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- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and the receiver.
- Plug the equipment into an outlet on a circuit different from that to which the receiver is connected.

If necessary, you can consult a dealer or experienced radio/television technician for additional assistance.

PLEASE NOTE: only equipment certified to comply with Class B (computer input/output devices, terminals, printers, etc.) should be attached to this equipment, and must have shielded interface cables in order to comply with the Class B FCC limits on RF emissions.

WARNING: changes or modifications to this unit not expressly approved by the party responsible for compliance could void the user's authority to operate the equipment.
Contents

5  Quick Reference: UltraLite-mk3 Front Panel
6  Quick Reference: UltraLite-mk3 Rear Panel
7  Quick Reference: MOTU Audio Setup
9  About the UltraLite-mk3
13 Packing List and Mac System Requirements
15 Installing the UltraLite-mk3 Hardware
25 Installing the UltraLite-mk3 Mac Software
29 MOTU Audio Setup
35 UltraLite-mk3 Front Panel Operation
43 Digital Performer
47 AudioDesk
51 Other Mac OS X Software
57 Reducing Monitoring Latency
63 CueMix FX
91 MOTU SMPTE Console
95 Troubleshooting
Quick Reference: UltraLite-mk3 Front Panel

1. This XLR/TRS combo jack accepts either a mic cable or a cable with a quarter-inch plug. Both the low-impedance XLR jack and the high-impedance TRS jack are equipped with 24 dB or -36 dB of cut (pad). The XLR (mic) input can be supplied with 48V phantom power via the Mic 1 front-panel switch.

2. These two Precision Digital Trim™ knobs provide 24 dB of trim adjustment in 1 dB increments for the front and rear panel Mic/Instrument inputs. Both have preamps, so you can choose to use the preamp of the front panel Mic 1 or the preamp of the back panel Mic 2 line inputs. Use the trim knob, three-way pad switch and input level meter in the LCD to calibrate the input signal level.

3. Turn the VOL knob to control the headphone volume. The LCD provides visual feedback for the headphone volume setting as you turn the knob. Push the knob once to view the current volume setting in the LCD display; push it again to control the UltraLite-mk3's MASTER VOLUME setting. From the factory, MASTER VOLUME controls the (TRS) MAIN OUTS on the front panel. But it can be programmed to control any combination of (TRS) MAIN OUTS and PHONES outs. Use the volume knob above to set its level.

4. When power is off, push the VOL knob to power on the UltraLite-mk3; press and hold to turn it off. The UltraLite-mk3 is powered by its FireWire connection to the computer. It is recommended that you always power off the UltraLite-mk3 before unplugging the FireWire cable.

5. The multi-purpose backlit LCD provides metering for all of the UltraLite-mk3's inputs and outputs. It also gives you access to the UltraLite-mk3's built-in mixer and other settings. There are eight independent stereo mix busses. Each mixes all inputs (or any subset you wish) to a stereo output of your choice. The labels above and below the LCD correspond directly to the eight stereo mix busses. Push the PARAMETER knob repeatedly to cycle through the three main LCD display modes:

   - **METER mode** provides level meters for each input and output. The labels above and below the LCD refer to all of the UltraLite-mk3's inputs and outputs (both analog and digital).

   - **CUEMIX mode** lets you program the UltraLite-mk3's on-board CueMix FX mixer. Use the CHANNEL knob to choose the input, output or mix you wish to edit. Push it to switch among the CueMix FX pages. Use the PAGE knob to choose the desired channel or bus. Use the PARAM and VALUE knobs to access the settings for the chosen channel.

   - **SETUP mode** lets you access general settings. Use the PARAMETER knob to browse settings, and use the VALUE knob to adjust them.

6. This is a standard quarter-inch stereo headphone jack. From the factory, its output matches the main outs on the rear panel. But it can be programmed to mirror any other output from the UltraLite-mk3. It can even be programmed to serve as its own independent output. Use the volume knob above to control its level.

7. The 48V phantom power switches provide phantom power for condenser microphones. Up is on; down is off. The pad switches are three-way switches: down turns off the pad; the middle position provides an -18 dB pad; the up position provides a -36 dB pad.
1. Connect a MIDI device here using standard MIDI cables. Connect the UltraLite-mk3's MIDI OUT port to the MIDI IN port on the other device. Conversely, connect the UltraLite-mk3's MIDI IN port to the MIDI OUT port on the other device. This allows you to control software synths, external MIDI devices, but be sure to manage their MIDI channels (so that they don't receive or transmit on the same channel).

2. These jacks provide stereo, 24-bit S/PDIF digital input and output at any sample rate up to 96kHz.

3. The UltraLite-mk3's eight analog outputs are gold-plated, balanced +4dB TRS (tip/ring/sleeve) quarter-inch connectors that can also accept an unbalanced plug. They are equipped with 24-bit, 128x oversampling converters.

4. This XLR/TRS combo jack accepts either a mic cable or a cable with a quarter-inch plug. Both the low-impedance XLR jack and the high-impedance TRS jack are equipped with 24dB of attenuation. The ultra-high-impedance TRS jack also accepts an unbalanced plug. They do not have microphone preamps or mic bias voltages. The XLR jack is always wired to the TRS jack. The trim controls provide unbalanced gain variations from 0 to -60dB (in 15dB steps). The trim controls are also equipped with a 2 three-way pad switch provides zero (down), -18dB (middle) and -36dB (up) pad settings for the XLR (mic) input as well.

