13 CHAPTER 13: Special Functions

This chapter explains some special functions of the controller.
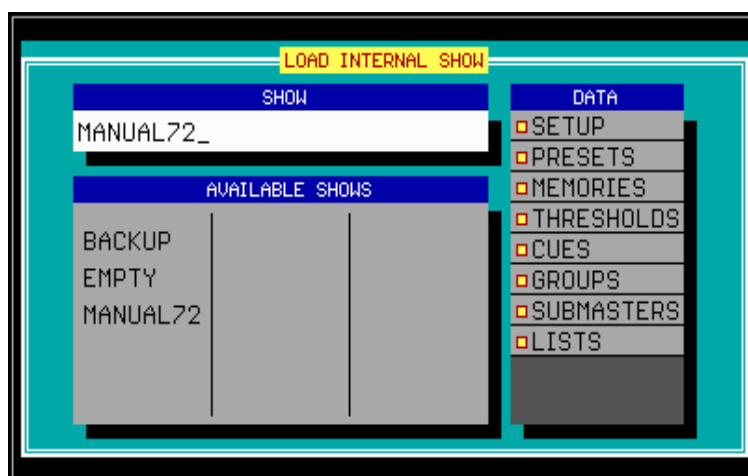
13.1 Loading shows

[LOAD (during 2 sec)*] [[1] or [2]]*
To load an already programmed show, or to start a new show.
Select:
- **1** to load a show from **the internal hard disk**.
- **2** to load a show from **the floppy disk**

13.1.1 The options

When a show is loaded, there can be selected what should be loaded:

[2↓] or [8↑]
To high light an existing show. Press *[RET]* to select the show.

[6→] or [4←]
To change between the 'show' and 'data' window.

In the 'data' window, there can be selected with the *[RET]* key, what should be loaded. When the option is marked yellow, it is selected and it will be loaded.

13.1.2 Starting with a new show

If a new, empty show should be started, the show **EMPTY** must be selected. Everything will be erased, setup, presets, cue-memories and memories, thresholds, cues, groups sub-masters and time-code lists (see chapter time-code and midi).

If the same stage layout will be used and the presets must remain unchanged to the show in the main program, but all the rest needs reprogramming and must be erased, then the 'data' options SETUP and PRESETS must be disabled when loading the empty show.

Important remark: When unfortunately, a show is loaded, and the previous show hasn't been saved yet, then it is possible to undo this by loading the BACKUP show. Every time a new show is loaded, a backup of the current show will be made. **This is possible only once. Loading twice a wrong show will destroy the backup.**

Remark 1: In time-code mode (see chapter time-code and midi)**, only the time-code show will be saved, not the whole show. To save everything, time-code mode should be left.**

Remark 2: A power failure doesn't harm the show. Nothing will be lost, only when the power failure occurs when saving something (show, memories, presets….), files may be damaged.

13.1.3 Deleting shows

[High light the show name] [DEL] [Confirm with [RET]]

Shows can be erased from the hard disk or floppy.

The shows 'EMPTY' and 'BACKUP' are protected against erasing.

13.2 Saving shows

[SAVE (during 2 sec)*] [[1] or [2]]*

To save a programmed show.
Select:
- **1** to save the show on **the internal hard disk**
- **2** to save the show on **the floppy disk**

Like when loading, the save options can be set. By default, everything is selected, so everything will be stored.

Shows with names 'EMPTY' or 'BACKUP' can't be stored.

13.3 {EXP} RGB

Some fixtures like MAC600, MAC300, PAL… have an RGB or CMY function. This means that they have 3 different color channels for Red, Green and Blue, or Cyan, Magenta and Yellow.

There are some well-known gel manufacturers like ®Lee, ®Rosco and ®Gam. Many of those gels or color filters can be mixed with the RGB channels.

First the filter library has to be selected for the show in the SETUP program (see chapter setup)*.* The selected library is applied to the entire show.

When RGB fixtures are set up on the stage, a gel number can be called out of the library:

[Select RGB (CMY) fixture(s)] [RGB]
Remark the placing of the RGB key: On older controllers, the key is situated within the 'control channels' key-window. It should be exchanged with the CTRL CHAN or TIMING key. The RGB key must be between the GET and TXT EDIT keys.

A color library window will open:

COLORLIBRARY (LEE-FILTERS)	
COLOR-NAME	**COLOR-NUMBER**
LAVENDER-TINT	3
LILAC-TINT	169
PALE-LAVENDER	136
LIGHT-LAVENDER	52
DEEP-LAVENDER	170
FUCHSIA-PINK	345
ROSE-PURPLE	48
MAUVE	126
SPECIAL-MEDIUM-LAVENDER	343
DARK-LAVENDER	180
LAVENDER	58
SURPRISE-PINK	194
VIOLET	344

The number at the right is the gel number that belongs to the name at the left.

[2↓] or [8↑]
To run through the color filters.

[GET] [number on keypad] [RET]
To call the gel number immediately.

[Adjust RGB channels] [TO] [number on keypad] [RET]
To adjust the colors of a gel. The adjustments can be stored.

Rem. Pay attention, many fixtures have besides their CMY channels also a color-wheel. If a color is set using this channel, the gels will not conform.

13.4 {EXP} <u>BLIND</u>

[BLIND (during 2 sec)*]*

In BLIND mode, cues can be programmed, memories can be made, even fixtures can be added in the setup, **and none of this will be seen on the stage. Playbacks and so on will keep running.**

Remark: BLIND mode will stop the cue-linking.

13.5 {EXP} <u>FREEZE</u>

In chapter 'cue-timing', is explained that the *[FREEZE]* key is used to stop the cue fading timers.

It is possible to freeze also Sequences, Playbacks and fixtures.

[FREEZE] + [CUE]
Stops the cue fading timers.

[FREEZE] + [A, B, C or D (until sequence LED is green)]
Freezes (not stops) sequences A, B, C or D. When changing cues, they will never be replaced.

[FREEZE] + [A, B, C or D (until sequence LED is red)]
Freezes sequence-**timers (fade-time and wait-time)**. Whatever is stored in the different cues, the timers will not change.

[FREEZE] + [playback flash key]
Freezes the contents of playbacks. When changing cues, the frozen playbacks will never be replaced.

