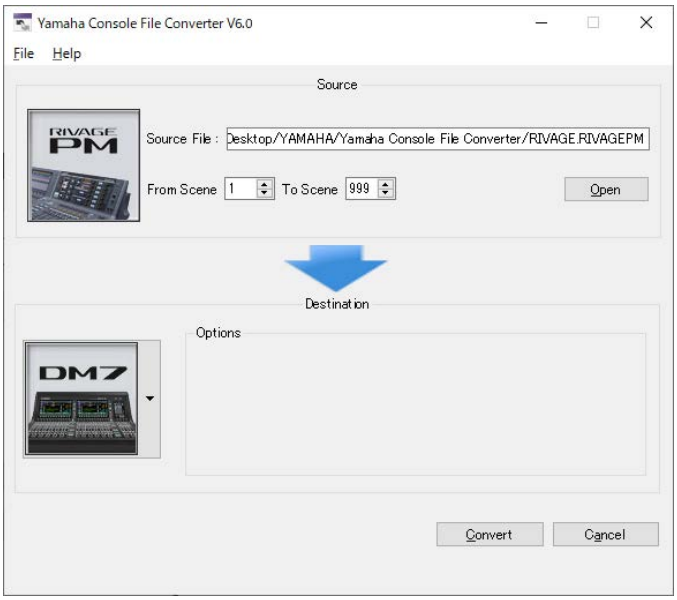
Console File Converter User Guide



Rev.6.1

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1. Introduction

1.1. Overview

This Console File Converter converts common parameters between different models. But because of different specifications among the models, there are some parameters which cannot be directly converted. These parameters are given a default setting or substitute setting.
Here is the compatibility overview -

Parameters which are converted:
- Input channel parameters (e.g. HA (except for RIVAGE PM), Fader, On, EQ, Dynamics etc.)
- Output channel parameters (e.g. Fader, On, EQ, Dynamics etc.)
- Input channel names / Output channel names
- Effect parameters

This converter converts the above data from the libraries, Current scenes, and scenes in the Scene list in each library list. Data in the CL/QL Dante Input Patch library, and the PM5D GEQ library is not converted.

Parameters which are not converted:
- Patch setting
- Monitor setting
- Wordclock, digital I/O setting
- MIDI / Remote Control setting
- Customisation setting (e.g. User Defined keys)

After conversion, parameters which are filled by their default value, and the global setup, may need to be edited manually.

Please refer to compatibility details listed in section “3. Reference”.

1.2. Supported models

Console File Converter supports the data formats of the following six console series.

PM5D series	M7CL series	LS9 series	CL/QL series	RIVAGE PM series	DM7 series
PM5D V2 PM5D-RH V2 DSP5D	M7CL-32 V3.5 M7CL-48 V3.5 M7CL-48ES V3.5	LS9-16 LS9-32	CL5 CL3 CL1 QL5 QL1	PM10 PM7 PM5 PM3	DM7

Conversions are supported between the following model pairs.
- PM5D series and M7CL series
- M7CL series and LS9 series
- CL/QL series and PM5D series
- CL/QL series and M7CL series
- CL/QL series and LS9 series
- CL/QL series to DM7 series
- RIVAGE PM series and CL/QL series
- RIVAGE PM series and DM7 series

However, some data formats created by certain versions of the firmware and editor are not supported. For the latest information about the supported versions, refer to the Yamaha Pro Audio Website (https://www.yamahaproaudio.com/).

2. Conversion procedure

2.1. Procedure overview

There are three steps to convert a console file.

Step1: Preparation of the source file to be converted
Step2: Conversion with Console File Converter
Step3: Editing initialized parameters of the converted file

This section explains the conversion procedure step by step.

2.2. <Step1> Source file preparation

There are two options for preparing the source Console File*
(*Console File is a file format which can be saved/loaded by both console and Studio Manager. Console models have their own file extension such as .pm5, .m7c, .ls9, .clf.)

- Save on console
  Save the source data to Compact Flash card (PM5D) or USB flash drive (M7CL, LS9, CL, QL, RIVAGE PM, DM7).

- Save on computer with either Studio Manager or the relevant Editor version
  Synchronise the console with Studio Manager, CL Editor, QL Editor, RIVAGE Editor or DM7 Editor and save the data by “Save Session” function. Saved file type should be Console File
  (.pm5, .m7c, .ls9, .clf, .pm10all, .pm10part, .pm7all, .pm7part, .rivagepm, .DM 7F), not Editor File (.yse, .cle).

<u>Important</u>

- Scenes with a number higher than 300 in PM5D cannot be converted: first move them to locations below 300. When converting from RIVAGE PM to CLor QL, scenes are converted consecutively from 1 up to 300.
  RIVAGE PM to DM7 converts to the same scene numbers, but scenes numbered 500 and above cannot be converted: first move such scenes to locations below 500.

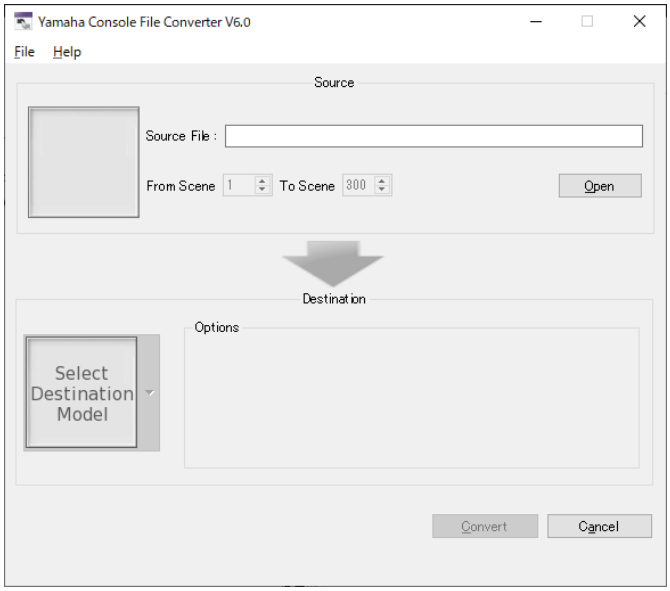
- This converter can convert multiple Scenes from the Scene list. Please note that conversions are executed under the assumption of sequential recall from the smallest number in a conversion target range to the largest number, while considering “Recall Filtering” (e.g. Recall Safe, Selective Recall/Focus) and library link functions (e.g. HA library, In/Out Patch library).

- Many libraries include read-only presets, with the number varying by model. Conversion cannot be performed if there is already a preset value in the conversion destination. Therefore, move any required library entries in advance to a number compatible with the target console. For more information, refer to the “**Library Conversion Table**.3.1”

- It may be necessary to re-arrange Recall Safe, Selective Recall/Focus, Current Scene and the order of the source Scenes using the console, Studio Manager, or Editor in advance. Please refer to section “3. Reference” for further information.

- RIVAGE PM series files are compatible between different models within the series, file conversion is unnecessary in this case.

2.3. <Step2> Execute Console File Converter



This screenshot is an example.

- Step 2a. Copy a source Console File to a folder on a computer running Console File Converter.

- Step 2b. Start Console File Converter, then choose the source file for conversion:
  Press the “Open” button and choose a source file in the file browse window.
  Alternatively, drag & drop the file icon into the File Converter window.

- Step 2c. Set range of Scenes to be converted:
  Change the range by up/down buttons or manual direct input. Range is from 001 to 300 in PM5D, CL/QL, M7CL, and LS9.
  Although the range is from 1.00 to 999.99 for RIVAGE PM and 1.00 to 499.99 for DM7, scenes will be numbered consecutively from 1 up to 300 when converting to CL or QL.
- Step 2d. Select Destination Model:
  Compatible models will be shown in the drop-down menu.

- Step 2e. Choose conversion options:
  Tick or un-tick options as desired. Details are explained below in section 3.1.

- Step 2f. Convert the file.
  Press “Convert” button. If the same file already exists, an overwrite confirmation message will be shown.

  The source file will be converted to a new file with the same name, but new file extension (e.g. m7c, pm5, l9a, clf, pm10all, etc.). The new file will be saved in the same folder as the source file.

- When converting to RIVAGE PM, the converted file will use the following file extension, “.PM10ALL”, which can be used with any RIVAGE PM model.

2.4. <Step3> Edit converted file

When converted files are loaded, some parameters (e.g. Pair/Channel Link, Patch, Wordclock) are given a default or substitute setting. Before using the converted file, such parameters may need editing. Below are some examples for where this may be necessary:

- Step 3a. Load the converted file into destination console, Studio Manager, CL Editor, QL Editor, RIVAGE PM Editor or DM7 Editor.

Tips

Specific libraries and scenes can be loaded individually.

- Open the required scene or library from the Scene window or Library window on the CL Editor or QL Editor.

- Load the required scene or library on the LOAD SELECT window.

- Load the required scene or library from a USB flash drive on the CL/QL/RIVAGE PM LOAD SELECT window.

- Load the required scene or library from a memory card on the PM5D LOAD window.

- Load the converted file into Studio Manager, then on the SCENE window or LIBRARY window, save the required individual scene or library. Synchronize with the LS9/M7CL/PM5D and load the scene or library when ready.

- Step 3b. After recalling the first Scene in the conversion range, edit Input Patch and Output Patch including Insert/Direct out/Effect patch, and store the Scene. Also, change the Key In Source if necessary.

Tips

With PM5D, store the edited Patch setting to the Input Patch/Output Patch library which is linked to the Scene in order to avoid being overwritten by other Scene recalls. In the case of M7CL/LS9/CL/QL/RIVAGE PM, apply Recall Safe for patches.
If you use multiple Patch settings in the range of scenes, create multiple Library Links in PM5D. Alternatively, utilize the Focus Recall function in M7CL/LS9/CL/QL/RIVAGE PM to recall the desired Patch.

- Step 3c. Edit Pair/Channel Link setup in each converted Scene by recalling, editing and storing one by one. (For conversion between PM5D/RIVAGE PM and other models)

- Step 3d. Edit Focus/Selective Recall setup in each Scene (for partial recall purpose) if necessary.

- Step 3e. Re-apply additional Recall Safe settings for other parameters depending on the original reason for using Recall Safe in the source file.

- Step 3f. For RIVAGE PM files, HA settings (Gain and +48V) are not converted. Silk parameters do not apply to any other console range.

3. Reference

This Reference section shows in detail which parameters are converted.

3.1. Conversion Options

Console File Converter provides various conversion options as indicated in the following table and convert data.

		Destination				
		PM5D	M7CL	LS9	CL/QL	RIVAGE PM
Source	PM5D	-	Option1 Option2 Option3 Option5	N/A	Option1 Option4 Option5 Option6	N/A
	M7CL	Option1 Option2 Option3 Option5	-	Option1	Option1 Option2 Option4	N/A
	LS9	N/A	Option1	-	Option1 Option4	N/A
	CL/QL	Option1 Option5 Option6	Option1 Option2	Option1	-	Option6
	RIVAGE PM	N/A	N/A	N/A	Option6	-

Option 1: Set Output Channel EQ and Dynamics to default values
Option 2: Convert between Matrix1-8 and Mix17-24
Option 3: Convert between ST IN and FX RTN
Option 4: Convert between Attenuator and Digital Gain
Option 5: Convert from/to Gate Library
Option 6: Convert from/to CL/QL 8Band PEQ Library

Note: Option 2 and Option 3 cannot be specified at the same time. For DM7 files, libraries are not converted.

Library Conversion Table

	CL/QL	PM5D	M7CL	LS9	RIVAGE PM *5
INPUT CH	1–199	1–199 *3	1–199	N/A	1–100 *3
OUTPUT CH	1–199	1–199 *4	1–199	N/A	1–100 *4
DYNAMICS	42–199	*1	42–199	42–199	1–199
INPUT EQ	41–199	41–199	41–199	41–199	1–199
OUTPUT EQ	4–199	4–199 *2	4–199	4–199	1–199 *2
8Band PEQ	1–199	N/A	N/A	N/A	1–199
EFFECT	28–199	56–199	58–199	58–199	Each type, 1-100
GEQ	1–199	N/A	1–199	1–199	1–199
PREMIUM RACK	Each type, 1-100	N/A	N/A	N/A	Each type, 1-100
DANTE INPUT PATCH	1–10	N/A	N/A	N/A	N/A

*1 Converts to GATE 5-199 of PM5D if Option 5 is selected or converts to COMP 37-199 of PM5D if not selected.
*2 Converts CL/QL 8-Band PEQ if Option 6 is selected. Converts CL/QL LOWER 4 bands of PM5D, or 1, 2, 7, 8 bands of RIVAGE PM, if not selected.
*3 The name of the channel is converted to blank, replaced with the “Dynamic” icon, and the channel color becomes blue in CL/QL.
*4 The name of the channel is converted to blank, no icon, and the channel color becomes orange in CL/QL. If the channel is paired, the balance is set to center, and the pan is set to "L63" and "R63."
*5 RIVAGE PM can have up to 600 library entries, which are sequentially converted in order of the libraries shown in the above conversion table. Since 601 and subsequent entries are not converted, if required prepare individual files for conversion. Only Libraries shown in the above table are converted. The numbers in the table indicate convertible numbers.