5. These two balanced, quarter-inch jacks serve as the UltraLite-mk3's main outputs. You can connect them to a set of powered studio monitors and then control the volume from the front panel LCD or the included CueMix FX software. The trim can be adjusted over a range of -96 to +22 dB.

6. Equipped with 24-bit 192 kHz converters, these six analog inputs (3 through 8) are gold-plated, balanced TRS (tip/ring/sleeve) quarter-inch connectors that can also accept an unbalanced plug. The sound module's balanced mic inputs also provide a 24dB of attenuation (zero to -60dB range). The trim can be adjusted over a range of -96 to +22 dB. Use the second FireWire port to daisy-chain up to four MOTU FireWire audio interfaces to a single FireWire bus. You can also use the second FireWire port to share a single FireWire bus. For details, see see "Connecting multiple MOTU FireWire interfaces" on page 22.

7. Connect the UltraLite-mk3 to the computer here using the standard 1394 FireWire A cable provided with your UltraLite-mk3. Important note: it is best to turn off the UltraLite when plugging in the FireWire cable, as this will prevent any possible static discharge, which can harm the electrical components. Use the second FireWire port to daisy-chain up to four MOTU FireWire audio interfaces to a single FireWire bus. You can also use the second FireWire port to share a single FireWire bus. For details, see see "Connecting multiple MOTU FireWire interfaces" on page 22.

8. This jack accepts any standard 10-24V DC power supply (with either tip positive or negative polarity) and output at any sample rate up to 96kHz.
Quick Reference: MOTU Audio Setup

Click the General tab to access these settings.

Check this option if you would like the MOTU Audio Setup icon to appear in the application dock as soon as a MOTU FireWire interface is detected (switched on, plugged in, etc.)

This button opens another dialog that lets you assign your own customized names to each UltraLite-mk3 input and output. For example, if you have a lead vocal mic plugged into input 1, you could name it “Lead Vox.” Your customized names then appear in your host audio application (if it supports CoreAudio input naming).

In the standard Mac OS X fashion, the setup software appears in the dock when you launch it. If the Launch MOTU Audio Setup when hardware becomes available option is checked (as shown above), the icon appears as soon as you switch on your UltraLite-mk3 interface. If you click and hold on the dock icon (instead of clicking it) or control-click, a menu of hardware settings appears as shown to the right. You can view and configure any hardware settings from this menu, without opening the setup software window.

The UltraLite-mk3 driver provides a stereo return back to the computer. This return feeds the signal on any output pair directly back to the computer, where you can record, process, monitor or otherwise use it. This is a great way to "bounce" full mixes, complete with live audio routed through the UltraLite-mk3 only, back into the computer.

Click this option if you would like the MOTU Audio Setup icon to appear in the application dock as soon as a MOTU FireWire interface is detected (switched on, plugged in, etc.)

This menu lets you choose what you will hear from the headphone jack. To mirror the main outs, choose Main Out 1-2. Or you can mirror any other output pair. To hear the phones as their own independent output, choose Phones 1-2.

Determine the clock source for your UltraLite-mk3. If you’re just using the analog ins and outs, set this to Internal. The other settings are for digital transfers via S/PDIF or synchronization to time code or other devices.

Click the tabs to access general MOTU FireWire interface settings or settings specific to the UltraLite-mk3 (or other connected interface).

Choose the sample rate for the UltraLite-mk3 here.

Specify the stereo input and output pair when the UltraLite-mk3 is chosen for Mac.

Choose the output pair you would like the main outs to mirror, or choose Main Outs to operate them as their own independent pair.
CHAPTER 1  About the UltraLite-mk3

Overview ..................................................... 9
The UltraLite-mk3 Rear Panel ................. 9
The UltraLite-mk3 Front Panel ................. 11
16-bit and 24-bit recording ..................... 11
CueMix FX 32-bit floating point mixing and effects ... 11
AudioDesk .................................................. 12
Digital Performer ......................................... 12
Other Host Audio Software .................... 12

OVERVIEW
The UltraLite-mk3 is a FireWire audio interface for Mac and Windows with on-board effects and mixing that offers 10 inputs and 14 outputs at any standard sample rates up to 96 kHz. Both analog and digital I/O are offered at sample rates up to 96 kHz, and analog recording and playback is offered at rates up to 192 kHz. All inputs and outputs can be accessed simultaneously. The UltraLite-mk3 is housed in a sturdy, compact half-rack enclosure that connects directly to a computer via a standard IEEE 1394 FireWire™ cable.

The UltraLite-mk3 offers the following main features:

- Bus-powered operation
- Six 24-bit analog quarter-inch (TRS) inputs
- Ten 24-bit analog quarter-inch (TRS) outputs
- Two combo XLR/TRS mic/guitar inputs with preamps, 48V phantom power, three-way pad switch, and Precision Digital Trim™ preamp gain adjustment
- Operation on all analog I/O at standard sample rates up to 192 kHz
- Digitally controlled analog trim for all analog inputs
- RCA S/PDIF digital I/O at sample rates up to 96 kHz
- MIDI I/O
- On-board SMPTE synchronization
- Headphone jack with volume control
- Front panel volume control of the Main Outs (or any programmable combination of outputs)
- CueMix™ FX no-latency mixing, monitoring and effects processing
- Front-panel LCD programming for the mixer and all other settings
- Extensive front panel metering and status LEDs
- Stand-alone operation
- Mac and Windows drivers for multi-channel operation and across-the-board compatibility with any audio software on current Mac and Windows systems
- AudioDesk™, full-featured audio workstation software for Mac OS that supports both 16-bit and 24-bit recording

With a variety of I/O formats, mic preamps and no-latency mixing and processing of live input, the UltraLite-mk3 is a complete, portable “studio in a box” when used with a Mac or Windows computer.

