

PM5D/PM5D-RH

Quick Start Guide

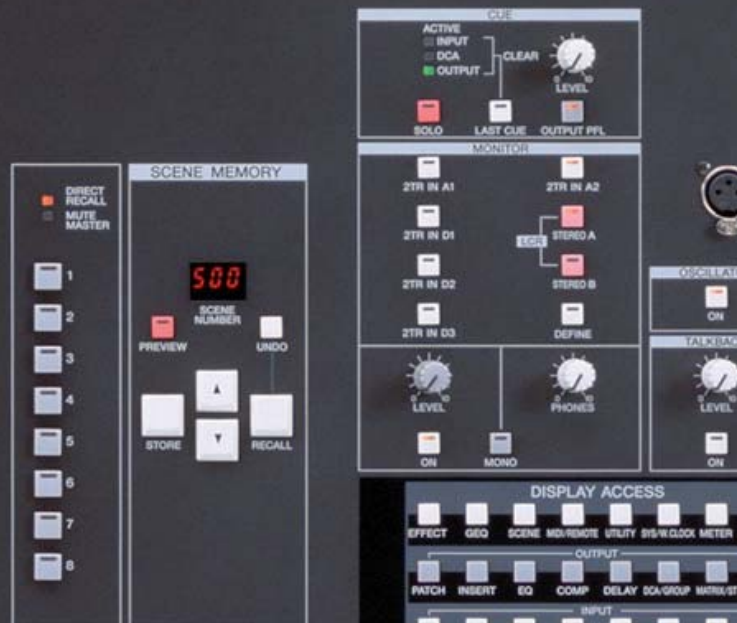
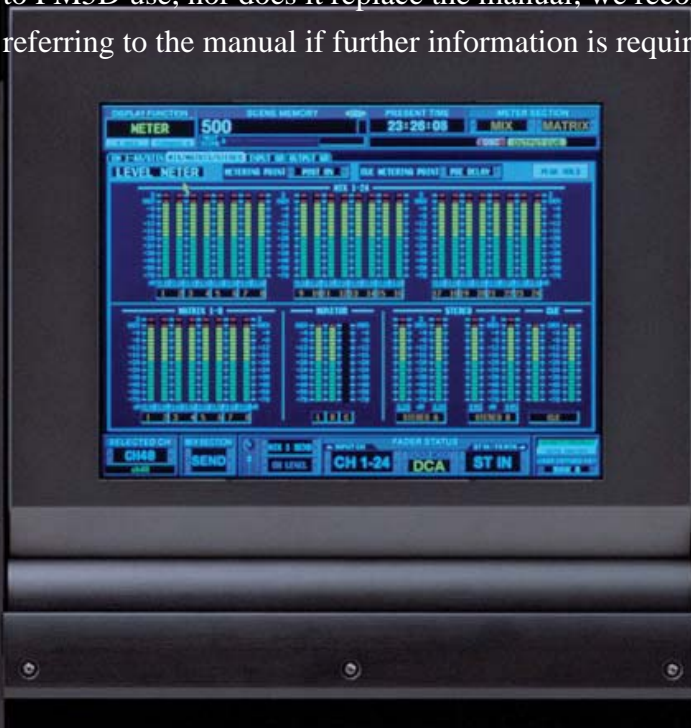
A guide for people using PM5D in the real world.

Part 3

Introduction to Studio Manager and PM5DV2 Editor.
Show setup walk through guide.



This “quick start guide” series is designed for people about to use Yamaha PM5D for the first time. It is not a guide to audio mixing and it assumes the reader has experience of analog mixers. It does not cover all features or all approaches to PM5D use, nor does it replace the manual; we recommend referring to the manual if further information is required.



The PM5D / PM5D-RH Quick Start Guide is in three parts.

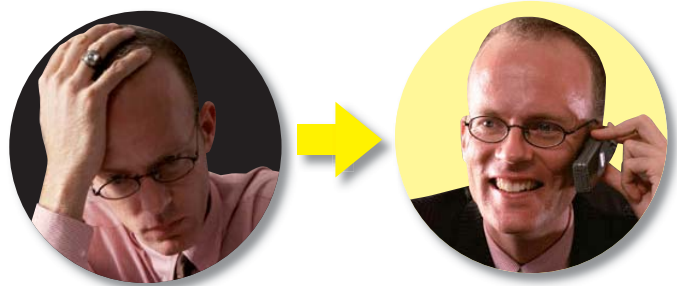
Part 1 (Introduction and set up walk through guide);

- 1) An overview of the PM5D connections, the layout of the surface and main mix features.
- 2) A quick explanation of storing / recalling and saving / loading.
- 3) A walk through example of how a band's engineer could set up the console for a specific show. The walk through goes as far as the creation of the first scene of the show.

The set up walk through guide covers;

- 1) Inputs naming and patching
- 2) Phantom set
- 3) Outputs naming and patching
- 4) Effects patching
- 5) Matrix naming and patching
- 6) GEQ patching
- 7) User defined keys programming
- 8) Assignable faders assignment
- 9) Monitor on fader if required
- 10) Storing all that as a starting scene

362 pages of manual and then the editor and driver guides. Mmmm... there has got to be a quicker way...



Part 2 (Store edit and save);

- 1) Storing and editing stored scenes using PREVIEW mode, Global Paste and Tracking Recall.
- 2) Recalling scenes and limiting the recall with Recall Safe or Selective Recall.
- 3) Saving and loading with a PCMCIA card; how to save individual libraries or scenes and load them into another console without loss of audio or data on the receiving console.

Part 3 Introduction to Studio Manager and PM5DV2 Editor;

The guide introduces Studio Manager and the PM5DV2 Editor. There are three sections.

- 1) How the setup and actions covered in parts one and two can be achieved with the Studio Manager Software working off-line.
- 2) How to go on-line with PM5D and remote control and monitor the console.
- 3) How to use PM5DV2 Editor to load scenes into PM5D without using a PCMCIA card or stopping the show.

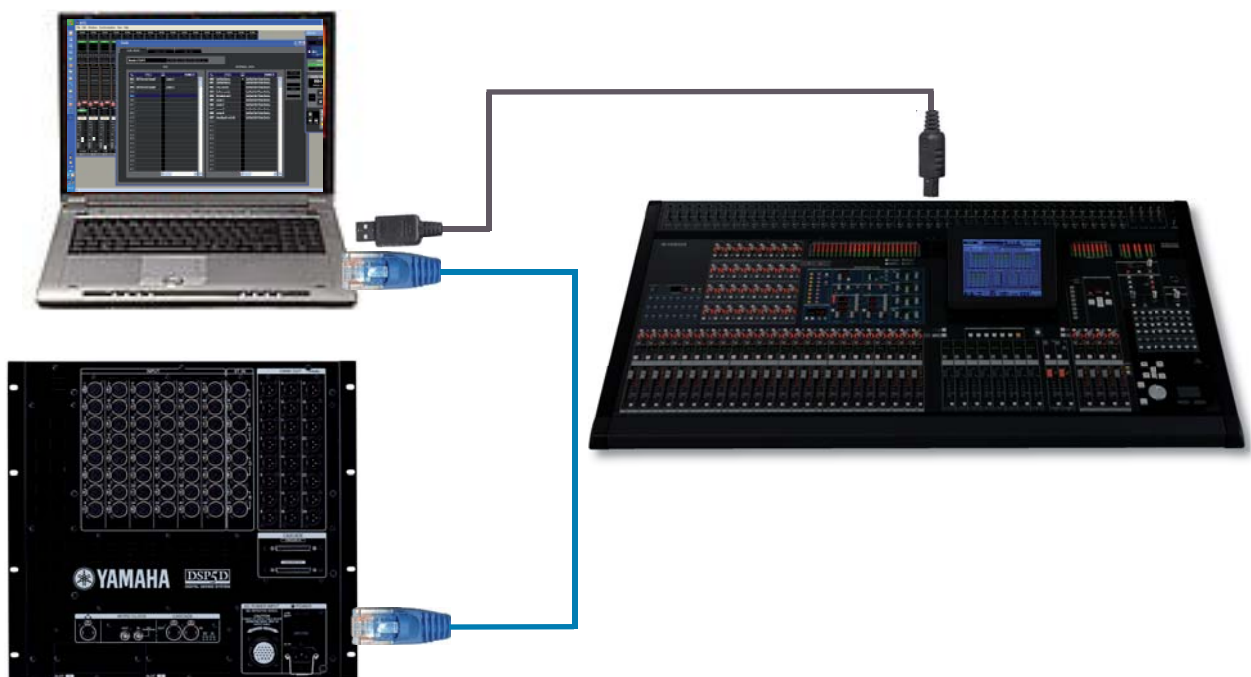


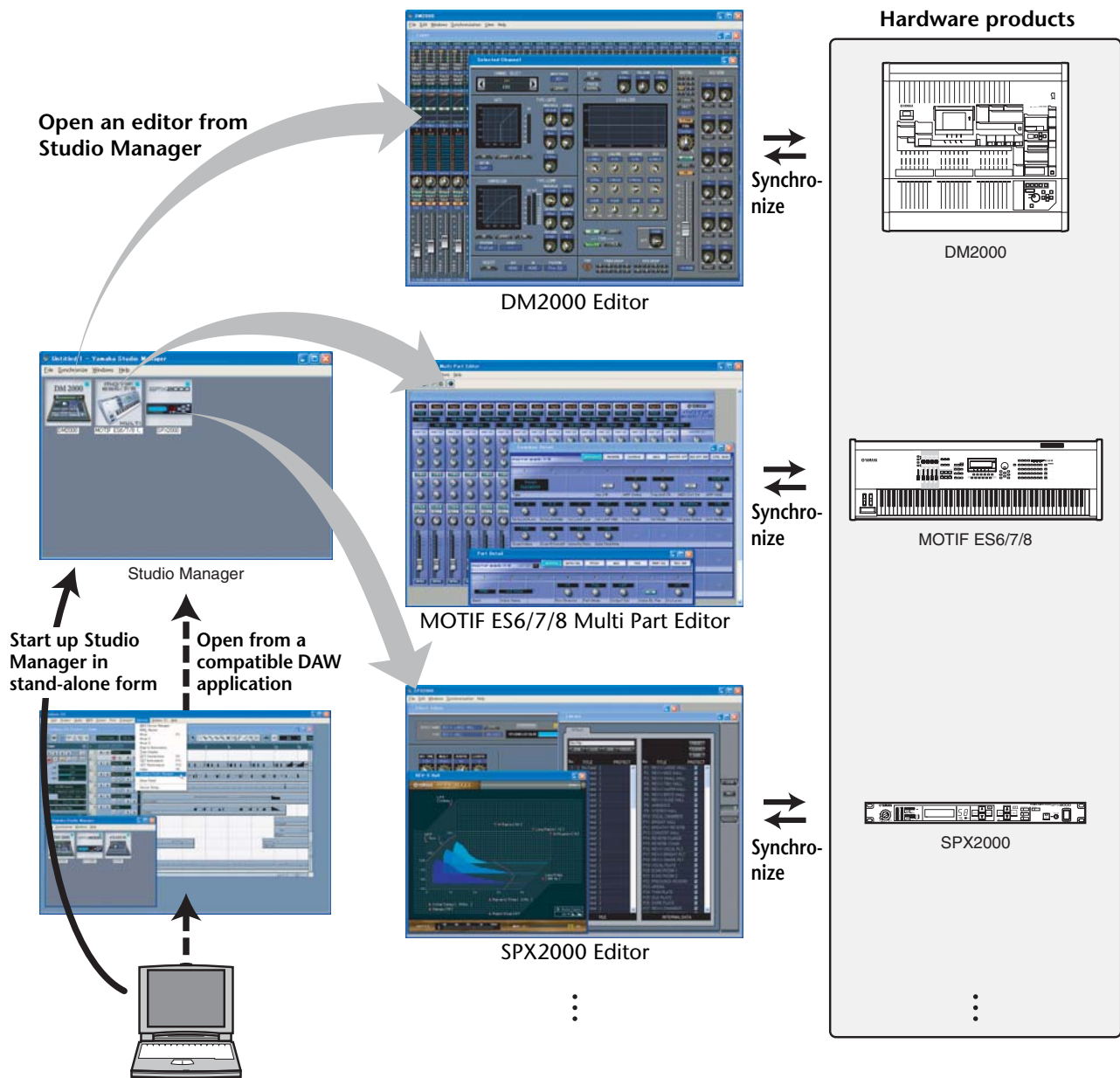
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Background and introduction to Studio Manager.

PM5D is not particularly aimed at any kind of studio activity; it is primarily a live concert mixer so many people are confused by the Studio Manager title of its remote control and editing software. In fact the Studio Manager and PM5DV2 editor are very well adapted to the needs of the live sound engineer; PM5D files can be opened on a PC or Mac, away from the console, and edited, saved and copied. The files are small and can be easily emailed and scenes from different shows can be brought together to create a new file allowing seamless changes from any one scene to another.

The Studio Manager title comes from the software's much broader capability to integrate with many other digital audio products found in studio environments. Far from being limited to the remote control of a PM5D, Studio Manager can remote control several PM5Ds, other Yamaha digital mixers, SPX2000s and Motif Keyboards. In turn Studio Manager can be part of a Steinberg Cubase SX3 DAW setup and all the settings of these products can be saved in a single file launched from the DAW.



Of course this broader functionality is not relevant for the simple remote control and editing of PM5D, but it is useful to learn a little background now in order to understand later how you can save files that are from setups of PM5D and DSP5D together or from multiple consoles used in a master and sub mix configurations.

What is Studio Manager and PM5DV2 Editor for?

The combination of Studio Manager and PM5DV2 Editor gives you the software to create and edit .PM5 files on your personal computer. These files hold all the parameter data for all the scenes in a setup and can be transferred to a console using a PCMCIA data card. Alternatively, by using the USB MIDI driver and a USB cable connection, the Studio Manager and PM5D Editor can be used "online" for remote control and monitoring of a PM5D console or direct exchange of data between the computer and console memory.

In a similar way the same Studio Manager with the DSP5D Editor can create and edit .PM5 files for loading into the DSP5D. In this case the connection is via a network port and the necessary driver software is the Yamaha DME-N Network driver. Studio Manager and DSP5D editor is by far the most efficient way to load and save data from a DSP5D.

