CDA Mixing Suite Guide VS10 - EV 5.421

2025

An online version is available at: www.concordia.ca/finearts/cda/suites/specialized

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About this guide

This guide explains the audio hardware and software settings required for stereo and surround playback in the CDA mixing suite (VS 10), EV 5.421.

Not all audio applications in the CDA mixing suite are included in this guide, but the settings will be similar.

Please email Phil Hawes if you have any issues in any of the CDA AV suites: philip.hawes@concordia.ca

CDA Mixing Suite Specifications

Apple Mac Studio M1 Ultra

AVID OMNI interface

Pro Tools HD Native Thunderbolt card

5 x Genelec 8341A monitors

Genelec 7370A subwoofer

Genelec 9320 Controller

All five audio channels (L, R, C, Ls, Rs) are routed through the subwoofer with the crossover frequency set to 85 Hz.

There is no headphone monitor in the suite.

Genelec 9320 Controller Settings

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About the Genelec Controller and Speakers

The Genelec 9320 controller is used for adjusting the volume of the Genelec speakers connected to the controller with an ethernet connection.

EQ calibration, volume level settings, and phase settings are stored within the Genelec speakers to compensate for acoustic flaws in the suite or to manage the crossover of the bass frequencies.

The Genelec controller is also an analog/digital stereo interface but we are not using this function. Therefore, the headphone output does not work.

The controller works with the GLM software, see next page.

GLM software

When you log in with your user account, the GLM software will launch automatically with the calibration file. At the time of this writing, the file is called: VS10 Jan 2025.

Do not adjust any of the controls in the software otherwise you may lose the calibration. Simply hide the software (but keep it open).

All the necessary controls can be made physically on the 9320 controller.

If the calibration file does not load, see the next page.



GLM software: loading the calibration file

If the calibration file does not load, the software will look like this.

You will have to load the file manually (see next page).



GLM software: loading the calibration file

Copy the calibration file "VS10 Jan 2025. sam" on to the desktop from this location:

Macintosh HD/ Users/ Shared/ Genelec

•••	< > Genelec			88 := 00			irch	
Favorites AirDrop Recents	Macintosh HD	 Applications Library System 	>	ai_charl >> ca_usher >> ai_cda >>		 Adobe AdobeGCInfo Analyzer Cache Files 	>	GLM5 VS10 Jan 2025.sam
CDA Test Applications Desktop		Users	>	 cdatemp m_m23307 meger phawes 		 Audio Ease Avid AvidVideoEngine EUCON_Application_Setup_v2022.4 	>	
Documents Downloads Locations		п	п	Shared >	-11-	 FB360 Spatial Workstation Genelec hd_omni.pdf Library 	>	п

GLM software: loading the calibration file

Open the .sam calibration file in the GLM software.

GLMv5	File	Group Preset	S	etup	Setting
	New				
	Open	l			
	Open	Recent	>		
	Save				

Then it should look like this:



Genelec Controller Settings: Volume

Move the volume knob to activate (wake up) the speakers.

Use the volume knob to listen at a comfortable listening level.

By default, the volume will start at -40 dB.



Genelec Controller Settings: Volume

The volume on the controller will not advance beyond -10 dB. This is very loud!



Genelec Controller buttons

Menu: Usually, the controller is on and just has to be woken up by turning the volume knob. The Menu button is also the power knob in case someone has turned off the unit. It also gives you access to limited menu items but you don't need to access these functions. Use the **Mono** button to exit the menu system.

Mute: mutes all speakers

DIM: diminshes the volume by -20 dB.

Mono: takes a stereo signal (L, R) and turns it into MONO. The summed signal is attenuated by 6 dB so there is no noticeable level change. This button also takes you out of the internal menu system.

Genelec Controller buttons

DIFF: is a mono signal produced by subtracting the right channel content from the left and inserting the difference into the left and right channels. This enables you to listen to the uncorrelated content in the stereo audio.

INVERT: The common content in the stereo signal moves to undefined directions when the INVERT is engaged while the uncorrelated content may become more apparent in the centre of the sound stage. This can help with understanding the structure of the stereo recording.

