Pyramix 15 Quick Start Guide

MERGING

INTRODUCTION

Hello Pyramix user, and welcome to the quick start guide for the Pyramix 15 version. The intent of this guide is to quickly guide you through the basic and fundamental elements of Pyramix.

TABLE OF CONTENTS

Once Pyramix is installed

If you haven't run the installer yet, then do that now, we recommend that you follow the Pyramix Installation Guide.

Once you've installed Pyramix and entered your MT Security Panel you should be set. Note that you can run Pyramix in "trial mode" if you want to try Pyramix. More details here https://www.merging.com/trial/pyramix

For information on our approved hardware platforms refer to the link here (www.merging.com/support/pc-config).

As well, you should make sure you have configured your Windows 10 or 11 correctly using the guide https://merging.atlassian.net/wiki/spaces/PUBLICDOC/pages/4818297/Windows+10+Configuration https://merging.atlassian.net/wiki/spaces/PUBLICDOC/pages/4820313/Windows+11+Configuration.

MT Security Settings Configuration

The Merging MT Security Setting panel gets installed along Pyramix. In order to operate Pyramix with proper keys and licencing the user must first launch this panel from the Windows Start menu or from the Windows Control Panel and enter his valid keys.

Note: Launching Pyramix without valid key will make it run in "Evaluation Mode" with restrictions such as.

- No Project save function
- Limited I/Os (2 In, 2 Out)
- All optional cost features are deactivated

Two types authorizations are available for Pyramix.

1. Dongle SafeNet Support.
Uses a Pyramix .mtk key set that is issued for a specific USB SafeNet dongle serial number.

2. Cloud based security (dongle-less).
Uses an Authorization Key issued by Merging.

More details here
https://merging.atlassian.net/wiki/spaces/PUBLICDOC/pages/4821299/MT+Security+and+authorization+keys

Once you have entered your valid keys you should be able to follow up with the Audio Engine configuration.

Audio Engine Configuration

Pyramix uses a small application outside of the main Pyramix application to setup the audio engine. VS3 Control Panel is accessible in the Windows Control Panel, or you can simply type the name into the start bar of Windows.

CHOOSING BETWEEN NATIVE AND MASSCORE

This is a fairly simple choice to make as you will have purchased a system that uses one or the other Audio Engine type. But, as we are about to discuss them, they warrant a brief explanation here. It also is worth mentioning that MassCore licenced dongles are also able to be used as Native systems on other computers which do not contain Merging Hardware should you want to move your licence around a bit. Pyramix will also boot in Native mode on your MassCore computer, should you want to use a non-MassCore interface for whatever reason.

MASSCORE AUDIO ENGINE

MassCore is Merging's proprietary audio engine. It works by caching one or more cores of a multiple core CPU and uses it for low latency, high-power real-time audio processing.

Latencies:	as low as 32 samples guaranteed no matter the amount of plugins
potential I/O:	up to 384 simultaneous inputs and 384 simultaneous outputs per system
Sample Rates:	44.1 -> 384 kHz (PCM) and DSD64 / DSD128 / DSD256

NATIVE AUDIO ENGINE

The Native audio engine allows a user to use any ASIO-enabled audio interface with Pyramix. It processes the audio using the host operating system and has a limitation in terms of I/O and latency.

SET UP FOR A NATIVE SYSTEM:

When you want to use Pyramix without our MassCore engine, you will be running in "Native" mode. This is to say that Pyramix will be sharing the host PC's CPU with the rest of the applications running at that time (like Microsoft Word etc.). Running in "Native mode" requires that you setup Pyramix to either run using the PC's dedicated sound card outputs, or by connecting an audio interface which uses "ASIO" to connect to the computer. You will be able to be pretty sure that your audio interface is compatible if the Windows logo appears anywhere on the box or in the instruction manual for it. About 99% of the interfaces available today are, so I wouldn't be overly concerned about this if I were you.

CONNECTIONS TO PC'S DEDICATED SOUND CARD

- Go in VS3 Control Panel and select the WASM driver.

CONNECTIONS TO ASIO AUDIO INTERFACE

- Download and install the driver for the device
- If you are using Merging Technologies IO (Hapi/Horus/Anubis) then download the latest Merging Audio Device from here
- Install it.

Once either one of those steps has been completed, you can then pop open the **VS3 Control Panel.**

SETTING UP VS3 CONTROL PANEL FOR NATIVE SYSTEMS

Rather than do a "this button does this function" explanation here (it is early enough in this guide that I still remember I said I wasn't going to make this another boring user manual read!) I am rather going to just tell you what buttons to click and why. That way you'll probably be able to get a better sense of what you will want to do in this setup area.

1. Start by making sure you have "Pyramix" chosen in the application dropdown.
2. Chose "Native" for your Platform.
3. Choose ASIO Device Bridge Mode
    a. *Set it to 8 Channels (this is the virtual audio cabling that will be made whenever Pyramix loads that will allow you to route signal from another ASIO Application – and monitor the signal from within Pyramix… handy*
4. Click apply

SETUP FOR A MASSCORE SYSTEM

Slightly different than the choices being made for a Native system, using the MassCore engine requires that you have first installed the MassCore engine onto the system. I will make the assumption here that this has already been done by following the installation guide so will start with the VS3 settings page overview.

Part of this scenario (as with the native setup) is that you will require an interface to get your audio to and from the "real world". For MassCore, this must be a validated Ravenna interface. Merging recommends that this be either a Horus or Hapi interface to ensure a stable system. Other Ravenna devices can work in place of Merging Technologies equipment, but will not be validated by our team on a regular basis.

OPEN UP VS3 CONTROL PANEL AND:

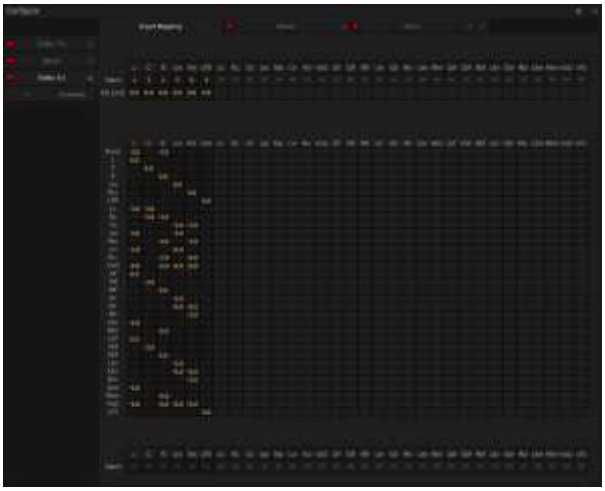
1. Start by making sure you have "Pyramix" chosen in the application dropdown
2. Choose MassCore for you Platform
3. Select to put your Merging RAVENNA Network Interface Card (NET-MSC-GBEX1) on bus
4. Choose ASIO Device Bridge mode from the list at the bottom
    a. Set it to 8 channels
5. Click Apply
6. Ensure your Ravenna device is connected to the Ravenna network interface card (NIC) and is turned on.

SETTING UP THE MONITOR SECTION

The monitor section is setup for the application and determines how you are going to listen to any of the projects you have loaded. Rather than force the user to listen at the bus output, Pyramix provides a volume control and bus selection/summing monitor for this purpose. But, you need to set it up when you get started or you aren't going to hear much of anything…

CREATING A SPEAKER SET

Now, you can use the factory defaults in this section, but the below step-by-step to making a new speaker set is (as far as I am concerned) the better way to go as it gives you a feel for how things work a bit.



