

Cantar x2 manual



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Book Descriptions:

Cantar x2 manual



Beep On Beep Off FactoryReset Activated if the external clock is missing while in External Clock mode. Scan HDD Production max 30 chars. The best method to sync Cantar to any video camera is to install a small LTC generator, such as an Aaton GMT, on media but entered by the assistant editor during the image the camera. A less desirable alternative is to use an RF link import. Its a great machine, but very complicated to use. I know its probably not the best recorder to first start out with but I like a challenge. My question is, the mixer faders on the top of the Cantar, do I have to assign the tracks or mics to those faders. Or am I just crazy and they are there for a different reason. And yes I have read the manual but translated from french to english it makes 0 sense. I had to get a friend of mine that speaks french to read the french version to learn how to format the HDD. But I think im doing pretty well as of now, I figured out most of the Cantar on my own. Just little things like that mixer faders. So if anyone could give me some tips on it it would be great! Alan Its a great machine, but very complicated to use. Ive been using mine for about a year and must admit that I still encounter things that puzzle me. It is complicated but complex because it offers so many capabilities. You should probably contact Mike Paul at Location Sound and schedule a sitdown orientation session with him. I expect he would be generous with his time within reason even if you didnt purchase the recorder through LSC. If you use the Cantar with a mixing panel, as I do, you really dont use the onboard faders. Disclaimer since I dont use them regularly, I may not be the best to explain them. I invite Scott Harbor or Scott Farr to jump in here and correct or update me. The faders are used to produce a mix track when you have designated one or two tracks as your onboard mix. You bring in your mike signal through your preamps. <http://biurod9.pl/public/userfiles/dyna-jet-707-manual.xml>

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Aaton Cantar-X1 & 2

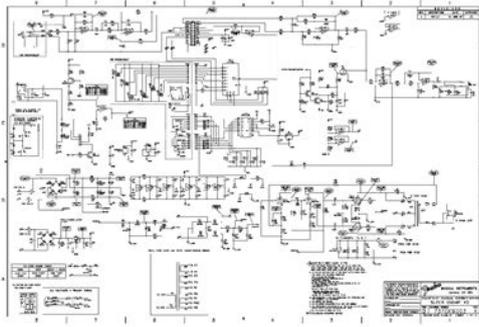
+33 4 7642 9550 www.aaton.com User manual for CantarX1 & X2 v2.15 2008 March 28

Now you have three sources each recorded on its own track at levels you set with the pots. But you do not have a mix. The relative strength of the signals from those sources is determined by the magnetic faders on the fader panel. However, they are intended to be adjusted during recording. Its a fine point but one can make changes on the fly but one doesnt ordinarily keep ones hands on the faders. The fader panel is also useful for making check mixes or supplying the director with an alternate mix on playback. For instance, if one had a very noisy radio mike, one could, on playback, mix recorded tracks together but omit the problem mike to determine if the recording was salvageable. David Waelder Scott has a cool cheat sheet for the cantar on his blog That helps a lot, I was a bit confused by them at first, but it makes sense now. I will still have to get a crash course on the Cantar, I fear It would probably take me years to self learn all the possibilities of this machine. If anyone has worked with the Cantar or still is, I would love any tips or tricks with it. Alan Paste as plain text instead Display as a link instead Clear editor Upload or insert images from URL. There is 1 item in your cart. This new record has been designed by the same team as the previous Aaton devices. The ergonomoy of CantarX2 and his legendary mic preamplifiers are instantly recognizable, but have been redesigned to improve the signalto noise ratio and provide new filtering capabilities, while adding new features like Dante, IP audio system from Audinate. The water and dustproof aluminium body is equipped with a cover manufactured by the military industry. Its exceptional operating life makes it the ideal tool on the field. The magnetic linear potentiometers are longer, more numerous, the push buttons are now silent, perfect for a concert hall. Avionic aluminium box. Waterresistant and dustproof. Linear control faders addressable to any inputs and output.<http://imotrading.com/images/userfiles/dyna-low-rider-service-manual.xml>