It is not required to ever use Studio Manager with a PM5D; the console offers all its features without any external computer devices, but Studio Manager adds very useful extra access. The preparation chores like naming channels, patching I/O, setting effects units and parameters can all be done on your PC without the need to access the console; while you are at home, on the bus, or even on a plane. Secondly Studio Manager offers an alternative interface when connected to a PM5D, this gives a different view, an extra control interface for dual operators and the possibility of remote or even wireless control using tablet type PCs.



Where can I get Studio Manager?

Studio Manager and the various editor programmes are available as free download from;
www.yamahaproaudio.com

From the DOWNLOADS page look for FIRMWARE AND SOFTWARE.

There are three things you should download for PM5D;

1. The Studio Manager V2 Host (available in Windows and Mac OS versions)
2. The PM5DV2 Editor (available in Windows and Mac OS versions)
3. The USB-MIDI Driver (available in various Windows and Mac OS versions)

For DSP5D control you need to add the DSP5D Editor and the DME-N Network driver.

Downloads from www.yamahaproaudio.com will always be the latest versions and compatible with each other and the latest console firmware. Older versions of Studio Manager may not communicate with the latest console versions and so it is best to rely on downloads rather than a CD that may have come with the console or been loaned to you. Any extra limitations caused by the ongoing development of the software will be explained on the website.

The Studio Manager software can currently be downloaded free of charge, but remember there is a "Licence Agreement" to check and you should only use the software as permitted by the terms and conditions of that agreement.

What kind of computer do I need?

The system requirements are subject to change with future updates and current information is given on the download pages of the website, but in Autumn 2008;

For Windows Vista

CPU: 1.4GHz or higher Intel Core/Pentium/Celeron family processor

OS: Windows Vista(32-bit; Ultimate/Enterprise/Business/Home Premium/Home Basic)

Hard Disk: 30 MB or more

Memory: 1GB or more

Display: 1,024 x 768 pixels or higher; High Color 16-bit or higher

Other: USB port (PM5D) Network port (DSP5D)



For Windows XP

CPU: 1 GHz or higher Intel Core/Pentium/Celeron family processor

OS: Windows XP Professional / XP Home Edition / XP Tablet PC Edition 2005

Hard Disk: 30 MB or more

Memory: 512 MB or more

Display: 1,024 x 768 pixels or higher; High Color 16-bit or higher

Other: USB port (PM5D) Network port (DSP5D)



For Mac OSX (There is currently no Mac editor for DSP5D)

CPU: PowerPC G4 or higher

OS: MacOS X 10.4-10.5

Hard Disk: 30 MB or more

Memory: 512MB or more

Display: 1,024 x 768 pixels or higher; High Color 16-bit or higher

Other: USB port (PM5D)

If you would like to use PM5D Editor Mac version on Intel Mac, the Editor works only under Rosetta.

Which Version of Software should I use?

Yamaha always recommends the latest version of console firmware and the latest version of Studio Manager and PM5DV2 Editor. This combination is compatible for on-line connection and synchronization, will have the latest features and least known bug problems. However, we understand that in the real world there are older versions of consoles in circulation and that some engineers may have saved data in older versions of the SM and Editor.

How can I deal with older versions?

Yamaha constantly develops the PM5D mixing system, sometimes new versions are released that include new features and sometimes versions simply tweak the existing system to improve performance and “bug fix”. When new console versions are released, new Studio Manager and Editor versions are often required to keep compatibility.

All files saved in mixers are .PM5 type files and these will open in all future mixer versions, however it is not possible to guarantee future files will still be compatible with older mixers. For this reason Yamaha strongly recommends the use of current mixer firmware in all consoles. If you own the mixer, keep it up to date or visiting engineers may not be able to open their files. If you are a touring freelance engineer carry latest firmware and PCMCIA or CF card for upgrading. Console firmware is provided free of charge on www.yamahaproaudio.com

Files saved in Studio Manager can have other formats (see page 15/16 of this guide). If a file was saved as a .YSM or .YSE file in V1 of Studio Manager it will not open in V2.

To ensure that no files become unusable there are two PC and two Mac versions of Studio Manager PM5D Editor available from the www.yamahaproaudio.com download pages. These relate to the last V1 and the latest V2 of the PM5D mixer firmware. If you have existing V1 Editor files saved as .YSM or .YSE type files you need to use the V1 versions. You can then re-save these as .PM5 files that will load into any version. If the console is V2 then the newly saved file will be upgraded to V2 and you can move on to using V2 Studio Manager and Editor.

Installing the software.

Full instructions for installing the software are available from the download pages. The wizards will guide you through the installation. Use the default settings unless you have particular requirements on where to install things.

If I don't have access to a PM5D can I still get started and use the software?

Yes. Once the software is installed correctly you can open the Studio Manager without a console. However you should understand that the PM5DV2 Editor graphics are not the same as those in the console and that studying PM5DV2 Editor is not an efficient way to learn how the actual console appears and works. The USB-MIDI Driver cannot be opened without the PM5D, but this is only required for communication when a PM5D is connected.

Open Studio Manager like any other programme; click “Start”.....

⚠ Caution

- Use the Editor with the supported firmware listed in the following table

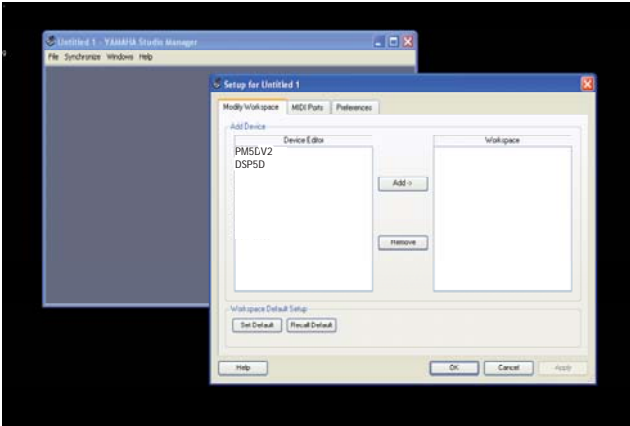
PM5DV2 Editor/Firmware Compatibility (Win)

PM5D V2 Editor	DSP5D Editor	Studio Manager V2 Host	PM5D V2 Firmware	DSP5D Firmware
2.2.4, 2.2.3		2.3.0	2.23	1.23
2.2.2		2.1.7	2.22	1.22
2.2.0			2.20	1.20
2.1.1			2.11	1.11
2.1.0			2.06, 2.05	1.05

This table is an example from Dec 2008; get the latest from www.yamahaproaudio.com

Opening Studio Manager and the Editor for the first time.

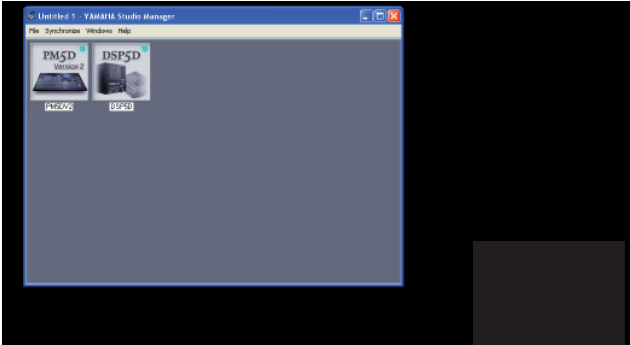
The first time you open Studio manager there are some setup chores to be done.



When the program opens, select the Setup parameter from the File menu. Highlight the PM5DV2 Editor and click [Add->] to move it to the workspace. repeat this for the DSP5D if you wish.

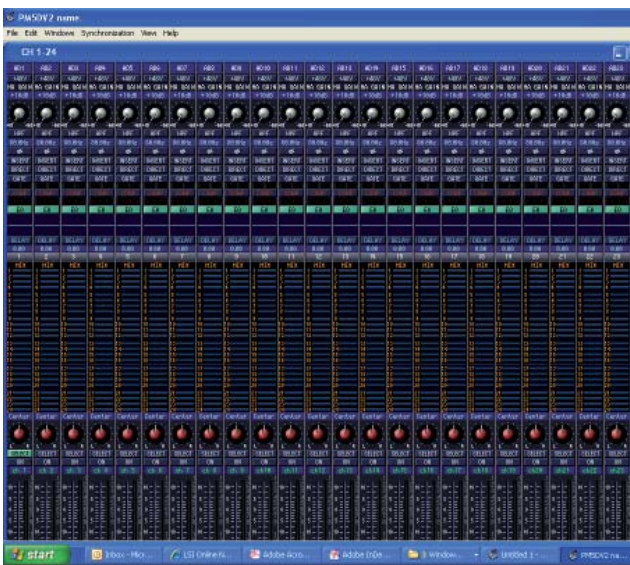
When the editors are in the workspace you should check the [Set Default] box so that you don't have to do this next time you open Studio Manager.

Click the [OK] button and the Studio Manager Window will show the Chosen Editors.



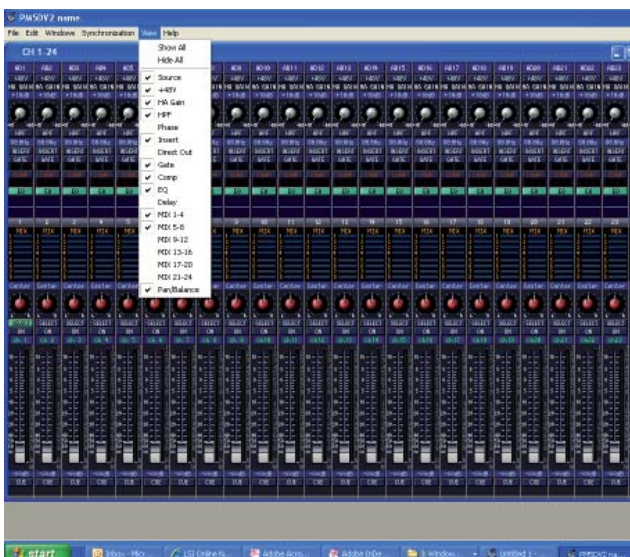
Double click on the Editor Icon to open the Editor.

(If you have a more complicated set up with multiple consoles you can choose to name each one by double left clicking on the name below the icon)



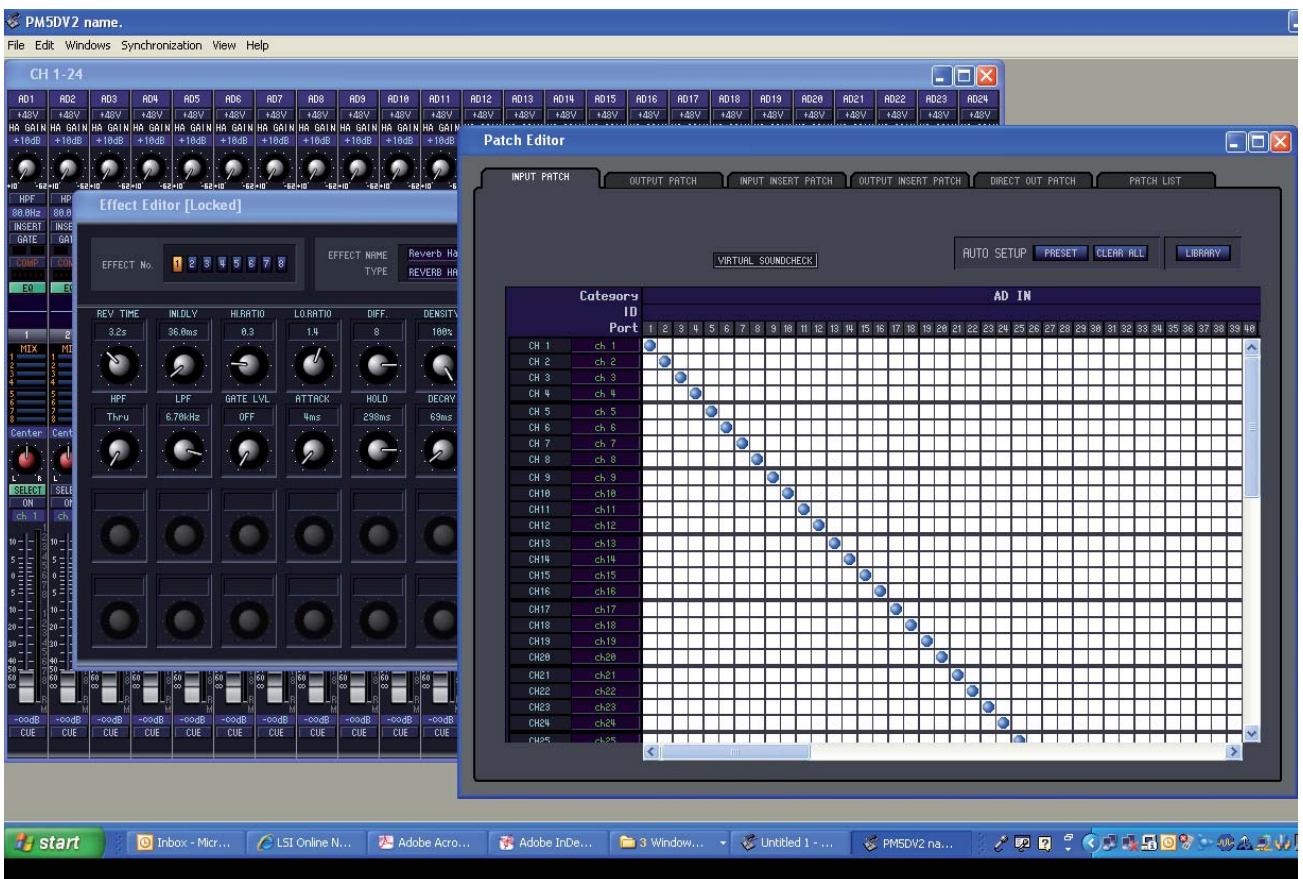
Using Editor Windows

When the Editor opens it shows the window INPUT CH 1-24.



Windows can be sized but the contents do not scale.

You must use scroll bars if your screen is not big enough. For Windows like INPUT CH 1-24 the View tab can be useful. You can remove unused parts of the window from display, for example if you don't use input delays or all the Mix sends you can hide them and have a smaller window. This means you may not have to scroll to see the whole window and there is space to open other windows at the same time.



