



Rooftop

Studio Manual

An overview of the basic operations of the studio, including critical equipment usage.



Passwords

Mac Pro Miloco Account - Studio17

WiFi network: Rooftop/Rooftop Hi-Speed (5Ghz N for compatible devices)

WiFi password: Studio17

Contact

Contact Cores at cores@me.com or +44(0)7843007516 if urgent.

Power Up/Down

All equipment is powered by the power conditioners above each rack.

The converters are on a separate circuit to the monitors to avoid spikes during power up/down. Monitors are powered up by their adjacent racks. **Please switch on the converters before powering up the other racks, and switch off after powering down the other racks to avoid damaging the monitors.** The Beats By Dre BeatsBox has to be powered up/down separately (button on the top). Individual pre-amps etc. should be powered on as required.

The Avid Artist controllers must be powered up one at a time (button on the top right of each unit). Press once - no need to hold. The 'E' icon at the top of the computer screen will spin and turn black when it locates all of the units on the network. This can be temperamental, so if you get no joy click it and hit 'reset controllers'. Power down by switching off the units.

Please shut down the computer at the end of the session.

DAW Startup

The system is set to boot from the Miloco system disk at startup. If it boots in to 'Cores HD', restart and select 'Miloco HD' by holding 'alt' as the system starts.

Log in to the 'Miloco' account using the password on the first page of the manual. Once that's up and running, DAW's can be used as normal.

There's an entry in Pro Tools I/O settings called 'Rooftop' which will give you the correct routings for all I/O relative to their position on the patchbay, should you need to change it.

Monitoring

By default the Lavry D/A outputs 1-4 (DAW outputs 1+2 and 3+4) are normalled to stereo inputs 1+2 on the Dangerous Monitor ST. DMST Input 3 is normalled to the aux minijack cord located on the producer table. A level control dial is provided for this input. Input 4 is not in use.

All inputs can be re-patched as desired, but note that input 3 has have gain compensation applied due to the consumer equipment attached. If it's necessary to change this, please refer to the Dangerous Monitor ST manual available online. **Please power down the unit and any equipment to be connected prior to re-patching to avoid damaging the Monitor ST.** Please reset any changes after the session.

Monitor selection is as follows - 'Main' are the Focals, 'Alt 1' are the NS10's. Mutes are SSL-style L-C-R-RL-LFE-RR.

The talkback button either latches or is momentary depending on how long it is held. Press quickly for it to latch and hold for more than a second for it to be momentary. Don't forget before you slag anyone off. The dim button also follows this logic.

Headphones

The AUX input on the DMST is normalled to DAW outputs 15+16. This is to allow cue-mixes to be fed to the cue amp for headphones. Cue controls are on the front panel and allow the cue system to be fed by either the main inputs or the aux input. These can be dialled in together to create a monitor-board style custom headphone mix. Additional headphone outputs are located under the desk, on the left-hand side (next to the pre-amps).

MIDI

If additional MIDI inputs are required, they can be plugged in to the front of the Unitor 8 located in the computer cabinet. They will show up on MIDI in/out 8 in DAW software.

Clocking

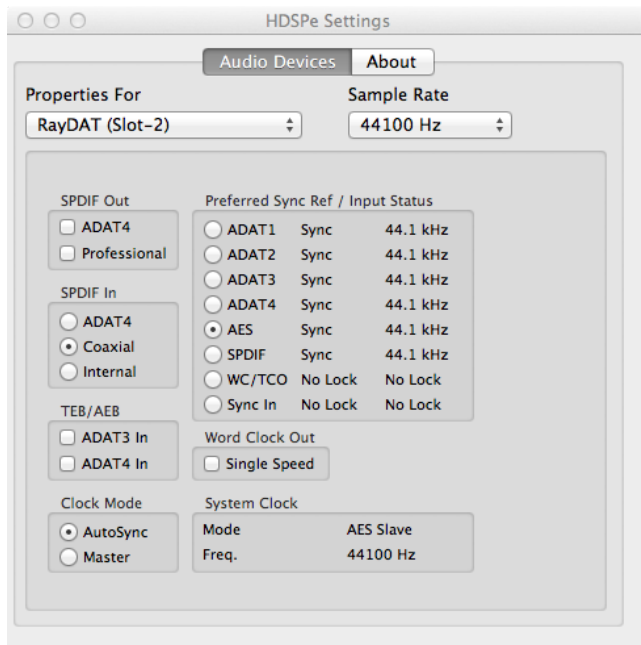
The Lavry Blue converter is the master clock. Clock settings are controlled via the toggles on the left hand side of the unit. 4 settings are available - 44.1, 48k, 88.2 & 96k. These are toggled by first setting the range with the left toggle - 44.1/88.2 -or- 48/96, then by setting the higher or lower value on the right toggle - 'Low' for 44.1/48 and 'High' for 88.2/96. These changes are automatically detected by the audio interface and applied to host DAW software. If for some reason this isn't the case, change it in the RME I/O settings (see below).