Linear control faders assignable to Mixdown of 10 isolated tracks to 1 or 2 mixdown tracks, mixdown can be assigned to any of the tracks. Simultaneous recording to multiple media, or backup copying of recorded tracks postrecord. New improved interface menu accessible through buttons, jog wheel. Sample Rate Converters on all digital inputs. Variable Delay on all analog inputs and outputs. 10second prerecord buffer. Generous 48V phantom supply guarantees 8mA to each of the eight microphones. Highpass filters before preamp stage, LFA and EQ. Native monophonic BWF recording with optional polyphonic realtime mirroring to removable media. Selfgenerated PDF and CSV sound reports embedded with deliverable media. Metadata entry of Scene, Take, Notes, Track Names, Roll and more with support for US and Eurocentric metadata templates. Aaton AutoSlate automatic slate clap detection and logging. Builtin slate mic with external slate input on 3.5mm connector. High precision 1ppm timecode generator supports all common frame rates. Remote Record and Stop triggered by external timecode. Enhanced playback monitoring with waveform display on front panel. USB keyboard input for easy metadata editing and routing control. X3 reads and displays battery metadata. Compatible with the original Cantarem. Accessories Multiple batteries chargers configuration 2 to 20 sockets in simultaneous charging. Softwares Tarkan, Majax updated for last OS 2015. Each item may be selected by pressing the up and down but. Page 8 Headphone headphone outmaps can be modified while the main selector is in the 6 o'clock position. You can configure up to 26 headphone outmaps from a to z. Pict. 05 i. Current outmap to go to the next or previous outmap, use the left crown. Nota bene nb copy and paste. By pressing the shift. Both version of inputs before or after gain can be routed in an outmap. These versions are symbolised by the letter representing the input type being capital or not for.

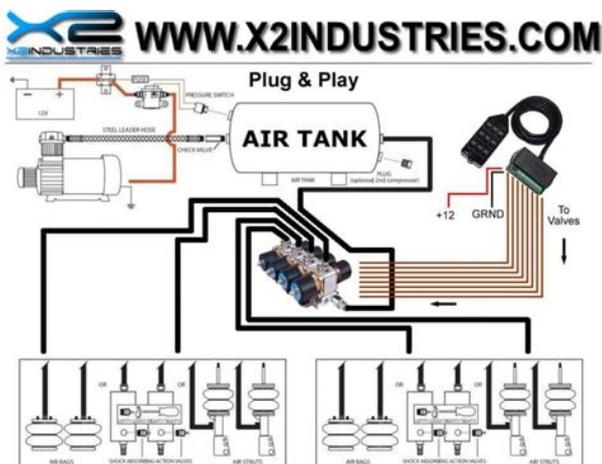
Page 10 Line outputs cantar x3 has 8 line outputs. I. Outmaps you can configure up to 26 outmaps from a to z each applicable to one or several outputs. Nb line and aes outmaps are shared. line outmap a is the same as aes outmap a. Using the left and right buttons or the jog wheel, move the light blue selection box to the fourth item of the wanted row and press the ok button to modify the value. If the beep symbol is crossed, beeps wont be routed to. Page 13 You can change to the previous or next outmap by turning the left crown. I. Name each outmaps can be named max 12 characters. Scroll through the grid with the direction buttons or the jog wheel and press the. Page 15 Iii. Other main selector positions when the main selector is in the test 10 o'clock, pre record 11 o'clock, or record 12 o'clock positions, it is also possible to modify the line outmaps by pressing the f2 key and then the f3 key. Cantar x3 15. Page 16 Aes outputs cantar x3 has 8 aes outputs. I. Outmaps you can configure up to 26 outmaps from a to z each applicable to one or several outputs. Nb line and aes outmaps are shared. aes outmap a is the same as line outmap a. Outmaps can be modified while the main selector is in the 6 o'clock. Page 17 Dante outputs optional cantar x3 optionnaly has 32 dante outputs. I. Outmaps on the first 24 outputs dante out 1 to dante out 24, are routed the tracks track 1 to track 24. On the last 8 outputs dante 25 to dante 32, the 8 aes outmaps are copied do 1 to do 8. Ii. Module configuration dante. Page 18 In grid routing in grid routing can be modified while the main selector is in the 5 o'clock position. You can configure up to 20 ingrid from 1 to 20. Pict. 23 i. Current ingrid the ingrid used is changed by turning the left crown. Name and tracks settings are updated. It is also possible to have more precision fine pan. The panpot letter is replaced by a percentage representing how the track is. Value is modified with the direction buttons or the jog wheel.