THE ULTRALITE-MK3 REAR PANEL
The rear panel has the following connectors:

- Ten gold-plated, balanced +4dB quarter-inch (TRS) analog outputs (with 24-bit 192 kHz converters)
- Six gold-plated, balanced quarter-inch (TRS) analog inputs (with 24-bit 192 kHz converters)
One combo XLR/TRS mic/instrument input
- RCA S/PDIF in/out
- MIDI IN and MIDI OUT jacks
- Two 1394 FireWire jacks
- DC power jack

**10 inputs and 14 outputs**
All UltraLite-mk3 inputs and outputs can be used simultaneously, for a total of 10 inputs and 14 outputs when operating at sample rates up to 96 kHz:

<table>
<thead>
<tr>
<th>Connection</th>
<th>Input</th>
<th>Output</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analog 24-bit 192 kHz on bal/unbal TRS</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>Mic preamps 24-bit 192 kHz on XLR/TRS combo</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>S/PDIF 24-bit 96kHz digital</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Headphone output</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>10</strong></td>
<td><strong>14</strong></td>
</tr>
</tbody>
</table>

All inputs and outputs are discrete and can be active simultaneously.

The headphone outputs can operate as an independent output pair, or they can mirror any other UltraLite-mk3 output pair, such as the main outs.

**Mic/guitar inputs with preamps**
The two mic/instrument inputs (front panel and rear panel) are equipped with preamps and “combo” XLR/TRS jacks, which accept low-impedance XLR microphone inputs or high-impedance quarter-inch guitar/instruments inputs. Individual switches supply 48 volt phantom power to each mic input. A three-way pad switch provides zero, -18 dB or -36 dB of attenuation. The Precision Digital Trim™ knobs on the front panel for each mic/instrument input provide 24 dB of adjustment in precise 1 dB increments.

**Analog**
All six quarter-inch analog inputs are equipped with 24-bit 192 kHz A/D converters. All eight analog outputs have 24-bit 192 kHz D/A converters. All audio is carried to the computer in a 24-bit data stream.

All ten analog outputs and six quarter-inch analog inputs are on balanced TRS +4dB quarter-inch jacks. All of these jacks can also accept unbalanced plugs.

**Precision Digital Trim™**
All of the UltraLite-mk3’s analog inputs are equipped with digitally controlled analog trims that allow adjustments in 1 dB increments. The mic/guitar input trims can be adjusted using front-panel digital rotary encoders that provide feedback in the front panel LCD with 24 dB of adjustment. All analog inputs, including six rear-panel TRS analog inputs, can be trimmed using the front panel LCD or using the UltraLite-mk3’s included CueMix FX control software for Mac and Windows. This allows you to fine-tune trim settings for synths, effects modules and a wide variety of analog inputs for optimum levels. Different trim configurations can then be saved as files on disk for instant recall.

**S/PDIF**
The UltraLite-mk3 rear panel provides RCA “coax” S/PDIF input and output.

**MIDI I/O**
The UltraLite-mk3’s standard MIDI IN and MIDI OUT jacks supply 16 channels of MIDI I/O to and from the computer via the UltraLite-mk3’s FireWire connection. Timing accuracy can be sample-accurate with host software that supports it.
On-board SMPTE synchronization
The UltraLite-mk3 can resolve directly to SMPTE time code via any analog input, without a separate synchronizer. It can also generate time code via any analog output. The UltraLite-mk3 provides a DSP-driven phase-lock engine with sophisticated filtering that provides fast lockup times and sub-frame accuracy.

The included MOTU SMPTE Console™ software provides a complete set of tools for generating and regenerating SMPTE time code, which allows you to slave other devices to the computer. Like CueMix FX, the synchronization features are cross-platform and compatible with any audio sequencer software that supports the ASIO2 sample-accurate sync protocol.

1394 FireWire
The two 1394 FireWire jacks accept a standard IEEE 1394 FireWire cable to connect the UltraLite-mk3 to a FireWire-equipped Mac or Windows computer. The UltraLite-mk3 has the ability to power itself from its FireWire connection to the computer.

The second jack can be used to daisy chain multiple interfaces — up to four MOTU FireWire interfaces — on a single FireWire bus. It can also be used to connect other FireWire devices without the need for a FireWire hub. Keep in mind, however, that the UltraLite-mk3 uses more FireWire bus bandwidth when it operates at higher sample rates. These operating configurations will limit the number of devices you can daisy chain on a single FireWire bus.

Power supply
If you do not want the UltraLite-mk3 to draw power from the computer, and AC power is available, you can power the UltraLite-mk3 from any standard 10-18V, 12 watt DC power supply with any polarity (tip positive or negative).
the UltraLite-mk3 hardware, independent of the computer. Effects can even be applied when the UltraLite-mk3 is operating stand-alone (without a computer) as a complete portable mixer. Input signals to the computer can be recorded wet, dry, or dry with a wet monitor mix (for musicians during recording, for example).

Effects include reverb, parametric EQ and compression/limiting. The UltraLite-mk3’s Classic Reverb™ provides five different room types, three frequency bands with adjustable crossover points, shelf filtering and reverb lengths up to 60-seconds.

