USER MANUAL

JAZZMUTANT

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I. Welcome

Thank you for choosing Dexter as your Digital Audio Workstation controller ! The first part of this guide will get you and your Dexter all prepared and ready to get in control. Part two will then walk you through Dexter's user interface and workflow.

PART ONE : INSTALLATION & SETTINGS

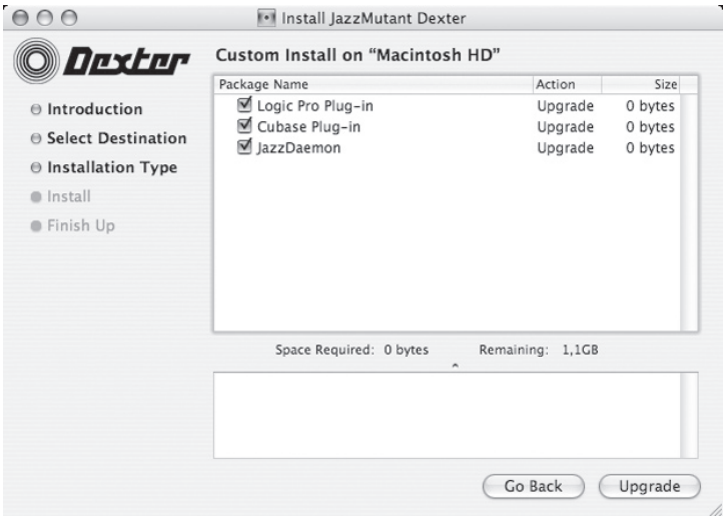
II. Installing Dexter Software

Dexter relies on several pieces of software to integrate with your Digital Audio Workstation. Before you start using Dexter, you need to install specially developped plug-ins at the heart of your DAW. Additionally, support for Apple Logic Pro on the Mac is made possible via an extra application called the JazzDaemon. Read on to install the necessary Dexter software !

II 1. On the Mac

Double click the Dexter Installer icon located on the bundled CD. Choose the Volume you wish to install on : this is the one that contains your Applications folder and all the DAWs you wish to control.

You may now select the components you wish to install.

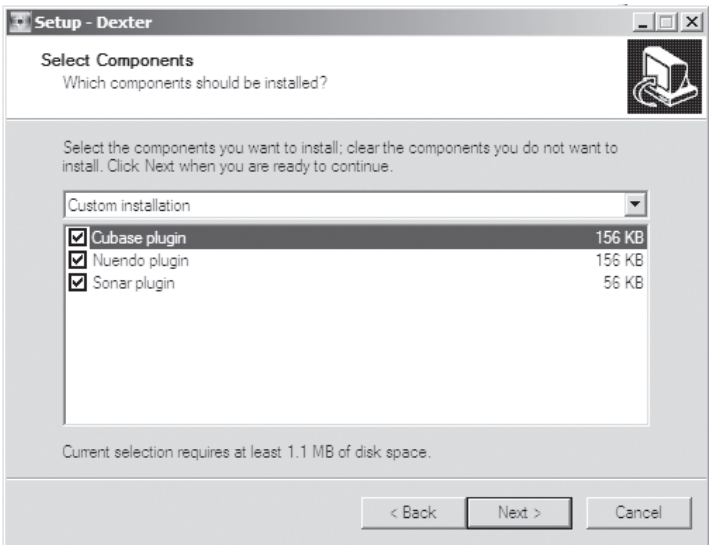


For Cubase compatibility, select ***Cubase Plug-in***.
For Logic compatiblity, select both ***Logic Pro Plug-in*** and ***JazzDaemon***.

Click on ***Install*** or ***Upgrade***. The Installer will prompt you for an administrator password, and will then install all the relevant files.

II 2. On the PC

Double click the Dexter Installer icon located on the bundled CD, and click Next after the welcome screen.
You may now select the components you wish to install.



The Installer will ask you to locate the directories where the plug-ins for each application should be installed.

For Cubase, you'll need to locate the ***Components*** directory inside your Cubase 4 installation folder.
For Nuendo, you'll need to locate the ***Components*** directory inside your Nuendo 3 installation folder.
For Sonar, you'll need to locate the ***Shared Surfaces*** directory inside your Cakewalk installation folder.

The Installer will then prompt you for confirmation. Click Install and wait for the process to end. Click Finish : you're done !

III. Hooking Dexter up

Dexter uses standard Ethernet to connect with your computer. You can connect it directly to your computer with a single, crossover Ethernet cable, or place it on a local area network via a hub or switch.

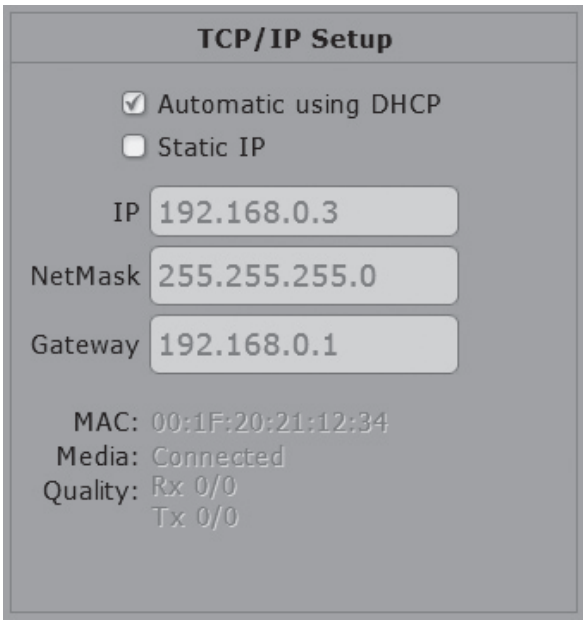
You may want to use a local area network if any of the following are true:
- You are using your computer's Ethernet port to connect to the internet, and you want to keep the connection while working with Dexter.
- You are distributing DAWs on several computers, and want Dexter to easily access all of them.

You may want to connect Dexter directly to you computer with a single cable if any of the following are true:
- Dexter is the only Ethernet device you have (either because you don't own any others or you connect wirelessly to other network devices).
- You want to control one single DAW on your main computer

To get in business rapidly, we'll only cover the latter configuration in this section. It should suffice on most systems. Should it not work out of the box, or if you seek more details on OS tinkering and connection to hubs and switches, please have a look at the Appendix on Network Configuration.

The direct connection procedure basically boils down to three steps.
- Connect Dexter's Ethernet port to your computer, using the provided crossover cable.
- Make sure any firewall software is deactivated on your computer.
- Turn Dexter on and press the settings button. On the appearing panel, just select the Automatic Using DHCP mode.

Dexter will acquire an IP address without you worrying to choose one.



IV. Setting up your Digital Audio Workstation

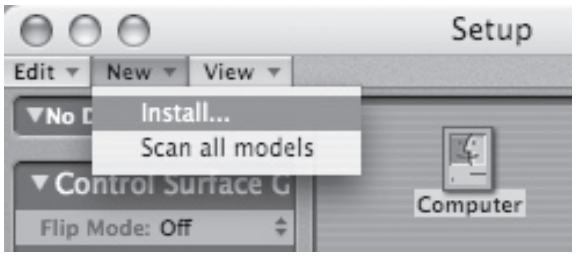
Now that Dexter can talk with your computer, we'll move on to setting up your Digital Audio Workstation.

IV 1. Logic Pro 7.2 (Mac)

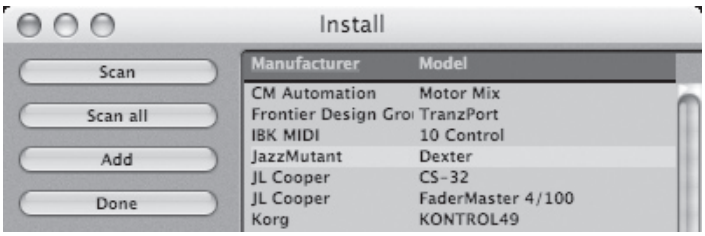
First of all, you need to make sure the JazzDaemon application is running. Double click the JazzDaemon in your Applications folder. Its icon should appear in the right hand side of your Menubar.

The JazzDaemon will convert all data that's coming frm the Lemur into standard MIDI data. To do so, it creates a bunch of virtual MIDI ports, that will appear as traditional MIDI inputs in Logic.
We'll make Dexter aware of the JazzDaemon presence later on. Let's move to Logic now.

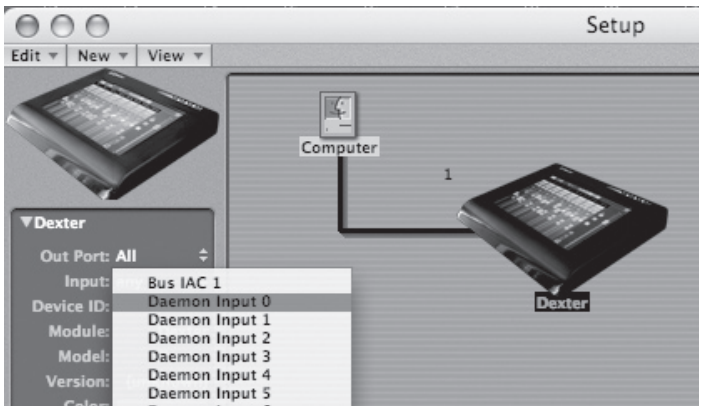
In the Menu Bar, select ***Logic Pro -> Preferences -> Control Surfaces -> Setup***
From the window that appears, you can add a Dexter instance. Choose ***New->Install***



Choose JazzMutant Dexter from the list of available devices.