<https://www.thebiketube.com/acros-bosch-pa-system-manual>

Take type change dir. Page 25 3. Completion i. Tracknames while typing tracknames, a list with previous entered tracknames is displayed according to the first characters typed in. Select the desired proposition using the up and down buttons and validate it by pressing the ok button. Pict. 30 by pressing the f2 key, the track com. Solo patches directly to your headphones. Solos can be accessed in record 12 o'clock. As a basis, cantar x3 implements an antirumble filter which is a 3 rd order f. Page 28 Nb copy and paste. By pressing the f1 button, the current digital filters setup is copied to the clipboard. Paste it over any digital filters setup by pressing the f2 button. 2. Line the solo of a line input is obtained by pressing the solo button of the actuator assigned to the input, or it has no. Page 29 The case with polyphonic. It is wise to momentarily disarm a track when there is no need for it. A disarmed track has its vumeter colored in grey and a red disarmed icon displayed. Pict. 39 nb it is also possible out of solo window to toggle tracks status, while the main selector is in the test. Two versions of each digital input are available the original input symbolis. Page 31 Pict. 42 6. Outputs the solo of an ouput is obtained by pressing the solo button of the actuator assigned to the output. If the output has no actuator assigned, open the solo panel of any input and then rotate the left crown while holding the shift button pressed until the lineoutsolo panel appears. Page 32 In order to compare 2 tracks, it is possible to have a double solo. It is obtained by pressing and holding both solo buttons of the tracks desired. The firstly pressed button will determine which track is monitored in the left ear, the second will be monitored in the right ear. another way of trigg. Page 34 Pict. 53 ii. Safety level an adjustable headphone safety clamping can be enabled. A dialog displays the locking procedure. Pict. 58 x.

<http://icmonteodorisio.com/images/c17-manual.pdf>



Tone generator while the main selector is in the tes. To go to next or previous actuator rotate the

left crown or press the appropriate solo button. This requires a link from the camera to cantar. Set tc source to ext. The e timecode icon will blink in the timecode area, meaning. Page 40 Record record is at the 12 o'clock position. The background of the screen is red during the whole recording session and the led of the headphone button is flashing while the cantar is writing on recording medias. Nb be careful that after cutting the record and going back to the prerecord or test. Page 41 2. User marker press the f6 button to create tabs labeled um1, um2. Um10 on wind clicks, boom noise, dialogue slip, etc. V.Levels please refer to the prerecord section. Vi.Tone generator please refer to the prerecord section. Vii. Talk please refer to the prerecord section. Viii.Timecode pleas. Page 42 Test test is at the 10 o'clock position. This menu enables to set up each inputs parameters phantom power, phase inversion, filter. All analog inputs can be powered on unused inputs powered off are powered during a solo in contrast with the prerecord menu where only the used inputs are po. Page 43 Depending on the group number, a slave list is built. Pict. 73 ii. Inputs delay all the analog and digital inputs can be delayed within a range of 0 to 2047 samples which represents 42 ms with a 48khz samplerate. Page 44 Iii. Line outputs levels please refer to the line outputs section. Iv.Idle backup this mode can be activated any time, the earlier in the day, the better it is. The setup of this mode is done in the session menu on each recording media. While the main selector is in the test position, if the recordi. Page 45 Stop stop menu is while the main selector is at the 9 o'clock position. This position is a lowpower position. Pict. 78 i. Media free space the remaining free space on each media is displayed.