Note: Conversion cannot be done if the library being converted is READ ONLY. Also, libraries cannot be converted if the conversion source or destination is DM7.

The effects of selecting the different options are described below.

Option 1: Set Output Channel EQ and Dynamics to default values

Output parameters are often related to the particular amp/speaker system and room combination and so are not often required to be part of the file conversion when the engineer moves to a different console/amp/speaker system.
When this option is checked, Mix/Matrix/Stereo/Mono EQ and Dynamics parameters won't be converted, but they are conveniently restored to the default settings.
EQ libraries and the like are converted.
Send parameters (e.g. Input to Mix level/on-off, Input to Matrix level/on-off) which belong to Input Channel parameters are out of this option's scope and will always be converted.

Option 2: Convert between M7CL Matrix1-8 and PM5D Mix17-24

PM5D and CL consoles both have a structure of 24 Mix buses, while M7CL has a 16 Mix bus structure. On M7CL, if additional Mix Sends are necessary, the eight Matrix outs can be used to expand the number of Mix Sends.

When this option is checked, M7CL Matrix 1-8 are mapped and converted to PM5D or CL Mix 17-24. M7CL can use its Matrix outs as more Mix Sends.
When this option is checked, M7CL Matrix1-8 is regarded as PM5D Mix17-24. This option is convenient for users who operate M7CL as a 24 Mix console. Do not use this option for the QL series (which does not have Mix17-24).

In the case of conversion from PM5D or CL to M7CL, PM5D's or CL's Input to Mix 17-24 send parameters are converted to M7CL's Input to Matrix parameters, and also PM5D's or CL's Mix 17-24 parameters such as PEQ, Dynamics are converted to M7CL's Matrix channel modules. Stereo to Matrix and Mix to Matrix parameters remains as default.
The same behavior is used for Input Channel libraries.
In the case of conversion from M7CL or CL to PM5D, parameters are converted vice versa.

Option	PM5D/CL		M7CL
☐ unticked	Mix 17-24	⇔	n/a
	Matrix 1-8	⇔	Matrix 1-8
✓ checked	Mix 17-24	⇔	Matrix 1-8
	Input to Mix 17-24	⇔	Input to Matrix 1-8
	Matrix 1-8	⇔	n/a
	Stereo/Mix to Matrix	⇔	n/a

Option 3: Convert between ST IN and FX RTN

PM5D and M7CL do not have the same input channel count.

When this option is ticked, M7CL ST IN 1-4 is regarded as PM5D FX RTN 1-4. This option is convenient for users who want to keep effect return levels in the Scenes.

In the case of conversion from PM5D to M7CL, PM5D's FX RTN 1-4 parameters (excluding Dynamics component) are converted to M7CL's ST IN 1-4 parameters. And also DCA group assignment for PM5D's FX RTN 1-4 is re-assigned to M7CL's ST IN 1-4.

In the case of conversion from M7CL to PM5D, parameters are converted vice versa.

Option	PM5D		M7CL
☐	ST IN 1-4	⇔	ST IN 1-4

unticked	Fx RTN 1-4	⇔	n/a
✓	ST IN 1-4	⇔	n/a
checked	Fx RTN 1-4	⇔	ST IN 1-4

Option 4: Convert between Attenuator and Digital Gain

Attenuator is sometimes used instead of Digital Gain since the PM5D/M7CL/LS9 does not have a Digital Gain feature. This option is convenient for users who want to convert Attenuator to Digital Gain.

When this option is ticked, Attenuators of PM5D/M7CL/LS9 are converted to Digital Gains of CL/QL.
The same behavior is used for Input Channel libraries.

Option	PM5D/M7CL/LS9		CL/QL
☐ unchecked	Attenuator (-)	→	Attenuator
	Attenuator (+)	→	Digital Gain
	Attenuator	← ⊕	Attenuator
			Digital Gain
✓ checked	Attenuator	n/a	Attenuator
		→	Digital Gain

Option 5: Convert from/to Gate Library

The composition of dynamics libraries in PM5D differs from that of M7CL and CL/QL. (They are separated into GATE and COMP.)
When this option is ticked, library conversion is performed between the PM5D GATE and the Dynamics of MC7L or CL/QL.
When this option is not ticked, library conversion is performed between the PM5D COMP and the Dynamics of MC7L or CL/QL.

Option 6: Convert from/to CL/QL 8Band PEQ Library

PM5D and RIVAGE PM store both the output EQ and 8-band parametric EQ in the output EQ library.
When this option is checked, library conversion is performed between the PM5D/RIVAGE PM output EQ and the CL/QL 8-band parametric EQ. In this condition, the HPF and LPF of the PM5D/RIVAGE PM is also used for the parametric EQ band, and conversion with the CL/QL is performed with priority on the BAND1 HPF and BAND8 LPF settings. The NOTCH FILTER A, B, and C of the CL/QL 8-band parametric EQ are also converted between the CL/QL and the RIVAGE PM.
When this option is not checked, library conversion is performed between the output EQ of the PM5D/RIVAGE PM and the output EQ of the CL/QL (low 4-band with PM5D, or 1, 2, 7, and 8 band with RIVAGE PM).

The following describes the scene conversion between models in detail.

3.2. Conversion between PM5D and M7CL

3.2.1. Channel matching

The converter matches both models' channels as shown below.

PM5D		M7CL	Remarks
Input 1-48	⇔	Input 1-48	
ST IN 1-4	⇔	ST IN 1-4	
Fx RTN 1-4	⇨	n/a	(option 3)
Stereo A	⇔	Stereo	
Stereo B	⇔	Mono	
Mix 1-16	⇔	Mix 1-16	
Mix 17-24	⇨	n/a	(option 2)
Matrix 1-8	⇔	Matrix 1-8	
Effect 1-4	⇔	Effect Rack 5-8	
GEQ 1-12	⇨	n/a	
DCA 1-8	⇔	DCA 1-8	

3.2.2. Conversion Overview –between PM5D and M7CL

Input Channel

Input Patch	✘	
Channel Name	✓	! 1)
Pair / Channel Link	✘	
HA		
Gain	✓	
Phantom	✓	
Phase	✓	
HPF		
On/Off	✓	
Frequency	✓	
Input Channel Attenuator	✓	
Input Channel Delay	✘	
EQ		
On/Off	✓	
Q/F/G	✓	
Type I/II, Shelf/Peak	✓	
Link	✘	
Dynamics		
Type	✓	! 2)
On/Off	✓	
Parameters	✓	
Key in source	✓	! 3)
Link	✘	
Fader level	✓	
On/Off	✓	
Pan/Balance	✓	! 4)
Insert		
On/Off	✓	
Insertion point	✓	! 5)
Patch	✘	
Direct Out		
On/Off	✓	
Pick up point	✓	! 5)
Patch	✘	
Input to Stereo On/Off	✓	
Input to Mix		
On/Off	✓	
Level	✓	
Pan/Balance	✓	! 4)
Pre/Post	✓	
LCR		
LCR assignment	✓	
LCR ratio	✓	

Output Channel

Output Patch	✘	
Channel Name	✓	! 1)
Bus Setup		
Vari/Fix	✓	
Pair	✓	
Follow Pan	✘	
Pick up point	✘	
Output Channel Attenuator	✘	
Output Channel/Port Delay	✘	
EQ		
On/Off	✓	
Q/F/G	✓	! 6)
Type I/II, Shelf/Peak	✓	! 6)
Link	✘	
Dynamics		
Type	✓	
On/Off	✓	
Parameters	✓	
Key in source	✓	! 3)
Link	✘	
Fader level	✓	
On/Off	✓	
Pan/Balance	✓	! 4)
Insert		
On/Off	✓	
Insertion point	✓	! 5)
Patch	✘	
Mix to Stereo		
On/Off	✓	
Pan/Balance	✓	! 4)
Mix/Stereo to Matrix		
On/Off	✘	
Level	✓	
Pan/Balance	✓	! 4)
Pre/Post	✘	
LCR		
LCR assignment	✓	
LCR ratio	✓	

Global

DCA		
Channel Name	✓	! 1)
Fader level	✓	
Assignment –Input	✓	
Assignment -Output	✘	
Mute group		
Assignment –Input	✓	
Assignment -Output	✓	
Mute Safe assignment	✓	
Mute Master	✓	! 7)
Effect		
Type	✓	! 8)
Title	✓	! 8)
Bypass	✓	! 8)
Mix balance	✓	! 8)
Parameters	✓	! 8)
Patch	✘	
GEQ		
Parameters	✘	
Patch	✘	

Scene information		
Comment	✓	
Time stamp	✓	
Library link	✓	! 9)
Recall Safe	✘	! 9)
Focus / Selective Recall	✘	! 9)
Tracking Recall	✘	
Fade Time	✘	

<Key to table> ✓ : converted ! : Check optimizing logic below ✘ : not converted

*Notes

1) Channel Name is reproduced with the first four characters.

2) Input Dynamics parameters are reproduced when configurations match.

In the case of conversion from PM5D to M7CL, Gate and Compressor modules are always reproduced.
In the case of conversion from M7CL to PM5D, M7CL's Dynamics1 and Dynamics2 are reproduced when the configuration matches PM5D's configuration.

PM5D: Gate, M7CL: Dynamics1

PM5D	Gate	Ducking	Off
M7CL	Gate	Ducking	Other types

PM5D: Comp, M7CL: Dynamics2

PM5D	Compressor	Compander	Off
M7CL	Compressor	Compander	Other types

<Key to table> Blue field and arrow means compatible setting
Orange field and arrow means setting replaced by substitution

3) Key in source is reproduced as shown below

Dynamics Keyin Source –Input Channel

PM5D	Self Pre EQ	Self Post EQ	Mix 21-24	Self Pre EQ	Nearby Ch
M7CL	Self Pre EQ	Self Post EQ	Self Pre EQ	Mix 13-16	Nearby Ch

Dynamics Keyin Source -Mix Channel

PM5D	Self Pre EQ	Self Post EQ	Mix 21-24	Self Pre EQ	Nearby Ch	Self Pre EQ
M7CL	Self Pre EQ	Self Post EQ	Self Pre EQ	Mix 13-16	Self Pre EQ	Nearby Ch

Dynamics Keyin Source -Matrix Channel

PM5D	Self Pre EQ	Self Post EQ	Mix 21-24	Self Pre EQ	Matrix 1-8	Stereo AL-BR
M7CL	Self Pre EQ	Self Post EQ	Self Pre EQ	Mix 13-16	Matrix 1-8	Self Pre EQ

Dynamics Keyin Source -Stereo Channel

PM5D	Self Pre EQ	Self Post EQ	Mix 21-24	Self Pre EQ
M7CL	Self Pre EQ	Self Post EQ	Self Pre EQ	Mix 13-16

PM5D	Matrix 1-8	Stereo A L/R	Stereo BL	Stereo BR
M7CL	Self Pre EQ	Stereo A L/R	Mono	

4) Pan/Balance parameter is reproduced when PM5D's configuration and M7CL's configuration match. There are a few mismatched parameters due to the different concept of Pan and Balance. For such cases, the converter will substitute a value which keeps the rule "Odd channel signal goes to L and even channel signal goes to R".

Input to Stereo & Input to Mix: Pan/Balance -Input Channel 1-48

PM5D	Individual/Gang/Inv.Gang mode		Balance mode	
	Pan for odd Ch	Pan for even Ch	Balance for odd & even Ch	
M7CL	Pan: Copy	Pan: Copy	Pan: L63	Pan: R63
	Individual mode (only available mode)			

PM5D	Set Individual mode	
	Pan: Copy	Pan: Copy
M7CL	Pan for odd Ch	Pan for even Ch
	Individual mode	

Input to Stereo & Input to Mix: Pan/Balance -ST IN/Fx RTN

PM5D	Individual/Gang/Inv.Gang mode		Balance mode
	Pan for odd Ch	Pan for even Ch	Balance for odd & even Ch
M7CL	Balance: Center		Balance: Copy
	Balance mode (only available mode)		

PM5D	Set Balance mode
	Balance: Copy
M7CL	Balance for odd & even Ch
	Balance mode

Mix/Stereo/Matrix Output Balance

PM5D	Un-paired Channel	Paired Channel
	Balance is not available	Balance for odd & even Ch
M7CL	*Balance is not available*	Balance for odd & even Ch
	Un-paired Channel	Paired Channel

Mix to Stereo, Mix to Matrix & Stereo to Matrix: Pan/Balance

PM5D	Un-paired Channel		Paired Channel *	
	Odd Ch value	Even Ch value	Odd Ch value	Even Ch value
M7CL	Pan: Copy	Pan: Copy	Pan: L63	Pan: R63
			Balance: Center	

PM5D	Pan: Copy	Pan: Copy	Pan: L63	Pan: R63
M7CL	Odd Ch value	Even Ch value	Pan: L63	Pan: R63
			Balance for odd & even Ch	
	Un-paired Channel		Paired Channel	

* Mix to Stereo, Mix to Matrix and Stereo to Matrix on PM5D's paired channels doesn't have Balance.