Genelec Controller: Preset

The **Preset** button will take the volume level to -23 dB.

You can use this as a reference level. See next page.



Working to the EBU R128 reference level

The **Preset** on the Genelec controller will set the volume level to -23 dB. To use this reference level properly, place a LUFS measurement meter on the master fader of your session (for example Izotope Insight). When your session is mixed to -23 LUFS and the Genelec 9320 controller is set to the preset level of -23 dB, you will be listening at 73 dB SPL. This is the EBU R128 broadcast standard.

This Genelec volume preset was created using Pro Tools. Pro Tools operates differently than the other audio applications. It does not use Core Audio. When you are using Pro Tools, the Mac OS system audio level is disabled. For the other audio applications, you must have the Mac OS system audio level at the maximum to get to this level, **in addition** to your session level at -23 LUFS. The results may vary slightly depending on the software. I have verified that the preset level is accurate for Logic Pro with the Mac OS system level at the maximum.

Working to the EBU R128 reference level

The maximum listening level allowed by the Genelec controller is -10 dB. If your program is mixed to -23 LUFS within Pro Tools , this -10 dB volume level will exceed 85 dB SPL. It is not recommended to listen at or above 85 dB SPL level for extended periods of time in a room the size of the CDA mixing suite. Only listen at that level briefly, if necessary.

HD Native settings in the Audio MIDI device window

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AVID HD Omni Audio Interface

For all audio applications and system audio, choose the **HD Native Thunderbolt** as as the audio hardware device or audio output device.

The AVID HD Omni interface appears in the Audio MIDI setup application as the **HD Native Thunderbolt device**.

The AVID HD Omni audio interface cannot be used by other applications when it is being used by Pro Tools Ultimate. Pro Tools takes complete control of the device. The HD Native Thunderbolt device **will not appear** in Audio Midi setup application when Pro Tools is launched.

About the following setup

This is just one of several ways to configure the AVID Omni interface, also known as the HD Native Device. You will want to follow this method when not using Pro Tools.

This setup also presumes that you are using the software on the computer in the suite. If you are using your own laptop, see the separate guide on that setup.

Applications/Utilities/ Audio MIDI Setup



Once an application other than Pro Tools is launched, You should see the HD Native Thunderbolt as an Audio Device in the Audio MIDI Setup software in Applications/ Utilities.

No matter which software you are using, the first step is to confirm the track assignments in of the HD Native audio card. These should not change.

In Audio MIDI setup display the audio devices. Right Click on the **HD Native Thunderbolt** and choose **Configure Device**.

Hardware Setup/Main – should look like this

	loout Output
	oupu
	1-2 None Analog 1-2
	3-4 None Analog 3-4
Native Thunderbolt, Port 1	5-6 None Analog 5-6
ck Master: Internal	7-8 None Analog 7-8
op Master: HD OMNI #1 mple Rate: 48 kHz ffer Size: 512 Use C 24 Routing (1/3) Use X-Mon Routing (1/5)	Digital 1-2 Input Format: Optical Output Format: AES/EBU ADAT S/PDIF Optical S/PDIF Optical (S/PDIF) S/PDIF Output Format: Sample Rate Conversion Tascam Ext. Clock Output: Word Clock (48 kHz)

What is important is the **Output** assignments.

The connections to the speakers are analog.

The **Clock Master** should be set to Internal.

Hardware Setup/Monitor – should look like this

	Hardware Setup
Peripherals	Interface: HD OMNI
HD OMNI #1	Main Analog In Analog Out Monitor Mixer
HD Native Thunderbolt. Port 1	CR Path Format Fold-Down Analog (DB-25) AES/EBU (DB-25) Dig
Clock Master: Internal	1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 MAIN None None
Loop Master: HD OMNI #1	ALT None None
Sample Rate: 48 kHz * Buffer Size: 512 * Use C 24 Routing (1/3) Use X-Mon Routing (1/5)	Engage Fold-Down for MAIN Engage Fold-Down for ALT Control Room Fold-Down: Do Not Fold Down Between CR Paths Headphone Fold-Down: Do Not Fold Down (L/R Channels Only)

There is **no** Monitor set-up.