<http://idc504.com/images/c172-g1000-manual.pdf>



By pressing the up or down buttons, it is possible to toggle between remaining space and remaining time whi. Press the ok button to accept the confirmation window. Your recorder powers down. Pict. 81 nb emergency shutdown canta. Page 47 Play play menu is while the main selector is in the 8 o'clock position. This menu enables to play the audio files contained in the project and day folder chosen into browse file menu. For cantarx3 files, it displays a waveform calculated while recording and the possible sync points marked. Pict.. Page 48 1. Recorded mixdown in this mode, are sent to headphone, tracks corresponding to mixdownleft and mixdownright. Tracks will be routed mono to both left and right ears, vumeters from other tracks than mixdown are darken. Pict. 84 this mode is symbolized on the headphone outmap grid by xl and xr in. Page 49 Pict. 87 3. User outmaps in this mode, all tracks routed into the current user defined outmap are sent to the headphones. Tracks will be routed according to the outmap. Tracks are played postplayfader, meaning you can change the playback track level, using the actuator assigned to the track in ord. Press esc to go back to normal headphone mode. To go to the previous or next sync point, press the left or right buttons. Cantar x3 51. Page 52 Audio file browser main selector is in the 7 o'clock position. Metadata editing is not possible as the files are missing the ixml data. Pict. 100 it is possible to try to fix the take by pressing the f2 button. The original take imprope. Page 55 The snap report process may filter takes according to their type. Select the take field and press the ok button to display a choice list where desired take types may be selected. The menu is made of items and their description on the right part of the screen. Page 58 Dante outputs. Headphone is always enabled and cannot be changed. Ix.Remote rec

enable or disable remote rec.

Page 59 Technical technical parameters are modified while the main selector is in the 3 o'clock position. A name is automatically generated based upon the curr. Page 63 Select the desired file and press the ok button. This menu enables the setup of the recording session parameters and of the report generation. Press the ok button, a confirmation window will open. Warning all information contained on the media is erased. Pict. 121 nb in order to prevent mistakes, formatting the internal. Page 67 ii. Report reports are processed at the end of the backup when a file is copied. 1. Report type choose whether to generate or not pdf, csv or ale reports. Pict. 123 2. Setup pdf header and data parts of the sound report can be customized. Select the appropriate field and press the ok button to e. Page 68 ii. Data each take can have one or two data lines plus eventually a note line. Pict. 128 each data line can have up to 16 columns, given the first column is necessarily the take index on the current page and the second column of the first line of the take is the fileid. Circl. Page 69 Backup backup parameters can be setup while the main selector is in the 1 o'clock position. One take can be selected by using the up or down buttons. To select multiple takes, hold the shift button while pressing the up or down buttons. To select all takes, press the f2. Page 71 Cantar x3 71. Please note, all audio d. Page 79 A percentage of completed idle process will be displayed in green above the media icon, up to end when its finished. The process will be automatically interrupted when exiting from test position. The unfinished copy is erased. If you modify the metadata of a take, it is modified on the idle target. Page 83 Cantar x3 83. Page 84 Cantar x3 84. Page 85 Cantar x3 85. Window Scope Monitor. This documentation is supplied on an asis basis. Information contained within this documenta tion is subject to change at any time wi thout notice and must not be relied upon.

<https://www.tai.gr/wp-content/plugins/formcraft/file-upload/server/content/files/16272a6bd581a1---breville-grinder-bcg450xl-manual.pdf>

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avtomix.com/upload/files/a-rectification-manual.pdf

Pyramix Guides Quickstart Guide Automatically installed with Pyramix and available under the Help menu, this document is intended to enable new users to achieve good results quickly. Some are automatically installed with the Pyramix software. Others may be freely downloaded from gmg.com

Assumptions This User Manual and the other Pyramix guides assume you are thoroughly familiar with PCs and Windows terms and concepts. All Pyramix settings have been gathered together in a hierarchical structure. Pyramix runs on the Merging Technologies Mykerinos hardware platform. Each Mykerinos board is capable of up to 128 channels of 24bit digital audio, 64 recording and 64 playback. External access to these 128 channels is determined by your choice of physical inputs and outputs to the Mykerinos board. With multiple boards the Pyramix workstation is capable of up to 384 channels of 24bit digital audio. External access to these inputs and outputs is determined by your choice of daughterboards. Note that whilst the ADA T daughterboard continues to function normally in HDTDM 64 bus mode it cannot be used for input when in XDTDM 128 bus mode and is only capable of 8 outputs via Optical Output A with the same 8 duplicated on Optical Output B. **WARNING!** The original ADA T Daughterboard requires modification before use with XDTDM mode. Failure to do this may result in data loss. Please contact your Merging Technologies Sales Partner to arrange a modification. **Program Window** The main Pyramix Virtual Studio by Merging Technologies program window appears when the program is launched. It has dockable Toolbars across the top with a Transport bar and status information at the bottom. This main window can be resized, moved, minimized or maximized with the conventional Windows control boxes. Pyramix Program Window A Project window only exists if a Project is open, and appears automatically when a new Project is started.