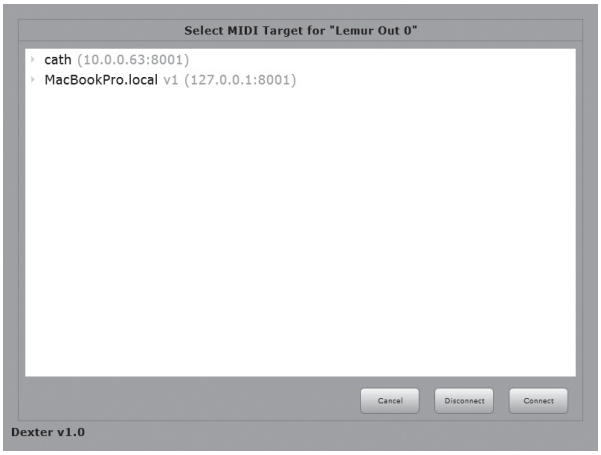


Select any virtual MIDI port as the Input port for the newly added surface. We'll choose ***Daemon Input 0***, a virtual MIDI port that was created by the JazzDaemon. You'll probably not care for the rest of those virtual MIDI ports, unless you also use a Lemur with the JazzDaemon.

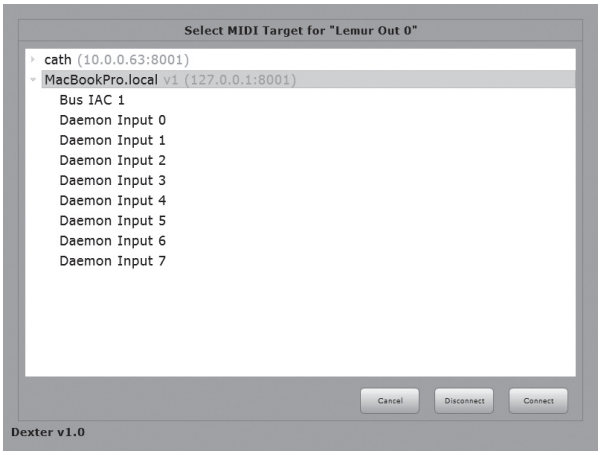


Logic has a whole bunch of control surface preferences, all of which are documented in its User Manual. There is one option you need to turn off in ***Logic Pro -> Preferences -> Control Surfaces -> Preferences*** : disable the Pickup Mode, as Dexter use only absolute controllers, instead of relative ones.

Dexter needs to speak with the JazzDaemon now : push Dexter's leftmost button, to display its settings page. Push the large button in the MIDI box : you must now select the computer the JazzDaemon is running on. In our case, this is "MacBookPro.local".



Double-tap it or press the small arrow on the left. You are now presented with all the MIDI ports attached to this computer.

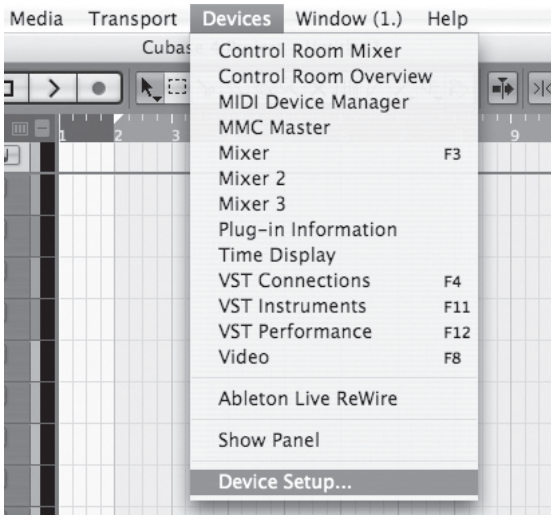


Select the virtual MIDI port you chose in Logic preferences, and hit Connect.

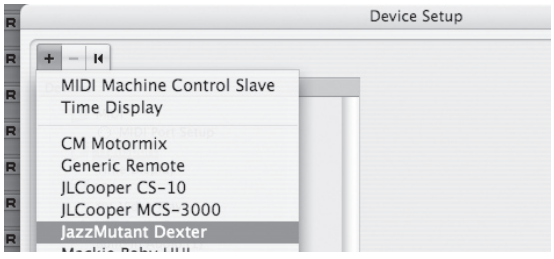
You've setup everything that's specific to Logic, move on to the next section for the last words on conversing with a DAW!

IV 2. Cubase 4 (Mac and PC) and Nuendo 3 (PC)

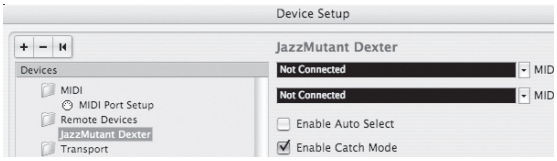
In the ***Devices menu***, select ***Device Setup***.



Click the Plus sign to add a control surface. Select JazzMutant Dexter in the appearing menu.

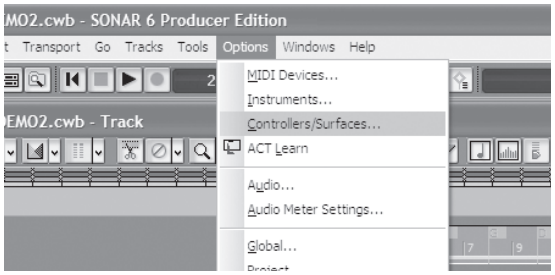


You can now see JazzMutant Dexter instantiated in the ***Remote Devices*** section of the Setup window.
You've setup everything that's specific to Cubase/Nuendo, move on to the next section for the last words on DAW conversation !

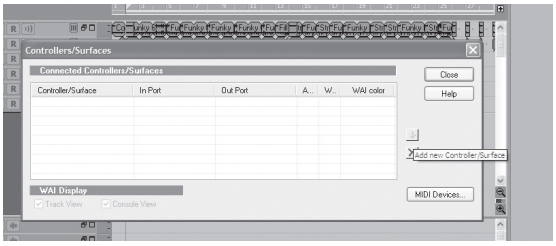


IV 3. Sonar (PC)

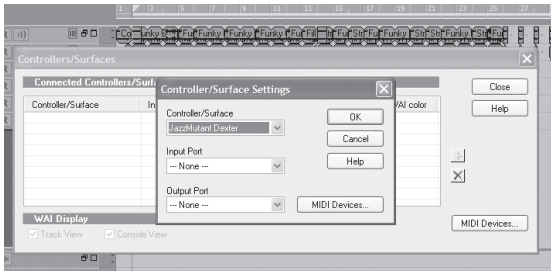
Choose ***Options->Controllers/Surfaces***.



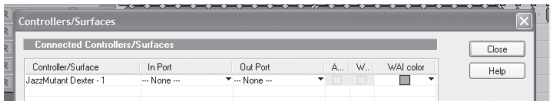
Click the yellow star to add a new control surface.



Select JazzMutant Dexter in the ***Controller/Surface*** list. Leave the Input and Output ports to None, as Sonar doesn't use MIDI for communication with Dexter. Click OK.



JazzMutant Dexter now appear in your list of control surfaces

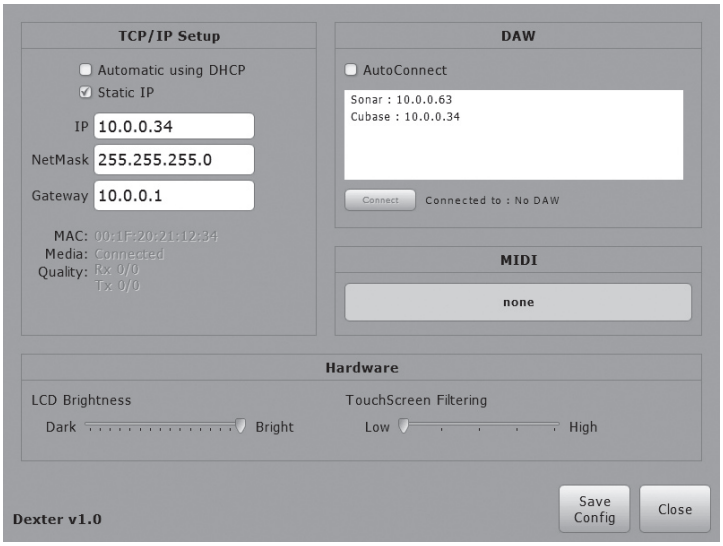


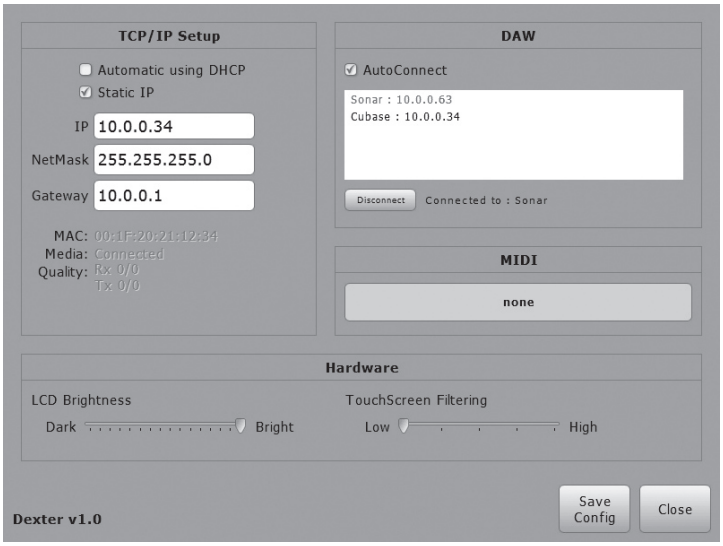
You've setup everything that's specific to Sonar, move on to the next section for the last words on DAW conversation !