1. Open the **Monitor** (**View>Windows and Toolbars>Monitor**)
2. Enable it (top right Menu) 
3. Go to Configure (top right Menu)
4. On the left-hand pane, click on the +to create a new Speaker set.
   Select the appropriate routing from the list.
5. In the "Routing" section at the top of the page, connect the speaker types you want to use to the physical system outputs you have connected to them. (*** by Speaker "Types" I mean that you should connect the "L" position in the routing area if you are setting up a Left Speaker… etc.
   a. For instance, for a simple L/R setup, you can use Output 1 for "L" and Output 2 for "R"
   b. You will see that the columns you have now routed have darkened slightly, meaning you can now tell the monitoring section what you want to hear out of these outputs.
   c. *For the illustration on this page, I have created a Dolby 5.1 bus*
6. The big grid below is what you now use to determine this.
   a. In the "L" row, type "0" into the L column
   b. In the "R" row, type "0" in the R column
   c. And so on, in order to connect your speaker outputs to the correct streams from the mixer
   d. In the "none" row, type "-3" in the L and R Column
      i. This is for auditioning functions that we will look at later in the Media Management section.

7. Now Disable the factory defaults (click on the red light for each)
8. Go back to the “monitor” page by click on “Monitor” in the top right of the page
9. Set the monitor pot to something reasonable (like -30dB) so that you will hear some signal when you start things up next.

SETTING UP A PYRAMIX PROJECT

This is the part where we do the really pedantic step by step on creating a new project. Even if this feels incredibly simplistic, I do suggest that you run through this at least once, as if you make sure to have the steps below in your head, then you will always make a project that you can rely on.

STARTING A NEW PROJECT

PROJECT>NEW

STEP 1: CHOOSE THE PROJECT TYPE

Choose **Editing Project** and select the required sampling rate and resolution (number of bits) or accept the defaults (44.1 kHz, 16 bits), then click the **Next** button

** Note that a **Digitizing Session**, **DXD Mixing Project** or **DSD Project** could be chosen as well but have no relevance to the post-production workflow we are discussing here.

STEP 2: SETUP A NEW PROJECT WORKSPACE

Checking the box labelled: **Setup a new Project Workspace**, allows you to name the new project and choose a location for the **Project** and **Media Files**. Type in a name for the **Project** and either type in a valid path or use the **Browse button** to browse to a suitable folder. When you have entered the information, click the **Next** button to get to the next step.

STEP 3: CHOOSE A MIXER

A new Project needs a properly configured Mixer. The **Mixer** is used to describe the types (mono/stereo etc.) and amount of timeline tracks as well as the summing busses.

- **Default Mixer**: This adds the timeline and mixer which have been set as the default
- **Mixer Wizard:** This selection will open up a new wizard when finished is clicked on the current wizard.
- **Use Preset**: This will allow you to select a mixer configuration form the list presented.

If you click on **Mixer wizard** for the purposes of this guide, we can then go to the next step

MIXER WIZARD

Using the Mixer Wizard choice opens up the Mixer Wizard. After the first page you'll be presented with this page

The **Masters Configuration Page** is where the amount and types summing busses are chosen for the Project being created. You can choose to create a number of each type. Below is the explanation about what each type is and why you might want to use it.

EXPLANATIONS ABOUT THE "TYPE" SELECTION

This is a bit of departure from a conventional DAW's method of creating a bussing structure. But, the explanation below should allow for you to see where the benefits lie in having these various bus "types". The most important of these being the realisation that you can use a relatively large amount of buses simultaneously to be able to achieve a number of mix "deliverables" at one time!

BUS VS GROUP:

- A **Bus** is a Master which feeds its output to a physical output (your I/O)
- A **Group** is a Master which can then be routed to other masters rather than to a physical output

AUX VS MIX

- An **Aux** is a Master which has a gain adjustment on each strip to use in adding a part of the signal into the summing. This type is usually used for FX Sends to outboard gear or plugins, Cue Sends to actors etc.
- A **Bus** is a Master which has an on/off parameter only. This would typically be used when stem mixing or when creating a Main Mix Bus to monitor your whole mix, as you would want to make sure that the full level of each playback strip was feeding the stem (ie all your dialogue tracks would need to provide the dialogue stem at a nominal level) or the final mix.

EXAMPLES OF WHEN TO USE A BUS OR A GROUP?

A **Group** (Aux / Mix) would be used in the following examples:

- An **Aux Group** would be used if you were sending signal to a Reverb plugin placed on the Aux Group Master
- An **Aux Bus** would be used when creating a headphone send to a voiceover actor as it would directly feed the output connected to their headphones
- A **Mix Group** would be used when stem mixing in order to create the stems themselves. These stems would then feed directly to the final Mix Bus which is where the final mixdown would happen from
- A **Mix Bus** would be used as the output which would create a final mix of your project. Since it can connect to physical outputs it can be directly routed to tape machines for layback, or to metering etc.

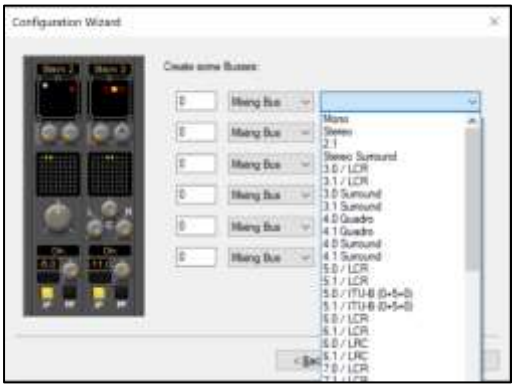
Pyramix includes a complete hybrid Channel Based/Ambisonic workflow, allowing for encoding, mixing, rotating and decoding Ambisonic signal directly in the mixing console. Ambisonic channels mappings are available in the Configuration page.

Ambisonic up to the 7th order is fully supported, refer to VR Pack key information for all details.
Internal Ambisonic channel numbering and normalization is AmbiX/SN3D.
Note: use plugin for A to B format and Fuma to AmbiX conversion

USING THE MASTERS CONFIGURATION PAGE

Now that you understand (hopefully!) what the meaning of each of the types are you can now use them in order to create a mixer bussing structure that makes sense for you.

Click **Next**



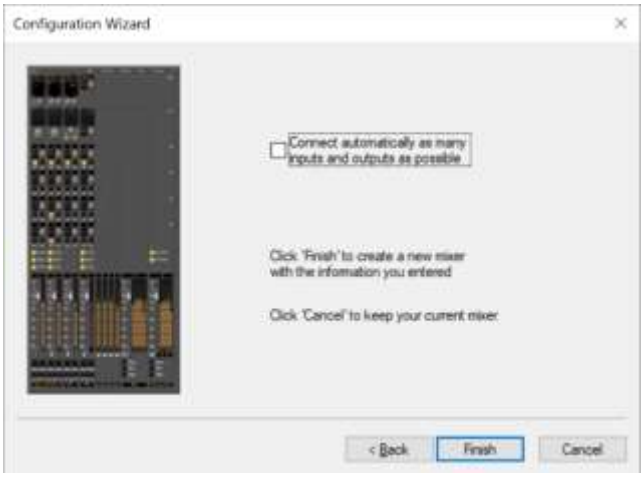
The **Channels Configuration Page** Is where the amount and types of channel strips are chosen for the Project

As the Pyramix mixer can accept strip types of anything from Mono to 32.2, you can simply select the number of each that you want and then the type.