Use the Window tab to open other windows as required. The better resolution your screen has the more windows you can layout.

Changing parameters

Use your computer mouse to set the controls shown in the Editor Window.

For example;

Click and drag a fader up or down.

Click a button on or off.

Click and drag a rotary knob either clockwise or anticlockwise.

Double click on dB numerical values and type in a value.

Double click on the name (eg Ch14) and rename the channel. (Still limited to four characters).

You can click and drag mix send values up and down or click on the mix number to turn them on/off, but this method does not offer very fine control, similarly you can click and drag the EQ curve but it is hard to make precise adjustments.

For finer control use the SEL channel window. Open the SEL channel window from the menu bar or double click on the channel number above the mix bars.



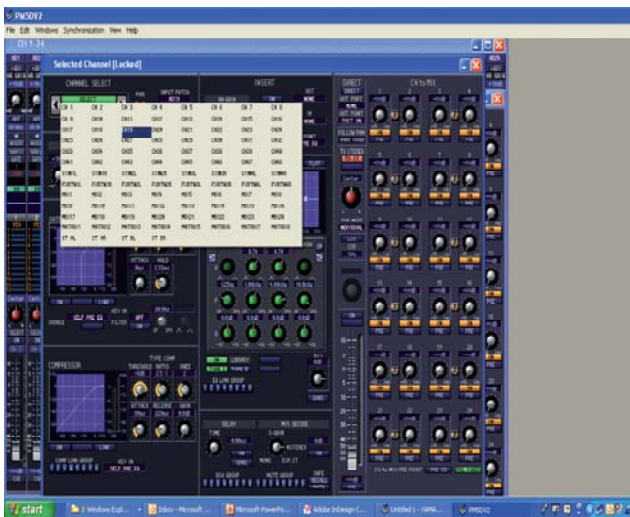
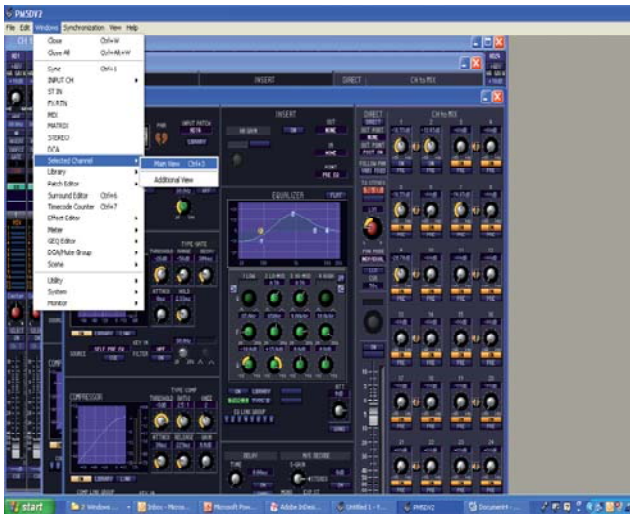
Dragging a rotary knob.

To set the value of a rotary knob click on the knob and drag it round. The knob will reach an end stop just like an analogue knob. For greater accuracy you can click on the knob, drag the pointer out along the radius of a circle and then turn the knob as if it was a giant knob with this radius. This can be especially useful when using tablet control. Alternatively, type a value into the text box above the knob.



The SEL channel windows; Main and Additional

In the PM5DV2 Editor there are two SEL channel windows; Main View and Additional View. Both views appear the same, and both can be on screen at the same time, they differ in how their displayed channel is selected. Note also the main view can access the libraries from buttons within the window, but these are greyed out in the additional view.

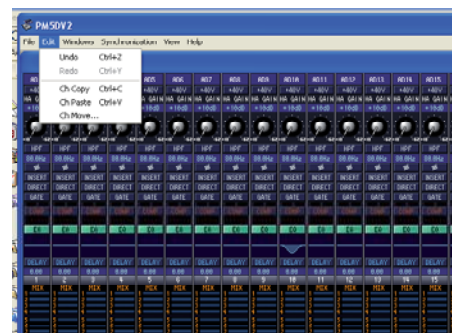


The selection of the Main View is by the [SEL] buttons, but the Additional View selection is either by using the arrows to increment and decrement the channel or by clicking on the [Select] bar to produce a drop down box of all the channels to choose from.

For now it doesn't matter which SEL channel you use, the Main View is probably a little easier, and it has the library short-cuts, but later when connected on-line to the console you may want to decide if you need the Studio Manager to show the same SEL channel as the console or a different SEL channel.

Channel copy and paste

The SEL channel can easily be copied and pasted to a newly selected channel. Use the Edit menu or the familiar short cut of Ctrl+C and Ctrl+V in windows (⌘+C and ⌘+V in Mac).



Keyboard Shortcuts

Menu	Action	Windows	Macintosh
File menu	Creates a new Session	Ctrl+N	⌘ +N
	Opens a previously saved Session	Ctrl+O	⌘ +O
	Saves the current Session	Ctrl+S	⌘ +S
Edit menu	Undo	Ctrl+Z	⌘ +Z
	Redo	Ctrl+Y	⌘ +Y
	Ch Copy	Ctrl+C	⌘ +C
	Ch Paste	Ctrl+V	⌘ +V
Windows menu	Closes the active window	Ctrl+W	⌘ +W
	Closes all windows	Ctrl+Alt+W	⌘ +Option+W
	Opens the Sync window	Ctrl+1	⌘ +1
	Opens the INPUT CH (CH1-24) window	Ctrl+2	⌘ +2
	Opens the INPUT CH (CH25-48) window	Ctrl+Alt+2	⌘ +Option+2
	Opens the Selected Channel window	Ctrl+3	⌘ +3
	Opens the Library window	Ctrl+4	⌘ +4
	Opens the Patch Editor window	Ctrl+5	⌘ +5
	Opens the Surround Editor window	Ctrl+6	⌘ +6
	Opens the Timecode Counter window	Ctrl+7	⌘ +7
	Opens the Effect Editor window	Ctrl+8	⌘ +8
	Opens the Meter window	Ctrl+9	⌘ +9
	Opens the GEQ Editor window	Ctrl+0	⌘ +0
	Opens the DCA/Mute Group window	Ctrl+Alt+1	⌘ +Option+1
Opens the Scene window	Ctrl+Alt+3	⌘ +Option+3	
Library window or SCENE MEMORY page of the Scene window	Selects consecutive multiple items (memories)	Shift+click	shift+click
	Selects non-consecutive multiple items (memories)	Ctrl+click	⌘ +click
	Selects all memories in a section	Ctrl+A	⌘ +A

PM5D set up: a walk through guide.

In part 1 of the guide we did a walk through of how to set up the PM5D as a monitor desk for a particular large monitor set up. In this section we will use the same rider information to set up the same show but using PM5D Editor and not the console. The same techniques would apply for a FOH or Broadcast set up.

THE EXAMPLES

PLEASE DO NOT...
ORGANIC...
PLEASE NO...
Crew party...
touring staff...
DRESSING...
BAND DRES...
BEVERAGES...
1 TEA KETTL...
FULL ASSOR...
WITH LEMON...
PEELER...
PLATES, SILV...
1 DOZEN REI...
1 DOZEN CO...
Fresh Cut Flo...
VERY IMPOR...
memories of y...
1 bottle of exc...
between 88 ar...
1 bottle of exc...
12 - 1 LITER B...
2 CASES (48)...
6 COKE, 6 DIE...
6 ASSORTED...
4 SMALL TWIS...
1 BOTTLE PO...
6 BLUE GATO...
6 CORONA, 6...
4 GUINNESS PL...
1 FRESH SUS...
SHOULD INCL...
VEGETARIAN...
1 ANTIPASTO...
ARTICHOKE H...
GOURMET SA...
1 GOURMET O...
AND SEEDLES...
1 WHOLE FRU...
1 CUT FRESH...
1 CONTAINER...
AND ABOUT FI...
CHOCOLATES...
APRICOTS, YO...

Input Channel List for THE EXAMPLES
As: August 2006

Ch	Channel	Mic	+48V
1	KICK 1	SH 53	
2	KICK 2	SH 92	Y
3	SNARE TOP	SH 57	
4	SNARE IN	XLR	Y
5	SNARE BOTT	KP 85	Y
6	TIMBALE	Theta 98	
7	HI HAT	A 452 *	Y
8	TOM 1	Theta 98	Y
9	TOM 2	Theta 98	Y
10	TOM 3	Theta 98	Y
11	TOM 4	Theta 98	Y
12	RIDE	A 461	Y
13	OH SR	A 415	Y
14	OH SL	A 415	Y
15	SPD	Active DI	Y
16	BASS PRE	Active DI	Y
17	BASS POST	UHF Theta 98	
18	OCARINA	UHF Theta 98	
19	SAX	UHF Theta 98	
20	ACC GTR	BSS DI	
21	GTR TOP	BT 4051 *	Y
22	GTR BOTT	MD422	
23	LINE 6	BSS DI	Y
24	HARMONICA	XLR	
25	SIMON VOX	UHF Theta 58d	
26	SIMON VOX SPARE	UHF Theta 58d	
27	BASS VOX	Theta 57d	
28	KEY VOX	Theta 57d	
29	GTR VOX	Theta 57d	
30	BV	UHF Theta 58d	
31	YAMAHA ANfx	Active DI	Y
32	YAMAHA FS1R	Active DI	Y
33	Motif ES	Active DI	Y
34	YAMAHA CS6x L	Active DI	Y
35	YAMAHA CS6x R	Active DI	Y
36	VL1 L	Active DI	Y
37	VL1 R	Active DI	Y
38	SEQ 1 - LOOPS	XLR	
39	SEQ 2 - LOOPS	XLR	
40	SEQ 3 - BASS	XLR	
41	SEQ 4 - FX	XLR	
42	SEQ 5 - KEY 1L	XLR	
43	SEQ 6 - KEY 1R	XLR	
44	SEQ 7 - KEY 2L	XLR	
45	SEQ 8 - KEY 2R	XLR	
46	SEQ 9 - VOX	XLR	
47	SEQ 10 - VOX	XLR	
48	SEQ 11 - GUIDE	XLR	
49	SEQ 12 - CLICK	XLR	
50	KEY TALKBACK	MXL 58mic	
51	AMBIENCE SR	A415	Y
52	AMBIENCE SL	A415	Y
53	Talk to Stage	MXL58 switch	
54	CD		
55	CD		
56	DDL Simon		
57	DDL Simon		
58	Rev Simon		
59	Rev Simon		
60	Rev Sax		
61	Rev Sax		
62	Rev Kit		
63	Rev Kit		
64			

Output Channel list for THE EXAMPLES
As: August 2006

Mix	Description	Notes
Mix 1	SF SR	TOP + SUB
Mix 2	SF SL	TOP + SUB
Mix 3	Bass Out	Wedges
Mix 4	Bass In	Wedges
Mix 5	GTR Out	Wedges
Mix 6	GTR In	Wedges
Mix 7	Drum Wedge	Wedge
Mix 8	Drum Sub	Dual 15 Pwr Sub
Mix 9	Drum Rev	FX 3
Mix 10	Key Wedge L	Wedges
Mix 11	Key Wedge R	Wedges
Mix 12	Nick Ears L	Wireless IEM Plus Extra Belt pack for Keys Tech
Mix 13	Nick Ears R	Wireless IEM Plus Spare Belt Pack = 3 packs
Mix 14	Drum Ears L	Wired Ears Plus Spare Belt Pack = 2 packs
Mix 15	Drum Ears R	Wired Ears
Mix 16	Simon Ears L	Wireless IEM Plus Spare Belt Pack = 2 packs
Mix 17	Simon Ears R	Wireless IEM
Mix 18	Anna Ears L	Wireless IEM
Mix 19	Anna Ears R	Wireless IEM
Mix 20	Sax Ears L	Wireless IEM
Mix 21	Sax Ears R	Wireless IEM
Mix 22	DDL 1	FX 1
Mix 23	DDL 2	FX 2
Mix 24	Rev 3	FX 4
Mix 25	Spare IEM	Plus Spare Belt Pack = 2 packs
Mix 26	Spare IEM	
Matrix 1		
Matrix 2		
Matrix 3		
Matrix 4		
Matrix 5		
Matrix 6		
Matrix 7		
Matrix 8		
Master L	Wedge Cue L	
Master R	Wedge Cue R	
Master L	IEM Cue L	
Master R	IEM Cue R	

PM5D rider specifications;

When specifying a PM5D console, we suggest you make it clear which model you prefer; PM5D (Manual Head Amp) or PM5D-RH (Recallable Head Amp) and if you need DSP5D and DCU5D for extra channels.. Also specify you need the latest console firmware, any MY cards, spare PSU, LA1L desk lamps and mains power for your laptop to run Studio Manager. Always provide your own PCMCIA card for data back up and loading and remember your USB cable for Studio Manager connection!

PM5DV2 Editor files can be loaded by either console hardware version, but the Editor software version must be compatible with the console firmware version. The latest versions are always available from www.yamahaproaudio.com together with a compatibility list. But as a rule of thumb the latest console version will always accept same release and older version .PM5 files. Problems may only arise when a newer version of Editor is used to create a file for a console running on old firmware. Yamaha always recommends that you use latest versions of console firmware to avoid this potential problem, but if this is impossible create older .PM5 files by using PM5D Editor V1. If you intend to go on-line then you will need concurrent versions. If necessary you can carry current console firmware with you on a suitable PCMCIA card and be prepared to upgrade the console.

Entering names and doing the patch; the planning stage.

When preparing a show file with the PM5DV2 Editor it is important to remember the layout of the actual console surface and the limitations of using paired/stereo channels. Some important points to remember;

- 1) Mono channels can be paired to make stereo but only adjacent odd / even channels.
- 2) There are 24 channels in each mono layer and stereo channels are in two layers of 4 so avoid putting groups of related channels across the layers. (Just like splitting related channels across a center-master analog console.)

“THE EXAMPLES” have less than 64 channel requirement and many are stereo so they can be accommodated on a single PM5D.

The most obvious candidates for the stereo channels are the effects returns, CD and ambience mics. There needs to be one more stereo channel; this could be a stereo keyboard or stereo sampler line; but in this example the drum overhead mics were chosen.

