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You can read the recommendations in the user guide, the technical guide or the installation guide for RANE TTM 57SL. You'll find the answers to all your questions on the RANE TTM 57SL in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

User manual RANE TTM 57SL
User guide RANE TTM 57SL
Operating instructions RANE TTM 57SL
Instructions for use RANE TTM 57SL
Instruction manual RANE TTM 57SL



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Manual abstract:

2. Keep these instructions. 3. Heed all warnings. 4. Follow all instructions. 5. Do not use this apparatus near water. 6. Clean only with a dry cloth. 7. Do not block any ventilation openings. Install in accordance with manufacturer's instructions. 8. @ @9.

@ @A polarized plug has two blades with one wider than the other. A grounding-type plug has two blades and a third grounding prong. The wide blade or third prong is provided for your safety. @ @10. Protect the power cord and plug from being walked on or pinched particularly at plugs, convenience receptacles, and the point where it exits from the apparatus.

11. Only use attachments and accessories specified by Rane. 12. Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/ apparatus combination to avoid injury from tip-over. 13. Unplug this apparatus during lightning storms or when unused for long periods of time. 14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

15. The plug on the power cord is the AC mains disconnect device and must remain readily operable. 16. This apparatus shall be connected to a mains socket outlet with a protective earthing connection. 17. When permanently connected, an all-pole mains switch with a contact separation of at least 3 mm in each pole shall be incorporated in the electrical installation of the building. 18. If rackmounting, provide adequate ventilation. Equipment may be located above or below this apparatus, but some equipment (like large power amplifiers) may cause an unacceptable amount of hum or may generate too much heat and degrade the performance of this apparatus. 19.

This apparatus may be installed in an industry standard equipment rack. Use screws through all mounting holes to provide the best support. **WARNING:** To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture. Apparatus shall not be exposed to dripping or splashing and no objects filled with liquids, such as vases, shall be placed on the apparatus. Please read through these operating instructions so you will know how to get the most from your TTM 57SL and the included Scratch LIVE software.

Keep this manual in a safe place. If you ever lose it, a new copy may be downloaded at www.rane.com/ttm57sl.html.

To keep up with the latest tips, and to check for software updates for your TTM 57SL, visit the Official Scratch LIVE Forum at scratchlive.net. Minimum system requirements · At least one turntable or CD player. · Computer with USB 1 port supporting Full Speed Mode (USB 1.1). · Screen resolution 1024 x 768 or higher. · Hard drive space for storing music. · PC Windows XP with Service Pack 2 or Vista (64-bit XP not supported) Pentium 4 / 1.5 GHz 1 GB RAM. · Mac OSX 10.

3 G4 / 1 GHz 1 GB RAM. Scratch LIVE is compatible with Intel-based Mac computers. Note: no sound card is necessary. Check List These items are included with the TTM 57SL in the box: · Scratch LIVE software install disc. · 2 (two) control CDs. · 2 (two) control records. · 1 USB cable. · IEC C5 line cord. · Package of 4 rubber feet. · Quick Start Guide.

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Introduction **WARNING CAUTION RISK OF ELECTRIC SHOCK DO NOT OPEN** To reduce the risk of electrical shock, do not open the unit. No user serviceable parts inside. Refer servicing to qualified service personnel. TTM 57SL MIXER Contents TTM 57SL: The Hardware .

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FAST MASTER CUE B 15:00 12-125-33 CV02 RECORDS This record contains a control signal only and is intended solely for use in conjunction with Serato
Scratch LIVE software. ©2004 Serato Audio Research ©2004 Rane Corporation All rights reserved. 14368 CONTROL RECORD CHANNEL SWAP This
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Research ©2004 Rane Corporation All rights reserved. 14368 CONTROL RECORD FADER 1 CONTOUR REVERSE CROSSFADE CONTOUR REVERSE
FADER 2 CONTOUR OL +8 +4 +2 0 2 4 8 16 24 A B TTM 57SL PERFORMANCE MIXER Manual-2 TTM 57SL: The Hardware The best way to understand
the TTM 57SL is to learn the basic mixer without a computer first. Only after you are familiar with what this mixer can do on its own, then connect a
computer and learn Scratch LIVE and the digital effects. Set the unused inputs to LINE. Connecting the Mixer AUX IN L PGM 2 4 L PGM 1 2 L L Leave the
power unplugged until everything else is connected! PGM Inputs 1-4 and Aux Input The TTM 57SL has two stereo analog inputs for PGM 1 and two stereo
analog inputs for PGM 2. Any of these analog inputs may be set for Line Input or Phono Input using the LINE / PHONO switches located on the rear panel.

Up is LINE and down is PHONO.

Unused inputs are best set to LINE. Attach your turntable's ground wires to the Phono Ground connectors. Two stereo digital inputs from the USB
connection, Digital 1 and Digital 2, are also available for PGM 1 and PGM 2. It is possible to select any combination of digital and analog signals. Any of
the four analog inputs may be used for Scratch LIVE vinyl emulation control.

Input 1 or Input 2 may be selected for Scratch LIVE Virtual Deck 1 control. Input 3 or 4 may be selected for Scratch LIVE Virtual Deck 2 control. Control
input sources are selected using the Scratch LIVE software. As will be discussed later in Program Controls, if a source has been selected for vinyl emulation
control by the Scratch LIVE software, the number is back-lit as a reminder that the source is selected for control. See the Aux input as described on page
Manual-6.

Mic Input The Mic Input will accept either a balanced 1/4" TRS (tip-ringsleeve) plug or an unbalanced TS (tip-sleeve) plug. Any type of microphone may be
used, except those that require phantom power to operate. See the Mic Level section on page Manual-6. Analog Outputs All analog outputs come from the
same "Main Mix" signal. Main, Booth and Aux outputs each have their own Level control. The Main output is on balanced XLR jacks with pin 2 "hot" per
AES standards. The Booth output is on balanced 1/4" TRS (tip-ring-sleeve) jacks, though unbalanced TS (tip-sleeve) plugs may be used. The Aux output is on
regular unbalanced RCA jacks. Because all signals are identical, users may use any of these outputs as the "main" output if a different cable type is required
for system connection. Rane recommends balanced wiring for the strongest signal and rejection of hum and noise.