5) Insert point and Direct Out point are reproduced, though the value will be substituted when the destination console doesn't have the same point.

Insert Point -Input Channel

PM5D	Pre EQ	Post EQ	Pre Delay	Post Fader
M7CL	Pre EQ		Pre Fader	Post On

Insert Point -Output Channel

PM5D	Pre EQ	Post EQ	Pre Fader	Post On
M7CL	Pre EQ		Pre Fader	Post On

Direct Out Point -Input Channel

PM5D	Pre Att	Pre HPF	Pre EQ	Pre Fader	Post On
M7CL	Pre HPF		Pre EQ	Pre Fader	Post On

6) Only the 4 LOWER band parameters of PM5D's Output EQ are reproduced.

7) Mute Master setting in the Current Scene is copied to all Scene Memories of the converted file.
If manual control of the Mute Master on PM5D is required, please set Recall Safe for "Mute Master". This is because only PM5D can change Mute Master status with Scene Recall.

8) A limited number of Effects are reproduced due to the difference of available Effect unit numbers.

In the case of conversion from PM5D to M7CL, PM5D's Effects 1-4 are converted to M7CL's rack 5-8 Effects.

In the case of conversion from M7CL to PM5D, M7CL's Rack 5-8 Effects are converted to PM5D's Effects 1-4 (when M7CL racks are set to Effect, not GEQ).

Effect module

PM5D	Effect 1-4	Effect 5-8	n/a
M7CL	Effect(Rack5-8)	n/a	GEQ (Rack5-8)

9) HA, Channel name and Library link / Recall Safe, Focus & Selective Recall

Refer to sections "3.2.3 Library Link" and "3.10 Recall Filter Treatment".

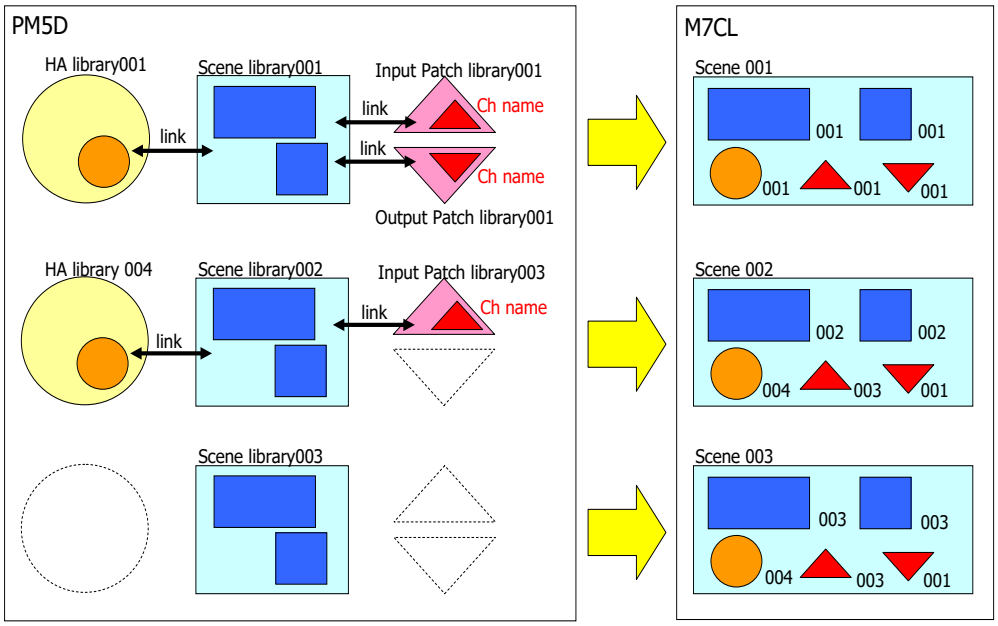
3.2.3. Library link – HA & Channel Name (in Input Patch/Output Patch libraries)

In the case of PM5D, HA parameters belong to HA library, and Channel names belong to Input Patch and Output Patch library.
In the case of M7CL, both HA and Channel names belong to Scene library.

This difference is treated as described below, on an assumption of sequential recall from the smallest Scene number in the conversion target range to the largest number.

> Conversions from PM5D to M7CL:

When a PM5D's Scene has link(s) with HA/Input Patch/Output Patch, HA parameters, Input channel names and Output channel names in the linked libraries are converted into the same numbered M7CL Scene.
When a PM5D's Scene doesn't have link(s) with HA/Input Patch /Output libraries, HA parameters, Input channel names and Output channel names remain as in the previous numbered Scene.
All Focus settings in the M7CL Scenes are enabled.



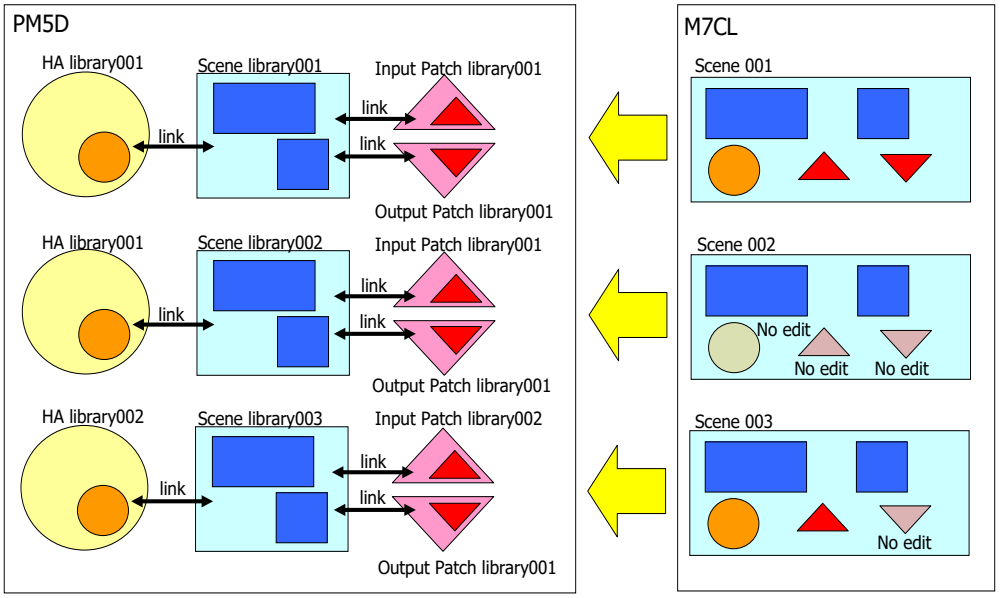
An example of sequential Scene conversion from PM5D to M7CL.

> Conversions from M7CL to PM5D:

File Converter creates a new PM5D Scene with links to HA/Input Patch/ Output Patch libraries.

When HA parameters, Input channel names or Output channel names are edited from the previous Scene in M7CL, this converter creates new HA/Input Patch/Output Patch library settings, with links to the new Scene in PM5D.

When the HA parameters, Input channel names or Output channel names are the same as the previous Scene in M7CL, this converter only creates a library link between the latest created HA/Input Patch/Output Patch settings and the new Scene in PM5D.



An example of sequential Scene conversion from M7CL to PM5D.

This behavior is the same case as when you store a Scene in PM5D: if there are any edits to HA/Input Patch/Output Patch, PM5D stores a new HA/Input Patch/Output Patch library with the smallest free library number and makes a link with them automatically. If not, PM5D keeps the previous Scene's link status.

3.3. Conversion between PM5D and CL/QL

3.3.1. Channel matching

File Converter matches both models' channels as shown below.

PM5D		CL/QL	Remarks
Input 1-48	⇔	Input 1-48	Input 49 and higher are not applicable.
ST IN 1-4	⇔	ST IN 1-4	
Fx RTN 1-4	⇔	ST IN 5-8	
Stereo A	⇔	Stereo	
Stereo B	⇔	Mono	
Mix 1-24	⇔	Mix 1-24	
Matrix 1-8	⇔	Matrix 1-8	
Effect 1-8	⇔	Effect Rack 1-8	
GEQ 1-12	⇨	n/a	
n/a	⇦	Premium Rack 1-8	
DCA 1-8	⇔	DCA 1-8	
n/a	⇦	DCA 9-16	

3.3.2. Conversion Overview –between PM5D and CL/QL

Input Channel

Input Patch	✘	
Channel Name	✓	! 1)
Pair / Channel Link	✘	
HA		
Gain	✓	! 2)
Phantom	✓	! 2)
Phase	✓	
HPF		
On/Off	✓	
Frequency	✓	
Input Channel Attenuator/Digital Gain	✓	! 3)
Input Channel Delay	✓	
EQ		
On/Off	✓	
Q/F/G	✓	
Type I/II, Shelf/Peak	✓	
Link	✘	
Dynamics		
Type	✓	! 4)
On/Off	✓	
Parameters	✓	
Key in source	✓	
Link	✘	
Fader level	✓	
On/Off	✓	
Pan/Balance	✓	! 5)
Insert		
On/Off	✓	
Insertion point	✓	! 6)
Patch	✘	
Direct Out		
On/Off	✓	
Pick up point	✓	! 6)
Patch	✘	
Input to Stereo On/Off	✓	
Input to Mix		
On/Off	✓	
Level	✓	
Pan/Balance	✓	! 5)
Pre/Post	✓	
LCR		
LCR assignment	✓	
LCR ratio	✓	

Output Channel

Output Patch	✘	
Channel Name	✓	! 1)
Bus Setup		
Vari/Fix	✓	
Pair	✓	
Follow Pan	✘	
Pick up point	✘	
Output Channel Attenuator	✘	! 7)
Output Channel/Port Delay	✘	
EQ		
On/Off	✓	
Q/F/G	✓	! 8)
Type I/II, Shelf/Peak	✓	! 8)
Link	✘	
Dynamics		
Type	✓	
On/Off	✓	
Parameters	✓	
Key in source	✓	! 9)
Link	✘	
Fader level	✓	
On/Off	✓	
Pan/Balance	✓	! 5)
Insert		
On/Off	✓	
Insertion point	✓	! 6)
Patch	✘	
Mix to Stereo		
On/Off	✓	
Level	✓	
Pan/Balance	✓	! 5)
Mix/Stereo to Matrix		
On/Off	✘	
Level	✓	
Pan/Balance	✓	! 5)
Pre/Post	✘	
LCR		
LCR assignment	✓	
LCR ratio	✓	

Global

DCA		
Channel Name	✓	!1)
Fader level	✓	
Assignment –Input	✓	
Assignment -Output	✓	
Mute group		
Assignment –Input	✓	
Assignment -Output	✓	
Mute Safe assignment	✓	
Mute Master	✓	!10)
Effect		
Type	✓	!11)
Title	✓	!11)
Bypass	✓	!11)
Mix balance	✓	!11)
Parameters	✓	!11)
Patch	✘	
Premium Rack	✘	
GEQ		
Parameters	✘	
Patch	✘	
Scene information		
Comment	✓	
Time stamp	✓	
Library link	✓	!12)
Recall Safe	✘	!12)
Focus / Selective Recall	✘	!12)
Tracking Recall	✘	
Fade Time	✓	!13)

<Key to table> ✓ : converted ! : Check optimizing logic below ✘ : not converted

Input Channel	
Surround	
L,R,C,LFE,Ls,Rs ON	✘
PAN	✓
Divergence	✓
LFE Level	✓

Output Channel	
Surround	
Mode Stereo, 5.1	✓
3.1,6.1	✘

<Key to table> ✓ : converted ! : Check optimizing logic below ✘ : not converted

*Notes

1) Only the first four characters of the channel name are reproduced.

2) The HA setting of the PM5D internal INPUT connector is converted to the HA setting of the Rio3224-D/Rio1608-D that is controlled by the CL/QL. In addition, the HA setting of the PM5D internal ST IN connector is converted to the HA setting of the CL/QL internal OMNI IN connector.

