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Operation Manual

Blackmagicdesign

Fairlight Desktop Console

Leading the Creative Video Revolution

Welcome

Thank you for purchasing your Fairlight Desktop Console!

Your Fairlight Desktop Console is an audio mixing control surface that allows you to mix multiple tracks at once! The panel has a familiar mixer design with 12 precision and touch sensitive motorized faders, touch sensitive encoder knobs and illuminated buttons. The faders are extremely smooth to move and provide the perfect amount of resistance, allowing subtle and precise adjustments.

The console's controls can be used for functions including pan, solo, mute, dynamics, EQ, plug in parameters and more. Each channel strip LCD displays important information such as meters, panning, track name and many others. An HDMI output gives you a graphic feedback for all channels, bus and effects so you can monitor every detail as you work!

We hope you use your Fairlight Desktop Console to create some of the world's most dynamic film and television productions! We are keen to see what creative work you produce and to get your feedback on new features you would like to see us add to your Fairlight Desktop Console.

Grant Petty
CEO Blackmagic Design

Contents

Fairlight Desktop Console

The Fairlight Desktop console is the newest member of the Fairlight console family and offers professional mixing controls for editors and audio professionals alike. This compact desktop console has enhanced mixing controls for both the Edit and Fairlight pages in DaVinci Resolve.

This chapter provides details and functional descriptions of each section of the Desktop Console and should be read in conjunction with the Fairlight chapters in the DaVinci Resolve Reference Manual to get the best from your console.

NOTE: To set up a Fairlight Desktop Console and connect it to your DaVinci Resolve system, open the Control Panels settings in System Preferences, and change the Audio Console Select this console for Fairlight drop-down menu to Fairlight Desktop Console.

Additionally, firmware updates for the Desktop Console are installed via the DaVinci Control Panels Setup Utility. You'll find details for downloading and installing firmware updates at the end of this chapter.

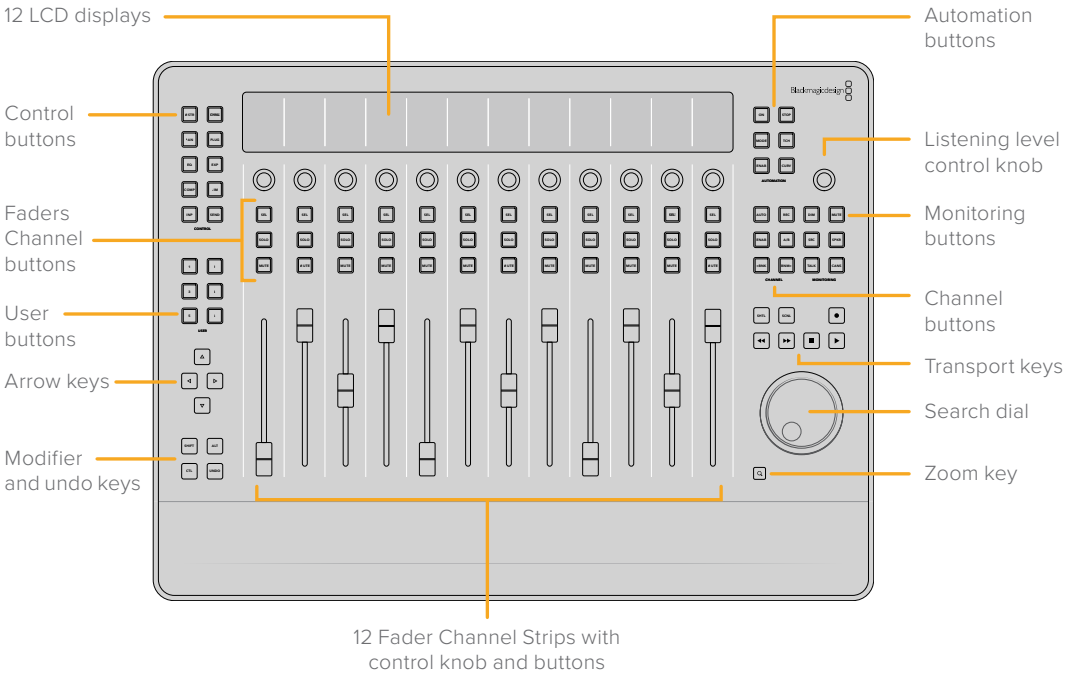
About the Fairlight Desktop Console

Fairlight Desktop Consoles offer traditional and enhanced mixing controls for both the Edit page and Fairlight page in DaVinci Resolve. All that you need to connect a Fairlight Desktop Console to your DaVinci Resolve computer is a standard USB-3 or Ethernet cable. Once connected to your workstation, you can use the transport controls and search dial on the Desktop Console for timeline navigation, recording, playback, and more.

Fairlight Desktop Console

Fairlight Desktop Console Sections in Clockwise Order

On the upper-left of the Desktop Console there is a set of 10 control buttons that are used to map the 12 adjacent encoder knobs and select buttons to focus mode mixing parameters. Moving to the upper-right of the Desktop Console, you'll find the Automation section with six buttons used to control the automation system. Below the Automation section are the channel and monitoring controls. The channel controls include three buttons that work in conjunction with the channel select buttons above the faders and two bank buttons for banking faders in groups of 12 in the relative direction. To the right of the Channel section are the monitoring controls complete with an encoder knob and four buttons to target the Control Room monitoring. Additional TALK and CANS buttons add studio controls and can be pressed and held for talkback and re-targeting the monitoring controls for studio monitoring. The lower-right of the Desktop Console includes an electronic search dial for full shuttle and scroll transport control, along with a set of transport keys. A handy Zoom Icon button below the dial lets you use the dial for quick timeline zoom functions including: horizontal, vertical, and waveform zoom.



The center of the Desktop Console includes 12 fader channel strips, each with a belt-driven touch-sensitive fader, Mute, Solo, and Select (SEL) buttons, as well as an encoder knob for panning in default mode and controlling additional parameters in Focus modes. At the top of each channel strip you'll find an LCD screen that displays information for that channel in default mode or alternative parameter information in Focus modes.

Arrow and Modifier keys are located in the lower-left of the Desktop Console and can be used in conjunction with the Transport, Channel, and Automation buttons for expanded functionality. Directly above the Arrow keys is the User section, containing six sequentially numbered buttons that can be used in combination with other keys to change the current operation depending on the mode and task at hand.

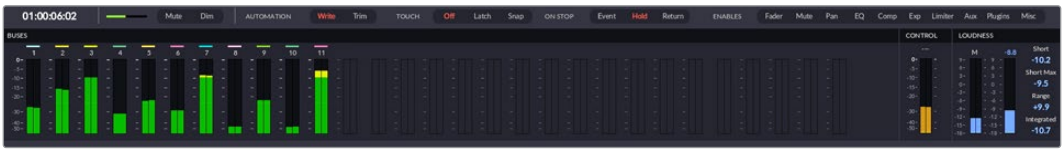
Connecting to a Monitor via HDMI

For additional visual feedback, you can add an HDMI display to the Fairlight Desktop Console. There's no configuration needed, simply plug in an HDMI monitor and start working! This allows you to see an extensive graphical display of everything happening on the console. The screen automatically switches between Strip, Channel, and Master layouts depending on the current control mode. Along the top of the HDMI screen you'll always see a fixed display that includes: timecode, monitoring controls, automation toolset, and the Bus, Control Room, and Loudness meters. While at the bottom of the screen you'll see 12 sets of Channel Extension Buttons for quickly identifying channel status while you work.

Optional HDMI monitor displaying Strip mode layout with an identical set of parameters in-line with each of the 12 channel strips, including from the top down: Track color, Name. Level, Status, EQ, Dynamics, Panning controls, and Channel Extension buttons.

Optional HDMI monitor displaying the Channel Control mode layout, which includes 192 different parameters for the active channel. Parameter controls currently mapped to the LCD displays, knobs, and SEL buttons are highlighted with blue text.

Optional HDMI monitor displaying the Master Control mode layout with bus meters, level, and mute for each of the master busses.



HDMI Fixed Monitoring section with timecode, monitoring controls, Automation toolset, Bus, Control Room, and Loudness meters.

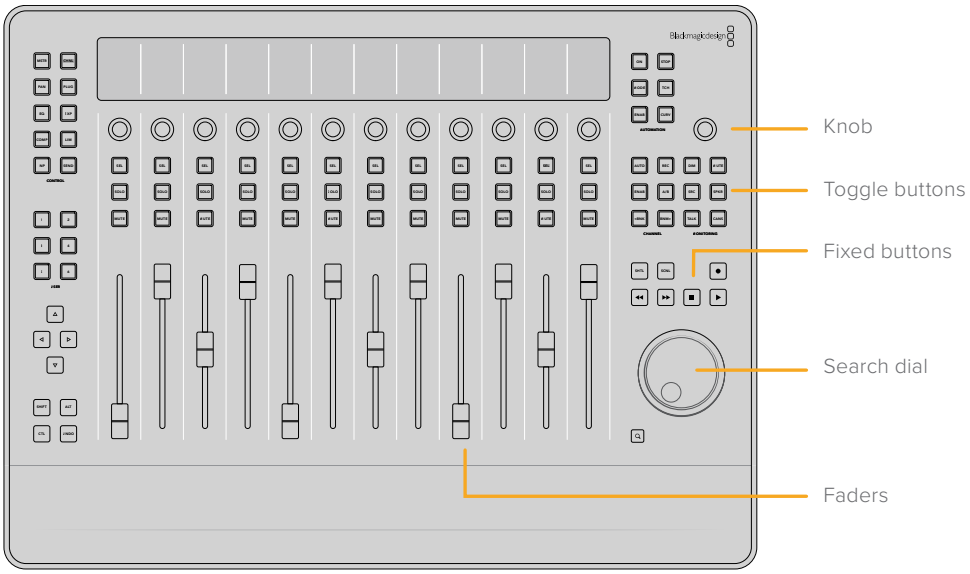
Channel extension buttons along the bottom of each HDMI layout showing six highly-visual status switches for each of the 12 channels, including in clockwise order from the top: Insert, Solo Safe, Select, Record (Arm), EQ and Dynamics.

Desktop Console Functional Overview

This section offers a rundown of the various types of controls, operational modes, transport, and modifier keys, as well as pointing out the multi-purpose track selection buttons, encoder knobs, and LCD display screens within the console.

Types of Controls

The Fairlight Desktop Console comes loaded with an assortment of 111 physical controls that you can use to record, monitor, mix, and sweeten your soundtracks. Some buttons serve a single purpose, while others serve multiple functions, therefore it's a good idea to understand the different types of controls before moving on to the specific button, knob, and fader details.



Search Dial: To quickly navigate, scroll, and zoom, this fully integrated, highly-responsive electronic dial offers smooth free rotation control.

Knobs: When you want to make fast changes to specific parameters, these versatile knobs give you precision rotary control, as well as touch-sensitive input for enabling automation or resetting levels. Holding the Shift modifier key changes the gearing for finer precision control, while holding the Control modifier key while touching one of these knobs will reset the knob's current parameter to its default value.

Fixed Buttons: Fixed buttons serve a specific function and produce the same results every time they are used, regardless of the operational mode or current workflow.

Soft Menu Toggle Buttons: The twelve Select (SEL) buttons near the top of the fader channel strips are multi-functional toggle switches that change based on the console mode and active control button.

Faders: The 12 touch-sensitive electronic faders give you precision volume control for your tracks and busses, and correspond with faders on the onscreen Mixer in DaVinci Resolve.

Desktop Console Modes

The upper section of the 12 Channel Strips, including the Select (SEL) buttons, knobs, and LCD screens, can operate individually per channel in Strip mode or combined for a comprehensive set of parameter controls in Focus mode. In both cases, the different tasks are engaged via the button selection in the Control section to the left of the knobs and LCD display area.

Strip Mode

This is the default console mode, when none of the control buttons are active.

Strip mode functionality includes:

- 12 identical sets of fader channel controls, one for each fader channel strip.
- Each LCD display, knob, and SEL button is associated with the Fader, Mute and Solo button that is in line with that channel strip.
- The Select buttons are used for track selection and illuminate accordingly when they are switched on.

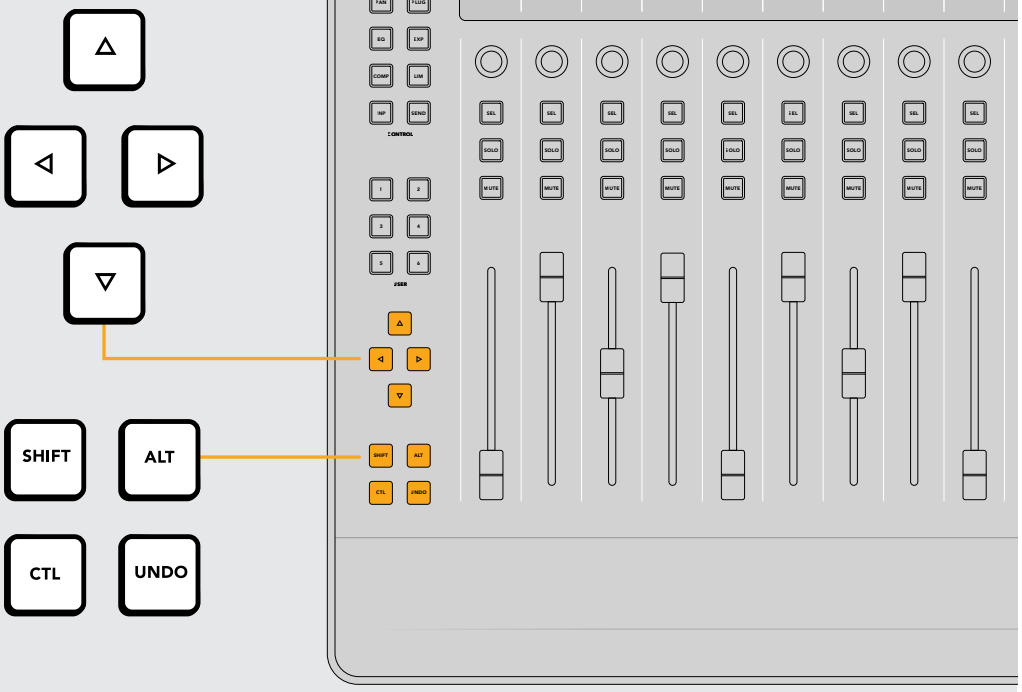
Focus Mode

In contrast, Focus mode, focuses all of the knobs, Select buttons, and LCD displays on a single mixing task or parameter control set determined by the active Control button. These focused control sets mirror signal processing available in the Fairlight page Mixer, such as Pan and EQ, as well as dynamics like the Compressor and Limiter.

Focus mode functionality includes:

- The LCD display at the top of each channel strip provides visual feedback for the active parameter set assigned to the adjacent knob and SEL button.
- SEL buttons become toggle switches for the active parameter control set.
- Knobs are mapped as precision encoders for the active parameter control set.
- Focus mode controls collectively mirror the corresponding parameter controls in the Fairlight page UI.
- Focus mode parameter sets control the signal processing for the active track or bus determined by the selection buttons prior to entering Focus mode. The active track is the most recently selected track.
- When the Master (MSTR) control button is active, the focus mode LCD, SEL buttons, and knobs are mapped to each bus as Mute and Level controls, respectively.
- When the Channel (CHNL) control button is active, the focus mode LCD, SEL buttons, and knobs are mapped to the most commonly used signal processing parameters for the active track.

Undo, Modifier and Arrow Keys



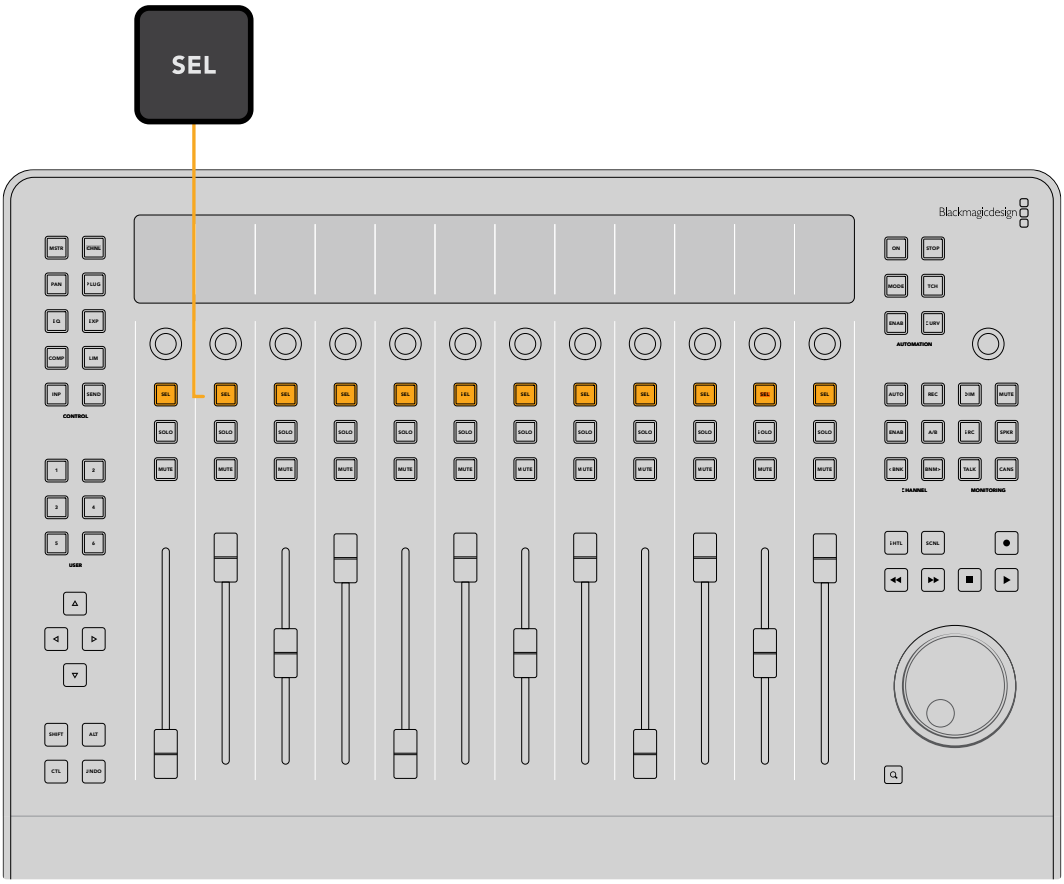
Undo, Modifier and Arrow Keys

While working with the Fairlight Desktop Console, you will always have access to the Undo, Modifier, and Arrow keys, conveniently located on the lower left side of the console. The Arrow keys function like the Arrow keys on a standard keyboard and are used in conjunction with the transport buttons to move the playhead (CTI), selected clip, range, or selected tracks incrementally up, down, right, or left. The Undo key offers the failsafe option to go back a step at any time, just as you would expect during normal keyboard and mouse workflows. Additionally, the SHIFT, ALT and CTL modifier keys are used with other console controls to expand functionality and speed up your workflow. For example, while you hold the Control key, the Rewind and Fast Forward transport buttons act as Project Start and Project End buttons to quickly jump to the beginning or end of the Timeline. The Shift modifier key can be used with the knobs for fine incremental parameter control, while the ALT modifier key used with Undo results in Redo functionality to go forward a step.