A Project window can be resized, moved, minimized or maximized within the main window. If the Project window is made large enough, two separate panels are visible the Project Editing Panel at the top, contains the Timeline which shows a graphic representation of the Composition. The lower section of the screen is the Project Management Panel. The dividing line between the panels may be grabbed with the mouse and moved up or down, thereby varying the space allocated to each panel. The Project Editing Panel can be maximized to fill the Project window by clicking on the square at bottom right where the scroll bars meet. A second click restores the previous window arrangement. **Status Bar** At the very bottom of the Pyramix Window the Status bar shows Nudge Currently selected nudge setting Playback Buffer Meter Graphic representation of the current state of the Playback buffers. When the transport is not running or there are no audio clips under the playhead cursor this will have no segments lit. In normal playback all the segments are lit. If the number of tracks approaches the disk bandwidth or buffer capabilities less segments will be lit. **Pyramix Project Window Status Bar** This is where much of the audio editing is accomplished. Audio Tracks may be created, added or deleted, and audio clips can be edited, moved, copied or pasted. Note that the Project Editing Panel automatically starts with the same number of audio Tracks as the number of Input Channels configured in the Mixer of a new Project. **Project Management Panel** The Project Management Panel has a number of tools for managing, navigating and modifying a Project. A single click on one of the Tool Tabs at the bottom of this Panel, opens its window in the Panel. Double clicking a Tab opens it as a floating window. Double clicking the Tab of a floating window or its Caption Bar returns the window to the panel.

Note Clicking the red X close box of a floating Tab Window removes it from the screen. Any or all of the Tab windows can be shown or hidden for a Project, and moved independently and outside of the main Program window. Tab Window functionality has been enhanced considerably in Version 6. Please see Tab Windows on page 425 **Dual Monitors** By default the screen is horizontally divided with the Tab Windows below the Timeline. When using Dual Monitor setups, you may wish to divide the main project window vertically. With the Timeline displayed on the left screen and the Tab Windows on the right, more tracks can be viewed simultaneously. This change will take effect the next time a Project is opened. In Pyramix numbers are entered in time code fields from right to left, a block at a time, progressively overwriting existing numbers. This makes the most common TimeCode changes easy, i.e frames or seconds, without having to re enter the minutes or hours. Clicking in a register inserts a red Ibeam cursor and outlines the register in green. Entries must be

made in Hours Minutes Seconds Frames order. So, to enter 10 Hours and 9 seconds and 15 frames, key 1 0 0 0 9 1 5. BUT if you only want to change the seconds then you only have to enter the seconds and frames E.g. to enter 9 seconds and 15 frames, key 9 1 5 followed by ENTER. However, to change 10271015 frames to 10270915 you would need to key, 0 9 1 5 followed by ENTER. In practice most operators always enter the leading zero even when it is not required, to avoid errors. Automatic Fades and Crossfades Summary Auto Deglitching When enabled Ramp length is user definable, Auto Deglitching allows on the fly Deglitching in playback when no fades or crossfades have been created. The default X fade can be modified in the Fade Editor. TimeCode Register It can also convert in non realtime.