The revised list here shows this in the “First Attempt” column.

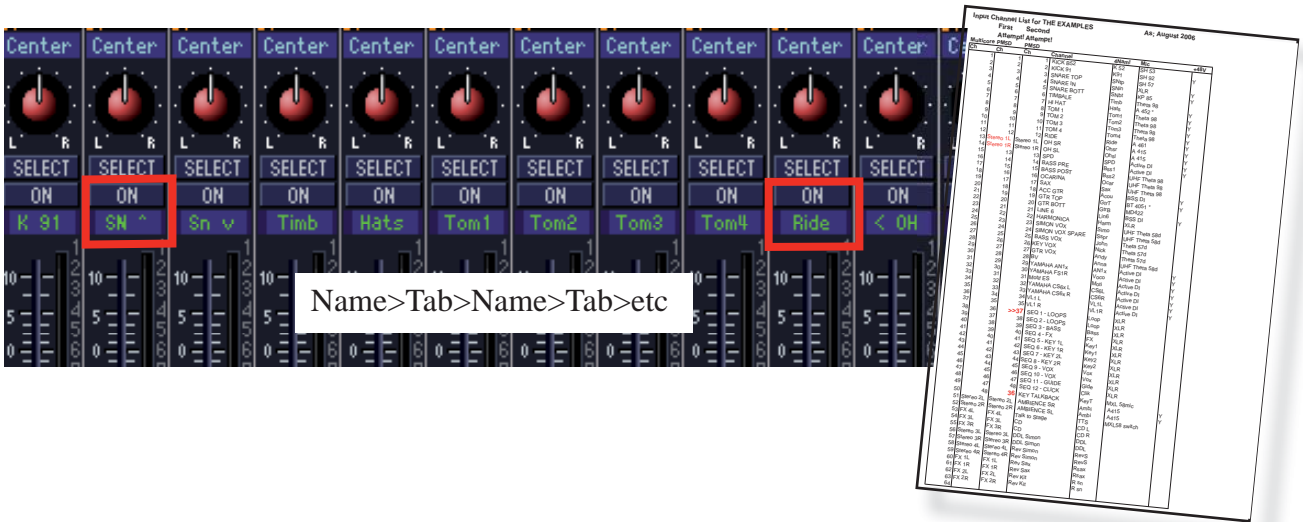
First Attempt!		Second Attempt!				
Multicore	PM5D	PM5D	Channel	4Name	Mic	+48V
1	1	1	KICK B52	K 52	SH 53	Y
2	2	2	KICK 91	K91	SH 92	
3	3	3	SNARE TOP	SNtp	SH 57	
4	4	4	SNARE IN	SNIn	XLR	Y
5	5	5	SNARE BOTT	SNbt	KP 85	Y
6	6	6	TIMBALE	Timb	Theta 98	Y
7	7	7	HI HAT	Hats	A 452 *	Y
8	8	8	TOM 1	Tom1	Theta 98	Y
9	9	9	TOM 2	Tom2	Theta 98	Y
10	10	10	TOM 3	Tom3	Theta 98	Y
11	11	11	TOM 4	Tom4	Theta 98	Y
12	12	12	RIDE	Ride	A 461	Y
13	Stereo 1L	Stereo 1L	OH SR	Ohsr	A 415	Y
14	Stereo 1R	Stereo 1R	OH SL	Ohsl	A 415	Y
15	13	13	SPD	SPD	Active DI	Y
16	14	14	BASS PRE	Bss1	Active DI	Y
17	15	15	BASS POST	Bss2	UHF Theta 98	
18	16	16	OCARINA	Ocar	UHF Theta 98	
19	17	17	SAX	Sax	UHF Theta 98	
20	18	18	ACC GTR	Acou	BSS DI	Y
21	19	19	GTR TOP	GrT	BT 4051 *	Y
22	20	20	GTR BOTT	GrB	MD422	Y
23	21	21	LINE 6	Lin6	BSS DI	Y
24	22	22	HARMONICA	Ham	XLR	
25	23	23	SIMON VOX	Simo	UHF Theta 58d	
26	24	24	SIMON VOX SPARE	Sspr	UHF Theta 58d	
27	25	25	BASS VOX	John	Theta 57d	
28	26	26	KEY VOX	Nick	Theta 57d	
29	27	27	GTR VOX	Andy	Theta 57d	
30	28	28	BV	Anita	UHF Theta 58d	
31	29	29	YAMAHA AN1x	AN1x	Active DI	Y
32	30	30	YAMAHA FS1R	Voco	Active DI	Y
33	31	31	Motif ES	Moti	Active DI	Y
34	32	32	YAMAHA CS6x L	CS6L	Active DI	Y
35	33	33	YAMAHA CS6x R	CS6R	Active DI	Y
36	34	34	VL1 L	VL1L	Active DI	Y
37	35	35	VL1 R	VL1R	Active DI	Y
38	36	>>37	SEQ 1 - LOOPS	Loop	XLR	
39	37	38	SEQ 2 - LOOPS	Loop	XLR	
40	38	39	SEQ 3 - BASS	Bass	XLR	
41	39	40	SEQ 4 - FX	FX	XLR	
42	40	41	SEQ 5 - KEY 1L	Key1	XLR	
43	41	42	SEQ 6 - KEY 1R	Key1	XLR	
44	42	43	SEQ 7 - KEY 2L	Key2	XLR	
45	43	44	SEQ 8 - KEY 2R	Key2	XLR	
46	44	45	SEQ 9 - VOX	Vox	XLR	
47	45	46	SEQ 10 - VOX	Vox	XLR	
48	46	47	SEQ 11 - GUIDE	Guide	XLR	
49	47	48	SEQ 12 - CLICK	Clik	XLR	
50	48	36	KEY TALKBACK	KeyT	MXL 58mic	Y
51	Stereo 2L	Stereo 2L	AMBIENCE SR	AmbL	A415	Y
52	Stereo 2R	Stereo 2R	AMBIENCE SL	AmbR	A415	Y
53	FX 4L	FX 4L	Talk to Stage	TTS	MXL58 switch	
54	FX 3L	FX 3L	CD	CD L		
55	FX 3R	FX 3R	CD	CD R		
56	Stereo 3L	Stereo 3L	DDL Simon	DDL		
57	Stereo 3R	Stereo 3R	DDL Simon	DDL		
58	Stereo 4L	Stereo 4L	Rev Simon	RevS		
59	Stereo 4R	Stereo 4R	Rev Simon	RevS		
60	FX 1L	FX 1L	Rev Sax	Rsax		

At this stage it is noted that the stereo sampler lines are in even + odd pairs so they cannot be linked into pairs. By making the decision to move a single channel the pairing can be made; this is labeled second attempt.

With “THE EXAMPLES”, the choice is made to keep the Simon vocal as the last channel in a layer; making it quick to find.

Entering names and doing the patch;

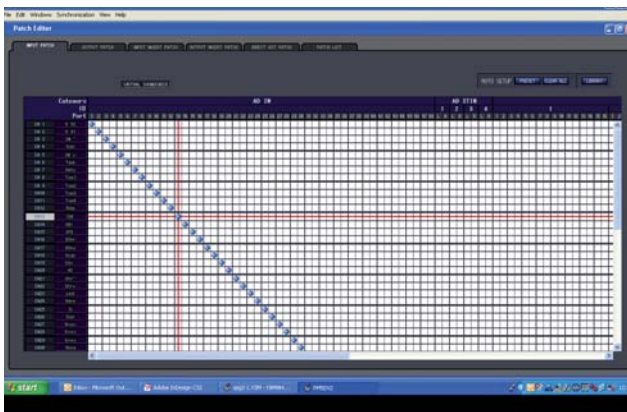
In the Editor, channel names can be entered on either the patch window or the main INPUT CH windows. Rapid naming is easiest in the INPUT CH windows as the Tab key can be used to move to the next name. Double click on the name to highlight it then type in your name. Of course you are restricted to using four characters for names, but don't forget useful keys such as the circumflex key ^ and v for up and down and the left/right arrow keys; <>, use the Tab key to move to the next name.



Name>Tab>Name>Tab>etc

Altering the patch;

One of PM5D's great strengths has always been that it has a standard default patch and that for simple shows no patching is needed. However, the examples is a long and complex input list with many stereo channels so some patching is useful.



The patch could be achieved by re-writing the channel list or analog style by moving the XLR connectors in the back of the console. But to avoid physical patching like this confusing any other engineers using the console and to keep in line with the FOH and any other recording or broadcast consoles it is better to use the internal "soft patch."

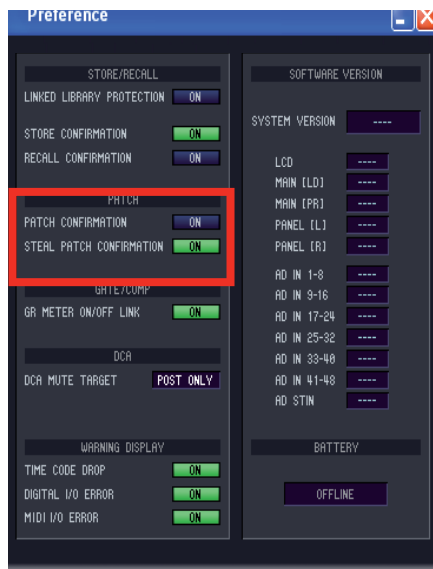
The blue blobs show the connection between the desk channels (down the left) and the input sockets (across the top). The default patch is 1 to 1.

To change the patch;

Simply click on the blue blobs to add or remove connections.


Confirmation pop-ups can be disabled in WINDOWS>UTILITY > PREFERENCES . An input socket can be patched to several channels (Y-Split) but multiple inputs cannot be fed to one channel. (That's what you need a mixer for!)

Use the patch to ensure your channels are in convenient places; ie stereo channels are in odd-even positions and channels are in related groups on different layers.



To pair mono input channels as stereo;



On the console worksurface we can press and hold two [SEL] buttons to make a pair, but in the Editor we **must** use the Selected Channel window. Click on the  heart icon to make a paired (stereo) channel. All parameters except pan and HA are linked. To pair or Gang the HA use the [Gang] button beside the HA control knob. HA can be ganged with an offset if required.

Applying +48V to inputs.

On the regular PM5D model the +48V switch is located above the analog gain pots but on the PM5D-RH model the +48V is software controlled and so can be set in the Editor.

There is a +48V switch in the selected channel or on the INPUT CH window for each of the 24 channels.

Output patching.

The main outputs (StereoA,B, CUE, MONITOR, MATRIX 1-8,) have dedicated output XLRs on the back, but they are also patchable to the MY slots or even the block of 24 Mix Output sockets. The 24 Mix outputs are patched to the 24 Mix out sockets by default, but they can also be patched to MY slots if you need outputs in a digital or analog format. We will look at FX patching separately.

Output channel list for THE EXAMPLES
As; August 2006

Mix	Description	Notes
Mix 1	SF SR	TOP + SUB
Mix 2	SF SL	TOP + SUB
Mix 3	Bass Out	Wedges
Mix 4	Bass In	Wedges
Mix 5	GTR Out	Wedges
Mix 6	GTR In	Wedge
Mix 7	Drum Wedge	Dual 15" Pwr Sub
Mix 8	Drum Sub	FX 3
Mix 9	Drum Rev	Wedges
Mix 10	Key Wedge L	Wedges
Mix 11	Key Wedge R	Wiresless IEM
Mix 12	Nick Ears L	Wireless IEM
Mix 13	Nick Ears R	Wireless IEM
Mix 14	Drum Ears L	Wired Ears
Mix 15	Drum Ears R	Wired Ears
Mix 16	Simon Ears L	Wireless IEM
Mix 17	Simon Ears R	Wireless IEM
Mix 18	Anna Ears L	Wireless IEM
Mix 19	Anna Ears R	Wireless IEM
Mix 20	Sax Ears L	Wireless IEM
Mix 21	Sax Ears R	Wireless IEM
Mix 22	DDL 1	FX 1
Mix 23	Rev 2	FX 2
Mix 24	Rev 3	FX 4
Matrix 1	Spare IEM	
Matrix 2	Spare IEM	
Matrix 3		
Matrix 4		
Matrix 5		
Matrix 6		
Matrix 7		
Matrix 8		
Master L		
Master R		
Master L		
Master R		

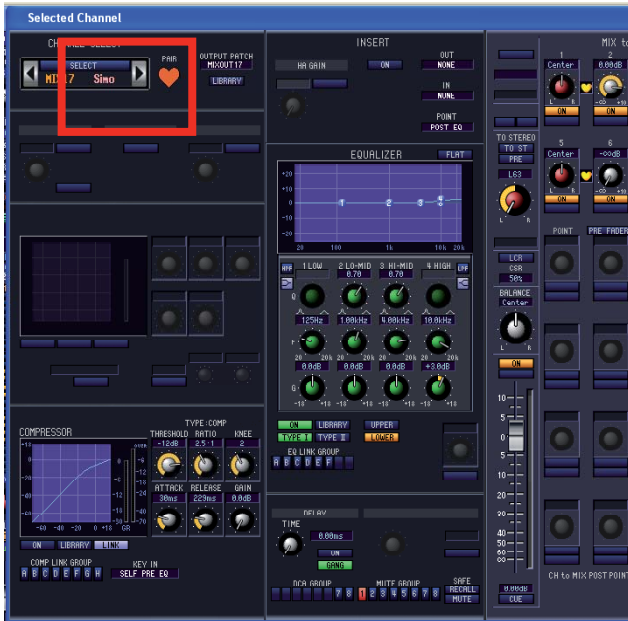
Planning your outputs;


Only odd / even pairs can be linked to make stereo mixes so if you use stereo outputs plan the mixes accordingly.