NOTE: If your Desktop Console is connected to a Fairlight Audio Editor, the Control (CTL), Shift, and ALT keys on the Desktop Console work in tandem with the modifier keys on the Fairlight Audio Editor.

Track Select Buttons

The Fairlight Desktop Console includes a dedicated row of multi-function Select (SEL) buttons at the top of the channel strips for selecting either tracks or master busses. From left to right, the 12 Select buttons follow the order of the tracks in the Mixer, and in the Timeline from top to bottom. Use the bank buttons to move to the next or previous set of 12 tracks.



12 Track Select (SEL) buttons

- In Focus mode, track Select buttons become toggle switches for switched parameters assigned to the focused channel strip. Focus mode parameter sets are determined by the control buttons in the upper left of the Desktop Console.
- In Strip mode, the Select buttons can be used to select the track or bus assigned to that specific channel strip. Pressing a Select button is the same as clicking a track header or channel strip in the Fairlight page Mixer with your mouse. Select buttons illuminate when latched and the top of the corresponding LCD brightens so you can always see at a glance which tracks are selected in Strip and Focus modes. Likewise, if you are using an optional HDMI monitor with your Desktop Console, you'll see illuminated Select buttons for each selected track in the Channel Extension buttons along the bottom of the screen.
- The Active track, reflects whichever track is actively being controlled or touched with any of the channel strip controls. You can select and control multiple tracks at once, however only the most recently touched track is considered the active track. For easy identification, the active track's name turns red in both the LCD display and the Fairlight page Timeline. It is important to recognize the active track because that will be the track that receives focused parameter controls in Focus mode.

Track Select Button Press Options

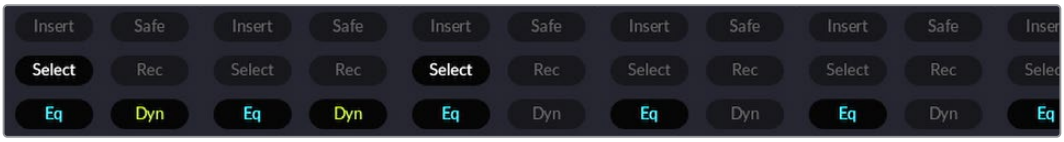
The default Strip mode Select buttons include some unique selection nuances to improve your efficiency without the need for a mouse.

- Press once to select or deselect a track.
- Select as many tracks as needed, one track at a time, by simply pressing the corresponding SEL button.
- Double-press any SEL button to deselect all other tracks and exclusively select the current track.
- To select a range of tracks, hold a SEL button, then double-press another SEL button to select both tracks as well as all contiguous tracks between them. In this case, the button that was double-pressed will become the active track.

TIP: To select all tracks or an extensive range of tracks, open the Tracks Index panel in the Fairlight page. Select a track in the Index, then hold Shift while turning the dial to extend selection. Additionally, you can select a track in the Tracks Index and choose Edit > Select All, or press Cmd-A on your keyboard to select all tracks.

Strip mode Select buttons latched on tracks A1, A3, and A5, and the red track name on the A3 track indicating it is the active track

The Fairlight Timeline and Mixer showing the same track selection, A1, A3, and A5, with A3 as the active track.



Channel extension buttons on the optional HDMI monitor showing illuminated Select Buttons for tracks A1 and A5.

Using the Fairlight Desktop Console

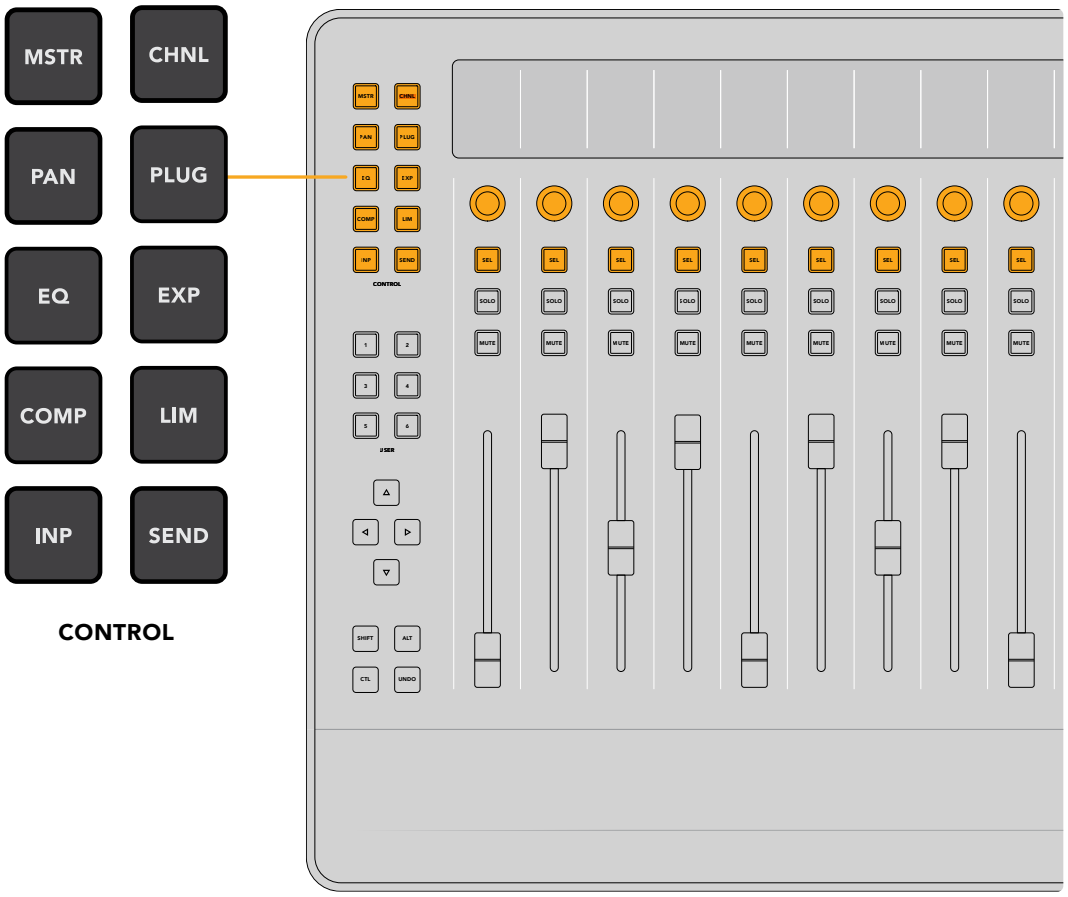
Now that you are familiar with the general layout, types of controls, modes, and other options in the Fairlight Desktop Console, you are ready to take a more detailed look at the different areas of operation and how everything works together. One primary concept to keep in mind is that the Fairlight Desktop Console is designed specifically to control the DaVinci Resolve Fairlight page. Therefore, the better you understand the Fairlight page, the more proficient you'll be with your console.

Please refer to the Fairlight chapters in the DaVinci Resolve Reference Manual for detailed information on the software interface, tools, functions, and audio workflows. Meanwhile, this section will give an overview of the entire Fairlight Desktop Console and focus in-depth on unique features and functions that go beyond the standard keyboard and mouse options in the Fairlight page.

Control Buttons

The twelve control buttons in the upper-left corner of the Desktop Console offer fast access to all of the mixing parameters available in the Fairlight Mixer, without the need to grab your mouse. Each control button maps a different set of mixing parameters to the upper section of the channel strips. These parameter control sets are identical to the parameter controls in the corresponding UI windows accessible in the Fairlight Mixer. Pressing a control button toggles the associated UI window open or closed. Additionally, if you are using an HDMI monitor with your Desktop Console, the active control set parameters on the monitor screen are highlighted in blue text.

The control sets include the LCD screens, knobs, and SEL buttons and work collectively for Focus mode operations. The control area defaults to the standard operational strip mode whenever there are no control buttons active.



Control buttons that assign control sets to the djacent Select buttons, knobs, and LCDs

Default mode where SEL is Select button, knob controls Pan, and LCD shows channel info for each of the 12 channel strips. NOTE: In each of the following control set examples, track A3 DIA - Kate is the active track. You can easily identify the active track because the track-based Focus mode control sets always display the active track's name, number, and color in the first channel strip's LCD.

Control Buttons from left to right, starting with the top row, include:

MSTR

The Master control button dedicates the adjacent LCDs, knobs, and SEL buttons to the Master busses. The default Master control set gives you direct channel control for up to 11 master busses at a time. The knob controls the corresponding Master bus level, while the SEL button allows the bus to be muted.

Master control set mapping shows MAIN 1, MAIN 2, SUB 1, SUB 2, AUX 1, and AUX 2

CHNL

The Channel control set assigns up to 11 of the most commonly used channel controls to the knobs and also to the SEL buttons, if populated or active, primarily used as In/Out or On/Off switches.

Knob controls update in realtime as they are adjusted. SEL switches illuminate when enabled and the label on the corresponding user interface switch in the LCD turns red.

The Channel controls from left to right are; Active Track, Path Trim, High Pass Filter Frequency, Low Gain, Low Mid Gain, High Mid Gain, High Gain, Low Pass Filt Frequency, Compressor Threshold, Limiter Threshold, Pan Left/Right and Front/Back. These controls are also available in the associated Focus mode control sets.

Page 1 of the Channel control set mapping

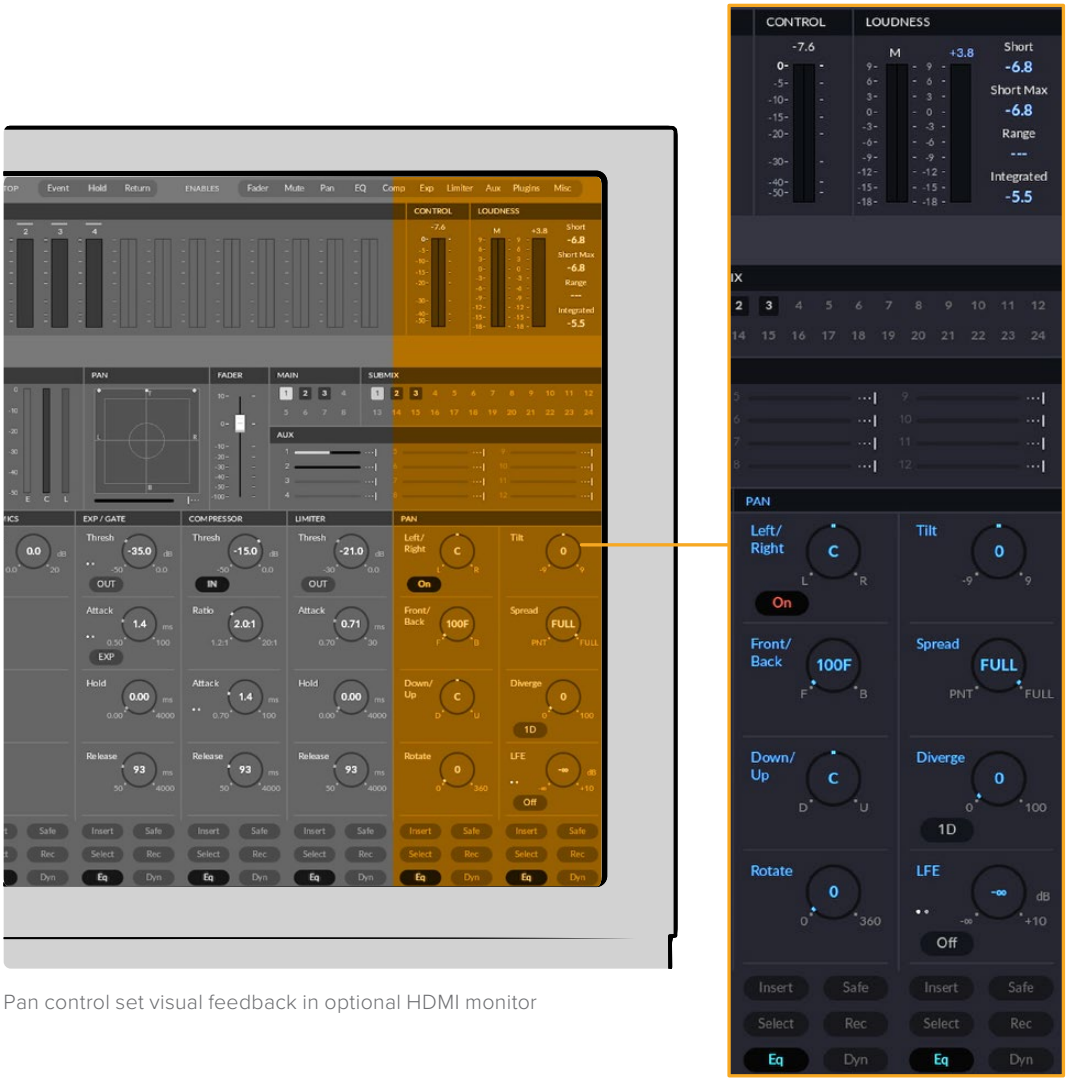
PAN

The Pan control set maps all of the pan parameters available in the Pan window to the control area knobs with graphical feedback in the LCD. Pan controls are applied to the selected track. Pan controls assigned to each knob from left to right are: Pan, Left/Right, Front/Back, Down/Up, Rotate, Tilt, Spread, Diverge, and Boom. Pan, Divergence, and Boom have On/Off switches assigned to the adjacent SEL switches.

NOTE: The Pan visual feedback on the HDMI and Pan control set changes to accommodate Ambisonic tracks with immersive spherical panning controls from left to right: Pan, Azimuth, Distance, Elevation, Rotate, Tilt, Spread, Divergence and Boom.

Pan control set mapping includes all parameters in the Fairlight Pan window.

Pan window available in the Fairlight page Mixer



Pan control set visual feedback in optional HDMI monitor

PLUG

The Plugin control sets differ from plugin to plugin. However, for each plugin slot there are up to two pages (12+12) of user-mappable parameters on the encoder knobs as well as On/Off on SEL1, plus up to 11 user-mappable switch functions. In this example, the Fairlight FX Echo plugin automatically maps parameters to the first nine knobs and first two switches: Echo On/Off, Filter LowCut and Stereo Switch, Feedback High Ratio, Left Channel Delay Time, Right Channel Delay Time, Feedback Delay, Output Dry/Wet, and Level.

Hold Plug and press User 1 to User 6 to choose a different plugin slot for focus. This also opens the corresponding Plugin window in the Fairlight page interface.

Echo control set mapping

Echo Plugin window that mirrors the Plugin control set on the Fairlight Desktop Console

EQ

The EQ control set includes two pages of controls. Press the EQ button to load the Page 1 control set, mapped left to right across the encoders and SEL switches. Master Gain trim appears at knob position 2, and knobs 3-12 control Bands 2-5, alternating gain and frequency. The SEL switch at position 1 switches the EQ on/off, and the remaining SEL switches toggle either the Frequency band ON/OFF or the shape per band.

EQ control set Page 1 with controls for Bands 2-5

CTL EQ

Hold CTL and press EQ to switch to Page 2

This EQ control set focuses on the High Pass and Low Pass filters on Bands 1 and 6, and the corresponding SEL switches toggle the filters ON/OFF or shape. Press EQ again to return to Page 1 and repeat as needed to toggle between Page 1 and Page 2. The EQ control set mirrors all of the parameter controls available in the Fairlight EQ window.

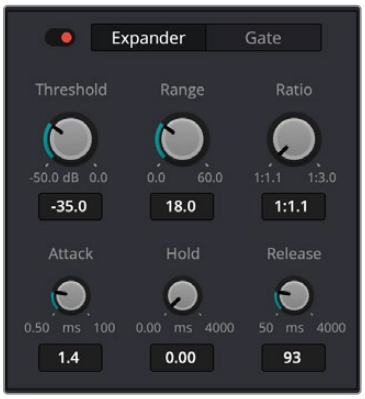
EQ control set Page 2 with controls for the filters on Bands 1 and 6

Fairlight EQ controls available via the Fairlight Mixer

EXP

The EXP control set includes all of the Expander and Gate parameter controls available in the Fairlight Dynamics window. The first channel strip shows which track is in focus, or active, while the SEL button toggles between Expander, Gate, and Off. The subsequent six channel strips include knob control for the Expander/Gate parameter in the order they appear on the Dynamics window. From left to right in Channel Strips 2-7 the controls are: MakeUp Gain, Threshold, Range, Ratio, Attack, Hold, and Release.

Fairlight Expander/Gate control set



Fairlight Expander/Gate parameters in the Dynamics window

COMP

The Compressor control set includes all of the Compressor parameters as available in the Dynamics window. As with all of the other control sets, the Channel 1 position is where you'll find the On/Off switch assigned to the SEL button. These subsequent controls from left to right include: MakeUp Gain, Threshold, Ratio, Attack, Hold, and Release on the 2-5 knobs, and a Send/Listen SEL toggle for SideChain compression in the channel 6 position.

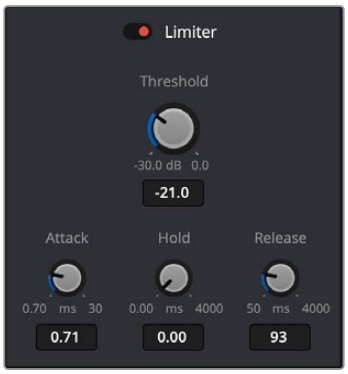
Fairlight Compressor control set

Fairlight Compressor controls available via the Fairlight Mixer

LIM

Like the other dynamics control sets, the Limiter control set includes all Limiter parameter controls assigned to the encoder knobs in the order they appear in the Dynamics window. The Limiter controls include: On/Off, MakeUp Gain, Threshold, Attack, Hold, and Release.

Fairlight Limiter control set



Fairlight Limiter controls
available via the Fairlight Mixer

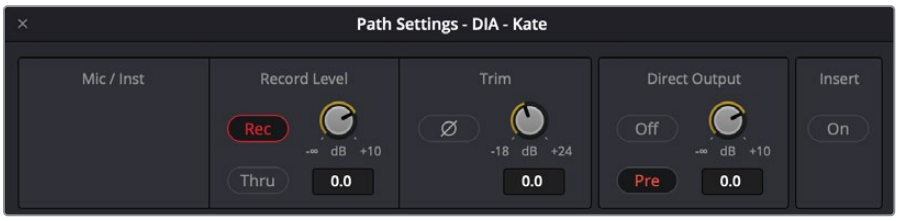
Fairlight Dynamics Window, which includes
Expander, Gate, Compressor, and Limiter.

Compressor control set visual feedback in optional HDMI monitor.
All Focus mode dynamics parameters grouped together in one section of the
HDMI data screen. The active dynamics controls are highlighted in blue.