****NOTE*** in terms of how your configuration here will look in the mixer; the mixer will be populated with the list from top to bottom, starting on the left and moving right. So Mixer strip #1 will be the first strip created by the top row.*

Click **Next**

The **I/O Routing Page** automatically tries to logically connect the physical I/O to the mixer input strips and output busses. ***For the purposes of training, and whenever practicing basic mixer configuration, please ensure that this button remains UNTICKED.*** The following sections will describe how to manually connect the Physical I/O to the mixer.

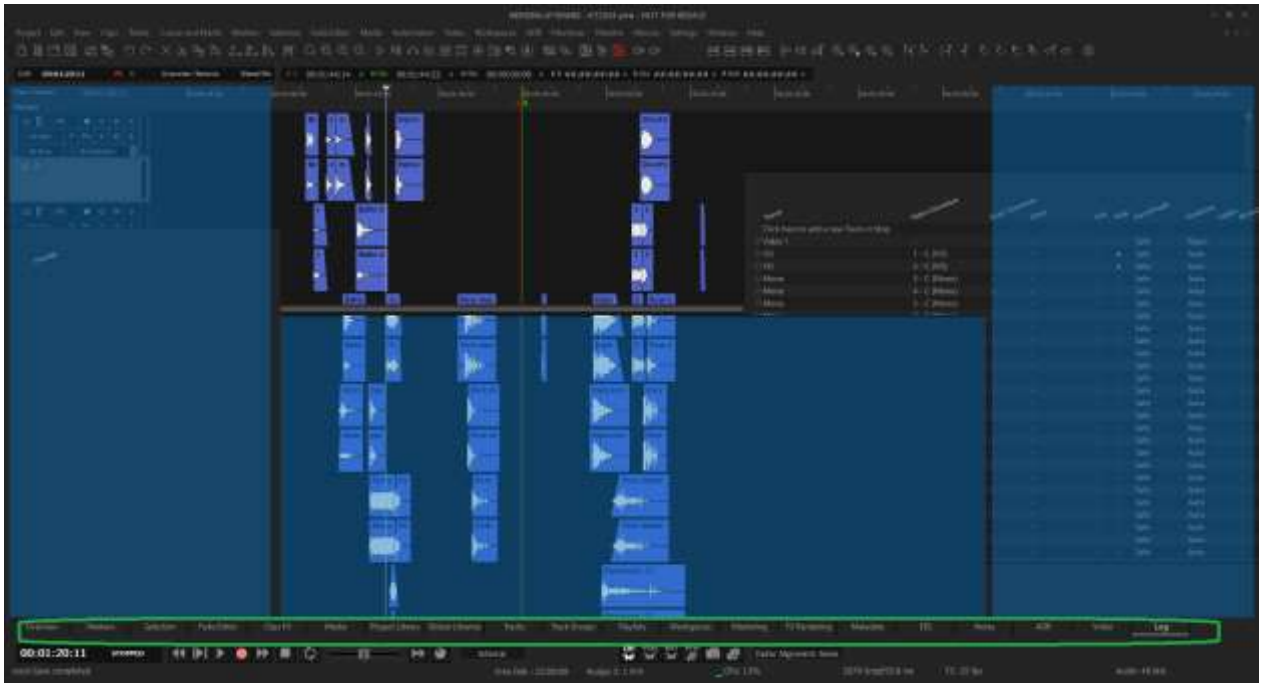


Click **Finish**

MOVING AND LOCKING TAB WINDOWS

This is both the most amazing UI setup tool I've ever seen and the most frustrating one ever for those who don't quite get how it works. It is a double-edged sword I know, but let's get you the knowledge so the former description of it will hold true from this point onwards!

If you Grab and drag any TAB from the section marked with green, you will detach that TAB from the TAB area and it will become a free-floating window. If you then continue to hold that window you will notice some blue zones appear as overlays to the screen. If you then drag that window so that your cursor then hovers over any of these arrows, the window will then lock accordingly to that area of the application window.



SAVING TAB LAYOUTS

Before getting into all the fun and games of messing up your work surface, it is best to save the default tabs layout so that you don't get too lost.

- View>Editors Tabs>Save Default Tabs layout

This has now saved the layout you are looking at right now, so once you do all the things below and get lost, you can just "Recall TABS Layout" to get back to the beginning without any hassle. This is an application setting as well, so once you've set it, you won't need to again.

BASIC RECORDING

This section is going to look at recording as an abstract function. That way you can take the simple basics you learn here and apply them as you see fit in your Foley, ADR or other post-production recording needs.

THE CONTROLS IN THE TRACK HEADER RELATIING TO RECORDING

This is just a basic overview of the buttons so that you have it as a reference

Track Mute: Mutes the input to the track / mutes what is being recorded

Track Solo: Mutes the input to all other tracks / mutes what is being recorded to them

Record Ready: drops into record if already in play, or enables recording function if stopped (requires dubbing mode to be enabled in Record settings)

Input Mode: there are 3 states here

All Input: input signal is heard when in record/playback or stopped

Repro: only listens to what is on the timeline

Auto-Input: repro until record starts, then auto-switches to input mode.

MAKING YOUR FIRST RECORDING

- Make sure you have an input selected for the track / tracks you want to record to
- Make sure that you have record enabled your tracks
- Go into Record! (by using the REC button in the Transport or DECIMAL key on the NUM PAD

Now that you've crossed over completely, let's have a look at changing some of the additional settings in **Record Settings.**

THE "OTHER" RECORD SETTINGS:

Once the first recording is done (you stop the timeline), you will notice a pop up box appearing which will ask you to name your recording. This is one of the many recording features that you can decide to turn on or off for your project. The best way to find out how each of them work is to give them a try, so ill list ones of interest here that you should have a go with. They are marked in **bold** below so they stand out in the test

PROMPT FOR NAME AFTER RECORDING

- When you turn this OFF, it will fill the media name with the default take name you have entered in the top of the Record Settings window
    - You can make this auto-increment by ticking **Increment Take Number**
    - You can also have the take name be prefixed with the track name of each track you are recording to if you tick **Prefix with Track Name**

PREFIX WITH TRACK NAME

- When using a pop up will appear saying that you should enable **One File per Track**. Click yes if you want to use the Prefix feature
    - This is because the feature needs to name a distinct file for each track, and if you are recording in an interleaved fashion, it can only name one file

ONE FILE PER TRACK

- Enabling this will create a mono file for each channel recorded
    - A stereo strip will make 2 files, etc.
- With this disabled, you will create a single piece of media for each recording, no matter what the track count. Very handy in some cases, very annoying in others. So make sure you make the right choice for your workflow
    - This decision will do entirely with if the files have to go to any other workstation, as Pyramix can happily read both, but most other DAW's cannot.
- **Name is Scene and Take**
    - This enables the name you give the file being used to fill in Scene and take metadata information that exists in our PMF (Pyramix media file) and BWAV files. Very handy if you are recording audio for use with rushes and want to be able to sort them easily in this fashion
- **Auto-Crossfade**
    - This feature adds a little crossfade (which you can set the parameters of just below the feature tick box) if you drop into record over top of an existing media file

RECORD SELECTION/BETWEEN MARKS

By holding down ALT when clicking on the record Ready light it turns  into  . This is RECORD BETWEEN MARKS.

