

PRODUCER.COM - Applications

Many scenarios are possible with two PRODUCER.COMs - and even with one. In the following examples shall illustrate some options - so the routings described there are exemplified.

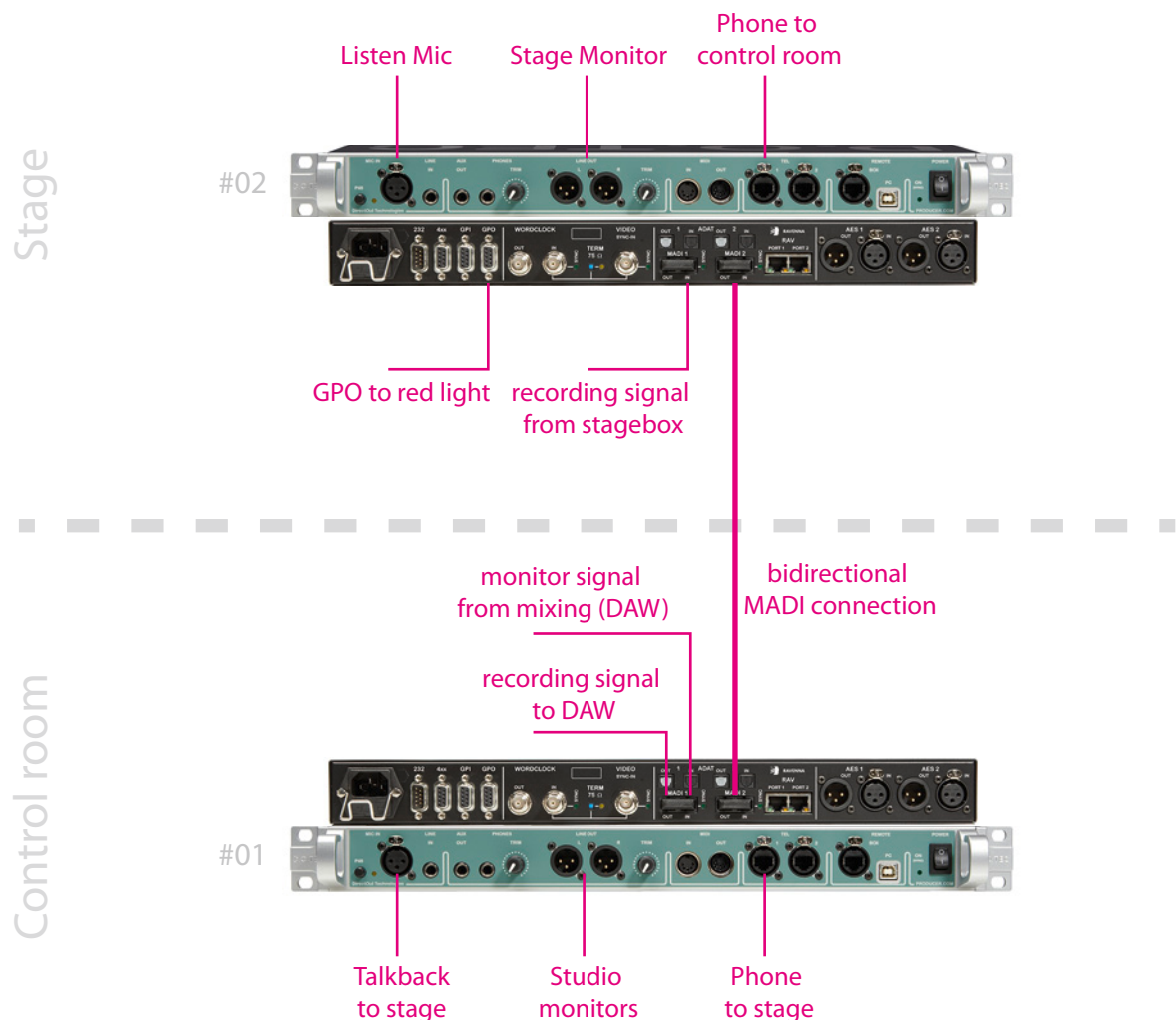
At higher scaling factors (2 FS / 4 FS) adhere to the limitations regarding the available number of audio channels (32 ch / 16 ch).