INP

This is the Input button and mirrors the Path Settings controls available on the Input section of the Fairlight Mixer. These controls appear in the same order as the do in the Fairlight page: SOURCE, PATH Mic/Inst, Rec Level, Trim, and Direct Output. The INP control set maps Mic Gain to the Channel 3 knob, or hold ALT to use the same Knob for Rec Level adjustments.

Input control set mapping



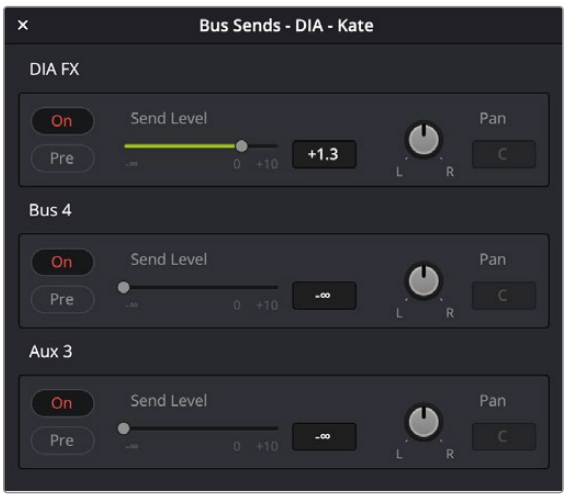
Path Settings available in the Input section of the Fairlight Mixer

Input control set with Path visualeedback in optional HDMI monitor

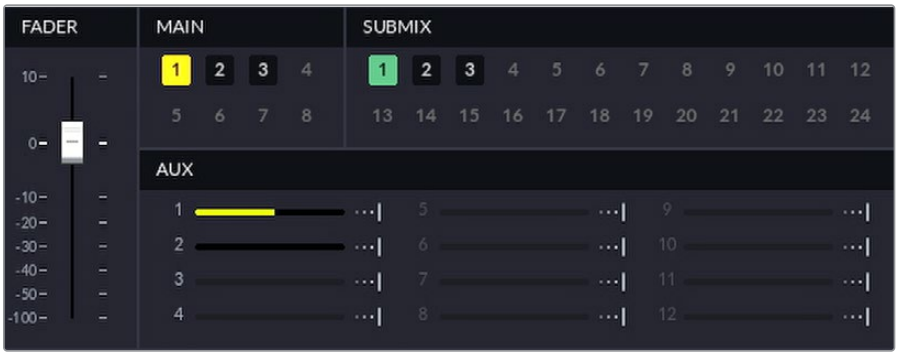
SEND

This control set uses the SEL buttons to toggle Bus Send 1 On/Off for each of the 12 channels. These send controls mirror the Bus Send controls available in the Fairlight Mixer. When active, the knob controls the Bus Send 1 Level, or press and hold ALT to control the Bus Send L/R Pan.

Send control set mapping



Bus Send window available in the Fairlight page Mixer



Send control set visual feedback for Fixed Bus format in optional HDMI monitor

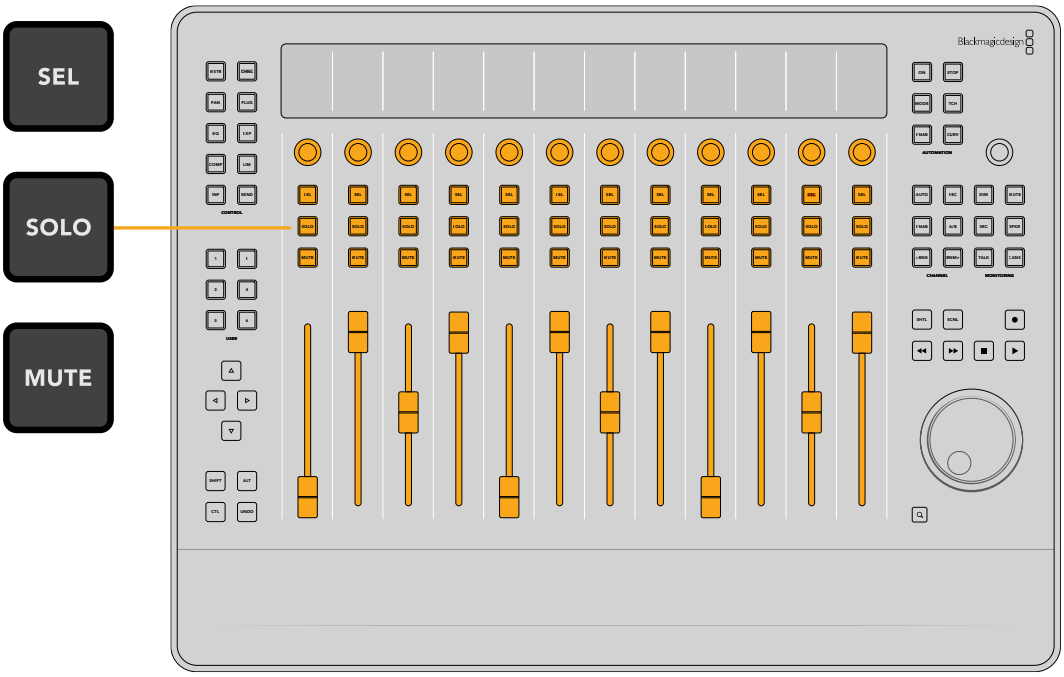
Fader Channel Strips

The most prominent real estate on the Fairlight Desktop Console is dedicated to the fader channel strips. The upper section of these channel strips operate independently in Strip mode, or collectively for Focus mode tasks. The default operational mode of the console provides 12 fader channel strips, each with a Fader, Mute, Solo and Select (SEL) button, a rotary control knob for pan adjustments and a LCD Screen that displays channel information. Any changes applied to the channel strip controls are mirrored in the DaVinci Resolve Timeline and Mixer accordingly.

The desktop console remains in default mode for standard mixing operations unless one of the buttons in the control section is selected. For example, you may be using the faders and pan knobs on-the-fly to adjust track levels and panning during playback. Without stopping, you'd like to adjust the EQ for the active track. No problem, just press the EQ control button and the entire upper section of the channel strips, including the SEL buttons, knobs, and LCD screens, change function to the EQ focused mode. In EQ focused mode, the collective LCD screens, SEL switches, and knobs control specific EQ parameters that mirror the Fairlight Mixer's EQ window controls.

When you finish adjusting the EQ, simply unlatch the EQ control button, and the console returns to the default mixing functionality. You can switch between control modes as often as you like during playback, recording, or other mixing tasks.

This section describes the default functionality of the fader channel strips.



12 fader channel strips with Fader, Control knob, SEL, SOLO, and MUTE buttons

Touch-Sensitive Faders

The bottom-half of the Fader Channel Strip area comprises 12 identical touch-sensitive motorized faders that offer precision gain controls for 12 signal paths. These faders correspond with faders on the Fairlight page Mixer. Touching a fader results in realtime graphical and numeric feedback of the current level on the adjacent LCD screen. Additionally, each 100mm fader has a DC belt-driven coreless motor and offers precision touch-control fader automation.

Faders can be reset to unity (0dB) by simply pressing the Control (CTL) button while touching a fader. Hold Control and swipe your hand along each of the twelve faders to reset them all in a single maneuver.

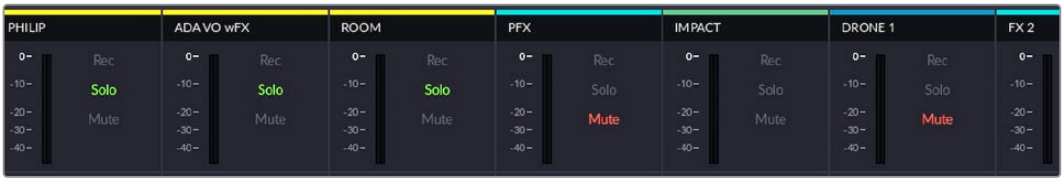
Channel Strip Control Buttons

Each channel strip also contains illuminated Mute, Solo, and Select status buttons for the individual channels. These toggle buttons can be pressed individually or swiped on or off. Highly-visual LED lights make it easy to spot which buttons are switched on or off at a glance, which is especially important in the middle of a mixing session. These channel strip buttons and their toggled states are mirrored in the DaVinci Resolve Edit and Fairlight page Mixers and Timeline track headers, as well as in the strip mode layout in the optional HDMI monitor.

Channel Strip Control Buttons include:

SEL	**SEL:** In default mode, this button can be used to select a track, VCA master, or bus master assigned to that channel strip. Press SEL once to select or de-select a track. You can select as many tracks as you need for a given task. Channel buttons, located to the right of the Channel Strip control buttons, can be used as modifiers to change the SEL switch functions.
AUTO	Latch the AUTO channel modifier button to change the SEL switch function to Automation Write.
REC	Latch the REC channel modifier button to change the SEL switch function to Arm for recording.
ENAB	In Focus mode, latch the ENAB channel modifier button to enable the SEL switches to be used as Track Select buttons.
SOLO	**SOLO:** Use this button to hear only this channel during playback. Multiple tracks can be soloed simultaneously to isolate selective tracks for playback while all non-soloed tracks will be muted. Solo buttons work for the corresponding channel in both Strip and Focus modes. Use modifier keys for enhanced solo functionality;
SOLO + CTL	Hold Control and press any Solo button to clear all soloed buttons. Hold Control and press any Solo button again to restore soloed tracks.
SOLO + ALT	Hold ALT and press Solo to toggle on or off Solo Safe status. Tracks set to Solo Safe will always play, even if Solo is enabled for other tracks, and are easily identified by the blue-highlighted Solo status icon in the Fairlight page Mixer and Timeline track headers.
MUTE	**MUTE:** This button turns the channel off and on for playback. Mute buttons on the Desktop Console correspond with the Mute buttons on the Fairlight page Mixer and track headers.

Desktop Console with active Mute, Solo, and Select buttons in the fader channel strips



Optional HDMI monitor display showing track status for the channels in Strip mode

Channel Control Knobs

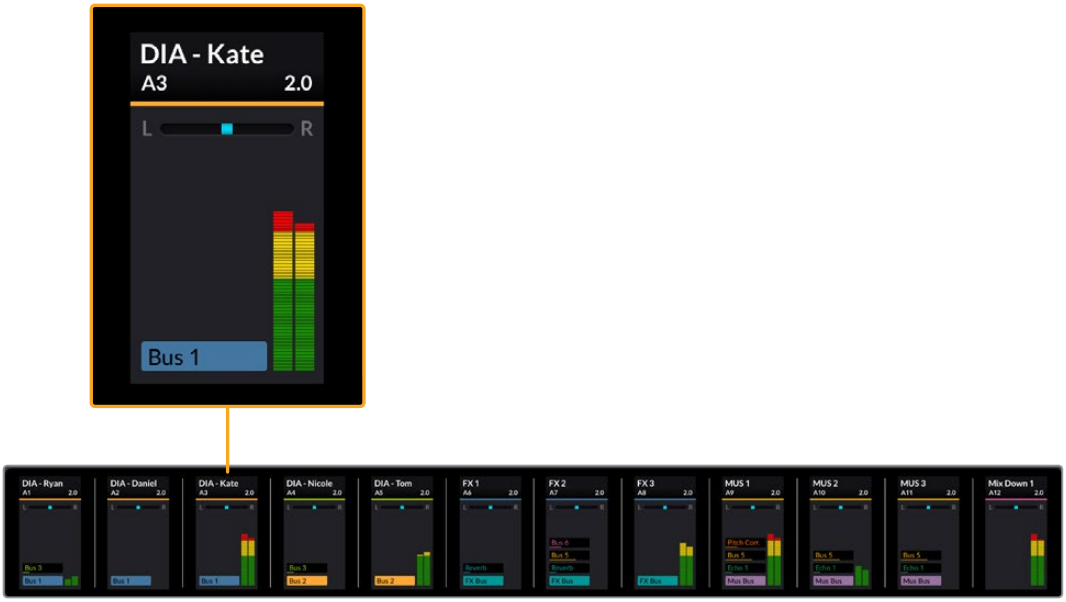
Each channel strip includes a touch-sensitive multi-function encoder knob with realtime graphical and numeric feedback of the current position on the adjacent LCD screen. The Channel Control knobs default to left-right (L/R) Pan controls and offer smooth precision rotary adjustments. The handy touch-control of these knobs is perfect for recording Pan automation because you can start recording data the instant you touch a knob and stop when you release it. Knob settings are mirrored in the corresponding Mixing window in DiVinci Resolve.

Use modifier keys for enhanced control knob functionality:

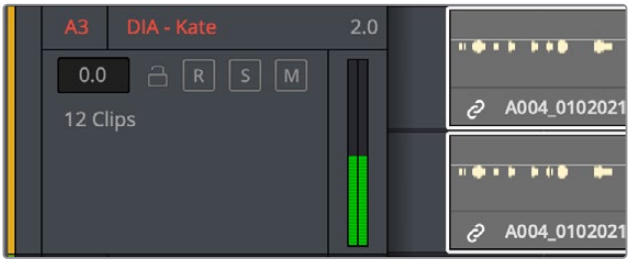
	Hold SHIFT in conjunction with the knob for refined incremental control.
	Hold ALT to switch from L/R Pan to front-back (F/B) panning and corresponding feedback on the LCD screen.
	Hold CTL and touch any knob to reset the designated parameter to the default value.

LCD Screens

At the top of each channel strip you'll find a high-resolution LCD color display that shows the Track or Bus name, color, metering up to 9.1.6 wide, bus assignments, and panning if in Default strip mode. The information displayed for each track directly correlates with the Fairlight page Mixer and track headers.



Fader channel strip LCD screens showing track name, number, channel format, color, pan status, bus assignments, and level meters.



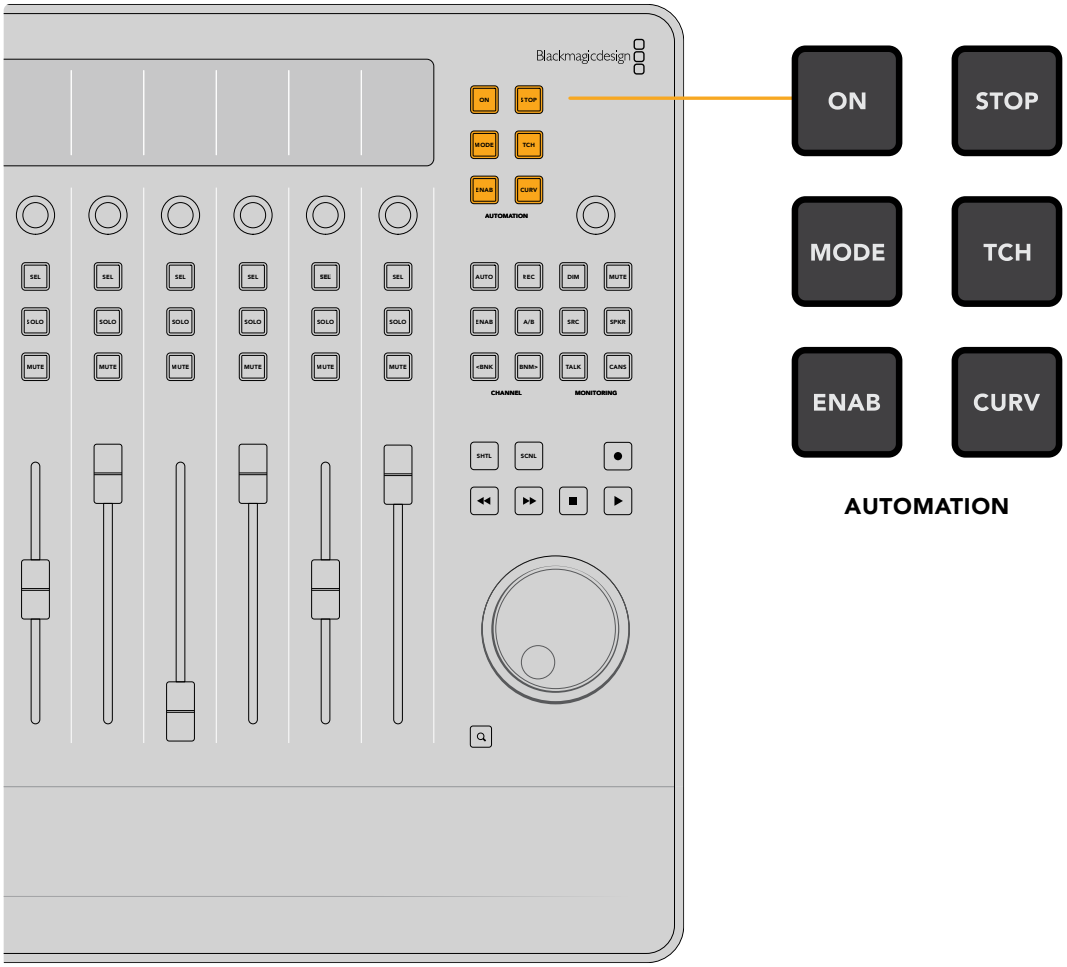
Fairlight page track headers showing track name, number, color, and level meters

NOTE: If Exclusive Solo is enabled via the Fairlight menu, only one track can be soloed at a time.

TIP: The LCD screens display different information based on the current Control mode in use on the Fairlight Desktop Console. You'll find detailed images of the other Control modes earlier in this chapter.

Automation Buttons

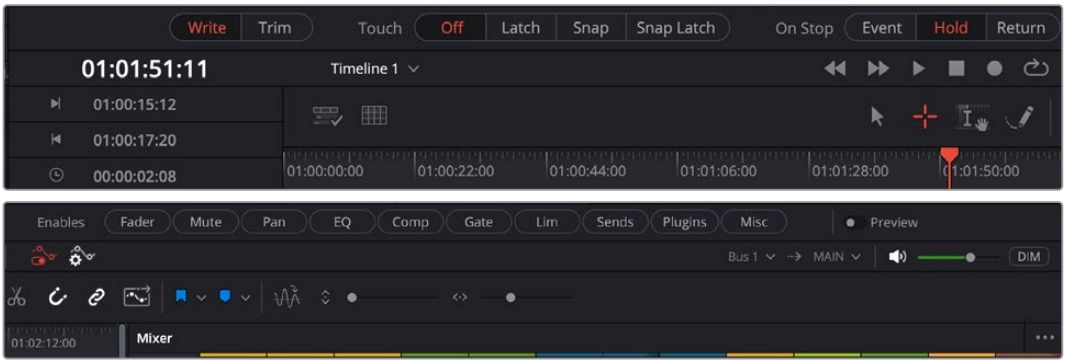
The Fairlight Desktop Console includes automation controls designed to allow the operator to record every static and dynamic parameter change you make in the process of balancing, mixing, and sweetening the overall sound of your timeline in the Fairlight page. The six Automation buttons offer the same automation controls available in the Fairlight page Automation toolset.