V. Getting them to talk

Your DAW is ready to speak with Dexter. If you're using Logic, you've also learnt how to setup the JazzDaemon as an intermediary for the conversation between the two. All you need to do is associate Dexter with the DAW you want to control. This can be done automatically or manually, from Dexter itself.

Have a look at the DAW section in Dexter's settings page. The white list shows all DAW applications that were detected on the network (which amount to one single computer if you're using direct connection). When the AutoConnect checkbox is enabled, Dexter will automatically connect to the first detected DAW. The current target DAW appears in blue, and its name is displayed at the right of "Connected to:"
If you'd rather select the target application manually, you'll want to disable the AutoConnect feature. In that case, select the application you want to control and hit the Connect button. This button turns into a Disconnect button when you current target application is selected.





You're now connected ! Hit the «Save Config» button to store the AutoConnect and JazzDaemon settings, and «Close» to go back to Dexter's user interface.

PART TWO : OPERATING DEXTER

VI. Touching techniques

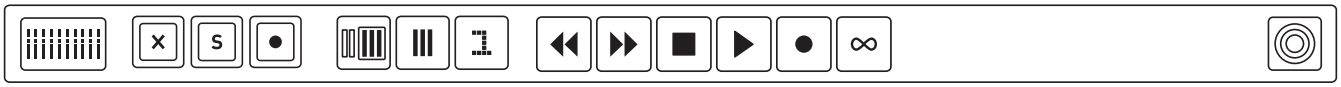
The multitouch technology featured on Dexter combines high resolution with high sensitivity. Though you'll find caressing Dexter a very natural thing to do, the following guidelines will make its manipulation even more comfortable.
You don't have to use excessive force to control the widgets on the screen. Extremely light touch, on the other hand, won't work either. The best response will be achieved by making the contact area between your fingers and Dexter's surface as small as possible. Use the tips of your fingers rather than the flat underside to achieve maximum precision. Fingernails are even better, have no fear of scratching the surface : Dexter is rock-solid and built to last.

VII. Workspace overview

The Dexter provides multiple views to deal with a wide range of mixing tasks:

VII 1. Navigation Bar

The Navigation Bar, located at the top of the screen, will be your main stop for smart navigation inside a project and between Dexter's dedicated Views. This is where you will find the Bank Selector, filtering and grouping functions, the transport controls, and Time Code display and the View Switchers.



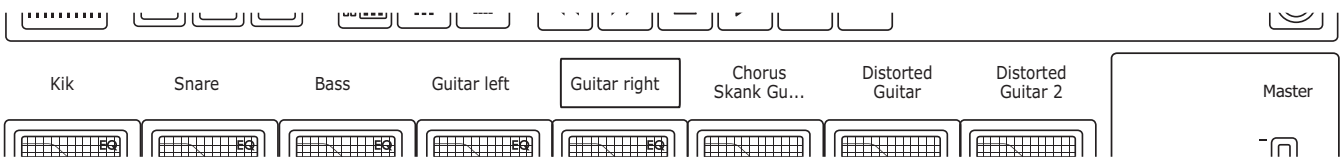
VII 2. Name Strip

The Name Strip is common to all Views. A modern version of the old strip of tape with track names on it, it gets the names of the tracks directly from the DAW software and displays them on screen. It also has different functions in the different views :

• In the Mixer View, the Name Strip provides a simple name display for each channel strip.

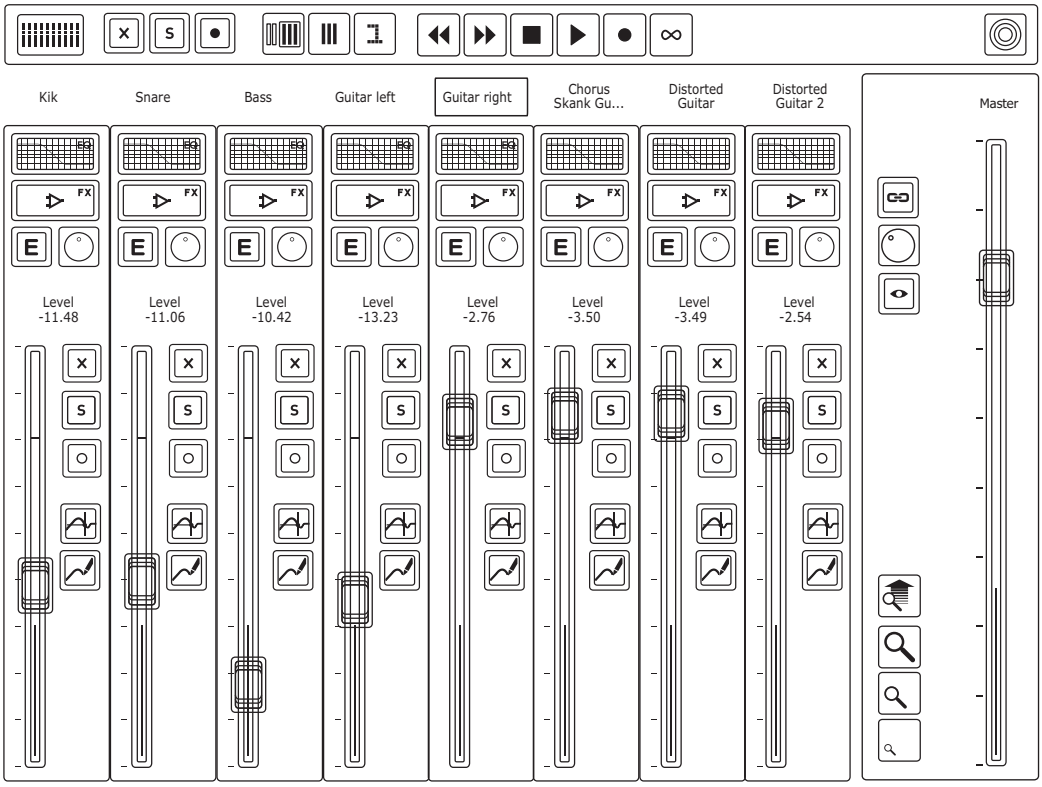
• In the Insert, EQ and Channel Edit views, the Name Strip also allows the user to select a different track in the currently displayed bank.

• In the Surround View, the Name Strip lets the user enable or disable tracks from the Panner itself so that only relevant tracks are manipulated.



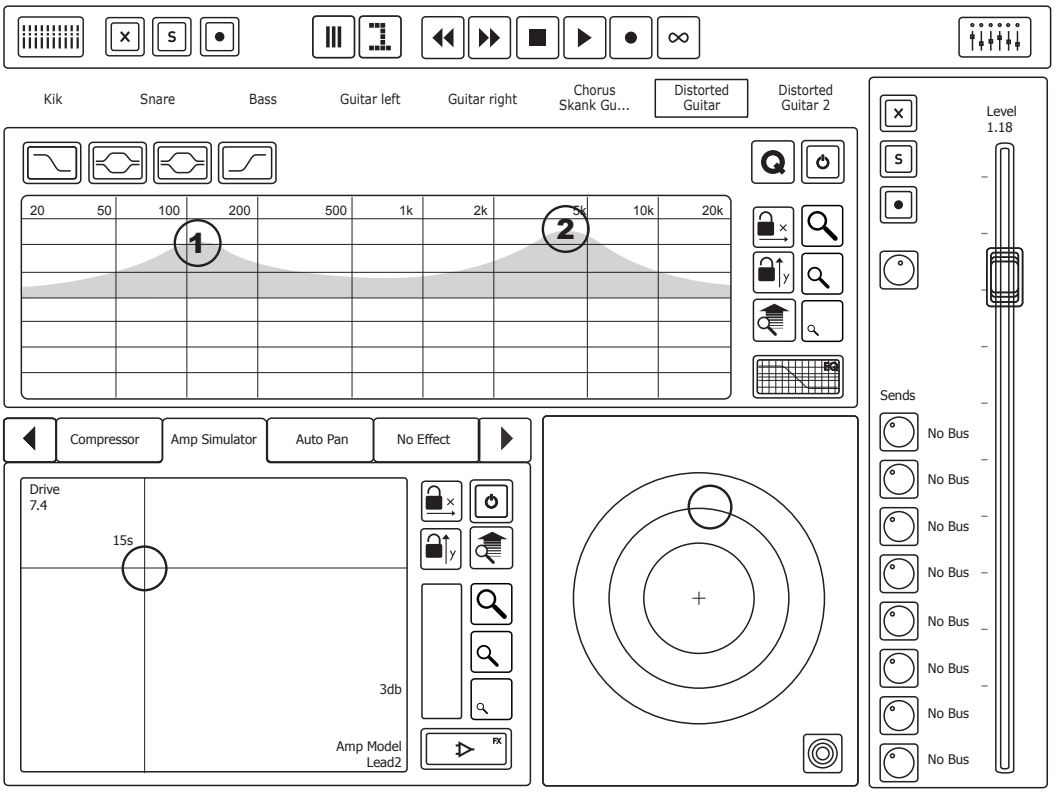
VII 3. Mixer

The Mixer view puts all the main parameters such as volume, pan, mute, solo and arm right at your fingertips, and allows easy access to the other views.