3) The CL/QL has a Digital Gain setting in addition to the Attenuator setting. If the PM5D Attenuator is set to 0 dB or higher, it is converted to a Digital Gain on the CL/QL. Furthermore, in the case of conversion from CL/QL to PM5D, the sum of the CL/QL Attenuator and Digital Gain settings are converted to the PM5D attenuator setting. When option 4 is ticked, the PM5D Attenuator settings are converted to CL/QL Digital Gain settings in place of CL/QL Attenuator settings, even when the PM5D Attenuator is less than 0 dB.

4) The input channel's Dynamics parameter is reproduced only when both the PM5D and CL/QL configurations match. For example, in the case of conversion from PM5D to CL/QL, the PM5D Gate and Compressor module settings are always converted to the CL/QL Dynamics1 and Dynamics2 parameters. In the case of conversion from CL/QL to PM5D, the CL/QL Dynamics1 parameter is converted to the PM5D Gate module only when the Dynamic Type is Gate or Ducking. The CL/QL Dynamics2 parameter is converted to the PM5D Compressor module only when the Dynamic Type is Compressor or Compander. If these conditions are not applicable, the Dynamics parameters are set to the default settings.

PM5D: Gate, CL/QL: Dynamics1

PM5D	Gate	Ducking	Off
CL/QL	Gate	Ducking	Other types

PM5D: Comp, CL/QL: Dynamics2

PM5D	Compressor	Compander	Off
CL/QL	Compressor	Compander	Other types

<Key to table> Blue field and arrow means compatible setting
Orange field and arrow means setting replaced by substitution

5) Pan/Balance parameters are reproduced only when the PM5D and CL/QL configurations are matched. Due to the design differences in Pan and Balance, some parameters cannot be completely reproduced. In such cases, the converter converts the parameters by making appropriate adjustments to the settings based on the rule that assumes audio on odd channels are mapped to the left channel and audio on the even channels are mapped to the right channel.

Input to Stereo & Input to Mix: Pan/Balance -Input Channel 1-48

PM5D	Individual/Gang/Inv.Gang mode		Balance mode	
	Pan for odd Ch	Pan for even Ch	Balance for odd & even Ch	
CL/QL	Pan: Copy	Pan: Copy	Pan: L63	Pan: R63
	Pan mode (only available mode)			

PM5D	Individual mode	
	Pan: Copy	Pan: Copy
CL/QL	Pan for odd Ch	Pan for even Ch
	Pan mode	

Input to Stereo & Input to Mix: Pan/Balance -ST IN/Fx RTN

PM5D	Individual/Gang/Inv.Gang mode		Balance mode
	Pan for odd Ch	Pan for even Ch	Balance for odd & even Ch
CL/QL	Pan: Copy	Pan: Copy	Balance: Copy
	Pan mode		Balance mode

PM5D	Individual mode		Balance mode
	Pan: Copy	Pan: Copy	Balance: Copy

CL/QL	Pan for odd Ch	Pan for even Ch	Balance for odd & even Ch
	Pan mode		Balance mode

Mix/Stereo/Matrix Output Balance

PM5D	Un-paired Channel	Paired Channel
	Balance is not available	Balance for odd & even Ch
CL/QL	Balance is not available	Balance for odd & even Ch
	Un-paired Channel	Paired Channel

Mix to Stereo, Mix to Matrix & Stereo to Matrix: Pan/Balance

PM5D	Un-paired Channel		Paired Channel *	
	Odd Ch value	Even Ch value	Odd Ch value	Even Ch value
CL/QL	Pan: Copy	Pan: Copy	Pan: L63	Pan: R63
			Balance: Center	

PM5D	Pan: Copy	Pan: Copy	Pan: L63	Pan: R63
CL/QL	Odd Ch value	Even Ch value	Pan: L63	Pan: R63
			Balance for odd & even Ch	
	Un-paired Channel		Paired Channel	

* Mix to Stereo, Mix to Matrix and Stereo to Matrix on PM5D's paired channels don't have Balance.

6) For the Insert points and Direct Out points, if the same points cannot be selected on the conversion destination model, the settings are adjusted appropriately and converted.

Insert Point -Input Channel

PM5D	Pre EQ	Post EQ	Pre Delay	Post Fader
CL/QL	Pre EQ		Pre Fader	Post On

Insert Point -Output Channel

PM5D	Pre EQ	Post EQ	Pre Fader	Post On
CL/QL	Pre EQ		Pre Fader	Post On

Direct Out Point -Input Channel

PM5D	Pre Att	Pre HPF	Pre EQ	Pre Fader	Post On
CL/QL		Pre HPF	Pre EQ	Pre Fader	Post On

7) Because the PM5D Attenuator range is from -96.0 dB to +24.0 dB and the CL/QL range is from -96.0 dB to 0.0 dB, in the case of conversion from PM5D to CL/QL, limits may be placed on the settings.

8) In the case of the PM5D Output EQ, only the LOWER band parameters are reproduced.

9) Key in source is reproduced according to the rules in the following table.

Dynamics Keyin Source -Mix Channel

PM5D	Self Pre EQ	Self Post EQ	Mix 21-24	Nearby Ch	Self Pre EQ
CL/QL	Self Pre EQ	Self Post EQ	Mix 21-24	Self Pre EQ	Nearby Ch

Dynamics Keyin Source -Matrix Channel

PM5D	Self Pre EQ	Self Post EQ	Mix 21-24	Matrix 1-8	Stereo AL-BR
CL/QL	Self Pre EQ	Self Post EQ	Mix 21-24	Matrix 1-8	Self Pre EQ

Dynamics Keyin Source -Stereo Channel

PM5D	Self Pre EQ	Self Post EQ	Mix 21-24	Matrix 1-8
CL/QL	Self Pre EQ	Self Post EQ	Mix 21-24	Self Pre EQ

PM5D	Stereo A L/R	Stereo BL	Stereo BR
CL/QL	Stereo L/R	Mono	

10) The current scene's Mute Master On/Off setting in the source file is applied to all scene memories in the destination file. Because on PM5D, the Mute Master setting changes because of a scene recall, if you want to control it independently from the scene recall, apply Recall Safe to Mute Master.

11) In the case of conversion from PM5D to CL/QL, PM5D Effects 1-8 are converted to CL/QL Effect Rack 1-8. However, if a type which cannot be used on CL/QL is selected, the CL/QL scene data after conversion will contain Rev-X Hall in a bypassed state.
On the other hand, in the case of conversion from CL/QL to PM5D, only those in CL/QL Effect

Rack 1-8 that are being used as Effect units are converted to PM5D Effect 1-8. If a CL/QL Effect Rack is being used as GEQ, this is not converted to the PM5D scene.

12) For details about the reproducibility of Library link Recall, Recall Safe, and Focus & Selective Recall, refer to section "3.2.3 Library link – HA & Channel Name (in Input Patch/Output Patch libraries)" or "3.10 “Recall Filter” Treatment".

13) In the case of conversion from PM5D to CL/QL, the Individual mode is always On. In the case of conversion from CL/QL to PM5, Pan will not be converted.

3.4. Conversion between M7CL and LS9

3.4.1. Channel matching

File Converter matches both models' channels as shown below.

M7CL		LS9	Remarks
Input 1-48	⇔	Input 1-48	(LS9-16: 1-32)
ST IN 1-4	⇔	ST IN 1-4	
Stereo	⇔	Stereo	
Mono	⇔	Mono	
Mix 1-16	⇔	Mix 1-16	
Matrix 1-8	⇔	Matrix 1-8	
Effect/GEQ Rack 1-8	⇔	Effect/GEQ Rack 1-8	
DCA 1-8	⇔	n/a	

3.4.2. Conversion Overview –between M7CL and LS9

Input Channel

Input Patch	✘	
Channel Name	✓	! *1)
Channel Link	✓	
HA		
Gain	✓	
Phantom	✓	
Phase	✓	
HPF		
On/Off	✓	
Frequency	✓	
Input Channel Attenuator	✓	
EQ		
On/Off	✓	
Q/F/G	✓	
Type I/II, Shelf/Peak	✓	
Dynamics	▪	
Type	✓	
On/Off	✓	
Parameters	✓	
Key in source	✓	
Fader level	✓	
On/Off	✓	
Pan/Balance	✓	
Insert	▪	
On/Off	✓	
Insertion point	✓	
Patch	✘	
Direct Out	▪	
On/Off	✓	
Pick up point	✓	! *2)
Patch	✘	
Input to Stereo On/Off	✓	
Input to Mix	▪	
On/Off	✓	
Level	✓	
Pan/Balance	✓	
Pre/Post	✓	
LCR	▪	
LCR assignment	✓	
LCR ratio	✓	

Output Channel

Output Patch	✘	
Channel Name	✓	! *1)
Bus Setup		
Vari/Fix	✓	
Pair	✓	
Follow Pan	✓	
Pick up point	✓	
Output Channel Attenuator	✓	
Output Port Delay	✘	
EQ		
On/Off	✓	
Q/F/G	✓	
Type I/II, Shelf/Peak	✓	
Dynamics	▪	
Type	✓	
On/Off	✓	
Parameters	✓	
Key in source	✓	
Fader level	✓	
On/Off	✓	
Pan/Balance	✓	
Insert	▪	
On/Off	✓	
Insertion point	✓	
Patch	✘	
Mix to Stereo	▪	
On/Off	✓	
Pan/Balance	✓	
Mix/Stereo to Matrix	▪	
On/Off	✓	
Level	✓	
Pan/Balance	✓	
Pre/Post	✓	
LCR	▪	
LCR assignment	✓	
LCR ratio	✓	

Global

DCA	✘	
Mute group	▪	
Assignment -Input	✓	
Assignment -Output	✓	
Mute Safe assignment	✓	
Mute Master	✓	
Effect		
Type	✓	! *3)
Title	✓	
Bypass	✓	
Mix balance	✓	
Parameters	✓	
Patch	✘	
GEQ		
Parameters	✓	
Patch	✘	
Scene information	▪	
Comment	✓	
Time stamp	✓	
Recall Safe	✘	! *4)
Focus	✘	! *4)
Fade Time	✘	

<Key to table> ✓ : converted ! : Check optimising logic below ✘ : not converted

*Notes

1) Channel Name is reproduced with the first six characters.
2) Direct Out point is reproduced, though the value will be substituted if the destination console doesn't have the same point.

Direct Out Point -Input Channel

M7CL	Pre HPF	Pre EQ	Pre Fader	Post On
LS9	Pre HPF	Pre EQ	Pre Fader	

<Key to table> Blue field and arrow means compatible setting
Orange field and arrow means setting replaced by substitute setting

3) Effects are reproduced unless the Effect type is unavailable in LS9.

If the M7CL Scene contains effect type;
- Comp 276, Comp 276s
- Comp 260, Comp 260s
- Equalizer 601
- Open Deck

the effect module will be set to Rev-X Hall and bypass will be enabled in LS9.

4) Recall Safe & Focus

Refer to section 3.10, "Recall Filter" Treatment.

3.5. Conversion between M7CL and CL/QL

3.5.1. Channel matching

File Converter matches both models' channels as shown below.