Pro Tools Channel Assignment

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Pro Tools Ultimate

Pro Tools Ultimate has many advanced features for channel assignment.

The software is flexible but complex and the terminology can be obscure.

The following method shows you the simplest way to begin constructing your own output channel assignments, without relying on Pro Tools session templates.

Pro Tools/Setup/Playback Engine: select HD Native Thunderbolt



Pro Tools/Setup Menu/Hardware/ Main tab

	Hardware Se	up	
Peripherals	Interface: HD OMNI		
HD OMNI #1	Main Analog In Analog Ou	Monitor Mixer	
	Input	Output	
	1-2 None	Analog 1-2	
	3-4 None	Analog 3-4	
HD Native Thunderbolt, Port 1	5-6 None	Analog 5-6	
Clock Master: Internal	7-8 None	Analog 7-8	
Loop Master: HD OMNI #1			
Sample Rate: 44.1 kHz	Digital 1-2 Input Format:	Optical Output Format:	
	Ontical (S/PDIF)		
	Sample Rate Conversion	S/PDIF Output Format:	
	Ext. Clock Output: Word Clock (44.1 kl	z) 💦	
Identify	a <u></u>		
			W

These are the same controls for the AVID OMNI interface that are available in the Audio Midi Setup application.

If you are using Pro Tools, you set them here. They should look like this.

What is important is the Output settings.

The connections to the speakers are analog.

Pro Tools/Setup Menu/Hardware



This is the Monitor output page that is set to **no monitor output**.

Pro Tools/ Setup Menu/ IO Setup



By default, the outputs are set for stereo. This is how this page looks for a stereo output.

Path **A 1-2** is the default monitor path for stereo playback. Below is how that output appears on Pro Tools stereo tracks.



For surround sound playback you must make a new 5.1 monitor path in the output window. First, choose **5.1** as the default format.



Then choose **5.1 SMPTE/ITU** as the path order. Then create a New Path.



Create a 5.1 path. Call it what you like.

•	•												I/O	Setup	
	nput	Output	Bus	Insert	Mic Pre	am	ps	H/V	V Ins	ert Del	ay				
1											ANII 444				
		Show Last Sav	ed Setup			ŀ			A -		AINII #1	0	110		
		Nar	ne		Format		1-2	3	3-4	5-6	7-8	1-	-2		
	~	A 1-2		ō	Stereo		L R								
	~	A 3-4			Stereo			L	R						
	~	A 5-6			Stereo					L	R				
	~	A 7-8			Sterer							1	Nev	v Paths	
	~	A 9-10			Stere										
						Cre	ate		1	new	5.1	-		path 5.1 SMPTE Output +	
						*	Add d	etault	cnan	nel as:	signments	5			
														Cancel	
							_				_	_			
(N	ew Path												Compensate for output delays after record pass	
	Ne	w Sub-Path												Monitor Path: A 1-2	

Deactivate all other output paths and enable the new path. Then drag the channel assignments to tracks 1 to 6 (see next slide).

00:	00:08:	00	00:00:10:00	00:00	:12:00	00:00:14:	00	0	0:00:	16:00)	-	0:00:1	8:00		00	:00:2	20:00		00	:00:2	2:00		00:00:	:24:00	00	0:00:26:0	10
	•	•														I/O	Set	tup					~~					
	In	put	Output	Bus	Insert	Mic Prea	imps		H/W	Ins	ert D	elay																
							_																					
		s	how Last Sav	ved Setup						Α-	HD (DMN	#1															
				ou ootup						Ana	log				С	ue												
			Nar	me		Format	1	-2	3-	4	5	-6	7	-8	1	-2												
			A 1-2		ò	Stereo	L	R																				
			A 3-4			Stereo			L	R																		
			A 5-6			Stereo					L	R																
			A 7-8			Stereo							L	R														
			A 9-10			Stereo									L	R												
		~	5.1 SMPTE	Output		5.1											L	R	С	LFE	Ls	Rs						
		2																			-		1					
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It should look like this:

•													i/o s	etup	
nput	Output Bu:	s Insert	Mic Pre	amps		H/V	V Inse	ert D	elay	5					
	Show I ast Saved Se	tun		1			Α-	HD (OMN	l #1					
	Cilow Last Carea Ce						Ana	log				C	ue		
	Name		Format	1	-2	3	-4	5	-6	7	-8	1	-2		
	A 1-2	ò	Stereo	L	R										
	A 3-4		Stereo			L	R								
	A 5-6		Stereo					L	R						
	A 7-8		Stereo							L	R				
	A 9-10		Stereo									L	R		
~	5.1 SMPTE Output		5.1	L	R	с	LFE	Ls	Rs						

Enable the new path as the monitor path.



Below is how that output path will appear in Pro Tools tracks in the session.



Moving to a new computer or user:

Pro Tools IO Output Paths stay in your User folder.

They do not travel with the Pro Tools project.

You must recreate these output paths in Pro Tools if you change User accounts or move to another computer. Your local User account deletes every week (Friday mornings) on the CDA AV suite computers.

The easiest way to do this is to export your IO settings before finishing.

Then import the IO settings in the new account or machine.

Choose **EXPORT SETTINGS** from the IO output tab before finishing your mixing. Then **IMPORT** the settings into the IO output tab the next time you begin in a new user account or computer.

		A 9-10	3333	Stereo	1990 - 1990 - 1990 - 1990 - 1990 - 1990 - 1990 - 1990 - 1990 - 1990 - 1990 - 1990 - 1990 - 1990 - 1990 - 1990 -						- R	1																
	~	5.1 SMPTE Output	ò	5.1	LR	С	LFE L	s Rs																				
											Sa	ive			-													
and the second						-																						
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Note about Pro Tools Ultimate and surround sound:

You may notice that when you import a 5.1 interleaved audio file into Pro Tools Ultimate that it will appear in the region list and on the 5.1 audio track as film order (L,C,R,Ls,Rs,LFE).

This is a Pro Tools idiosyncrasy (or bug?).

This does not mean that the file was created in film order.

You will notice that the interleaved file will play back correctly in a 5.1 Pro Tools session with the SMPTE/ITU path order (L, R, C, LFE, Ls, Rs)

Pro Tools simply displays 5.1 interleaved files as film order. That is all.

Adobe Audition Channel Assignment

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Adobe Audition Channel Assignments

Audition does not have the complicated IO settings of Pro Tools The choices are simple (and also limited).

Adobe Audition/Preferences/Audio Hardware Audition should be using Core Audio and the HD Native Thunderbolt.

		Preferences		
General	Audio Hardware			
Appearance Audio Channel Mapping	Device Class: C	oreAudio Y		
Audio Hardware	Default Input:	HD Native Thunderbolt	×	
Auto Save Control Surface	Default Output:	HD Native Thunderbolt	×	
Data Effects	Master Clock:	HD Native Thunderbolt		
Media & Disk Cache	Clock Source:	HD OMNI #1 -> Internal		
Memory Markers & Metadata	I/O Buffer Size:	512	~	Samples
Multitrack	Sample Rate:	44100	×	Hz
Multitrack Clips Playback		Attempt to force hardware to document sample rate		
Spectral Displays Time Display		Settings		
Video				
	🔽 Use machine-s	pecific device defaults		

Also checkmark the **Attempt to force hardware to document Sample rate** otherwise you have to verify in Applications/Utilities/Audio Midi setup that the HD Native Device has the same sample rate as your Audition session.

Adobe Audition/ Preferences/ Audio Channel Mapping The default channel mapping is in SMPTE order: L, R, C, LFE, Ls, Rs Keep it like that. That's it!