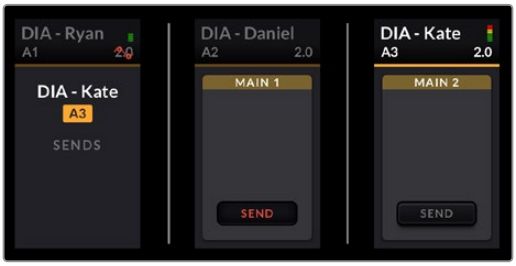
Automation buttons include:

ON	**ON:** Use this button to turn automation mode on and off.
STOP	**STOP:** Toggles the On-Stop mode through Event, Hold, or Return.
MODE	**MODE:** This button toggles between Write or Trim action.

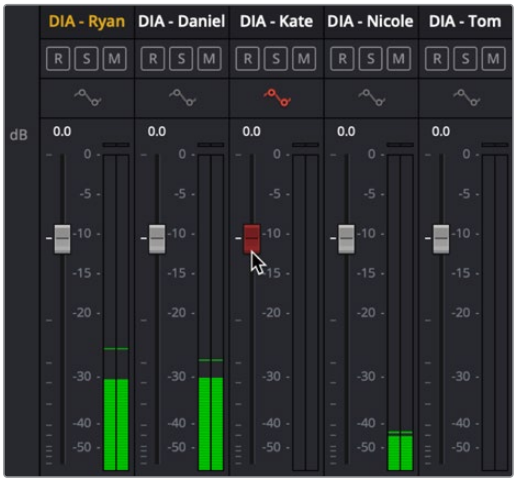
TCH	**TCH:** The Touch button toggles the automation touch mode through three recording options: Off, Latch, Snap, and Snap Latch.
ENAB	**ENAB:** Hold this button while touching any fader, pan knob, or Mute button to enable/disable that parameter for automation recording. Additionally, the User button Mix User set offers additional enables in the Enables Quick Menu layout.
CURV	**CURV:** Hold the Curve button and touch any fader strip control on a selected track to show its parameter's automation curve on the selected channels in the Fairlight page Timeline.



Fairlight page Automation controls



Automation writing fader automation data on the A3 track



Automation mirroring the Desktop Console, writing fader automation data on the A3 track

NOTE: Automation is only available in the DaVinci Resolve Fairlight page.

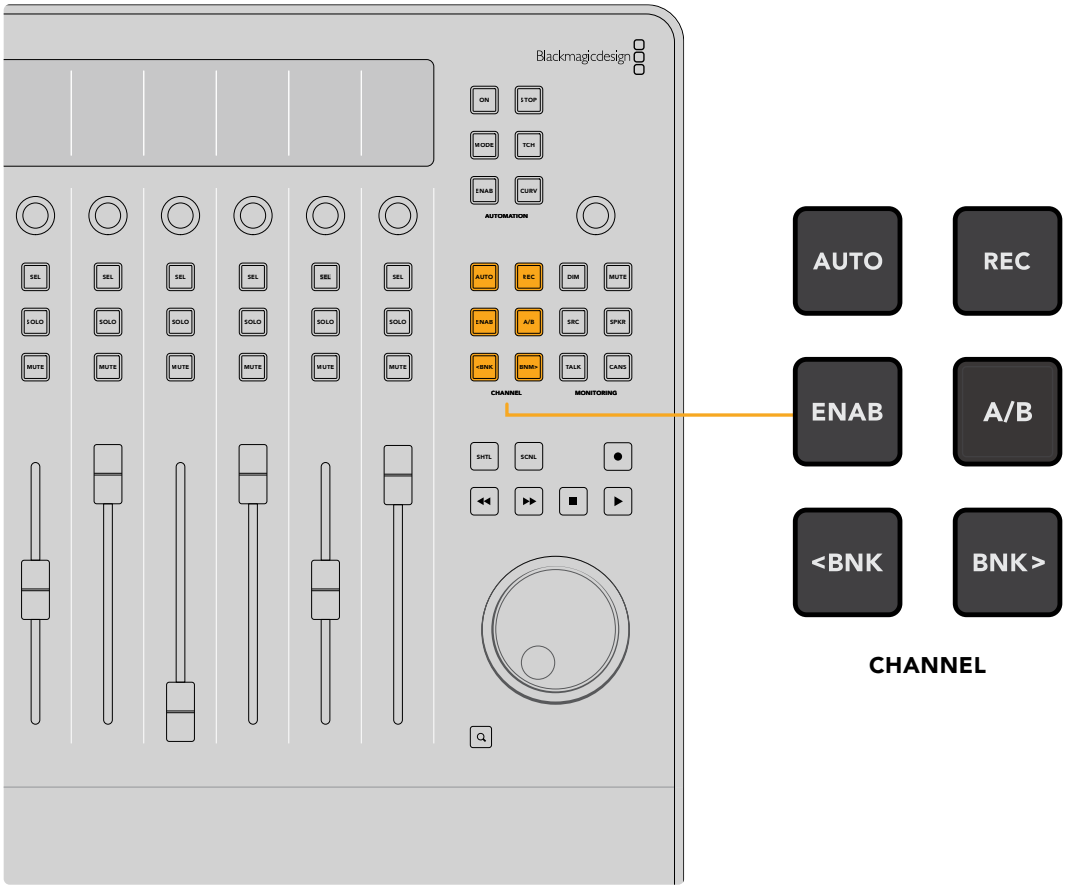
For detailed information about Fairlight's automation recording toolset and how it works in DaVinci Resolve, see DaVinci Resolve Reference Manual.

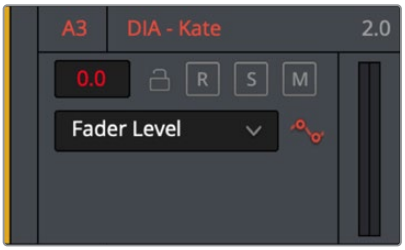
Channel Buttons

One way the Fairlight Desktop Console is able to pack enhanced functionality with minimal Channel strip buttons, is to repurpose the SEL button as needed for different workflows. Even in default mode, the channel select button (SEL) can easily be used as a switch for common strip mode functions. That's where the Channel buttons come into play. The Channel buttons temporarily assign channel-specific button functions from the Fairlight page track headers and Mixer to the Channel Select button (SEL). When engaged, the Channel buttons turn the SEL button into a toggle switch that mirrors its functional counterpart on the Fairlight page.

These functional override Channel buttons include ENAB, AUTO, and REC. Plus, there is an A/B channel button, as well as Left and Right Bank buttons for mapping and toggling through banks of tracks.

The AUTO, REC, and ENAB channel SEL switch modifier buttons can be latched for extended use or engaged via momentary press, so you can quickly use the modified SEL switch and release to return to the task at hand. Pressing any of the focus mode Control buttons will automatically unlatch the Channel modifier button and reassign the SEL switches accordingly.





Track header includes Automation Write and REC Arm buttons that mirror Channel Button functions.

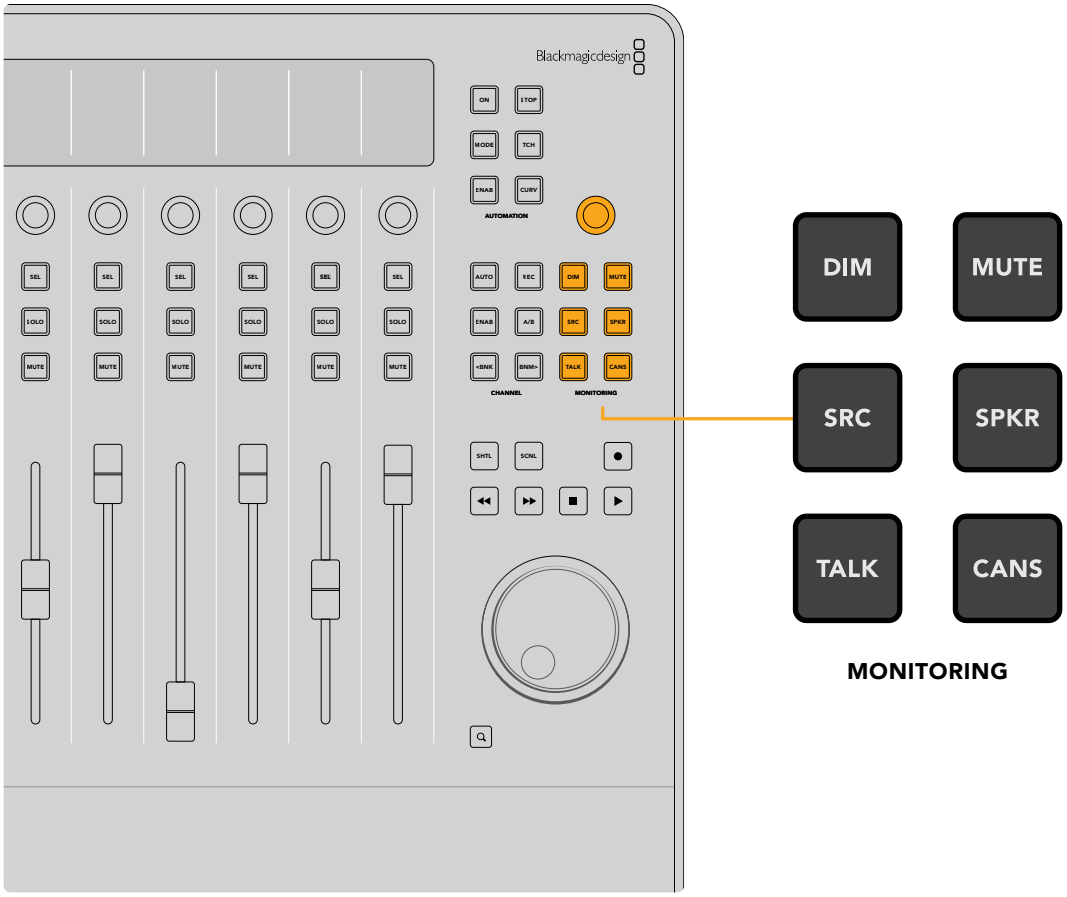
Channel buttons include:

AUTO	**AUTO:** This button modifies the SEL buttons to switch the channel in and out of automation writing and can be used on-the-fly to punch in and punch out during playback. This functions the same as clicking the Automation Write button on the track header or channel strip in the Fairlight page Mixer.
REC	**REC:** Latch this button to assign the SEL switches as Arm buttons to quickly arm tracks for recording.
ENAB	**ENAB:** Use this SEL button modifier to temporarily override the Focus mode SEL switches and enable them to be used as Track Select buttons.
A/B	**A/B:** Press the A/B button while the Views - Tracks quick menu is active to show six user-defined View presets of which tracks/busses are visible in the Timeline and Mixer. These View presets can be customized in the Tracks Index tracklist and are based on the tracks and busses currently marked as visible while a numbered User view is selected.
BNK>	**BNK >:** Bank Forward banks the faders to the right in groups of 12, or the next 12 channels or busses in the Timeline from your starting position.
BNK> + SHIFT	Hold SHIFT while pressing this button to bank the faders one at a time. You can use this SHIFT banking option to create custom fader banks.
BNK> + CTL	Hold CTL and press the BNK > button to locate the first bus.
BNK>	Hold a fader while pressing the BNK> button to leave that channel on that strip.
<BNK	**< BNK:** Bank Back banks to the previous set of 12 tracks or busses.
<BNK + SHIFT	Hold SHIFT while pressing this button to bank the faders one at a time in the relative direction.
<BNK + CTL	Hold CTL and press the < BNK button to locate the first track.
<BNK	Hold a fader while pressing the < BNK button to leave that channel on that strip.

TIP: When working with high track counts, you can quickly jump to the last track/first bus by pressing CTL+ BNK >. Once you have located the first bus, you can press < BNK to bank through your right-most tracks 12 at a time from the last track toward the first. To jump back to the first tracks, press CTL+ < BNK.

Monitoring Controls

The Monitoring controls on the right side of the Fairlight Desktop Console is where you control the listening levels for the Control Room and Studio speakers. These controls default to Control Room monitor levels and can be changed at any time using the Monitor knob and buttons. Hold the CANS button to re-target all of the Monitoring controls for studio monitoring.



Monitoring Knob

Use this knob anytime during recording, playback, or mixing to adjust the Control Room or Studio listening levels. Changes to the Control Room levels are reflected in the DaVinci Resolve Timeline monitoring controls located in the upper-right corner of the Edit page and Fairlight page Timelines. If you are using an optional HDMI Monitor, you'll see the monitoring controls in the upper-left corner of the screen. Sometimes the monitoring environment must be set to a standard level and not changed. This is called Fixed Level monitoring. For example, if your control room has been calibrated with a sound pressure level (SPL) meter, you will probably want to set a Fixed monitoring level. When fixed, the Control Room knob has no affect on the monitoring levels. When Fixed Level monitoring is toggled on, the listening level meter in the upper-right of the Timeline GUI turns from green to blue.

Control Room monitoring controls include:

DIM: This button reduces the Control Room monitor volume by -15dB. Press to toggle Dim on or off. The DIM button state is mirrored in the DaVinci Resolve monitoring controls. When DIM is toggled on, the level slider in the onscreen monitoring controls turns yellow. Control Room levels automatically DIM during Studio talkback. Use the Monitoring knob to adjust the DIM level.

MUTE: Use this button to mute or unmute the Control Room monitors as well as turn on or off Fixed Level monitoring.

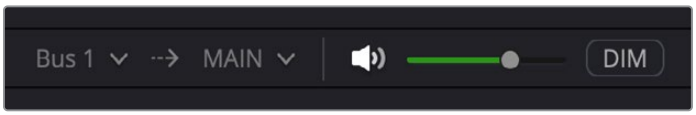
Press to mute or unmute Control Room monitoring.

Hold CTL and press Mute to switch on or off Fixed Level monitoring. When Fixed Level monitoring is switched on, the level slider in the onscreen monitoring controls turns blue.

SRC: Use this button to toggle between the last two selected monitor sources. Holding this Source button along with the associated USER button selects a specific bus for monitoring.

For example, If you Hold SRC and press USER 2, the monitoring will change to bus 2, while holding SRC and pressing USER 5 will change the monitoring to bus 5.

SPKR: This button toggles between the last two selected monitor sets. Holding this Speaker button and pressing the associated USER button selects the specific monitor set. The two default speaker sets are MAIN and NEAR. Holding SPKR and pressing USER 2 will switch to the NEAR monitoring set, and holding SPKR and pressing USER 1 will return the Control Room monitoring to the MAIN speaker set.



Fairlight page monitoring control

The Studio monitoring controls adjust the Studio monitoring circuit of a Fairlight accelerator card installed on your workstation. Hold the CANS button to target the monitoring controls for Studio monitoring

NOTE: “CANS” is audio studio jargon for headphones and are part of most any recording studio monitoring setup. Often the producer, engineer, and clients sit in the control room and monitor the session via loudspeakers, while the talent, within the studio, monitors playback and performances via cans.

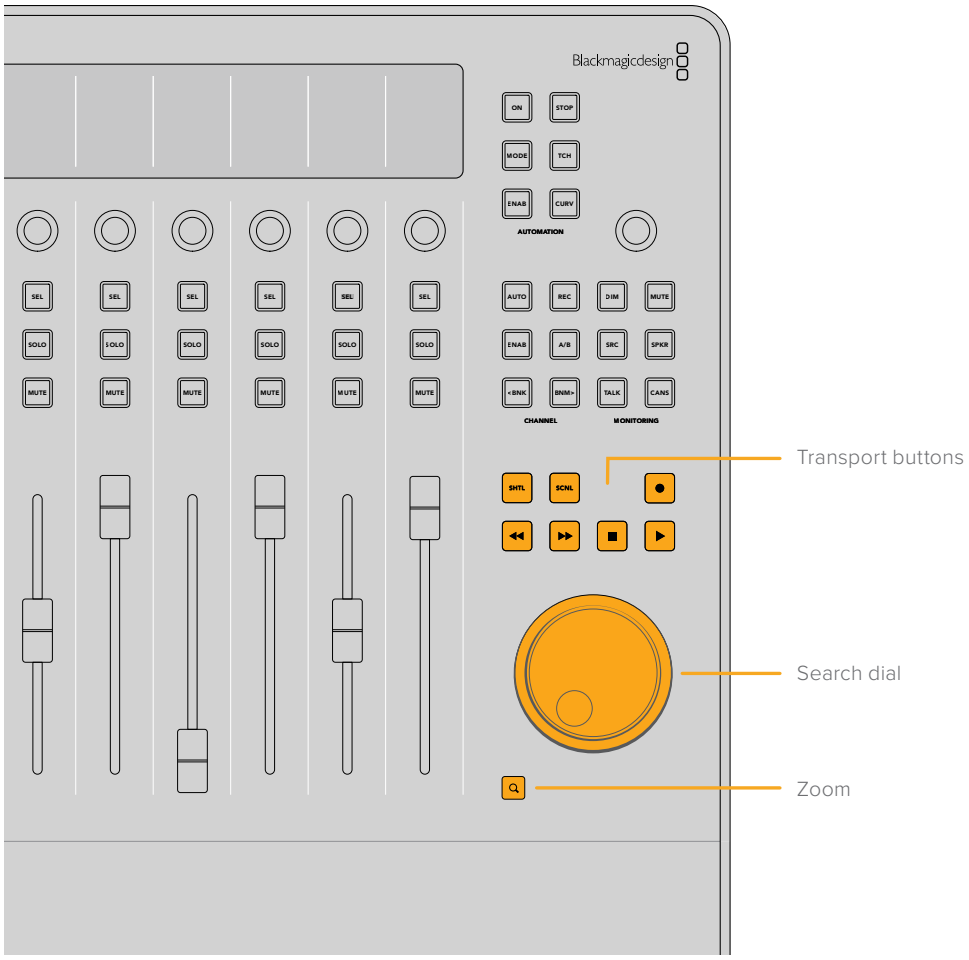
Studio monitoring controls include:

	**Studio knob:** Hold CANS to use this to dial the monitoring level of the speakers in the Studio.
	**DIM:** Hold CANS and press this button to reduce the Studio monitor volume by -15dB.
	**MUTE:** Hold CANS and use this button to mute or unmute Studio monitoring.
	**SRC:** Hold CANS while pressing this button to toggle between the last two selected Studio monitor sources.
	**SPKR:** Hold CANS and press this button to toggle between the last two selected Studio monitor sets.
	**TALK:** Either Momentary press or latch this button to engage a talkback microphone. When latched, the talkback mic remains live. Press and hold the talk button to use talkback without latching. In this case, the talkback mic will remain live only during the momentary-press and shut off when you release. Engaging talkback also DIMS the Control Room circuit. You can modify the talkback functionality and general purpose input and output (GPI/GPO) in the Talkback controls available in the Fairlight menu in DaVinci Resolve.
	Press CTRL + Talk to show or hide the Talkback Settings window.
	**CANS:** Hold this button to temporarily target all of the monitoring controls for Studio monitoring.

