MOTU Digital Performer

Setup Guide
Revised: 13-12-00
Digital Performer and the Digital 328

Contents

1  Introduction  2

2  MIDI Setup  3

3  Digital 328 Settings  6

4  Digital Performer “Virtual” Mixer Settings  8

5  Transport Control Setup  11

6  Digital 328 Automation  15

7  Digital Performer & the 328  19

8  Automating A Mix  21

9  Using two Linked Consoles  24

10 Using two Linked Consoles  25
This Setup Guide is for interfacing Mark Of The Unicorn’s Digital Performer with the Digital 328. As the MIDI features of Digital Performer and Performer are identical, this guide will refer to Digital Performer for setup illustration. AudioDesk and Performer users should be able to implement most of the procedures described in this document.

This guide assumes that you have a working knowledge of the Macintosh environment and a familiarity with Digital Performer and the Digital 328.

The procedure will show the user how to integrate MIDI CONTROLLER BANK on the 328 as a limited control surface for the internal mixer within Digital Performer.

This guide will also outline the steps to take to allow automated control of the 328 from Digital Performer.

You must have Digital Performer 2.61 or later, Performer 6.0 or later and FreeMIDI 1.41 or later to achieve results outlined in this guide.

Digital Performer uses MIDI Control Change parameters to control the Virtual Mixer found in Digital Performer, and the 328 is perfectly suited for this task. There may be limitations in the operation of the Digital 328 as a control surface for Digital Performer, yet these limitations are inherent to the design of software, and therefore must be accepted as such. Usually, however, utilizing the 328 together with Digital Performer is simply amazing – many benefits will be realized with this system.

The Digital Performer Internal Mixer

MOTU offers a fully functioning “virtual” mixing console from within the Digital Performer environment, and it perfectly compliments many of the functions found on the Digital 328, offering the ultimate in flexibility when the two products are joined together. However, to understand the power of this system, it is important to separate the two mixing environments in your mind: the Digital Performer internal mixer, and the Spirit Digital 328 mixing console.

The first part of this guide will explain how the Digital 328 can control fader and pan controls for the Digital Performer INTERNAL mixer. We will discuss how Digital Performer can control the Digital 328 in a later section.

Please make sure that FreeMIDI 1.41 or later is installed and activated on your Macintosh before proceeding.
It is essential that 2-way MIDI communication occurs between the 328 and Digital Performer.

Using standard MIDI cables, connect the 328 MIDI Out Port to a MIDI In Port on a compatible MIDI interface. Connect MIDI Out from the Interface to MIDI In on the 328.

This 2-way communication configuration will allow full dynamic automation of the Digital 328, and it will allow control of the internal mixer within Digital Performer from the 328.

**FreeMIDI Setup**

Before launching Digital Performer, we must configure FreeMIDI to account for the 328. This guide will refer to FreeMIDI version 1.44.

1) Launch FreeMIDI.

2) Under “Configuration” select **Create Device**

3) Configure the new device as described below:

- Enable all receive and transmit channels
- Check the attributes listed here - do not check additional items.
- Set the Device ID to 1.
- Change the icon to the one shown here (if desired).
4) Hit OK – the Digital 328 device should now appear in your FreeMIDI Setup as indicated here.

Configuring an Additional 328

If you have two 328 consoles in your configuration, follow these additional steps. Also, refer to Section 9, “Using Two Linked Consoles”. If configuring only one console proceed to the next section, “OMS Compatability”.

1) Select CREATE DEVICE as in step 2 above

2) Configure the new device as shown:

Set the Device ID to 2.

Check the attributes listed here – do not check additional items.

Change the icon to the one shown here (if desired).
3) Hit OK – the FreeMIDI Studio setup will show your new device.

If you are using OMS in place of FreeMIDI, you **MUST** engage Apple Serial DMA driver, found under OMS preferences.

This must be engaged to receive the large data stream from the 328.