If your cable to the amp rack is less than 10 feet (3 meters), you can usually get away with an unbalanced cable. See the RaneNote "Sound System
Interconnection" available at www.rane.com for details and cable wiring. Power Supply The TTM 57SL features an internal universal switching power supply
that operates on any AC mains 100 to 240 VAC, 50 or 60 Hz (most places in the world). All that is required when traveling is the appropriate IEC line cord
which is usually readily available. The universal supply is a major plus for the traveling DJ. 3 1 LINE 1 ON 2 3 4 PHONO R R R R MIC BALANCED INPUT
AUX OUT BALANCED RIGHT MAIN LEFT RIGHT BOOTH LEFT 100-240V 50/60 Hz 20 WATTS POWER Manual-3 Program Controls 2 1D A 4 6 8 2 4 6

8 2 1D A INPUT 2 Choose one of four INPUT 0 10 sources for each Program. INPUT GAIN PGM 1 selects: · Analog-1 (A1) HIGH · Analog-2 (A2) · Digital-1 (D1) · Digital-2. (D2) L R OFF +6 PGM 2 selects: PAN · Analog-3 (A3) · Analog-4 (A4) MID FlexFX · Digital-1 (D1) · Digital-2.

(D2) The Analog Inputs come OFF +6 from your turntables or CD players. The Digital Inputs come from the Virtual Decks in the Scratch LIVE LOW software. If the number for A1 or A2 is illuminated, the Input has been selected by the Scratch LIVE software OFF +6 as the vinyl emulation input for Deck One. If the number for A3 or A4 is illuminated, the Input has been selected by Scratch LIVE as the vinyl emulation input for Deck Two. The backlit number is a reminder that this source may be a control signal and not audio.

You may select a control input and use it as a normal analog input at any time without de-selecting it for control in Scratch LIVE, but remember that if you are playing a control record or CD, you will hear the control signal. See Control source and Phono sensitivity on page Manual-35. GAIN These "trim" controls adjust the selected input to match other inputs. These controls have a built-in Limiter that prevents the signal from clipping regardless of the Gain setting. If increasing the Gain does not increase the signal level, then the signal is already at maximum and the Limiter is controlling the signal to prevent clipping.

The Gain range is +15 dB to off. PAN These controls pan the signal between the Left and Right outputs. HIGH / MID / LOW EQ The control range is OFF to +6 dB. These use 2nd-order, Linkwitz-Riley, Accelerated Slope™ filters. The Low-Mid crosspoint is 300 Hz. The Mid-High crosspoint is 4 kHz. Kill switches provide instant-off for each control. The skull lights red and the band is off when its Kill switch is pressed. When the switch is released, the EQ goes back to the setting of its EQ control. These switches may be set to momentary or toggle operation within the Scratch LIVE software.

See Latchkill switches on page Manual-35.



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0 10 GAIN HIGH INPUT OFF +6 L PAN R MID FlexFX OFF +6 LOW OFF +6 10 5 0 AUDIO PRECISION AMPL (dBr) vs AMPL (dBr) LOW+ MID+ HIGH+ G -5 A I -10 N -15 -20 -25 -30 -35 -40 LO W MID HI GH 20 100 FREQUENCY 1k 10k 20k Manual-4 Interactivity of the Accelerated-Slope™ EQ controls Faders Magnetic faders are used for both Channel Faders and Crossfader (the same faders used in the TTM 56). Each fader has an independent Contour control and a Reverse switch. CONTOUR These controls provide a full range of fader adjustment from constant power (Slow) to extremely fast cut (Fast). Channel and CrossFader Contour travel dB Attenuation 0 20 40 60 80 100 CHANNEL SWAP This button reverses the channel assignment for all three faders. Pressing the switch toggles Channel Swap on and off. When the yellow indicator is lit, Channel Swap is engaged. When channels are swapped, the PGM 1 Fader controls PGM 2 and the PGM 2 Fader controls PGM 1. PGM 1 is also moved from the A side of the Crossfader to the B side of the Crossfader.

Fader Contour and Reverse controls stay with the original Fader.

Fader 1 Contour and Reverse is always with the left Fader and Fader 2 Contour and Reverse is always with the right Fader. This switch is slightly recessed to prevent accidental engagement. METER The Meter has two modes of operation. The METER switch toggles between dual mono CUE and STEREO

HOUSE. When the green indicator is lit, the Meter displays Stereo Mix, which is being sent to all three outputs.

When the green indicator is off, the Meter displays Dual Mono Cue, to show the levels of PGM 1 and PGM 2. The red OL indicator lights at 0 dBFS (clipping). The Meter displays loudness with a solid string of lights, and how close you are to clipping with a moving dot. If the red OL indicator lights, turn the level down using the Gain control. SLOW FAST REVERSE These switches are provided for each fader just to the right of each Contour control. Reverse toggles on (lit green) and off with each push of the switch. These switches are slightly recessed to prevent accidental engagement. METER STEREO

HOUSE On = Stereo House Metering Off = Dual Mono Cue Metering SLOW FAST SLOW FAST SLOW FAST CHANNEL SWAP FADER 1 CONTOUR REVERSE CROSSFADE CONTOUR REVERSE FADER 2 CONTOUR REVERSE OL +8 +4 +2 0 2 4 8 16 24 A B TTM 57SL PERFORMANCE MIXER Manual-5 4 2 0 6 8 10 AUX IN This level adjusts the level of the Auxiliary Input signal. This is a full-range control providing Off to +6 dB gain adjustment. MIC LEVEL and EQ The MIC ON switch engages the Mic. The green indicator is lit when the MIC is engaged. MIC LEVEL adjusts the Mic gain over a range of Off to +50 dB. Set the gain where you want it and use the MIC ON switch to turn the MIC on and off. The OL indicator lights when the signal reaches clipping. If this lights red, turn the MIC LEVEL down.

MIC HIGH and MIC LOW tone controls allow you to adjust the bass and treble of the MIC Input signal. OUTPUT LEVELS Output Level controls are provided for MAIN, BOOTH and AUX Outputs. All three outputs have the same Main Mix source. As shown previously in Analog Outputs (on page Manual-3), the Main output is a balanced output on XLR connectors, the Booth output is a balanced signal on TRS connectors and the AUX output is an unbalanced signal on RCA connectors. This combination of jacks allows you to hook into other equipment regardless of the connector type. 2 OUTPUT LEVELS 4 6 8 0 4 2 0 4 2 0 10 10 6 8 10 6 8 (XLR) AUX IN MAIN (TRS) MIC HIGH -12 +12 BOOTH (RCA) -12 MIC LOW 4 6 8 0 10 OL +12 AUX OUT 4 2 0 10 6 8 2 MIC LEVEL MIC ON Headphone Cueing The Cueing system allows users to Pan the Cue from PGM 1 to PGM 2 or select the Master Mix. Cueing is also provided for the internal digital effects, covered on page Manual-9. Both 3.5 mm and ¼" jacks are provided. These can be used simultaneously, but using only one at a time yields more power to the headphones.