Search Dial and Transport Controls

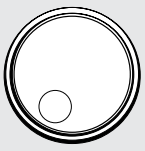
Some of the most useful controls on the Desktop Console are the search dial and transport buttons which function exactly as expected for a professional audio control surface. The search dial and surrounding transport buttons offer a complete set of transport commands designed to let you keep your hand in one position while you quickly navigate the Timeline from end to end or anywhere in between in seconds. Additionally, the dial can be used for focused timeline zooming and scrolling.

As a means of navigation, scrubbing, playback and zooming, the dial has four modes of operation that are initiated by the respective buttons located above and below the search dial.



Search dial, Zoom and Transport buttons

Search dial operational modes include the following:



Jog : This is the search dial's default operational mode.

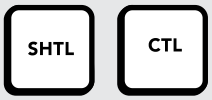
In Jog mode, the playhead movement is contingent on the movement of the dial, so you can freely jog forward or in reverse at variable speeds while turning the dial and stops when the dial is released. Jog mode is often used to scrub a specific area to focus on audible cues for mixing, editing, and trimming.

If the transport is stopped, press Play to engage the dial. Then turn the dial to jog.

If the “Always in Jog ” option is checked in System Preferences Control Panels settings, the jog dial unconditionally controls the transport immediately whenever you move the dial, even during playback. This “always on” convenience does not affect the transport during recording, Shuttle or Scroll operations.

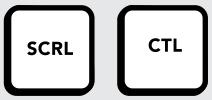
Hold CTRL while turning the jog dial to increase playhead movement. Release CTRL to return to standard jog speed.

Shuttle: In Shuttle mode, turning the dial forward (clockwise) or back (counter-clockwise) starts playback in fast forward or rewind at variable speeds based on the amount the dial is turned. Releasing the dial while shuttling forward or back will continue constant playback at the current speed until the playhead reaches the beginning or end of the project.



In Shuttle mode, holding CTRL while turning the jog dial increases the speed 8X.

Scroll: In Scroll mode, the playhead position is controlled by the dial to quickly move earlier or later in the Timeline.



Hold CTL while scrolling to move the playhead from the project start (first frame) to the project end (last frame) in a single rotation of the dial.

Zoom: The Zoom button, which looks like a magnifying glass, is used in combination with the dial and modifier keys to offer numerous quick zooming and scaling options while you work.

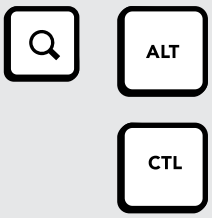
The Zoom button can also be combined with the User buttons to show and map the onscreen User Mapping menu.

Hold Zoom and turn the dial to change the horizontal scale of the Timeline on the computer screen.

Hold CTL + Zoom and turn the dial to change the vertical scale of the Timeline, which in turn changes the height of the tracks and the subsequent number of tracks visible in the Timeline.

Hold Shift + Zoom and turn the dial to move the current track selection to higher or lower tracks.

Double-press Zoom to zoom your entire program to fit within the current visible width of the Timeline. Double-press Zoom again to toggle back to the previous zoom level.



Zoom + any User button toggles on or off the User Mapping menu onscreen. The User Mapping menu is a 2x3 grid that changes in real time by using the ALT and CTL modifier keys.

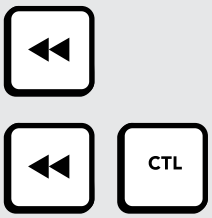
Hold Zoom + SEL button on Bus or VCA master to spill or unspill member tracks to neighboring faders, either to the left or right depending on the settings in the Setup-Console Quick Menu.

NOTE: Horizontal scaling zooms around the playhead, while vertical zooming focuses on the active selected track.

In addition to the jog dial, you'll find a set of five standard transport control buttons that can be used for recording, playback, and navigation.

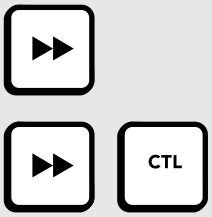
The transport buttons include:

Record: When used in conjunction with Play starts and stops, recording switches the transport in and out of record mode for the record-enabled channels.



Fast Reverse: Depending on Control Panel options in System Preferences, this button either places the transport into rewind or jumps left.

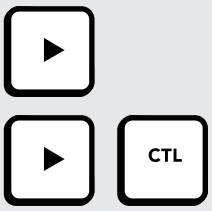
Hold CTL and press the Fast Reverse button to jump the playhead to the project start.



Fast Forward: Depending on Control Panel options in System Preferences, this button either places the transport into fast forward or jumps right.

Hold CTL and press the Fast Forward button to jump the playhead to the project end.

Stop: This button stops playback or recording.



Play: Places the transport dial into the default jog mode. Press again starts playback.

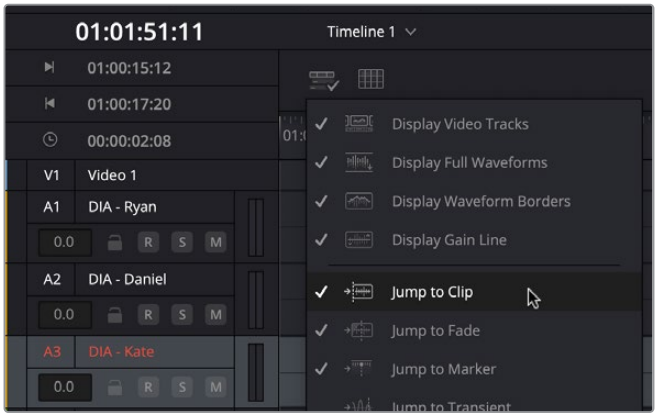
Hold CTL and press Play to locate to the last play point and play again.

Control Panels Options in DaVinci Resolve Preferences

The Control Panels preferences offer several options to customize your Desktop Console transport controls, including:

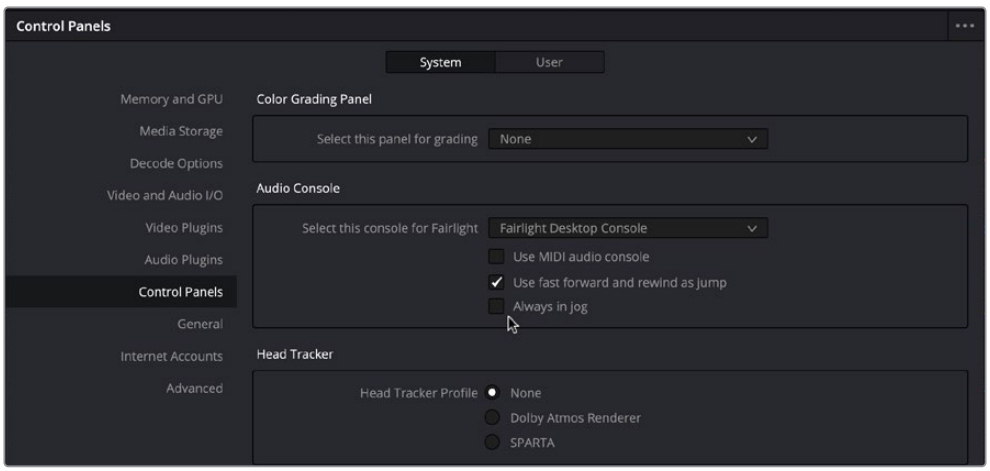
Use Fast Forward and Rewind as Jump: Check this option if you want use the Fast Forward and Rewind keys to jump to clips, fades, markers, or transients on the selected tracks. Choose the Jump navigation options in the Timeline Options menu in the Fairlight Page toolbar.

Always in Jog: When this option is On, any movement of the dial will cause the transport to switch to Jog. Always in Jog affects the dial when the transport is not in motion and does not override Shuttle, Scroll, or Record operations.



Timeline Options menu with navigation options, including: clips, fades, markers, and transients

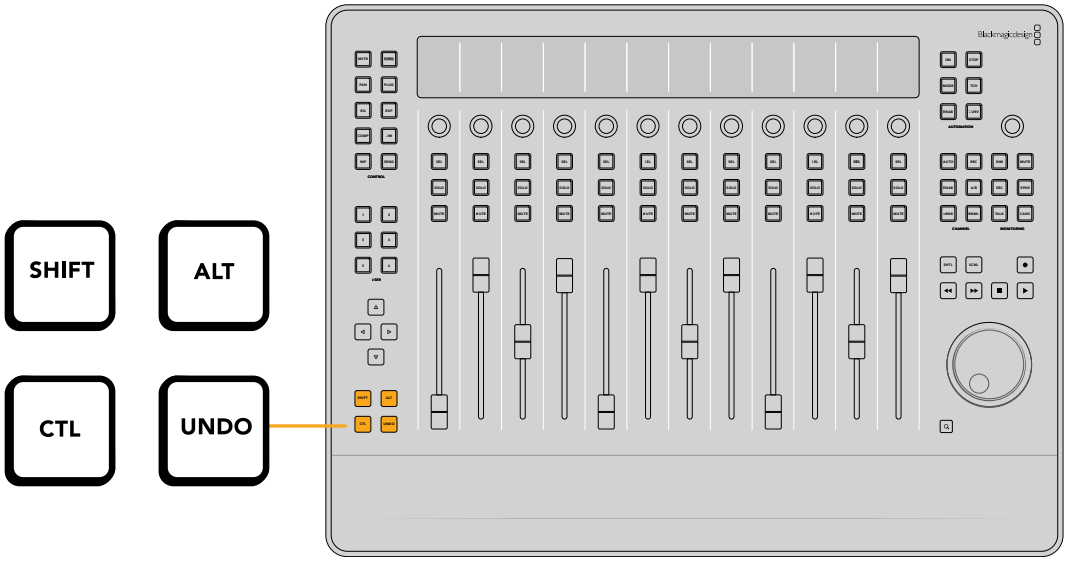
TIP: Always in Jog is handy while previewing new material, editing, arranging, and organizing tracks. This is great because you can grab the dial and instantly navigate. However, when performing complex mixes and writing automation, it's a good idea to turn this option off, so you can't accidentally bump or nudge the dial while you work.



Audio Console options in System Preferences

Modifier and Undo Keys

The modifier keys are conveniently located in the lower-left corner of the console, just where you are accustomed to finding them on a standard computer keyboard. These versatile buttons add functionality to other controls throughout the console. There's also an Undo key that you can use as often as needed while you work.



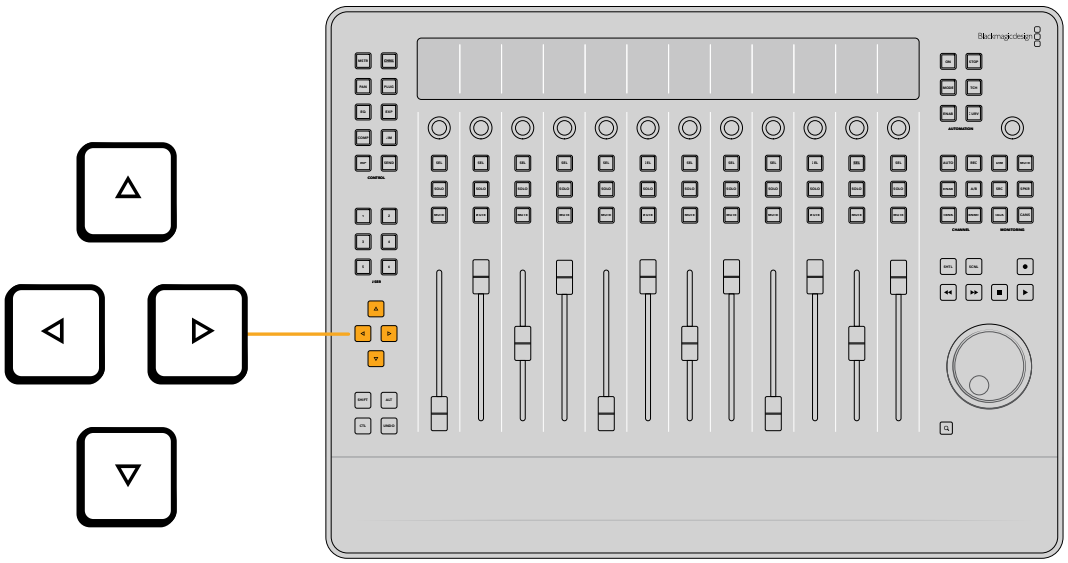
Modifier and Undo keys include:

SHIFT	**SHIFT:** The Shift modifier key is used in conjunction with numerous other buttons and controls to expand functionality. For example, hold Shift while turning a Channel knob for refined control. Hold Shift + Zoom while turning the dial to move the current selection to higher or lower tracks.
ALT	**ALT:** Use the ALT button to reveal alternative parameters or functions. A few examples of ALT modifier functions include:
ALT	Hold ALT to change the Strip mode Pan control knob function from left/right panning to front/back panning.
SOLO + ALT	Hold ALT and press Solo to toggle Solo Safe status on or off.
CTL	**CTL:** The Control button is the most commonly used modifier button and is the easiest to find without looking, since it is the first button in the lower-left corner of the console. A few examples of the CTL button's uses include:
Channel Control knob + CTL	Hold CTL while touching any Channel Control knobs or faders to reset them to the default value.

CTL	Hold CTL while using the search dial to increase speed.
CTL + 🔍	Hold CTL and Zoom while turning the dial to zoom vertically.
UNDO + CTL	Hold CTL and press UNDO to REDO one step.
◁ + CTL	Hold CTL and press Left Arrow to mark an In point.
▷ + CTL	Hold CTL and press Right Arrow to mark an Out point
UNDO	**UNDO:** Use this button anytime you need to go back and Undo your last step. This works as expected, no surprises here. Just a reliable means of taking a step back if you make a mistake or get ahead of yourself and perform an operation you didn't intend. And you can also hold CTL and press UNDO to REDO a step.

Arrow Keys

These Arrow keys serve a myriad of uses during your post production workflows, from moving the playhead one frame left or right with the Left and Right Arrows, to jumping clip to clip up or down the Timeline with the Up and Down Arrows. The Fairlight Desktop Console includes a set of four arrow keys that you can use for standard arrow movement, as well as console-specific operations.



NOTE: Once you set an In or Out point in the Timeline, you can use the dial to extend the selected range. To clear the In and Out points (Range), press Option-X on the computer keyboard.

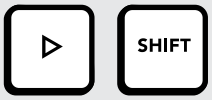
Arrow buttons, clockwise from the top, include:

Up Arrow: Use this button to move a selection up in a list, Media Pool or sound library. The Up Arrow is also used for navigation to move the playhead to the next clip, fade, marker, or transient in the Timeline. These “jump to” navigation functions are determined by the Navigation options in the Timeline Options menu.

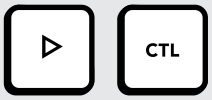
Hold Shift and press Up Arrow to move forward to the next marker.

Right Arrow: Used to move the playhead forward one frame or one second at a time.

Press Right Arrow to move the playhead one frame forward.



Hold Shift and press Right Arrow to move one second forward.

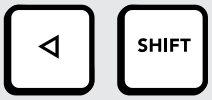


Hold CTL and press Right Arrow to mark an Out point.

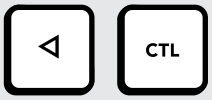
Down Arrow: Use this button to move a selection down in a list, Media Pool or Timeline. The Down Arrow is also used for navigation to move the playhead to the previous clip in the Timeline. Shift plus the Down Arrow button moves to the previous marker.

Left Arrow: Used to move the playhead back one frame or one second at a time.

Press Left Arrow to move the playhead one frame back.



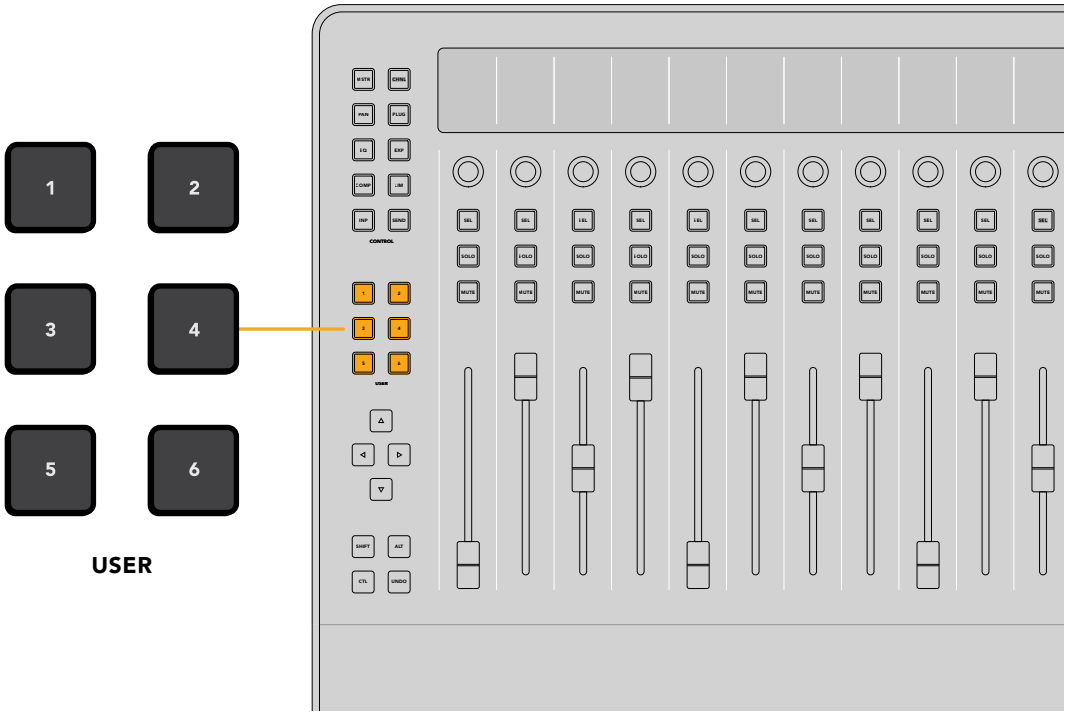
Hold Shift and press Left Arrow to move one second back.



Hold CTL and press Left Arrow to mark an In point.

User Buttons

The six sequentially numbered User buttons are user-defined quick keys that change operation depending on the mode and function in combination with other button groups. For example, a re-recording mix engineer performs different tasks than the ADR engineer, so each professional would set up the User buttons to give them easy access to the functions and modes they need most for their workflow. User buttons can be used alone, or in combination with other buttons for specific functions and workflows.