Two forms of compression are supplied: a standard compressor with conventional threshold/ratio/attack/release/gain controls and the Leveler™, an accurate model of the legendary LA-2A optical compressor, which provides vintage, musical automatic gain control.

CueMix FX also provides 7-band parametric EQ modeled after British analog console EQs, featuring 4 filter styles (gain/Q profiles) to effectively cover a wide range of audio material. Low-pass and high-pass filters are also supplied with slopes that range from 6 to 36 dB. The EQ employs extremely high precision 64-bit floating point processing.

The UltraLite-mk3’s flexible effects architecture allows you to apply EQ and compression on every input and output (a total of 24 channels), with enough DSP resources for at least one band of parametric EQ and compression on every channel at 48 kHz. However, DSP resources are allocated dynamically and a DSP meter in the CueMix FX software (included) allows you to keep tabs on the UltraLite-mk3’s processing resources. Each input, output and mix bus provides a send to the Classic Reverb processor, which then feeds reverb returns to mix busses and outputs, with a selectable split point between them to prevent send/return feedback loops.

AUDIODESK
AudioDesk is a full-featured, 24-bit audio workstation software package included with the UltraLite-mk3 system (for Mac only). AudioDesk provides multi-channel waveform editing, automated virtual mixing, graphic editing of ramp automation, real-time effects plug-ins with 32-bit floating point processing, crossfades, support for many third-party audio plug-ins, background processing of file-based operations, sample-accurate editing and placement of audio, and more.

DIGITAL PERFORMER
The UltraLite-mk3 system is fully integrated with MOTU’s award-winning Digital Performer audio sequencer software package.

OTHER HOST AUDIO SOFTWARE
The UltraLite-mk3 system includes a standard Mac OS X Core Audio driver for multichannel I/O with any audio application that supports Core Audio.
CHAPTER 2  Packing List and Mac System Requirements

PACKING LIST
The UltraLite-mk3 ships with the items listed below. If any of these items are not present in your UltraLite-mk3 box when you first open it, please immediately contact your dealer or MOTU.

- One UltraLite-mk3 I/O rack unit
- One 6-pin to 6-pin IEEE 1394 “FireWire” cable
- One set of removable rack ears
- One UltraLite-mk3 Mac/Windows manual
- One AudioDesk Manual
- One cross-platform CD-ROM
- Product registration card

MAC SYSTEM REQUIREMENTS
The UltraLite-mk3 system requires the following Mac system:

- A G4/500MHz Power Mac or faster equipped with at least one FireWire port
- At least 256 MB (megabytes) of RAM (512 MB or more is recommended)
- Mac OS X (version 10.4.9 or later)
- A large hard drive (preferably at least 250 GB)

PLEASE REGISTER TODAY!
Please register your UltraLite-mk3 today. There are two ways to register.

- Visit www.motu.com/register
OR
- Fill out and mail the included product registration card

As a registered user, you will be eligible to receive technical support and announcements about product enhancements as soon as they become available. Only registered users receive these special update notices, so please register today!

Be sure to do the same for the included AudioDesk software, which must be registered separately. You can do so online or by filling out and mailing the included software registration card found at the beginning of your AudioDesk manual. Please be sure to register AudioDesk as well, so that you will be eligible to receive online technical support email and announcements about AudioDesk software enhancements as soon as they become available.

Thank you for taking the time to register your new MOTU products!
CHAPTER 3  Installing the UltraLite-mk3 Hardware

OVERVIEW
Here’s an overview for installing the UltraLite-mk3:

Important note before you begin! ...................... 15
Take these precautions to prevent damage to your computer, the UltraLite-mk3 and other equipment.

Connect the UltraLite-mk3 interface ................. 16
Connect the UltraLite-mk3 to the computer.

Connect audio inputs and outputs ............... 16
Make analog and digital connections as desired.

Connect MIDI gear ............................................. 18
Connect a controller, synth or control surface.

Connecting and syncing S/PDIF devices ........... 19
Connect a DAT deck, effects processor or other device with digital I/O, but be sure to make the correct clock source settings.

Power options ................................................. 19
Choose from among several convenient options.

A typical UltraLite-mk3 setup ....................... 21
An example setup for computer-based mixing/FX.

Connecting multiple MOTU FireWire interfaces ...... 22
Connect additional UltraLites or other audio interfaces.

IMPORTANT NOTE BEFORE YOU BEGIN!
Before you begin installing the UltraLite-mk3 (or any bus-powered device), take these important precautionary measures to avoid damaging the sensitive electrical components in your computer, the UltraLite-mk3 or other devices being connected:

■ Turn off the computer.
■ Turn off the UltraLite-mk3 (push and hold the VOL knob.
■ Turn off the power of any other devices.
■ Touch the metal casing of the UltraLite-mk3 to discharge any static electricity that you may be carrying just before the installation.

After you have made all of the necessary connections, as described in this chapter, turn on the devices in this sequence:

1. Turn on the computer.
2. Turn on the UltraLite-mk3.
3. Turn on other devices connected to the UltraLite-mk3.
**CONNECT THE ULTRALITE-MK3 INTERFACE**

1. Make sure your computer and the UltraLite-mk3 are switched off.

2. Plug one end of the UltraLite-mk3 FireWire cable (included) into the FireWire socket on the computer as shown below in Figure 3-1.

   You can connect the UltraLite-mk3 to an 800Mbit “FireWire B” port using a 9-pin to 6-pin FireWire B cable (not shown). However, the UltraLite-mk3 will still operate at its specified 400Mbit (FireWire A) data rate.