**Using OMS compatibility Mode under FreeMIDI**

* OMS users only

The FreeMIDI Setup is now complete. Quit FreeMIDI and re-enter Digital Performer to continue setup.
First, the Continuous Controller values must be input into the 328 so that it can take control of the INTERNAL “virtual” mixer inside Digital Performer. The settings for 328 automation will be covered in a later section.

### Entering Controller Settings into the 328

1) Press MENU on the 328 – scroll to the MIDI CONTROLLERS menu and press ENTER.

2) You may choose to download the Digital Performer SYSEX file from the Digital 328 website or you may find it quicker to program the changes by hand.

3) Configure the Continuous Controller settings as follows:

<table>
<thead>
<tr>
<th>Physical Controller #</th>
<th>MIDI Channel</th>
<th>328 ID</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>90</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>91</td>
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<td>104</td>
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<tr>
<td>16</td>
<td>1</td>
<td>105</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Physical Controller #</th>
<th>MIDI Channel</th>
<th>328 ID</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>1</td>
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<tr>
<td>18</td>
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<td>120</td>
</tr>
<tr>
<td>32</td>
<td>1</td>
<td>121</td>
</tr>
</tbody>
</table>

Leave Controllers 33-64 unassigned - there are no more automatable parameters in Digital Performer.

4) When the settings are entered correctly, press ENTER - the 328 will prompt you to store the settings as a MIDI CONTROLLER PRESET.

5) Select an empty location, and press ENTER again to store the new preset.

6) Next, the standard naming dialogue will appear. Name the preset “Dig Perf” (or similar).
To access the MIDI FADER bank, follow these steps:

1) Press any of the FADER BANK switches (over the first three Rotary Encoders). The associated switch should illuminate.
2) Next, press the illuminated switch again (it's the same switch you just pressed). The faders should react accordingly, yet there will be no switch illuminated under FADER BANK. This is the MIDI FADER bank.
3) Feel free to switch in and out of this mode (or bank) as often as you wish. Whenever you return, Digital Performer control will be at your fingertips.
1) Launch Digital Performer

2) Create a New file (we will make a "New Template" for Digital Performer).

3) Create at least 16 Audio tracks.

4) View the Mixer Page in Digital Performer by pressing the “fader” soft-button in Digital Performer.

5) The Digital Performer Virtual Mixer will be displayed.
6) Enter the MIDI Controller Bank on the 328 (see page 7).

Make sure the Continuous Controller settings on page 6 have been entered into the 328 and activated.

**Attaching MIDI Controllers to DP Channel Strips**

1) Go to the pull-down menu in the DP Mixer page and select “Attach MIDI Controller.”

2) The Cursor will turn into a crosshair. *Click on a destination for your controller. If you inadvertently click somewhere else rather than on a destination channel strip, the crosshair will disappear and the arrow cursor will return. Repeat step 1 above to regain the crosshair.*

*Both Volume Faders and Pan knobs can be enabled for MIDI Control.*
3) Next, move a corresponding fader on the 328 (in MIDI Fader Mode).

4) The Red Rectangle should turn green, and the DP fader should now mirror movements made on the 328.

5) Click on another virtual object in DP and repeat steps 1-4. When you are finished, hit ENTER on your computer keyboard to regain the cursor arrow.

If the Red Rectangle does not turn green and the fader does not mirror 328 movements, check your settings and try again.

NOTE: Digital Performer will not send MIDI information to the 328 from its virtual mixing environment, so the motorized MIDI Faders on the 328 will not reflect realtime fader movements from within this environment. Do not expect the MIDI Controller Bank to respond to any adjustment of the Digital Performer 2.7 Virtual Mixer. Other fader banks on the 328 act normally.

At this point, you should be able to configure Digital Performer exactly the way you want it.

When you are ready, you should consider saving this as a New Template, so that every time Digital Performer is launched, these settings are included with every new file.

**Saving the current state as a New Template**

1) Select “Save as New Template” from the File menu in Digital Performer.