For settings above 96k, one must use the clock from the Apogee. The Lavry unit cannot be used and must be switched off in this instance.

To use the clock on the Apogee:

- Select the setup button on the AD16X unit and cycle through the options until the indicator reads 'int'.
- Open 'HDSPe Settings' located in the dock and change the 'Preferred Sync Ref' to 'ADAT 1' then;
- Change 'Sample Rate' to the desired setting. The relevant outputs from the DA16X must then be patched in to the relevant monitor inputs which are normalised to the Lavry by default.

**note - at sample rates above 96k only 8 channels I/O will be available. Please reset any changes after the session.*



Connectivity

Connecting devices to the main Mac Pro

There's a USB 3.0 hub located in the computer cupboard for connection of high-speed peripherals such as hard drives. Traditional USB/Firewire devices can be connected to the front ports. There is a USB hub under the main console, next to the r/h rack for connecting thumb drives or a hard-wired keyboard for the use of a number pad. Additional keyboards are available in the computer cupboard.

Connecting a user's laptop to the system

Producers/artists can connect their laptops to the computer monitor/TV so they can sit in mix position whilst working. There are 2 HDMI inputs to the left of the converters with labels for each screen. These can be connected via DVI, HDMI or Mini-DisplayPort (Thunderbolt) using the adaptors found on the hooks on the r/h side of the computer cupboard. If your laptop has multiple video outputs (e.g. a new generation MacBook Pro with both HDMI and DisplayPort) you can connect both the main monitor and the TV for additional mixer views etc. The main monitor must then have its input changed to 'DVI 1' using the menu button next to the power button, and the TV changed to 'input 2' using the remote on the coffee table. Audio can either be patched in from a user's audio interface, or the minijack can be used.

There are a few ways of connecting a keyboard/mouse/trackpad at mix position:

- Mac users can connect to the bluetooth keyboard/mouse/trackpad using the bluetooth menu. Windows users can install drivers.
- Two models of Apple keyboards can be found in the computer cupboard - one silver version with number pad and one chunky-keys version. These can be used with the ball mouse and are compatible with Windows machines.
- A wireless Windows Keyboard and mouse can be found in the storage unit. These must be used in conjunction with the receiver. Spare batteries can be located in the storage unit at the rear of the studio.
- User's laptop can simply be sat on the control surface with the fader cover located in the l/f corner of the room.

Connecting additional studio devices to a laptop

If a user would like to use the keyboards/Maschine Studio etc. with their own laptop, the USB hub connected to the front port of the Mac Pro must be disconnected and attached to the user's laptop. Some driver installs may be necessary for certain laptops (particularly Windows machines). Please consult the manuals of individual keyboards for setup. Maschine/Komplete Kontrol users must have a licence to use the dedicated software, though these devices can be used as stand-alone controllers for any DAW software.

Apple TV

Macintosh computers/iOS devices can be streamed directly to the TV for playback of video/audio or for use as a larger display. To do this, first connect to the Rooftop Wifi network, then click/tap the AirPlay icon on your device and choose 'Rooftop Apple TV'. The TV audio output is on input 3 of the monitor controller. Content can then be streamed. Some devices have an option to share the screen - please follow the instructions on your computer/iOS device to enable this feature.

Screen

The main computer screen can be adjusted For better viewing or moved out of the stereo image for mixing. Push/pull/rotate to the desired position.

Avid Artist Control Surface

The Avid Artist control surface can be used to control DAW parameters. For concise operating instructions you can find the manual on the Avid website. Basic operations outlined below:

Fader banks can be selected with the 'Bank' button, which shifts the whole system up/down in banks of 8 channels. The 'Nudge' button allows shifting in single channel increments. The system always follows DAW track selection. The Artist Control (central unit) is set to bank independently which is useful for controlling the selected DAW track. This can be changed by clicking the 'E' on the top right of the screen and unchecking 'Artist Control banks independently'. Please reset any changes at the end of the session.