General	Audio Channel Map	ping	
Appearance	Default Stereo Inp	ut	
Audio Channel Mapping	Device: HD Native	Thunderbolt	
Audio Hardware	File Channels	Device Channels	
Auto Save	1 [L] (Mono)	HD Native Thunderbolt: In 1	Þ
Control Surface	2 [R]	HD Native Thunderbolt: In 2	
Data			
Effects	Output		
Media & Disk Cache	Device: HD Native	Thunderbolt	
Memory	File Channels	Device Channels	
mentory	1 [L]	HD Native Thunderbolt: Out 1	•
Markers & Metadata	2 [R]	HD Native Thunderbolt: Out 2	۳ ما ا
Multitrack	3 [C]	HD Native Thunderbolt: Out 3	
Multitrack Clips	4 [LFE]	HD Native Thunderbolt: Out 4	•
Playback	5 [Ls]	HD Native Thunderbolt: Out 5	>
Spectral Displays	6 [Rs]	HD Native Thunderbolt: Out 6	• • • •
Time Display			
Video			

Enabling Plug Ins in Audition



When you first launch Audition, you must scan and activate available plug ins.

In Audition, go to the Effects menu/ Audio Plug-In Manager.

Scan for Plug-ins and Enable All.

		_	Audio Pl	ug-In Manager
ST Plug-In F	olders:			
Add	Remove Defau	(t)		
/l ibrary/Au	dia/Plug.ins/VST			
/licers/phay	was/Library/Audio/Dlug.los/N/ST			
rusers/pnaw	vesicibrary/Audio/Piug-ins/VS1			
	1910-21	_		
vailable Plug	g-Ins:			
Scan for	Plug-Ins 📄 🗖 Rescan existing plu	ig-ins Enat	ole All Dis	able All Filter: P
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nabled † 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	Name Insight 2 Nectar 3 Neutron 2 Compressor Neutron 2 Equalizer Neutron 2 Exciter Neutron 2 Gate Neutron 2 Gate Neutron 2 Mix Tap Neutron 2 Transient Shaper	Type VST VST VST VST VST VST VST	Status Working Working Working Working Working Working Working	Path /Library/Audio/Plug-Ins/VST/Insight 2.vst /Library/Audio/Plug-Ins/VST/Nectar 3.vst /Library/Audio/Plug-Ins/VST/Neutron 2 Compressor.vst /Library/Audio/Plug-Ins/VST/Neutron 2 Equalizer.vst /Library/Audio/Plug-Ins/VST/Neutron 2 Exciter.vst /Library/Audio/Plug-Ins/VST/Neutron 2 Gate.vst /Library/Audio/Plug-Ins/VST/Neutron 2 Mix Tap.vst /Library/Audio/Plug-Ins/VST/Neutron 2 Transient Shaper.vst
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Enabled ↑	Name Insight 2 Nectar 3 Neutron 2 Compressor Neutron 2 Equalizer Neutron 2 Exciter Neutron 2 Gate Neutron 2 Gate Neutron 2 Mix Tap Neutron 2 Transient Shaper Neutron 2 Visual Mixer	Type VST VST VST VST VST VST VST VST	Status Working Working Working Working Working Working Working	Path /Library/Audio/Plug-Ins/VST/Insight 2.vst /Library/Audio/Plug-Ins/VST/Nectar 3.vst /Library/Audio/Plug-Ins/VST/Neutron 2 Compressor.vst /Library/Audio/Plug-Ins/VST/Neutron 2 Equalizer.vst /Library/Audio/Plug-Ins/VST/Neutron 2 Exciter.vst /Library/Audio/Plug-Ins/VST/Neutron 2 Gate.vst /Library/Audio/Plug-Ins/VST/Neutron 2 Mix Tap.vst /Library/Audio/Plug-Ins/VST/Neutron 2 Transient Shaper.vst /Library/Audio/Plug-Ins/VST/Neutron 2 Visual Mixer.vst /Library/Audio/Plug-Ins/VST/Neutron 2 visual Mixer.vst

The plug ins will appear in the Effects Rack.