With this function, you can select an area of the timeline and the Pyramix will automatically drop in a drop out of record for the duration of the selection. As well the MARK IN and MARK OUT  in the ruler bar can be used as the drop in/out points if a selection is not feasible or wanted

The reason for using the Mark in an Out rather than simply making a selection on the timeline is that using the Mark in and out will drop into record on ALL tracks in Record Ready, while using the selection will only drop into record for those tracks which are highlighted on the timeline.

- NOTE: You can set the mark in and out to an area on the timeline by making a selection (click and drag) and then hitting ENTER/RETURN to put the Mark In and Out around your selection.

That is it for the recording section as other than the basics of it all, you should have all you need now to get going… so let's get into editing what we have recorded now!

BASIC EDITING

This is the first, introductory section dedicated to editing. I wanted to cover the real basics here so that you have a solid understanding of moving clips around the timeline and getting the simple cut/copy/paste/trim/fade stuff out of the way. There is a second section I have ingeniously called "Advanced Editing" which is then more about the tips and tricks of all the really cool toys.

CONTROLS OVERVIEW

TIMELINE VIEW ADJUSTMENTS:

Moving up and down the tracks:	Mouse Scroll Wheel
Moving left and right on the timeline:	CTRL + Mouse Scroll Wheel
Zooming in and out around the cursor:	ALT + Mouse Scroll Wheel
Zoom track height on the selected track:	SHIFT + Mouse Scroll Wheel

SELECTING AREAS OF THE TIMELINE

Select an entire clip on the timeline	Left-Click on it
Select an area of the timeline, including silence:	left-click +drag across the timeline
Increase or decrease the selection in/out	hover near the end of the selections and the cursor will change into an arrow implying movement out of the selected area. Use that to drag a new selection in/out
Increase the amount of tracks that are selected	hover near the top / bottom of the selection and the cursor will change to an arrow implying movement above/below the current selection.
Select a range of entire clips, avoiding silence:	SHIFT + left-click + drag across the timeline
Highlight an area of the timeline to zoom in to:	ALT+ left-click + drag across the timeline

EDITING MODIFIERS

Duplicate a Clip:	D + Drag the selected clip(s)
Duplicate a clip, locked in time (vertical moves)	F + Drag the selected clip(s)
Change the Cursor into a cutting tool	C + left-click on a clip to cut it

SNAPPING MODIFIERS

Snap the head of the selected clip(s) to edges:	H + Drag the clip(s)
Snap the tail of the selected clip(s) to edges:	T + Drag the clip(s)
Snap the Sync Point of the selected clip(s) to edges:	S + Drag the clip(s)

SOME HANDY MEDIA MODIFIERS

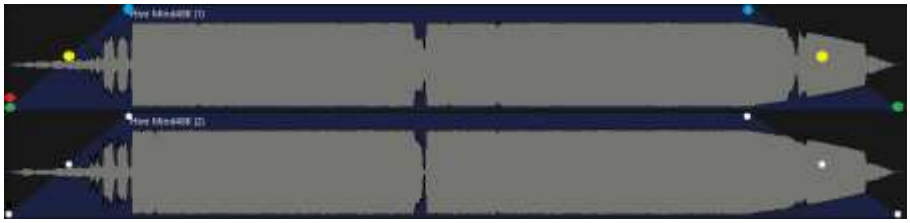
Slip Media inside a clip:	CTRL+SHIFT+ Drag the media left or right
Slip Edit around the media:	CTRL+ALT+ Drag the edit left or right
Defeating **Lock Horizontal Drag** temporarily if enabled:	CTRL+SHIFT+ALT+ drag the clip left or right
Enabling **Lock Horizontal Drag** temporarily if disabled:	CTRL+SHIFT+ALT+ drag the clip up or down

BASIC EDITING FUNCTIONS:

Split the selected part of a clip away from the rest	Select an area of any clip(s), then left-click on the selected area. You can then hold down after the click and drag the split section away immediately. OR use the **Spilt** command (CTRL+T)
Trim the areas of the clip that are not selected	CTRL+SHIFT+X (Trim)
Make a split on a selected clip(s) at the cursor position	CTRL+T (Split)
Cut/copy/paste:	CTRL+X/CTRL+C/CTRL+V "standard"

TRIMMING, FADES AND CROSSFADES

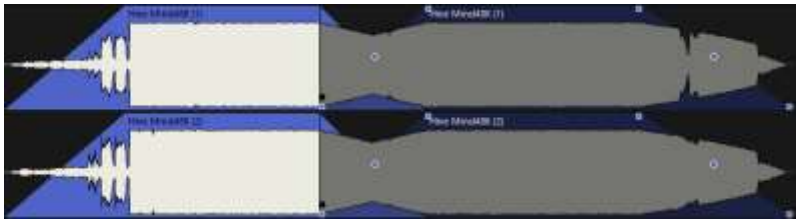
CLIP HANDLES FOR TRIM AND FADES



Blue Handle:	Fade Length
Yellow Handle:	Trim
Green Handle:	Fade Trim
Red Handle:	Sync Point

SYMMETRIC CROSSFADING:

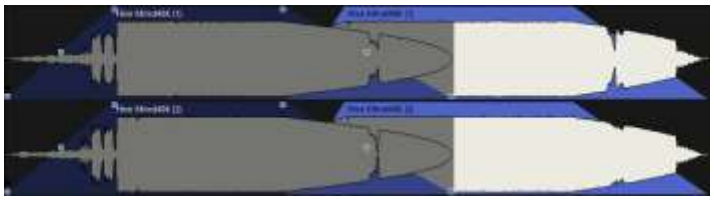
The key to crossfading and overlaps is the CTRL modifier. Holding down CTRL while dragging the Fade Length Handle will pivot the clip edge around the Trim Handle. When two clips are next to each other, the function automatically mirrors the movement on the clip you are up against.



You can also create a crossfade by "pushing" one clip into another. This is done by holding down CTRL and sliding one clip overtop of another.

ASYMMETRIC CROSSFADING:

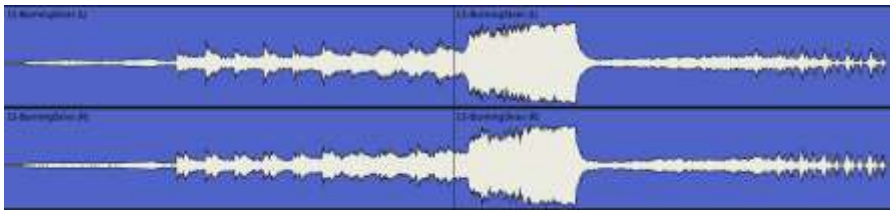
Once you have made a crossfade, or even if you haven't made a crossfade, you are perfectly able to affect and overlap both sides of an edit in any way you want to. Simply use the Edit Nodes in the normal fashion, without holding any modifiers down, and you will get results like this:



Notice that the crossfade is not the same when looking at the outgoing and the incoming length.

OVERLAPPING:

It is also possible to make crossfades that effectively work as overlaps. These would be asymmetric crossfades with a zero time fade for both the outgoing and incoming media.



1) Hold down CTRL and Click-Hold on a selected clip (as though you are going to move it)
2) Let go of CTRL but continue to hold the clip
3) Slide the clip overtop of another and you will see an overlap created.