PHONES The headphone output can deliver very high volume to some headphones. To avoid pain, never put headphones on your head before plugging them in. Always start with the PHONES Level turned down, and then turn it up to the desired level. CUE This slider allows you to pan between PGM 1 and PGM 2 in the headphones when the Master Cue light is off. When Master Cue is on, this control has no effect.

The cue signals are post-EQ and pre-fader. MASTER CUE Press this switch (green light on) to hear the Main Mix in the headphones. When this light is off, the Cue slider takes over. PHONES PGM 1 CUE PGM 2 MASTER CUE HEADPHONES Manual-6 FlexFX Loop FlexFX This stereo loop connects an external effects processor. The signals coming from the PGM 1 fader, the PGM 2 fader, or both may be routed to the FlexFX loop.

This allows a single external effects unit to process PGM 1 and/or PGM 2. (Internal digital effects are covered on page Manual-8.) FlexFX switches are provided for PGM 1 and PGM 2. Pressing the FlexFX switch lights the green indicator and sends the signal to the external FlexFX Loop. Press the switch again to stop sending signal to the loop (the green indicator goes dark). FlexFX jacks are unbalanced mono ¼" TS (Tip/Sleeve). SEND jacks provide output to the effects processor. RETURN jacks provide input from the effects processor. Effects insert devices with a single in/out TRS jack place Send on the TIP and Return on the RING. For this application, you will need a "Y" cable, as shown below.

Send signals may be used as another auxiliary output, allowing PGM 1, PGM 2 or both to be routed to an external source (another amp or recorder). If you wish to disconnect your external effects processor, it is not necessary to connect cables from FlexFX Send to FlexFX Return, as the TTM 57SL detects the presence of cables, and automatically connects the Send and Return when a cable is not connected. Any signal assigned to the FlexFX Loop will be processed by any internal digital effect assigned to the AUX BUS. This has the advantage of allowing one of the two internal effects to be assigned to the AUX BUS and then assigning PGM 1 and/or PGM 2 to the FlexFX Loop. UNBALANCED USB Streaming Audio There are eight channels of streaming audio over the USB port. Two stereo channels from the computer and two stereo channels to the computer. While internal processing is all 24bit 44.1 kHz, streaming audio is 16-bit 44.1 USB kHz. If the blue indicator is on, the device is connected and communicating with the computer.

For troubleshooting connection problems see page Manual-13. Two stereo signals from the computer appear as Digital 1 and Digital 2 inputs. These stereo digital signals may be selected for PGM 1 and/or PGM 2 (see source selection in Program Controls section). As well as the 2 stereo channels sent to the computer for vinyl emulation control, one stereo pair can also be sent to your computer for recording.



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See Recording on page Manual-26.

When not using the Scratch LIVE software, the mixer appears as two four-channel sound cards with stereo in and stereo out. The source for the stereo output channels must be selected in your software. The following signals may be selected as the source for either digital output to the computer: PGM 1 Pre- or Post-Fader PGM 2 Pre- or Post-Fader Main Mix AUX BUS (sum of MIC, AUX and FlexFX Return). RIGHT LEFT RIGHT LEFT SEND RETURN FlexFX + 1-CONDUCTOR SHIELDED CABLE + SHIELD SEND T = SEND R = RETURN S = SHIELD + SHIELD 1-CONDUCTOR SHIELDED CABLE + SHIELD RETURN Send/Return Cable Wiring Manual-7 Effects Hardware and software control panels These "soft" controls have multiple functions for controlling Serato Scratch LIVE software. These also control the Internal Digital Effects when the mixer is operated stand-alone without a computer.

The Effects function the same way if connected to the Scratch LIVE software or when using the TTM 57SL standalone. Scratch LIVE software controls are described on page Manual-31. For this reason, you may want to begin by using the Effects with Scratch LIVE software to learn control assignments. Typically, Effects are controlled by ear. If you know which Effect is installed in the Effects Processors and what controls are assigned to what functions, the Effects are very usable without the software. The function of the controls has been standardized to help keep stand-alone operation simple. The TTM 57SL ships with Echo in Processor 1, and LP Filter in Processor 2 before Scratch LIVE reassigns them. Note: these defaults can be changed and saved to the mixer with the Hardware Setup screen shown on page Manual-35. Group 6 If you are connected to the Scratch LIVE software, switch to Group 6 to begin using Effects. Press GROUP then B6 (See page Manual-31 for more information on Groups).

Inserting an Effect There are four possible insert points for a deployed Effect: PGM 1, PGM 2, AUX BUS or Main Mix. When an Effects Processor is inserted in PGM 1 or PGM 2, pre- or post-fader operation is determined by the Effect. Both the Echo Effects are post-fader, and all the Filter Effects are pre-fader. Both Effects Processors can use the same insert point, but the order depends on the effect. For instance, the Filter effect will be processed first (because it is pre-fader), and the Echo effect will be processed second (because it is post-fader). If both are Filter Effects, Processor 1 will be first. Note: Echo or Hold Echo may only be loaded into one processor at a time. The other processor must have one of the Filters. The controls required to select an Effects Processor and determine its insert point are shown below. The DECK button selects the Effects Processor to be controlled.

Pressing the button toggles between Effects Processor 1 and Effects Processor 2. B1 inserts the selected Effects Processor in PGM 1. B2 inserts the selected Effects Processor in PGM 2. B3 inserts the selected Effects Processor in AUX Bus. B4 inserts the selected Effects Processor in Main Mix.

PROCESSOR 1 1 B1 B2 DECK 2 B3 B4 PROCESSOR 2 P1 P2 DECK 1 B1 B2 2 B3 B4 GROUP B5 B6 J1 J2 Scratch LIVE software effect controls mirror the TTM 57SL front panel. When one status changes, so does the other. Internal Digital Effects There are two Effects Processors available in the TTM 57SL.

Digital Effects hang out in the mixer instead of the software so they are available for signal processing even when Scratch LIVE is not running. Each processor can load one of five effects: · Echo [post fader] · Hold Echo [post fader] · LP Filter (Low Pass) [pre fader] · BP Filter (Band Pass) [pre fader] · HP Filter (High Pass) [pre fader] When the Scratch LIVE software is running, the deployed effect for each Effect Processor is shown on the computer screen, along with all of the control assignments and settings.