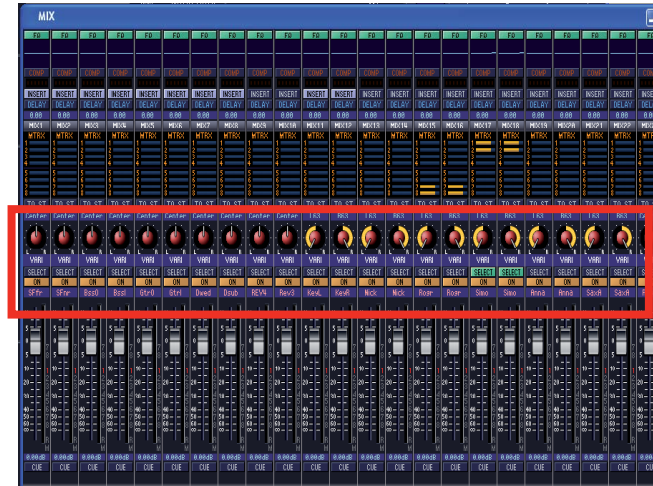
You can patch in an analogue style using XLRs in the sockets on the back of the desk, but if you are using an MY output card, for example MY16-AE to output into AES/EBU inputs on amps then the output patch must be used.

The "Examples" system requires analogue inputs to IEMs and DSP amps so the output patching can be left as one to one.

To pair output mixes as stereo;



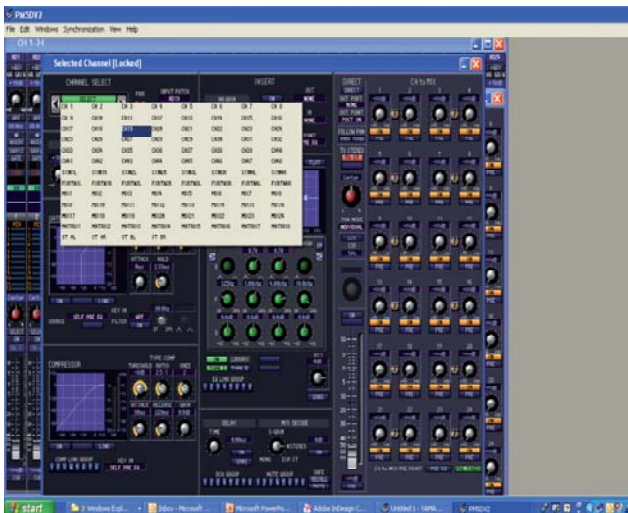
On the console worksurface we can press and hold two [SEL] buttons to make a pair, but in the Editor we must use the Selected Channel window. Click on the  to make a paired (stereo) channel. All parameters except pan are linked. Remember the pan needs to be set; you can do this in the Selected Channel window or in the MIX window.



Output naming;

In the Editor, output mix names can be entered on either the patch window or the main MIX, MATRIX or STEREO channel windows. Rapid naming is easiest in the channel windows as the Tab key can be used to move to the next name. Double click on the name to highlight it, then type in the name. Output names are useful in the Editor and appear on the console in the relevant screens. Output names only appear on the panel surface when the Assignable Faders are used.

Setting the mix levels.

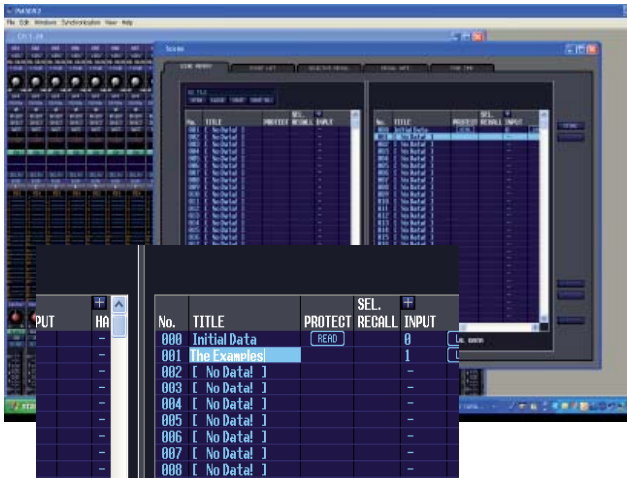


If you want to set a rough mix for FOH you can easily drag the input faders to their levels, but for monitors there is no Fader Flip or Sends on Fader type mode. The easiest way is to use the SEL channel window and drag the rotary knobs to set the levels. At this early stage the process is almost meaningless, and could cause more problems than leaving the values at zero, but later, after the soundcheck and first show this is how to make adjustments.

This is also the most accurate way to make mix send adjustments via a tablet type controller.

Now is a good time to store your scene and save your setup work.

Store a scene



After completing the naming and the patch it is a good time to make a first save of your setup. We will go on to Save the data as a console file on a memory card, but first we should Store the setup we have done so far as a scene within that file.

Remember Yamaha uses the term “Store” for creating scene memories and “Save” for creating whole console and other setup memories.

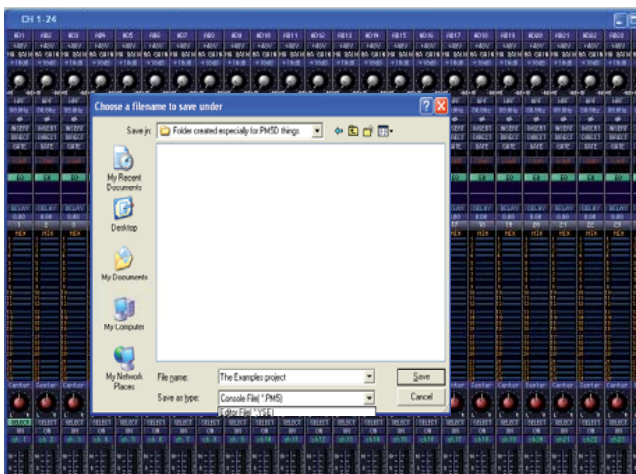
Open the SCENE window and select a scene location, then press [STORE].

The Store process does not prompt you to add a name, but you can do this by double clicking on the [Initial data] name area.

If you don’t store your setup as a user scene with a number it can be still be saved to a card and it will be loaded as the current scene. However, it can’t be loaded as an individual scene into another session file if it hasn’t been stored and remember if you load your data as the current scene it is vulnerable to being changed by accident and there is no scene to return to, so it is very advisable to store as a scene.

Save a session

The exact way of saving depends on whether you use a Windows or Mac computer, but the routine should be familiar. Go to File>Save. The first time you save a dialogue box will ask you to name the file and choose where to save it. Choose a name like “The Examples show” and save in a folder on your system. There are two formats that the data can be saved in; a .PM5 file or a .YSE file (Yamaha Studio Editor).



Editor: File> Save As> .PM5

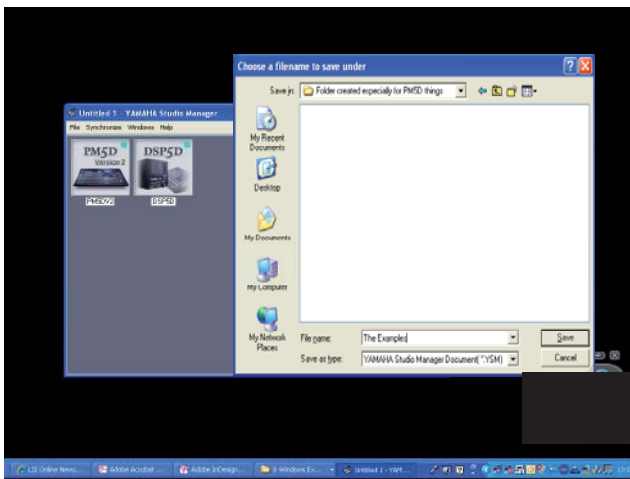
.PM5D format

.PM5 files can be opened by PM5D consoles and the PM5DV2 Editor, .YSE files can only be opened by the editor.

If you are setting up the most simple system of one PM5D console it makes sense to always save as .PM5 file using the Editor File>Save menu.

.YSE format

The other formats offer some advantages. One small convenience is that the .YSE files open with the same window layout as they were stored with, so they can be faster to get going with. Also the .YSE file format is necessary as a component of a .YSM (Yamaha Studio Manager) file.



Manager; File >SaveAs>. YSM

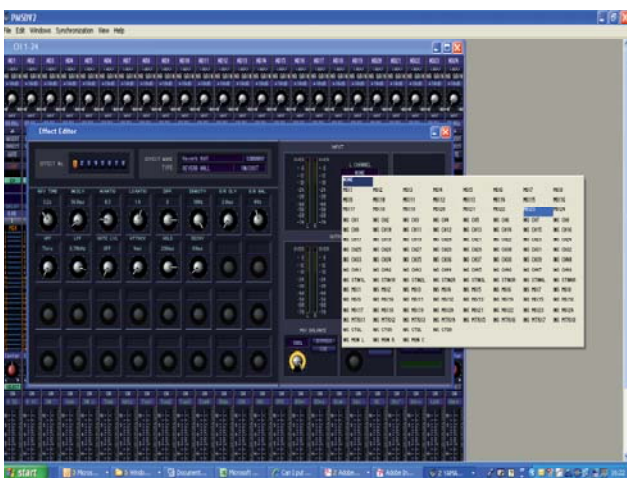
.YSM Format

If you have a PM5D and DSP5D or other multiple unit system it may make managing data easier to save as a .YSM file as this will save both “consoles” in one memory. However, remember that this data must be translated into two .PM5 files if it is to be card loaded. If a .YSM file is opened in Studio Manager connected on-line to the DSP5D and PM5D it can be synchronised to the consoles simultaneously and more rapidly than card loading. .YSM files also remember the window layout so they are convenient for editing. A .YSM file can also be opened through links with a Steinberg Cubase session. These are the advantages of .YSM files.

To save as a .YSM use the File>Save menus from the Studio Manager window containing the Editor icons.

Internal effects engines.

PM5D has eight internal effects engines; each works like a stereo in/out SPX 2000 type multi-effects unit. All the effect programs and parameters can be pre-selected using the Editor and saved into a console file.



Patching internal effects;

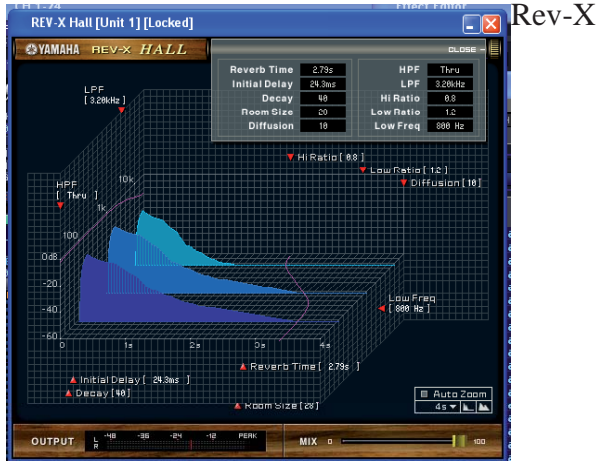
The In and Out of the effects engine can be patched from the Input and Output Patch Editor windows, but it is easier to see the effects patch from the Effect Editor window itself.

Effects can be patched as send and return type (Mix out>Effect>Channel in) or inserted. The inserted option is useful for the Add-On compressors, but “The Examples” engineer inserts a reverb on the saxophone channel; this saves a valuable mix send, and the balance of sax to effect is done with the Wet/Dry Mix Balance control. There are two Effect Editor windows; the first Effect Editor can be used to alter all parameters and access the library of Effects presets. The second window Effect Editor [Locked] can be used to change parameters but not the main library preset. You can access all eight engines from each window.

Click on [Library] in the Effect editor window to change the effect from the default Large Hall reverb.

Enhanced GUI (Graphical User Interface) for Add-on Effects.

The effects in library positions 46 to 54 come from a special series of “Add-on” effects and they have special control GUI pages available in the Editor. These GUI are not available on the console screen but the effects obviously do run in the console, just with a simpler GUI. The Rev-X GUI is especially useful in helping to understand the parameters of reverb.



Rev-X



EQ 601



Comp276



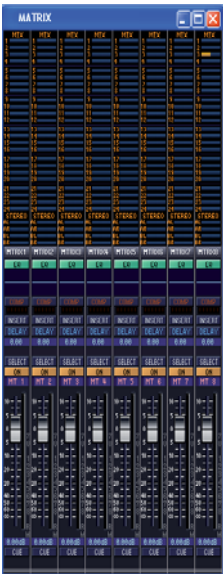
Opendeck



Comp260

The Matrix.

The PM5D matrix has 8 outputs and is fed by the 24 mix buses and the two Stereo Master buses. You can pair matrixes just like mixes.



The Matrix window shows the master output level faders and the bars show the levels of the 24 Mix buses and two Stereo Meters feeding into that Matrix channel. You can drag the bars across from this window but it's tricky without a very large screen.

For more accurate setting of levels use the Selected Channel window.



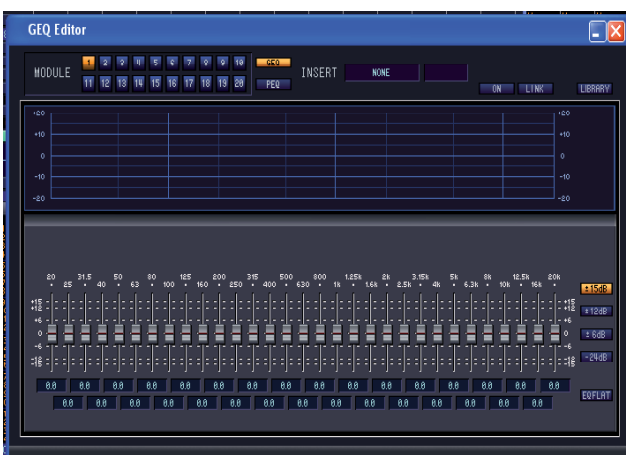
“THE EXAMPLES” use the matrix for their spare in-ear monitor systems;

If there is a failure of a band member’s IEM system then their mix can be sent to the spare;

- 1) Turn on MATRIX 1 and 2 and pair them by pressing the heart symbol in the SEL channel window.
- 2) Turn [ON] and up the matrix send to nominal by clicking and dragging round the knob image,
- 3) If a spare IEM pack is connected to the matrix output it can now be used for any IEM user who's own system fails. Quickly double press the SEL key of the mix with the failed pack and turn up the mix to matrix with the matrix encoder (or use Studio Manager if it is on-line.), the mix will now be available in the spare pack.

Graphic equalizers, GEQ.

PM5D has 12 dedicated internal graphic equalizers and a further 8 that can be added by utilising the FX units. These are 31 band, 1/3 octave GEQ with a choice of cut / boost depths and a spectrum analysis of what is passing through them. Flex-15 type GEQs are not available on PM5D. The GEQs are insertable on any input or output channel. Patching and setup of the GEQs can be done in Studio Manager.