Pots by default control panning. Pages can be cycled using the 'Page' buttons on the left hand side for, for example, L pan/R pan. The functions of the pots can be changed using the buttons on the left hand side. Additional functions are available using the shift keys on the bottom left/right of the units. This allows control of sends and channel flip etc.

The system automatically detects the DAW software currently in the foreground. There is no need to toggle between software. This allows multi-client operation if, for example, Logic and Pro Tools are open at the same time.



TotalMix

TotalMix is the on-board DSP based RME digital mixer. It's a very powerful tool for creating latency-free sub-mixes. It's not necessary to use TotalMix for normal operation of the DAW system, but if you'd like to utilise its routing capabilities some of the basic functionality is outlined below:

The three rows represent from top to bottom - hardware inputs, software outputs and hardware outputs. The hardware outputs are sorted in to sub-groups which all have individual mixes.

The main output is on the right-hand side and is routed to the Lavry D/A 1+2. Clicking 'Main' will give you the sub-mix for that output. Adjust the mix of the required hardware inputs and software outputs here.

'Phones 1' is routed to outputs 15+16 on the Apogee (see 'monitoring' section on page 2 for patchbay routing). This can be used for creating custom headphone mixes with direct-monitoring. Click 'Phones 1' to access the sub-mix for that output and adjust to suit.

For more information on the capabilities of TotalMix including loopback record, you can find the manual on the RME website.

**Note - The input to the cue system is determined by the position of the AUX input dial on the Dangerous Monitor ST. See 'Monitoring' on page 2 for more info.*



File System & Storage

Please store recordings on the 'Miloco Audio Disk'.

Sessions will be retained until disk space becomes an issue, at which point older sessions will be removed unless archiving has been specifically requested.

Name	Date Modified	Size	Kind
▶ 3030	21 March 2013 14:52	--	Folder
▶ 4321 Movie	22 January 2013 12:32	--	Folder
▶ Adam Deacon	18 April 2013 18:39	--	Folder
▶ Akai	25 October 2014 17:34	--	Folder
▶ Ama	12 January 2014 14:53	--	Folder
▶ Andreya	9 February 2013 00:34	--	Folder
▶ Anouk	19 September 2013 22:02	--	Folder
▶ Chip	22 January 2013 15:02	--	Folder
▶ Cores	3 December 2014 15:40	--	Folder
▼ Demo Artist	Today 10:06	--	Folder
▼ Demo Session	3 June 2013 22:49	--	Folder
▶ Final Masters	13 April 2011 22:34	--	Folder
▶ Final Mixes	13 April 2011 22:34	--	Folder
▶ Monitor Mixes	20 March 2013 19:58	--	Folder
▶ Parts	3 June 2013 22:49	--	Folder
▼ Projects	6 May 2014 14:22	--	Folder
▶ Stems	6 September 2011 20:23	--	Folder
▶ Dena Latoya	8 October 2013 17:18	--	Folder
▶ DJ Fresh	22 January 2013 15:49	--	Folder
▶ DJ Utronik	21 March 2013 16:00	--	Folder

1 of 84 selected, 241.82 GB available

Backup and System Swap-Out

Time Machine

Backup is provided by a TimeMachine system which incrementally backs up at set intervals. Every time a file changes within that interval it is backed up. If it is necessary to retrieve a missing or deleted file, click the TimeMachine icon in the top corner of the screen, click 'enter TimeMachine' and then navigate to the folder that contained the file you wish to retrieve. Step back in time using the arrows on the right hand side to find the file.

This system can be switched off if not wanted. Click the icon, click 'Open TimeMachine Preferences' and slide the switch to the 'off' position. Please remember to switch this back on at the end of the session.



Drive Swap-out

In case of system disk failure or other system issues, clean system/audio disks are stored in the storage unit at the rear of the room. They're labeled 'Miloco System Disk Backup' and 'Miloco Audio Disk Backup'.

The system disk can be quickly swapped out with a faulty disk by swapping out the tray in the Mac Pro labeled 'Miloco System Disk'. The disk is already screwed to a spare Mac Pro disk tray for a swift swap-out. The default system can then be used.

The backup audio disk is in the Icy Box chassis in the storage unit labeled 'Miloco Audio Disk Backup'. This can be plugged in to the USB 3 hub adjacent to the Mac Pro. Please notify Cores if drives are swapped out and why, so failed drives can be replaced and cluttered drives restored from Time Machine.