3. Plug the other end of the FireWire cable into the UltraLite-mk3 I/O as shown below in Figure 3-1.

   Make absolute sure to align the flat side of the FireWire plug properly with the flat side of the FireWire socket on the UltraLite-mk3. If you attempt to force the plug into the socket the wrong way, you can damage the UltraLite-mk3.

**CONNECT AUDIO INPUTS AND OUTPUTS**

The UltraLite-mk3 audio interface has the following audio input and output connectors:

- 10 balanced quarter-inch analog outputs
- 6 balanced quarter-inch analog inputs
- 2 XLR/quarter-inch “combo” analog inputs with preamps
- 1 pair of RCA S/PDIF in and out

Here are a few things you should keep in mind as you are making these connections to other devices.

**Mic/instrument inputs**

Connect a microphone, guitar, instrument or other analog input to the XLR/TRS combo jack with either a standard mic cable or a balanced cable with a quarter-inch plug.

Do not connect a +4 (line level) XLR cable to the front-panel inputs (because of the preamps). Use a rear-panel quarter-inch input instead.

**Phantom power**

If you are connecting a condenser microphone or other device that requires phantom power, move the 48V phantom power switch on the front panel to the up position (enabled).

**Trim**

Both the low-impedance XLR jack and the high-impedance TRS jack are equipped with 24dB of trim control. Use the digital trim knobs on the front panel to adjust the input level as needed for each input. The LCD provides visual feedback as you turn the trim knob. The UltraLite-mk3’s input trims are digital controlled, so they allow you to make fine-tuned adjustments in precise 1dB increments. You can also adjust trim in the MOTU CueMix FX software. See “Input trim” on page 69.
Three-way pad
The XLR jack is equipped with a three-way pad, so “hot” signals are best connected via an XLR cable so that you can use the pad switch. Since the pad is not available on the TRS jack, hot signals connected via the TRS jack will probably overdrive the input. The independent three-way pad switch for each input provides zero (down), -18 dB (middle) and -36 dB (up) pad settings for the XLR jack. When combined with the 24 dB digital trim, the full gain range is 60 dB. This is the difference between the minimum (trim at zero + pad at -36 dB) and maximum (trim at +24 dB + pad at zero) gain settings.

Combo jack summary
Use these general guidelines for the 48V phantom power, pad and trim settings on the two combo input jacks:

<table>
<thead>
<tr>
<th>Input</th>
<th>48V</th>
<th>Pad</th>
<th>Trim</th>
</tr>
</thead>
<tbody>
<tr>
<td>Condenser mic</td>
<td>On</td>
<td>As needed</td>
<td>As needed</td>
</tr>
<tr>
<td>Dynamic mic</td>
<td>Off</td>
<td>As needed</td>
<td>As needed</td>
</tr>
<tr>
<td>Guitar</td>
<td>Off</td>
<td>n/a</td>
<td>As needed</td>
</tr>
<tr>
<td>-10 dB Line level via TRS</td>
<td>Off</td>
<td>n/a</td>
<td>As needed</td>
</tr>
<tr>
<td>-10 dB Line level via XLR</td>
<td>Off</td>
<td>-36dB</td>
<td>+12dB</td>
</tr>
<tr>
<td>+4 dB line level (XLR only)</td>
<td>Off</td>
<td>-36dB</td>
<td>Zero</td>
</tr>
</tbody>
</table>

Quarter-inch analog
The quarter-inch analog inputs (3-8) and outputs (1-8 plus main out) are balanced (TRS) connectors that can also accept an unbalanced plug.

The quarter-inch outputs are calibrated to produce a +4 dBu line level output signal.

Quarter-inch analog input trims
The quarter-inch inputs are calibrated to accommodate either +4 or -10 dBu signals and are equipped with digitally controlled analog trims that provide +22 dB of gain and -96 dB of cut. You can use either the front panel LCD or the included CueMix FX software to adjust the input trim. To adjust these trims using CueMix FX, see “Input trim” on page 69. To adjust the trims using the front panel LCD:

1. Push the PARAM knob repeatedly until you see CUEMIX in the LCD display.
2. Push the CHANNEL knob repeatedly until you see “I:” (which stands for Input) in the CHANNEL section of the LCD (Figure 3-2).
3. Turn the CHANNEL KNOB until you see the desired analog input or input pair. For example, analog inputs 1-2 appear as “I:An 1-2” (Figure 3-2), which means Input analog 1-2.
4. From the factory, analog inputs are grouped in stereo pairs (1-2, 3-4, etc.) If you need to split a pair to program it as two individual mono inputs, turn the PARAM knob until you see PAIR in the parameter section of the LCD (Figure 3-2). Turn the VALUE knob to choose MONO. Then turn the CHANNEL knob again to select the desired input.

5. After splitting the stereo pair, if necessary, turn the PARAM knob until you see the TRIM parameter in the LCD (Figure 3-3):

6. Turn the VALUE knob to adjust the trim.

Figure 3-2: The settings for analog inputs 1 and 2 (as a pair).

Figure 3-3: Setting the input trim for a TRS analog input pair.
Install the Ultradelay-Mk3 Hardware

Separate main outs
The main outputs operate as an independent pair (they don’t share signal with any other output pair). In a standard studio configuration, the main outs are intended for a pair of studio monitors, but they can also be used as regular outputs for any purpose. Their reference level is +4dB. Main out volume is controlled by the VOL knob on the front panel: push it repeatedly until you see MASTER and then turn it to adjust the master volume output. This knob can be programmed to control any combination of outputs you wish.