2) Digital Performer will ask you to confirm or cancel this action. If confirmed, these controller settings will automatically activate at each ‘New File’ launch.
Transport Control Setup

There are several different configurations that allow Digital Performer Transport Control from the 328, but most of these setups require external hardware. If you have a MOTU MIDI Time Piece AV for instance, you are no doubt aware of MMC and MTC possibilities involving the 328 and MOTU products. Since we are concerned with only Digital Performer and the Digital 328, we will outline the best approach for transport control utilizing only these two units.

We will be modifying the Remote Controls window in Digital Performer, and taking advantage of features found within.

328 Settings for Transport Control

First, we will need to configure the 328 to transmit the proper commands to Digital Performer.

1) On the 328, hit MENU and go to TAPE MACHINE SETUP - hit ENTER.

2) Under TAPE MACHINE TYPE, select CUSTOM MACHINE.

3) Press ENTER again, and select MTC as the Timecode Source.

4) Press the DOWN ARROW and select SLAVE status.

5) Press the DOWN ARROW again and select NOTE ON for MIDI.

6) The Factory Default settings for MIDI Note On commands are as follows:

| Play: Bb5 | FF: G#5 |
| Stop: B5  | Loc 1: F6 |
| Rec: A5   | Loc 2: F#6 |
| Rew: G5   | Shift: C6 (TURN OFF) |

→ Use MIDI Channel 16

→ Set the Frame Rate to 30 FPS.

Digital 328 Setup is complete for now – move back to Digital Performer to finish Transport Setup.
1) Select “Remote Controls” from the WINDOWS Menu.

Turn the REMOTE MASTER switch ON.

2) It is wise to erase ALL existing remote control note-on commands, to make sure that connected keyboards do not trigger unwanted events.

Select all note-on events, and delete them as shown.

Do this for each existing Note On event.

3) Next, input control events from the Digital 328.

Click inside the EVENT column – the now-active event box will wait for incoming MIDI data.

Press the PLAY button on the 328 transport panel. The event box in Digital Performer will display the received command.
Make sure the ‘arrow’ inside the event box indicates a Note On command, displayed by a DOWN arrow and not a Note Off command, indicated by an UP arrow. If Digital Performer registers a Note Off command, repeat step 3 above.

Enable the following:

- Play control from the PLAY button on the 328
- Stop from the STOP button
- Rewind-to-top from the REWIND button
- Record from the RECORD button
- Marker from the LOC 1 button
- Numeric Remote from the LOC 2 button
**Notes on Transport Control**

- With the above settings, you will be able to control **Play, Stop, Record**, and **Rewind-to-top** functions within Digital Performer from the Digital 328.

- In addition, you will be able to set Markers on-the-fly with the **LOC 1** button on the 328.

- **LOC 2** will bring up a dialog that enables “jumps” to different markers. The default jump is set at ‘Marker 1’ and can be automatically confirmed by another press of the **LOC 2** button on the 328.

- **Recording** can be instantly engaged by pressing the **Record** button on the 328.

- **Punch-in Recording** is best enabled by pressing and holding **Play**, then hitting **Record**. Utilize this same procedure for **punching in and out**.

*This Concludes the section for 328 control of the Digital Performer Mixer environment.*

*The next section is the reverse: allowing Digital Performer to automate the Digital 328 Mixer with moving faders.*
The Digital 328 offers full dynamic automation via MIDI. This means that any encoder/fader movement, button press, or any other control surface setting can be recorded in real-time via MIDI to Digital Performer for playback at a later time.

The 328 not only allows every control surface parameter to be automated, but also allows full automation of both Dynamic Processors and both FX Processors.

This means that a fully automated mix can be integrated into a recording session, containing any fade-ins, mutes, or snapshot recalls that occur at certain points during a song.

As automation data is recorded, any event may be isolated and edited from within the sequencer track, or new automation events can be created from within the sequencer itself.

### Snapshot Automation

The 328 also offers Snapshot automation: any Snapshot (or User Setup) can be recalled within an automation track. Standard MIDI Program Change messages are used for this function.

The following table indicates the Program Change required to recall each individual Snapshot and User Setup.