[FREEZE] + [Fixture number(s) [1...70]]
Freezes a fixture in its current position. Suppose, one of the fixtures is acting strange, then it is possible to point it somewhere where it doesn't harm the show, and freeze it. All programmed actions on this fixture will be ignored. **Attention, manual mode still has priority.**

13.6 {EXP} COPY ITEM and TO ITEM

The functions COPY ITEM and TO ITEM are used to copy cues, sequences, playbacks and fixture channels.

13.6.1 {EXP} Copying fixtures and fixture channels

To copy channels from one fixture, to another fixture or to a memory:
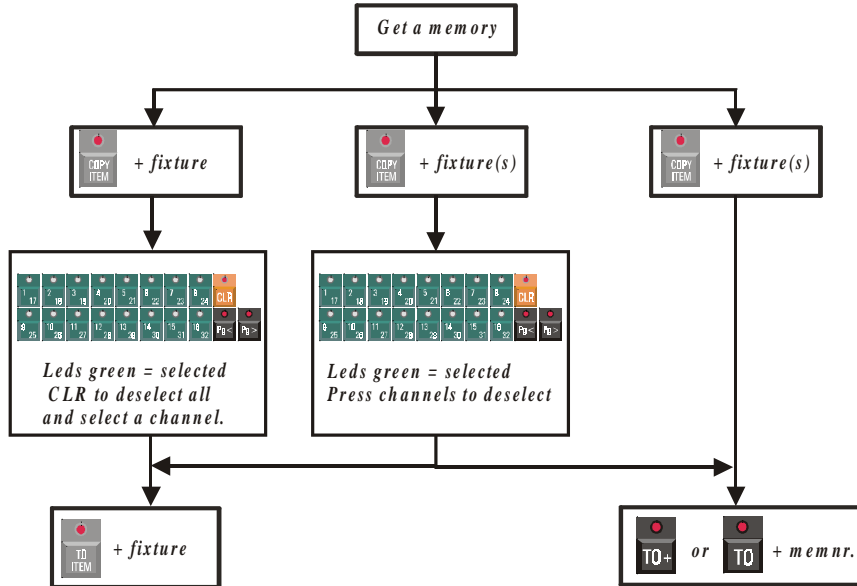
13.6.2 {EXP} Copying cues, sequences and playbacks

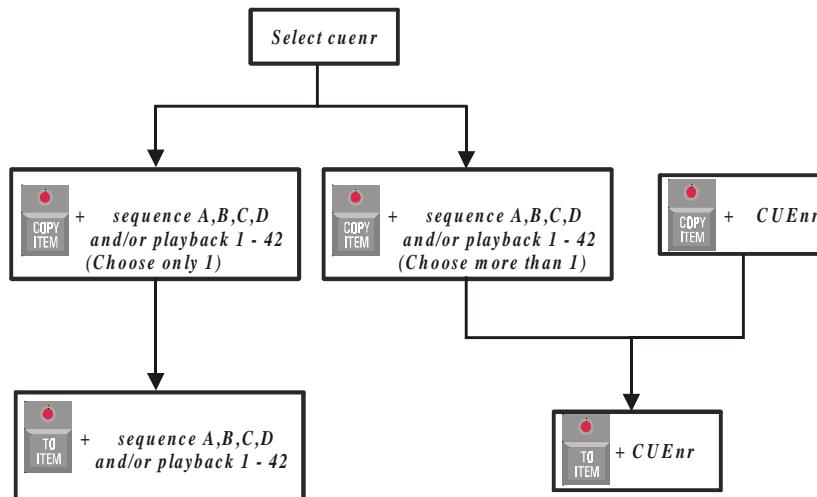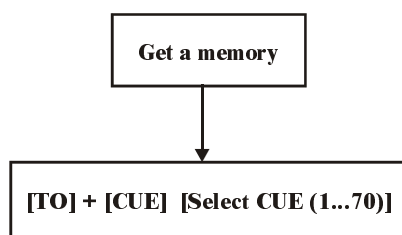### 13.6.3 {EXP} Copying a memory to a cue-memory

There is a simple method to copy a memory to a cue-memory. Just get the memory and save it as a cue-memory.

```
┌─────────────────┐
│  Get a memory   │
└─────────────────┘
         │
         ▼
┌─────────────────────────────────────┐
│ [TO] + [CUE]  [Select CUE (1...70)]  │
└─────────────────────────────────────┘
```

13.7 Deleting memories, cue-memories, cues, sequences and playbacks

Deleting memories and cue-memories

[ALL] [CLR (control channels)(double-click)*] [TO] [memory-number to delete] [RET] [RET* (confirmation overwrite)*]*

To delete a memory, an empty memory should overwrite it. If the memory had a name, it will disappear.

[ALL] [CLR (control channels)(double-click)*]   [TO] + [CUE] [select cue (memory) to delete] [RET] [RET* (confirmation overwrite)*]*

To delete a cue-memory, an empty cue-memory should overwrite it. Only the cue-memory will be deleted, not the playbacks and sequences in the cue.

Deleting entire cues

[CLR (CUE)*] + [Select cue to delete]*

This function will delete the entire cue, i.e. the cue-memory, all sequences and all playbacks from the cue.

Deleting sequences and playbacks

[CLR] + [A, B, C or D]

Deletes the contents of the sequence. The memories, added to the sequence, will not be erased.

[CLR] + [playback flash-key]

Deletes the contents of the playback. The memory, added to the playback, will not be erased.

13.8　READ OUTPUT

Suppose, you are programming a show, and suddenly you get a nice picture (light scene). This picture can be a mix of running sequences, cue-memories, playbacks. You want to save this picture for later use. The channel-values of this picture can be called:

> *[READ OUTP.] + [Select fixtures (1...70) or [ALL]]*

Reads the channel-values from the DMX-outputs of the selected (or all) fixtures. This light scene can now be stored in a cue-memory or memory.

ATTENTION: The READ OUTPUT function reads all values, and searches also all effects generator channels. In addition, the values are compared to the stored presets, and if there is a match, the value will be replaced by a preset-number. Since all values, also effects generator values, are filled up, it can slow down the controller enormously when it is stored in a cue-memory.

> *[Select fixtures] [READ OUTP.] + [[1/17…16/32] or [preset function]]*

This combination will read only the selected channels or the selected preset-function **of the selected fixtures.** Presets doesn't mean that presets are read, it reads the preset function.

> *[Select fixtures]   [SHIFT] + [READ OUTP.]*

{EXP} When 2 controllers are linked through DMX, memories from one controller can be copied to another, even when the memories come from another brand controller. This key-combination actually reads the DMX-input of the controller.

