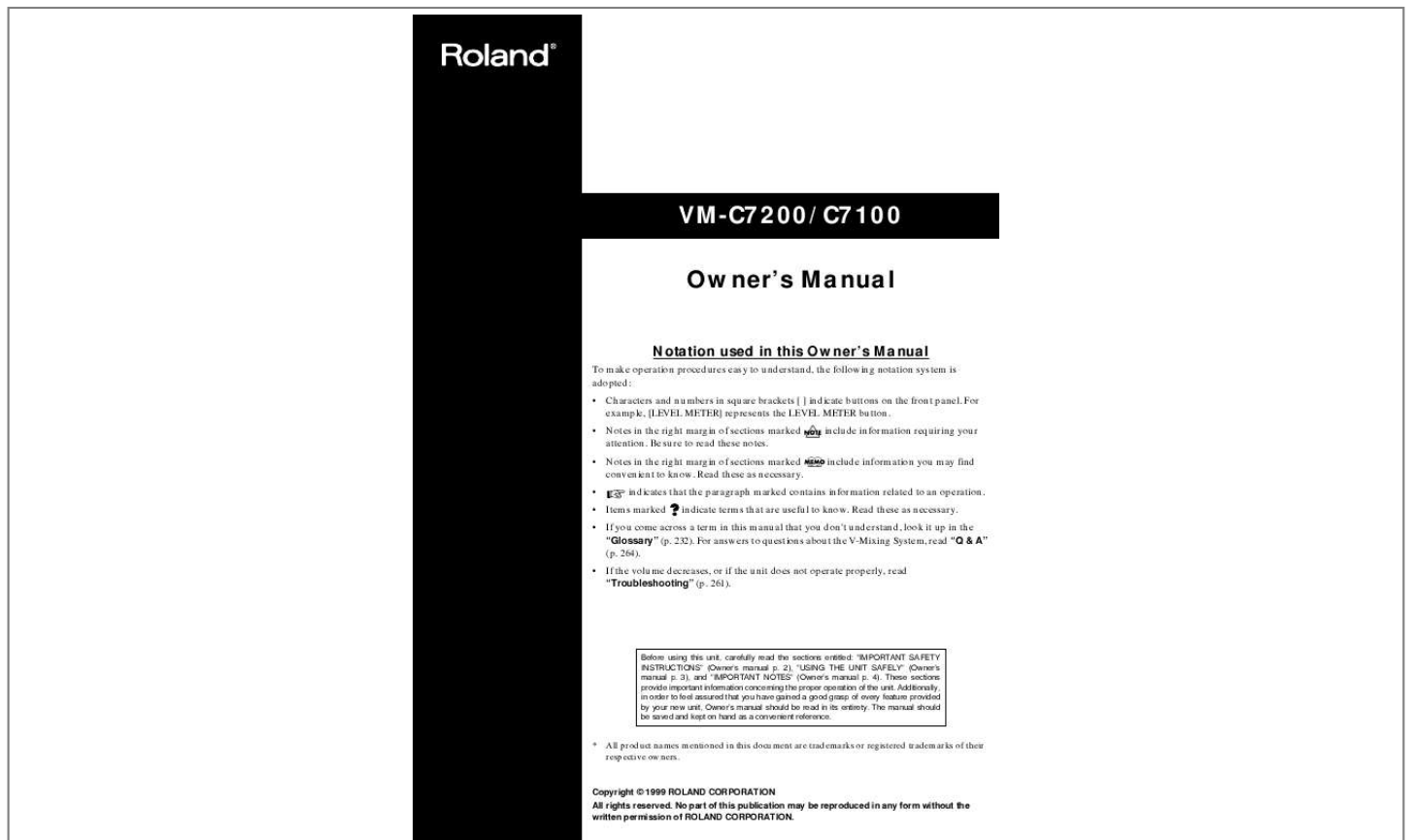




Your PDF Guides

You can read the recommendations in the user guide, the technical guide or the installation guide for ROLAND VM-C7200. You'll find the answers to all your questions on the ROLAND VM-C7200 in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

User manual ROLAND VM-C7200
User guide ROLAND VM-C7200
Operating instructions ROLAND VM-C7200
Instructions for use ROLAND VM-C7200
Instruction manual ROLAND VM-C7200



Roland®

VM-C7200/ C7100

Owner's Manual

Notation used in this Owner's Manual

To make operation procedures easy to understand, the following notation system is adopted:

- Characters and numbers in square brackets [] indicate buttons on the front panel. For example, [LEVL. METER] represents the LEVL. METER button.
- Notes in the right margin of sections marked **note** include information requiring your attention. Be sure to read these notes.
- Notes in the right margin of sections marked **note** include information you may find convenient to know. Read these as necessary.
- **!** indicates that the paragraph marked contains information related to an operation.
- Items marked **T** indicate terms that are useful to know. Read these as necessary.
- If you come across a term in this manual that you don't understand, look it up in the "Glossary" (p. 232). For answers to questions about the V-Mixing System, read "Q & A" (p. 264).
- If the volume decreases, or if the unit does not operate properly, read "Troubleshooting" (p. 264).

Before using this unit, carefully read the sections entitled "IMPORTANT SAFETY INSTRUCTIONS" (Owner's manual p. 2), "USING THE UNIT SAFELY" (Owner's manual p. 3), and "IMPORTANT NOTES" (Owner's manual p. 4). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

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Manual abstract:

- Notes in the right margin of sections marked attention. Be sure to read these notes. @@Read these as necessary. @@indicate terms that are useful to know. @@(232). For answers to questions about the V-Mixing System, read "Q & A" (p. 264). · If the volume decreases, or if the unit does not operate properly, read "Troubleshooting" (p. 261). Before using this unit, carefully read the sections entitled: "IMPORTANT SAFETY INSTRUCTIONS" (Owner's manual p. 2), "USING THE UNIT SAFELY" (Owner's manual p. 3), and "IMPORTANT NOTES" (Owner's manual p. 4). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety.