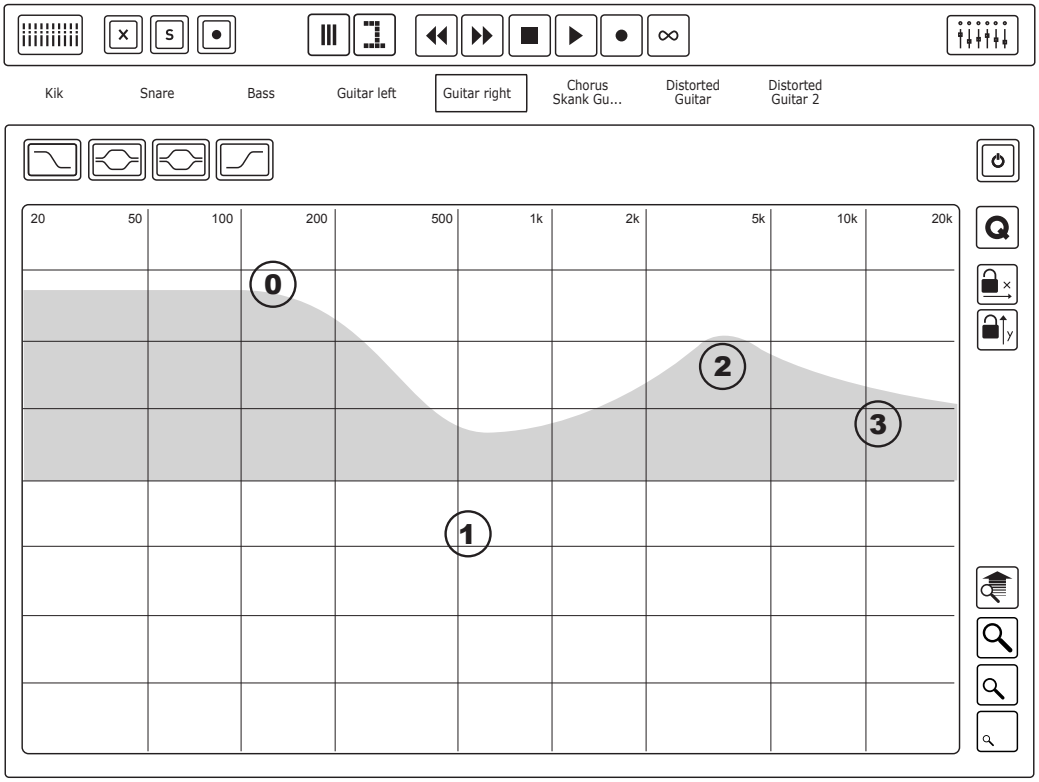
VII 4. Channel Edit

The Channel Edit View provides an overview of the settings for the currently selected track, letting you tweak bus sends, equalizer bands, inserts and panning from the same place.



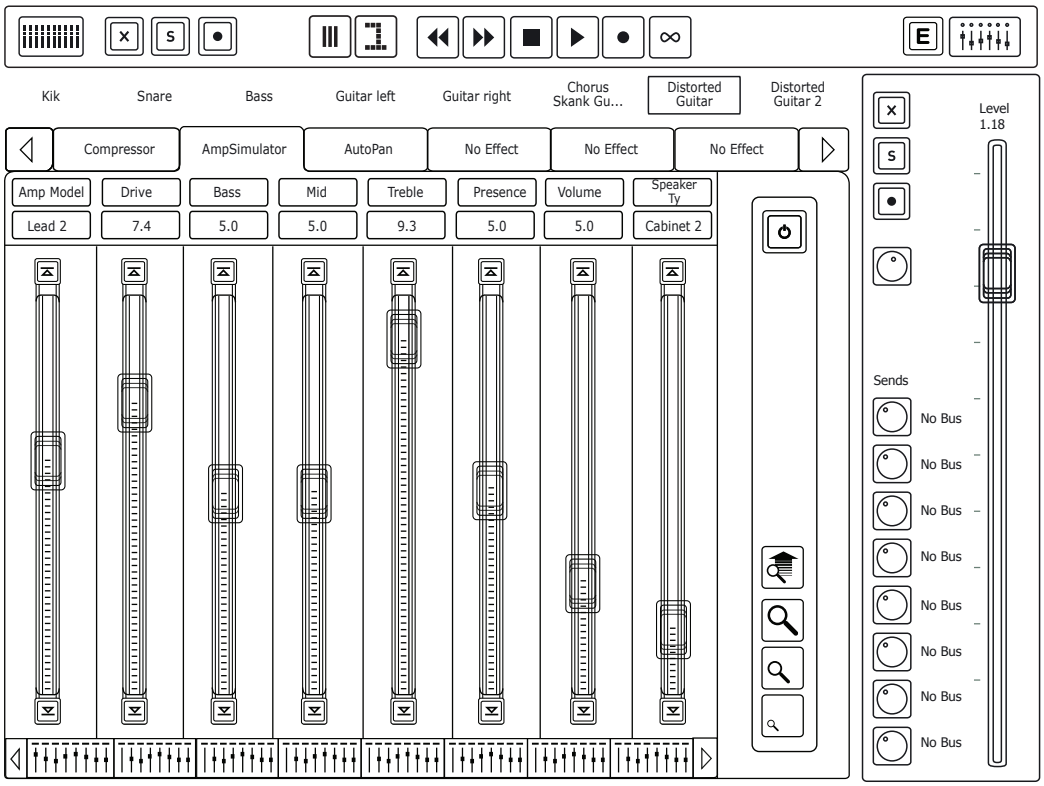
VII 5. Equalizer

The EQ View allows ergonomic adjustments to the EQ for the currently selected track.



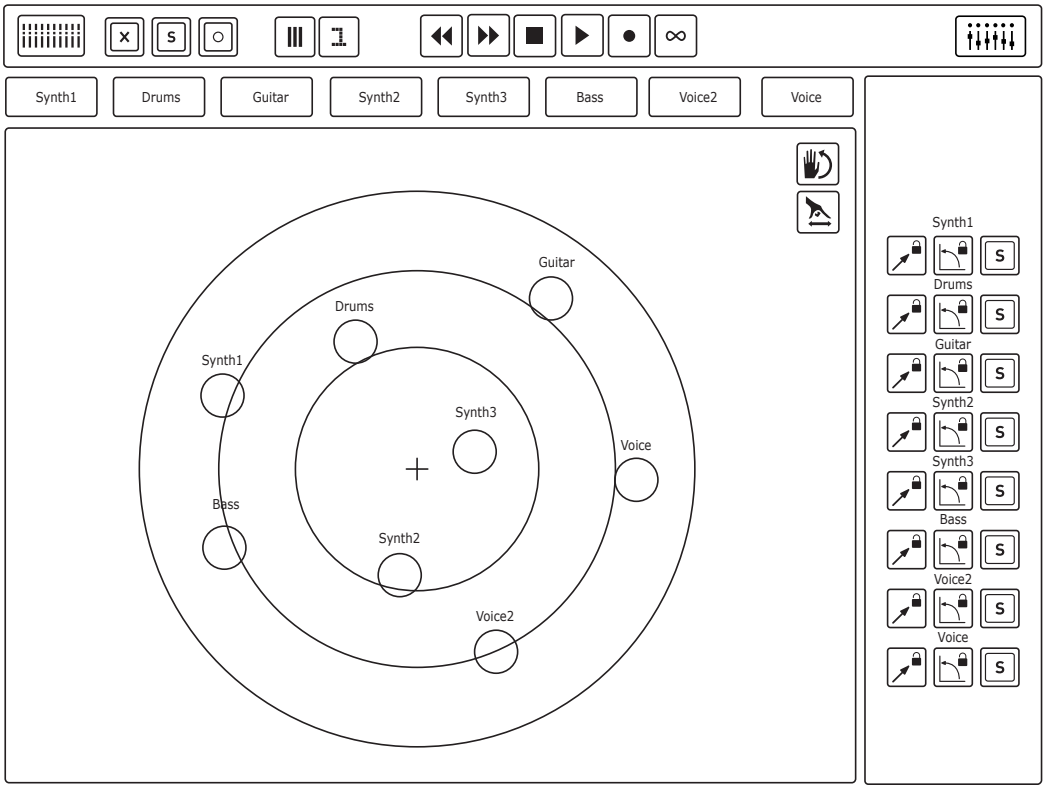
VII 6. Insert View

The Plugin View lets you access all parameters for inserted plugins.