Example 1: Recording, red light, intercom

Two devices are used - one in the control room (#01), one on stage (#02). Both devices may be controlled from the device in the control room.

Requirements:

- recording signal from stage to control room to a DAW
- (pre-)mixing signal within DAW and monitoring mix
- intercom between stage and control room
- private communication to conductor
- red light signalling during recording



Settings PRODUCER.COM #1 (Control room)

Destination	Source	Note
MADI 1 ch 01 - ch 64	1:1	recording signal from stage to DAW (MADI 2 in to MADI 1 out)
MADI 2 ch 63	Talkback	talkback to stage
MADI 2 ch 64	Tel1	telephone to stage
Talkback	Mic in	talkback to stage
Listen	MADI 2 ch 63	Listen microphone from stage
TEL1	MADI 2 ch 64	telephone from stage
Main Monitor A	MADI 1 ch 63/64	mixing output from DAW
Main Monitor B	MADI 2 ch 01/02	optional: Main microphones from stage

Two audio signals are transmitted to stage: talkback and telephone. The local microphone input is routed to the talkback bus, which itself is output at MADI 2 - ch 63. The telephone signal is received and output on MADI 2 - ch 64.

The studio monitors (Line Out) may be switched between A and B signal.

Settings PRODUCER.COM #2 (Stage)

Destination	Source	Note
MADI 2 ch 01 - ch 62	1:1	recording signal from stagebox to control room (MADI 1 in to MADI 2 out)
MADI 2 ch 63	Mic in	Listen microphone to control room
MADI 2 ch 64	Tel1	telephone to control room
TEL1	MADI 2 ch 64	telephone from control room
Main Monitor A	MADI 2 ch 63	stage monitor
GPO	Button red (local off)	Red light signal on stage

There are 64 signals from stage to the control room. Channels 63 and 64 are used for the listen microphone and the telephone; the remaining channels may be used for the recording.

The local microphone input is routed to the listen bus, which itself is output on MADI 2 - ch 63. The telephone signal is received and output on MADI 2 - ch 64.

The left line out connector outputs the Main monitor signal (= talkback) to the stage monitor. The level may be adjusted at the Main Vol of the remote control (#2) and locally trimmed at the front panel.