The manual should be saved and kept on hand as a convenient reference. * All product names mentioned in this document are trademarks or registered trademarks of their respective owners. Copyright © 1999 ROLAND CORPORATION All rights reserved. No part of this publication may be reproduced in any form without the written permission of ROLAND CORPORATION. CAUTION RISK OF ELECTRIC SHOCK DO NOT OPEN ATTENTION: RISQUE DE

CHOC ELECTRIQUE NE PAS OUVRIRE CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER (OR BACK). NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL. The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons. The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product. INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS. IMPORTANT SAFETY INSTRUCTIONS SAVE THESE INSTRUCTIONS WARNING - When using electric products, basic precautions should always be followed, including the following: 1. Read all the instructions before using the product. 2. Do not use this product near water -- for example, near a bathtub, washbowl, kitchen sink, in a wet basement, or near a swimming pool, or the like. 3.

This product should be used only with a cart or stand that is recommended by the manufacturer. 4. This product, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist. 5. The product should be located so that its location or position does not interfere with its proper ventilation. 6. The product should be located away from heat sources such as radiators, heat registers, or other products that produce heat. 7.

The product should be connected to a power supply only of the type described in the operating instructions or as marked on the product. 8. The power-supply cord of the product should be unplugged from the outlet when left unused for a long period of time. 9. Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.

10. The product should be serviced by qualified service personnel when: A. The power-supply cord or the plug has been damaged; or B. Objects have fallen, or liquid has been spilled into the product; or C. The product has been exposed to rain; or D.

The product does not appear to operate normally or exhibits a marked change in performance; or E. The product has been dropped, or the enclosure damaged. 11. Do not attempt to service the product beyond that described in the user-maintenance instructions. All other servicing should be referred to qualified service personnel. For the USA This product must be grounded. If it should malfunction or breakdown, grounding provides a path of least resistance for electric current to reduce the risk of electric shock. This product is equipped with a cord having an equipment-grounding conductor and a grounding plug.

The plug must be plugged into an appropriate outlet that is properly installed and grounded in accordance with all local codes and ordinances. DANGER: Improper connection of the equipment-grounding conductor can result in a risk of electric shock.

Check with a qualified electrician or serviceman if you are in doubt as to whether the product is properly grounded. Do not modify the plug provided with the product -- if it will not fit the outlet, have a proper outlet installed by a qualified electrician. For the U.K. WARNING: THIS APPARATUS MUST BE EARTHED IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE. GREEN-AND-YELLOW: EARTH, BLUE: NEUTRAL, BROWN: LIVE As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows: The wire which is coloured GREEN-AND-YELLOW must be connected to the terminal in the plug which is marked by the letter E or by the safety earth symbol or coloured GREEN or GREEN-AND-YELLOW. The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK. The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED. GROUNDING INSTRUCTIONS The product which is equipped with a THREE WIRE GROUNDING TYPE LINE PLUG must be grounded. Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly. Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers other adverse effects respect to the home furnishings, as well animals or pets. to damage or caused with and all its to domestic The symbol alerts the user to important instructions or warnings. The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger.

The symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled. The q symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle.

In the case of the symbol at left, it means that the powercord plug must be unplugged from the outlet. · Before using this unit, make sure to read the instructions below, and the Owner's Manual.



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. · Do not open or perform any internal modifications on the unit. ...

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. · Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces.

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.. 009 007 002a 001 021 · Lithium batteries must never be recharged, heated, taken apart, or thrown into a fire or water. · Always grasp only the plug on the power-supply cord when plugging into, or unplugging from, an outlet or this unit.

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.. 104 102b · Avoid damaging the power cord. Do not bend it excessively, step on it, place heavy objects on it, etc. A damaged cord can easily become a shock or fire hazard.

Never use a power cord after it has been damaged.

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..... 013 · Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children. ...

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..... · Never climb on top of, nor place heavy objects on the unit.

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.... · Never handle the power cord or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit.

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... · Before moving the unit, disconnect the power plug from the outlet, and pull out all cords from external devices.

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.. 109a 108a 107b 106 · In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.

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.. · Protect the unit from strong impact. (Do not drop it!) ..

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.. 015 014 · Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords--the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.

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.... 016 · Before cleaning the unit, turn off the power and unplug the power cord from the outlet (p. 24).

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.... 110a · Whenever you suspect the possibility of lightning in your area, pull the plug on the power cord out of the outlet.

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... · Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

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... · *Keep lithium batteries out of reach of small children. If a child has accidentally swallowed a battery, see a doctor immediately.*

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.... 020 · *Use only the specified type (model no. CR-2032) of lithium battery (p. 26). Be sure to insert it as directed (to ensure correct polarity).* ..

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..... 114 113 · *Used lithium batteries must be disposed of in compliance with whatever regulations for their safe disposal that may be observed in the region in which you live.* ...

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..... 3 Important Notes In addition to the items listed under "IMPORTANT SAFETY INSTRUCTIONS" and "USING THE UNIT SAFELY" on pages 2 and 3, please read and observe the following: Power supply · Do not use this unit on the same power circuit wis message, have the battery replaced with a fresh one as soon as possible to avoid the loss of all data in memory. To have the battery replaced, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. "Checking BATTERY ...

NG." Additional precautions · Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of loosing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory on a memory card. · Never touch the terminals of the memory card. · Also, avoid getting the terminals dirty. 4 Table of Contents

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· EZ Routing allows users to quickly recall one of many pre-defined mixer setting templates.