VII 7. Surround View

The Surround View provides a simple interface to perform surround panning across multiple tracks.

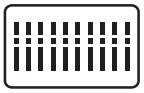


VIII. Using the Mixer

The Mixer View is the main hub of your mix sessions, as it provides direct access not only to the master fader, but also to all banks of channel strips.

VIII 1. Using the navigation bar

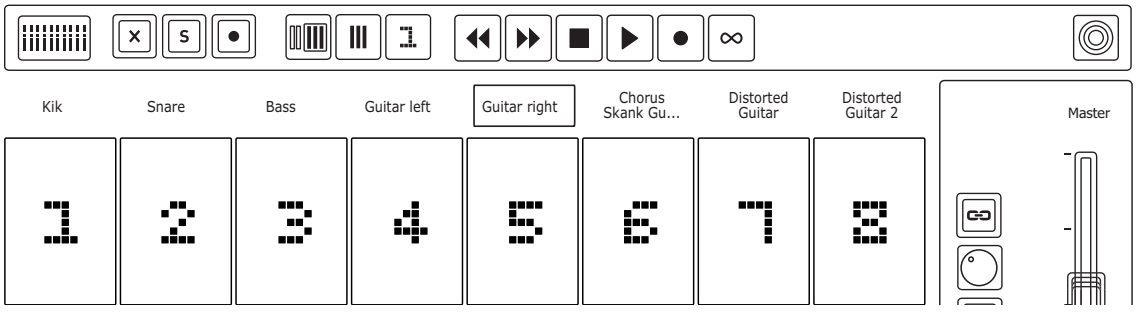
The transport controls, located at the center of the Navigation Bar, put the most commonly used transport functions at the forefront. Rewind, Forward, Stop, Play and Record all provide instantly recognizable playback functions, while the Loop Button, shown as an infinity sign, toggles the "loop playback" or "cycle" mode of your software. To the right of these transport functions you will see a Time Code readout, depicting the current playback position.



The Bank Selector in the upper left corner serves as a way of getting up and down through the tracks in banks of eight. Tap the Bank Selector button and a row of banks will appear underneath it as thumbnails. You can then either tap the bank you want to access, or slide your finger across the thumbnails and see the names of the tracks change in the Name Strip above it, then release your finger when you've found the bank you were looking for.

The Mute Filter, Solo Filter and Arm Filter buttons serve as an easy way of sorting your tracks. If you have several soloed tracks spread out across several banks it can be quite difficult to work with them in concert. To view only the soloed tracks simply tap the Solo Filter button, and all non-soloed tracks are removed from the view, grouping the soloed ones together. The same concept works for the Mute Filter, which hides muted tracks, and the Arm Filter which displays only record ready tracks.

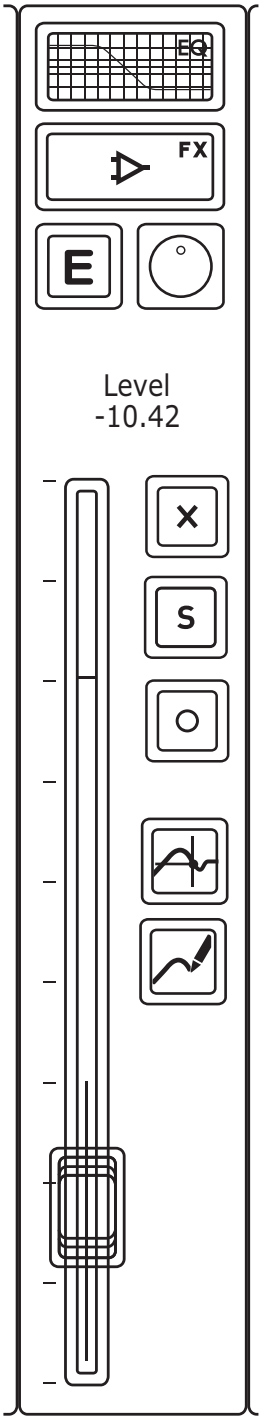
The Grouping Controls allow you to create up to eight Dexter-based groups of tracks to call up in any View on the Dexter. To assign your first group go to the Mix View and tap the Group Assign button. The Group Number button will light up, showing the currently selected group number. Find a group number you wish to assign your tracks to and tap anywhere inside channel strips to add tracks to that group.



When you have assigned your tracks to groups, tap the Group View button in the centre. Dexter will now only show the tracks in the currently selected group. The Group Number button can be tapped to select a different group at any time. You can leave Group Assign and Group View mode by tapping the corresponding buttons. This will get you back to normal operation where all tracks are visible.

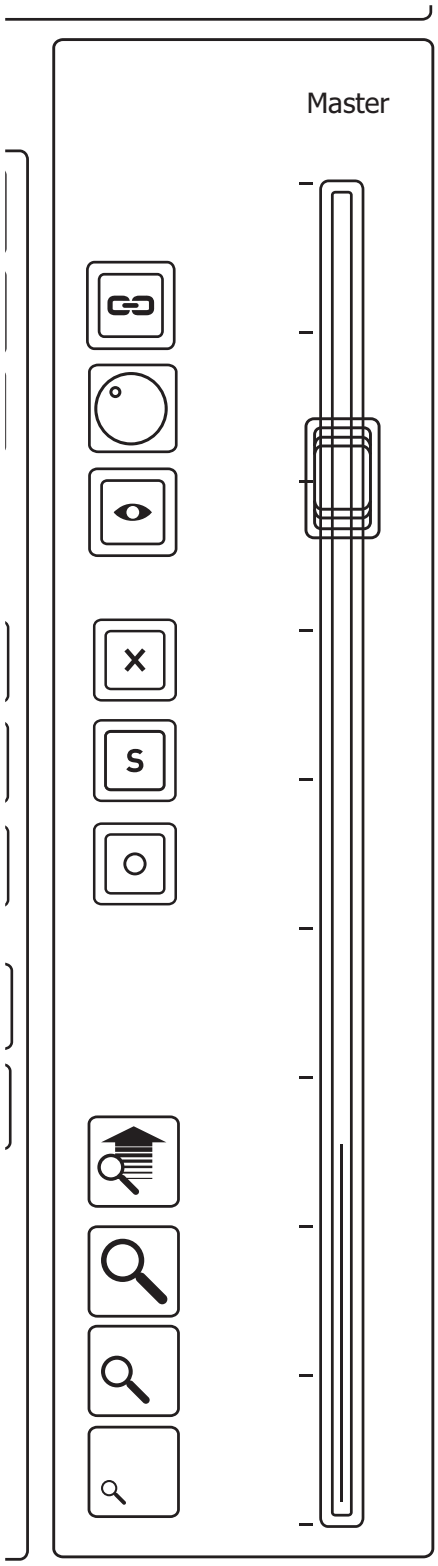
VIII 2. Channel strips

Each Channel is equipped with a volume fader with built-in graphical metering, a level readout, mute, solo and record arm track status buttons, and Automation Read/Write buttons.
At the top of each Channel strip you have direct access buttons to get to the EQ View, Insert View or the Channel Edit view. This section also provides the Track Pan Flip button. Tapping the Track Pan Flip button turns the volume fader into a pan fader - moving the fader up pans the signal to the left, and pulling the fader downwards pans to the right.
For even quicker operation we have provided three preset buttons to set the pan to hard left, centre or hard right positions. Simply tap the Track Pan Flip button again to return to the regular volume control. Enabling either the Mute, Solo or Record arm buttons will turn the entire channel strip respectively blue, yellow or red, providing great visual feedback of the current status.



VIII 3. Master Fader section

The Master Fader Section to the right of the Mixer View contains the all-important master volume fader, as well as a selection of tools to help you treat the individual tracks in groups. The Zoom Section of the Mixer View provides a novel twist on the concept of the volume fader: for the first time ever it is now possible for the faders to zoom in on a specific amount of gain and increase the resolution to achieve changes as small as 0.1 db, greatly improving the precision of volume control.



3.1 Zoom section

The Zoom section is comprised of three Zoom presets and the Variable Zoom slider. They all control the resolution of channel strips and master faders. While the Zoom presets are selected by simply tapping them with a finger, the Variable Zoom Sliders takes the guise of a button but is actually a slider : touch the Zoom Slider and move your finger upwards or downwards to adjut the zoom level of all faders.

3.2 Bank Mute, Solo and Arm

The Bank Mute, Bank Solo and Bank Arm buttons allow for quick muting, soloing and arming of all the tracks that are currently shown in the Mixer View. Suppose you've soloed several tracks across several banks in the Mixer View. To un-solo these, simply hit the Solo Filter button and then tap the Bank Solo button, which rapidly un-soloes the tracks, 8 after 8. This technique works for mutes and record arming, too.

3.3 Simple Mix

The Simple Mix button shows and hides status and automation buttons from each channel strip, simplifying the interface and making the faders wider for a sleek fader layout.