S/PDIF
If you make a S/PDIF digital audio connection to another device, be sure to review the digital audio clocking issues, as explained in “Connecting and syncing S/PDIF devices” on page 19.

The UltraLite-mk3 on-board mixer also supplies 12dB of digital trim adjustment for the S/PDIF input pair, which can be adjusted from CueMix FX (“Input trim” on page 69) or the front panel (using the same procedure as explained earlier for “Quarter-inch analog input trims” on page 17.

Connect MIDI gear
Connect your MIDI device’s MIDI IN jack to the UltraLite-mk3’s MIDI OUT jack (Connection A below). Conversely, connect the MIDI device’s MIDI OUT jack to the UltraLite-mk3’s MIDI IN jack (Connection B).

One-way MIDI connections
MIDI devices that do not receive MIDI data, such as a dedicated keyboard controller, guitar controller, or drum pad, only need Connection B shown in Figure 3-4. Similarly, devices that never send data, such as a sound module, only need Connection A. Make both connections for any device that needs to both send and receive MIDI data.

Connecting additional gear with MIDI THRUs
If you need to connect several pieces of MIDI gear, run a MIDI cable from the MIDI THRU of a device already connected to the UltraLite-mk3 to the MIDI IN on the additional device as shown below in Figure 3-5. The two devices then share the UltraLite-mk3’s MIDI OUT port. This means that they share the same set of 16 MIDI channels, too, so try to do this with devices that receive on only one MIDI channel (such as effects modules) so their receive channels don’t conflict with one another.

MIDI Thru when operating stand-alone
The UltraLite-mk3 has a MIDI Thru feature for stand-alone operation. See “MIDI Thru in standalone” on page 38.
CONNECTING AND SYNCING S/PDIF DEVICES
DAT decks and other devices with S/PDIF digital I/O will sync to the UltraLite-mk3 in via the S/PDIF connection itself. Just connect it to the UltraLite-mk3 via the S/PDIF connectors. When the device records a digital audio signal (from the UltraLite-mk3), it will simply synchronize to the clock provided by the digital audio input.

On the other hand, when you transfer audio from the S/PDIF device into the UltraLite-mk3, you’ll have to slave the UltraLite-mk3 to its S/PDIF input.

POWER OPTIONS
The UltraLite-mk3 can draw power from two possible sources: the computer (via FireWire) or a DC power supply.

Bus power requirements
The UltraLite-mk3 draws all the power it needs from the FireWire bus connection to the computer. However, the FireWire connection to the computer must meet all of the requirements discussed below.

6-pin FireWire connectors
The UltraLite-mk3 can only draw power over the FireWire bus from a 6-pin to 6-pin cable, or a 6-pin to 9-pin (FireWire B) cable. It cannot draw power from a FireWire cable with a 4-pin connector, as shown below:

Figure 3-7: 4-pin FireWire connectors cannot be used for bus power.

When operating under bus power, daisy-chaining is not recommended
The UltraLite-mk3 can be daisy-chained with other FireWire devices from a single FireWire connection to the computer. However, if the UltraLite-mk3 is operating under bus power, this is not recommended. If you need to daisy chain the UltraLite-mk3 with other devices on the same FireWire bus, power the UltraLite-mk3 with the included power adaptor. The other devices on the chain should also have their own power supply. In general, bus-powered FireWire devices should not be daisy-chained.

FireWire adapter products must be powered
If you are using a FireWire adapter (a third-party product that supplies one or more FireWire ports to your computer), it must have direct access to a power supply:

• PCI FireWire cards — If you plan to connect the UltraLite-mk3 to a PCI card and run the UltraLite-mk3 under bus power, the PCI card must have a direct connection to the power supply harness inside your computer. This is the same power supply harness to which you connect internal hard drives, CD/DVD drives, etc.
PCMCIA or ExpressCard slot adapters — If you plan to connect the UltraLite-mk3 to a PC card FireWire adapter (inserted in the PC card slot in your laptop), it must provide a 6-pin connection and it must also have its own power supply. Most commonly, these types of products have a DC power adapter. As you can see, however, this situation does not allow for remote battery operation, as the PC card adapter requires AC.

Examples of bus-powered operation
Here are a few typical examples of bus-powered UltraLite-mk3 operation:

Bus power from a desktop computer
Your desktop computer is running off of its usual AC power connection, and the UltraLite-mk3 draws power from the FireWire cable connected to the computer. There are no limits to running time.

Bus power from an AC-powered laptop
This scenario is identical to the desktop situation described above: the laptop is powered by AC, the UltraLite-mk3 is powered via the FireWire bus and there are no limits to running time.

Bus power from a battery-powered laptop
The laptop is being powered by its own battery, and the UltraLite-mk3 is being powered by its FireWire connection to the computer. So the laptop battery is supplying power to both the laptop and the UltraLite-mk3. This is the most compact and portable operating scenario. Running time is determined by the capacity of the laptop battery. For extended recording sessions, bring extra, fully charged laptop batteries.

DC power supply
If you do not want the UltraLite-mk3 to draw power from the computer, and AC power is available, you can power the UltraLite-mk3 from any standard 8-18 volt, 12 watt DC power supply with any polarity (tip positive or negative), and amperage as shown below.