M7CL		CL/QL	Remarks
Input 1-48	↔	Input 1-48	Input 49 and higher are not applicable
ST IN 1-4	↔	ST IN 1-4	
n/a	⇔	ST IN 5-8	
Stereo	↔	Stereo	
Mono	↔	Mono	
Mix 1-16	↔	Mix 1-16	
n/a	⇔	Mix 17-24	(Option2)
Matrix 1-8	↔	Matrix 1-8	
GEQ/Effect Rack 1-8	↔	Effect Rack 1-8	
n/a	⇔	GEQ Rack 1-16	
n/a	⇔	Premium Rack 1-8	
DCA 1-8	↔	DCA 1-8	
n/a	⇔	DCA 9-16	

3.5.2. Conversion Overview –between M7CL and CL/QL

Input Channel

Input Patch	✘	
Channel Name	✓	
Channel Link	✘	
HA		
Gain	✓	! 1)
Phantom	✓	! 1)
Phase	✓	
HPF		
On/Off	✓	
Frequency	✓	
Input Channel Attenuator/Digital Gain	✓	! 2)
Input Channel Delay	✘	
EQ		
On/Off	✓	
Q/F/G	✓	
Type I/II, Shelf/Peak	✓	
Dynamics		
Type	✓	
On/Off	✓	
Parameters	✓	
Key in source	✓	! 3)
Fader level	✓	
On/Off	✓	
Pan/Balance	✓	! 9)
Insert		
On/Off	✓	
Insertion point	✓	
Patch	✘	
Direct Out		
On/Off	✓	
Pick up point	✓	
Patch	✘	
Input to Stereo On/Off	✓	
Input to Mix		
On/Off	✓	
Level	✓	
Pan/Balance	✓	! 9)
Pre/Post	✓	
LCR		
LCR assignment	✓	
LCR ratio	✓	

Output Channel

Output Patch	✘	
Channel Name	✓	
Bus Setup		
Vari/Fix	✓	
Pair	✓	
Follow Pan	✓	
Pick up point	✓	
Output Channel Attenuator	✓	! 4)
Output Port Delay	✘	
EQ		
On/Off	✓	
Q/F/G	✓	
Type I/II, Shelf/Peak	✓	
Dynamics		
Type	✓	
On/Off	✓	
Parameters	✓	
Key in source	✓	! 3)
Fader level	✓	
On/Off	✓	
Pan/Balance	✓	
Insert		
On/Off	✓	
Insertion point	✓	
Patch	✘	
Mix to Stereo		
On/Off	✓	
Pan/Balance	✓	
Mix/Stereo to Matrix		
On/Off	✓	
Level	✓	
Pan/Balance	✓	
Pre/Post	✓	
LCR		
LCR assignment	✓	
LCR ratio	✓	

Global

DCA		
Channel Name	✓	
Fader level	✓	
Assignment –Input	✓	
Mute group		
Assignment -Input	✓	
Assignment -Output	✓	
Mute Safe assignment	✓	
Mute Master	✓	
Effect		! 5)
Type	✓	
Title	✓	
Bypass	✓	
Mix balance	✓	
Parameters	✓	! 6)
Patch	✘	
GEQ		! 7)
Parameters	✓	
Patch	✘	

Scene information		
Comment	✓	
Time stamp	✓	
Recall Safe	✘	! 8)
Focus	✘	! 8)
Fade Time	✘	

<Key to table> ✓ : converted ! : Check optimising logic below ✘ : not converted

*Notes

1) The HA setting of the M7CL-32/48 internal INPUT connector and the HA setting of the SB168-ES that is connected to the M7CL-48ES are converted to the HA setting of the Rio3224-D/Rio1608-D that is controlled by the CL/QL. In addition, the HA setting of the M7CL-32/48 internal ST IN connector and the HA setting of the M7CL-48ES OMNI IN connector are converted to the HA setting of the CL/QL internal OMNI IN connector.

2) The CL/QL has a Digital Gain setting in addition to the Attenuator setting. If the M7CL Attenuator is set to 0 dB or higher, it is converted to a Digital Gain on the CL/QL. Furthermore, in the case of conversion from CL/QL to M7CL, the sum of the CL/QL Attenuator and Digital Gain settings are converted to the M7CL attenuator setting. When option 4 is ticked, the M7CL Attenuator settings are converted to CL/QL Digital Gain settings in place of CL/QL Attenuator settings, even when the M7CL Attenuator is less than 0 dB.

3) Key in source is reproduced according to the rules in the following table.

Dynamics Keyin Source –Input Channel

M7CL	Self Pre EQ	Self Post EQ	Mix 13-16	Self Post EQ	Nearby Ch
CL/QL	Self Pre EQ	Self Post EQ	Self Post EQ	Mix 21-24	Nearby Ch

Dynamics Keyin Source -Mix Channel

M7CL	Self Pre EQ	Self Post EQ	Mix 13-16	Self Pre EQ	Nearby Ch
CL/QL	Self Pre EQ	Self Post EQ	Self Pre EQ	Mix 21-24	Nearby Ch

Dynamics Keyin Source -Matrix Channel

M7CL	Self Pre EQ	Self Post EQ	Mix 13-16	Self Pre EQ	Matrix 1-8
CL/QL	Self Pre EQ	Self Post EQ	Self Pre EQ	Mix 21-24	Matrix 1-8

Dynamics Keyin Source -Stereo Channel

M7CL	Self Pre EQ	Self Post EQ	Mix 13-16	Self Pre EQ	Stereo L/R	Mono
CL/QL	Self Pre EQ	Self Post EQ	Self Pre EQ	Mix 21-24	Stereo L/R	Mono

4) Because the M7CL Attenuator range is from -96.0 dB to +24.0 dB and the CL/QL range is from -96.0 dB to 0.0 dB, in the case of conversion from M7CL to CL/QL, limits may be placed on the settings.

5) In the case of conversion from CL/QL to M7CL, the Effect units that are mounted to CL/QL Effect Rack 1-4 are converted to blank states in M7CL GEQ/Effect Rack 1-4.

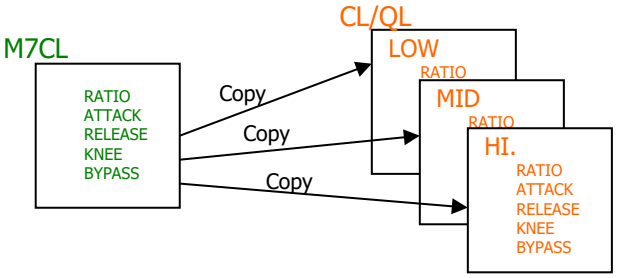
6) The M.Band Dyna. and M.Band Comp parameters between M7CL and CL/QL are different in their types and ranges, so the settings are adjusted appropriately and converted.

M.Band Dyna. / M.Band Comp

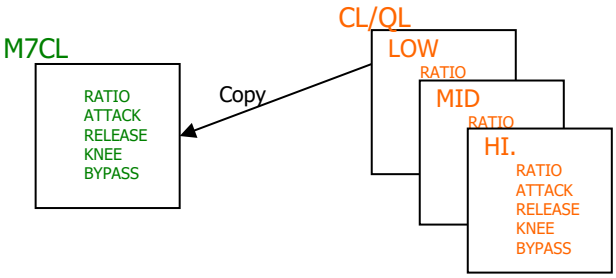
	LOW/MID/Hi. GAIN	TOTAL	EXP.RAT	MAKE UP
M7CL	-96.0dB - +12.0dB	n/a	1:1 - ∞:1	n/a
CL/QL	-12.0dB - +12.0dB	0dB	1:1 - 5:1	ON

The RATIO, ATTACK, RELEASE, KNEE, and BYPASS parameters of M.Band Comp were shared among all bands on M7CL, but the parameters can be set separately for each band on CL/QL. Due to this difference, these parameters are converted as indicated in the following figure.

- Conversion from M7CL to CL/QL:
The shared parameter settings on M7CL are copied to the parameter settings of each band on CL/QL.



- Conversion from CL/QL to M7CL:
The parameter settings of the LOW band on CL/QL are copied to the shared parameter settings on M7CL.



7) Only the GEQs that are mounted to Effect Rack 1-8 are converted. The GEQs mounted to CL/QL GEQ Rack 1-16 are not converted.

8) Reproducibility of Recall Safe & Focus Recall:
Refer to section 3.10 “Recall Filter” Treatment.

9) Pan/Balance parameter is reproduced when M7CL’s configuration and CL/QL’s configuration match. There are a few mismatched parameters due to the different concept of Pan and Balance. For such cases, the converter will substitute a value which keeps the rule “Odd channel signal goes to L and even channel signal goes to R”.

Input to Stereo & Input to Mix: Pan/Balance -ST IN/Fx RTN

M7CL	Pan mode		Balance mode
	Pan for odd Ch	Pan for even Ch	Balance for odd & even Ch
CL/QL	Balance: Center		Balance: Copy
	Balance mode (only available mode)		

CL/QL	Set Balance mode
	Balance: Copy
M7CL	Balance for odd & even Ch
	Balance mode

3.6. Conversion between LS9 and CL/QL

3.6.1. Channel matching

File Converter matches both models' channels as shown below.

LS9		CL/QL	Remarks
Input 1-32 (LS9-32:1-64)	⟷	Input 1-64	Input 65 and higher are not applicable.
ST IN 1-4	⟷	ST IN 1-4	
n/a	⇦	ST IN 5-8	
Stereo	⟷	Stereo	
Mono	⟷	Mono	
Mix 1-16	⟷	Mix 1-16	
n/a	⇦	Mix 17-24	
Matrix 1-8	⟷	Matrix 1-8	
GEQ/Effect Rack 1-8	⟷	Effect Rack 1-8	
n/a	⇦	GEQ Rack 1-16	
n/a	⇦	Premium Rack 1-8	
n/a	⟷	DCA 1-16	

3.6.2. Conversion Overview –between LS9 and CL/QL

Input Channel

Input Patch	✘	
Channel Name	✓	
Channel Color	✓	
Channel Link	✘	
HA		
Gain	✓	! 1)
Phantom	✓	! 1)
Phase	✓	
HPF		
On/Off	✓	
Frequency	✓	
Input Channel Attenuator/Digital Gain	✓	! 2)
Input Channel Delay	✘	
EQ		
On/Off	✓	
Q/F/G	✓	
Type I/II, Shelf/Peak	✓	
Dynamics		
Type	✓	
On/Off	✓	
Parameters	✓	
Key in source	✓	! 3)
Fader level	✓	
On/Off	✓	
Pan/Balance	✓	! 10)
Insert		
On/Off	✓	
Insertion point	✓	
Patch	✘	
Direct Out		
On/Off	✓	
Pick up point	✓	! 4)
Patch	✘	
Input to Stereo On/Off	✓	
Input to Mix		
On/Off	✓	
Level	✓	
Pan/Balance	✓	! 10)
Pre/Post	✓	
LCR		
LCR assignment	✓	
LCR ratio	✓	

Output Channel

Output Patch	✘	
Channel Name	✓	
Bus Setup		
Vari/Fix	✓	
Pair	✓	
Follow Pan	✓	
Pick up point	✓	
Output Channel Attenuator	✓	! 5)
Output Port Delay	✘	
EQ		
On/Off	✓	
Q/F/G	✓	
Type I/II, Shelf/Peak	✓	
Dynamics		
Type	✓	
On/Off	✓	
Parameters	✓	
Key in source	✓	! 3)
Fader level	✓	
On/Off	✓	
Pan/Balance	✓	
Insert		
On/Off	✓	
Insertion point	✓	
Patch	✘	
Mix to Stereo		
On/Off	✓	
Pan/Balance	✓	
Mix/Stereo to Matrix		
On/Off	✓	
Level	✓	
Pan/Balance	✓	
Pre/Post	✓	
LCR		
LCR assignment	✓	
LCR ratio	✓	

Global

DCA	✘	
Mute group		
Assignment -Input	✓	
Assignment -Output	✓	
Mute Safe assignment	✓	
Mute Master	✓	
Effect		! 6)
Type	✓	
Title	✓	
Bypass	✓	
Mix balance	✓	
Parameters	✓	! 7)
Patch	✘	
GEQ		! 8)
Parameters	✓	
Patch	✘	
Scene information		
Comment	✓	
Time stamp	✓	
Recall Safe	✘	! 9)
Focus	✘	! 9)
Fade Time	✘	

<Key to table> ✓ : converted ✘ : not converted ! : Check optimizing logic below

*Notes

1) The LS9 internal HA setting is converted to the HA setting of the Rio3224-D/Rio1608-D that is controlled by the CL/QL.

2) The CL/QL has a Digital Gain setting in addition to the Attenuator setting. If the LS9 Attenuator is set to 0 dB or higher, it is converted to a Digital Gain on the CL/QL. Furthermore, in the case of conversion from CL/QL to LS9, the sum of the CL/QL Attenuator and Digital Gain settings are converted to the LS9 attenuator setting. When option 4 is ticked, the LS9 Attenuator settings are converted to CL/QL Digital Gain settings in place of CL/QL Attenuator settings, even when the LS9 Attenuator is less than 0 dB.

3) Key in source is reproduced according to the rules in the following table.

Dynamics Keyin Source –Input Channel

LS9	Self Pre EQ	Self Post EQ	Mix 13-16	Self Post EQ	Nearby Ch
CL/QL	Self Pre EQ	Self Post EQ	Self Post EQ	Mix 21-24	Nearby Ch

Dynamics Keyin Source -Mix Channel

LS9	Self Pre EQ	Self Post EQ	Mix 13-16	Self Pre EQ	Nearby Ch
CL/QL	Self Pre EQ	Self Post EQ	Self Pre EQ	Mix 21-24	Nearby Ch

Dynamics Keyin Source -Matrix Channel

LS9	Self Pre EQ	Self Post EQ	Mix 13-16	Self Pre EQ	Matrix 1-8
CL/QL	Self Pre EQ	Self Post EQ	Self Pre EQ	Mix 21-24	Matrix 1-8

Dynamics Keyin Source -Stereo Channel

LS9	Self Pre EQ	Self Post EQ	Mix 13-16	Self Pre EQ	Stereo L/R	Mono
CL/QL	Self Pre EQ	Self Post EQ	Self Pre EQ	Mix 21-24	Stereo L/R	Mono

<Key to table> Blue field and arrow means compatible setting
Orange field and arrow means setting replaced by substitute setting

4) For the Direct Out points, if the same points cannot be selected on the conversion destination model, the settings are adjusted appropriately and converted.