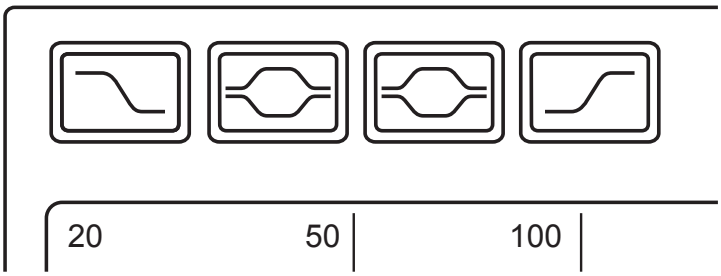
3.4 Bank Pan Flip

The Bank Pan Flip button converts the lower part of each channel strip into a full panorama control section. Tapping the Bank Pan Flip button turns the volume fader into a pan fader - moving the faders up pans the signals to the left, and pulling the faders downwards pans to the right. For even quicker operation we have provided three preset buttons to set the pan to hard left, centre or hard right positions. Simply tap the Bank Pan Flip button again to return to the regular volume control for all tracks in the current bank.

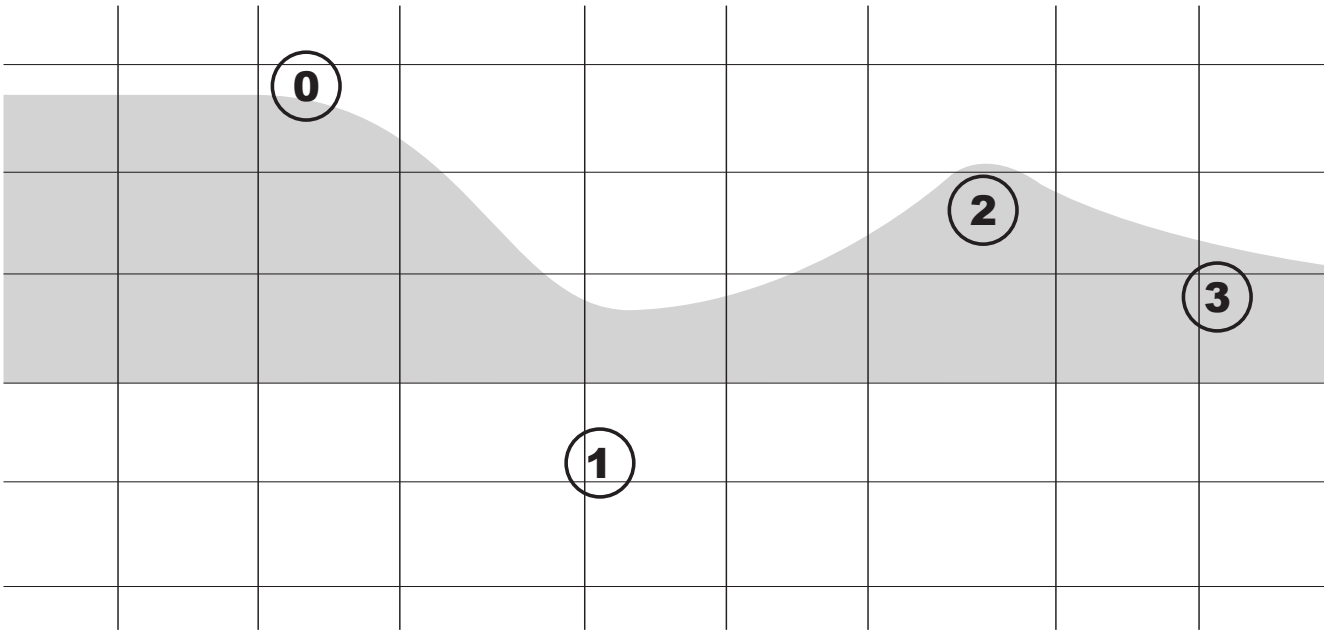
IX. Equalizer view

The Dark Art of Eqing is difficult to master. The EQ View allows ergonomic adjustments to the EQ for the currently selected track, while giving you a good view of what is going on EQ-wise in your track. This view is dominated by a large window showing the EQ curve for the currently selected track. It also has a row of EQ band Activators and X/Y Locking Buttons along its top, as well as the friendly Zoom buttons to the right.

We will start by taking a closer look at the EQ Band Activators. These enable and disable the different bands available for your EQ and give you a graphical representation of the types of bands available*. Try tapping a few of these buttons to enable the EQ bands. You will see yellow EQ Band Handles appearing in the EQ curve window. Grab these objects and play around with them for a little while and see what you come up with. Even without prior training moving around the bands can be a lot of fun, thanks to MultiTouch technology select a couple of EQ bands and move them around the screen. You will learn that moving the EQ Band Handle up or down changes the gain of the Band, while moving it from side to side modifies the frequency.



The EQ curve window is a graphical representation of the frequency spectrum, accuratly mimicking the settings of your DAW's built-in equalizer. The EQ curve can be directly manipulated while at the same time providing valuable visual feedback. Along the top of the black screen are frequency indications, showing the audible frequency range. When you drag an EQ Band Handle you can see an accurate readout of the current frequency, Q and gain of the band you are manipulating in the the upper left portion of the screen.

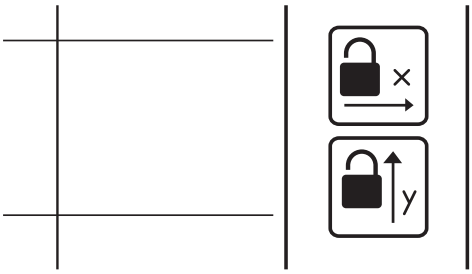


Different DAWs provide different numbers of EQ bands. Apple Logic has 8, whereas Steinberg Cubase has 4. This will be reflected in the interface, too.

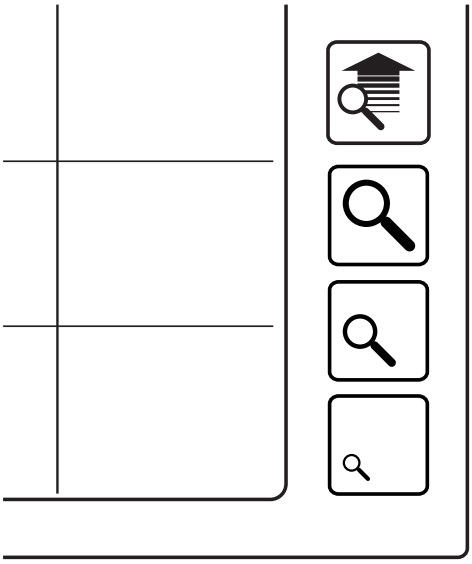
To the right of the EQ curve you will find the Q Mode Switch. This changes the functionality of the EQ Band Handles so that moving them up and down no longer changes the gain, but rather tightens or widens the band's quality factor, while still providing the ability to change the frequency of the band.

Should you be happy with the currently selected frequency, and you just want to change the Q or the gain for the band, there are also functions to help you acheive this. When you've spent time carefully setting the cutoff frequency for a specific band, and you want to move on to tweaking its Q factor or gain, you can make use of a convenient feature that will protect parameters from unwanted changes.

The X/Y Locking Buttons help you restrain the movement of the EQ Band Handles to just a single axis at a time, so that you can focus on getting the little details just right.



And if you want to get even more into details with the EQ processing you can apply the unique Dexter Zoom functionality to zero in on just the right frequencies in the EQ. When zoomed in, simply touch and drag in the dark area surrounding the EQ curve to move around the frequency spectrum. Last but not least, the all-important bypass button will help when you want to A/B the original signal, or when you simply don't need the EQ*.

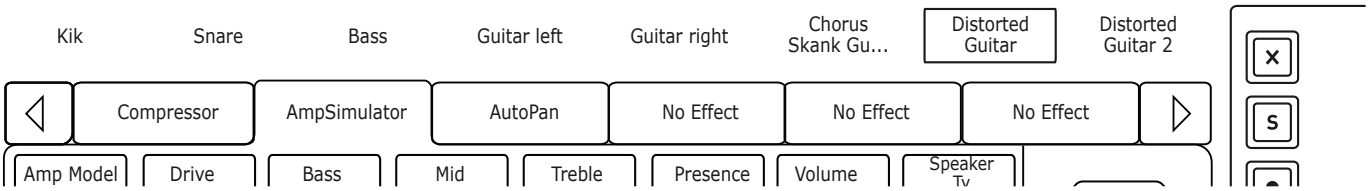


** Unavailable when used in combination with Apple Logic Pro*

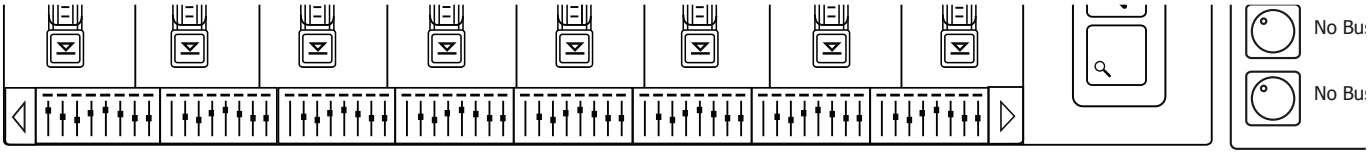
X. Insert View

The Insert View provides an overview of the insert plugins loaded onto a track, and lets you manipulate the parameters associated with them.

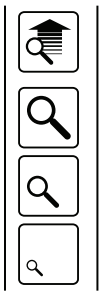
In the Insert View you will see a row of tabs below the Name Strip. This row lets you access the different fx loaded onto the track. Touch the tab for the plugin you wish to edit, and its parameters will be shown in the faders below. If you have loaded more than 6 plugins on the track you can scroll left and right by using the arrow keys on either side of the tabs.