The Effects are still available when the mixer is operating stand-alone, however, there is no display for indicating the deployed Effect, control assignment or settings. INSERT POINT PGM 1 PGM 2 AUX MAIN To share an effect with both PGM 1 and PGM 2, insert the effect in the Aux Bus and use the FlexFX switches. Remember that an effect in the Aux Bus affects the FlexFX, Mic and Aux Inputs. Manual-8 Basic Effects Controls The selected effect is edited with the remaining soft controls. The function of some controls depends on the selected Effect. Specific control functions are detailed for each Effect. The basic operation of these controls is outlined here: B5 CUE ON B6 EFFECT ON TRANSFORM J2 B5 Toggles the Effects Cue On / Off. This is a global setting and does not change state when toggling between Effects Processors. See the Effects Cueing section to the right for details. B6 toggles the selected Effects Processor On / Off.

J1 and J2 joysticks may operate as transform switches or be used to control effects parameters. J1 and J2 each feature an eight-position joystick, a push switch and a green mode indicator light. If the indicator light is off, the associated joystick operates as a transform switch. If the green indicator light is on, the joystick is assigned to an effect parameter as shown on the following pages. Pressing the joystick toggles between the two modes of operation. If a second function is not available, pressing the joystick has no effect. See page Manual-31 for a more detailed description of how to switch joystick modes. Effects Cueing You can cue an effect before you turn it on so that you can check how it sounds before you bring it into the mix. Button B5 turns the Effect Cue on or off. Note that if you turn Effect Cue on, it stays on even when you switch between effects.

For an Effect Cue to be heard in the headphones, the Effect Processor must be selected, Effect Cue must be on and the Cue Pan and Master Cue controls must be in the correct position. For instance, with a track playing in PGM 1: 1. Select Processor 1 to choose your Effect. 2. Select B1 to route PGM 1 to the Effect. 3. Select B5 to Cue the Effect in your phones. 4. Select B6 to send the Effect to the Master. 5.

Echo Effects are post-fader, so the fader needs to be up to send the Effect a signal. Filter Effects do not rely on the fader. The Effects Cue for an Effect inserted in Main or Aux Bus is only heard in the headphones if the Master Cue switch is on. The Hold Echo is the only Effect that cannot be heard in the headphones unless it is on and also sent to the Master. AUX BUS EFFECT CUE MAIN MIX EFFECT CUE MAIN MIX CUE PGM 1 EFFECT CUE PGM 1 CUE CUE PAN PGM 2 EFFECT CUE PGM 2 CUE MASTER CUE ON CUE OFF · P1 and P2 may be used to control Effect parameters, each consisting of a rotary encoder, a push switch and a green mode light. Footswitch The last soft control is the optional footswitch. A footswitch allows hands-free control of these Effects parameters: · Tap to set the BPM · Turn the Effect on & off · Select between the two Effects Processors (same as the DECK switch).



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The footswitch can also assist with looping and recording functions. These are shown in the Groups section on pages Manual-31 to 35. See page Manual-45 for details on compatible footswitches.

Effects Cue Logic Diagram Manual-9 Control Assignments for Sweep Filter Effects Three Filters have the same parameters, but are different filter types: · LP Filter is an automatically sweepable Low Pass Filter. · BP Filter is an automatically sweepable Band Pass Filter. · HP Filter is an automatically sweepable High Pass Filter. Each Filter's settings are independent from the other Filters. P1 Frequency / Tap BPM If the track has a BPM tag, the Filter sweep automatically matches it and a lock icon appears in the Filter section. To manually set the sweep BPM, tap P1 to the beat. The default BPM is 120, and tapping P1 can set it from 24 to 480 with a resolution of 0.1 BPM. A single Tap of P1 syncs the sweep starting point. The primary function of P1 (indicator off) is Cutoff Frequency, which starts at 722 Hz and is adjustable from 31.

5 Hz to 16 kHz (9 octaves). The full sweep of the filter is reached in 11/3 rotations of P1. J1 Multiplier The BPM Multiplier is selected with J1. Pressing J1 toggles between transform operation and BPM multiplier. If the green mode indicator is on, J1 may adjust the multiplier to 16, 8, 4, 2, 1, 3/4, 1/2, or 1/4. 31.5 Hz P1 · Frequency max 3.0 16 kHz 31.5 Hz P2 Resonance / Depth Resonance is adjusted using the primary function of P2 (indicator off). The diagrams below show the different resonances for each Filter type.

LP and HP Filter Resonance determines how peaked the cutoff is, which is adjustable over a range of 0.7 to 3.0. BP Filter Resonance determines the width of the peak, which is adjustable over a range of 0.7 to 3.0. Depth is adjusted using the second function of P2 (green indicator on). Depth sets how far the sweep of the LFO (low frequency oscillator) modulates the Frequency set by P1. The Depth is adjustable ± 4.5 octaves.

The full range is reached in 11/3 rotations of P2. With Depth at minimum, the LFO ceases to have any effect, and P1 becomes a manual sweep control. J2 Wet / Dry Pressing J2 toggles between transform operation (indicator off) and Wet / Dry control (green indicator on). The default is 100% wet. Holding the joystick left goes more Dry, to the right goes more Wet. Moving the joystick up provides instant, momentary 100% Wet. Moving the joystick down provides instant, momentary 100% Dry. This allows Wet or Dry transforming with the control returning to the set Wet/Dry ratio when the control is at rest (in the center). 16 kHz 31.5 Hz P1 · Frequency max 3.

0 16 kHz P1 · Frequency · P2 Resonance min 0.7 · P2 Resonance min 0.7 max 6.0 · P2 Resonance min 0.7 min Depth P1 · single tap BPM sync point, multiple taps to set BPM.

Sweep · P2 min Depth P1 · single tap BPM sync point, multiple taps to set BPM. Sweep · P2 · P2 Depth min Sweep P1 · single tap BPM sync point, multiple taps to set BPM. LP Filter Effect Response FREQUENCY BP Filter Effect Response RESONANCE HP Filter Effect Response TAP BPM P1 DEPTH P2 DECK MULTIPLIER 3/4 1/2 1/4 J1 16 8 4 PGM 1 1 PROCESSOR 1 B1 B2 2 PROCESSOR 2 B3 B4 GROUP B5 CUE B6 EFFECT ON ALL WET MORE DRY MORE WET INSERT POINT PGM 2 AUX B MAIN ON ALL DRY J2 Manual-10 Control Assignments for Echo Effects If the track has a BPM tag, the Echo BPM is automatically set and a lock icon appears in the Echo section. To manually set the BPM of the Echo, tap P1 (or the footswitch) to the beat. J1 Multiplier Pressing J1 toggles between normal transform operation (indicator off) and the BPM Multiplier (green indicator on).