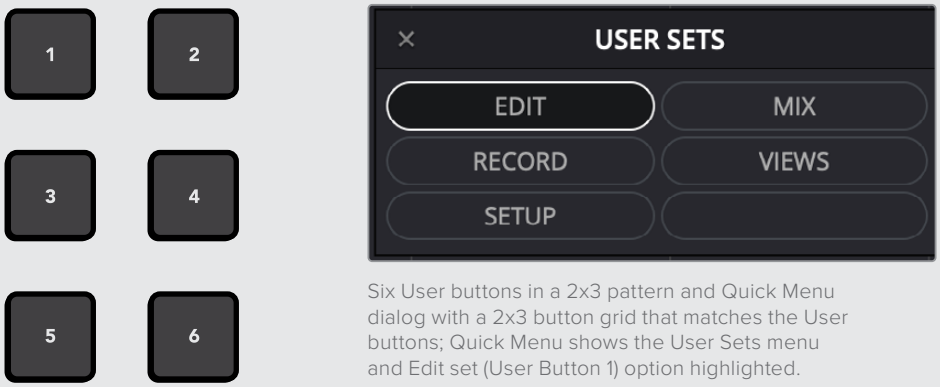
Numbered User buttons

At the time of this writing, the User buttons are mapped to six User sets, including Edit, Mix, Record, Views, Setup, and a blank unassigned User set. Each of the six User Sets is then mapped to additional menu layouts each with six menu options related to that set. User button quick menus offer fast mouse-free two-handed editing options, like those available in the Fairlight Audio Editor. The difference is that you look at the Quick Menu dialog on the computer screen to see which functions are assigned to the User buttons instead of the labels on the console keys.

The current User Button Quick Menus are an early incarnation of this feature and will undergo visual GUI improvements and enhanced functionality in future updates.

Working with the User Buttons and the Quick Menu Dialog

The Quick Menu is a dialog in the Fairlight page user interface that you can show or hide by holding Zoom and pressing any of the User buttons. What makes the Quick Menu dialog unique is its 2x3 grid design containing six user-defined buttons that can be toggled from the corresponding User buttons on the Desktop Console. To select an option from the Quick Menu, once you've chosen the desired User Set page, you simply press the User button that corresponds to the function you need. This innovative physical button-to-dialog button relationship makes it easy to learn the quick menus and functions as well as build lightning-fast muscle memory to trigger the actions while you work.



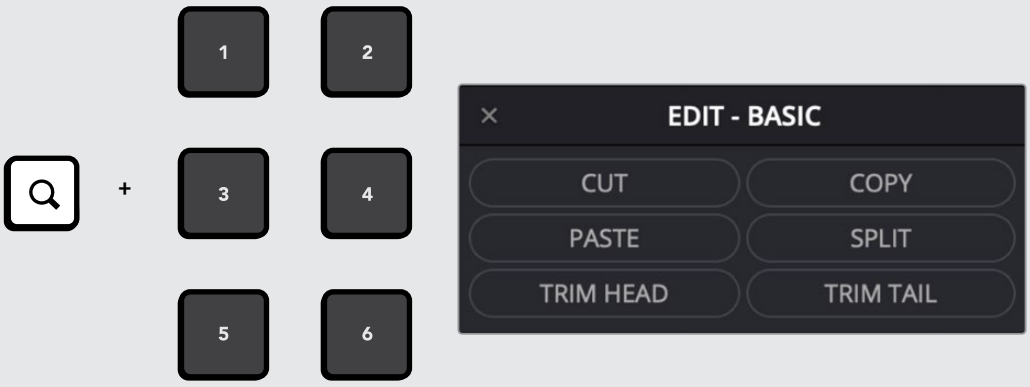
Six User buttons in a 2x3 pattern and Quick Menu dialog with a 2x3 button grid that matches the User buttons; Quick Menu shows the User Sets menu and Edit set (User Button 1) option highlighted.

NOTE: The Quick Menu dialog can be moved anywhere on the Fairlight page interface, so you can see it at a glance, without obstructing view or workflow.

User Button and Quick Menu Functional Overview

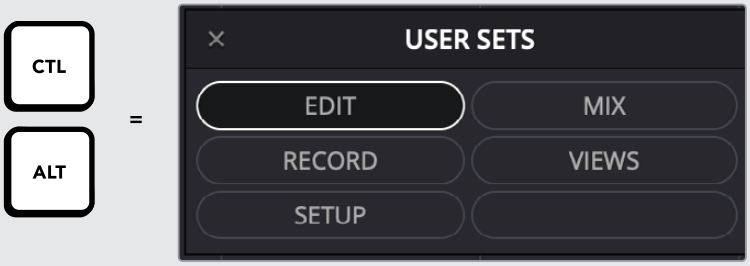
The default Quick Menu layout is Edit, however you can change the layout anytime by pressing the appropriate modifier keys along with the corresponding User button. For ease of operation, you use the Zoom button to show or hide the Quick Menu, and the modifier keys to change layouts. It requires two modifier keys (ALT+CTL) to change to a different User set, and one modifier (ALT) to select a different submenu layout within the current User Set. This is similar to using a mouse to open a submenu in the Fairlight Page interface, or pressing Menu keys to reveal Menu Option keys on the Fairlight Audio Editor. Once you have selected a Quick Menu layout, such as Edit - Basic, you can then engage any of the six actions by pressing the corresponding User button. User Button layouts are identified by the name in the Quick Menu header. Hyphenated names represent the current User Set followed by the submenu layout. For example, EDIT - BASIC identifies the Edit User Set showing the Basic submenu layout of six different Edit actions that can be engaged by pressing the corresponding User button.

Press Zoom plus any User button to Show the floating Quick Menu dialog on the Fairlight Page interface

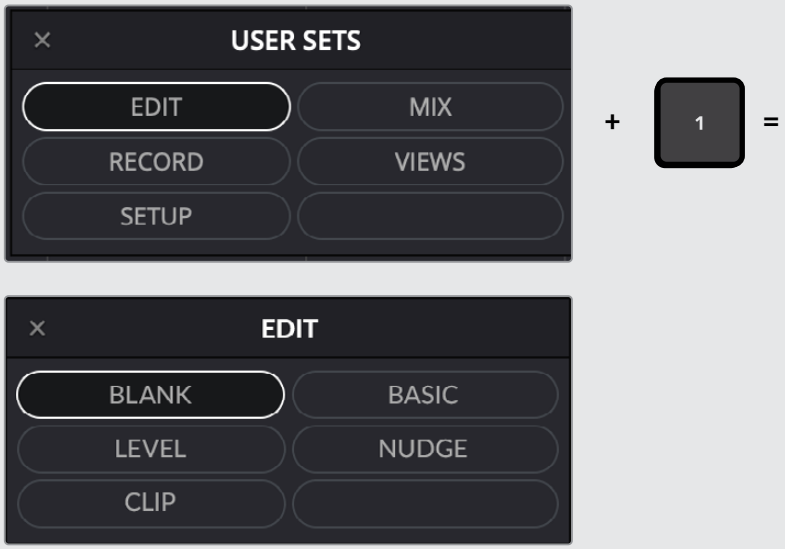


Six User buttons and the Edit-Basic User Set

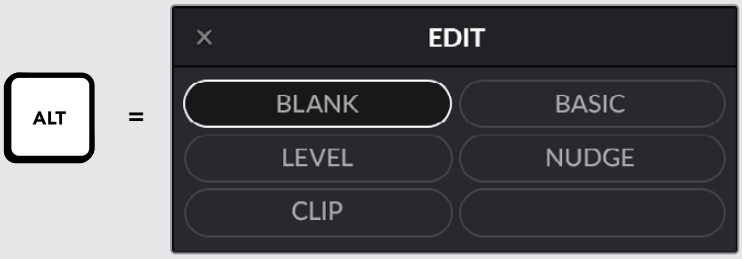
- Once the Quick Menu dialog is showing, it will remain on screen until you press Zoom plus a User button to close. You can also close the Quick Menu dialog by clicking the Close (x) button on the dialog.
- The Quick Menu retains the most recently used layout whenever you show or hide it.
- Press CTL + ALT to show the six User Sets including; Edit, Mix, Record, Views, Setup, and Blank.



- To choose an option from the Quick Menu, press the User button in the same position. For example, to show the Edit User Set, press CTL + ALT to show the User Sets menu, the Edit set button is in the same position as User 1, therefore, you press User 1. The Edit layout, in turn, offers five Edit submenu options that can be engaged by pressing the corresponding User button. No modifier keys are needed to choose an option from the current user set layout, hence the name Quick Menu.

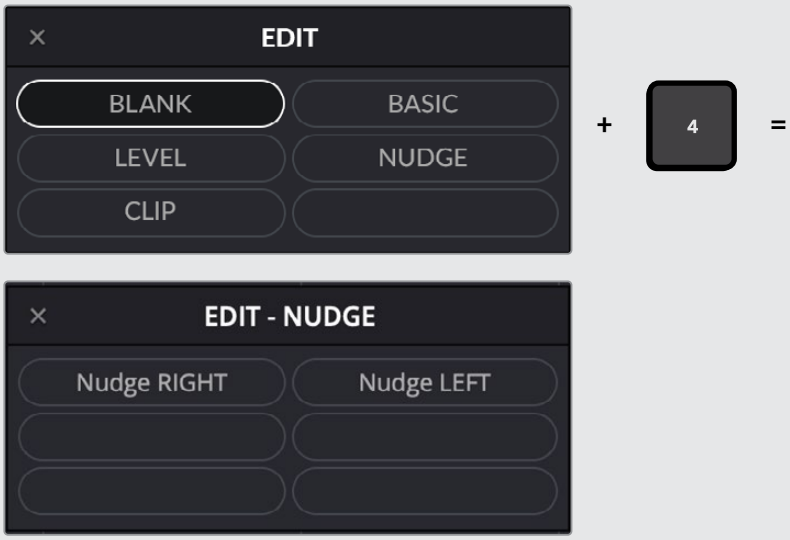


- Press ALT to show the submenu layouts for the current User Set. In this example, there are five Edit submenu layouts mapped to the first five buttons.

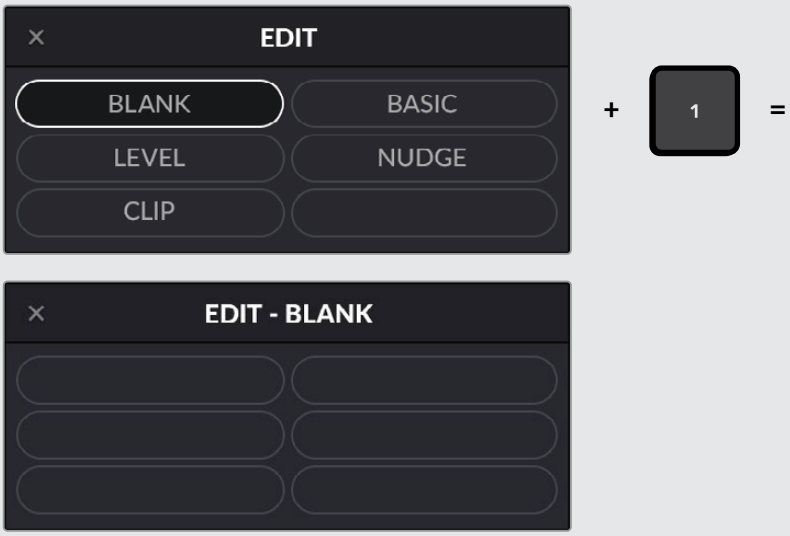


NOTE: Quick Menu buttons that are blank have not been mapped to a function. The Edit Blank layout is the default User set when engaging the User Button layouts for the first time. With this layout, none of the User buttons are assigned to actions, and therefore, new users can avoid accidentally applying editing actions to the Timeline.

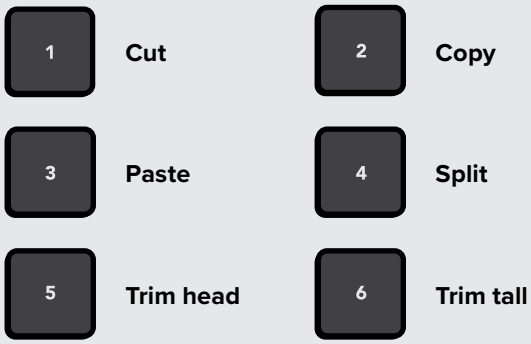
- To choose an option from the Quick Menu, press the User button in the same position. For example, In the Edit User Set, the Nudge submenu layout is in the same position as User 4, therefore, you press User 4 to choose the Edit-Nudge layout. The Edit-Nudge layout, in turn, offers two clip-based actions that can be engaged by pressing the corresponding User button. No modifier keys are needed to choose an option from the current user set layout, hence the name Quick Menu.



- To quickly change to a different submenu options layout in the same Quick Menu User Set, press ALT to show the submenu option sets, then press the User button for the desired layout. In this example, to change from the Edit-Clip options to the Edit-Blank options, press ALT to see the different submenu options, and User 1 to choose the Basic option in the 1 position.



- To engage the options currently mapped to the Quick Menu, press the corresponding User button. For example, in the Edit-Basic Quick Menu, press User 1 to Cut, User 2 to Copy, User 3 to Paste, User 4 to Split, User 5 to Trim Head, and User 6 to Trim Tail.

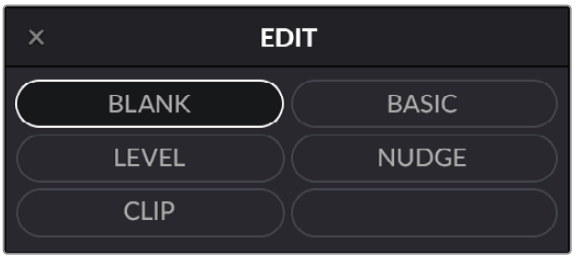


- To hide the Quick Menu dialog, Press Zoom plus any User button.

NOTE: Once you incorporate User buttons and Quick Menu options into your everyday workflows, you'll find that switching between layouts and engaging options is as effortless as using keyboard shortcuts or right-click menu options in the DaVinci Resolve interface.

Edit User Set

There are five Edit menu layouts: Blank, Basic, Level, Nudge, and Clip. Press ALT to show the different Edit menu layouts in the Quick Menu dialog. Press the associated User button to choose an Edit layout. In this case, the Blank button is in the top-left grid position, and the Edit Basic layout is in the User 2 position.



Edit Quick Menu layouts include Basic, Level, Nudge, and Clip.

Pressing User 2 button would select the Edit-Basic layout. Once selected, the button in the Quick Menu dialog is highlighted. Release Alt to show the selected Quick Menu layout with button-menu options related to specific Editing tasks. Similar to working with the Fairlight Audio Editor, the options on the EDIT-BASIC layout change from “Clip” to “Range” if a range is active in the Timeline. Additionally, the Shift and Control modifier keys offer secondary functions.

Edit Quick Menu layouts and button options include:

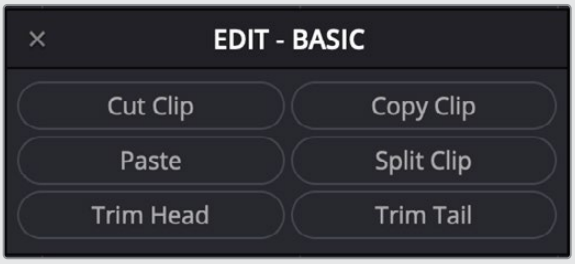
EDIT - BLANK

This default layout has no actions assigned to the six User buttons. This is to prevent new users from accidentally editing their projects via User buttons.

Edit-Blank Quick Menu layout (default)

EDIT - BASIC

Use to this button layout to place common fast-editing actions at your fingertips. Use the dial and transport controls with your right hand for navigation and selection, while quickly choosing editing actions via the User buttons with your left hand.



Edit-Basic Quick Menu layout for clip-based editing

Edit-Basic Quick Menu layout for range-based editing

Cut Clip/Cut Range: Press User 1 to cut the currently selected material and place it in the clipboard. The cut material maintains its relationship to the playhead in a semi-transparent form, so you can see exactly where it will be pasted as you move the playhead or selection to

a new location. To Paste the clip, press the User 3 button. Alternatively, you can cut and paste clips on-the-fly by holding the User 1 button to cut, continue playback or move the playhead until the semi-transparent clip is in position, then release the User 1 button to paste.

Copy Clip/Copy Range: Press User 2 to copy the currently selected material to the clipboard. Move the semi-transparent copied clip to position, then press the User 3 button to paste. Since this is a standard clipboard editing tool, you can paste additional copies of the material by pressing User 2 again. If you'd rather copy and paste during playback, press and hold User 2 to copy the selection and release to paste.

Paste: Press User 3 to paste the current clipboard material into the Timeline based on the selected tracks and playhead position.

Split Clip/Split Range: Press User 4 to split the clip or range at the playhead position, creating a new edit point between two clips or at the range boundaries. The split editing action is based on the selected tracks and playhead position.

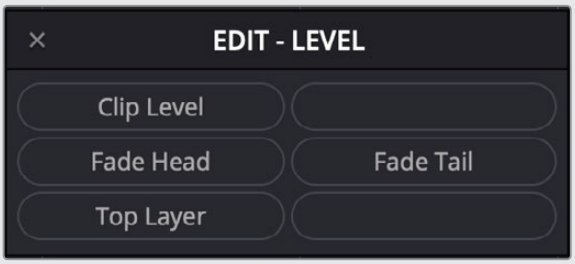
Trim Head: Press User 5 to erase the portion of the selected clip to the left of the playhead. Alternatively, press and hold User 5 while the playhead is over a selected clip to reveal all of the clip's handles (unused frames) to the left of the playhead. While continuing to hold User 5, move the playhead along the extended clip to find a new starting frame. Release User 5 to trim the head of the clip to the new playhead position.

Trim Tail: Press User 6 to erase the portion of the selected clip to the right of the playhead. Alternatively, press and hold User 6 while the playhead is over a selected clip to reveal all of the clip's handles (unused frames) to the right of the playhead. Continue holding User 6 while moving the playhead to the last desired frame. Release User 6 to trim the clip's tail to the new playhead position.

NOTE: Although you can manually click to select individual clips with a mouse while editing with a standard keyboard. Fairlight Console audio editing is centered around automatic clip selection based on the selected tracks and playhead position for fast, on-the-fly workflows. As the playhead passes over a clip on a selected track, that clip is automatically selected, thus allowing effortless Cut, Copy, Paste, and Trim functions at the touch of a button.

EDIT - LEVEL

As the name suggests, the options in this User Button menu are all based on controlling the selected clip's level. Like the Edit-Basic options, the Edit-Level options are based on selection and playhead position. Additionally, modifier keys offer more User Button menu options. In most cases these expanded options are directly related to the default menu option so that you can quickly fine tune your actions as you go.



Edit-Level Quick Menu layout

Edit-Level Quick Menu layout with CTL and Shift keys.

EDIT - LEVEL

As the name suggests, the options in this User Button menu are all based on controlling the selected clip's level. Like the Edit-Basic options, the Edit-Level options are based on selection and playhead position. Additionally, modifier keys offer more User Button menu options. In most cases these expanded options are directly related to the default menu option so that you can quickly fine tune your actions as you go.

Edit-Level Quick Menu layout with Shift key

Edit-Level Quick Menu layout with CTL key

Clip Level: Hold User 1 and turn the dial to increase or decrease the selected clip's level. This affects the selected clip beneath the playhead and can be performed while the transport is stopped or during playback as the playhead passes over a clip in the selected track.

Display Level: Hold User 1 + CTL and turn the dial to increase or decrease the waveform zoom level in the selected tracks. Changing the waveform display level does not change the volume levels of the affected clips or tracks.