<table>
<thead>
<tr>
<th>Voltage</th>
<th>Amperage</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 volts</td>
<td>1.33 amps</td>
</tr>
<tr>
<td>12 volts</td>
<td>1 amp</td>
</tr>
<tr>
<td>18 volts</td>
<td>0.66 amps</td>
</tr>
</tbody>
</table>

Bus power versus DC power
When you connect a DC power supply, the UltraLite-mk3 could draw power from either FireWire or the DC power supply. So which source does it use? The answer is: the source that is currently supplying the greatest voltage. But in practice, it doesn’t really matter because the only situation in which you need to be concerned about the UltraLite-mk3’s power draw is when you are operating it with a battery-powered laptop. And in this situation, the only available power is from FireWire. In all other situations, the computer has its own power, so it doesn’t matter if the UltraLite-mk3 is drawing power from FireWire.

Turning off the UltraLite-mk3
To turn on the UltraLite-mk3, push the VOL knob. To turn it off, push and hold the VOL knob. When the UltraLite-mk3 is turned off, it is really in a sort of “sleep” mode, where it still draws just enough power to detect the power switch (a digital encoder) when the UltraLite-mk3 is turned back on. But the amount of power that the UltraLite-mk3 draws when it is turned off is so small that it has very little practical impact. If you are running a laptop under battery power, and you are in a situation where you are not using the UltraLite-mk3 and you need every last bit of laptop battery power, unplug the UltraLite-mk3 entirely from the computer.
A TYPICAL ULTRALITE-MK3 SETUP

Here is a typical UltraLite-mk3 studio setup. This rig can be operated without an external mixer. All mixing and processing can be done in the computer with audio software. During recording, you can use the UltraLite-mk3’s CueMix™ FX no-latency monitoring to listen to what you are recording via the main outs, headphone outs, or any other output pair. You can control monitoring either from the front panel or from the included CueMix FX software.
You can daisy-chain up to four MOTU FireWire interfaces on a single FireWire bus, with the restrictions described in the following sections. Most computers have only one built-in FireWire bus (even if it supplies multiple FireWire sockets). Connect them as follows:

Multiple interfaces cannot be bus-powered
Do not run the UltraLite-mk3 under bus power when connecting it with other devices to the same FireWire bus. See “Power options” and “Bus power requirements” on page 19.

Multiple interfaces in MOTU Audio Setup
MOTU Audio Setup displays the settings for one interface at a time. To view the settings for an interface, click its tab as shown below in Figure 3-10.

Synchronizing multiple interfaces
Mac OS X provides an advanced, flexible driver model that allows multiple Core Audio drivers to be active at one time, accessed by multiple applications simultaneously. For example, you can run both FireWire and PCI audio interfaces at the same time, accessing all of their inputs and outputs from your host audio application — or even multiple applications — simultaneously. You can even take advantage of Mac OS X’s aggregate device driver feature, which allows you to create a unified “meta device” out of several different audio interfaces. The aggregate device presents to your host software all of the inputs and outputs of the included devices.

An important feature of this flexible driver model is that multiple drivers can be synchronized to one another in order to remain resolved to each other. Without synchronization, the audio streams being handled by each interface might drift with respect to one another. For example, the audio tracks playing back through the UltraLite-mk3 might drift out of sync with the audio tracks playing back through your 2408mk3 PCI interface. Synchronizing them to each other ensures that they remain as tightly and continuously phase-locked as if they were operating as one unified interface.

Resolving to other Core audio drivers
So if you combine the UltraLite-mk3 with other interfaces for the playback and/or recording of multiple audio streams (that must remain
synchronized with each other), it is important to synchronize the UltraLite-mk3 with the other device(s).

The MOTU FireWire driver has the ability to resolve to other Core Audio drivers. This allows the UltraLite-mk3, and other MOTU FireWire interfaces, to resolve to other audio interfaces running simultaneously on the same computer, such as the Mac's built-in audio, a PCI-424 core system, or even 3rd-party interfaces, without the need for external word clock connections between the devices. Doing so ensures that audio tracks being played or recorded by your MOTU FireWire interface will not drift apart from tracks on the other device during long playback or recording passes.

To synchronize multiple devices via the MOTU FireWire driver, choose one device (PCI, FireWire or otherwise) as the master clock and then slave the UltraLite-mk3 and other FireWire devices to it. All interfaces will remain resolved to each other via the master interface.

Make the Clock Source settings for each interface as follows:

- For the master interface, click its tab in MOTU Audio Setup and choose any clock source you wish (except any of the slave interfaces, of course).
- For each slave interface, click its tab and choose the master interface from the Clock Source menu, as demonstrated below in Figure 3-11. This causes the slave interfaces to resolve to the master interface.

If you have multiple UltraLites, choose one as the master, and set its Clock Source to Internal. Then, click the tab of the other UltraLites and set their Clock Source to the first UltraLite-mk3.

Connecting other MOTU FireWire interfaces
You can add an original MOTU 828 to the end of a FireWire daisy chain (because the 828 has only one FireWire port), or you can mix and match multiple UltraLites with other MOTU FireWire interfaces using a standard FireWire hub. You can also add 828mkIIs, 828mk3s, 896HDs, 896mk3s, Travelers and UltraLites, which have two FireWire ports convenient for daisy-chaining. Up to four interfaces can be combined on one FireWire bus.