<table>
<thead>
<tr>
<th>Program Change</th>
<th>Recalled</th>
</tr>
</thead>
<tbody>
<tr>
<td>00 (00H)</td>
<td>Snapshot 001</td>
</tr>
<tr>
<td>01 (01H)</td>
<td>Snapshot 002</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>98 (62H)</td>
<td>Snapshot 099</td>
</tr>
<tr>
<td>99 (63H)</td>
<td>Snapshot 100</td>
</tr>
<tr>
<td>100 (64H)</td>
<td>User Setup 01</td>
</tr>
<tr>
<td>101 (65H)</td>
<td>User Setup 02</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>124 (7CH)</td>
<td>User Setup 25</td>
</tr>
<tr>
<td>125 (7DH)</td>
<td>User Setup 26</td>
</tr>
</tbody>
</table>

So, to recall Snapshot #1, Program Change 0 should be sent to the 328. To recall Snapshot #69, Program Change 68 should be sent to the 328, and so on.

However, there is one other thing to bear in mind. Every individual Snapshot has a ‘MIDI Recall’ selection that can be enabled/disabled. If MIDI Recall is turned OFF for a particular Snapshot, then it cannot be recalled via a Program Change command. Therefore, any Snapshot you wish to recall from within an automation track must have MIDI Recall turned ON, or else the Snapshot will not recall. When the Global MIDI Recall of Snapshots is switched to ON, any Snapshot subsequently created will automatically have MIDI Recall switched to ON. To do this, enter the Snapshot Setup menu and toggle MIDI Recall to ON.
First, set the MIDI Channel for Program Change data. Press **MENU** on the 328, then scroll to **User Options** and press **ENTER**. Configure the MIDI Channel for the 328.

![User Options]

**MIDI Channel: 1**

**NOTE: If Omni Mode is enabled, the 328 will respond to Program Changes on all MIDI Channels for Snapshot recall. The MIDI Channel setting has no effect on automation data.**

Next, to make use of automation facilities offered by the 328, **MIDI DYNAUTO** must be enabled in the **AUTOMATION SETUP** menu. Press **MENU**, then scroll to **AUTOMATION SETUP** and press **ENTER**. **MIDI DYNAUTO** must be enabled for the 328 to transmit or respond to any automation data.

![Automation Set]

**MIDI Dynauto: On**

Scroll down one page (*with your DOWN Arrow*) to the automation 'Mode' page. Five automation modes are available on the 328: **Read Only, Write Only, Read/Write, Update, and Controller**. Each mode determines how the 328 will transmit/respond to automation data, and each has its own applications.

### Automation Modes On The 328

#### Read Only Mode

![Automation Set]

**Mode: READ ONLY**

When the 328 is in Read Only mode, it only responds to automation data. The 328 does not transmit any automation data in Read Only Mode. This mode may be useful when a final automation performance has been completed in Digital Performer, and no more automation data is to be recorded. In this case the desk could be set to Read Only as a 'safe' mode, to ensure that no further automation data is recorded over the final automation performance.
**Write Only Mode**

When the 328 is in Write Only mode, it only transmits automation data, and ignores any incoming automation data received at its MIDI IN port. This mode is useful for quickly recording several versions of an automation take into Digital Performer, where each previous pass is ignored by the 328. Each take can then later be previewed (in Read mode), and the preferred take kept as a performance.

**Read/Write Mode**

Read/Write mode is simply an amalgamation of Read Only mode and Write Only mode. In this mode, the 328 transmits automation data and responds to any automation data received at its MIDI IN port. Read/Write is the most commonly used automation mode - a single automation take can be recorded into a sequencer, then instantly previewed on playback.

**Update Mode**

This mode allows live changes to be made to any individual automation parameter within a previously recorded automation take. For example, say a complex automated mix has been recorded containing many automation parameters. This might be the perfect mix if it weren’t for an inaccurate FX2 fade-out just before the end of the track! Update mode could be used here to ‘punch-in’ a new FX2 fade-out at the desired point while preserving all other automation data.

Essentially, Update mode is identical to Read mode, only that the automation data received by the 328 is re-transmitted back to the sequencer. However, the moment a parameter change is made on the 328, only that parameter enters Write mode, while all other parameters continue to be passed through the 328.