Fade Head: Press User 3 to apply a fade from the playhead to the head of the selected clip.

Head Shape: Hold Shift + CTL to show the Head Shape menu option. Press User 3 and turn the dial to change the shape of the fade at the head of the clip.

Head X-Level: Hold CTL to show the Head X-Level menu option. Press User 3 and turn the dial to change the level curve of the fade or crossfade at the head of the clip beneath the playhead.

Head X-Point: Hold Shift to show the Head X-Point menu option. Press User 3 and turn the dial to change the height of the crosspoint in the crossfade at the head of the clip beneath the playhead.

Fade Tail: Press User 4 to apply a fade from the playhead to the tail of the selected clip.

Tail Shape: Hold Shift + CTL to show the Head Shape menu option. Press User 4 and turn the dial to change the shape of the fade at the head of the clip.

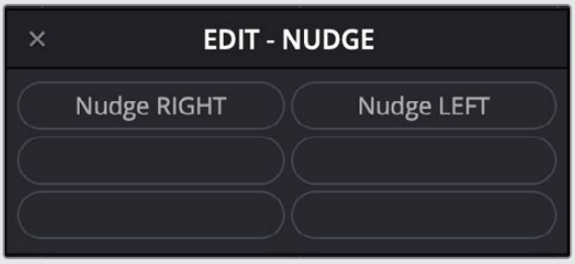
Tail X-Level: Hold CTL to show the Head X-Level menu option. Press User 4 and turn the dial to change the level curve of the fade or crossfade at the head of the clip beneath the playhead.

Tail X-Point: Hold Shift to show the Head X-Point menu option. Press User 4 and turn the dial to change the height of the crosspoint in the crossfade at the head of the clip beneath the playhead.

Top Layer/All Layers: Press User 5 to toggle between Top Layer and All Layers. When set to Top Layer, any clip level or editing actions that you apply to a stack of overlapping clips in audio track layers will only be applied to the top clip. When set to All Layers any editing actions applied to a clip with overlapping audio clips in layers will be applied to the entire stack of clips beneath the playhead. This function works, even when audio track layers are hidden.

EDIT - NUDGE

This User Button menu layout focuses on refining the positions and timing of the clips.



Edit-Nudge Quick Menu layout

Nudge LEFT: Press User 1 to move the selected clip one frame at a time to the left.

Nudge RIGHT: Press User 2 to move the selected clip one frame at a time to the right.

Media Left: Hold CTL to show the secondary option and Press User 1 to move the media within the selected clip one frame at a time to the left without chaining the clip duration or position.

Media Right: Hold CTL to show the secondary option and Press User 2 the move the media within the selected clip one frame at a time to the right without chaining the clip duration or position.

EDIT - CLIP

Use this menu layout for quick control of the selected clip.

Edit-Clip Quick Menu layout

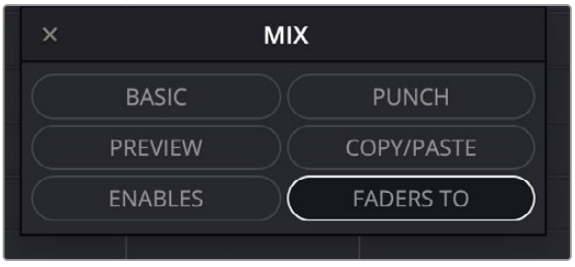
Toggle Mutes: Press User 1 to mute (disable) the selected clip or clips beneath the playhead on selected tracks. Press User 1 again to un-mute (enable) the clip or clips.

Reverse Clip: Press User 2 to reverse the clip beneath the playhead on the selected track. Press User 2 again to reverse again, so it plays forward.

Inspect Clip: Press User 3 to show the Inspector panel in the Fairlight Page interface. Press User 3 again to hide the Inspector.

Mix User Set

There are six Mix menu layouts for working with mix automation: Basic, Punch, Preview, Copy/Paste, Enables and Faders To. Press ALT to show the different Mix menu layouts in the Quick Menu dialog. Press the associated User button to choose a Mix options layout.



Mix Quick Menu layouts include Basic, Punch, Preview, Copy/Paste, Enables and Faders To.

Mix Quick Menu layouts and buttons include:

MIX - BASIC

Use this submenu options layout to access common functions while previewing or working with previously recorded automation data.

Mix-Basic Quick Menu layout

All Read: Press User 1 to get controls out of Write or Preview before the transport starts moving.

Copy Mix: Press User 3 to copy all automation data within the selected range to the clipboard. This is the first step in copying automation data from one track or bus to another.

Paste Mix: Press User 4 to paste data from a copied automation range into the range selection in the Timeline, based on enabled parameters in the Automation toolset. For example, if you copy a range of automation from the MUSIC 1 track, all of the automation data within that range is copied to the clipboard. However, if only the Fader and Pan parameters are enabled in the Automation toolset, only those automation curves will be pasted to the selected range on the Music 2 track in the Timeline.

Erase Mix: Press User 5 to erase the automation data within the selected range.

MIX - PUNCH

As the name suggests, the options in this Mix layout offers range-based options to control when and where new automation data is written into an existing mix.

Mix-Punch Quick Menu layout

Auto In: Press User 1 to start an automation pass, pre-rolling, then punching In at the range start point.

Auto Out: Press User 2 to start an automation pass, pre-rolling, then punching in at the range Out point.

Punch In: Press User 3 to switch automation from Preview or Read to Write during playback. Once you Punch In, all enabled parameters will remain in Write mode until you stop playback or press User 4 to Punch Out.

Punch Out: Press User 4 to stop writing Automation and enter Read mode during playback.

Auto Punch: Press User 5 performs an automation pass, pre-rolling, then punching In and Out at the range start and end points.

Join Mix: Press User 6 to punch into Automation Write with all enabled parameters during playback, with exactly the parameter values you had when Write last stopped. This is handy for making a second pass and finessing a section you just mixed.

MIX - PREVIEW

This Mix menu layout offers Preview-related mix options that allow you to suspend Automation Read or Write for enabled controls while you find new settings for them.

Mix-Preview Quick Menu layout

Preview: Press User 1 to switch on the Preview automation controls and audition new settings for the enabled controls without changing the recorded automation data.

Fill Range: Press User 3 to perform and instant automation pass, writing the current values of all parameters that are in Preview mode through the range.

Glide Range: Press User 4 to perform an instant automation pass that writes a glide through the range from the value at the start of the range to the current control level of the parameter, for all parameters that are in Preview mode.

Punch In: Press User 5 to switch from Preview to Write mode starting at the point where you press Punch In and applying the current control levels until you stop playback or press User 6 to Punch Out.

Punch Out: Press User 6 to stop writing automation and return to Preview mode during playback.

MIX - COPY/PASTE

Use this Mix menu layout to quickly copy and paste automation from one range to another.

Mix-Copy/Paste Quick Menu layout

Copy: Press User 1 to copy all automation data within a range.

Paste All: Press User 2 to paste all copied automation data to a range.

Paste EQ: Press User 3 to paste only the copied EQ automaton data to a range.

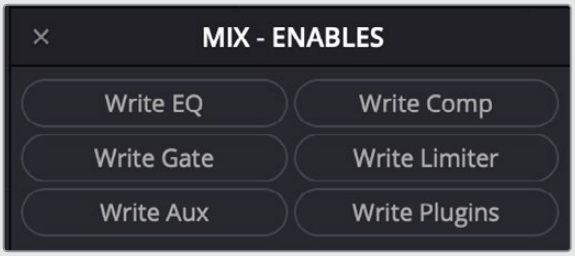
Paste Aux: Press User 4 to paste only the copied Aux buss automaton data to a range.

Paste Dyn: Press User 5 to to paste only the copied Dynamics automaton data from the built-in Fairlight Dynamics processing on each track to a range. Dynamics include: Expander, Gate, Compressor, and Limiter automation.

Paste Plugs: Press User 6 to paste only the copied plugins automaton data to a range.

MIX - ENABLES

Use this menu layout to quickly enable or disable automation recording for specific parameter sets.



Mix-Enables Quick Menu layout

Write EQ: Press User 1 to enable or disable EQ automation.

Write Comp: Press User 2 to enable or disable Comp button automation.

Write Gate: Press User 3 to enable or disable Gate automation.

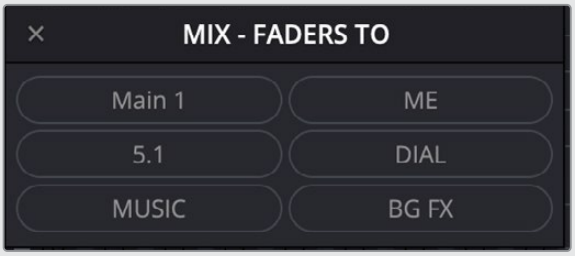
Write Limiter: Press User 4 to enable or disable Limiter button automation.

Write Aux: Press User 5 to enable or disable Aux automation.

Write Plugins: Press User 6 to enable or disable Plugin automation.

MIX - FADES TO

Use this menu layout to remap faders to the first six sends.

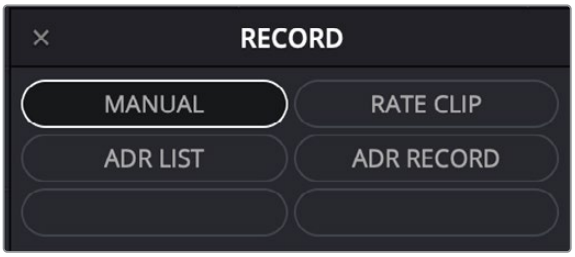


Mix-Faders To layout

NOTE: The Mix user set and subsequent Quick Menu options are only functional while the Automation toolset is On and showing in the Fairlight Page user interface. Press the On button in the Automation area at the top of the Desktop Console to toggle Automation On or Off. The Faders To menu layout allows users to re-map faders to Sends 1-6 via the User keys and does not require Automation to be turned on.

Record User Set

This user set offers the same recording options that are available in the Fairlight Audio Editor for both Manual and ADR recording. There are four Record Quick Menu layouts: Manual, Rate Clip, ADR List, and ADR Record.



Record Quick Menu layouts include Manual, Rate Clip, ADR List, and ADR Record.

Record Quick Menu layouts and buttons include:

RECORD - MANUAL

Use to this button layout to place common fast-editing actions at your fingertips. Use the dial and transport controls with your right hand for navigation and selection, while quickly choosing editing actions via the User buttons with your left hand.

Record-Manual Quick Menu layout

Record Here : Press User 1 to initiate the Record Here action from the current playhead position. When you engage Record Here, the playhead goes back the pre-roll duration, then punches into Record at the location where you issued the command.

Record Again: Press User 2 to repeat the last recording you made, both entry and exit, whether it was manually or automatically punched in.

Record Clip: Press User 3 to initiate the Record Clip manual recording method. After pre-roll, the playhead punches in and out to match the duration of the clip under the playhead on the selected track. If no clip is beneath the playhead, the transport moves forward to the next clip in the track and records there.

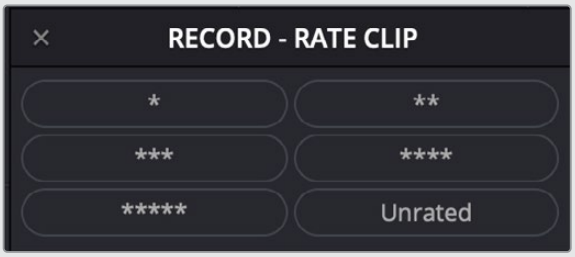
Record Range: Press User 4 to record the current range. With this manual recording method, the playhead includes a pre-roll and punches into Record at the Range In point, and then punches out at the Range Out point.

PunchIn Again: Press User 5 to engage Punch Again recording. Punch Again pre-rolls, then enters record at the exact same place as last time, whether it was manually or automatically activated. When entering this record operation, you still need to manually Punch Out. This allows you to get the same start point for recording but with a manual exit.

Rec Head: Press User 6 to enter the Record Head method, which pre-rolls, then starts recording at the head of the first clip to come beneath the playhead in the selected track. When entering this record operation, you still need to manually Punch Out.

RECORD - RATE CLIP

As the name suggests, the options in this User Button menu are all based on rating the ADR recordings from 1-Star (*) to 5-stars (*****). These ratings appear in the ADR Record panel Take list after each recorded take.



Record-Rate Clip Quick Menu layout

*** :** Press User 1 to mark a 1-star rating on the selected take.

****:** Press User 2 to mark a 2-stars rating on the selected take.

*****:** Press User 3 to mark a 3-stars rating on the selected take.

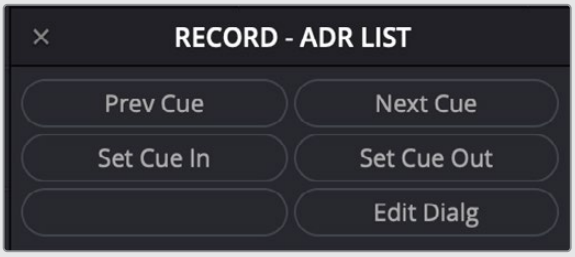
******:** Press User 4 to mark a 4-stars rating on the selected take.

*******:** Press User 5 to mark a 5-stars rating on the selected take.

Unrated: Press User 6 to remove star ratings.

RECORD - ADR LIST

This ADR recording layout offers actions available in the ADR List panel. These actions are used for selecting and setting ADR cues.



Record-ADR List Quick Menu layout

Prev Cue : Press User 1 to select the previous cue in the Cue list.

Next Cue: Press User 2 to select the next cue in the Cue list.

Set Cue In: Press User 3 to set the current Timeline In point as the Cue In.

Set Cue Out : Press User 4 to set the current Timeline Out point as the Cue Out.

Edit Dialg : Press User 6 to highlight the text field and active text cursor in the ADR List panel so that you can type or edit the text for the current cue.

RECORD - ADR RECORD

Use this this ADR recording layout for rehearse and record options available in the ADR Record panel.

Record-ADR Record Quick Menu layout

Prev Cue: Press User 1 to select the previous cue in the Cue list.

Next Cue: Press User 2 to select the next cue in the Cue list.

Play Cue: Press User 3 to play the currently selected take from the Take list (described below). If no take is selected, the most recently recorded one on top is played.

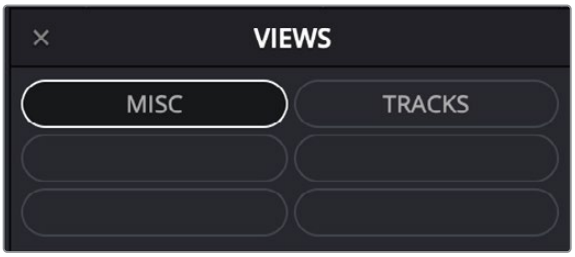
Rec. Cue: Press User 4 to initiate recording of the cue to the specified audio track, with cue beeps and video streamer cues.

Rhrse Cue: Press User 5 to rehearse the selected cue. This runs the section of the Timeline specified by a cue without actually recording anything, giving the talent an opportunity to run through their dialog and practice their timing and delivery. Beeps and on-screen streamers are not played during a rehearsal.

Edit Dialg: Press User 6 to highlight the text field and active text cursor in the ADR List panel so that you can type or edit the text for the current cue.

Views User Set

This user set offers quick access to view options and track zoom views that can be toggled on or off as needed while you work. There are two View Quick Menu layouts: Misc and Tracks.

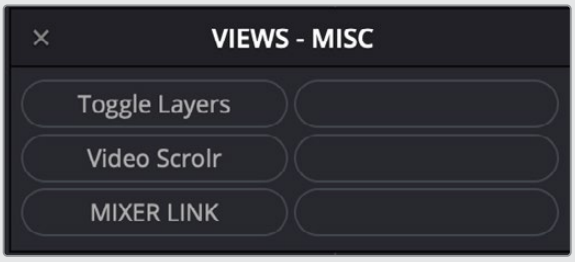


Views Quick Menu layouts include Misc and Tracks.

Views Quick Menu layouts and buttons include:

VIEWS - MISC

Use to this button layout to quickly show or hide common enhanced view features that are also available in the Setup mode layout on the Fairlight Audio Editor.



Views-Misc Quick Menu layout

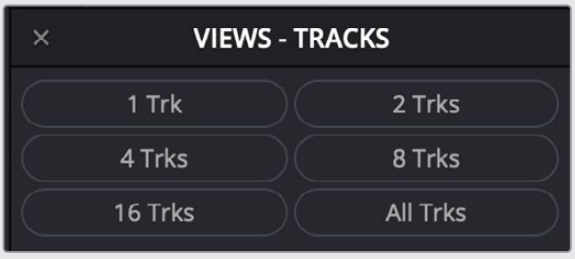
Toggle Layers : Press User 1 to show or hide Audio Track Layers.

Video Scrolr: Press User 2 to show or hide the Video Scroller.

Mixer Link: Press User 3 to toggle on or off the Mixer Link feature. When Mixer Link is on, the Fairlight page mixer automatically scrolls to show the most recently selected track.

VIEWS - TRACKS

As the name suggests, the options in this User Button menu are all based on rating the ADR recordings from 1-Star (*) to 5-stars (*****). These ratings appear in the ADR Record panel Take list after each recorded take.



Views-Tracks Quick Menu layout

1 Trk : Press User 1 to vertically scale the Timeline tracks to show only the active track.

2 Trks: Press User 2 to vertically scale the Timeline to show two tracks, including the active track.

4 Trks: Press User 3 to vertically scale the Timeline to show four tracks, including the active track.

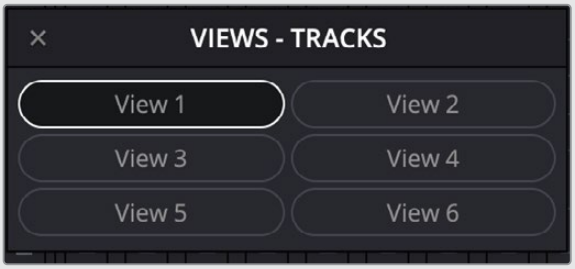
8 Trks : Press User 4 to vertically scale the Timeline to show eight tracks, including the active track.

16 Trks: Press User 5 to vertically scale the Timeline to show sixteen tracks, including the active track.

All Trks: Press User 6 to vertically scale the Timeline tracks to show all tracks.

VIEWS - TRACKS PRESETS

Press the A/B button while the Views-Tracks Quick Menu is showing to see the Tracks View presets. Each of the six user-defined View presets can be used to quickly change which tracks/busses are visible in the Timeline and Mixer. These View presets can be customized in the Tracks Index tracklist and are based on the tracks and busses marked as visible when a numbered User View is selected.



Press A/B button to show custom Views-Tracks User Quick Menu layout

View 1 : A/B + 1 to scale the Timeline to show the View 1 preset.

View 2: A/B + 2 to scale the Timeline to show the View 2 preset.

View 3: A/B + 3 to scale the Timeline to show the View 3 preset.

View 4 :A/B + 4 to scale the Timeline to show the View 4 preset.