Direct Out Point -Input Channel

LS9	Pre HPF	Pre EQ	Pre Fader	
CL/QL	Pre HPF	Pre EQ	Pre Fader	Post On

5) Because the LS9 Attenuator range is from -96.0 dB to +24.0 dB and the CL/QL range is from -96.0 dB to 0.0 dB, in the case of conversion from LS9 to CL/QL, limits may be placed on the settings.

6) In the case of conversion from CL/QL to LS9, the Effect units that are mounted to CL/QL Effect Rack 1-4 are converted to blank states in LS9 GEQ/Effect Rack 1-4.

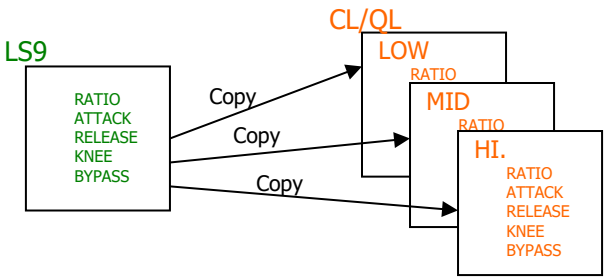
7) The M.Band Dyna. and M.Band Comp parameters between LS9 and CL/QL are different in their types and ranges, so the settings are adjusted appropriately and converted.

M.Band Dyna. / M.Band Comp

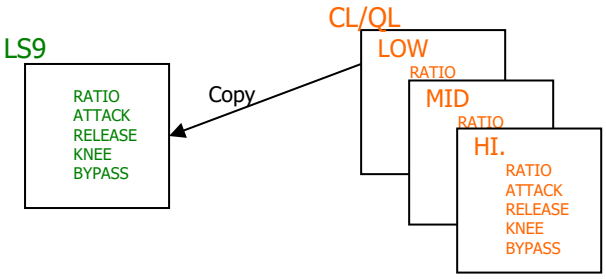
	LOW/MID/Hi. GAIN	TOTAL	EXP.RAT	MAKE UP
LS9	-96.0dB - +12.0dB	n/a	1:1 - ∞:1	n/a
CL/QL	-12.0dB - +12.0dB	0dB	1:1 - 5:1	ON

The RATIO, ATTACK, RELEASE, KNEE, and BYPASS parameters of M.Band Comp were shared among all bands on LS9, but the parameters can be set separately for each band on CL/QL. Due to this difference, these parameters are converted as indicated in the following figure.

- Conversion from LS9 to CL/QL:
The shared parameter settings on LS9 are copied to the parameter settings of each band on CL/QL.



- Conversion from CL/QL to LS9:
The parameter settings of the LOW band on CL/QL are copied to the shared parameter settings on LS9.



8) Only the GEQs that are mounted to Effect Rack 1-8 are converted. The GEQs mounted to CL/QL GEQ Rack 1-16 are not converted.

9) Reproducibility of Recall Safe & Focus Recall
Refer to section 3.10 “Recall Filter” Treatment.

10) Pan/Balance parameter is reproduced when LS9’s configuration and CL/QL’s configuration match. There are a few mismatched parameters due to the different concept of Pan and Balance. For such cases, the converter will substitute a value which keeps the rule “Odd channel signal goes to L and even channel signal goes to R”.

Input to Stereo & Input to Mix: Pan/Balance -ST IN/Fx RTN

LS9	Pan mode		Balance mode
	Pan for odd Ch	Pan for even Ch	Balance for odd & even Ch
CL/QL	Balance: Center		Balance: Copy
	Balance mode (only available mode)		

CL/QL	Set Balance mode
	Balance: Copy
LS9	Balance for odd & even Ch
	Balance mode

3.7. Conversion between RIVAGE PM and CL/QL

3.7.1. Channel matching

File Converter matches both models' channels as shown below.

RIVAGE PM		CL/QL	Remarks
Input 1-72	↔	Input 1-72	- Maximum number of channels depends on the model of CL/QL. - Inputs are converted to Mono channels of CL/QL.
Input 73-88	↔	ST IN 1-8	Channels are not converted when the RIVAGE inputs are paired in an order from an even number to an odd number.
Input 89-144	⇔	n/a	
Stereo A	↔	Stereo	
Stereo B	↔	Mono	
Mix 1-24	↔	Mix 1-24	
Mix 25-72	⇔	n/a	
Matrix 1-8	↔	Matrix 1-8	
Matrix 9-36	⇔	n/a	
GEQ Rack 1-16	↔	GEQ Rack 1-16	Correspondence differs when Dugan is set.
GEQ Rack 17-48	⇔	n/a	
Plug In a1-l16	↔	Effect Rack 1-8	
Plug In m1-x16	↔	Premium Rack 1-8	
DCA 1-16	↔	DCA 1-16	
DCA 17-24	⇔	n/a	

3.7.2. Conversion Overview –between RIVAGE PM and CL/QL

Input Channel

Input Patch	✘	
Channel Name / Color / Icon	✓	! 1)
Pair	✓	! 2)
Channel Link	✘	
HA		
Gain	✘	
Phantom	✘	
Phase	✓	
HPF		
On/Off	✓	
Frequency	✓	
Input Channel Attenuator/Digital Gain	✓	
Input Channel Delay	✓	
EQ		! 3)
On/Off	✓	! 4)
Q/F/G	✓	! 4)
Type, Shelf/Peak	✓	! 4)
Bypass	✓	! 4)
Link	✘	
Dynamics		! 3)
Type	✓	! 5)
On/Off	✓	! 5)
Parameters	✓	! 5)
Key in source	✓	! 9)
Link	✘	
Fader level	✓	
On/Off	✓	

Output Channel

Output Patch	✘	
Channel Name / Color / Icon	✓	! 1)
Bus Setup		
Vari/Fix	✓	
Pair	✓	
Follow Pan	✓	
Send Point	✘	
Output Channel Attenuator	✘	
Output Channel/Port Delay	✘	
EQ		
On/Off	✓	! 8)
Q/F/G	✓	! 8)
Type, Shelf/Peak	✓	! 8)
Bypass	✓	! 8)
Link	✘	
Dynamics		
Type	✓	! 10)
On/Off	✓	! 10)
Parameters	✓	! 10)
Key in source	✓	! 9)
Link	✘	
Fader level	✓	
On/Off	✓	
Balance	✓	! 12)
Insert		
On/Off	✓	! 7)
Insertion point	✓	! 7)

Global

DCA		
Channel Name / Color / Icon	✓	! 1)
Fader Level	✓	
Assignment -Input	✓	
Assignment -Output	✓	
Mute group		
Name	✓	
Assignment -Input	✓	
Assignment -Output	✓	
Mute Safe Assignment	✓	
Mute Master	✘	
Effect		
Type	✓	! 13)
Title	✓	! 13)
Bypass	✓	! 13)
Mix balance	✓	! 13)
Parameters	✓	! 13)
Patch	✘	
Premium Rack	✓	! 14)
GEQ		
Parameters	✓	! 15)
Patch	✘	
Scene information		
Comment	✓	
Time stamp	✓	
Playback link	✓	
Recall Safe	✘	! 11)

Input Channel

Pan/Balance	✓	! 6)
Insert		
On/Off	✓	! 7)
Insertion point	✓	! 7)
Patch	✘	
Direct Out		
On/Off	✓	
Pick up point	✓	! 7)
Patch	✘	
Input to Stereo On/Off	✓	
Input to Mix		
On/Off	✓	
Level	✓	
Pan/Balance	✓	! 6)
Pre/Post	✓	
LCR		
LCR assignment	✓	
LCR ratio	✓	
Surround		
L,R,C,LFE,Ls,Rs ON	✓	
PAN	✓	
Divergence	✓	
LFE Level	✓	

Output Channel

Patch	✘	
Mix to Stereo		
On/Off	✓	
Pan/Balance	✓	
Mix/Stereo to Matrix		
On/Off	✓	
Level	✓	
Pan/Balance	✓	! 16)
Pre/Post	✓	
LCR		
LCR assignment	✓	
LCR ratio	✓	
Surround		
Mode Stereo, 5.1	✓	
3.1, 6.1	✘	

Global

Focus / Selective Recall	✘	! 11)
Overlay	✘	
Fade Time	✘	

<Key to table> ✓ : converted ! : Check optimizing logic below ✘ : not converted

*Notes

1) Channel colors which are not in the CL/QL are converted to OFF. Icons which are not in the CL/QL are converted to icons which are similar in use or Blank.

2) ST IN of CL/QL are converted to pair channels of RIVAGE PM.

3) Channel parameters related to Theatre Mode are not converted.

4) RIVAGE PM EQ A or B settings, which are currently selected, are converted to CL/QL EQ settings. CL/QL EQ settings are converted to RIVAGE PM EQ A settings. Although RIVAGE PM has separate LPF and EQ settings, RIVAGE PM LPF settings are prioritized from RIVAGE PM EQ settings and converted to CL EQ settings when the RIVAGE PM LPF is ON. CL/QL LEGACY TYPE I/TYPE II are not converted to RIVAGE PM LEGACY because they are different effects.

5) RIVAGE PM DYNAMICS A or B settings, which are currently selected, are converted to CL/QL DYNAMICS settings. CL/QL DYNAMICS settings are converted to RIVAGE PM DYNAMICS A settings. Input DYNAMICS parameters are converted when configurations match (see table below). RIVAGE PM LEGACY COMP and COMP260 are converted to CL/QL COMP. CL/QL COMP are converted to RIVAGE PM LEGACY COMP. DYNAMIC parameters will be set to default values when the configurations do not match. RELEASE, HOLD, DECAY parameters are converted to valid values when the RIVAGE PM or the CL/QL is using the 48 kHz Wordclock.

Dynamics1

RIVAGE PM	GATE	DUCKING	LEGACY COMP	COMP260	EXPANDER	Other types
CL/QL	GATE	DUCKING	COMP	COMP	EXPANDER	Off

Dynamics2

RIVAGE PM	LEGACY COMP	COMP260	DE-ESSER	Off	Other types

CL/QL	COMP	COMP	DE-ESSER	Other types	Off

<Key to table> Blue field and arrow means compatible setting
Orange field and arrow means setting replaced by substitution

6) PAN/BALANCE parameters are converted when configurations match (see table below). When RIVAGE PM configurations and CL/QL configurations do not match, the converter will substitute a value which maintains the rule that odd channel signals are assigned to L and even signals to R.

Input to Stereo & Input to Mix/Matrix: Pan/Balance -Input Channel 1-72

RIVAGE PM	Pan mode		Balance mode (Pair)	
	Pan for Left Ch	Pan for Right Ch	Balance for Left & Right Ch	
CL/QL	Pan: Copy	Pan: Copy	Pan: L63	Pan: R63
	Pan mode (only available mode)			

RIVAGE PM	Pan mode (no Pair)	
	Pan: Copy	Pan: Copy
CL/QL	Pan for Left Ch	Pan for Right Ch
	Pan mode	

7) Conversion with RIVAGE PM Insert 1. When there is no same insert point or same direct out point in the convert destination, the converter will substitute an appropriate value.

Insert Point -Input Channel

RIVAGE PM	Pre Filter	Pre EQ	Pre DYN1	Pre DYN2	Pre Fader		Post On
CL/QL		Pre EQ			Pre Fader		Post On

Insert Point -Output Channel

RIVAGE PM	Pre Filter	Pre EQ	Pre DYN	Pre Delay	Post Fader	Post On
CL/QL		Pre EQ		Pre Fader		Post On

Direct Out Point -Input Channel

RIVAGE PM	Pre Filter	Pre EQ	Pre DYN1	Pre DYN2	Pre Fader	Post Fader	Post On
CL/QL	Pre HPF	Pre EQ			Pre Fader		Post On

8) CL/QL four-band EQ and RIVAGE PM EQ band 1, 2, 7, 8 are converted. RIVAGE PM EQ A or B settings, which are currently selected, are converted to CL/QL EQ settings. CL/QL EQ settings are converted to RIVAGE PM EQ A settings. Although on the RIVAGE PM the HPF and LPF settings are separate from the EQ settings, RIVAGE PM HPF or LPF settings are prioritized from RIVAGE PM EQ settings and converted to CL EQ settings when the RIVAGE PM HPF or LPF is ON. CL/QL LEGACY TYPE I/TYPE II are not converted to RIVAGE PM LEGACY because they are different effects.