This may seem a bit complex in theory, but in practice it is a very simple concept – Update mode essentially lets you punch-in parameter specific edits into an existing automation mix.

**Note:** If you wish to update an automated fader movement, you should not attempt to ‘take over’ a moving fader when you wish to punch-in your change – use the rotary encoder equivalent on the E-Strip. This is simply due to the motorized nature of the 328’s faders – too much resistance may burn out the motors.
Note: Once an automatable 328 object has been adjusted in Update mode, it will not enter Read mode again until READ ONLY or READ/WRITE is selected in the 328 Automation Setup menu. This means that the newly adjusted parameter will continue to be overwritten until the mode is changed.

Controller Mode

The final automation mode is Controller mode. This mode motorizes the MIDI Fader Bank in order to display received controller data. Since Digital Performer does not output data from its internal “virtual” mixer, this mode is not applicable for Digital Performer.

Since Controller Mode has no effect with Digital Performer, we can essentially ignore this mode in our configuration. However, if you have the ability to do real-time MIDI editing with certain synthesizers or software, this mode may open up several possibilities when programmed appropriately.
This section deals with settings and procedures for the final steps in the Digital Performer/328 marriage – total dynamic automation of the Digital 328.

**Digital Performer MIDI Settings**

1) Under the BASICS Menu in Digital Performer, disable MIDI Thru. Leaving this item checked while operating 328 automation, will result in a MIDI feedback loop.

2) Add one or two MIDI Tracks.

3) Locate the new MIDI track and route its output to the Digital 328, channel 1.
4) Make Sure MIDI DYNAUTO is enabled on the 328. Set Automation mode to READ/WRITE.

5) In DP, enable automation for MIDI tracks that control 328 automation. Otherwise, DP will ‘swallow’ CC parameters 7 (volume) and 10 (pan) resulting in 328 faders 7 and 10 being disabled.

6) In Digital Performer, arm the new MIDI track to record, and verify MIDI data reception.

7) Once MIDI data has been verified, you are ready to record a pass of automation. Grab a handful of faders, and do a test pass while in MIC/LINE Fader bank.

8) After the test pass has been recorded, rewind Digital Performer and play back the pass.

9) Faders should move accordingly – if they do not, verify your settings and try again. If MIDI data is registering on the Digital Performer level meter when faders are being recorded, yet there is no response on playback, check your MIDI Cables returning to the 328.

If you cannot automate more that 2 or 3 faders without serious side effects, such as ‘jumpy’ or ‘stuttering’ faders, check the Extensions Manager for possible conflicts.

Make sure that AppleTalk is turned off, disable any Fax software (such as FAX STF), and turn off any Microsoft serial or USB extensions. If you use a USB based computer, make sure the effect of each USB device (as it relates to the MIDI Data stream) is known.
Now that you’ve been able to automate both the 328 and Digital Performer, it is only a matter of time before automated mixes will be commonplace for your new studio. Before you dive in however, you may want to read through this section – it contains answers to questions concerning mix overdub status, track status, and mix punch-in techniques.

### Starting a Mix – A Tutorial

1) Option-Click the Tracks sub menu, and add two new MIDI tracks. Assign them both to Digital 328, channel 1 as outlined on Page 19.

2) Start a “static” (non-automated) mix on the 328. Once your static levels are set and you are happy with EQ, panning, reverb, etc., **store this mix as a snapshot on the 328.**

Without a 328 snapshot as a foundation, automated moves will have no official “start” position, and will not reflect your mix intentions. Always start an automation session with a stored snapshot on the 328.

3) In Digital Performer, ready your MIDI track for automation. Start by recording a Snapshot Recall command.

   With Performer recording, go to the Snapshot list on the 328, select the appropriate snapshot, and hit **RECALL** on the 328. The recall command will be recorded as a Program Change command in Performer.

4) Lastly, make sure the recorded command indeed recalls the appropriate snapshot.