With the green indicator lit, J1 adjusts the multiplier to 4, 2, 1, 3/4, 1/2, 1/4, 1/8, or 1/16. Multipliers that exceed the Delay memory will not function and are grayed-out in the software control panel. If BPM is set with tapping, the multiplier is set to 1. The multiplier is not reset when the BPM is set via the ID3 tag, so your subsequent tracks can stay at x4 if you wish. The active Multiplier is shown in green text when locked to a BPM. P1 Delay / Tap BPM Once you turn P1, the lock icon disappears, the Multiplier number turns white and P1 becomes a Delay control. Delay has a range of 1ms to 2.9 seconds, and a track without a BPM tag will start it at 500 ms. A slow turn gives a 1ms adjustment resolution, while a fast turn increases the resolution to 200 ms per step. If you want to get back to the original BPM after adjusting Delay, select a multiplier with J1, and the Multiplier number changes to green.

P2 Feedback Feedback is the amount of delayed signal fed back to the delay input. Feedback minimum to maximum is 11/3 rotations of P2. The Delay clears after one circulation when Feedback is brought to 0%. The Delay clears immediately when uninserted, but changing the insert point does not clear the feedback loop. This is useful for adding PGM 2 Echo to the fading PGM 1 Echo. To clear the loop and start a fresh Echo immediately, rapid doubleclick on the insert point B1, B2, B3 or B4. P2 has no second function in the Echo Effects. Echo Effect Differences: · Feedback starts at 70% and adjustable from 0% to 94%. · Feedback generates as long as it is inserted. Hold Echo Effect Differences: · Feedback starts with 100% but adjustable to 0% with P2.

· Feedback generates as long as it is inserted and B6 is on. · Delay still loops after B6 is off. If Feedback is set to 100% it will loop for days. The loop will decay if Feedback is reduced. Uninsert the Effect to stop the loop immediately.

J2 Wet / Dry Pressing J2 toggles between transform operation (indicator off) and Wet / Dry control (green indicator on). The default is 50% Wet / 50% Dry. Holding the joystick left goes more Dry, to the right goes more Wet. Moving the joystick up provides instant, momentary 100% Wet. Moving the joystick down provides instant, momentary 100% Dry.

This allows Wet or Dry transforming with the control returning to the set Wet/Dry ratio when the control is at rest (in the center). B1 PGM 1 B1 PGM 1 Delay is set by BPM tag. Tap P1 · for manual BPM. B6 P1 · Delay PGM 1 B1 Delay is set by BPM tag. Tap P1 · for manual BPM. B6 PGM 1 B1 B2 PGM 2 B3 AUX B4 MAIN Echo starts to build when effect is inserted · PGM 2 B2 AUX MAIN B3 B4 B2 PGM 2 B3 AUX B4 MAIN · PGM 2 B2 P1 · Delay AUX MAIN B3 B4 on on · P2 Feedback range = 0 to 94% Echo starts to build when effect is inserted and on · P2 Feedback range = 0 to 100% Echo Effect Signal Flow DELAY FEEDBACK Hold Echo Effect Signal Flow TAP BPM P1 HP ECHO FREQUENCY P2 DECK MULTIPLIER 3/4 1/2 1/4 J1 // 4 PGM 1 1 PROCESSOR 1 B1 B2 2 PROCESSOR 2 B3 B4 GROUP B5 CUE B6 EFFECT ON ALL WET MORE DRY MORE WET INSERT POINT PGM 2 AUX B MAIN ON ALL DRY J2 Manual-11 The Software: Getting started 1) Install the software Mac Insert the Software Installation CD-ROM and double-click the installer icon.



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Windows 1. Insert the Software Installation CD-ROM. If Setup doesn't start automatically, browse to the CD drive and run setup.exe.

Note: Select custom install to change the directory you wish to install Scratch LIVE into. 2. Follow the on-screen instructions. Once the installation is complete, Scratch Live appears in the Start Menu under All Programs > Serato > Scratch Live. Installing the Scratch LIVE driver. 1. With the Scratch LIVE installation CD in the drive, run Scratch LIVE. 2. Windows will ask you if you wish to search for drivers on the internet select "No, not this time", and click "Next" 3. Choose the "Install the software automatically" option, and click "Next" 4.

Windows may warn you that the driver has not been signed. Click "Continue Anyway" 5. Click Finish. TTM 57SL as a sound card The TTM 57SL will be available as a standard Windows sound card whenever Scratch LIVE is not running. It will replace the previous sound card and default to TTM57SL Line 2 (select D 2 on either of the PGM INPUTS).

If you wish to change to Line 1 or back to your previous sound card when not using the TTM 57SL: 1. Start > Control Panel > Sounds and Audio Devices. 2. Click the Audio tab. 3.

Make changes using the drop menus for both Sound Playback and Sound Recording. 4. Click OK. Tip: Be aware that Windows system event sounds (beeps, dings, etc.) will come through your TTM 57SL when it is your sound card. To prevent embarrassment, have no other applications running. Better yet, turn off your computer's sound scheme: 1. Start > Control Panel > Sounds and Audio Devices. 2. Click the Sounds tab.

3. Under Sound scheme, change to No Sounds. 4. Click OK. 2) Connect the TTM 57SL mixer Mac Mac users need only connect the mixer after installing the software. No extra hardware installation is required. Windows XP Drivers There are two drivers to install. The first is the standard Windows driver that allows you to use your TTM 57SL as a sound card. The second driver allows you to use the TTM 57SL with Scratch When the TTM 57SL is connected to the computer with the USB cable for the first time, Windows will recognize it with 'Found New Hardware' bubbles appearing in the taskbar. Wait for it to finish as it loads the default sound card driver.

When you see the bubble "Your new hardware is installed and ready to use," proceed to install the Scratch LIVE driver. Vista Drivers When you plug in your hardware: 1. A Found New Hardware wizard will pop up. 2. Choose "Locate and install driver software" 3.

After Windows looks for the driver it will say "Windows couldn't find driver software for your device. Choose "Browse my computer for driver software" 4. Browse to the location that you extracted the ScratchLIVE .zip file to. Choose the Drivers folder.

5. Click next and Windows will say "Windows can't verify the publisher of this driver software". Click "Install this driver software anyway". 6. When you see the bubble "Your new hardware is installed and ready to use," proceed to install the Scratch LIVE driver. LIVE. Manual-12 Setting up your turntables 1. Set the tone arms to the specific recommendations of the cartridge used, such that the needle never leaves the record, but not heavy enough that it heats up significantly. Both produce poor tracking. 2.