Just like the Mixer View the parameters are shown in banks of eight. To facilitate easy access to potentially hundreds of parameters there is also a scroll bar at the bottom of the Insert View to move through the available parameters for the currently selected plugin.



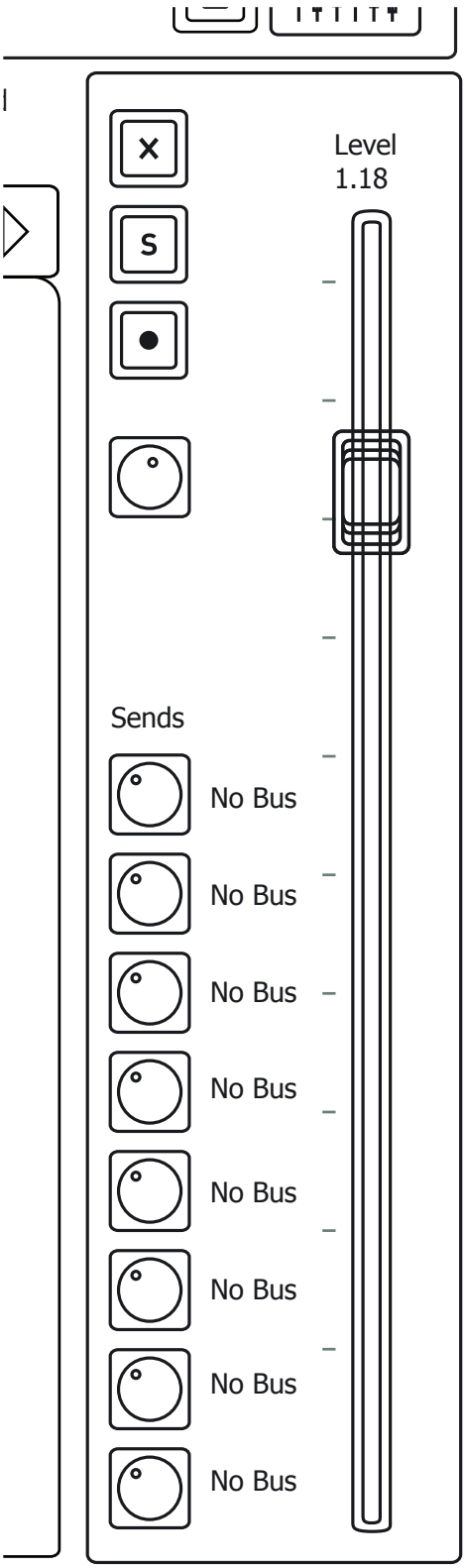
To the right of the parameter faders lies the Zoom section, hopefully recognizable from the EQ View. Three preset zoom settings allow you to quickly home in on the right plugin settings, and the Variable Zoom Slider allows a great deal of flexibility to tighten and widen the current zoom.



The effect bypass button lets you rapidly switch inserts on and off*.

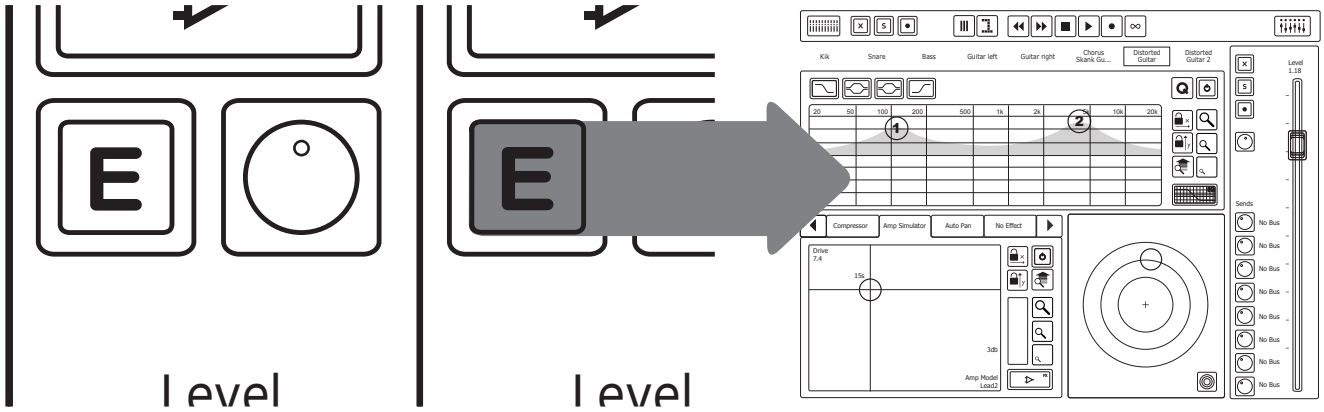
•Unavailable when used in combination with Sonar

To the right of the plugin parameter faders and Zoom section you will see an enlarged version of the channel strip from the Mixer View. The volume fader is now full throw with an amazing range, and you also gain access to the sends for that particular track.
Here Dexter will show up to eight sends, the destination of which is shown just next to each send knob. To adjust its settings push the send knob; the full-throw volume fader will now flip, giving you high-resolution access to the amount that goes to the bus.

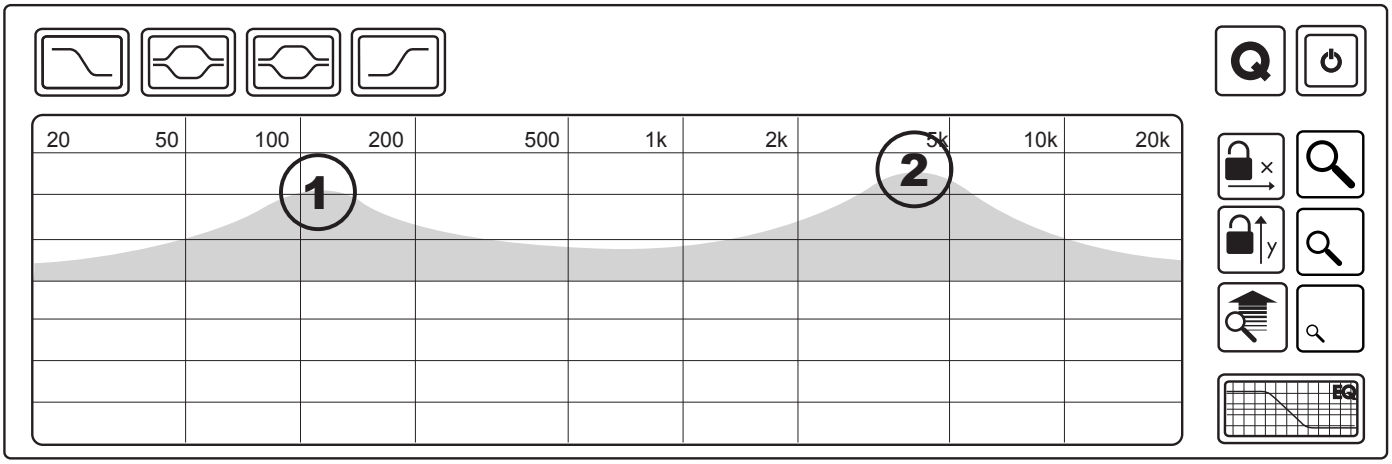


XI. Channel Edit View

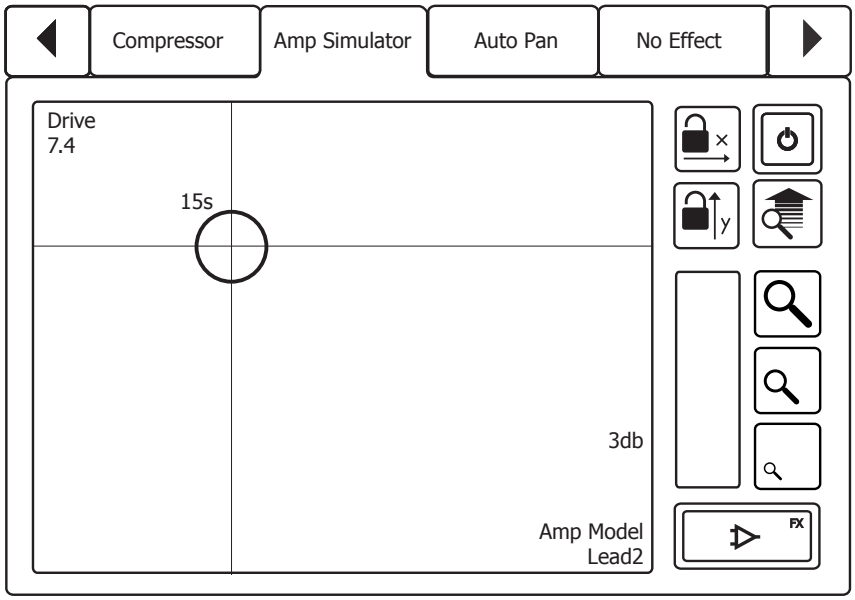
The Channel Edit View, accessed via the button marked with an "E", serves as a hub for controlling all what's going on the currently selected track. The channel strip portion on the right is identical to the enlarged channel strip from the Insert View, but instead of a row of tabbed faders you now see condensed representations of both the EQ View, the Insert View and the Surround View. All those condensed views feature buttons to instantly switch to their fullscreen counterparts.