Each EZ Routing template can invoke settings for a particular situation--recording, live PA, etc. --or musical genre. · Built-in spectrum analyzer for measuring the frequency characteristics of input signals, including those produced by users' monitors. By combining the system with the built-in noise generator or oscillator, the characteristics of a monitoring or stage speaker system can be tuned for use in a control room or performance space. · By combining separately-sold VM-24E and DIF-AT, up to six multi-track tape recorders (48 channels) can be digitally connected to this system as a whole(*). * Both ADAT and TASCAM TDIF formats are available. · Equipped with an assortment of powerful features such as Scene memory, auto-mixing, 24 fader groups, dual channel delays, 4 bands of parametric equalization per channel and per-channel high-pass filtering. 10 Chapter 1 Introduction Names of Things and What They Do The front panel consists of the following areas: Chapter 1 Introduction * To learn about items on the mixing processor (VM-7200/7100), refer to "Names and Functions of Each Part" in the operation manual attached to the processor. fig.01-1e A. Display area (p. 12) This area contains buttons and knobs that are used to adjust the content shown in the display. It contains buttons to access the system screen where overall settings are made and to access the EZ routing function. Other buttons access the spectrum analyzer, speaker modeling, and effect functions. B.

Monitor area (p. 13) In this area you can make monitor-related settings and adjustments for the person who is operating the console, or for the performers in the studio or on stage. C. Memory recall area (p. 15) This area contains the buttons that are used to numerically store and recall scenes, mute groups, or locate points etc. A F B C E D D. Transport area (p. 16) When a digital multitrack recorder is connected, these buttons are used to remotely control the recorder. These buttons are also used to record and playback auto-mix data. Here also are buttons that let you undo/redo operations and copy data.

E. Fader parameter/ section select area (p. 17) In this area you can specify the parameter that will be modified by each fader, or select the object (section) that will be edited by panel operations. This area also contains the [SHIFT] button that temporarily changes the function of the other buttons. You may find it convenient to affix a strip of clear tape (that can be easily peeled off later) to this area, and use a felt-tipped marker to make a note of the input sources (instruments or connected devices) handled by each channel.

F. Channel fader area (p. 19) This area consists of the faders for each channel that adjust the input level etc., and buttons for each channel (status button / channel edit button). 11 Chapter 1 Introduction s A: Display area fig.

01-2 2 1 3 4 5 6 7 14 13 12 11 10 9 8 1...CONTRAST knob Sets the density (brightness) of the display. Turn the knob to optimize the display's visibility for your viewing angle. 9...FADER UTILITY button Calls up a screen for linking pairs of channel faders in stereo. 10.

..CURSOR buttons 2...DISPLAY (LCD) Shows a level-meter screen after system is turned on. Contents of the display change to reflect the current mixing operation. Use these buttons to move the cursor up, down, left or right on the screen to select a parameter--the currently selected parameters are outlined on the display. The [LEFT] or [RIGHT] button changes to a TIME CURSOR button when [SHIFT] is pressed, allowing you to select the time field to be altered using the TIME/VALUE dial. 3.

..VIV6 knobs The VIV6 knobs set/Adjust the values of the currently selected parameters. The function of each knob depends on the currently displayed screen. 11.

..PAGE buttons Press these buttons while the page list is visible in the upper right area of the display to change pages. Press [PAGE DOWN] to go to the next page or [PAGE UP] to return to the previous page. 4.

..LEVEL METER button Press this button to display the level meter for each channel. 5...ANALYZER/OSC/GEN button Calls up a screen for setting the attributes of the spectrum analyzer and its attached oscillator and noise generator. 12...

FIF6 buttons Each of these six buttons is associated with a displayed parameter, and is used for the adjustment of the parameter's value. The purpose of each button depends on the parameters presented in the currently displayed screen. Indicators of these buttons which are assigned any functions will light. 6...SP MODELING (MASTER FX) button Calls up a screen for setting the master effect, the insert effect dedicated to the stereo signal fed to the MAIN OUT and MONITOR OUT. In addition to speaker modeling, a 10band parametric equalizer or 3-band dynamics processor is also available. 13..

..EZ ROUTING button Calls up an EZ Routing screen menu that allows you to select or save signal routing templates. When this button is pressed in conjunction with [SHIFT], the PATCHBAY screen appears--this screen allows you to view and change connections between input and output jacks and channels. 7..

..EFFECTS 18 button Calls up the main effects screen. 8..

EXT SYNC button Press this button to synchronize the Automix function to an external time code source. 14...PROJECT button Calls up a screen menu for saving, selecting or newly creating a project that stores all current mixer settings. Press this button together with [SHIFT] to call up a screen menu of system-wide parameters (SYSTEM menu). 12 Chapter 1 Introduction s B: Monitor area fig.01-3 Chapter 1 Introduction 1 2 3 4 5 6 7 8 9 10 15 14 13 12 11...

SOURCE/STUDIO2 button Calls up a screen for selecting the source of the STUDIO 1/2 output that typically feeds studio or stage monitors. Since no knob is provided for STUDIO 2, its level is also adjusted from the screen. * The STUDIO 1 and 2 outputs are monitor signals intended for performers in a studio or on a stage. The STUDIO 1 signals are output in stereo to ASSIGNABLE OUTs 1 and 2 of the mixing processor, while STUDIO 2's stereo signal is sent to ASSIGNABLE OUTs 3 and 4. 2...STUDIO 1 LEVEL knob Adjusts the level of the STUDIO 1 outputs. (Since the same setting can be changed using a V knob when the source select screen of STUDIO 1 is displayed, the physical position of this knob may differ from the actual STUDIO 1 setting.) 3.

..DIGITAL (MASTER) level knob Master knob for changing the level of signals to be sent to the CONTROL ROOM monitor output of the console. When this knob is moved, the volume of audio transmitted via the DIGITAL OUT is also changed. 4.

..LINE OUT LEVEL knob Level knob (analog volume) for the LINE OUT jacks on the rear of the console. 5..

..PHONES LEVEL knob Volume knob for headphones connected to the PHONES 1 and/or 2 jacks.



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The volume of the two headphone jacks cannot be adjusted independently. 6...MIC LEVEL knob Knob for adjusting the level of the talkback system. The knob also functions as a gain control for any connected talkback microphone. 13 Chapter 1 Introduction 7..

.INPUT SELECT switch Selects the microphone input to be used for talkback. According to the position of the switch, the microphone built into the panel (MIC 1) or an external microphone (MIC 2) can be selected. Set the switch to "48V ON" only when phantom power is required for an external talkback microphone. 8...MIC 1 (internal microphone) Small microphone built into the panel used for talkback communication with performers. 9..