If the track plays backwards, try swapping the left and right cables. The inputs from your turntables might be the wrong way around. Left=white, Right=red.

3. Grounding is extremely important when using Scratch LIVE. Make sure you have good connections from the ground wires of your turntables to the grounding post of your DJ mixer. All DJ mixers with turntable inputs have built in grounding points for this purpose. If you do not ground your turntables properly, the control signal will be noisy and the tracking of the record position will be erratic. (See signal threshold on the next page. Tip: We recommend Shure M44-7 needles for use with Scratch LIVE, due to their high output volume, excellent tracking and low record wear.

Starting the software Close all other programs on your Mac or PC. When you load Scratch LIVE for the first time, you will see the screen shown below: Troubleshoot: The TTM 57SL mixer is not recognized It takes five seconds for Scratch LIVE to detect the TTM 57SL. The mixer can be unplugged at any time; you do not need to exit Scratch LIVE before disconnecting the hardware. Use the supplied USB cable -- longer lengths are not recommended. On some Windows machines each USB port is treated separately, so you will need to install the driver separately for each USB port.

Using tool tips Click on the ? icon to enable tool tips. Tool tips provide a handy way to learn the various features of Scratch LIVE. Move the mouse over a section of the screen to bring up a context-sensitive tool tip. Holding the mouse over the ? button with tool tips turned on will show you a list of all keyboard shortcuts. Tool tips are available in several languages.

Scratch LIVE will display the tool tips in the language that your computer is set to. If your language is not available, the tool tips will be displayed in English. Manual-13 The TTM 57SL interprets the signal on record and communicates with the software. The signal needs to be clear for Scratch LIVE to perform well. This section describes how to calibrate Scratch LIVE to optimize reading the control signal from your turntables or CD players. For best results, re-calibrate Scratch LIVE each time you move or make changes to your DJ equipment. To calibrate Scratch LIVE, go to the setup screen by pressing the button at the top of the main screen, to the right of the Scratch LIVE logo. Audio output By default the output of Scratch LIVE is stereo. You can also select mono output. This setting is saved when you exit Scratch LIVE.

Calibrating Scratch LIVE Tip: If the slider jumps to the far right, then you have a problem with noise in your turntables/CD players/mixer. Check all your connections and make sure your equipment is well earthed. In some situations you will not be able to improve the signal quality, and you will have to play on regardless. In this situation, stick to rel mode. (See page Manual-19 for details) Scope view Once you have set the threshold, start both turntables. You will see green rings appear in the scope view, as shown below. For optimal performance the inner ring should be as close to circular as possible. Use the scope zoom slider (1x to 16x) to zoom in or out as necessary. Use the scope L/R balance and P/A balance controls to adjust the shape of the inner ring. The number in the top left corner of the scope view gives the current absolute position within the control record or CD.

The number in the top right corner is the current speed in RPM. In the bottom left is the current threshold setting, and the number in the bottom right shows the percentage of readable signal this number should be at least 85% when your system is calibrated properly.



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Tip: If you have trouble getting the rings circular, you probably need to clean or change your needles. If the image appears as a line, then one of the channels of the turntable is not working. See examples of potential problems and fixes on pages Manual-38-39.

Signal threshold The first step is to set signal threshold. There is always a certain amount of background noise, particularly when using turntables in a club environment. With a normal turntable setup, this background noise is transmitted through the body of the turntable and platter to the stylus, and can cause stylus feedback. In Scratch LIVE, this can cause errors on the reading of the position and velocity of the control record, resulting in a garbled digital noise and/or poor tracking. Place the needle on the record with the record stopped.

Click the estimate button to measure the background noise and estimate the appropriate threshold. Moving the threshold slider to the left will make Scratch LIVE more sensitive to slow record movement, but also more sensitive to background noise. Manual-14 Now that you have calibrated Scratch LIVE, you are ready to play your first track. We will return to the setup screen later to set general system preferences. When you first run Scratch LIVE, your library contains only the pre-installed tracks. Load files into Scratch LIVE by pressing the import button. Navigate the hard drive of your computer to locate your audio files. Click on these files (or folders containing files) and drag them onto the All...

icon. You can also import by dragging files and folders directly from Windows Explorer (PC version) or Finder (Mac version) into the Scratch LIVE library (see pic below). Scratch LIVE supports importing M3U playlists. Preparing your files Build overviews If you run Scratch LIVE with the hardware interface disconnected, you will notice a button labeled build overviews on the main screen. Click this to automatically build the overviews for all the tracks in your library. The track name (and location) are shown in the bar immediately below the button. Below this are three more bars. The first bar shows track reading progress, the second bar shows overview building, and the third bar shows track writing progress. This process prepares the overviews of all your tracks, and alerts you to any corrupt files you might have. These are indicated by Status Icons, shown on page Manual-24.

Set auto BPM If this option is checked, building overviews will include the estimated tempos of your files. If Scratch LIVE is confident that the auto BPM estimate for a file is accurate, it will be written to an ID3 tag in the file. The auto BPM function will not be applied if the track already contains BPM information. If you know your files BPM will fall within a certain range, use the range dropdown to avoid double or half value BPMs being calculated. Note: As auto BPM is part of the overview building process, files in your library with overviews already built will not be processed by clicking the build overviews button.

To rebuild overviews and use auto BPM or auto gain on those files, drag them onto the build overviews button. Reset track gain If you want to reset any track gain tags to 0 dB, drag them onto this button to reset them to 0. To regenerate new values as you build overviews, see Set auto gain on page Manual-29.

Loading tracks Click on the All...

icon to show all the tracks in your library. To load a track on to one of the decks, drag the track from the track list on to either deck. You can drag the same track on to both decks to load it onto both turntables. Tip: Use the keyboard shortcut shift to load the highlighted track on to the left deck, and shift to load the highlighted track on to the right deck. To start playing a track, simply put the needle on the record and start the turntable. The track will start playing from the position dictated by the placement of the needle on the record if you place the needle at the beginning of the record, the track will start playing from the beginning. You can skip through the track by picking up the needle and placing it further into the record, just as with regular records (This is known as needle dropping). Supported file types Scratch LIVE supports fixed and variable bit rate .MP3, Ogg Vorbis, .

AIFF, and .WAV file types. iTunes™ library and iTunes playlists can be automatically imported in the setup screen by clicking read iTunes library. See Rescan ID3 tags on page Manual-28. Note: iTunes' default encoder is set to AAC, which Scratch LIVE currently does not support. To change the default encoding preferences in iTunes, go to Preferences > Importing. Change the "import using" option to a supported file type and click OK. Manual-15 Playing tracks When a track is loaded, the track name, artist and length are displayed in the track title bar, and the Virtual Deck shows a solid black line. The track will start playing as soon as it detects the signal from the control vinyl (or CD). The control record The control record has two sides.