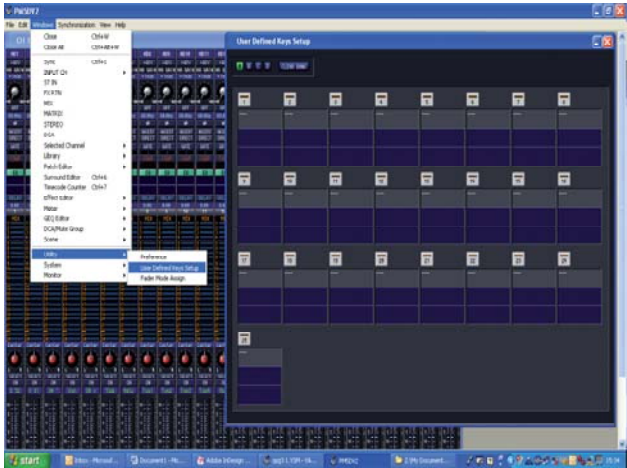


To operate or patch a GEQ, open the GEQ Editor window. There are two views available, both can contain any of the GEQs. To patch the GEQ click on [NONE] and select a channel to insert the device into.

When a GEQ is inserted the channel insert point is automatically switched on. But note the GEQ is not on (in bypass).

User Defined Keys.

There are 25 user defined keys on the PM5D panel; 24 in a block and one above the DCA fader section. There are four banks of keys (ABCD) available. The keys are all programmable to a variety of user chosen tasks; the most common are “Bookmarks” or short-cuts to screens, “Next or Last Scene” and “tap tempo” for delay type effects sends. The “Examples” engineer uses “Layer Snapshot” User Keys for each of his main artists to access their monitor mixes really rapidly. This programming can be done in the PM5DV2 Editor. The keys can be programmed in the Editor but they cannot be operated from it, even when on-line.



To begin programming the UDKs open the User Defined Keys Setup window. It’s accessed through Utilities in the Windows drop-down list.

Press a UDK image to open the Parameter window and choose a UDK function just as you would on the PM5D panel.

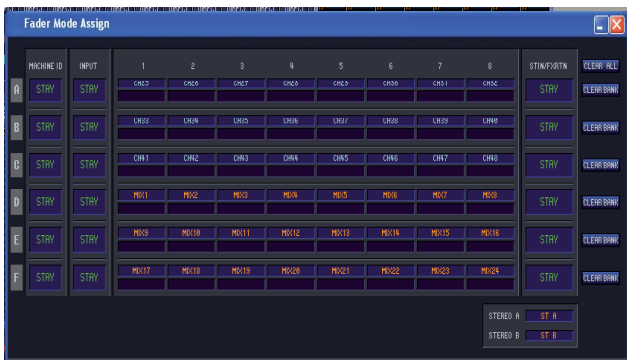
The UDK’s in “PM5D Editor Control” can be used to call up screens on the editor when it is connected to the PM5D on-line. They are like bookmarks for the on-line editor.



When you have programmed your UDKs make a note of your choices on paper because you will need to label the PM5D panel with tape and pen when you load your file. There is no electronic naming for the UDK section.

Assignable / DCA faders.

The eight assignable faders are multi functioning; they are either DCA masters or assignable to any user defined fader function. There are 6 user assigned banks and the dedicated DCA bank. Programming of the assignable faders can be done in the Editor.



Click on one of the channels in one of the letter banks and the menu of all channels will open. The menu is very large because it is possible to select channels from a PM5D with two DSP5Ds attached system, but for a simple PM5D only setup, use the channels without #key numbers. Use the [STAY] choice to fix the fader as it was last assigned or [----] to disable the fader.

Cue level on a fader for monitor engineers;

The monitor volume of PM5D is controlled by a rotary pot, but commonly stage monitor engineers want fader control. Prior to the launch of Version 2 software in Summer 2007 this was only possible with some indirect routing methods, these are explained in the earlier guides. A direct method was implemented with the new V2 firmware. This is found in the Fader Mode Assign window using the two assign boxes at the bottom right of the screen. The "The Examples" engineer uses Stereo A and Stereo B faders to control Cue and Monitor buses. Select A to provide Cue output to a local IEM pack and select B to feed the monitor bus to a local wedge. The Monitor bus can be mixed into mono for this purpose using the [MONO] key on the PM5D panel, but this cannot be programmed in the Editor, similarly use the panel rotary control to set the Monitor and Cue output volumes to maximum (for nominal output) and de-select the pink [Stereo A feeds monitor bus] key so that the monitor bus works just as a copy of the cue bus.

Advanced monitor engineer users can still use the Monitor Assign keys to achieve dual monitor bus possibilities where they can hear different mixes in their wedge and IEM pack at the same time.

Store and Save again.

Now is a good time to store to a scene and save to your computer's memory again. Refer to page 14 of this guide for more details.

Remember when you save the file, select .PM5 as the file type. Now this memory can be saved to a PC card and loaded directly into the console.

If you've followed the work through you should find all the following are ready to be loaded into the console;

- 1) Inputs named and patched
- 2) Phantom set
- 3) Outputs named and patched
- 4) Effects patched
- 5) Matrix named and patched
- 6) GEQ patched
- 7) User defined keys programmed
- 8) Assignable faders assigned
- 9) Monitor on fader if required
- 10) Stored all that as a starting scene

Now your session is created and saved to the computer's memory you have to consider how this will be transferred to the PM5D.

There are two choices;

- 1) Save the data to a PC type memory card and move to PM5D
- 2) Connect Studio Manager On-line and synchronise the editor with the console.



Suitable memory cards are either PCMCIA card or compact flash (CF) in a dedicated adaptor. Yamaha only recommends and supports cards in the FAT16 format, most cards up to 2 GB work fine for file transfer.

PM5D data loading from PCMCIA card. (*Basic Load All Data*);

Access the LOAD screen from DISPLAY ACCESS>UTILITY>>LOAD.

Before loading data into a PM5D be sure that the data within the console is backed up or no longer required.

WARNING!! LOADING DATA IN THIS WAY OVERWRITES ALL EXISTING CONSOLE DATA.*

The load page will show a list populated with all the things saved to the memory card, even non-PM5D related things. Scroll until you find your .PM5 file click on [LOAD] and any confirm dialogue boxes. Your data will be loaded into the console and any data within the console is lost. *(Output data can be retained if Output Isolation feature is used).



In addition to the LOAD;

The console will be setup just as you dictated in Studio Manager. Only the rotary pots of the monitor section, the HA section on a regular PM5D and THE +48V MASTER SWITCH ON THE BACK OF PM5D-RH are not necessarily the same.

You might want to add some labeling tape to the User Defined Key area and to the mix masters at this stage.

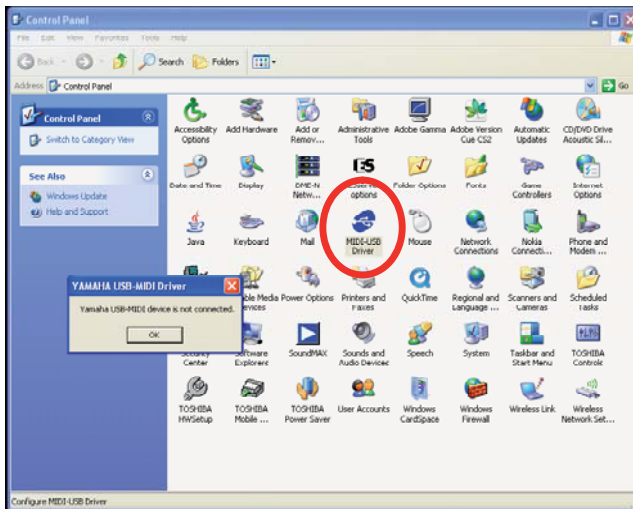
Now you can do your first soundcheck and show. Store scenes as you go along. If you are unsure about when to store, just do it often; you can always delete scenes later.

Part 2 of the guide gives further information on saving and loading with PCMCIA cards and also how to edit scenes and manage recall options.



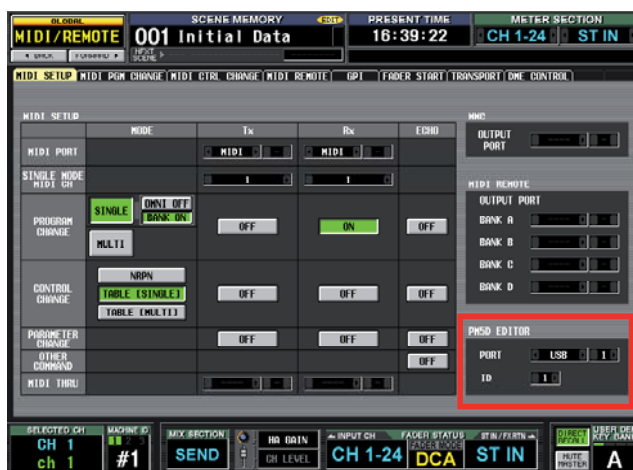
Going on-line for the first time; Studio Manager, PM5DV2 Editor and PM5D.

If you have already been using Studio Manager and PM5D Editor off line then all you need to go on line is to add a USB connection cable and the USB-MIDI driver. Current drivers for PC and Mac can be obtained from www.yamaha-proaudio.com. You can check to see if the USB driver is installed already by looking in the Control Panel of your PC or System Preferences on your Mac. There is no need to click on the driver, it is activated by connecting the PM5D. If you click on it, it will simply open a dialogue box saying no mixer is connected. For DSP5D you need DME-N network Driver installed. The default IP address for DSP5D is 192.168.0.129.



After downloading the driver follow the instructions to unzip the driver and install. With a PC connect the PM5D and a “Found New Hardware” wizard will pop up and help you install the driver just in the same way if you connected a new USB printer or other office peripheral. With Mac just double click the icon and follow the loading instructions. Full instructions for both OS are available from the download site.

With Windows XP the driver is associated with a particular USB port, this requires the driver to be re-installed if a different port is used, and so it is recommended to always connect with the same USB port, but Vista and Mac computers don't have this limitation.



PM5D Mixer settings

On the mixer surface you need to choose the port that the mixer will expect Studio Manager signals to control it from. Press MIDI/REMOTE key in display access section and press until MIDI Setup tab is available. In the bottom right corner of the screen see the PM5DV2 EDITOR box. Select USB and leave the other boxes to show 1-1.

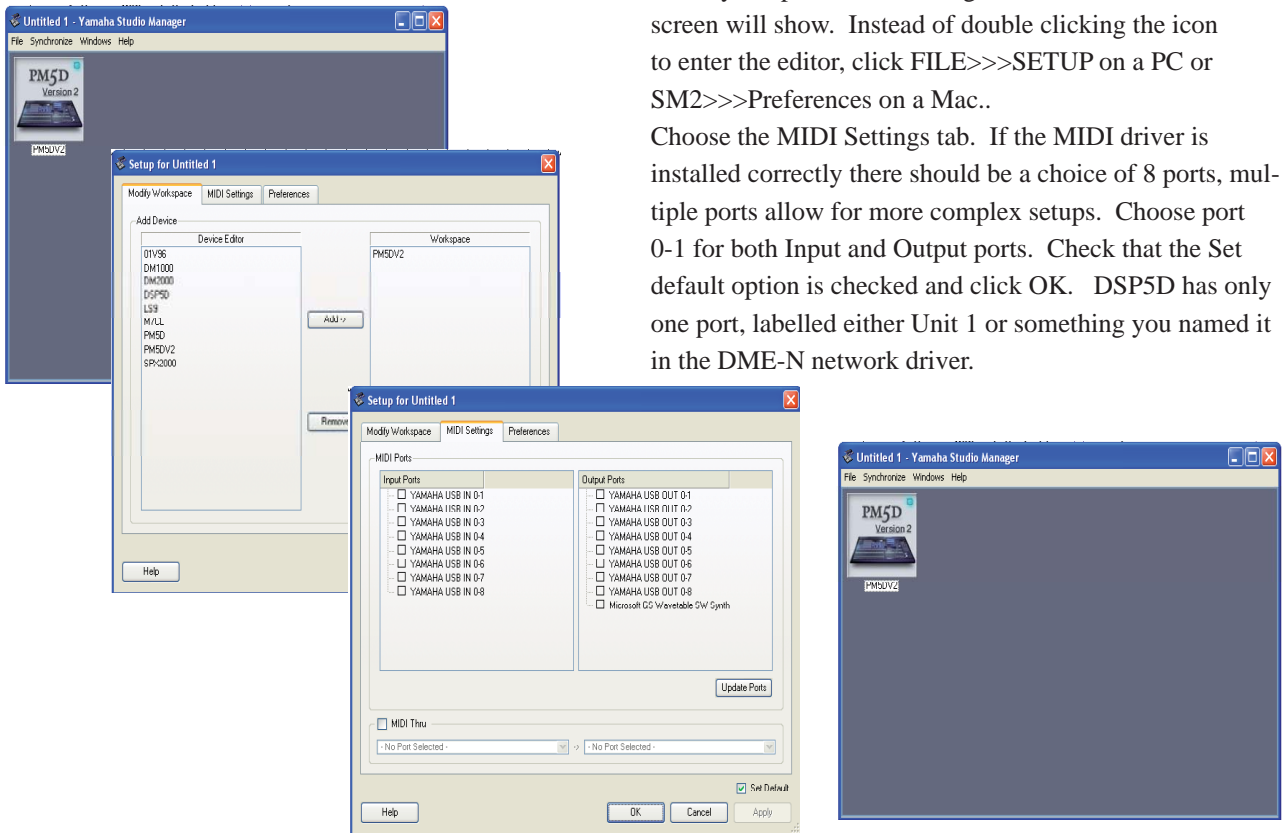
Now you are ready to go on-line with PM5D. If Studio Manager is already open, save your work, close it down and reopen it. Studio Manager only looks for the console when it opens so if you connect your cable after the programme is open it will not go on-line. Similarly if you are on-line and you disconnect and re-connect the cable on-line status will not be restored.

Setting up MIDI ports the first time you go on-line.

