no microphone amplifier or phantom power available.  
 SD12 has no gain control function for these inputs (only digital trim). Maximum input level +22dBu

The DMI-DAC card provides 16 analogue outputs on 2 x 25 way "D" connectors  
 DAC card is line level only. Maximum output level +22dBu (Digital Full Scale)

DMI-AES cards provide 16 Inputs (8 pairs) and 16 outputs (8 pairs) on 2 x 25 way "D" connectors  
 All AES inputs are provided with sample rate conversion (SRC) by default.  
 All AES outputs are synchronised to the mixer system clock.

### Multi-Pin Connector Pinouts

The DMI module range use 25 way "D" connectors, Female on the module (Male required on the connecting cable). The pins connections are as follows.

#### Analogue inputs and outputs

| Sorted by pin |     | Sorted by function |     |
|---------------|-----|--------------------|-----|
| Function      | pin | Function           | pin |
| 8+            | 1   | 0                  | 2   |
| 0             | 2   | 0                  | 5   |
| 7-            | 3   | 0                  | 8   |
| 6+            | 4   | 0                  | 11  |
| 0             | 5   | 0                  | 16  |
| 5-            | 6   | 0                  | 19  |
| 4+            | 7   | 0                  | 22  |
| 0             | 8   | 0                  | 25  |
| 3-            | 9   | 1-                 | 12  |
| 2+            | 10  | 1+                 | 24  |
| 0             | 11  | 2-                 | 23  |
| 1-            | 12  | 2+                 | 10  |
| nc            | 13  | 3-                 | 9   |
| 8-            | 14  | 3+                 | 21  |
| 7+            | 15  | 4-                 | 20  |
| 0             | 16  | 4+                 | 7   |
| 6-            | 17  | 5-                 | 6   |
| 5+            | 18  | 5+                 | 18  |
| 0             | 19  | 6-                 | 17  |
| 4-            | 20  | 6+                 | 4   |
| 3+            | 21  | 7-                 | 3   |
| 0             | 22  | 7+                 | 15  |
| 2-            | 23  | 8-                 | 14  |
| 1+            | 24  | 8+                 | 1   |
| 0             | 25  | nc                 | 13  |

#### AES-EBU combined in/out

| Sorted by pin |     | Sorted by function |     |
|---------------|-----|--------------------|-----|
| Function      | pin | Function           | pin |
| 4out+         | 1   | 0                  | 2   |
| 0             | 2   | 0                  | 5   |
| 3out-         | 3   | 0                  | 8   |
| 2out+         | 4   | 0                  | 11  |
| 0             | 5   | 0                  | 16  |
| 1out-         | 6   | 0                  | 19  |
| 4in+          | 7   | 0                  | 22  |
| 0             | 8   | 0                  | 25  |
| 3in-          | 9   | 1in-               | 12  |
| 2in+          | 10  | 1in+               | 24  |
| 0             | 11  | 1out-              | 6   |
| 1in-          | 12  | 1out+              | 18  |
| nc            | 13  | 2in-               | 23  |
| 4out-         | 14  | 2in+               | 10  |
| 3out+         | 15  | 2out-              | 17  |
| 0             | 16  | 2out+              | 4   |
| 2out-         | 17  | 3in-               | 9   |
| 1out+         | 18  | 3in+               | 21  |
| 0             | 19  | 3out-              | 3   |
| 4in-          | 20  | 3out+              | 15  |
| 3in+          | 21  | 4in-               | 20  |
| 0             | 22  | 4in+               | 7   |
| 2in-          | 23  | 4out-              | 14  |
| 1in+          | 24  | 4out+              | 1   |
| 0             | 25  | nc                 | 13  |

#### Pinout and connection notes:

0 = earth/ground or screen/shield    nc = not connected    + = phase/hot    - = antiphase/cold

Analogue connections for input and output are connected in the same way, as shown  
 Analogue connections for channels 1-8 shown, channels 9-16 follow the same pattern (1 = 9, 2 = 10 etc.)

AES connections are shown as 4 stereo (2 channel) connections, equivalent to channels 1-8  
 AES connections for stereo connections 1-4 (ch 1-8) shown, connections stereo 5-8 (ch 9-16) follow the same pattern (1 = 5, 2 = 6 etc.)

## 2.5 DMI - Waves - Hydra Cards

**DMI Waves** has 64 Inputs and 64 Outputs at both 48KHz and 96KHz - there is no control from the console, just simple routing of audio inputs and outputs.

Configuration of this card on the Waves network is done with Waves own software and Control Panels - please refer to Waves own documentation for SoundGrid Studio and or Waves MultiRack

**DMI Hydra** has 56 inputs and 56 Outputs and only functions when the console is at a sample rate of **48KHz** - there is no control from the console, just simple routing of audio inputs and outputs.

The ID of the card on the Hydra network can be changed from the console by selecting the Hydra DMI Port in the Setup>Audio I/O panel, entering a new number using the on screen keyboard and the power cycling the console

Configuration of this card on the Hydra network is done with Calrec's own software and Control Panels - please refer to Calrec's own documentation for details

**IMPORTANT NOTE: If a DMI Hydra card is used in the SD12, the console MUST be set to Clock Master. The Hydra DMI cannot be used as a clock source for the console itself.**