View 5: A/B + 5 to scale the Timeline to show the View 5 preset.

View 6: A/B + 6 to scale the Timeline to show the View 6 preset.

Setup User Set

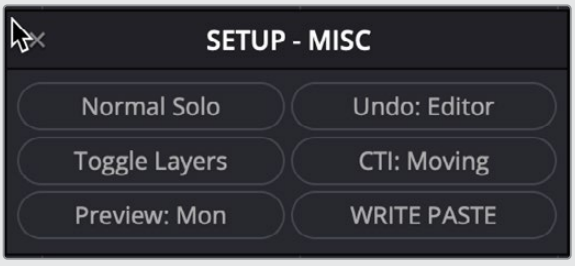
This User set offers setup options that are available in the Fairlight Audio Editor setup mode. There are four Setup Quick Menu layouts: Misc, Jogger, Talkback and Console.

Setup Quick Menu layouts include Misc, Jogger, Talkback, and Console.

Setup Quick Menu layouts and buttons include:

SETUP - MISC

Use to this button layout to quickly access common features that can enhance your Fairlight user experience.



Setup-Misc Quick Menu layout

Normal Solo/Solo Follow: Press User 1 to toggle between Normal Solo and Solo Follow. When set to Normal Solo, pressing a Solo button on the Desktop Console or soloing a track on the Fairlight page results in the normal track solo behavior. When set to Solo Follow, solo is linked to track selection, so that any track you select or deselect will automatically solo or unsolo the corresponding track.

Undo: Editor/Undo All: Press User 2 to toggle between Undo Editor and Undo All. This functionality is a matter of operator preference. When set to the default, Undo Editor, tasks performed in Mix mode, including recording and editing automation data, will not be undoable. You can, however, simply record new mixing data to override the previous data as needed. Latching this key enables the Undo All mode, which in turn will undo all actions including automation applied in Mix mode

Toggle Layers: Press User 3 to on or off Audio Track Layers.

CTI: Moving/CTI:Fixed: Press User 4 to choose whether the playhead (CTI) moves across the Timeline, or is fixed in place with the Timeline scrolling past.

Preview: Mon/Preview:Track: Press User 5 to determine where preview monitoring goes when auditioning a sound and comes in handy when you need to preview a clip in the Media Pool or Sound Library. When toggled to Preview Track, you will put the track in Thru mode so it works like a live mic input and the sound you preview will be subject to the track's fader levels, solo or mute state, and any processing applied to the track. If toggled to Preview Mon, the sound goes directly to the monitors without any processing or controls via the track's channel strip in the mixer or console.

Write Paste: Press User 6 to automatically set controls to write when pasting from one channel to another.

SETUP - JOGGER

As the name suggests, the options in this User Button menu are all based on Jog settings for the Search Dial. These options are identical to those found on the Fairlight Audio Editor.

Setup-Jogger Quick Menu layout

Gear:13: Press User 1 and turn the dial to change the "gear ratio" when jogging between 1 and 20. In other words, it determines how quickly the transport moves in response to turning the jog wheel. The lower the Gear number, the slower the transport will go; the higher the Gear number, the faster the transport will go. The default Gear setting is 13.

Rescale Jogger: Press User 2 to change the gear ratio based on the current zoom level so that three revolutions a second of the jog wheel reaches normal play speed.

Follow Zoom: Press User 3 to toggle Follow Zoom on or off. When on, the gear ratio of the jog wheel is affected by the Zoom setting.

Jog DIM: Press User 4 to toggles Jog Dim on and off. When on, it causes the monitoring level to automatically dim during Loop Jog to the user-defined value set in the Monitor mode Dim level.

Loop Jog: Press User 5 to toggles Loop Jog on and off. When Loop Jog is on, the transport plays a small length of audio (between 5ms and 2000ms), repeatedly, at play speed. The loop moves as you jog the transport forward or backward. This is a great tool for editing, because it maintains the correct pitch of the audio, allowing you to hear clicks, pops, sibilants in the middle of words, and so on. Some of the other soft keys in this menu control additional Loop Jog parameters.

Width: 80: Press User 6 and turn the dial to sets the width for the Loop Jog in milliseconds between 5ms and 2000ms. This is the amount of audio that is repeated in each loop. The default width is 80ms.

SETUP - TALKBACK

This Setup layout offers three options to customize the Desktop Console Talkback functionality.

Setup-Talkback Quick Menu layout

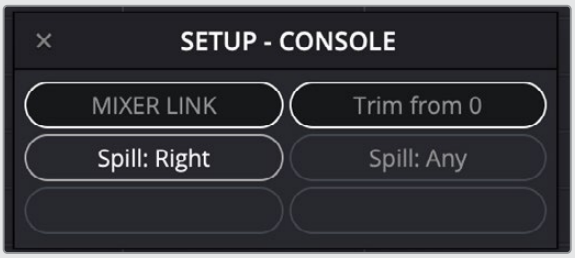
Smart Talk/Push-2 Talk: Press User 1 to toggle between the default unlatched Smart Talk option and the latched Push-2-Talk option. Smart Talk allows the user to either latch the Talk button for extended hands-free talkback, or Push-2-Talk with a momentary press on the Talk button. Latching this key toggles on the Push-2-Talk mode, which limits talkback to the momentary-press Push-2-Talk method similar to using a 2-way radio.

GPI>None/Talk/DIM: Press User 2 to toggle the Monitoring Controls for the general purpose input (GPI) between None, Talk plus DIM, or DIM only.

None/Talk/Armed/Record>GPO: Press User 3 to determine when the general purpose output (GPO) sends a signal during a session. This Quick Menu button toggles between Talk, None, Armed and Record.

SETUP - CONSOLE

This Setup layout offers four options to customize the console functionality.



Setup-Console Quick Menu layout

Mixer Link: Press User 1 to toggle Mixer Link on/off. When Mixer Link is on, the DaVinci Resolve Mixer GUI will scroll any newly selected tracks into view.

Trim from Unity (0): Press User 2 to toggle Trim from Unity on/off. In automation Trim mode, when Trim from Unity is on, pressing the SEL key on any channel will re-locate the fader to the unity (0) position and stop playing back existing moves.

Spill: Left/Spill: Right: Fader Spill temporarily spills the member tracks of a master bus or VCA group to nearby faders and is a fast way to finesse member track levels while mixing. The User 3 button determines the direction in which member tracks are temporarily mapped to the adjoining faders on the Fairlight Desktop Console. Press User 3 to toggle between Spill: Left and Spill: Right, which in turn dictates whether the member tracks of a bus are assigned to neighboring faders to the left or right of a bus when Spill is engaged in the Channel Fader panel.

Spill: Tracks/Spill: Any: Press User 4 to toggle between Spill: Tracks/Spill: Any. When in the default (unselected) state, the Spill: Any option allows member tracks of a bus to be spilled to the nearest faders to the left or right, including faders assigned to Master busses and VCA groups. When toggled to the Spill: Tracks option, member tracks of a bus spill either left or right, starting with the nearest track fader in the designated direction. This option is useful if you need to maintain fader control of your busses while you spill their constituent tracks to the nearest track faders.

NOTE: At the time of this documentation, the blank User Set and subsequent blank button options are not yet functional. Stay tuned for future updates.

Fairlight Desktop Console Configurations

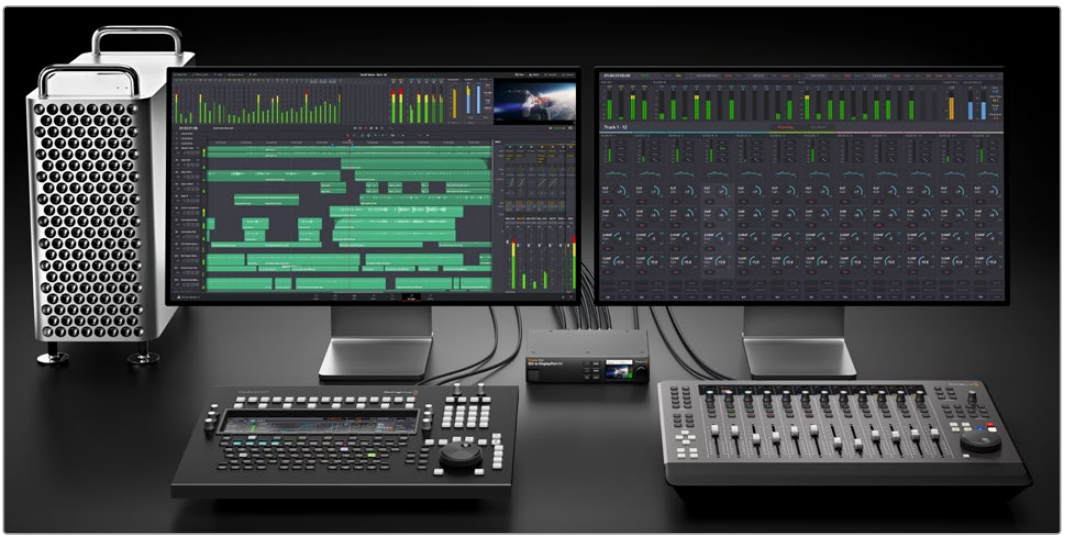
There are three ways that you can configure the Fairlight Desktop Console with your DaVinci Resolve workstation:

1. As a standalone mixing controller, simply connect the Fairlight Desktop Console to your DaVinci Resolve computer for professional control of the Edit page Mixer as well as the Fairlight page recording, mixing, and automation workflows.
2. Add a second monitor via HDMI for enhanced visual feedback of the mixing parameters while you work with the console. This configuration gives you realtime graphical updates on the screen, similar to the Channel Control LCD in the full-sized modular Fairlight consoles.
3. Connect to a Desktop Fairlight Audio Editor and DaVinci Resolve computer for control of nearly every function on the Fairlight Page interface. This expanded desktop configuration is similar to a 2-bay Fairlight modular console at about half the price.

Fairlight Desktop Console

Fairlight Desktop Console connected to a second monitor via HDMI for enhanced visual feedback

Fairlight Desktop Console connected to a second monitor via HDMI with nearby computer screen to display the DaVinci Resolve interface and enhanced channel-based visual feedback from the console on the HDMI screen



Fairlight Desktop Console connected to a second monitor and the Fairlight Audio Editor with DaVinci Resolve computer screen

Regulatory Notices

Disposal of Waste of Electrical and Electronic Equipment Within the European Union.

The symbol on the product indicates that this equipment must not be disposed of with other waste materials. In order to dispose of your waste equipment, it must be handed over to a designated collection point for recycling. The separate collection and recycling of your waste equipment at the time of disposal will help conserve natural resources and ensure that it is recycled in a manner that protects human health and the environment. For more information about where you can drop off your waste equipment for recycling, please contact your local city recycling office or the dealer from whom you purchased the product.

This equipment has been tested and found to comply with the limits for a Class A digital device, pursuant to Part 15 of the FCC rules. These limits are designed to provide reasonable protection against harmful interference when the equipment is operated in a commercial environment. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. Operation of this product in a residential area is likely to cause harmful interference, in which case the user will be required to correct the interference at personal expense.

Operation is subject to the following two conditions:

1. This device may not cause harmful interference.
2. This device must accept any interference received, including interference that may cause undesired operation.

Davinci Resolve Advanced Panel	KCC-REM-BMD-DaVinciResolve
Davinci Resolve Mini Panel	MSIP-REM-BMD-201708001
Davinci Resolve Micro Panel	MSIP-REM-BMD-201703002
Davinci Resolve Studio USB Keylock	MSIP-REM-BMD-201705001
DaVinci Resolve Editor Keyboard	R-R-BMD-201907001
DaVinci Resolve Speed Editor	R-R-BMD-20200211001
Fairlight Desktop Audio Editor	R-R-BMD-2020103002
Fairlight Studio Console Audio Editor	R-R-BMD-2020103002
Fairlight Studio Console LCD Monitor	R-R-BMD-2020103003
Fairlight Studio Console Channel Fader	R-R-BMD-2020103004
Fairlight Studio Console Channel Control	R-R-BMD-2020103005
Fairlight PCIe Audio Accelerator	R-R-BMD-2020103006
Fairlight Audio Interface	R-R-BMD-2020103007
Fairlight PCIe Audio MADI Upgrade	R-R-BMD-2020103008
Fairlight Desktop Console	R-R-BMD-20200728001
Fairlight HDMI Monitor Interface	R-R-BMD-20200729001

ICES-3 (A)
NMB-3 (A)

ISED Canada Statement

This device complies with Canadian standards for Class A digital apparatus.

Any modifications or use of this product outside its intended use could void compliance to these standards.

Connection to HDMI interfaces must be made with high quality shielded HDMI cables.

This equipment has been tested for compliance with the intended use in a commercial environment. If the equipment is used in a domestic environment, it may cause radio interference.

Bluetooth®

The DaVinci Resolve Speed Editor is a Bluetooth wireless technology enabled product.

Contains transmitter module FCC ID: QOQBGM113

This equipment complies with FCC radiation exposure limits set forth for an uncontrolled environment.

Contains transmitter module IC: 5123A-BGM113

This device complies with Industry Canada's license-exempt RSS standards and exception from routine SAR evaluation limits given in RSS-102 Issue 5.

Certified for Japan, certificate number: 209-J00204. This equipment contains specified radio equipment that has been certified to the technical regulation conformity certification under the radio law.

This module has certification in South Korea, KC certification number: MSIP-CRM-BGT-BGM113

Technical Specification for Low Power Radio Frequency Equipment 3.8.2 Warnings

Without permission granted by the NCC, any company, enterprise, or user is not allowed to change frequency, enhance transmitting power or alter original characteristic as well as performance to a approved low power radio-frequency devices. The low power radio-frequency devices shall not influence aircraft security and interfere legal communications; If found, the user shall cease operating immediately until no interference is achieved. The said legal communications means radio communications is operated in compliance with the Telecommunications Management Act. The low power radio-frequency devices must be susceptible with the interference from legal communications or ISM radio wave radiated devices.

Davinci Resolve Speed Editort is class A digital device. Operation of this product in a residential area, it may cause radio frequency disturbance, in this case the user will be required to take appropriate measures.

NCC ID number: CCAO21LP1880T3

Pending Certification for South Africa by ICASA, approval number TA-2021/1350

Cerified for Mexico (NOM), for Bluetooth module manufactured by Silicon Labs, model number BGM113A Includes transmitter module certified in Mexico IFT: RCBSIBG20-2560

Hereby, Blackmagic Design declares that the product (DaVinci Resolve Speed Editor) is using wideband transmission systems in 2.4 GHz ISM band is in compliance with directive 2014/53/EU.

The full text of the EU declaration of conformity is available from compliance@blackmagicdesign.com

Safety Information

Weight Warning

The Fairlight Studio Console has considerable weight even when empty. For example, a 3 Bay console weighs up to 110 kg empty, and 157 kg fully assembled. You should always move a Fairlight console with at least 4 people using safe lifting procedures, such as keeping the back straight, bending the knees and lifting with careful, controlled movements.

Electrical Warning Notice and Disclaimer

For installations involving the fitting of more than five Fairlight modules, additional earthing requirements must be fitted before connecting the supply. This requirement does not apply if each group of five Fairlight modules can be connected to separate wall or floor socket outlets.

Earth posts are welded internally at both ends of the console frame for connecting earth wires from the console frame to the building earth point. Either of these posts can be used and they are marked with the following label.

Blackmagic Design recommends appointing a qualified and licenced electrician to install, test and commission this wiring system.

Blackmagic Design does not accept responsibility for the safety, reliability, damage or personal injury caused to, or by, any third-party equipment fitted into the console.

For protection against electric shock, the equipment must be connected to a mains socket outlet with a protective earth connection. In case of doubt contact a qualified electrician.

To reduce the risk of electric shock, do not expose this equipment to dripping or splashing.

Product is suitable for use in tropical locations with an ambient temperature of up to 40°C.

Ensure that adequate ventilation is provided around the product and that it is not restricted.

When rack mounting, ensure that the ventilation is not restricted by adjacent equipment.

No operator serviceable parts inside product. Refer servicing to your local Blackmagic Design service center.

The DaVinci Resolve Speed Editor contains a single cell Lithium battery. Keep lithium batteries away from all sources of heat, do not use the product in temperatures greater than 40°C.

Use only at altitudes not more than 2000m above sea level.

State of California statement

This product can expose you to chemicals such as trace amounts of polybrominated biphenyls within plastic parts, which is known to the state of California to cause cancer and birth defects or other reproductive harm.

For more information go to www.P65Warnings.ca.gov.

Warranty

12 Months Limited Warranty

Blackmagic Design warrants that DaVinci Resolve color grading control panels, editing keyboards and audio consoles will be free from defects in materials and workmanship for a period of 12 months from the date of purchase. If a product proves to be defective during this warranty period, Blackmagic Design, at its option, either will repair the defective product without charge for parts and labor, or will provide a replacement in exchange for the defective product. Periodical updates to the operational software are not included under this warranty.

In order to obtain service under this warranty, you the Customer, must notify Blackmagic Design of the defect before the expiration of the warranty period and make suitable arrangements for the performance of service. The Customer shall be responsible for packaging and shipping the defective product to a designated service center nominated by Blackmagic Design, with shipping charges pre paid. Customer shall be responsible for paying all shipping changes, insurance, duties, taxes, and any other charges for products returned to us for any reason.

This warranty shall not apply to any defect, failure or damage caused by improper use or improper or inadequate maintenance and care. Blackmagic Design shall not be obligated to furnish service under this warranty: a) to repair damage resulting from attempts by personnel other than Blackmagic Design representatives to install, repair or service the product, b) to repair damage resulting from improper use or connection to incompatible equipment, c) to repair any damage or malfunction caused by the use of non Blackmagic Design parts or supplies, or d) to service a product that has been modified or integrated with other products when the effect of such a modification or integration increases the time or difficulty of servicing the product.

THIS WARRANTY IS GIVEN BY BLACKMAGIC DESIGN IN LIEU OF ANY OTHER WARRANTIES, EXPRESS OR IMPLIED. BLACKMAGIC DESIGN AND ITS VENDORS DISCLAIM ANY IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE. BLACKMAGIC DESIGN'S RESPONSIBILITY TO REPAIR OR REPLACE DEFECTIVE PRODUCTS IS THE WHOLE AND EXCLUSIVE REMEDY PROVIDED TO THE CUSTOMER FOR ANY INDIRECT, SPECIAL, INCIDENTAL OR CONSEQUENTIAL DAMAGES IRRESPECTIVE OF WHETHER BLACKMAGIC DESIGN OR THE VENDOR HAS ADVANCE NOTICE OF THE POSSIBILITY OF SUCH DAMAGES. BLACKMAGIC DESIGN IS NOT LIABLE FOR ANY ILLEGAL USE OF EQUIPMENT BY CUSTOMER. BLACKMAGIC IS NOT LIABLE FOR ANY DAMAGES RESULTING FROM USE OF THIS PRODUCT. USER OPERATES THIS PRODUCT AT OWN RISK.