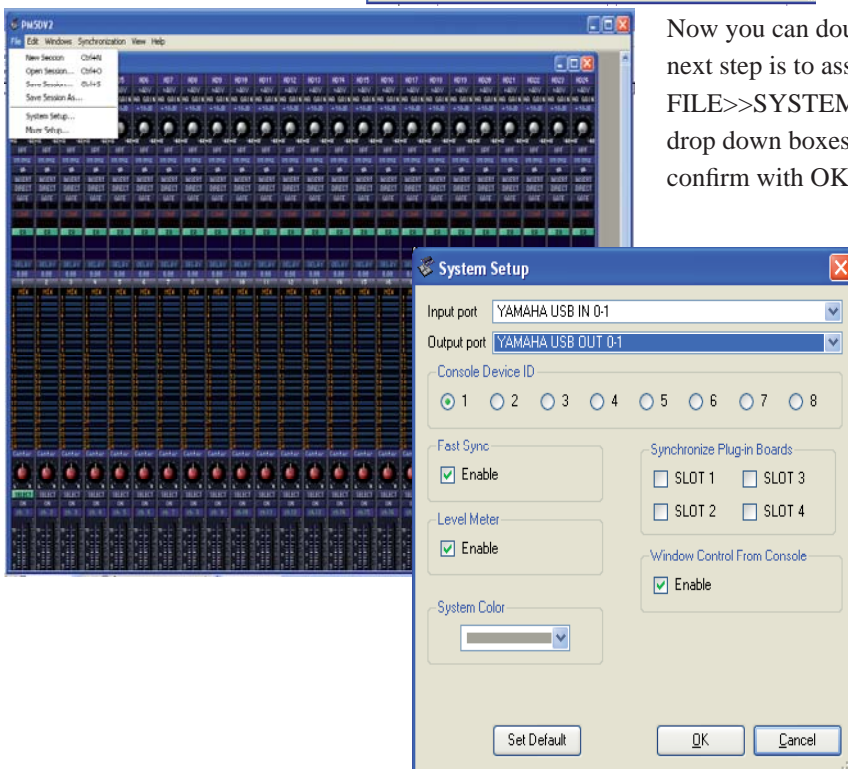
There are several stages to set up communication, but at each stage if you set “default” you will not have to set these again next time you connect. Open Studio Manager from the PC Start Menu or Mac Task bar. Do not open the editor just yet.

When you open Studio Manager the Editor Icon screen will show. Instead of double clicking the icon to enter the editor, click FILE>>>SETUP on a PC or SM2>>>Preferences on a Mac..

Choose the MIDI Settings tab. If the MIDI driver is installed correctly there should be a choice of 8 ports, multiple ports allow for more complex setups. Choose port 0-1 for both Input and Output ports. Check that the Set default option is checked and click OK. DSP5D has only one port, labelled either Unit 1 or something you named it in the DME-N network driver.



Now you can double click to open the Editor window. The next step is to assign the Editor to those MIDI ports. Click FILE>>>SYSTEM SETUP and choose the ports from the drop down boxes. Remember to check Set Default and confirm with OK.



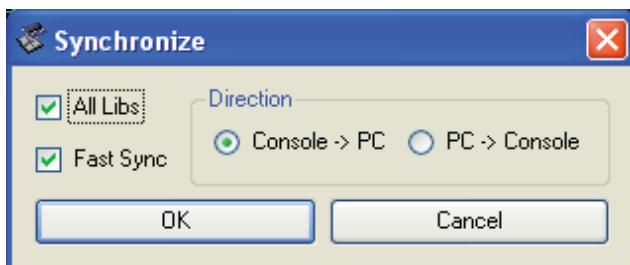
So it should be understood that there are two stages in assigning the MIDI-ports. Firstly all the ports are assigned in Studio Manager and secondly each Editor being used is assigned to one of those chosen ports. It seems complicated if you only have one mixer, but it is necessary for larger setups.

Now your computer should be on-line with the PM5D. There is no obvious indication of this on the Editor screen. To check you are on-line it is simplest to drag a screen fader and see if the PM5D fader moves! But if someone is using the desk you *can* check by opening the Sync window. Click on Windows and Sync or use the short-cut Ctrl+1. At this stage it is important to understand the connection states that can exist in the system. On-line, off-line, and synchronized.

On-Line, Off-line and Synchronized.

When you are connected on-line it means that any controller used on the PM5D or on the PC will take hold of the parameter and set it to the chosen value. If you connected Studio Manager with a new setup to a PM5D that was initialized then the two will also be synchronized in the sense that all the values shown on the PM5D will match those shown on the PC. However if you connected to a PM5D that was being used then the PC and the PM5D would not show the same parameters; they are on-line but unsynchronized. To synchronize you can click the RE-SYNC button in the SYNC window, or go to Synchronization at the top of the window and Re-Synchronize.

Either route will bring the Synchronize window to the screen. This window offers a choice of direction for the synchronization. It is hard to exaggerate just **how IMPORTANT this is!** If you synchronize from PC to Console then all the settings of the console are adjusted to become the same as those in the PC and the console settings are lost.



All Library synchronisation.

When [All Libs] is checked in the Synchronize Window the entire session memory will be copied between the console and PC during synchronization, but if [All Libs] is not checked only the current scene is synchronized. This is much faster as there is less data and suitable if you just want to go-on line to remote control the console. [Fast Sync] can be left checked for maximum synchronization speed in most normal situations.

Loading and Saving sessions without a PCMCIA card: Use Studio Manager.

To load data into the PM5D without a card;

1. Go on-line,
2. Open the session in Studio Manager,
3. Synchronize, PC to Console. (All Console data is lost!!)

To save data from the PM5D without a card;

1. Go on-line with Studio Manager,
2. Synchronize Console to PC.
3. Click File>>Save session as.
4. Choose a format that the data can be saved in; a .PM5 file or an .YSE file (see page 14 for an explanation), a location in your computer and save.

To this point in the guide we have seen how to use the PM5DV2 Editor to replace the procedure of setting up directly with the PM5D itself. Then by loading using the on-line connection we have eliminated the need for a PCMCIA card. In the next session we consider some further loading functions.



You might remember from PM5D Quick Start Guide Part Two and the section on loading from a card; there is only one memory for the console within the PM5D and so if all the values are changed by synchronization all the existing values are lost. If you don't want to lose those settings, save to a PCMCIA card or synchronize to the PC and save the session in your computer. This is why choosing the direction of synchronising is so important.

If synchronisation doesn't happen or fails to complete check that you have compatible versions of Editor and console firmware. www.yamahaproaudio.com/downloads

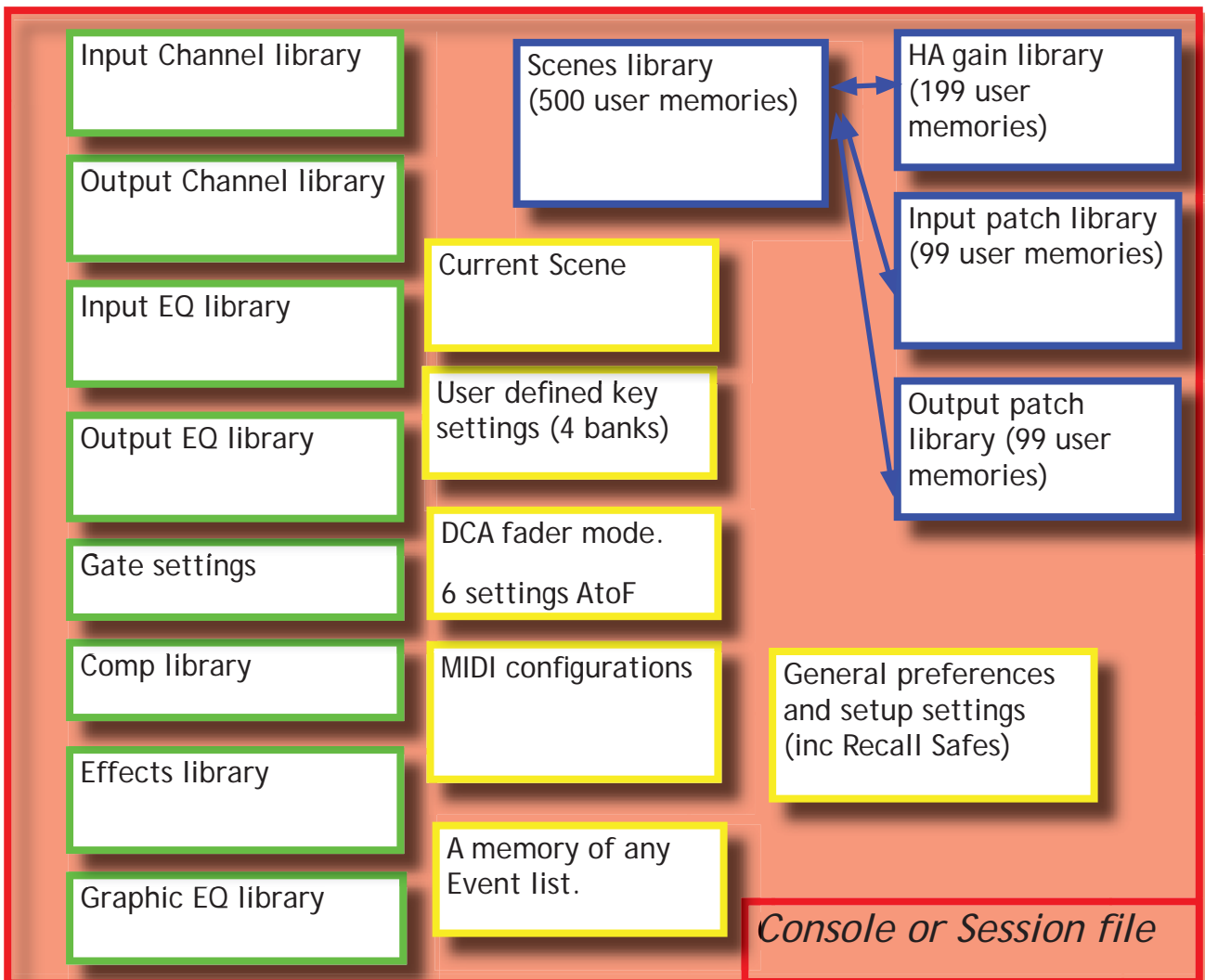
Advanced Load and Save using On-line connection.

In the last section we saw that we can mimic the PC card loading action by synchronising “PC to Console”. In this section we consider loading data without synchronisation. This is a very significant procedure as it allows scenes and setup to be loaded without disturbing the console’s current use. To be clear, we can load scenes and other data into the console whilst somebody else is mixing a show on it live.



What makes up a Console or Session File?

We saw in Part 2 of the guide that the session is made up of a whole group of libraries. Using PM5DV2 Editor we can extract these libraries from a session and load them into the console individually. To make the system even more flexible we can take individual memories out of the libraries (like a single scene) and load it into the console, and just in case that position in the console memory is being used, we can change the scene number as we load it. Here is a reminder of the libraries;



The green boxes contain a mix of read only and user stored settings, the user contents are stored when they are entered.

The blue boxes include all the items stored when the console [Store] key is used to store a scene. They can be linked for store and recall. Scenes can be saved individually.

The yellow box contents are stored as they are created and there is only one version stored per Console or Session file.

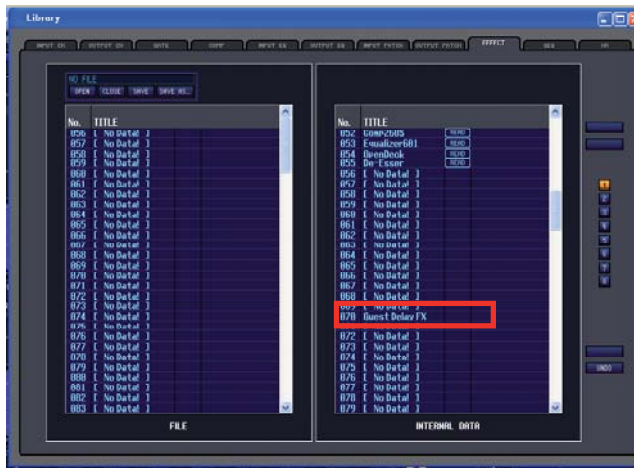
The red box is the whole session made up of the libraries.

Library Window dragging.

Example; load a stored user effect from one session to another.

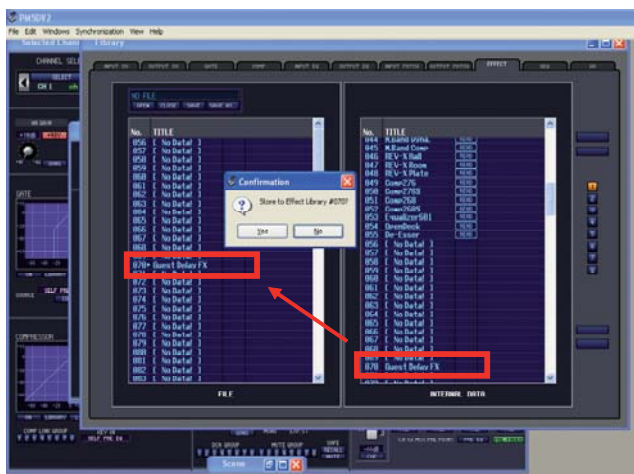
In this example let's imagine that "Guest", the vocalist is joining "The Examples" on stage. "Guest" requires a special delay effect patch to suit his voice. The special effect parameters are available in a different PM5D file. There are two ways to transfer them;

1. Manually. Open Studio Manager and PM5DV2 Editor and look at the parameters in "Guests" show file. Then copy them manually into the show file of "The Examples" and store them. This is acceptable if there is only one effect but if Guest was going to sing several songs with different effects it could be tedious and error prone.
2. Use PM5DV2 Editor to drag them across.



Before Guest Delay FX can be transferred from one file to another it must be stored to the effect library. Using PM5DV2 Editor, open the scene with the effect, open the Effect Editor Window and store the effect to the library. (This might already be done by Guest's engineer.)

Next, drag the stored effect from the right hand column (INTERNAL DATA) and drop in the left hand column (FILE) and confirm. You cannot choose library positions less than 056 as these are ROM for the Yamaha presets.