CLIP GROUPS

This is something that is worth putting into a bold, underlined and italics text. IT really defines the way in which the timeline deals with multiple files that are meant to be "locked together", from stereo L/R to complex compositions of various files.

Every single piece of media on the timeline can be edited as a single mono clip without any type of splitting, rendering or other offline process.

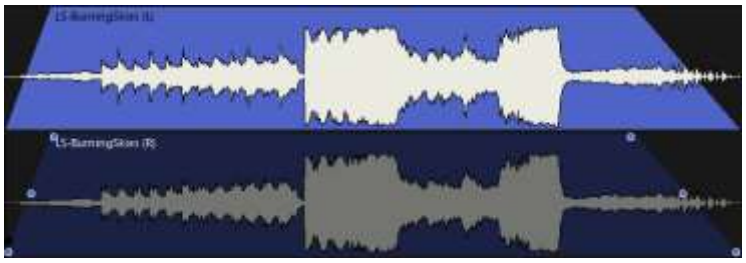
Likewise, it is possible to group together any number of clips for "conjoined" editing.

The way that all of this occurs is via **Clip Groups**…

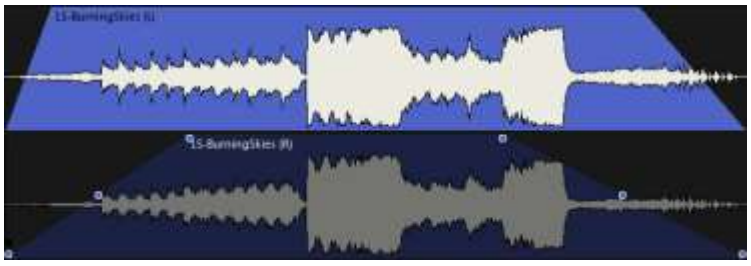
CLIP GROUPING FOR INTERLEAVED MULTICHANNEL FILES

The best place to start is with a Stereo file. If you drag an interleaved file to the timeline, or have recorded a multichannel file, then the default is that all the constituent channels will be grouped together. This will allow for mirrored trim and fades.

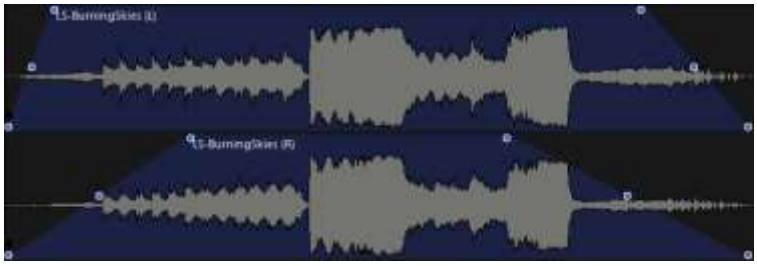
But, it is simply and easily possible to defeat this grouping temporarily by holding down CTRL when you click to select. This will then select only the track you clicked on within the group



This then allows the possibility of changing one channel without affecting the others in the group.



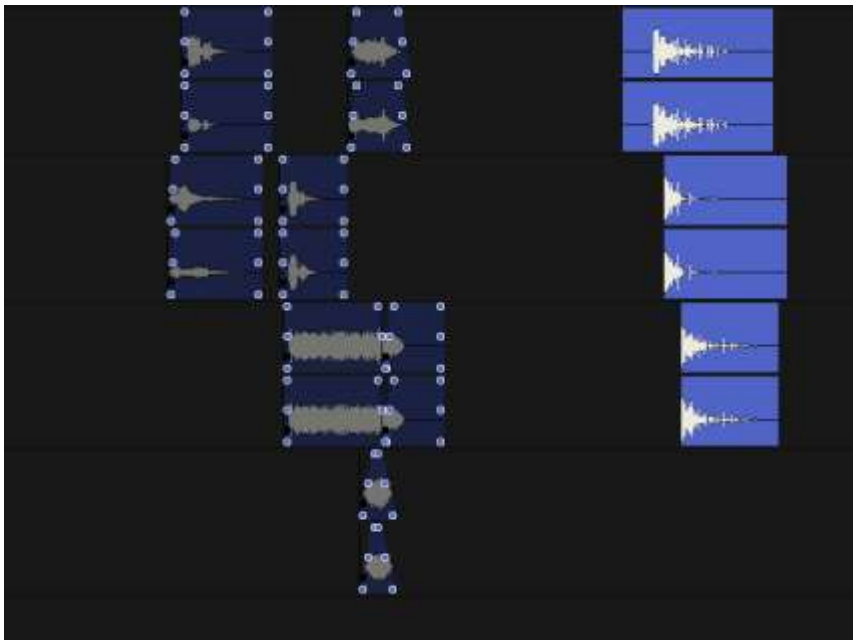
And then if you deselect (ESC) and the reselect without holding down CTRL, all will be back to "normal".



This is exactly the same for a 384 channel interleaved file. Additionally, Pyramix's **Record Settings** can determine whether this occurs with your recordings or not. You can turn off **Group Recorded Clips** if you do not want this to happen when you populate your timeline with takes.

COMPOSITION CLIP GROUPING

Other times, it is beneficial to be able to group and area of clips together on the timeline in order to create a single movable object. This could be a bit of sound design where the files all work together in unison, or simply files that are timed perfectly one after the other, and you want to move that "composition" around without ruining that timing.



1) Select the clips you would like to add into a group
2) Right click on the selection
3) Choose **Group**
4) Done!

GROUP HIERARCHY:

There exists in the timeline the ability to naturally create layers of clip groupings as well.

1) Find two stereo files on the timeline
    a. These are already clip groups (L/R are grouped together for editing)
2) Group the two stereo files together
    a. You will see that they are now moving and selected etc. in unison

3) Ungroup the two stereo files and you will see that the lower layer of each stereo file being a clip group unto itself is preserved.

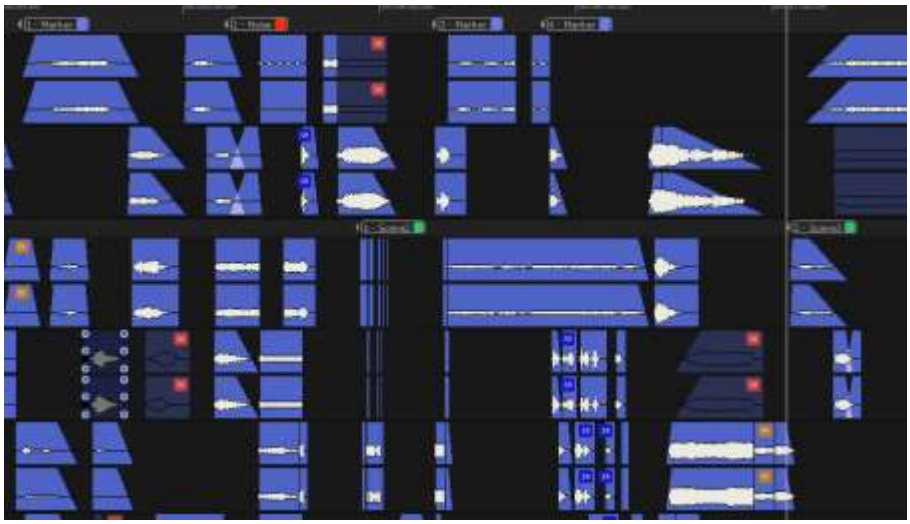
This layering of clip groups can of any amount that you require… so group away!