Conditions for copying:
- Both controllers must have the same stage-layout, this means the same fixtures in the same mode and the same DMX-addresses must be set up on both controllers.
- The DMX-IN patch of the fixtures of the MartinCase controller has to be active (default) (see chapter SETUP).
- **The MartinCase MUST send for all DMX channels a value 0, since between DMX-in and DMX-out, there is an HTP.** So if you want to read in values coming from another controller, first make a memory where all values are at 0 and activate it.

The values read, can now be stored in a memory or cue-memory.

13.9　The MEM-FREE item

The 'MEM FREE' box, left on your monitor, indicates the amount of internal memory, free to program. If this field reaches 10%, you must upgrade the internal memory of the controller, if you still have to program.

Erasing memories, cue-memories, cues... will have no effect on the number, unless the program is left and start-up again.

14　CHAPTER 14: Running the Demo show

```
                    ┌─────────────────────────┐
                    │         Setup           │
                    │  Fixtures DMX Addresses  │
                    │      and Stage Plan      │
                    └─────────────────────────┘
                                │
    ┌───────────────────────────┼──────────────────────────────────────────┐
    │                           │                                          │
    │   ┌──────────────────┐         ┌──────────────────────┐              │
    │   │      Adjust       │         │       Adjust          │             │
    │   │ Fixture Control   │         │ Effect Generator      │             │
    │   │    channels       │         │    channels           │             │
    │   └──────────────────┘         └──────────────────────┘              │
    │        │         │                  │            │                    │
    │        │    ┌─────────────────────────────┐     │                    │
    │        │    │           Make              │     │                    │
    │        │    │  Pan/Tilt, Gobo, Color and  │     │                    │
    │        │    │  Effect Generator Presets   │     │                    │
    │        │    └─────────────────────────────┘     │                    │
    │        │              │              │          │                    │
    │        │              │         ┌──────────────────┐                 │
    │        │              │         │      Make         │                 │
    │  ┌─────────┐          │         │    Memories       │                 │
    │  │ Timings │          │         └──────────────────┘                 │
    │  └─────────┘          │                  │                           │
    │        │              │                  │                           │
    │  ┌───────────────┐ ┌───────────────┐ ┌──────────────────────┐        │
    │  │     Make      │ │     Make      │ │        Make           │        │
    │  │ Cues with Cue-│ │ Cues with     │ │ Cues with Sequences   │        │
    │  │  Memories     │ │  Playbacks    │ │    (chasers)          │        │
    │  └───────────────┘ └───────────────┘ └──────────────────────┘        │
    │            │             │                    │                       │
    │        ┌─────────┐   ┌──────────────┐                                 │
    │        │   Run   │   │     Make      │                                │
    │        │ the Show│   │ Time-Code Show│                                │
    │        └─────────┘   └──────────────┘                                 │
    └──────────────────────────────────────────────────────────────────────┘
```
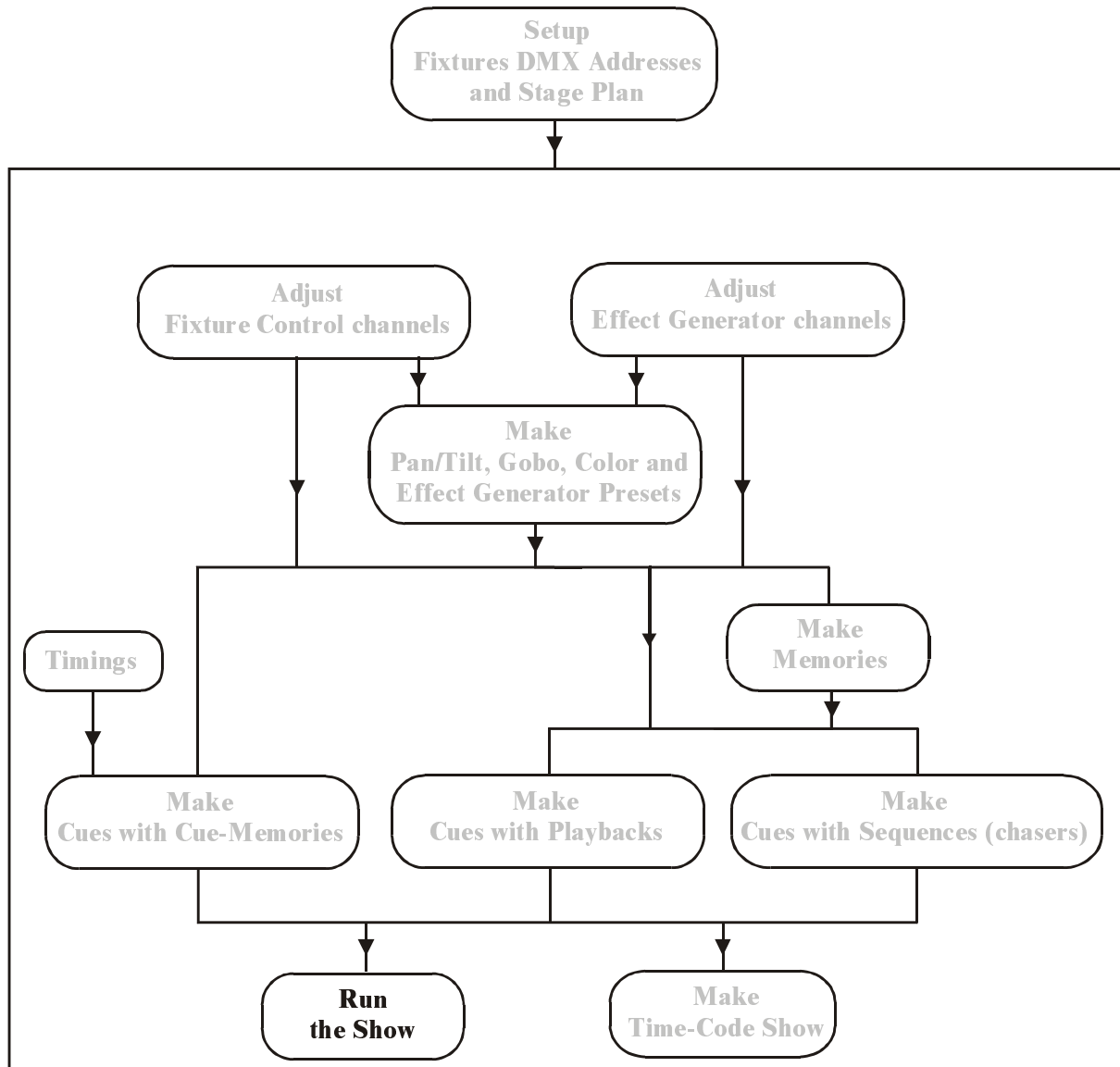
14.1 Startup for running

When the controller is powered up, it is ready to run a show. When running a show, set the controller start-up option (*[SETUP] [2]*), 'AUTOLOAD CUE-MEMORY' to OFF.