The first side is 10 minutes long and contains the Vinyl Scroll section. The second side is 15 minutes long. Scratch LIVE can be configured to work with records playing at either 33 RPM or 45 RPM, depending on your preference. The record has thin marks every minute, and a thicker mark every 5 minutes (when playing at 33 RPM). These marks are to assist you when using needle dropping to move through the track.

These marks do not affect the playback of the track. Vinyl Scroll Vinyl Scroll allows you to select and load tracks using only your turntables (or CD player) no contact with the computer necessary! To use Vinyl Scroll with turntables, lift the needle off the record and drop it into special "bonus track" section at the end of the record's A side. The movement of the control disk now controls the selected track within your library. Lift the needle out of the Vinyl Scroll section of the record and into the lead out (between the Vinyl Scroll area and the end of the record) to change crates or iTunes playlists. Go back to the Vinyl Scroll area of the record to choose a track within the crate or playlist.

Once you have found the track you wish to play, put the needle back at the beginning of the record and it will load automatically. This feature is available to CD users. Go to track 2 on the control CD to access Vinyl Scroll. Find the track you want to load, and go back to track 1. The track you selected will be loaded and ready to play. You can reverse the direction of Vinyl Scroll and set the sensitivity in the setup screen (page Manual-28). Tip: You can also use Vinyl Scroll in the prepare window. See page Manual-25. Virtual Deck Virtual Deck shows everything about the speed and position of a track. As the vinyl rotates, so does the line on the label.

The circular progress bar around the edge is a visual representation of the position within the song, and can be set to flash to warn you that the track is nearing its end.



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The time and remaining time are displayed in minutes and seconds. The turntable speed as a percentage pitch shift is shown on the left of the Virtual Deck, and the pitched BPM (BPM with pitch adjustment multiplier added) is shown on the right of the virtual Deck. If the track has no BPM information, pitched BPM will not be shown. Activate Keylock by clicking this button. For more information regarding Keylock see page Manual-19. If you are playing regular vinyl, notice that the Virtual Deck behaves strangely as Scratch LIVE attempts to decode the incoming signal. This will not cause any problems, but you may find it distracting. You can unload the currently loaded track using the eject button next to each Virtual Deck. Tip: Use the keyboard shortcut shift-alt-arrow to unload a track from the Virtual Deck.

Eject button Manual-16 **Visual aids** When the track is playing several waveforms are displayed. Each shows a different aspect of the track being played. **Tempo Matching display** The Tempo Matching display area provides a helpful tool for beat matching. Scratch LIVE detects the beats within the track, and places a row of orange peaks (for the track on the left side) above a row of blue peaks (for the track on the right side) in the Tempo Matching display area.

When the two tracks are matched to the same tempo, the peaks will line up.

Note that the tempo display is aligned with the beginning of the bar, so the peaks keep their relative position as the track plays. This display does not show the relative timing of the beats, only the tempos of the tracks. The peaks will still line up when the tracks are playing at the same tempo, but are out of sync. **Track Overview display** This view provides a complete overview of the waveform of the track, and includes a marker to show the current position within the track.

This view is useful for finding transitions within the track.

The waveform is colored according to the spectrum of the sound - red representing low frequency bass sounds, green representing mid frequency sounds and blue representing high frequency treble sounds. You can jump to different positions within the track by clicking on the Track Overview display (disabled in abs mode). Grey lines behind the overview show the length of the track - a thin grey line every minute, and a thick grey line every 5 minutes. The overview will be filled when you load the track onto a Virtual Deck. On slower computers, you should disable auto fill overviews in the setup screen - with this setting disabled, the overview will be filled as you play the track. See also: Cue points on page Manual-22 Absolute mode on page Manual-20 Build overviews on page Manual-15 Track overview display Manual-17 Main Waveform display This view provides a close-up view of the track, including colorcoding to show the frequency of the sound; red representing low-frequency bass sounds, green representing mid-frequency sounds and blue representing high-frequency treble sounds. You can also switch to a three-band spectrum view by holding the ctrl key and clicking on the waveform. Click on the waveform to 'scrub' or make fine adjustments to your position within the track. This applies to int mode only, and may be useful if you wish to set cue points in your tracks without your turntables or CD players connected. The Main Waveform is zoomed around the current position in the track.

See also: Internal mode on page Manual-21. Cue points on page Manual-22. Tip: Use the + and - keys to zoom in and out. In the example below, the red part of the wave represents a kick drum, while the purple part represents a snare drum. **Kick Drum Main waveform display** **Snare Drum Tempo Matching display** **Beat Matching display** This view shows the position of beats within the track. When beat matching, this view helps align the downbeats of the two tracks. The markers are matched up when the two tracks are beat matched. Example The following is a demonstration of using the visual aids to help beat match. In this example, the track that is playing is on the left deck, and the track to be mixed in is on the right deck. 1.

Start the track playing on the right deck. After a few seconds, blue peaks appear in the Tempo Matching display. 2. Adjust the pitch of the right turntable until the blue peaks sit under the orange peaks in the Tempo Matching display. Once they are aligned, the two tracks have the same tempo.

3. Next align the markers in the Beat Matching display. Watch the color of the items passing by in the Main Waveform display. Remember that a kick or bass drum will be red in color, and a snare drum will be green or blue. This technique will by no means guarantee perfect mixes, but may help to speed up the process of beat matching.

Manual-18 Beat matching display **Master gain** The master output of Scratch LIVE can be controlled using the master gain control. This adjusts the output volume of all tracks played. Note: for best results, set the master gain to the 12 o'clock position, and adjust the volume of individual tracks using the track gain adjustment. **Tap Tempo** For tracks with no BPM information, there is a tap tempo button displayed where the BPM usually is, in the song info area. Pressing alt-space bar activates the tempo tapper (press alt-space bar a second time to activate the tempo tapper on the right Virtual Deck). Tap the space bar along with the beat. After you've tapped the first beat, you can switch to double time tapping, half time, start of each bar etc. The range is set by the first two taps, after that you can switch to any steady rhythm you feel comfortable with - quarter notes, half note, whole notes. Esc resets the BPM, Enter saves the BPM to the track. You can use the mouse if you prefer.