Well, that is the end of the first editing section. The hope is that you are now comfortably moving around your timeline and chopping the bits that you have recorded into usable chunks of some description.

But, as post-production is much more about the manipulation of previously acquired information such as production sound and effects libraries, the next section is going to cover how to get all that onto your timeline as well!

MARKERS

Using **Markers** while working on a project is a very good way of keeping notes about various parts of the timeline. They provide an incredibly fast way of navigating around and ensuring accuracy at various points, especially as a project starts to grow in length. Pyramix is lucky enough to have a few levels of Marker addition as well, making markers in Pyramix more powerful than most others.



TIMELINE MARKERS

Using the Dropdown **Cursor & Marks>Add Marker to Cursor** will place a marker at the cursor position. Once it is there, you can manually pick it up and move it by clicking on the marker itself and then picking it up and moving it. You will see a blue line cross the timeline from top to bottom which is mean to help you in finding the new position for it.

PROMPT FOR MARKER NAME AT INSERTION

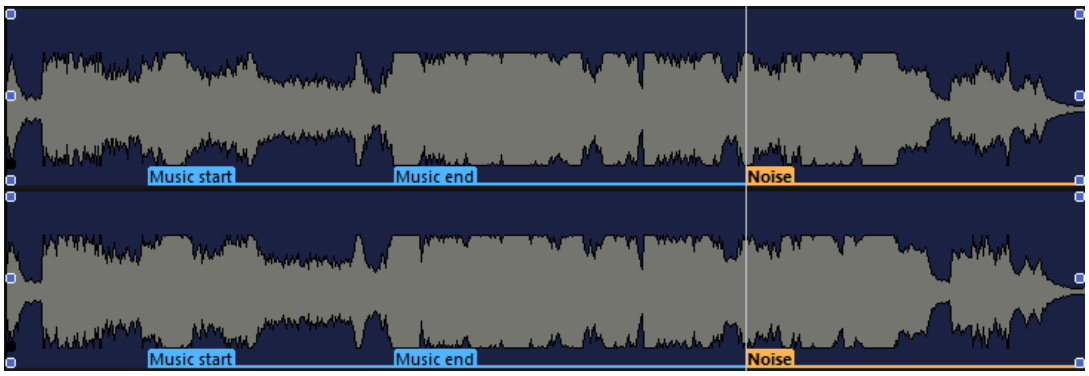
In the **Markers** menu dropdown, you will find the **Prompt for Marker Name at insertion** option. With this on, a small window will pop up every time you insert a new marker, asking you for a name and to choose a colour if you want. I always leave this on as having markers named 'Marker 1" are never of use to me, and this way it save me from any extra clicks when working with them.

TIMELINE MARKERS FOR TRACK GROUPS

If you go into your **Track Groups Tab**, you will find a column for each of your track groups called **Free Markers**. With this marked YES, you will then be able to add markers to the timeline, but within the ruler bar of each track group as opposed to just along the top ruler bar only. This is great when making individual notes for dialogues and FX (for instance), as they will remain separated

MEDIA-BASED MARKERS

As a Pyramix user you also have the ability to make notes and marks within a piece of media as well. This is an especially handy function as it marks the media file itself. So, just like the waveform image the media-based markers are always present in the media file when you move it, copy it, use it in other projects etc.



THINGS TO DO WITH MEDIA-BASED MARKERS:

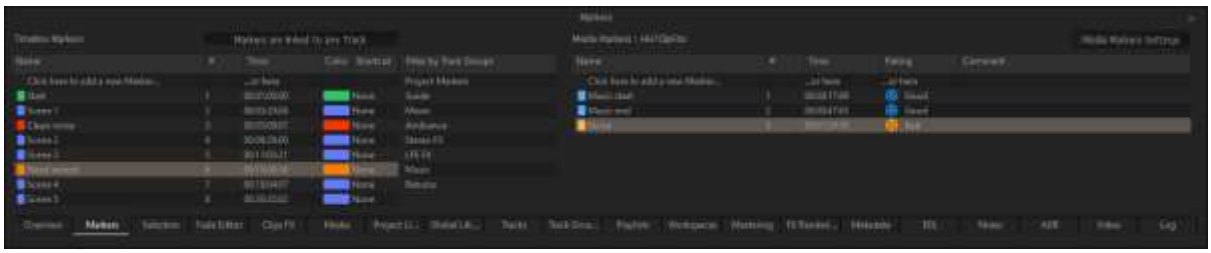
- Mark parts of FX tracks that you find useful with index markers
- Mark media currently being recorded!
    - That's right, the media-based markers work during recordings. So, you can easily mark good and bad sections of Foley/ADR etc.
- Mark good and bad ADR within a single recorded piece of media
- Make reference notes on music and atmospheres
- Whatever else you can possibly think of…

ADDING MEDIA-BASED MARKERS

Once you have a piece of media selected, you can then go into the **Cursor & Marks** dropdown and use the Media Markers menu to add one of 5 ratings markers or 10 custom markers.

THE MARKERS TAB

Once you have made all of these notes and reference points within a project, you can then use the **Markers TAB** to access them, rename them, and jump to them by double clicking on any marker in any list. You will notice that it broken into two sides (left / right) The Left side are lists of the Timeline markers, which can be filtered in the view by the track group if wanted. On the right side, you will be able to see any media-based markers for any clips you have selected.



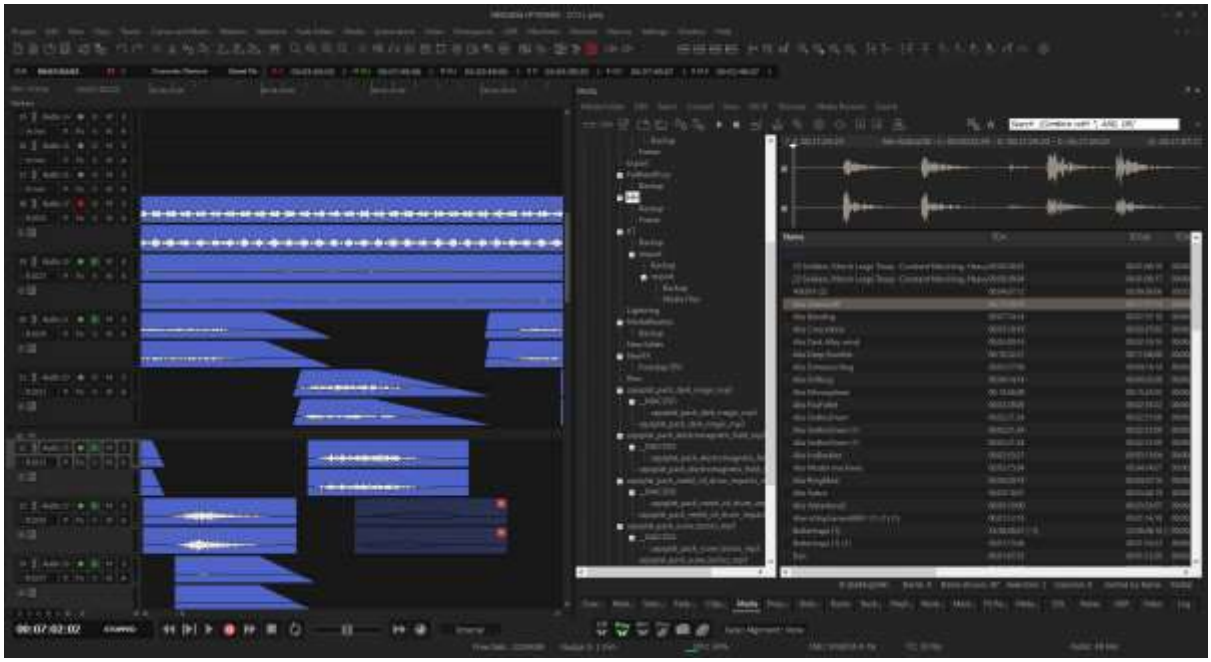
THE MARK IN AND MARK OUT

There is a Red and Green Mark that perpetually exist on the timeline. These were used during our project setup in order to determine the area that we wanted to zoom into for our default view. But, the **In & Out Marks** are also useful for a number of applications

