YAMAHA commercial audio

DM2000-v2 Short-Cut List

Using the ‘SEL’ switches

1. CHANNEL PAIR

Hold ‘SEL’ for one channel and press ‘SEL’ for the adjacent channel to make a stereo pair. This works for input and output channels, so long as the left side is an odd number and the right side is an even number. The channel with the SEL switch you hold first is the master channel for the pair: its settings are copied to the other channel (except for pan and bus routing). Repeating this action breaks the stereo pair, to make the channels mono again.

2. CHANNEL NAME DISPLAY

To view the long name for a channel, press and hold its SEL switch for more than a second. The name will be displayed in the fluorescent strip above the faders.

3. CHANNEL COPY

Select the source channel with its SEL switch, then press the CHANNEL COPY switch (in the SELECTED CHANNEL area). Then press the SEL switch of the destination channel and click PASTE.

NOTE

The parameters which are copied are determined on the PREFERENCES 2 page in the SETUP menu.

Other Short-Cuts

1. EQ Gain to 0dB

To reset the gain of an EQ band to 0dB, press and hold the Freq/Q encoder for one second.

2. EQ Reset

To return the whole Parametric EQ for a channel to its default settings, press the Freq/Q encoders for the LOW and HIGH bands at the same time.

3. AUX ON/OFF

To access the AUX ON/OFF switches quickly, press and hold the required AUX SELECT switch. Then the CHANNEL ON switches above the faders become the AUX ON switches for the selected Aux.

TIP

This can be useful for creating a MIX-MINUS. First set an AUX to ALL NOMINAL, using the switch at the top of the SEND1-24 page in the AUX DISPLAY menu, then hold the AUX SELECT switch to switch off the send for the required 'minus' channel.

4. AUX SOLO

To solo an AUX MASTER while still viewing an INPUT FADER LAYER, press the required AUX SELECT switch once to select it, and once again to SOLO it. Pressing a third time will cancel the SOLO. While the AUX is in SOLO, its SELECT switch will flash.

NOTE

This function can be disabled in the SOLO page of the MONITOR menu, with the AUX/SOLO LINK option.

5. Copy STEREO Mix to an AUX

Press and hold an INPUT FADER LAYER switch, then press an AUX SELECT switch, and click YES in the confirmation box on the LCD. This copies the fader levels to the selected AUX sends. Make sure the Aux sends are all PRE by clicking the GLOBAL PRE switch on the SEND1-24 page in the AUX DISPLAY menu.

NOTE

Repeat the same procedure for each fader layer to copy the whole mix to the Aux sends, as only one layer is copied at a time.

TIP

This is useful for making a quick headphone mix in a recording session (where AUX 11 and 12 can be sent directly to the STUDIO MONITOR OUT), or making a quick stage-monitor mix for a guest musician at a live performance.

6. GEQ edit on Faders

In the GEQ EDIT page (EFFECTS/PLUG-INS menu), click one of the FADER ASSIGN switches to access the GEQ bands on the faders. When you navigate away from this page, the faders return to their normal mode, but the cursor position is remembered, so next time the GEQ EDIT page is accessed, you only need to press ENTER to get fader control.

7. SCENE FADE TIME Copy

To assign the same fader time to all channels in a scene, first enter the required FADE TIME for one channel, then double-click ENTER to copy the time to all the other input or output channels.

Other Tips

1. GROUP ASSIGN

The default settings of USER DEFINED KEY bank F is for INPUT GROUP ASSIGN functions. Keys 1-8 are for Input FADER GROUPS, and Keys 9-16 are for Input MUTE GROUPS. To assign a channel to a group, select the channel and press the relevant USER DEFINED KEY in BANK F. The USER DEFINED KEY will then light up to confirm the assignment.

NOTE

A Channel cannot be in more than one FADER GROUP at a time, and cannot be in more than one MUTE GROUP at a time.

2. DCA FADERS

To have DCA (or analog VCA) style Fader Masters, first check the INPUT FADER MASTER box near the top of the FADER GROUP display page. Then choose a REMOTE FADER LAYER, and select USER ASSIGNABLE LAYER as the TARGET. After that, all the GROUP MASTER FADERS can be selected to appear on the REMOTE FADER LAYER, along with any other channels chosen by the user.

3. MUTE MASTER Switches

USER DEFINED KEY bank G, by default, consists of the twelve MUTE GROUP MASTER switches. But first the INPUT MUTE MASTER and OUTPUT MUTE MASTER boxes must be checked in the GROUP display menu.

4. Remote Control of AD824 or AD8HR Units

To remote control the Head-Amp settings of these units. Select HA as the REMOTE FUNCTION in the REMOTE page of the SETUP menu. Then select which slots are used for which units (the Unit ID is displayed on the front panel of the remote AD units). Assign one of the ENCODER MODE ASSIGN keys to HA Gain so the input Gain can be controlled from the Channel Encoders. PHANTOM POWER can be controlled from the HA CTRL page in the PHASE/INSERT menu.

5. SCENE MEMORY Auto Update

In the PREFERENCES1 page of the SETUP menu, the Scene MEM Auto Update option can be found. When this is switched on, the last mixing settings are memorised just before the next Scene is recalled.
Then when a previous Scene is recalled, its last settings are recalled first. Press RECALL again to access the original scene settings. So two memories for each scene are kept: the original settings, and the last settings.

6. Return to Current Scene

When scrolling through the SCENE MEMORY list, it is easy to forget which is the current Scene. To return to displaying the current Scene, press both SCENE UP and DOWN keys simultaneously.

7. Use the same Studio Monitors for Surround and Stereo Monitoring

To allow this, switch on the MONITOR L/R TO C-R option in the SURROUND page of the MONITOR menu. Then the Front Left and Right speakers can be connected to the Control Room outputs while the other Surround speakers can be connected to spare OMNI or SLOT Outputs. When mixing in Surround, turn the CONTROL ROOM LEVEL pot up to maximum, and use the SURROUND MONITOR LEVEL pot as the listening level. Make sure STEREO is not selected as the CONTROL ROOM SOURCE at this time (or switch the Stereo Master channel off). When returning to Stereo mixing, remember to turn the CONTROL ROOM LEVEL down again.

8. Monitoring a Surround Mix from Tape/Disk

To directly monitor a previously recorded mix, without using channels on the mixer, first connect the source to a SLOT input. Then assign the correct input channel to the correct surround channel on the SURR PATCH page of the MONITOR menu. Do this for as many playback sources as are required (for multiple ‘stems’ for example). Then in the SURROUND page of the MONITO menu, choose which SLOT inputs (as assigned in the SURR PATCH page) will be monitored when either of the two ASSIGN switches are pressed in the SURROUND MONITOR SOURCE section.

9. USER DEFINED KEYS

Here are some suggested uses for these keys, apart from the defaults:

- Scene +1/-1 Recall: to recall the next or the previous Scene.
- OSC On/Off: to control the internal Oscillator.
- Talkback Assign: to choose the talkback destination.
- FL CH/Port: alternate between seeing the channel name and the input port name in the FL display about the faders.
- Studio Manager: open and close various windows in the DM2000 editor on PC or Mac.

10. Initialize Memories

To erase all the memories in the console and return it to is initial settings, first switch off the console. Then switch it on again while holding the SCENE STORE switch. Choose INITIALIZE to erase all the libraries and return to the default settings.

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