Your CD player or turntable's pitch slider doesn't need to be at zero, we do the math for you. You can also use the tempo tapper when no song is loaded, for finding the BPM of regular records, for example. **Key Lock** When Key Lock is on, the key or pitch of the song stays locked at what it would be if the track was playing at normal speed, regardless of the platter speed of the turntable or CD player. Key Lock has scratch detection, so that it automatically turns off when scratching for a natural scratching sound. Turn Key Lock on or off by pressing the button to the top right of the Virtual Deck. Tip: F5 and F10 will turn Key Lock on and off for the left and right decks respectively. **Tracking indicator** The tracking indicators on the main screen show the quality of the signal coming from the control record or CD. The length of the bar indicates the speed of the record or CD. The color indicates the amount of position information Scratch LIVE is receiving. When you are playing the record at normal speed, the tracking indicator should be grey.

If it is mostly red there is a problem reading the control signal. Make sure your needles are clean, and check the calibration in the setup screen. Note: it is normal for the light to be red when cueing or scratching.



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Autoplay Click the auto button to enable autoplay. With this setting turned on, when one track finishes playing, the next track starts automatically. Load from a crate to play through the songs in that crate, or from your library to play through your library. Use the next \ and previous \ buttons to jump to the next track or go to the previous track in the list. Autoplay works in both rel and int modes. Play from start must be checked in the setup screen for autoplay to work correctly. See page Manual-27.

33 / 45 Speeds Set this to match the speed of your turntable for normal playback. Repeat Use the repeat function to repeat the song across the entire length of the control record. Tip: Short "loop" samples can be turned into a continuous track using the repeat function. The loops must be less than 10 seconds long, and cut at the start and end of a bar. Track gain Use the track gain adjustment to balance the volume of the tracks in your library. Any adjustment made to the gain of a track is saved with the file, and will be reapplied to the entire track when it is loaded again. The level meter shows the level sent to the hardware interface -- after both individual track gain and master gain adjustment. Note: for automatic gain setting of your tracks, see Use auto gain on page Manual-29. Manual-19 Scratch LIVE has three different modes of operation. You can switch between these modes by clicking the mode buttons near the Virtual Deck.

Absolute mode Abs mode is the default mode, and most closely resembles the properties of normal vinyl. The beginning of the track is mapped to the start of the record, and by picking up the tone arm and moving the needle to another part of the record (needle dropping) you can move to a different position within the track. Abs mode faithfully reproduces the movement of vinyl control records, including stops, starts, scratching, needle dropping, rubbing and other turntablist techniques. When you reach the end of the record, Scratch LIVE automatically switches to int mode. This is known as Emergency Internal mode, and prevents long tracks from stopping when you run out of record. You can switch from Emergency Internal mode to rel mode by lifting the needle and placing it in the lead-in of the control record. Emergency int mode will activate after 1 second. Note: Be careful when scratching near the end of the record not to accidentally go past this point and into int mode the track will no longer respond to record movement! Tip: Use the keyboard shortcut F1 (left deck) or F6 (right deck) to switch to abs mode. Relative mode Rel mode observes the relative forward and backward movement of the record, but does not take into account the position within the record. Rel mode disables needle dropping, but allows skip-free scratching.

Rel mode adds additional speed controls: **Rewind** The rewind function speeds up the longer you press the button. **Bend down** Create a temporary decrease in the playback speed. Use bend down if the two tracks are in time, but this track is slightly ahead of the other track. **Bend up** Create a temporary increase in the playback speed. Use bend up if the two tracks are in time, but this track is slightly behind the other track.

Fast forward The fast forward function speeds up the longer you hold the button. **Censor** see description When you reach the end of the record, Scratch LIVE automatically switches to int mode. This is known as Emergency Internal mode, and prevents long tracks from stopping when you run out of record. You can switch from Emergency Internal mode back to relative mode by lifting the needle and placing it back at the beginning of the control record. Tip: Use the keyboard shortcut F2 (left deck) or F7 (right deck) to switch to rel mode.

Tip: If you wish to change the orientation of the sticker on your control vinyl, lift the needle, turn the control vinyl, and drop the needle more than 1 minute from where you picked it up. Scratch LIVE modes **Censor** Use the censor button to 'mask' parts of a song, or use as a special effect. When you press the censor button, the track starts playing backwards from that point. When you release the censor button, the track plays forward from the point you would have been, had you not pressed the censor button. Censor is available only in rel and int modes. Manual-20 **Internal mode** Int mode allows you to play tracks without external vinyl (or CD player) control. Int mode has a start / stop function and virtual pitch slider. Holding down the shift key moves the pitch slider slowly. Holding the ctrl key and clicking on the pitch slider resets it to 33 rpm or 45 rpm, depending on which you are closest to at the time. Scratch LIVE automatically switches to int mode when the end of the control record is reached; you can switch back to abs mode by placing the needle in the lead-in of the control record.

If you switch from abs or rel into int mode, Scratch LIVE automatically adjusts pitch to maintain playback speed as set by the turntable. Int mode adds these additional controls. **Rewind** The rewind function speeds up the longer you press the button. **Bend down** Create a temporary decrease in the playback speed.

Use bend down if the two tracks are in time, but this track is slightly ahead of the other track. **Play / pause reverse** Press to play, press again to stop playback. You can adjust the braking knob in the setup screen to range from an immediate stop to a slow turntable-style 'power down'. See page Manual-29. **Play / pause forward** Press to play, press again to stop playback. Uses the same braking as described above.

Bend up Create a temporary increase in the playback speed. Use bend up if the two tracks are in time, but this track is slightly behind the other track. **Fast forward** The fast forward function speeds up the longer you hold the button. Scratch LIVE has two pitch sliders a large slider for coarse pitch adjustment, and a small pitch slider for fine adjustments. Click above or below the handle on the large pitch slider to make small pitch adjustments, or hold the shift key and drag the pitch slider to move it slowly.

Drag the center of the small pitch slider to make fine pitch adjustments, or click on either side of the small slider to pitch bend. There is a temporary cue point that can be used like the Cue button on many DJ CD players. Press ctrl-I to set this temporary cue point on the left deck, and ctrl-K to set it on the right deck. This temp cue point is shown in the main waveform as a white marker. @@@@Tip: Panic! @@@@Windows users:

Keyboard properties are in the Control Panel.

Mac users: Keyboard and Mouse are in System Preferences. @@@@Use the + button to place a cue point. @@@@Each cue point can have a different color. @@@@A cue point can occupy any of the 5 slots. You can drag and drop cue points to change their order in the list. If you wish to have the cue points sorted chronologically, check the sort cues chronologically option in the setup screen.



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