SOME HANDY THINGS THAT CAN BE DONE WITH THE IN & OUT MARKS

- Extend the selection of a clip to that of the entire timeline.
    - Highlight a clip
    - Press ENTER/RETURN (**Cursor & Marks> Marks to Selection)**
    - Press ESC (**Clips>Deselect all)**
        - Really useful for manual re-conforms
        - Doesn't have to be a clip length. You can manually set a selection In and Out on a timeline track and use that to set the Marks to.
- Create looping playback as the transport **Loop** function relies on the In & Out Markers to function
- Keep a record of the spacing in a part of the timeline after you remove a range of clips
    - If you require a reference point for your timeline in almost any situation, these In and Out markers come in extremely handy.

MEDIA MANAGEMENT BASICS



Media Management in Pyramix is a bit unlike a lot of other audio workstations out there. Rather than make copies of everything you drag in, Pyramix does a lot of work to display, audition, search and use files in their original format and from their original location.

- Pyramix is optimized for streaming of files on its timeline from network and local storage combined.
- Pyramix is capable of playing back any mixture of files on the same timeline without the need to render a copy of them to a local folder
    - Any file Type (AIFF, WAV, MP3, AAC, BWF, PMF etc.)
    - Any Sample Rate (from 44.1kHz up to 384kHz PCM and 11.2 MHz DSD256 streams
    - Any Bit Depth
        - The Entire Pyramix timeline and mixer run at 32bit floating point so any mixture of resolutions are permitted on the same timeline
        - Dither is applied at the mixer outputs to get to the output bitrate.

So the first question is: "How do I get audio from existing folders on my computer to become available for use in a Pyramix timeline

CONTROLS OVERVIEW

Yellow: The Trim Editor. This is turned off by default but can be switched on by going to the Trimmer Drop Down and Clicking on **Show On.** It can then be re-sized by dragging the bottom of the area up or down.

The Main Area This contains all the metadata you could possibly imagine for each of the files in the folder location.

SOME REALLY COOL THINGS ABOUT THE MAIN AREA OF THE MEDIA MANAGER

IT WILL AUTOMATICALLY MAKE MULTI-MONO FILES INTO A "SINGLE" FILE IN THE LIST

- By parsing the names of the files (with 001, 002 abbreviations etc.) it can determine what files make up a single recording and will show it to you as a single file to deal with
- To set this up for your workflow you can use the **Mounting Rules** option from the Media Folder dropdown menu.
    - For information on how to use this, you can consult the user manual as it is way too mundane to put in a snappy guide like this!

YOU CAN RENAME MEDIA FILES BY CLICKING ON THE NAME AND TYPING A NEW ONE IN

- Simples.
- You can pick and choose what columns you see in the area
- Right click on the header bar and a pop-up will appear which lets you customize the view.
- You can then reorder the list based on any of the columns

THERE IS A **FILTER** VIEW FOR EACH COLUMN

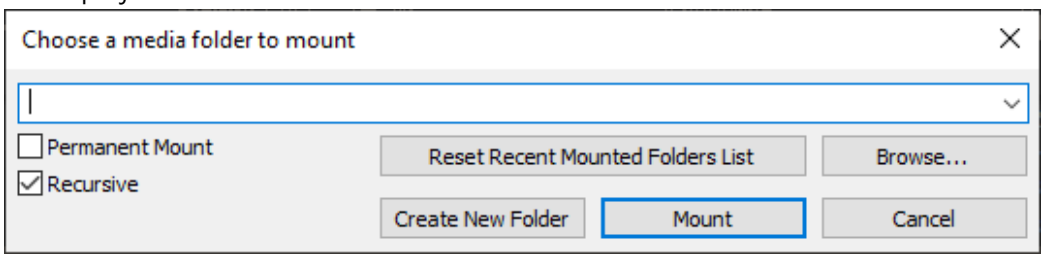
- View Dropdown>Filter
- This will place entry boxes above each column and allow you to enter anything you want to use to filter with
- To end the filter, simply clear the box

MOUNTING MEDIA

Merging Technologies terminology alert! In Pyramix, we describe a file location as being "*Mounted*" if Pyramix has parsed the media and loaded the path to that file into a cache. Once this has been done, the Pyramix project will remember the location of that file. And, every time the project is opened the Pyramix project will automatically re-parse that location to obtain the information to playback on the timeline. There are various levels of "sexiness" with mounting of folders, so we will cover them in the various sections below.

MOUNTING AN ENTIRE FOLDER FOR USE IN PYRAMIX

If you have a folder full of audio that you will be using in Pyramix (a folder full of rushes audio or audio from a recording made in another project/daw etc.) then you can select to "mount" that folder to the project.



1) Go into the Media Management TAB
2) Click on the **Media Folder** drop down
3) Choose **Mount Media Drive**
4) In the window that appears you can choose to **Browse**
5) Find the location of the folder (this can be local or network connected storage)
6) Click **OK**
7) Click **Mount**
8) If you want multiple media locations to be mounted, simply repeat the process

THERE ARE TWO TICK BOXES AVAILABLE AS WELL:

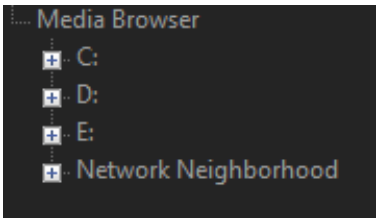
Recursive: Mounts every subfolder as well as the folder you have selected for mounting. Useful if you have a complex folder structure and want to quickly mount all of it

Permanent: This will automatically make the folder you are mounting available in every single project you work on in Pyramix… until the end of time. If you manage to accidentally do this to a folder you mount, you can undo this by going to **All Settings>Application>Locations** and removing the folder from the list of **Permanently Mounted Media Folders**

The process of mounting a folder will then parse all the media files in that folder and create a database file which will then reside in that folder. This "_Quickmount.pml" file is simply a quick read file showing Pyramix all the metadata of each of the files in that folder. Once that file is made, it makes subsequent loadings of that folder much faster. As you use Pyramix more and more, you will start to

see these everywhere. Don't fret as they are the way that you are able to work faster with large collections of media!

USING THE MEDIA BROWSER:



Just below the ***Mounted Media Folder*** area is another called ***Media Browser***. In this area you are able to browse any location within your computer or across the network. From this area, you can audition files and find the folder(s) you want to use in a slightly more streamlines manner. This is especially true if your files are a bit all over the place and you need to have a listen to some bits to figure out what is what.