To be able to see this demo show, download the MSD file together with this manual and configure the Case controller together with the first DMX-link of the MSD.

14.2 Explanation of the demo show

Programming a show on the Case controller can be done in many ways. But as explained several times, one can divide programming in two big parts:

First way of programming:
Programming for Concerts, Theatre, TV, Time-code shows were you program the cues in sequential order, to use only the [NEXT] key to run the show.
Examples for the first way of (sequential) programming can be found on Cue-page 1.

Second way of programming:
Programming the cues to be able to improvise 'on the fly' like for Festivals, Disco clubs etc..
With this second way of programming it's handy to use the multiselect *(double-click [CUE])* feature. One can select multiple cues before launching them at the same time with the *[ENTER]* key.
Examples of this second way of programming can be found on Cue-pages 2 to 5.

The most flexible way is to divide the two ways of programming into different cue-pages.
Because, for the first way, it's always better to enable for that cue-page the "Autotrace" function, and if needed for theatre the "Autoprepare" function, since these functions can be enabled/disabled per cue-page.

14.2.1 Overview of Cue-page 1

The first 3 rows are in fact the same cues, but with differences.

Cues 11-17 are copies from Cue 1-7, and Cues 21-27 are copies from Cues 11-17, with this difference that Cue 11-17 have split-timings for certain control channels and Cue 21-27 are linked together in a continuous loop.

Cues 41-45 are cues to explain the functionalities that can be done with the playbacks and sequences in combination with the cue-memories.

Cue 1: Blackout

The first cue is a cue with a "full" cue-memory and dimmers are closed.
It's our blackout-memory to start the show and to give each control channel, including the effect channels, a value, this to be sure that all fixtures are ready to launch, without "flipping" colors, gobos etc..., when the dimmers are opened in the next cues.
The fastest way to make this memory is to select all fixtures, double-click [default] to load the default values. Change values to a desired value, close dimmers and save it into a Cue-memory.
It's best to make for each big change in your show (new song, new item) a new "full" cue-memory. This way, the changes are made fast and easy for each song.

For example:
  All the cues in between the full cue-memories only need to contain the control channels that change from the previous cue.
  With the "AutoTrace-function" enabled during running the show, they will behave like they are full memories too (processed in real-time by the controller).

Cue 2: the dimmers of the Mac300's are opened to 100%
Cue 3: the dimmers of the Mac250 on + Pan/Tilt move
Cue 4: Mac300 + Mac250 change
Cue 5: Mac250 move to stage in pink
Cue 6: Mac600 facing down + Mac250 move
Cue 7: Dimmer chase Mac250

Cue 11: identical to Cue 1, but all the channels have a global delay-in time except for the dimmer channels.
Cue 12: identical to Cue 2, but the center Mac300's have a delay-in of 4.5 sec before they start fading in.
Cue 13: identical to Cue 3, but the Mac250 dimmer channels and Pan/Tilt have a different delay-in.
Cue 14: identical to Cue 4, but the fade-in time of the Mac300's CMY = 0 sec.
Cue 15: identical to Cue 5, but the color and gobo channels of the Mac250 have a delay-in of 5 seconds. This results, that the color and gobo changes when the Pan/Tilt fading has arrived at the end point of the fade-in.
Cue 16: identical to Cue 6, but the delay-in of the Mac600 CMY is changed to 2.9 sec. The Pan/Tilt delay is changed to 8 seconds.
Cue 17: identical to Cue 7, but the fade-in time of the dimmers from the Mac250 = 0 sec. Dimmer Mac600 delay-in 4 seconds.
Cue 21-27: are copies of the cue-memories 11-17, and are linked together in a continuous loop.

You'll see that by using the split-timing capability in cue-memories, you can do many things within one cue-memory, without the need of making many cues in-between to achieve the same result. Cues 11-17 look a lot "cleaner", than Cues 1-17, because certain channels are fine-tuned in timings.
By simply adding/changing split-timings to channels you can add/change things, without the need of making an extra new cue-memory.

Tip 1: To see instantly what's in the cue-memory when the Cue is selected, enable the "auto load cue-memory" in the startup options, and put the screen output at "memory values".

Tip 2: If you want to see the cue-memories without the fade-times, disable the Cue-fading with [CUE]+[ON]. If the "auto load Cue-memories" is enabled, then you will see the cue-memories in the output, without the fade-times, on every cue selection.

Tip 3: You can select new cues before the last called cue has finished with the fading. If the channels of the new selected cue differ from previous selected cues, then the timings start without interfering the other cues. This way you can, for example, start a cue, which changes the color of a backdrop in 10 minutes. If all the other cues you select do not have the channels for that backdrop, the fading will continue, while selecting other cues. You can start as much different cues as the amount of control channels you are using!

With the [NEXT] and [LAST] buttons, you can run the show too, instead of selecting the cues ([CUE] has to be active) separately.

When the **"Auto trace"** function is enabled you'll see that all the cues behave like if they were all "full" memories, because all the control channels are traced back. This is needed during a show when you need to go back a cue when it was activated to early, or during rehearsals to jump in-between cues, without the need to select all the cues starting from the last "full" memory.

On the other hand, when the "auto trace" function is disabled, the desk will only change the values that are in the selected cue, when launched.

Change in the startup-options, the option "Automatic trace" to see the different results.

When the option **"Automatic prepare"** is enabled, the desk will look automatically (in real time) if dimmers are closed from certain fixtures, and will look in the following cues starting from the active one, what the values are when the dimmer opens again.

Use this function for example in theatres. Every time a fixture goes dark, it prepares itself to open again, without the need of making a prepare memory.

In our example if the "automatic prepare" is enabled: when you change from Cue 2 to cue 3, the Mac250's are already prepared and only the dimmer opens, without the movement from up to down.