Lighting

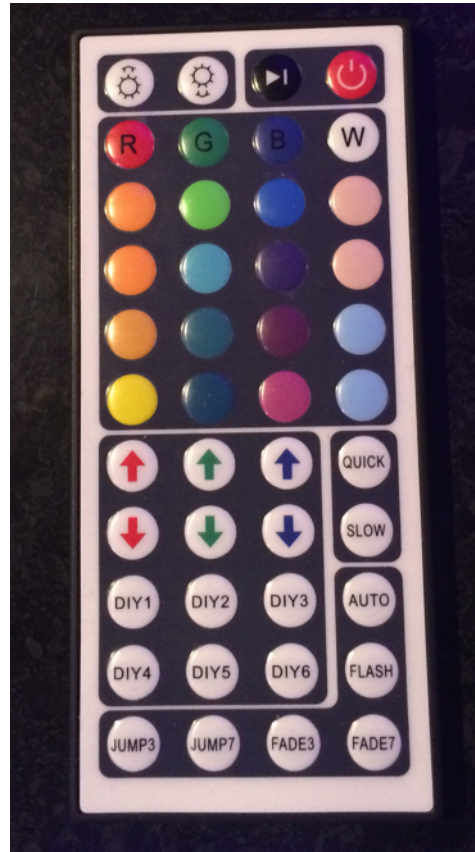
The mood lighting is operated by the remote in the holder by the main light switch. This can be taken out and pointed at individual lights to turn them on/off.

Please remember to switch off the outdoor lights before leaving.

The LED lighting can be altered using the remote on the coffee table. Point it directly at the LED's and choose the desired colour combinations.



Mood Light Switch



LED Control

The lamps on the desk are switched on/off using switches located just behind them on the desk. This is so you can use them separately to the main light system for a darker environment.

The fairy lights on the microphone stand/music stand are switched on and off on the 4 way power strip on the back wall so they can be used separately to the main lighting system.

The lights for the racks under the desk are switched on using the left-hand switch on the power conditioner above each rack.

Microphones

Mics/D.I.'s etc. are kept in the cupboard at the rear of the studio.

Printer

An AirPrint printer is located in the left-hand corner of the room. Spare paper is available on the top shelf of the cupboard. If you or a client wish to print from an Apple device, all they need to do is join the network and it will become available to them. The printer can also be used in traditional fashion with any network-connected computer.

TV

To use the TV for extra mixer views etc., switch it on using the remote on the coffee table. The computer input will automatically be detected. You can then drag windows upwards to it.

Cables

Patch cables are located on the right-hand end of the workstation. Full-length XLR/TRS etc. cables can be found on the left-hand end.

Spares

Spare batteries/paper/ink etc. can be found in the cupboard near the entrance of the room. There's also a ball mouse incase spare batteries aren't available/if preferred along with wired keyboard located in the computer cupboard.

Lost Property

There's a box for lost property on the left-hand corner of the room, next to the sofa. Please put anything that's left behind in there.

Manuals

Manuals for individual equipment are kept in a filer by the left hand sofa.

Split Sheets

Generic Split Sheets are kept in a filer in the cupboard, should they be required.

Tools

Tools can be located in the cupboard in the booth.

Misc

Please ensure the patio doors and main doors are closed when listening to music at volume. Please ensure both are locked when vacant.

Patchbay

ISA 528 Line Outputs		1073 Line O/P	VT727 Line O/P	ISA 430 Line O/P	VT727 Line O/P	ISA 430 Line O/P	1176 Line O/P												
1	2	3	4	5	6	7	8	1	2										
THRU																			
ISA 528 Line Inputs								1176 Line I/P											
1	2	3	4	5	6	7	8	1	2										
Nord Outputs		Ultraneve Outputs		Base Outputs															
L	R	1L	1R	2L	2R														
↓	↓	↓	↓	↓	↓	↓	↓	↓	↓										
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓																			
HALF NORMAL																			
				DAW Inputs Apogee				DAW Inputs Lary											
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20

DAW Outputs Apogee										DAW Outputs Lary													
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20				
↓										↓				↓		↓		↓		↓			
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓																							
HALF NORMAL														Monitor AUX In		Monitor In 1		Monitor In 2		Monitor In 3		AUX Card O/P	
										L		R		L		R		L		R			