Please see Realtime Sampling Rate Conversion on page 519, Convert Quick Convert submenu on page 54 and Sample Rate Conversion on page 104 This screen offers the choice between Microsoft Windows Vista or XP Professional and Merging Technologies MassCore Please choose Merging Technologies MassCore. The Core indicator bars section at the bottom of the screen shows two distinct MassCore engines. Both bars are there to help you gauge the amount of resources that your project is consuming and warn you if an audio "glitch" a momentary rupture of processed data producing a discontinuous sound stream to output devices has occurred during playback or recording. MassCore Realtime Load light green bar, orange when heavily loaded, red when overloaded Indicates the MassCore Load, for realtime processes. MassCore Background Load dark green bar Indicates the MassCore load for background processing, it will be displayed at the end of the MassCore Realtime load indicator. For example, the MassCore Background Load will be used by Algorithmix plugins for FFT C. VST Core load blue bar, orange when heavily loaded, red when overloaded Indicates VST core load for VST processing. If you experience regular VST Core load "drops", the red may be red peaks and the Core label is replaced by VST as in this screenshot In contrast, the following screenshot shows the Core Loads when running a project with 100 Tracks and Input Strips but only a few VST plugins Here the highest load is MassCore Realtime since the indicator is higher than the VST Core Load indicator. VST Core load with Quad Core If your system is equipped with a quad core processor there are two VST Core load bars In all three screenshots the left hand bargraph display shows disk buffering. Core Load Indicators in Title bar Core Load Indicators in Title bar Important! If a Drop glitch occurs, the Core indicator will blink. Click on it to reset it.

Note This indication may be useful if, for example, you do a Realtime Mixdown or Recording and leave the Studio for a minute to get a coffee. If, on your return, you see the Core blinking this would mean that you have experienced a drop, so that you probably have a glitch in your final mix or recording. Overload Diagnosis and Cures First determine whether the CORE indicator or the VST indicator is turning red during a glitch. If the MassCore CORE indicator becomes red during playback or recording you have exceeded the capacity of the workstation. If the VST indicator becomes red you might want to increase the MassCore VST Plugins engine Latency slider value. The VST buffer size can be increased in order to support VST plugins that need larger buffers in order for them to work efficiently. So, if you are experiencing VST Core Loads or Peaks 100% we recommend that you set the VST Plugins engine Latency value higher, it can go up to 4096 samples to help support certain VST plugins. Core Load debug Windows Very Important! For the present we recommend that you do not use more than 65-70% of the Core resources to avoid glitches or problems related to intensive graphic refresh bursts. Three colour zones have been set for the Core load indicator. 0% to 65% Green zone best performance 65% to 75% Orange zone moderate risk 75% to 100% Red zone performance could be at risk if major screen redraws are initiated by the user For ultimate performance Vista should be run on a QuadCore processor. Low 11%, Extra2 2%, Ultra4 4% Latency measurements are LIVE IN to LIVE OUT There are four types of Project. For most applications the one most commonly used is the Editing Project. The second type is Digitizing Session. As the name implies this a special type of project optimized for media

acquisition.

Two further Project types, DXD Mixing Project and DSD Project are solely concerned with highdefinition audio and the production of SACD masters. There is also the option to Load a Template. Templates are the quickest way to configure Pyramix for a specific purpose. This works like a Windows Explorer window and enables you to navigate to a suitable folder. New Project Wizard Setup a new Project Workspace dialog Click Next. The New Project Wizard Select a Mixer Preset dialog will open. 11. If this is the first time you've used Pyramix, choose the Mix 08 X 02 Stereo preset in the dropdown list by clicking on the name. Note that the Use a Preset radio button is automatically checked. 12. Click Finish to activate your new Project. It will open with a Project Window and Mixer Window. There will be 8 empty tracks in the Project Editing Panel corresponding with the 8 Mixer Input channels. Mixer Wizard Please see Mixer Configuration Wizard on page 171 Presets A considerable number of pre configured presets are supplied for common tasks. You can add your own custom Mixer Presets to the list. Please see Mixer Presets on page 185 User Templates When you have a Project with a configuration which may be useful for future Projects you can save it as a Template. I.e. the current Project minus all the Cues. Choose an existing Template folder, if appropriate, or create a new one. Name the Template and click on Save New Project Wizard Select a Mixer Preset dialog Complex audio projects generate thousands of more or less enigmatically named files. Keeping track of all the files used in a Project can become a nightmare even if the user is meticulous. This Media Management helps users to work in a structured and simple manner whilst keeping track of all the project components.

<http://schlammatlas.de/en/node/17626>