Tip: If you still want to see the movement, program in the previous Cue the swing of dimmer-effect channels from those fixtures at value "1" instead of "0". Value "1" will not be noticeable in the output, but it will stop the preparation for those fixtures, because the desk recognizes that the dimmer is not "0" anymore at that time.

Cue 41-45: are all "Full" cue-memories.

Cue 41: is especially made to show the functionalities that are possible in the sequences and playbacks.

The playbacks and sequences

> **When the demo show is loaded, Cue 1 is automatically loaded when the program starts-up again. Since in Cue 1, also the first 10 playbacks (except playback 6) are programmed, they are loaded with a memory.**

Because the **transparency for the playbacks is default at ON**, they will remain unchanged, even if you select other cues, until they are replaced in another cue.
The playbacks in Cue1 contain following channels:
- Pl 1: Strobe / White for all fixtures with a threshold-level for each fixture type.
- Pl 2: Dimmers Mac600
- Pl 3: Dimmers Mac300
- Pl 4: Dimmers Mac 250
- Pl 5: Dimmers Pro918
- Pl 6: not programmed in Cue1
- Pl 7: Dimmer wave per group
- Pl 8: Dimmer wave per 4 fixtures
- Pl 9: Speed of dimmer chase
- Pl 10: Swing value dimmer chase

The **transparency for the sequences is OFF**, this means that, with every cue-selection, the sequences are replaced, programmed or not.
In Cue 41 the four sequences A, B, C, D are programmed. They all contain separate channels, to not interfere each other:
- Seq A: dimmers Mac250.
- Seq B: Orange/Green chase Mac300.
- Seq C: Yellow/Red chase Mac600.
- Seq D: Pan & Tilt sequence for the PRO918.

Now we are going to start using these sequences and playbacks (make sure Cue 41 is active).

o Playback 1, open it slowly.
> You'll see that at first the Pro918's start strobing, the Mac600's, Mac300's and finally the Mac250's. When the fading is fully open, all the colors for all the fixtures are white too.
> With the use of the threshold, not all the fixtures start strobing at the same time. This saves the need to program multiple playbacks to achieve the same result, and you have this effect under one playback!

o Playback 2-5 holds dimmer channels, grouped per fixture type.
> After playing with the first playbacks 1-5, close them again.
o Open now playback 10.
> The effect generator starts running a wave-effect on all the dimmers from left to right.
o With playback 9 you can adjust the speed of the effect.
o Playback 8 and 7 changes the wave effect per fixture group or per 4 fixtures.

When you use the playbacks 1-5 in combination with playback 7-10, you'll see that for the dimmers, the HTP rules are working.
- o Close all faders, except playback 5 to see the Pro918's.
- o Start Sequence D. The Pan & Tilt of the Pro918's start moving.
- o Open playback 2 to see the Mac600's
- o Start Sequence C. The Yellow/Red color chase starts on the Mac600's.
- o Open playback 3, to see the Mac300's
- o Start Sequence B. The Orange/Green color chase starts on the Mac300's
- o Start Sequence A. The dimmer chase starts running on the Mac250's.
  When you open playback 4, you'll see that the dimmers of the Mac 250's open, in combination with the dimmer chase.
- o Start combining playbacks and sequences to see the effects.

Cue 42: is a full Cue-memory like Cue 41, but the sequences will disappear, only the playbacks stay loaded.
Cue 43: is a full memory with effect-generator channels.
Cue 44, 45: are two full cue-memories, which show Pan and Tilt effects made with the effects-generator.

14.2.2 Overview of Cue-pages 2 to 5

Cue-pages 2-5 are programmed to improvise "LIVE":

This is the way a lot of users are programming the Martin Case controller, to be able to select "on the fly" functions of fixtures. Per fixture type, different cues are programmed.
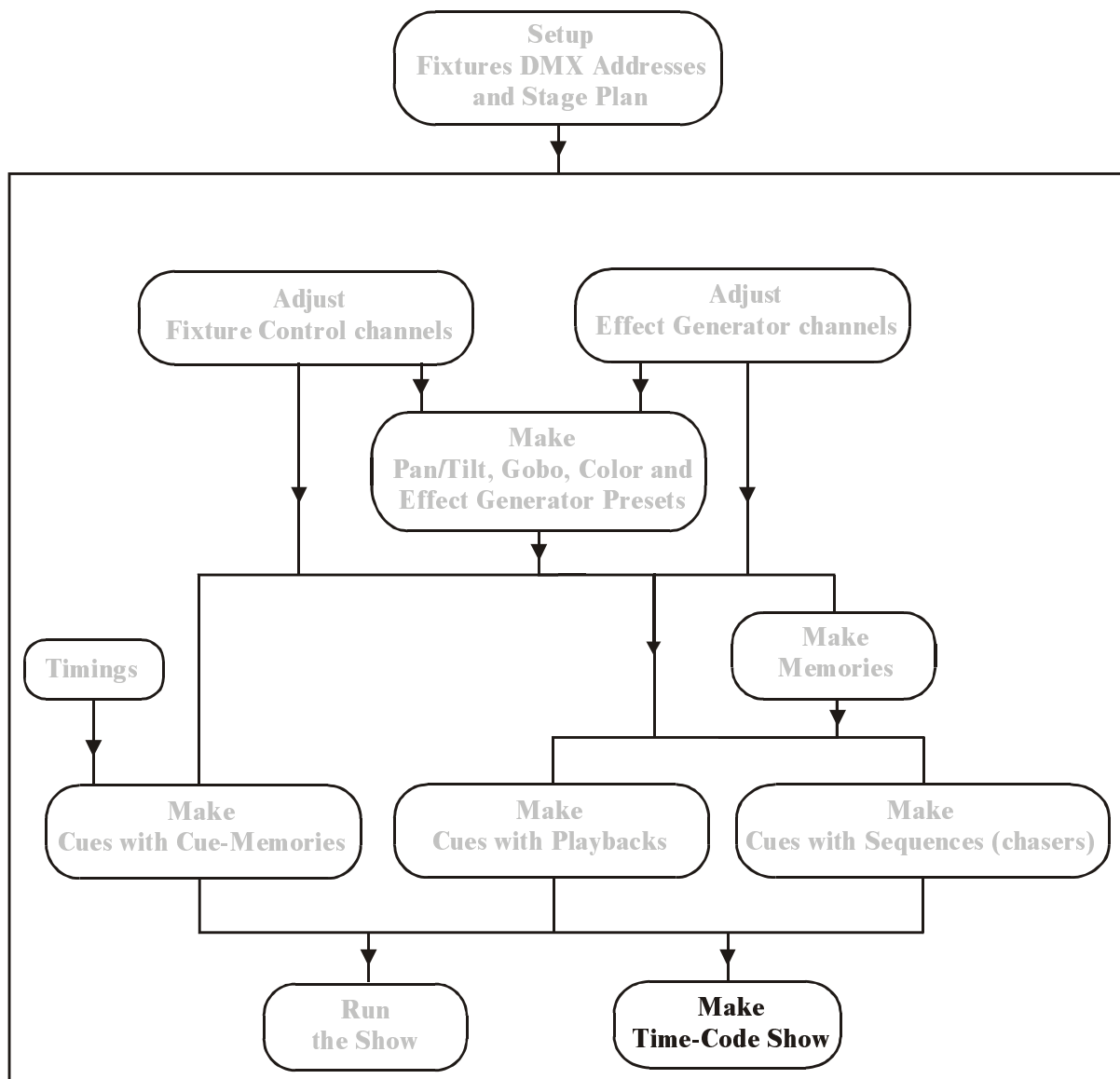Program the same functionalities per cue-page; this is easy to remember during running the show.
In the example, Cue-page 2 contains cues for the Mac600, Cue-page 3 cues for the Pro918, Cue-page 4 cues for the Mac300's and Cue-page 5 cues for the Mac250's.