Cip Effects estet: [union] <p< th=""><th>Media Browser Effects Rack</th><th>→ ● • • • • • • • • • • • • • • • • • • •</th></p<>	Media Browser Effects Rack	→ ● • • • • • • • • • • • • • • • • • • •
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C360 5.0 C360 5.1 C360 5.1 C360 5.1 C360 5.0 C360 5.1 C360 5.0 C360 5.1 Dorrough360 5.0 Dorrough360	2 🔟 R360 5.1 🔸	
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Use the VST 3 version of the WAVES surround plug ins. They can be found in this path: VST 3/ Surround/ Waves

Surround Plug Ins for all applications

Both Pro Tools and Logic have surround plug-ins that come with the software

Pro Tools has AVID surround plug ins in the proprietary AAX format.

Logic has Apple surround plug ins AU format.

Other applications can use the most common format: VST or VST3.

Some applications like Adobe Audition can also use the AU format.

For surround mixing in applications other than Logic and Pro Tools use the WAVES 360 surround plug ins. Use VST 3 or AU versions.

Use the Izotope Insight metering plug in on the master fader of a surround sessions.

WAVES 360 Surround Plug Ins:

- C360 (surround compressor)
- IDR360 (Bit Re-Quantizer)
- L360 (surround limiter)
- LFE360 (low-pass filter)
- M360 (surround manager and mixdown to Quad, LCR, stereo or mono)
- MV360 (dynamics processor)
- R360 (surround reverb)
- S360 (surround imager and panner)
- Durrough Surround (surround metering)
- Lo-Air (surround subharmonic enhancer)
- UM225/226 (stereo to surround)

Logic Channel Assignment

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Make an Audio Session In Logic

Even if you want to create a surround session, you will first have to create a stereo session in Logic.

	Detter							
MIDI	Pattern	Session Player	Audio					
Software Instrument	Software Instrument	Drummer	Mic or Line					
External MIDI	External MIDI	Bass Player	Guitar or Bass					
		Keyboard Player						
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Create New Track

Logic

- Apple has hidden all the surround features in Logic.
- The first step is to enable these features and then do your channel mapping correctly.

When Logic Pro opens it will create a stereo session. Ignore this for now. First go to Logic Pro/Settings/Audio/Devices and select the **HD Native Thunderbolt** as the Input and Output Device.

00		Settings				
69 주말	ing MIDI Score	Movie Automation	Control Surfaces	() View	(Info My Info	හිල Advanced
Devices	General Sampler	Editing I/O Ass	ignments File E	ditor	MP3	
Core Audio:	Enabled					
Output Device:	Pro Tools HD Native	Thunderbolt 📀				
Input Device:	Pro Tools HD Native	Thunderbolt 📀				
I/O Buffer Size:	512	📀 s	amples			
Resulting Latency:	42.7 ms Roundtrip (21	3 ms Output)				
Recording Delay:	$i \longrightarrow i \longrightarrow i \longrightarrow i \longrightarrow 0$	1 1 1 1 1	v 0 🔨 Sam	ples		
Processing Threads:	Automatic (Recomme	ended) 📀				
Process Buffer Range:	Medium	0				
Multithreading:	Playback & Live Trac	ks 📀				
Summing:	High Precision (64-b	it) 🜔				
					Ap	ply

Then enable the Surround Sound options by going to Logic Pro/Settings/Advanced and checkmark Enable Complete Features.

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Then create a new project (File/New) and make a surround project. Make sure that the Output is Surround.

	Create	New Track						
MIDI	Pattern	Session Player	Audio					
Software Instrument	Software Instrument	Drummer	Mic or Line					
External MIDI	External MIDI	Bass Player	Guitar or Bass					
		Keyboard Player						
put 1	•	Surround						
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Load Default Patch		Input Monitoring						
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In Settings/ Audio/ I/O Assignments choose Surround 5.1 ITU as your Output channel assignments. This is SMPTE order.

			Settings			
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	Left:	L. center:	Center:	R. center:	Right:	
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Ableton Live Audio Settings

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Ableton Live

Prefences/Audio:

Driver is Core Audio

Device is Pro Tools HD Native Thunderbolt

Then select Output Config.