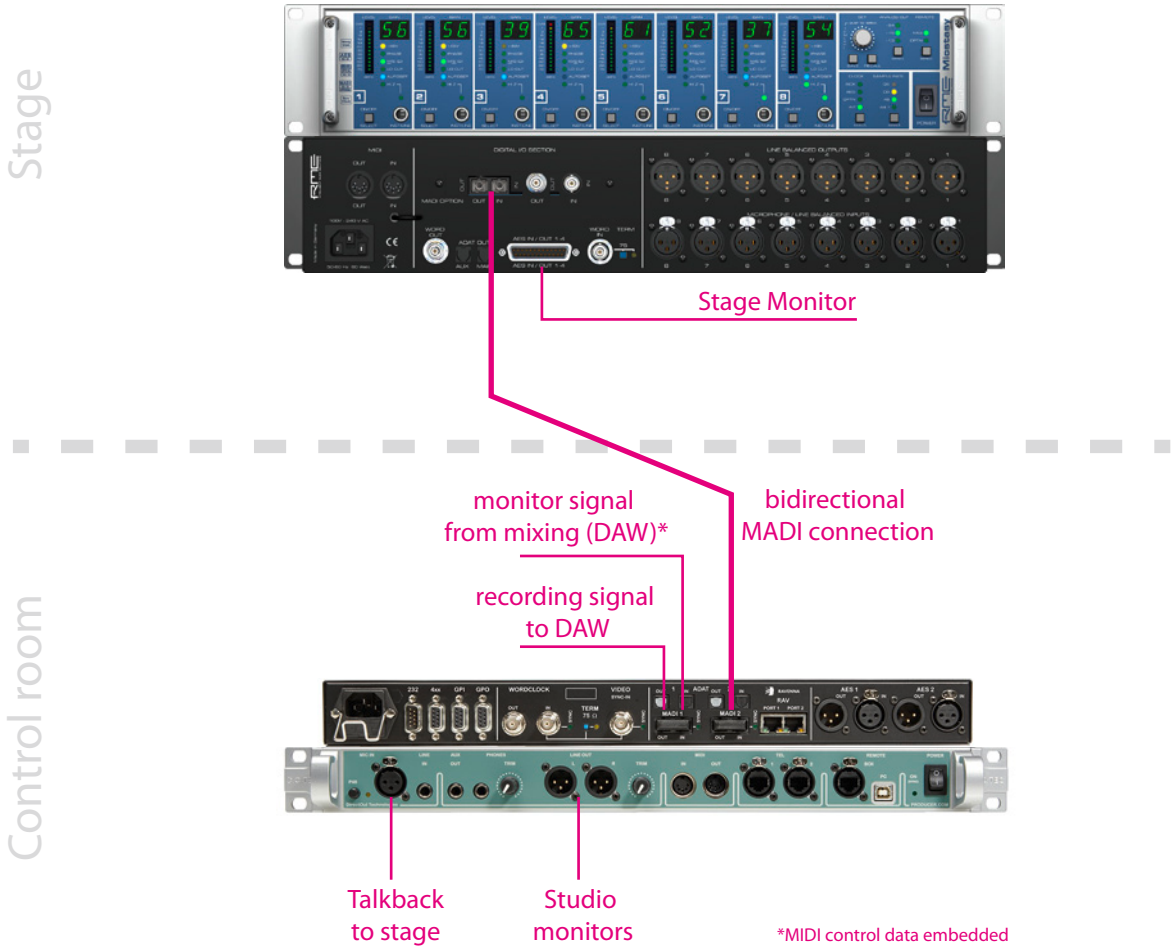
Check both settings to gain appropriate loudness.
 The settings for the Main Monitor must be repeated for the phones output if headphones are used in parallel.
 The local GPO switches the power supply for the red light.

Example 2: Recording, stage command

One device is used - in the control room. On stage one or more RME Micstasys are used - option slot with MAD1 card installed.

Requirements:

- recording signal from stage to control room to a DAW
- (pre-)mixing signal within DAW and monitoring mix
- command to a digital stage monitor
- remote control of the Micstasy



Settings PRODUCER.COM (Control room)

Destination	Source	Note
MADI 1 ch 01 - ch 64	1:1	recording signal from stage to DAW (MADI 2 in to MADI 1 out)
MADI 2 ch 01	Talkback	talkback to stage
Talkback	Mic in	talkback to stage
Main Monitor A	MADI 1 ch 63/64	mixing output from DAW
Main Monitor B	MADI 2 ch 01/02	optional: Main microphones from stage
MIDI	Off	MIDI control of the Micstasy, MIDI over MADI pass-through is in effect.

The microphone signals are gained and A/D converted by the Micstasy. The MADI signal is output at the optional MADI card.

The local microphone input is routed to the talkback bus, which itself is output at MADI 2 - ch 01 to the Micstasy (ID 1). On stage the talkback signal is output at the AES output (digital out set to 'oP') of the Micstasy (requiring a digital monitor).



Tip

Up to eight Micstasys can be cascaded to record up to 64 audio channels. The ID setting of each Micstasy defines the channel assignment within the MADI signal; e.g. ID 2 = MADI ch 09 - ch 16. In this example the Micstasy uses ID 1. So the local AES output will feed MADI channels 01 - 04.

The studio monitors (Line Out) in the control room may be switched between A and B signal. The settings for the Main Monitor must be repeated for the phones output if headphones are used in parallel.

The MIDI signal to control the Micstasy is tunnelled within the MADI signal ('MIDIoverMADI') - from MADI 1 to MADI 2. Select 'OPTN' for REMOTE at the Micstasy. In the Serial Embedder Setup of the PRODUCER.COM set MIDI tunnel 'off' to disable the local MIDI ports.



Note

To ensure proper behaviour with third party devices being connected to MADI 2 make sure to disable the 'Paired Mode' if no second PRODUCER.COM is connected.