.PHONES (headphone jacks) Two jacks for connecting stereo headphones. The two jacks share a common stereo signal. 10..

.MIC 2 (external microphone connector) Connector for an external microphone to be used for talkback. You can purchase a commercially available flexible gooseneck microphone holder for this microphone. 11..

.Send to ANALYZER button Press this button to send the talkback microphone signal to the internal spectrum analyzer. When the button is pressed, [ANALYZER/OSC/GEN] also lights and the display changes to the analyzer screen. This feature presumes that an external talkback microphone uses Channel 24. The built-in talkback microphone's signal will automatically be routed to the analyzer via channel 24. 12...TALKBACK/SLATE button Activates or deactivates the talkback function, according to the setting of the TALKBACK BUTTON system parameter. This parameter can be set to MOMENTARY--talkback is on only while [TALKBACK/SLATE] is depressed--or to LATCH, where talkback is switched on with one [TALKBACK/SLATE] buttonpress, and off with another.

When talkback is activated, audio from the designated talkback microphone is injected into the selected bus. While [TALKBACK/ SLATE] is turned on, Channel 24 is presumed to be controlling an external talkback microphone and is thus unavailable for other purposes. This does not, however, reset the source setting for Channel 24 shown on the PATCHBAY screen (p. 60). 13...DIM button Dim on/off button lowers the monitor volume to a pre-defined level. 14..

.OUTPUT PRESET A/B/C button Selects any of three user-definable CONTROL ROOM monitor setups--each setup contains a collection of CONTROL ROOM monitor parameter settings. Every press of the A/B/C button toggles between setups A and B--to select Setup C, press the SHIFT button and the A/B/C button. 15..

.(CONTROL ROOM) SOURCE SELECT button Calls up a screen from which you can select the source of the signal to be fed to the CONTROL ROOM monitor output. Press this button together with [SHIFT] to display the detailed setting screen associated with the three CONTROL ROOM monitor setups described in "14" above. 14 Chapter 1 Introduction s C: Memory/Recall area fig.01-4 Chapter 1 Introduction 1 2 3 4 1.

..MUTE GROUP, SCENE and LOCATE buttons Press MUTE GROUP, SCENE or LOCATE to set the operating mode of the ten-key numeric keypad. One of the three buttons is typically lit to indicate the keypad's current operating mode--this may not be the case, however, during certain operations, such as character entry. Depending on which of the three buttons is active, you can use the keypad to control mute groups, or save and recall Scenes or Locate points. Press any of the three buttons together with [SHIFT] to call up the corresponding detailed setting screen. 2...09 (ten-key keypad) When [MUTE GROUP] is active, the numeric keypad buttons function as master mute buttons for the corresponding mute groups.

When [SCENE] or [LOCATE] is active, use these buttons to specify a Scene or Locate point to be stored or recalled. While [SHIFT] is pressed, the keypad buttons function as macro buttons. The currently displayed screen, including the current position of the cursor, can be stored as a numbered macro by pressing any unlit keypad button. Hold [SHIFT] and press any stored macro's lit numeric keypad button to jump instantly back to the screen it invokes. When entering characters, you can enter numeric values using the keypad buttons. 3...CLEAR button Clears a stored Scene or Locate point. After pressing Scene or Locate, press [CLEAR] and then enter the desired number on the ten-key keypad to clear the stored item.

To clear a macro, hold down [SHIFT] and [CLEAR] and enter the macro's number on the keypad. 4...ENTER button Press this button together with [SHIFT] to call up the Time Code Locate (TC LOCATE) screen.

When this screen is displayed, select a locate point using the tenkey numeric keypad and press [ENTER] to move to the location. 15 Chapter 1 Introduction s D: Transport area fig.01-5 4...

ZERO button 1 2 3 Sets the current system time to zero (00:00:00:00). While [SHIFT] is pressed, this button functions as a LOOP button that turns loop play on and off. When loop play is turned on, a connected remote device--such as a multitrack recorder--will repeatedly play and rewind a specified section of the project. 5...REW/PREV button 5 4 7 6 Moves the current system time backward. ("PREV" is reserved for future implementation.) 6..

.FF/NEXT button Moves the current system time forward. ("NEXT" is reserved for future implementation.) 8 9 7...STOP button Stops the Automix function, operation of a remote recorder, etc. 8...

PLAY button 10 Starts the Automix function, operation of a remote recorder, etc. 9...REC button 1.

..COPY/LIBRARY button Calls up the copy/library screen. When [SHIFT] is depressed, pressing the button alternately turns automatic punch-in/out on and off. Controls recording functions in a remote recorder.

When the recorder is stopped, press this button once to activate the recorder's record-standby (REC button will be blinking) mode. Press the button again in turn to initiate recording (REC button lights solidly). You can also initiate recording by pressing [REC] and [PLAY] simultaneously. 2...UNDO/REDO button UNDO/REDO button for Automix. This button causes the last operation to be undone, or a just-undone operation to be redone. The following actions can be undone/redone: · Real-time recording of Automix data · COPY, MOVE, ERASE, CUT, GRADATION, EXPAND and CLEAR Commands · Changing of an event's time 10..

.TIME/VALUE Turn this dial to change the current time value. This value is used by the Automix function, and will also be referenced by any connected remote device, such as a multi-track recorder. You can use the dial to change any area within the time readout--the area to be affected is indicated by the cursor in the current time display. Turn this dial while pressing [SHIFT] to change the time quickly. ("VALUE" is reserved for future implementation.)

3...AUTO-MIX button Switches the operating mode of the Automix function.

Each time this button is pressed, the Automix mode changes from playback (green) to relative recording (orange), absolute recording (red), to OFF (off), in that order.



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While [SHIFT] is pressed, press [AUTO-MIX] to call up the Automix set/edit screen. 16 Chapter 1 Introduction s E: Fader parameter/Section select area fig.01-6 Chapter 1 Introduction 2..