Select the cues while the Cue-fading is on and you'll see that you can achieve a lot of effects "on the fly" with this way of programming.

Tip: If you want to start multiple cues from multiple cue-pages at the same time:
- *Double-click the [CUE] button. The Cue button starts blinking.*
- *Select several cues*
- *With the [RET] button all these selected cues are launched together.*

15   CHAPTER 15: Time-code and midi

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                    ┌─────────────────────────┐
                    │         Setup           │
                    │  Fixtures DMX Addresses  │
                    │     and Stage Plan       │
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                                 ▼
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  │    ┌──────────────────────┐        ┌──────────────────────┐            │
  │    │       Adjust         │        │       Adjust         │            │
  │    │ Fixture Control      │        │ Effect Generator     │            │
  │    │ channels             │        │ channels             │            │
  │    └──────────────────────┘        └──────────────────────┘            │
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  │           │    ┌─────────────────────────┐  │                          │
  │           │    │          Make           │  │                          │
  │           │    │ Pan/Tilt, Gobo, Color   │  │                          │
  │           │    │ and Effect Generator    │  │                          │
  │           │    │ Presets                 │  │                          │
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  │           │              │                   ▼                          │
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  │   ┌──────────┐           │        │        Make         │              │
  │   │ Timings  │           │        │      Memories       │              │
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  │ │     Make     │ │     Make     │ │        Make          │            │
  │ │ Cues with    │ │ Cues with    │ │ Cues with Sequences  │            │
  │ │ Cue-Memories │ │ Playbacks    │ │ (chasers)            │            │
  │ └──────────────┘ └──────────────┘ └──────────────────────┘            │
  │        │                                    │                          │
  │        ▼                                    ▼                          │
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  │ │     Run      │              │        Make          │                 │
  │ │  the Show    │              │  Time-Code Show      │                 │
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  │                                                                        │
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```

┌──┐
│ **This chapter is only for experienced users.**   │
└──┘

When cues are made with cue-memories, sequences and playbacks, we can record a show on time-code or we can play a cue-list manually.

It is also possible to trigger cues, playbacks and sequences using MIDI-codes.

15.1 Time-code

15.1.1 Time-code modes

[MODE (CUELIST) *]*

Changes the time-code mode. A cue-list can be played and recorded in 6 different modes:
- **PC-TIMER**: Uses the internal clock of the controller.
- **MIDI:** Midi Time Code.
- **SMPTE:** When an external SMPTE signal is connected to the controller on it's SMPTE input (option), and then a cue-list can be synchronized with this signal.
- **INTERNAL:** In this mode, the controller generates SMPTE, and can be used as a SMPTE master to control other devices. The cue-list is played and recorded on the SMPTE time.
- **CD-ROM:** When the controller is equipped with a CD-ROM player, the cue-list can be recorded on the music time-code of the CD (75 frames/sec). In the mean while, the CD-time code is converted to SMPTE (24 frames/sec), and the controller can be used to synchronize with other devices. To hear the CD sound, connect an amplifier to the controllers analogue or digital outputs.
- **MANUAL**: When cues were not programmed in succession, they can be recorded in a cue-list. This cue-list can be played using the **[LAST] [NEXT]** keys.

In all modes (except CD-ROM and MANUAL), the frame-rate can be set:
- **24 frames/sec**: film industry
- **25 frames/sec:** European broadcast
- **30 frames/sec:** Old American Standard
- **30-drop frames/sec:** New American Standard for color TV. Every minute, 2 frames are dropped.

The CD-ROM standard is **75 frames/sec**.

If the controller has been put in SMPTE mode, the incoming SMPTE signals frame-rate is detected automatically.

When the user changes between the different modes, the timings recorded in the show will be recalculated to the selected format.

15.1.2 Recording a cue-list

PC-Timer, SMPTE, Internal

| *[REC] [enter time on] [REC]* |

What can be recorded in a cue-list:
- All CUE selections
- All playback flash-keys
- All sequence functions like Start/Stop, sequence mode, sync, and triggering auto/man.

The first thing that is done automatically, when a cue-list is recorded, is recording:
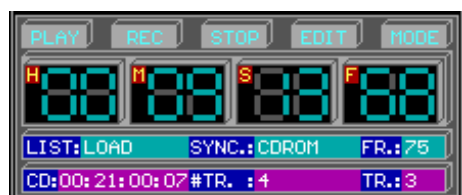- The active cue
- The state of all sequence functions

Starting recording:
Select the *[REC]* key and enter the start-time on the keypad. Select the *[REC]* key again to start recording from the selected time.
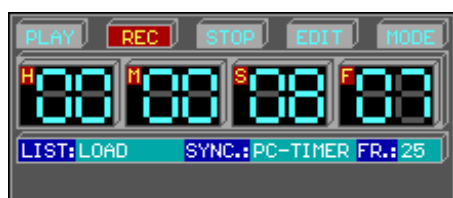
CD-ROM

When CD-ROM mode was selected, next screen will appear:

The indications:
- Total CD time: CD: xx:xx:xx:xx
- Total number of tracks: #TR. :x
- The current track number: TR. : x

| *[+] or [-]* (momentary) |

Selects the next or previous track.

| *[+] or [-]* (hold long) |

To wind or rewind the CD.

| *[REC] [REC]* |

To start recording from the selected track.