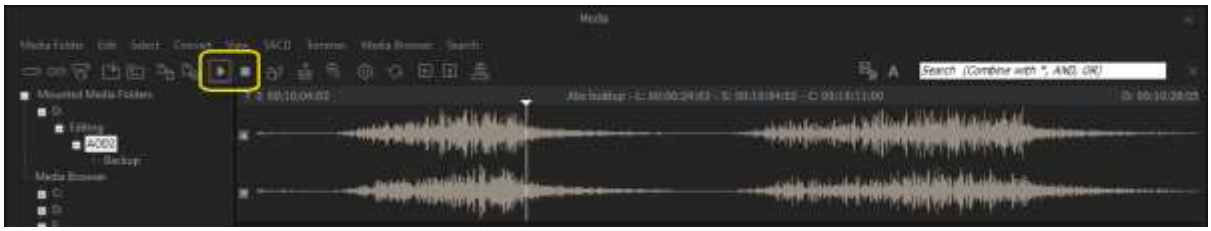
SOMETHING TO KEEP IN MIND WHEN USING THE MEDIA BROWSER

- Opening up folders with media in them will automatically force the system to parse all the information inside. So, if you decide to point the media browser at a folder with 4 million files in it, you could end up waiting a while.

MOUNTING THE FOLDER DIRECTLY FROM THE MEDIA BROWSER

Once you have identified the folder you want by using the **Media Browser**, you can then mount that folder to your project with a simple click. **Media Browser>Mount Currently Displayed Media Folder** will automatically mount the entire folder which you are currently viewing or have highlighted in the **Media Browser**.

AUDITIONING MEDIA IN THE MEDIA MANAGER



There are a Play and Stop icon in the icon bar at the top of the window. As well, if you click in the **Trimmer** window, the space bar will work as well.

- Stereo files will play out through your left and right outputs that you setup in the monitor section
- Due to the extensive possibilities of multichannel track layouts though, all "greater than stereo" files will be mono-summed into L-R outputs for simplicity

MOVING MEDIA TO THE TIMELINE

There is no use in just looking at all your pretty media sitting in a folder. It needs to be placed on the timeline to be of any help to you and your project!

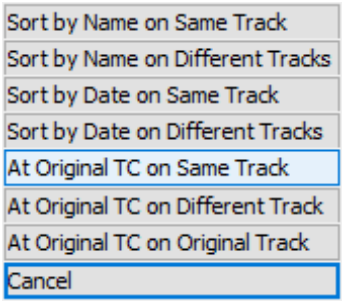
MOVING MEDIA FROM A MOUNTED MEDIA FOLDER TO THE TIMELINE:

1) Drag
2) Drop

Couldn't be easier! Just highlight the file or files you want and drag them to the location you want them at on the timeline and let go of the mouse cursor

IF YOU GRAB MULTIPLE FILES, YOU WILL GET A POP UP WINDOW WHEN YOU LET GO:

You can choose how you want the files to be ordered and placed using any of the completely self-explanatory choices. Neat.



MOVING MEDIA FROM THE MEDIA BROWSER

1) Drag
2) Drop

I bet you see a common theme starting to happen here. You can pretty much drag and drop media from wherever you can find it to the timeline.

When you pull media from the media browser directly to the timeline without mounting the media, the media automatically parses and only that one particular file will mount. If you then go and look at that folder in the **Mounted Media Folders** it will only show that one file.

USING FILES FROM THE TRIM EDITOR

As described above, you can enable the **Trimmer** by going into the **Trimmer** dropdown and turning **Show** to **ON.** This will show the waveform of the selected media in a window above the media list in the manager. From this window you can set in and out points as well as a sync point. You can also "mute" channels so that when you drag out it only brings the "unmuted" tracks from a multichannel media file. Once you have the area of the media selected, you can then use the following method for getting that piece onto the timeline

1) Drag
2) Drop

For the full range of controls for this area, you can click on the "?" in the top let corner of the trimmer window to see all the possible commands for that area.

MOVING FILES FROM WINDOWS EXPLORER

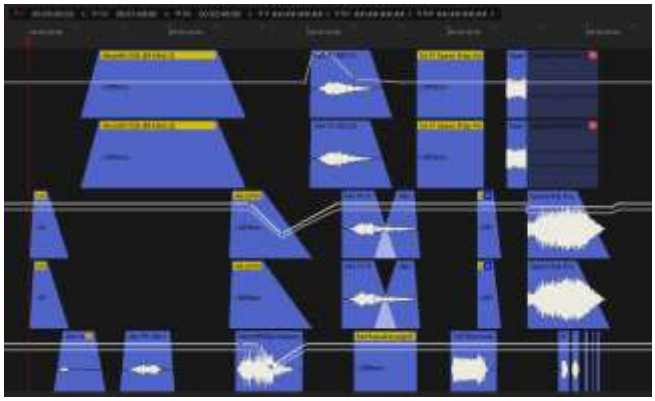
It is also completely fine for you to just drag and drop files from any windows explorer window directly to the timeline. If you do this, you will get a result much like that of when you used a file directly from the **Media Browser**.

UN-MOUNTING MEDIA DRIVES

If you have decided that you are not in need of a folder anymore, you have the possibility to **Unmount Media Drive** from your project. This disables the path between the project and the folder.

PROJECT WHERE MEDIA FROM THE UN-MOUNTED FOLDER IS STILL ON THE TIMELINE

If you un-mount a folder that happens to have media in it that is being used on the timeline, then the media will go **offline.** This is shown by the clip(s) on the timeline highlighted yellow.



If you didn't mean to do this, or simply want to grab a hold of all of your offline media, there are a few Media tools for the timeline that are worth knowing about as well.

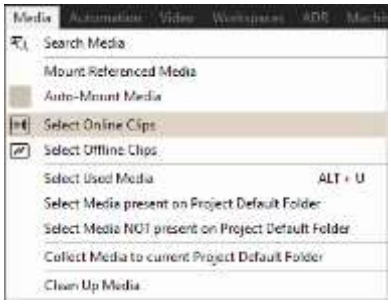
Mount Referenced Media will help out in a lot of places where you have offline media and want to get it online without having to look for the folder where the media actually resides and put it online. This will use the file path stored in the clip on the timeline and mount the associated folder without having to do anything else. Easy.

Select all Offline Media does exactly what it says. It will create a selection on the timeline of all the clips which do not have a mounted reference. This is useful for cleaning up unwanted timeline information, or in other operations such as **Relink to new Media** (which we will discuss in the Re-conform Chapter)

…Or just mount the folder you just unmounted!

MEDIA MANAGEMENT TOOLS ON THE TIMELINE

There is a **Media** drop down menu above the timeline which has a number of handy tools for you when dealing with where your media is and what you want out of it. They are pretty self-explanatory though so if you need something more detailed, then the user manual awaits you.



FOR MORE INFORMATION

If you want to get more information, then please consult the user manual, or pose your question on our well attended Pyramix forum at http://forum.merging.com

MERGING Knowledge Database - FAQs and Tutorials
https://confluence.merging.com/

MERGING DOWNLOADS
https://www.merging.com/download

MERGING WEBSITE
https://www.merging.com

MERGING YouTube CHANNEL
https://www.youtube.com/channel/UCR5q_dlb9dYnXTrVDWMshgw