.FLEX BUS 16/712 buttons 6 Press any of the FLEX BUS 16 buttons to display and adjust each Flex Bus's settings that correspond to the currently selected parameter section. To access the parameters for Flex buses 7 through 12, hold down [SHIFT] and press the desired 712 FLEX BUS button. 1 7 8 3..

.PREAMP GAIN button 9 10 2 11 12 13 3 14 4 5 Press this button to set the input preamplifier gain for each channel using its fader. After this button is pressed together with [SHIFT], the depth for the Surround output of each channel can be set using the fader or on the display. 4...(MAIN) CH PAN button Press this button to activate the adjustment of each channel's fixed pan position, according to the currently selected section button. Press this button together with [SHIFT] use the fader or display to set the pan of the signals to be sent to the Cue bus. 5..

.(MAIN) CH LEVEL button Press this button to activate the adjustment of each channel's level, according to the currently selected section button. Press this button together with [SHIFT] to activate each channel's fader, or the display, for setting the level of the channel's signal being fed to the Cue bus. 6...On Display button 1...PARAM VIEW on Fader buttons These buttons determine the type of parameters--such as Input, Multi In, Flex Bus, or Multi Out parameters--to be displayed.

The displayed parameters' values can be set using the faders and/or a variety of other methods. Press [OTHER PARAMETERS] to present the settings of a specific parameter for all channels simultaneously. For example, you can display and adjust the EQ HI GAIN parameters values for all 24 input channels at the same time. When active, the OTHER PARAMETERS button will light in red. When you press [OTHER PARAMETERS], a selection of parameters appropriate to the currently selected section will be displayed.

You can use the cursor to select the parameter you wish to display. Press [OTHER PARAMETERS] together with [SHIFT] to view a second display containing the same parameters--you can select another parameter here and toggle the display between the two selected parameters by pressing [OTHER PARAMETERS] or [OTHER PARAMETERS] and [SHIFT]. When [On Display] is pressed--so that it lights up--the channel faders are locked into controlling the currently selected parameter. As long as [On Display] remains lit, the faders will continue to control this parameter. When the display is changed to another screen, [V1] to [V6] can adjust the value of any newly selected parameter.

This allows you to adjust one parameter with the faders and another with the V knobs. 714...SECTION buttons These buttons determine the type of parameters to be displayed, and the values that can be changed. 7...2nd UNIT select button Press this button to activate control of the cascaded (23) second mixing processor. This button can be turned on in conjunction with another section-selecting button in order to display the desired set of parameters on the second processor.

* These features are available only with certain parameter sections. * The on/off state of this button identifies the processor whose parameter values are currently being adjusted-- "1st UNIT" refers to the processor connected to the console via the VM link, while "2nd UNIT" refers to the processor cascading from it. 17 Chapter 1 Introduction 8...MULTI OUT 124 button Press this button to control the level of the 24 (eight channels times three) digital multi-outputs using the channel faders or from the display. Press this button together with [SHIFT] to call up the MIDI control screen. 9...

FLEX BUS MASTER 112 button Press this button to control the output level of the 12 Flex buses (p. 86) using channel faders or from the display. 10...

FADER GROUP MASTER 124 button Press this button to control the master level of each of the 24 fader groups (p. 104) using the channel faders or on the display. 11...

MULTI IN CH 124 button Press this button to control the 24 (eight channels times three) MULTI IN digital multi-inputs on the processor. 12...INPUT CH 124 button Press this button to control the 24 INPUT channels--typically used as analog inputs--on the processor. 13...CH 1324 button ; Available on the VM-C7100 only. Press this button to activate control of the latter 12 channels (Channels 13 to 24).

This button is not available on the VM-C7200 since it has 24 channel faders. 13...CH FLIP button ; Available on the VM-C7200 only. When [ON DISPLAY] is active and the faders are controlling input channels, press [FLIP] to assign the faders to the control of the multi-in channels. If [ON DISPLAY] is lit and the faders are controlling multi-in channels, pressing [FLIP] will assign them to the input channels. The VM-C7100 has no button for this function. 14..

.SHIFT button When [SHIFT] is held down, buttons with dual functions--as shown in green typeface--perform their secondary function. 18 Chapter 1 Introduction s F: Channel fader (button) area fig.01-7 Chapter 1 Introduction 1 2 3 4 5 1..

.STATUS buttons Set of buttons for displaying and selecting the state (mute, solo, audio or Automix) of each input channel. Every time a button is pressed, the state of the item selected in [MODE] ("2" below) changes. 2..

.MODE select buttons These buttons determine the items to be changed using the set of STATUS buttons ("1" above). Press one of the four buttons--"MUTE", "SOLO", "AUDIO" and "AUTO-MIX"--to select the desired state. Press one of these buttons together with [SHIFT] to call up each state's view screen for checking and changing states of multiple channels simultaneously. 3...CH EDIT (124, MASTER) buttons These buttons call up the screens for editing various settings (e.g., level and equalizer) of the selected channel.

Press another channel's button to display its screen. You can use [CH EDIT] to jump to a particular parameter's page on the channel-edit screen. To do this, press a state button labeled with a function name--such as "PREAMP GAIN"--while holding down the channel's CH EDIT button. 4...Channel faders Set multiple values for each channel such as the input level and the amount of signal sent to the Flex Bus. When a new parameter is selected, a Scene is recalled or the Automix function is used, the knob is moved to the position of the parameter's current value by its internal motor. As a result, the faders function as a current setting indicator. 5.

..Master fader Sets the overall master level or stereo balance after each channel has been individually adjusted. As with the channel faders, its internal motor moves it to reflect the currently selected level or pan parameter's setting when the parameter is first selected or when a new Scene is recalled.