9) KEY IN SOURCE is converted as shown in the table below.

RIVAGE PM	Self Pre EQ	Self Post EQ	Other types	Default
CL/QL	Self Pre EQ	Self Post EQ	Default	Other types

10) RIVAGE PM DYNAMICS A or B settings, which are currently selected, are converted to CL/QL DYNAMICS settings. CL/QL DYNAMICS settings are converted to RIVAGE PM DYNAMICS A settings. Output DYNAMICS parameters are converted when configurations match (Refer to below table). RIVAGE PM LEGACY COMP and COMP260 are converted to CL/QL COMP. CL/QL COMP are converted to RIVAGE PM LEGACY COMP. DYNAMIC parameters will be set to default values when the configurations do not match. RELEASE parameters are converted to valid values when the RIVAGE PM or the CL/QL is using the 48 kHz Wordclock.

Dynamics1

RIVAGE	Legacy Comp	Comp260	Expander	Off	Other types
CL/QL	Comp	Comp	Expander	Other types	Off

11) Reproducibility of Recall Safe & Focus Recall
Refer to section 3.10, “Recall Filter” Treatment.

12) RIVAGE PM MIX has two balance settings, To Stereo Balance and Output Balance. Only Output Balance is converted from the RIVAGE PM to the CL. CL balance is converted to the same value for both RIVAGE PM To Stereo Balance and Output Balance.

13) Only up to eight types that can be reproduced with both RIVAGE PM and CL/QL are converted between Plug-in a1 to l16 of RIVAGE PM and Effect Rack 1 to 8 of CL/QL. When converting from RIVAGE PM to CL/QL, since the HQ.Pitch can only be set to odd numbered Racks in CL/QL, it becomes Blank when the conversion destination is an even numbered Rack. When converting from CL/QL to RIVAGE PM, it is packed from a1 and mounted. However, if it does not fit on one line, mount it on the next line. In the library conversion, from RIVAGE PM to CL/QL, the vacant numbers are filled from No. 028 of the CL/QL EFFECT library in order from small libraries numbered in the table below. From CL/QL to RIVAGE PM, data is distributed to each library and converted to the same number.

No.	LIBRARY	No.	LIBRARY	No.	LIBRARY
1	Reverb	11	Symphonic	21	Amp Simulate
2	Early Reflections	12	Phaser	22	Dyna.Filter
3	Gate Reverb	13	Auto Pan	23	Dyna.Flange
4	Mono Delay	14	Tremolo	24	Dyna.Phaser
5	Stereo Delay	15	HQ.Pitch	25	Stereo Reverb
6	Mod.Delay	16	Dual Pitch	26	Comp276
7	Delay LCR	17	Rotary	27	Equalizer601
8	Echo	18	Ring Mod.	28	Open Deck
9	Chorus	19	Mod.Filter	29	REV-X
10	Flange	20	Distortion		

14) Only up to eight types that can be reproduced with both RIVAGE PM and CL/QL are converted between Plug-in m1 to x16 of RIVAGE PM and Premium Rack 1 to 8 of CL/QL. When converting from RIVAGE PM to CL/QL, the U76 in CL/QL uses two Racks in order from odd numbered Racks to even numbered Racks. If the conversion destination is an even numbered Rack, that Rack becomes Blank, and it is converted from the next Rack. When converting from CL/QL to RIVAGE PM, it is packed from m1 and mounted. However, if it does not fit on one line, mount it on the next line. In the library conversion, the vacant numbers are filled in order from small libraries numbered in the table below.

No.	LIBRARY	No.	LIBRARY	No.	LIBRARY
1	Portico5033	4	U76	7	DynamicEQ
2	Portico5043	5	Opt-2A	8	BussComp369
3	Portico5045	6	EQ-1A	9	MBC4

15) If Dugan is set in GEQ Rack, Dugan 16 is reproduced by converting from RIVAGE PM to CL/QL. The channel groups d and e are corrected to channel group c. Dugan32 is reproduced by converting from CL/QL to RIVAGE PM. Parameters that cannot be reproduced are set to the default settings. In addition, the number of parameters that are set after Dugan is converted to the number that can be reproduced by CL/QL (see the table below).

RIVAGE PM	Dugan32		Dugan64	
	GEQ 1-16	GEQ 17-24	GEQ 1-32	GEQ 33-40
CL/QL	GEQ 1-8	GEQ 9-16	GEQ 1-8	GEQ 9-16
	Dugan16		Dugan16	

RIVAGE PM	Dugan32		Dugan32	
	GEQ 1-16	GEQ 17-28	GEQ 1-16	GEQ 17-24
CL/QL	GEQ 1-4	GEQ 5-16	GEQ 1-8	GEQ 9-16
	Dugan8		Dugan16	

PAN/BALANCE parameters are not converted from RIVAGE PM to CL/QL when RIVAGE PM Input Channels are Paired and set to Pan mode.

3.8. Conversion between RIVAGE PM and DM7

3.8.1. Channel matching

File Converter matches both models' channels as shown below.

RIVAGE PM		DM7	Remarks
Input 1-120	⟷	Input 1-120	
Input 121-144	⟷	n/a	
Stereo A/B	⟷	Stereo A/B	
Mix 1-48	⟷	Mix 1-48	
Mix 49-72	⟷	n/a	
Matrix 1-12	⟷	Matrix 1-12	
Matrix 13-36	⟷	n/a	
Plug In a1-l16	←	FX Rack 1-16	
Plug In m1-x16	←	Premium Rack a1-d16	
Plug In a1-x16	→	FX / Premium Rack	Type is judged, divided and converted.
GEQ Rack 1-32	⟷	GEQ Rack 1-32	Correspondence differs when Dugan is set.
GEQ Rack 33-48	⟷	n/a	
DCA 1-24	→	DCA 1-24	

3.8.2. Conversion Overview –between RIVAGE PM and DM7

Input Channel

Input Patch	✘	
Channel Name / Color / Icon	✓	
Pair	✓	
Channel Link	✘	
Phase	✓	
HPF/LPF		
On/Off	✓	
Frequency	✓	
Input Channel Attenuator/Digital Gain	✓	
EQ		
On/Off	✓	
Q/F/G	✓	
Type, Shelf/Peak	✓	
Bypass	✓	
Dynamics		! 1)
Type	✓	
On/Off	✓	
Parameters	✓	
Key in source	✓	! 2)
Fader level	✓	
On/Off	✓	
Pan/Balance	✓	
Insert		
On/Off	✓	
Insertion point	✓	! 3)
Direct Out		
On/Off	✓	
Level	✓	
Pick up point	✓	! 3)
Patch	✘	
Delay		
On/Off	✓	
point	✓	! 3)

Output Channel

Output Patch	✘	
Channel Name / Color / Icon	✓	
Bus Setup		
Vari/Fix	✓	
Pair	✓	
Follow Pan	✓	
Mix Minus	✘	
Output Channel Attenuator	✓	
EQ		
On/Off	✓	
Q/F/G	✓	
Type, Shelf/Peak	✓	
Bypass	✓	
Dynamics		! 1)
Type	✓	
On/Off	✓	
Parameters	✓	
Key in source	✓	! 2)
Fader level	✓	
On/Off	✓	
Balance	✓	
Insert		
On/Off	✓	
Insertion point	✓	! 3)
Delay		
On/Off	✓	
Time	✓	
Mix to Stereo		
On/Off	✓	
Pan/Balance	✓	
Point	✓	! 3)
Mix/Stereo to Matrix		
On/Off	✓	

Global

DCA		
Channel Name / Color / Icon	✓	
Fader Level	✓	
Assignment -Input	✓	
Assignment -Output	✓	
Mute group		
Name	✓	
Assignment -Input	✓	
Assignment -Output	✓	
Mute Safe Assignment	✘	
Mute Master	✘	
Effect		!4)
Type	✘	
Title	✘	
Bypass	✘	
Mix balance	✘	
Parameters	✘	
Patch	✘	
Premium Rack	✘	!4)
GEQ		!5)
Parameters	✘	
Patch	✘	
Scene information		
Comment	✓	
Time stamp	✓	
Playback link	✘	
Recall Safe	✘	!6)
Focus / Selective Recall	✘	!6)
Overlay	✘	
Fade Time	✘	

Input Channel	
Time	✓
Input to Stereo On/Off	✓
Input to Mix	
On/Off	✓
Level	✓
Pan/Balance	✓
Pre/Post	✓
LCR	
LCR assignment	✓
LCR ratio	✓
Surround	
L,R,C,LFE,Ls,Rs ON	✘
PAN	✘
Divergence	✘
LFE Level	✘

Output Channel	
Level	✓
Pan/Balance	✓
Pre/Post	✓
LCR	
LCR assignment	✓
LCR ratio	✓
Surround	
Mode Stereo, 5.1	✘
3.1, 6.1	✘

Global

<Key to table> ✓ : converted ! : Check optimizing logic below ✘ : not converted

*Notes

1) DYNAMICS parameters are converted when configurations match (see table below). DYNAMIC parameters will be set to default values when the configurations do not match. RELEASE, HOLD, DECAY parameters are converted to valid values when the RIVAGE PM or the DM7 is using 48 kHz Wordclock.

Dynamics2 -Input Channel / Dynamics1 -Output Channel

RIVAGE PM	LEGACY COMP	COMP260	EXPANDER	GATE	DUCKING	DE-ESSER	Off
DM7	LEGACY COMP	COMP260	EXPANDER	GATE	DUCKING	DE-ESSER	Other types

<Key to table> Blue field and arrow means compatible setting
Orange field and arrow means setting replaced by substitution

2) KEY IN SOURCE is converted as shown in the table below.

Key In source -Input Channel

RIVAGE PM	Self Post EQ	Other Pre EQ	Other types	Default
DM7	Self	Other Pre DYN1/Proc	Default	Other types

Key In Source -Output Channel

RIVAGE PM	Self Post EQ	Other types	Default
DM7	Self	Default	Other types

3) Converts with RIVAGE PM Insert 1. When there is no same point in the convert destination, the converter will substitute an appropriate value.

Insert Point -Input Channel

RIVAGE PM	Pre Filter	Pre DYN1	Pre Fader	Post On	Other types
DM7	Pre Filter	Pre DYN1	Pre Fader	Post On	Default

Insert Point -Output Channel

RIVAGE PM	Pre Filter	Pre Delay	Post Fader	Post On	Other types	Default
DM7	Pre Filter	Pre Delay	Post Fader	Post On	Default	Other types

Direct Out Point -Input Channel

RIVAGE PM	Pre Filter	Pre DYN1	Pre Fader	Post Fader	Post On	Other types	Default
DM7	Pre Filter	Pre DYN1	Pre Fader	Post Fader	Post On	Default	Other types

Delay Point -Input Channel

RIVAGE PM	Pre Filter	Pre DYN1	Pre Fader	Post Fader	Other types
DM7	Pre Filter	Pre DYN1	Pre Fader	Post Fader	Default

Mix to Stereo Point -Mix Channel

RIVAGE PM	Pre Filter	Pre Delay	Pre Fader	Post Fader	Post On	Other types	Default
DM7	Pre Filter	Pre Delay	Pre Fader	Post Fader	Post On	Default	Other types

4) Between Plug-In a1 to x16 on RIVAGE PM and FX/Premium Rack on DM7, only what can be reproduced on both RIVAGE PM and DM7 will be converted.
When converting from RIVAGE PM to DM7, Plug-In a1 to x16 will be converted separately to Premium Rack and FX Rack depending on the type of mount.
When converting from DM7 to RIVAGE PM, FX Rack is converted from Plug-In a1 to I16, and Premium Rack is converted from m1 to x16, with the conversion prefixed. However, if they do not fit on one line, they will be mounted on the next line.

5) AUTOMIXER, which is included in GEQ Rack in RIVAGE PM, is independent in DM7; in the conversion from RIVAGE PM to DM7, if AUTOMIXER was set, the parameters set after AUTOMIXER are recreated from GEQ1.
In the conversion from DM7 to RIVAGE PM, if AUTOMIXER in DM7 was the default, only GEQ will be converted. If a non-default value was set, AUTOMIXER will be reproduced in RIVAGE PM. If there is one or more assignments from CH33 to CH64, Dugan64 will be reproduced; if there is only an assignment anywhere from CH1 to CH32, Dugan32 will be reproduced and the GEQ parameters will be converted behind it.