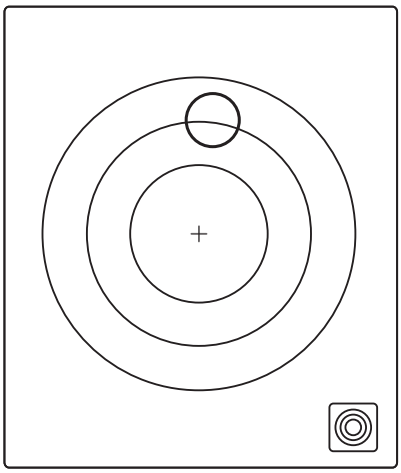
At the top of the screen, just below the Name Strip is the condensed EQ View, featuring the same controls as its larger sibling. All your band adjustments can be done here, and if you require a bit more screen space to do your tweaking, simply tap the EQ View button in the lower right of the EQ box to get to the bigger version.



At the bottom of the Channel Effects View is a condensed view box for the Insert View. It is coloured green just like its bigger brother, but unlike the full-screen Insert View it provides a touchpad-like X/Y controller field, in which two parameters from the currently selected plugin can be tweaked.To the right of the X/Y controller , you'll find the usual Zoom Control widgets, as well as X/Y locking and effect bypass buttons. The wheel resembling a pitchbend controller lets the user select between different parameters for the X/Y axes. Move it up and down to jump to the next/previous pair of parameters.
If you require a bit more screen estate to do your tweaking, simply tap the Insert View button in the lower right of the condensed Insert View box to get to the bigger version.



In the lower right you will find the condensed Surround View Controller with a series of rings indicating the surround panorama. A ball-shaped object shows the current pan settings for the track, and you can move it arround the panorama. Should you need finer controls or want to control several track pannings at the same time, there is also a shortcut button to get to the full-screen Surround View.

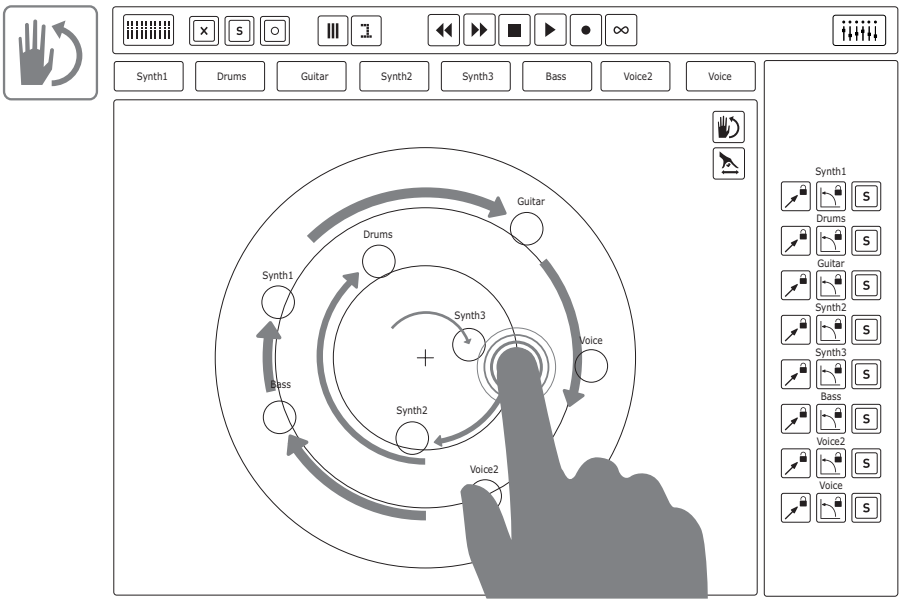


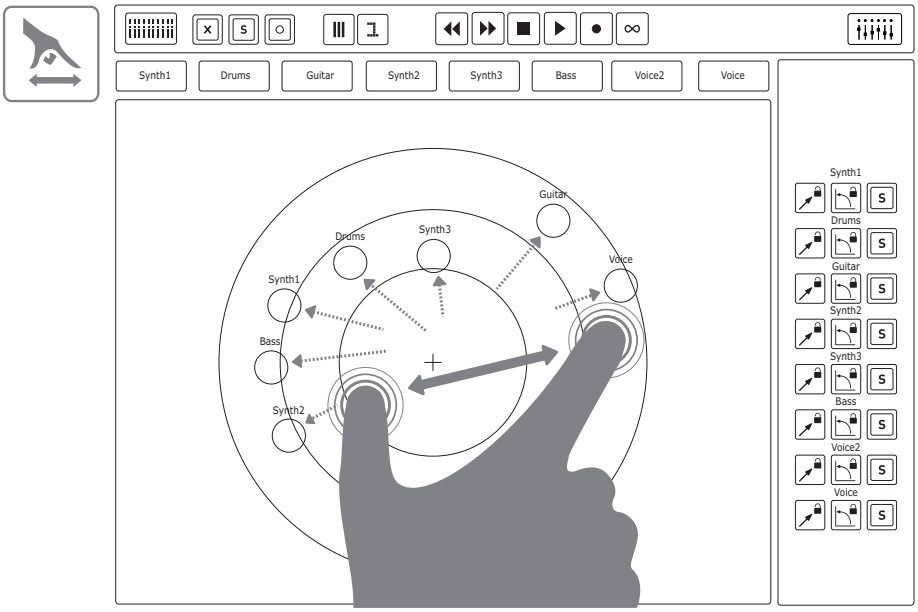
XII. Surround View

The Surround View provides a revolutionary way of controlling surround soundscape across several channels, through detailed panorama management tools.

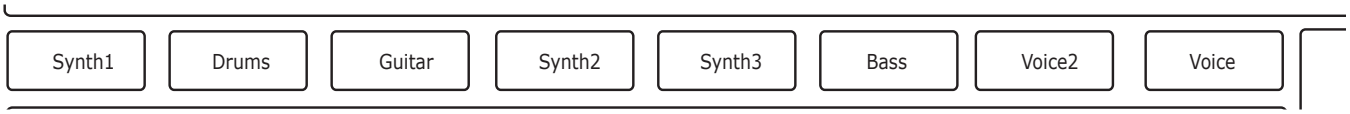
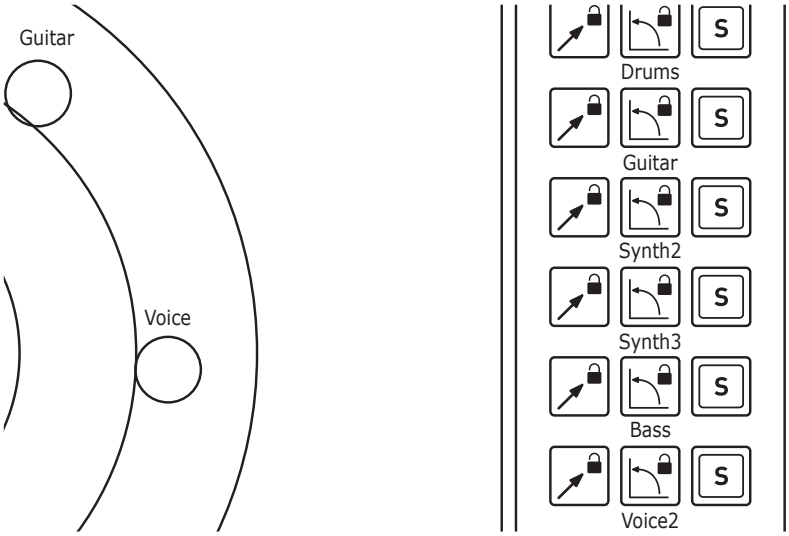
The View consists of a main Panning Circle to the left and rows of panorama management tools to the right. The Panning Circle will show up to eight tracks at a time as different coloured balls. Track names are displayed above each ball for easy identification. Of course, all the balls can be grabbed and moved at the same time, thanks to Dexter's multitouch capabilities.

In the upper right corner of the main Panning Circle you will see two hand icon buttons. Enabling the Rotate Mode Button lets you rotate the entire set of 8 tracks around the surround panorama. Simply tap the button so that it starts flashing and rotate your finger around the central point of the Panning Circle to move all the balls.
Underneath it is the Distance Mode Button, which lets you move all the currently shown tracks closer to or further from the surround center. Tap the button so that it starts to flash to enable the function. To adjust the Distance Mode put two fingers on the Panning Circle. Moving the fingers closer or further from each other in a "pinching" motion lets you move all the currently shown tracks.





As mentioned earlier, the Name Strip above the Panning Circle displays the tracks that can be manipulated. A track can be added or left out from the view by pressing its name in the Strip. Tracks that can't be adjusted in Surround view appear in gray.



The panorama management tools provided in the Surround View consist of individual controls for each of the eight shown tracks. The row of Distance Lock buttons locks the panning's distance from surround centre, and lets you adjust the angular position. The Angle Lock buttons lock the relative angle of the track panning balls and lets you alter the distance from surround centre. Finally a row of Pan View Solo buttons allows you to remove all other track pans from the Panning Circle, giving you easy access to just the track you want to manipulate.