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01-8 1 2 3 4 5 6 7 8 9 1...CONSOLE INPUTs MIC/LINE L and MIC/LINE R Jacks for inputting a pair of analog audio signals to the console. These TRS jacks--available for both balanced and unbalanced signals--support a wide range of signals, from a microphone level to line level. Typically, these are connected internally to INPUT Channels 23 and 24, though they can be re-patched. When the talkback system is in use, the right channel "R" (the both L and R channels when stereo linking) is used exclusively for an external talkback microphone and is thus not available for other purposes. 5...MEMORY CARD slot Slot for a "SmartMedia"-format memory card onto which you can store various types of mix data. The SmartMedia format is the same one used by many digital cameras. A memory card must be inserted to use the Scene or Automixing features. * One memory card is included. 6.

..MIDI/METER BRIDGE connectors Allow for the connection of MIDI devices or the optional MB-24 meter bridge (sold separately). IN (for inputting) receives MIDI data. The OUT/THRU/METER jack can be switched between OUT--for MIDI data generated by the console--and THRU, which passes on received MIDI data unchanged. Level information for an MB-24 meter bridge can also be transmitted from the OUT/THRU/METER connector. When the jack is switched to THRU, output of level information to the meter bridge is de-activated. 2...

MONITOR LINE OUTs L and R Jacks for outputting analog stereo signals for studio monitoring. You can adjust the jacks' output level using the DIGITAL/MASTER knob or the LINE OUT LEVEL knob on the front panel. 3...

MONITOR DIGITAL OUTs 1 and 2 Jacks for outputting digital stereo signals for studio monitoring. Signals at these jacks are nominally the same as at the analog LINE OUTs. Their output level can be changed using the DIGITAL/MASTER knob on the front panel. (The level of the MONITOR DIGITAL OUTs 1 and 2 is not be changed using the front-panel LINE OUT LEVEL knob.) 7.

..VM-LINK connector Connects the mixing console to the processor. Two AES/EBU digital audio cables (3-pin, XLR connectors) are utilized for a two-way connection. Can also be used to daisy chain multiple consoles. 4...EXT SW jack Generally connected to a foot switch. Two BOSS FS-5U foot switches can be connected using a branch cable.

The functions of both switches can be selected on the FADER/ SW screen. GPI jack-switching (38) is also available. 8...AC IN Accommodates the power cable that supplies AC power to the console. 9...POWER switch Turns the entire system on.

20 Chapter 1 Introduction Before Operation s Connections Connect up the necessary equipment after referring to the connection diagrams on the next page. Chapter 1 Introduction Precautions on connection Be sure to follow the precautions below. Otherwise, you risk causing malfunction or damage. · To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections. ·

The pin assignment for the XLR type connectors is as shown below.

Before making any connections, make sure that this pin assignment is compatible with that of all your other devices. fig.01-10a · To connect this console to the processor, use the VM link cable (AES/EBU digital audio cable) supplied with the processor. · R-BUS is the same standard as RMDB2 or RMDBII. Even if "RMDB2" or "RMDBII" is indicated on your DIF-AT, it can be used without any problems.

· When connecting a digital multitrack tape recorder like an ADAT or TASCAM, install the VM-24E beforehand. For details, refer to the operation manual of the processor (VM-7200/7100). · When connecting the processor in cascade, install the VM-24C beforehand. For details, refer to the operation manual for the processor (VM-7200/7100). · Howling could be produced depending on the location of microphones relative to speakers. This can be remedied by: 1.

Changing the orientation of the microphone(s). 2. Relocating microphone(s) at a greater distance from speakers. 3.

Lowering volume levels. When connecting various components to the processor, be sure to refer to the processor's owner's manual. 21 Chapter 1 Introduction

fig.01-10e Channel Insert (Effects Processor) Monitor Speaker Synthesizer, Sound Module, etc Branch Cable (e.g. PCS-31) 3 1 2 3 4 4 5 6 Monitor Amp, Headphone Amp for players 5 Microphone 6 7 8 Digital Audio Input/Output AES/EBU jack on pro audio device Front Panel on the Processor Rear Panel on the console Microphone, Sub Mixer, MD/CD Player Monitor in the Control Room Digital Powered Speaker (Roland DS-90 etc.) Use two AES/EBU Digital

Audio Cables. (max. 200 m) Speaker Amp AC outlet 22 Chapter 1 Introduction fig.01-11e Chapter 1 Introduction Digital Multi-track Tape Recorder (TASCAM/ADAT) 8 ch Roland DIF-AT (Interface Box) R-BUS Cable To R-BUS compatible device VM-24E (Option) Rear Panel on the Processor MB-24 (Option) AC power supply Main Output Word Clock connector on digital recorder or similar device Digital Input/Output VM-24C (Option) Cable supplied with the VM-24C the Processor Processor to be connected in cascade (VM-7200/7100) DAT/MD Recorder, etc.

Analog Input Power Amp Tape Recorder, MD Recorder, etc. PA Speaker 23 Chapter 1 Introduction s Turning the power on/off Turn each device on in the following sequence. After all devices are turned on, adjust the volume of each. Precautions on turning the power on · Once the connections have been completed (21), turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.

· This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally. · Turn the power on after lowering the volumes of the console and the connected audio equipment. If the volumes are raised, the audio equipment may malfunction due to current overload the instant the power is turned on. · Even with the volume lowered, a slight amount of sound may be heard when the power is turned on. This should not be a cause for concern. 1. Digital multitrack tape recorder 2. Processor The CTRL indicator blinks during startup. After the startup process is completed, the indicator comes on. Turn the console on after making sure that the CTRL indicator has come on. 3. Console After the confirmation message appears, press [F2] (START) to begin the startup process. 4. Digital-connected equipment (e.

g., DAT, MD recorder or hard disk recorder) 5. Analog-connected equipment (e.g., musical instruments, sound modules, effects, microphone, CD player, MD player or tape recorder) 6. Audio equipment such as amplifiers and speakers In order to turn the power of the entire system on, press [F4] (ON) (highlighted) to automatically start the console startup process in 60 seconds.



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Turning the power off Turn each equipment off in the opposite sequence in which it was turned on. Points to check before turning the power off · Make sure that Automix has been stored in the memory card. ; Although Automix is stored in the console memory, it is, however, lost after the power is turned off. · The volumes of the console and the connected audio equipment are at the lowest level.