	Preferenc	ces
Look Feel	Audio Device	
	Driver Type	CoreAudio
Audio	Audio Input Device	Pro Tools HD Native Thunderbolt (8 Ir▼
Link	Audio Output Device	Pro Tools HD Native Thunderbolt (8 Ir 🔻
MIDI	Channel Configuration	Input Config Output Config
File	Sample Rate	
Folder	In/Out Sample Rate	44100 🔻
Library	Default SR & Pitch Conversion	High Quality
Plug-Ins	Latency	
Record	Buffer Size	512 Samples 🔻
Warp	Input Latency	17.4 ms
Launch	Output Latency	17.4 ms
Licenses	Driver Error Compensation	0.00 ms
Maintenance	Overall Latency	34.8 ms
	Test	
	Test Tone	Off
	Tone Volume	-36 dB
	Tone Frequency	440 Hz
	CPU Usage Simulator	50 %

Ableton Live

Enable the correct number of tracks.

Stereo sessions will only require outputs 1 and 2

Surround sessions will require outputs 1 to 6

Output Config Choose which audio hardware outputs to make available to Live's tracks. Every output pair can be used as one stereo out and/or two mono outs. Deactivating outputs reduces the CPU load. Stereo Outputs Mono Outputs 1&2 1/2 3&4 3/4 5&6 5/6 7&8 7/8 9 & 10 9/10 OK Cancel

Enabling the AVID S3 Control Surface

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The EuControl software should launch automatically. If it does not, launch it from Applications.

•••	< > Applications	≔≎
Favorites	Name	∧ Date №
AirDrop	a AU Lab	Nov 1
D Decente	🖉 Automator	Jul 11
Recents	> 📩 Avid	Aug 7
Applications	> 🚞 Avid_Uninstallers	Aug 7
Desktop	B BBEdit	Aug 1
	🛄 Books	Jul 11
Documents	Calculator	Jul 11
Downloads	📅 Calendar	Jul 11
	Chess	Jul 11
Locations	😴 Concordia University - Self Service	Aug 1
🔄 cda-gol 🛳	Contacts	Jul 11
Alatural:	📮 Dictionary	Jul 11
B Network	EuControl	Aug 7
Tags	FaceTime	Jul 11
	> FB360 Spatial Workstation	May 2

Add the AVID S3 by selecting the surface in the left column and then ADD.

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Don't show this dialog again		the guide for y	our Avid control surface.	ОК	
		Don't show this dialog again			

The AVID S3 will appear in the right column to show that it is recognized.

		EuControl Se	ettings		
	Surfaces Workstations	Applications General	Preferences Assign L	ayouts Soft Keys	
All Surfaces			My Surfaces		
Type Name	Claimed By		Type Surface or Maste	er Tablet	
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Drag surfa	ces to the My Surfaces list, or select surfaces and click the Add button.		Artist Control banks	s independently	
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Enabling the AVID S3 in Pro Tools

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Click in the EUCON symbol at the top of the Pro Tools interface.

The status should be green when the surface is recognized.

Enabling the AVID S3 in Adobe Audition

	Preferences	
General	Control Surface	
Appearance	↑ Device Class	
Audio Channel Mapping Audio Hardware		
Auto Save		
Control Surface		
Data		
Effects		
Media & Disk Cache	Edit Add Remove	
Memory		
Markers & Metadata		

Go to Audition/Preferences/ Control Surface

Select ADD.

Enabling the AVID S3 in Adobe Audition

	Add Control Surface	
Device Class:	EUCON	~
	Settings	
	Concel	

Add EUCON.

Enabling the AVID S3 in Logic Pro

M	É	Logic Pro	File	Edit	Track	Nav	vigate	Record	Mix	View	Window	1	Help	
	0	About Logic	: Pro											
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		Show All					Plug-in Manager							
		Quit Logic P	Pro		90	жQ	Chore	d Grid Libra	ary					
			_											

Go to Logic Pro/Settings/Advanced

Enabling the AVID S3 in Logic Pro



In the Advanced menu checkmark "Enable Complete Features". This will automatically recognize the S3 Control Surface as well as making Logic more useful.

Thank you!

Thank you for reading this guide!

If you have any issues in the CDA AV suites, please email philip.hawes@concordia.ca