In CD-mode, first the track has to be selected, then the *[REC] [REC]*.

MANUAL

To add or insert actions in manual mode, the cue-list window must be opened first:

[CUE LIST]
Opens the cue-list.
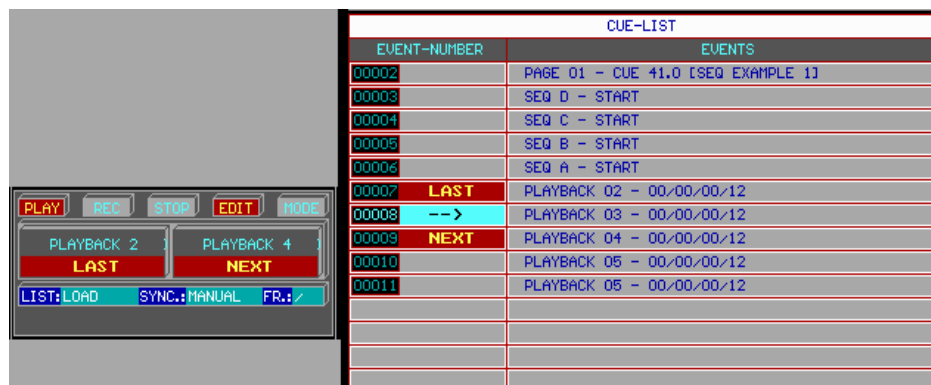
[[INS] or [ADD]] [select some actions] [ESC]
To add or insert actions like cue-selections, sequences or playbacks, the *[ADD] or [INS]* key has to be selected first. Once one of both keys are selected, you can add or insert as many actions as you need. When done, press *[ESC]*.

Remark (in all modes): The same cue-list can be recorded several times. Each time you start recording again, the actions will be inserted between the already existing actions. This way, a show can be recorded in steps. First, for example, the beats, then the more precise things and to end, the finishing tough.

IMPORTANT REMARK (in all modes): As long as the recording hasn't been stopped once (key *[STOP]*), the recorded cue-list will not be saved. When a power failure occurs during recording, the new added actions will not be saved. When a <u>cue-list is saved with the *[SAVE]* key, and the time-code window is open, only the cue-list will be stored</u>. To save the entire show, including the setup, presets, cue-memories... and the cue-list, leave first the time-code mode.

15.1.3 Playing a cue-list

PC-Timer, SMPTE, Internal

[PLAY] [enter time on keypad] [PLAY]

Like when recording, the start time has to be entered.

[CUE LIST]

When the cue-list window is open during playing, the actions can be traced.

CD-ROM

Like when recording, first the track has to be selected with the *[+] or [-]* keys. If *[PLAY] [PLAY]* is selected without entering a time, the cue-list will be played, starting from the selected track. Also, in this case, the *[CUE LIST]* window can be opened.

During playing or recording in CD-ROM mode, there is always the possibility to wind or rewind.

MANUAL

[PLAY] [PLAY]

Will start the cue-list from the beginning.

[LAST] or [NEXT]

To call the previous or next action.

The previous or next action will be indicated in the time-code window.

REMARK: It is possible to run a time-code show every day at the same time. The time-code should be played in PC-timer mode. As start time, you can enter the actual time on which the show has to start every day. (set the start-options to start instantly the time-code when the controller is powered-up). In the configuration (MENU – CONFIG – CONFIGURATION LIGHTCONSOLE), the item 'Timecode set dos-time' should be set to DOSTIME.

15.1.4 Time-code cue-tracking

When a show is recorded or played, there are 3 possibilities:

- Time-code cue-tracking **disabled**: This option is used when stopping and restarting at the same point the recording or playing. The show will continue normally.
- Time-code cue-tracking **normal**: Suppose, between 2 cues, there are a number of playback actions recorded. The show is stopped, and rewinded to the time between those 2 cues. When **cue-tracking was disabled**, the **contents of the playbacks will depend on the last selected cue** (that holds playback information) **before stopping**. On the other hand, when **cue-tracking is set at normal**, the controller will **call first the cue that was recorded before the action on restart**.
- Time-code cue-tracking **full**: In this case, **everything** is played **very fast, in blind mode** to the point where was restarted.
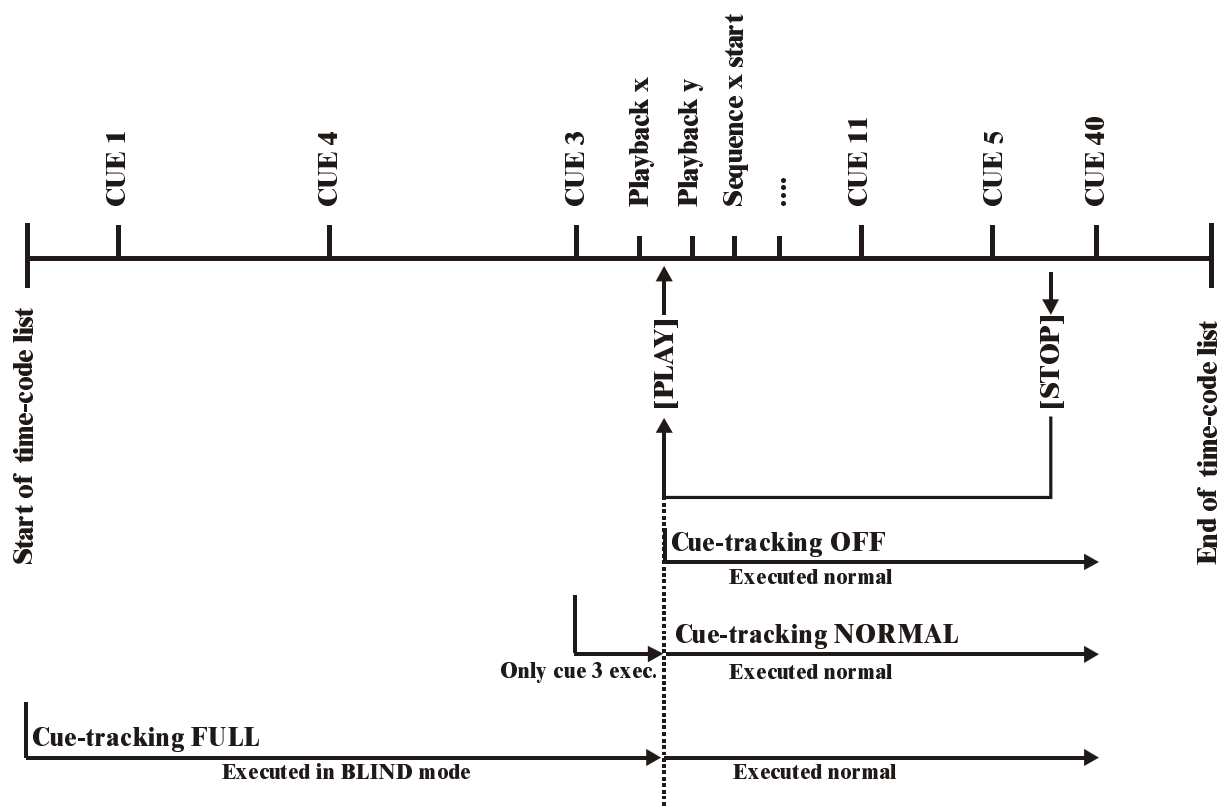
Time-code show is stopped between cue 5 and cue 40 and started again between cue 3 and cue 11