· If the volumes are raised, the audio equipment may malfunction due to current overload the instant the power is turned off. 24 Chapter 1 Introduction s Adjusting the display's contrast fig.01-12 Chapter 1 Introduction CONTRAST The display may be blurred immediately after the power is turned on, after a long period of operation, or depending on the setup location. In this case, turn the CONTRAST knob on the lower left of the display to adjust it. s Adjusting internal clock This system has a built-in clock.

When a project is stored, information on when operation has been performed (time stamp) is also written automatically. When turning the power on for the first time after purchase, adjust this internal clock. 1. While holding down [SHIFT], press [PROJECT]. 2.

Press CURSOR [UP] to move the cursor upward. 3. Press [F5] (DATE). The internal clock setting screen appears. fig.01-13 4. Press CURSOR [DOWN] to move the cursor to [ADJUST DATE/ADJUST TIME]. 25 Chapter 1 Introduction 5. Set the year, month and date. After setting the year, month and date using the V1 (YEAR), V2 (MONTH) and V3 (DATE) knobs, press [F1] (SET) to confirm them.

6. Adjust the time. After setting the hour, minute and second using the V4 (HOUR), V5 (MIN) and V6 (SEC) knobs, press [F4] (SET) to confirm them. 7. This completes the internal clock setting. After the above setting, adjust the time as necessary. Press CURSOR [UP] to move the cursor to [CLOCK ON DISPLAY/DATE FORMAT]. · Display the clock at the upper right of the screen: Press [F1] (ON) to highlight it. · Change the date display format: Turn the V2 (DATE FORMAT) knob to select a desired format. When the clock is displayed, the current position of the time code cannot be checked.

8. Press [LEVEL METER] to call the initial screen. How to replace the battery A lithium battery inside the unit powers its time-keeping functions, and provides the power for maintaining information about certain parameters. Once this battery gets weak, the unit may no longer be able to reliably perform the time management functions for data, or return to the state it was in before power was turned off. If you suspect that the battery has worn down, try switching the console's power off, then on again.

If you see a message warning that the battery is depleted, promptly change the battery, following the procedure below. Since the internal clock are battery powered, the above operation is not required each time the system is turned on. If the internal clock gains or loses for some reason, however, adjust the time by referring to the above procedure. 1. Store the current settings onto a memory card (52).

2. Turn the power off, and unplug the power cable from the outlet. 3. Turn the console upside down, and locate the battery cover. fig.01-14 A CR2032 lithium battery is used for the console. This type of battery is available at an electric appliance, or similar store. 4. Remove the battery cover as shown below. fig.

01-15 26 Chapter 1 Introduction 5. The battery should now be visible, as shown in the following. fig.01-16 Chapter 1 Introduction 6. Replace the old battery with a new one. fig.01-17 7. Put the battery cover back on. 8. Turn the power on and set the time for the internal clock (25).

9. Using the memory card you used for backup in step 1, restore the previous state (54). IMPORTANT Following message may appear in the display, for instance, when you turn on the console after replacing the battery. fig.01-17a This message is NOT for warning any malfunction or breakdown.

In this case, you need to initialize the internal memory. Please execute the "Factory Reset" procedure (p. 33). Implementing factory reset deletes all user settings on the console. Please store the necessary data (such as user-customized libraries) in the memory card beforehand (p.

44). 27 Chapter 1 Introduction s If you get lost If an unfamiliar screen appears, or you forget to which step you have proceeded, press [LEVEL METER]. This calls the initial screen. Try again from the beginning on this screen. fig.01-18 s Preparing a memory card Before any operation, be sure to create a new project on the memory card. If no project is prepared beforehand, scenes, Automix or libraries are not stored. Before using a new memory card or one that has already been used for other purposes, be sure to format it. Formatting a memory card 1. While holding down [SHIFT], press [PROJECT].

2. Press CURSOR [DOWN] to move the cursor downward. 3. Press [F6] (MEMORY CARD) and [F2] (FORMAT), in that order. 4. Press [F5] (OK). 5. After the confirmation message appears, press [F5] again. 6. After formatting is completed, press [F6] (EXIT).

Creating new project 1. Press [PROJECT]. 2. Press CURSOR [DOWN] to move the cursor downward. 3.

Press [F2] (NEW). 4. Press [F2] (CREATE), followed by [F5] (OK). 5. After creation is completed, press [F6] (EXIT).

28 Chapter 1 Introduction Internal Signal Flow The diagram below provides an overview of the audio signal flow. For details, refer to the "Block Diagram" attached to the processor (VM-7200/7100). fig.01-9e Effect Insert INPUT ATT Phase normal/invert Phase Delay Feedback Delay HPF 4-band EQ Mute

Channel Level Main SW Effect Insert to Main Out Bus Pan Chapter 1 Introduction to Cue and Flex Bus Analog Input Digital Input A, B (R-BUS Input) Input Cannel 124 (Multi In Channel 124) Main Out L, R Patchbay Cue L, R X MI Flex Bus 112 From Flex Bus 18 to Cue and Flex Bus 112 Assignable Out Digital Out A, B Multi Out (R-BUS) * Flex Bus Out 512 ** Monitor Out *** This is not available for the MULTI IN channel. ** Only VM-7200 Input channels q INPUT...124 The following input jacks can be assigned to input channels: · Twenty analog input jacks on the VM-7200 mixing processor (10 on VM7100) · Stereo digital IN on the mixing processor (a choice of A and B stereo inputs) · Two analog input jacks on the console q MULTI IN...

124 Multi-channel audio signals can be input from external equipment--such as multitrack recorders--via these channels. The correspondence between input signal channel numbers and MULTI IN channels can be re-patched internally. * In order to use MULTI IN channels, a VM-24E (sold separately) must be connected to the mixing processor in order to add an R-BUS connector I/O terminal. 29 Chapter 1 Introduction Buses/output routes q MAIN OUT Output of the overall stereo mix containing all desired channels, to be sent to the master recorder or the main PA amplifier.