   Simply play DP and ensure that the correct snapshot recalls. If it does not, check your settings and try again.
5) Once you are able to recall a snapshot, you are ready to automate a mix.

Enter Read/Write mode on the 328, and ride an automation pass. When you finish, verify your pass by playing it back. Faders should move accordingly.

### Updating a Mix – A Tutorial

Any number of Digital 328 automation tracks can be created within Digital Performer. If you do not wish to edit recorded data visually within Digital Performer’s editing pages, however, Update Mode can also be used.

6) To Update a mix, first copy the existing automation data to another track in Digital Performer.

7) Enter Update Mode on the 328.

<table>
<thead>
<tr>
<th>Automation Set</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mode: UPDATE</td>
</tr>
</tbody>
</table>

Note: Due to the motorized nature of the 328’s faders, if you wish to update an automated fader movement, you should not attempt to ‘take over’ a moving fader when you wish to punch-in your change – use the rotary encoder equivalent on the E-Strip.

Note: Once an automatable 328 object has been adjusted in Update mode, it will not enter Read mode again until READ ONLY or READ/WRITE is selected in the 328 Automation Setup menu. This means that the newly-adjusted parameter will continue to be overwritten until recording is stopped, or the mode is changed.

8) Locate the place you would like to update, and get ready to record.

9) Play-enable your first track of automation, and Record-enable the second (copied) automation track, but DO NOT PLAY ENABLE THIS TRACK.

With this configuration, original data will be copied to the second track. “Punch-ins” will read data from the first track and re-record both old and new data to the second track.

Punch in, and the 328 reads data from one track, and re-records it to the other. The second track is muted for overdubs.
Once your pass has been recorded, you may want to edit it within Digital Performer.

1) Go to the Edit window in Digital Performer, and locate the MIDI track containing the automation pass.

2) Double-click the track, or open the Graphic Editor window within Digital Performer.

3) Use the View Filter in Digital Performer to control Data display.

![View Filter in Digital Performer](image)

**NOTE:** Please refer to the MIDI Specification included in the Digital 328 v2.0 manual. Even though data such as EQ changes, Panning, or Aux sends will appear to record correctly, playback routed to the wrong MIDI channel will cause unwanted results. Make sure that recorded data is targeted to the correct MIDI channel when automating.
1) When setting up, make sure separate MIDI cables are connected to separate ports on your MIDI interface – one set of cables for each 328. Ensure that the 328 Link cable is attached.

2) When setting up FreeMIDI, make sure that each 328 is defined as a separate device on a separate MIDI port as shown on page 4. This setup WILL NOT WORK without a multi-port MIDI interface.

3) Refer to Section 3, “328 Settings” (page 6). For control of Digital Performer's internal Mixing Board, set up the first 328 as shown on page 6, and set up the second 328 exactly the same.

4) In Digital Performer, configure one track for 328 #1, and another track for 328 #2. Record automation to both tracks simultaneously - the data from each console will be routed to the proper track.

This concludes the section for Digital Performer control of 328 Automation.
Loading DP Custom Consoles

We have provided 6 Custom Consoles for the Digital Performer Environment, ranging from fader control to reverb and effects parameters. You will need to load them into an existing Project, or into a New Template in Digital Performer in order to have them available for each new session.

1) Make sure the 328 v2.0 Custom Console file is available on your computer.

2) Create a New file (or use an existing one) and select Load from the File menu.

3) Find the file named “328 V2.0 Custom Consoles”.

4) Select Consoles and Seq-1. Hit OK.

5) If prompted, remap to the correct Digital 328 device(s).
6) In Digital Performer, Activate the Custom Consoles from the **Windows** menu.

![Windows menu screenshot](image)

Enjoy two-way communication for the provided parameters.
Spirit by Soundcraft
Harman International Industries Ltd., Cranborne House, Cranborne Road, Potters Bar, Herts EN6 3JN, England.
Tel: +44 (0)1707 665000  Fax: +44 (0)1707 665461

web: http://www.spiritbysoundcraft.com
e-mail: spiritsupport@soundcraft.com (UK) spiritdig@harman.com (US only)