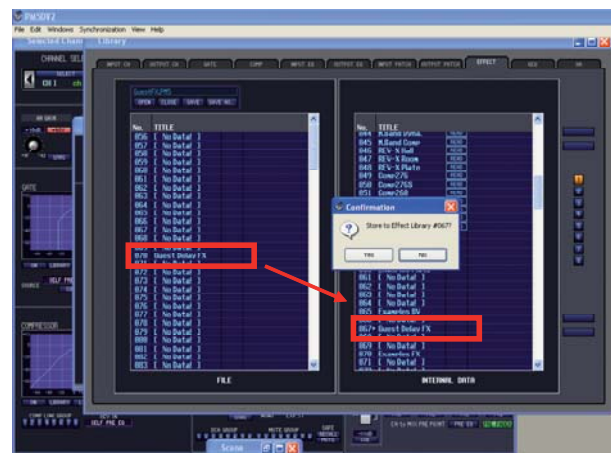
Save the new user library by clicking on SAVE above the FILE column. This will save the library onto your computer as a .PM5 file. However it is important to understand this is not a PM5D session file, just an effects library. For this reason we suggest you give the library a name that reflects what its contents are, because it is easy to get it mixed up with other .PM5 files if you don't. In this case we choose "GuestFX".

If you put this file onto a PCMCIA card you can Advanced Load it into a PM5D console, being sure to carefully limit the range of library entries and target to an empty location.

But you can also do this without the console. Close the "Guest" session and open "The Examples". Open the Effect Library window.

Next open the "GuestFX" library on the FILE side, by using the Open button above the FILE column. (It could still open from the saving).

Drag the stored "Guest Delay FX" from FILE to INTERNAL data. Choose a location that is free.

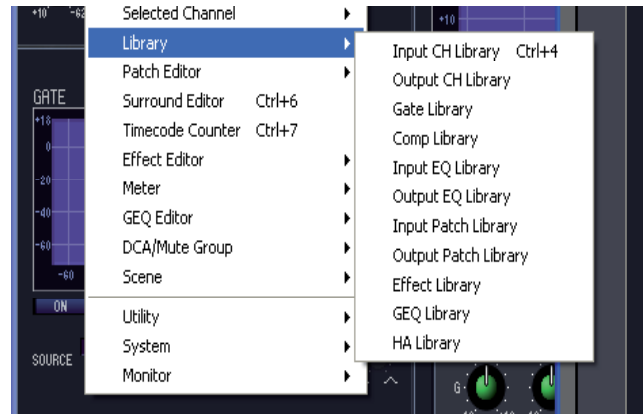


More Library Window dragging.

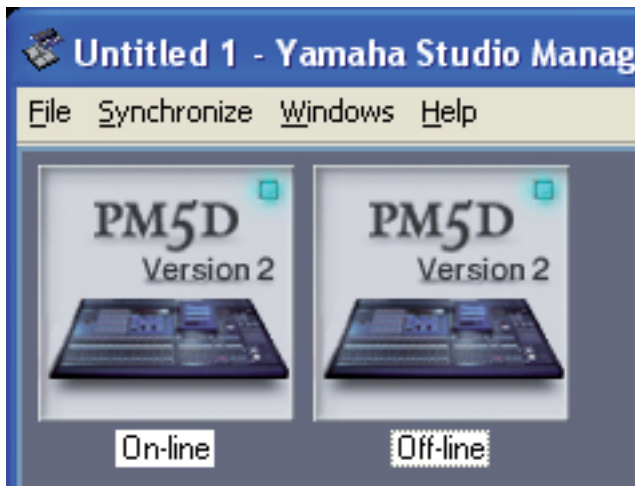
This technique of dragging items across the library window will work for other library items too.

Notable exceptions are the User Defined Key libraries and the SETUP library. It is not possible to, say create a Bank B, and drag it into the console or create some preferences and drag them into the console. These can only enter the console by synchronisation or by loading from a prepared PCMCIA card.

In addition to the library items, scenes can be dragged in this way, but we should pay special attention to scenes because they are complicated by the linking of Input Patch, Output Patch and HA libraries.



Using two PM5DV2 Editors.



An alternative to dragging from INTERNAL DATA to FILE and saving as a library file, is to open two instances of the PM5DV2 Editor. The advantage of this is that two sessions can be opened at the same time and data dragged across from one to the other without going through the middle stage of saving. This is particularly effective when one editor is on-line with the console and one is off-line. You can drag from an off-line session and drop directly into the console! Take great care not to have two editors on-line with the console at the same time and name the editors to avoid confusion!

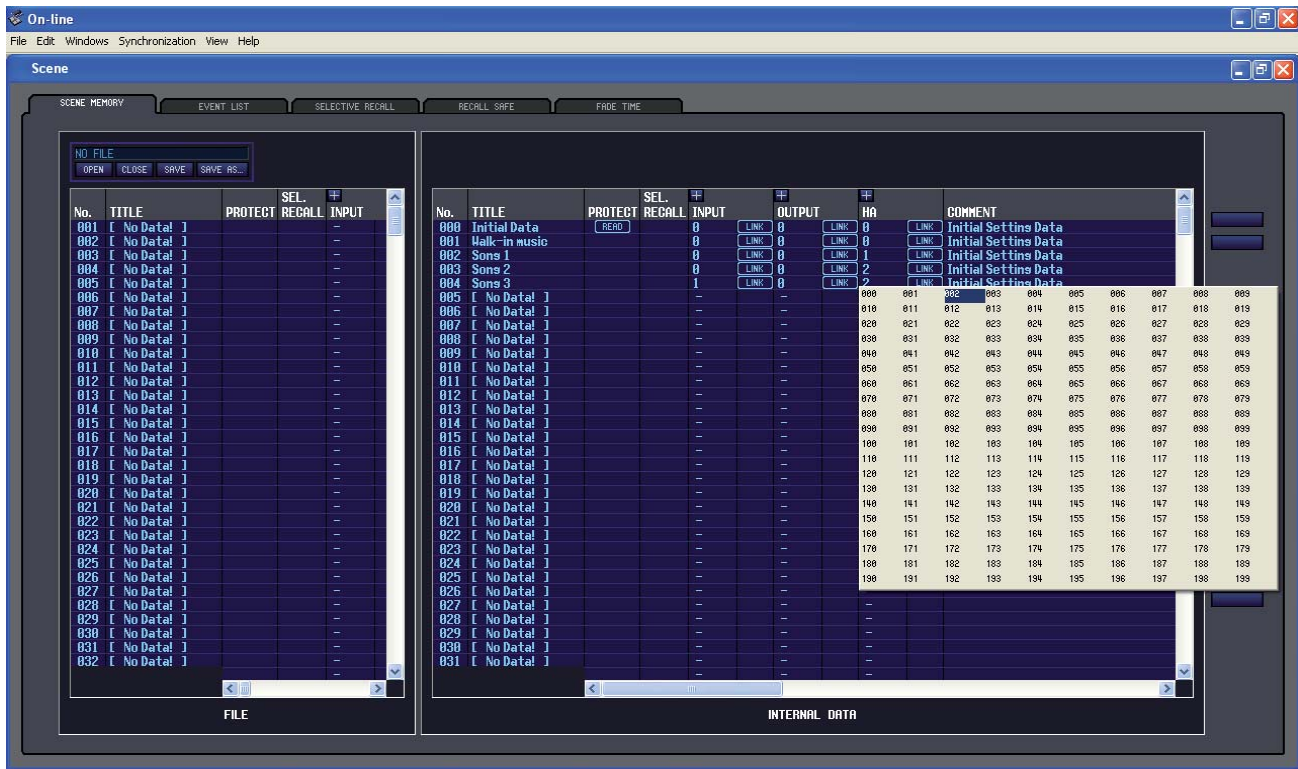
Memory Structure of Scenes.

Background The PM5D scene memory contains the huge range of parameters such as EQ, dynamics, levels, FX presets and parameters, GEQ etc. that make up the mix. But it is important to understand that the patching and particularly the naming of channels is not stored within the scene memory. HA values and +48V settings are also stored separately in an HA library. Input patch and name is in the Input Patch Library and Output patch and name is in the Output Patch Library.

So for the console to make a scene recall properly it must not only have the stored scene data, but also the HA Library (RH only), Input Patch Library and Output Patch Library. The engineer has only one recall button so obviously there must be internal links. When a scene is recalled the appropriate libraries are recalled at the same time via these links.

In normal operation of the console this is done automatically, but when Advanced loading scenes and libraries it is sometimes necessary to reset these links. The linked library number is stored as part of the scene when the scene is created.

Making and breaking scene links in PM5DV2 Editor.



In the Scene Window of the PM5DV2 Editor you can drag the INTERNAL DATA portion to be larger than the FILE side. Now you can see the Scene name and number at the same time as the linked libraries of HA, Input Patch and Output Patch.

If you drag a scene in from another session it will carry with it the links to certain library numbers. If there are no memories in those library locations then the scene will be recalled with the previous scene's libraries; you cannot have a scene without any libraries! However, because the channel names are located in the patch libraries it is really necessary to drag in the related patch libraries and re-establish links if their library numbers have changed. If the library numbers are the same the scenes links will work.

To merge two bands scenes into one session file;

The procedure to drag a scene from one session into another (for example to merge two bands sessions when they appear in the same show) is;

Open two instances of the PM5DV2 Editor in Studio Manager. (One and Two)

Open each band's session within one editor.

Open the Scene Window in both sessions and re-size all windows so that you can see both at the same time.

Drag required scenes from Editor One to Editor Two. Choose vacant scene locations (probably new numbers).

Now the scenes from band One are available in band Two's session, but the channel names, patching and HA value's are not.

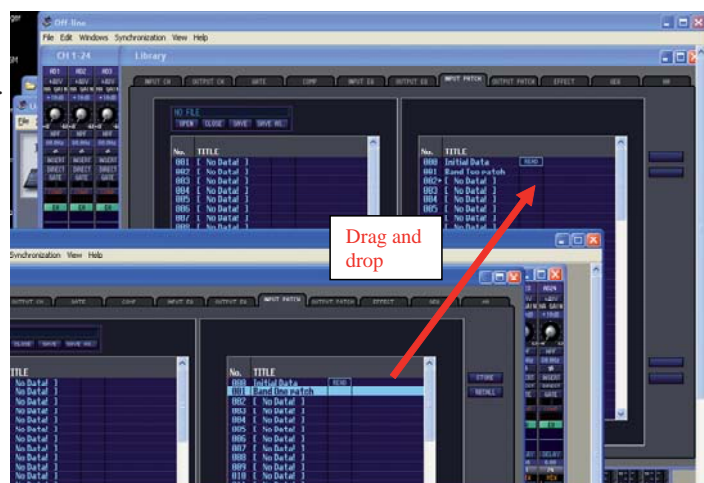
Next, open the Libraries Window in both Editors and choose the Input Patch tab.

Drag the library from One to Two and note the number.

Similarly drag the Output Patch library and the HA library, noting their new numbers.

Return to the Scene Window and add links from the newly loaded scene to the newly loaded libraries as shown at the top of this page. Now scenes will recall just as they did in the Band One session.

Finally save this new session by File>Save As, rename and select the file type from .PM5 or .YSE.



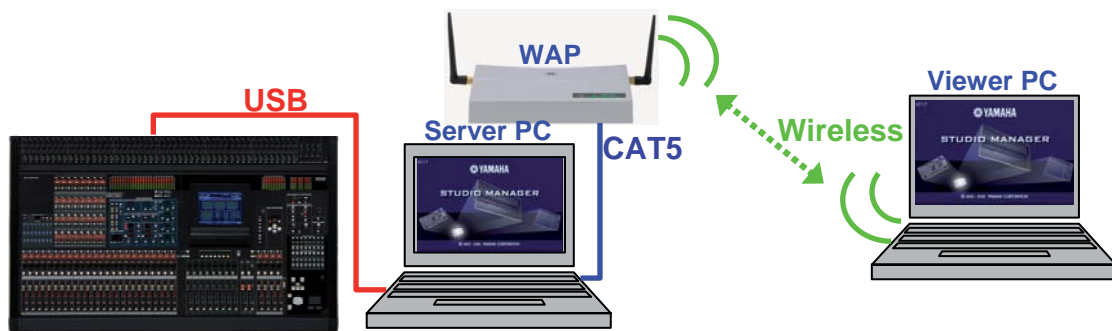
This procedure can be done in a PC, without a console, well in advance of a show, and some practice in this technique is recommended. After the procedure is well understood you are ready to use it in a multi-band or festival type situation to drag scenes and libraries from a PC directly into a console.

The limitations are that Preferences and User Defined Keys cannot be merged using Studio Manager. Preferences are stored in the SETUP library. This cannot be dragged across so the same preferences must be used in all scenes. Engineers requiring different preferences can be accommodated by loading their own SETUP library from a PCMCIA card if it has been previously saved from a console. (Remember to consider locking Wordclock against Parameter Recall in the Security page when loading SETUP files or some audio silence may happen as the console re-clocks.)

Similarly User Defined Keys cannot be dragged from one session to another. However, User Defined Keys can also be Advanced loaded from a PCMCIA card if they are first saved in Advanced load mode. Change the bank letter when Advanced loading so that each engineer can have a page of User defined Keys each. Select each bank with a User Defined Key or from the letter in the lower right corner of the screen.

Wireless remote control of PM5D.

USB cable limitations mean remote control of PM5D by a PC is limited to a 5m connection. Some wireless USB devices are available but these are generally not of a professional audio system build quality or capable of transmitting over much distance. Instead we recommend to use a PC with a wireless access point connected to the console and remote control this PC from another using a wireless VNC connection. Setup of this configuration is beyond the scope of this document, but it is increasingly popular. Good control can be achieved from a tablet PC and some users are even experimenting with remote control from PDA or mobile phones.



PM5D/PM5D-RH Quick Start Guide in three parts.

Thank you very much for reading through these guides. We hope they help you get the best from the PM5D system.

They have become quite lengthy for something called a quick start guide, but PM5D is a very comprehensive digital mixer. The official manuals contain much more information and sections not mentioned in these guides. Subjects like the use of User Defined Keys to generate GPI or MIDI commands to control playback devices, lighting or AV equipment. Timecode and other triggers like MIDI can be used to recall scenes within the console or even operate faders and other parameters too. There is information about the use of surround sound configurations, GPI controllers: input and output, Timecode and Cascade connections to other mixers and much more to learn!