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Signals can be sent from all input channels and Flex buses. In addition to the dedicated output terminals (MAIN OUT and REC OUT), signals can be directed to any ASSIGNABLE OUT, DIGITAL OUTs A and B and/or any MULTI OUT. q Flex Buses 112 A Flex Bus is a multi-purpose bus through which signals can be sent to another bus, to internal effects processors or to external devices. Flex buses are capable of sending signals from all input channels as well as Flex buses 1 through 8. Any ASSIGNABLE OUT, DIGITAL OUTs A and B, and MULTI OUT can be selected for outputting Flex Bus signals to external destinations. In the case of the VM-7200 processor, dedicated output jacks are also available for Flex buses 5 through 12.

q Cue Stereo bus used mainly for monitoring. Signals can be sent to the cue bus from all input channels and Flex buses. Cue signals can be output from MONITOR OUT and PHONES jacks to external monitoring amplification equipment. They can also be routed to any ASSIGNABLE OUT, DIGITAL OUTs A and B, or any MULTI OUT. The MONITOR OUT terminal can output a variety of different signals.

Effects Internal effects can be inserted into input channels, MULTI IN signals, Flex buses, the MAIN OUT and MONITOR OUT. Input channels can also send signals to the internal effects via Flex buses; the outputs of the effects can be routed into the main mix or to available input channels. For more information, refer to p. 110. The insertion point is determined by the effect type (p.

110). When the send/return method is used, the Flex Bus that corresponds numerically to the effect is used to send signals to the effect. For detailed effects information, refer to the descriptions starting on p. 112. General-purpose effects A mixing processor is factory-equipped with two stereo effect systems, enabling the use of 39 types of effect algorithms. Up to three VS8F-2 effect expansion boards (sold separately) can be added to the system--providing as many as eight stereo effects processors. Master effect One effect processor is provided exclusively for MAIN OUT and MONITOR OUT insertion. This processor enables the use of three types of effect algorithms, and is useful for final mastering effects or for speaker modeling. 30 Chapter 1 Introduction About Digital Connections and the Master Clock s Digital sound device and master clock To share digital audio signals between this system and any external digital device, a common master clock signal (word clock) must be used. Chapter 1 Introduction Master clock (word clock) Digital sound devices such as this system, CDs, DAT recorders and digital multitrack recorders, generally operate based on internal master clock signals called "word clocks.

" To exchange digital audio signals between digital devices, word clocks from one of the devices must be used as the timing foundation of all other connected digital devices. When a device is successfully receiving timing information from word clocks generated by another device, it is referred to as being "locked to (or synchronized with) external word clocks." Word clocks are supplied via a digital audio I/O or dedicated word clock terminal. * Note: If digital devices are not synchronized properly, undesirable digital noise and/or intermittent unwanted sound may result, preventing the digital audio signals from being exchanged successfully. The following seven word-clock sources are available: INTERNAL... MULTI 18...

MULTI 916... MULTI 1724..

. CASCADE... WORD CLOCK IN.

.. DIGITAL IN... Internal clock of the first mixing processor (1st UNIT). Equipment to which the 1st connector (1 to 8) of the R-BUS is connected. Equipment to which the 2nd connector (9 to 16) of the RBUS is connected. Equipment to which the 3rd connector (17 to 24) of the RBUS is connected. Second mixing processor (2nd UNIT) connected in cascade.

Clock supplied from the WORD CLOCK IN terminal. Equipment connected to the IN terminal of DIGITAL A or B. The R-BUS connector is added by installing a VM24E (sold separately). To use two processors, a cascade connector (VM-24C sold separately) is required. INTERNAL word clock is selected by default. This setting can be changed on the digital I/O screen ([SHIFT] + [PROJECT] ; CURSOR [DOWN] ; [F1]). For details, refer to 32. VM link (p. 247), R-BUS (p. 243), Cascade (p.

233) The console is always supplied with word clocks by the first mixing processor. When the processor is synchronized to word clocks of another device, the console is also supplied with these clocks via the VM link. 31 Chapter 1 Introduction s DIGITAL A and B terminals and reception of word clocks DIGITAL Ins--the DIGITAL A connector on the rear of the processor and DIGITAL B jack on its front--can receive digital audio signals from digital equipment to which they are connected, even when some other device is the source of the system's word clocks. When the system's timing is based on word clocks received, for example, from a multi-track recorder to which the R-BUS jack is connected, additional digital audio can still be received at the DIGITAL IN terminal. In such a case--when the IN terminal of DIGITAL A or B is used for digital audio only--"DIGITAL IN" need not be selected as the word clock source.

For this reason, sample rate converters are built into the DIGITAL A and B terminals. If the digital audio at these inputs is a different sample rate than the system word clocks, the difference will be accommodated for by these converters, leaving the digital audio signals free from noise or dropouts. s Word clock connector When a word clock output connector is available, it is recommended that the word clock connector on the rear of the processor be used. Although word clocks can be supplied from R-BUS or DIGITAL IN A or B via a digital audio cable, audio signals are more stable when word clocks are supplied directly from the source. s Checking the overall system Apart from the aforementioned word clock, there are some important settings related to digital input/output.

When handling audio signals via digital connection with other devices, make the necessary changes. Settings on the digital I/O screen 1. While holding down [SHIFT], press [PROJECT]. 2. Press cursor [DOWN], then [F1] (DIGITAL I/O). This calls up the digital I/O setting screen. fig.01-101 1 ...

Digital input connector selection Select either DIGITAL A IN (coaxial) on the rear of the processor, or DIGITAL B IN (XLR connector) on the front. Place the cursor, select with the V1 knob and enter with [F1] (SET). 32 Chapter 1 Introduction 2 ... Type 1/2 and copy protect switches "MODE" specifies whether the digital audio signal to be output is and AES/EBU broadcasting studio (TYPE 1), or a consumer-use digital audio device (TYPE 2). Place the cursor, select with the V3 knob and enter with [F3] (SET). Turning the "COPY PROTECT" on turns on the SCMS, thereby blocking digital copying of the output signal.



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