RIVAGE PM	GEQ	Dugan32		Dugan64	
	↓ GEQ 1-32	↓ GEQ 1-16	↓ GEQ 17-48	↓ GEQ 1-32	↓ GEQ 33-48
DM7	GEQ 1-32	Dugan	GEQ 1-32	Dugan	GEQ 1-16
	GEQ	Dugan64		Dugan64	

RIVAGE PM	GEQ	Dugan64		Dugan32	
	↑ GEQ1-32	↑ GEQ 1-32	↑ GEQ 33-48	↑ GEQ 1-16	↑ GEQ 17-48
DM7	GEQ1-32	Dugan	GEQ1-16	Dugan	GEQ 1-32
	Dugan64 (default value)	Dugan64 (ch33-ch64 not default value)		Dugan64 (ch33-ch64 default value & ch1-ch32 not default value)	

6) Reproducibility of Recall Safe & Focus Recall
Refer to section 3.10, “Recall Filter” Treatment.

3.9. Conversion between CL/QL and DM7

3.9.1. Channel matching

CL		DM7	備考
Input 1-72	➡	Input 1-72	
ST IN 1-8	➡	Input 73-88	
Stereo	➡	Stereo A	
Mono	➡	Stereo B	
Mix 1-24	➡	Mix 1-24	
Matrix 1-8	➡	Matrix 1-8	
Effect Rack 1-8	➡	FX Rack 1-16	Type is judged, divided and converted.
Premium Rack 1-8		Premium Rack a1-d16	
GEQ Rack 1-16	➡	GEQ Rack 1-32	Correspondence differs when Dugan is set.
DCA 1-16	➡	DCA 1-16	

3.9.2. Conversion Overview –between CL/QL and DM7

Input Channel

Input Patch	✘	
Channel Name / Color / Icon	✓	! 1)
Pair	✓	! 2)
Channel Link	✘	
Phase	✓	
HPF/LPF		
On/Off	✓	
Frequency	✓	
Input Channel Attenuator/Digital Gain	✓	
EQ		! 3)
On/Off	✓	
Q/F/G	✓	
Type, Shelf/Peak	✓	
Bypass	✓	
Dynamics		! 4)
Type	✓	
On/Off	✓	
Parameters	✓	
Key in source	✓	! 5)
Fader level	✓	
On/Off	✓	
Pan/Balance	✓	
Insert		
On/Off	✓	
Insertion point	✓	! 6)
Direct Out		
On/Off	✓	
Pick up point	✓	! 6)
Patch	✘	
Delay		
On/Off	✓	
Time	✓	
Input to Stereo On/Off	✓	
Input to Mix		
On/Off	✓	
Level	✓	
Pan/Balance	✓	
Pre/Post	✓	

Output Channel

Output Patch	✘	
Channel Name / Color / Icon	✓	! 1)
Bus Setup		
Vari/Fix	✓	
Pair	✓	
Follow Pan	✓	
Output Channel Attenuator	✓	
Output Channel Delay	✘	
EQ		! 3)
On/Off	✓	
Q/F/G	✓	
Type, Shelf/Peak	✓	
Bypass	✓	
Dynamics		! 4)
Type	✓	
On/Off	✓	
Parameters	✓	
Key in source	✓	! 5)
Fader level	✓	
On/Off	✓	
Balance	✓	
Insert		
On/Off	✓	
Insertion point	✓	! 6)
Mix to Stereo		
On/Off	✓	
Pan/Balance	✓	
Mix/Stereo to Matrix		
On/Off	✓	
Level	✓	
Pan/Balance	✓	
Pre/Post	✓	
LCR		
LCR assignment	✓	
LCR ratio	✓	
Surround		
Mode Stereo, 5.1	✘	
3.1, 6.1	✘	

Global

DCA		
Channel Name / Color	✓	
Fader Level	✓	
Assignment -Input	✓	
Assignment -Output	✓	
Mute group		
Name	✓	
Assignment -Input	✓	
Assignment -Output	✓	
Mute Safe Assignment	✘	
Mute Master	✘	
Effect		!7)
Type	✘	
Title	✘	
Bypass	✘	
Mix balance	✘	
Parameters	✘	
Patch	✘	
Premium Rack	✘	!7)
GEQ		!8)
Parameters	✘	
Patch	✘	
Scene information		
Comment	✓	
Time stamp	✓	
Playback link	✘	
Recall Safe	✘	! 9)
Focus / Selective Recall	✘	! 9)
Overlay	✘	
Fade Time	✘	

Input Channel		Output Channel	Global
LCR			
LCR assignment	✓		
LCR ratio	✓		
Surround			
L,R,C,LFE,Ls,Rs ON	✘		
PAN	✘		
Divergence	✘		
LFE Level	✘		

<Key to table> ✓ : converted ! : Check optimizing logic below ✘ : not converted

*Notes

1) Channel colors are converted to colors which are similar.

2) ST IN of CL/QL are converted to DM7 paired channels.

3) CL/QL EQ settings are converted to DM7 EQ A settings. For output channel parameters, CL/QL four-band EQ and DM7 EQ band 1, 2, 7, 8 are converted.

4) CL/QL DYNAMICS settings are converted to DM7 DYNAMICS A settings. Input DYNAMICS parameters are converted when configurations match (see table below). CL/QL COMP are converted to DM7 LEGACY COMP. DYNAMIC parameters are set to default values when the configurations do not match. RELEASE, HOLD, DECAY parameters are converted to valid values when the DM7 or the CL/QL is using 48 kHz Wordclock.

Dynamics1

CL/QL	GATE	DUCKING	COMP	EXPANDER
DM7	GATE	DUCKING	LEGACY COMP	EXPANDER

Dynamics2

CL/QL	COMP	DE-ESSER	Other types
DM7	LEGACY COMP	DE-ESSER	Off

<Key to table> Blue field and arrow means compatible setting
Orange field and arrow means setting replaced by substitution

5) KEY IN SOURCE is converted as shown in the table below.

CL/QL	Self Post EQ	Other types
DM7	Self	Default

6) When there is no same point in the convert destination, the converter will substitute an appropriate value.

Insert Point -Input Channel

CL/QL	Pre Fader	Post On	Other types
DM7	Pre Fader	Post On	Default

Insert Point -Output Channel

CL/QL	Pre Fader	Post On	Other types
DM7	Pre Delay	Post On	Default

Direct Out Point -Input Channel

CL/QL	Pre HPF	Pre Fader	Post On	Other types
DM7	Pre Filter	Pre Fader	Post On	Default

7) Only what exists in DM7 will be converted. Conversion is done according to the type mounted in the CL/QL effect rack and premium rack.

8) AUTOMIXER, which is included in GEQ Rack in CL/QL is independent in DM7; if AUTOMIXER was set in CL/QL, it will be converted to an independent Dugan in DM7, and the parameters set after AUTOMIXER in CL/QL are recreated from GEQ1 in DM7.

CL/QL	Dugan8		Dugan16	
	GEQ 1-4	GEQ 5-16	GEQ 1-8	GEQ 9-16
DM7	Dugan	GEQ 1-12	Dugan	GEQ 1-8
	Dugan64		Dugan64	

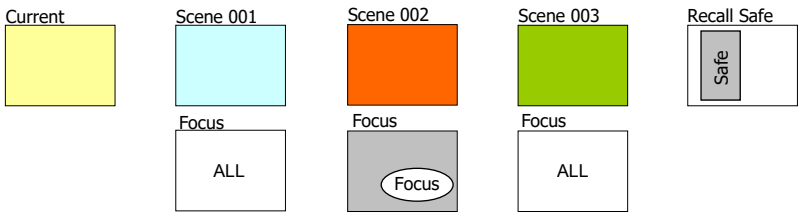
9) Reproducibility of Recall Safe & Focus Recall
Refer to section 3.10, “Recall Filter” Treatment.

3.10. “Recall Filter” Treatment

“Recall Filter” (e.g. Recall Safe, Selective Recall/Focus) setup parameters themselves aren’t converted. But this converter considers the Recall Filter functions when converting a console file.
Where Recall Filters are used, it can make a difference in which order scenes are recalled. The assumption made here is that the scenes are recalled in the numbered order. If this is not your case, we strongly suggest that the scenes are re-ordered using the console or Studio Manager ***before*** the conversion process.

Here is a description of the concept with a step by step example.

The rectangles below represent the data in a source file. The yellow rectangle on the left side is the Current data. Light blue, orange and light green rectangles are Scene 001, 002 and 003. Each Scene has a Focus setting shown below. The rectangle on the far right side is a global Recall Safe setting. Focus and Recall Safe have a white part which is recalled and a gray part which is not recalled.

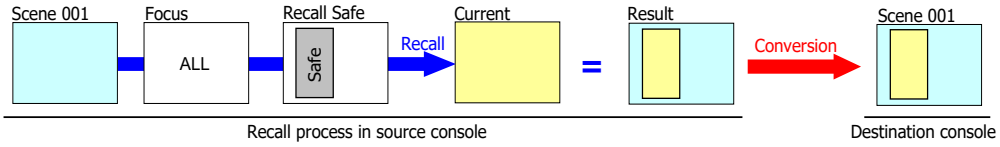


1. Current data
   The Current data is converted without any regard to Recall Filtering.

2. Scene 001
   Light blue rectangle Scene 001 is recalled onto the Current data.

   Scene 001 Focus is set to “ALL” shown by the white rectangle with “ALL”, but there is a global Recall Safe setup shown by the gray smaller rectangle marked “Safe”. (Gray area is safe). Scene 001 recall result becomes the light blue rectangle which originates from Scene 001 with a yellow part which originates from the Current data. The yellow part remains due to Recall Safe.

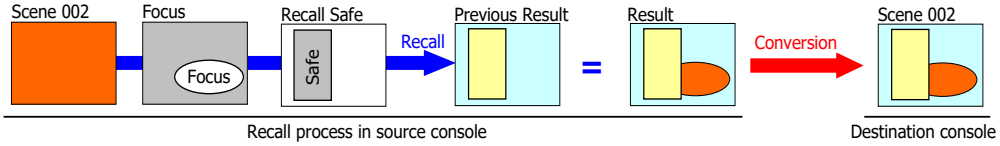
   Then, this result is converted to the destination model (indicated by the red arrow), based on the console compatibility policy.



3. Scene 002
   Orange rectangle Scene 002 is recalled onto the result of previous Scene 001 recall.

   Scene 002 has a Focus setup with a white “Focus” oval on a gray rectangle (White is focused), and there is a global Recall Safe setup. Scene 002 recall result is just adding the chopped orange oval to the result of Scene 001 recall.

Then, this result is converted to the destination model based on the console compatibility policy.

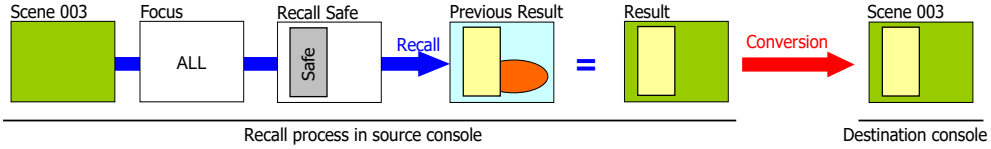


4. Scene 003

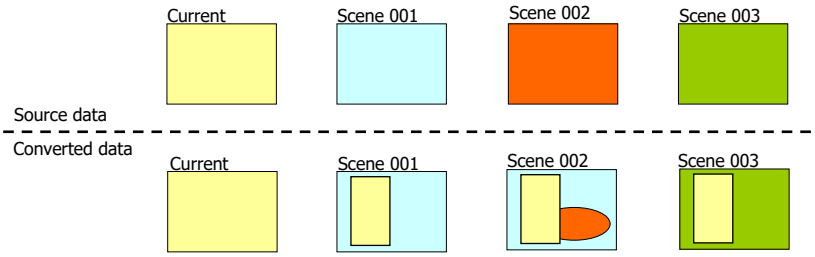
Light green rectangle Scene 003 is recalled onto the result of previous Scene 002 recall.

Scene 003 Focus is set to “ALL”, but there is a global Recall Safe setup. Scene 003 recall result replaces all parts other than the Recall Safe parameters, which is shown by the light green rectangle with a smaller yellow rectangle.

Then, this result is converted to the destination model based on the console compatibility policy.



The key point here is that the converted Scenes aren’t the same as the Scenes in the source file as shown below.



This means, if you recall the converted Scenes sequentially from 001 to 003 in destination consoles, you won’t face different data reproduction (apart from parameters filled by default or substitute values). But if you recall the converted Scenes in a different order without setting up the Recall Filtering function manually on the destination console, you could face some different data reproduction compared to that on the source console.

So please check your Recall Safe / Selective Recall / Focus settings before proceeding to mix a show!

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Published 1/2025 YJ-H0