The time-code cue-tracking is set in the **SETUP start-options** of the controller (see chapter SETUP).

15.1.5 Changing a cue-list

The recorded cue-list can always be modified:
- Actions can be deleted
- Times can be adjusted
- Actions can be shifted or copied
- Actions can be inserted manually

Opening the cue-list

[CUE LIST]
Will open the cue-list window:

TIMECODE-TABLE	
TIME (hh/mm/ss/ff)	**EVENTS**
00001 00/00/00/00	PAGE 01 - CUE 01 [BLACKOUT]
00002 00/00/00/00	SEQ A - STOP
00003 00/00/00/00	SEQ B - STOP
00004 00/00/00/00	SEQ C - STOP
00005 00/00/00/00	SEQ D - STOP
00006 00/00/06/62	PAGE 01 - CUE 01.0 [BLACKOUT]
00007 00/00/08/13	PAGE 01 - CUE 41.0 [SEQ EXAMPLE 1]
00008 00/00/10/42	PLAYBACK 02 - 00/00/00/10
00009 00/00/13/66	PLAYBACK 03 - 00/00/00/12
00010 00/00/18/27	PLAYBACK 04 - 00/00/00/13
00011 00/00/22/73	PLAYBACK 05 - 00/00/00/09
00012 00/00/28/16	PLAYBACK 05 - 00/00/00/11
00013 00/00/33/15	END

Running through the cue-list

There is a difference when the cursor is **put in the left or in the right part of the cue-list window**:
- **Left: the actions are not executed when running through the list**
- **Right: the actions are executed when running through the list**

[4←] or [6→]
To position the cursor in the left or right part.

[2↓] or [8↑]
To run manually through the cue-list.

Deleting, inserting and adding actions

[CLR]
Deletes the high lighted item from the list

[INS] [select action]
Inserts an action, before the highlighted item. This action will receive the same time as the high lighted action. The time can be changed afterwards.

[ADD] [select action]

Adds an action to **the** end of the list. This action will receive the same time as the last action but one (before END). The time can be changed afterwards.

Selecting a block

[.] + [2↓] or [.] + [8↑]

Selects a block of actions:

The selected block will be marked red.

To deselect (not delete) the block, press the **[DEL]** key.

Adjusting the time of a block or of an item

Go with the **[2↓] or [8↑]** keys to the item or **to the first item of the selected block** *and press* **[RET]**. Change the time with the **[4←] , [6→] and the [2↓], [8↑]** keys.

Copying a block or an item

[Select a block or item] [COPY ITEM] [Enter time on keypad] [RET]

The selected block or item will be copied to the entered time.

Creating a loop

It can be handy on exhibitions to create endless shows.

[ADD] [TO] [ESC]

Will add an item '**goto time 00.00.00.00**' at the end of the list.

Changing the duration of an action

When playback flash-keys were used in the show, or when the action 'goto time 00.00.00.00' was added, the duration of the flash or the time of the 'goto time' can be changed:

[position the cursor in the right part] [RET] [Change time on keypad]

15.2 **MIDI**

MIDI (Musical Instrument Digital Interface) is used to link a musical instrument or a midi show-controller with the MartinCase. The link is made by connecting a 5 pin DIN cable to the MIDI input (A or B) of the MartinCase controller.

Through MIDI, cues can be called and sequences and playback flash-keys can be triggered.

[Select a cue]   [EDIT] + [MIDI]

Will open the MIDI window of the selected CUE:

Through MIDI, it is possible to:
- Trigger CUES
- Trigger sequences in manual mode
- Trigger playbacks (1 – 42).

Select with the [2↓] or [8↑] keys a function. Send with the musical instrument or with the MIDI show-controller a MIDI-code to the MartinCase controller (for example: press a key on a synthesizer to send a note-on command). The same thing is repeated for the other functions (sequences, playbacks...). Save by selecting the [MIDI] key again. This can be repeated for other cues.

In short:

[Select a CUE]   [EDIT] + [MIDI] [Select function with [2↓] or [8↑]]   [Send MIDI code] ([Select another function] [Send MIDI code]) [MIDI]

Attention: In the above example of CUE 41 from the show 'MANUAL72', the sequences were stored in auto-trigger mode. To use them with MIDI, the sequences must be put in manual trigger mode (*[AUTO] [STORE])* (see chapter sequences and playbacks).

In this example we can also trigger the playbacks. BUT, since the controller is in transparent mode for playbacks, the playbacks that are active when selecting CUE 41, come from CUE 1. If we want to trigger the playbacks also, MIDI codes have to be added in CUE 1.

Remark 1: If you don't have a playback wing, but you want to use playbacks 11 to 42, there is a possibility to use them through MIDI. Those playbacks are programmed through next keyboard actions:

[EDIT] + [Playback number on keypad] [RET]

This will open the 'playback edit window' for the selected playback. For the programming of the playback itself, we refer to chapter sequences and playbacks. It is only possible to trigger playbacks 11 to 42 with MIDI-codes, not fade in with a fader.

Remark 2: The recorded MIDI codes will be sent to the MIDI outputs, when the show is performed.