Operating multiple FireWire interfaces at high sample rates
Four MOTU FireWire interfaces can operate at 44.1 or 48kHz on a single FireWire bus, although you may have to disable optical banks (on interfaces that have them) to conserve FireWire bus bandwidth. At the 2x samples rates (88.2 or 96kHz) and 4x sample rates (176.4 and 192kHz), you can operate no more than two FireWire interfaces on a single FireWire bus.
Adding additional interfaces with a second FireWire bus

Third-party FireWire bus expansion products in the form of a cardbus (“PC card”) adaptor, ExpressCard adaptor or PCI card allow you to add a second FireWire bus to your computer. In may be possible to add additional MOTU FireWire interfaces connected to such a third-party product, depending on the performance of the product and the performance of your host computer.
CHAPTER 4 Installing the UltraLite-mk3 Mac Software

OVERVIEW
Software installation ............................................. 25
CueMix FX .............................................................. 27
MOTU SMPTE Console ........................................... 27
AudioDesk workstation software ............................... 27

SOFTWARE INSTALLATION
Install the UltraLite-mk3 software as follows:

1 Insert the MOTU Audio Installer disc and launch the installer.
2 Follow the directions that the installer gives you.

What does the OS X installer do?
The installer checks the computer to make sure it satisfies the minimum system requirements for your MOTU interface. If so, the installer proceeds with the OS X installation. Drivers are installed, along with MOTU Audio Setup, CueMix FX, and several other applications, summarized below:

The UltraLite-mk3 Core Audio driver
Core Audio is a term that refers to the software technology built into Mac OS X that provides all of its standardized audio features. More specifically, we use Core Audio to refer to Mac OS X's standard audio driver model. A Core Audio driver allows the UltraLite-mk3 to establish audio input and output with any Mac OS X Core Audio-compatible software.

Once the UltraLite-mk3’s Core Audio driver has been successfully installed (by the installer), and you have chosen it for use in your host audio software, the UltraLite-mk3 will appear as a choice for audio inputs and outputs in your software.

All MOTU audio hardware, including our PCI systems and other FireWire interfaces, ship with Core Audio drivers that allow them to operate successfully with virtually all Mac OS X audio software.

<table>
<thead>
<tr>
<th>Software component</th>
<th>Location</th>
<th>Purpose</th>
<th>For more information</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOTU FireWire Audio driver.kext</td>
<td>/System/Library/Extensions</td>
<td>Provides UltraLite-mk3 multi-channel audio input and output with all Mac OS X audio software</td>
<td>“The UltraLite-mk3 Core Audio driver” on page 25</td>
</tr>
<tr>
<td>MOTU MIDI driver.kext</td>
<td>/System/Library/Extensions</td>
<td>Provides UltraLite-mk3 MIDI input and output for all Mac OS X MIDI software</td>
<td>“CoreMIDI and Audio MIDI Setup” on page 26</td>
</tr>
<tr>
<td>MOTU MIDI driver.plugin</td>
<td>/System/Library/Audio/MIDIDrivers</td>
<td>Provides UltraLite-mk3 MIDI input and output for all Mac OS X MIDI software</td>
<td>“CoreMIDI and Audio MIDI Setup” on page 26</td>
</tr>
<tr>
<td>MOTU Audio Setup</td>
<td>Applications folder</td>
<td>Provides access to all of the settings in the UltraLite-mk3 and other MOTU FireWire interfaces. Required for UltraLite-mk3 operation.</td>
<td>chapter 5, “MOTU Audio Setup” (page 29)</td>
</tr>
<tr>
<td>CueMix FX</td>
<td>Applications folder</td>
<td>Gives you complete control over the UltraLite-mk3’s CueMix DSP feature, which provides no-latency monitoring and mixing of live inputs through your UltraLite-mk3 system.</td>
<td>chapter 11, &quot;CueMix FX&quot; (page 63)</td>
</tr>
<tr>
<td>MOTU SMPTE Setup</td>
<td>Applications folder</td>
<td>Provides access to the UltraLite-mk3 system’s SMPTE time code sync features.</td>
<td>chapter 12, “MOTU SMPTE Console” (page 91)</td>
</tr>
<tr>
<td>AudioDesk Demo Project</td>
<td>Anywhere you want</td>
<td>Provides a multi-track mix that you can open, play, and mix in AudioDesk. Optional.</td>
<td>AudioDesk User Guide</td>
</tr>
</tbody>
</table>
CoreMIDI and Audio MIDI Setup
CoreMIDI is the "under-the-hood" portion of Mac OS X that handles MIDI services for MIDI hardware and software. CoreMIDI provides many universal MIDI system management features, including MIDI communication between your UltraLite-mk3 FireWire interface and all CoreMIDI compatible software.

Audio MIDI Setup is a utility included with Mac OS X that allows you to configure your UltraLite-mk3 interface for use with all CoreMIDI compatible applications. Audio MIDI Setup provides:

- A "virtual" studio on your Mac that graphically represents your MIDI hardware setup and that is shared by all CoreMIDI-compatible programs
- A simple, intuitive list of your MIDI devices whenever you need it in any CoreMIDI-compatible program

Launching Audio MIDI Setup
1 Make sure your UltraLite-mk3 interface is connected and turned on.

2 Launch the Audio MIDI Setup utility.

This can usually be found in /Applications/Utilities. If it has been moved, just search for Audio MIDI Setup.

3 Confirm that the MIDI interface is present in the MIDI Devices tab of Audio MIDI Setup.

If the interfaces does not appear, or if it is grayed out, check your cable connections and click Rescan MIDI.

Connecting MIDI devices to the UltraLite-mk3
Once your UltraLite-mk3 interface appears in Audio MIDI Setup, you are ready to add devices, indicate how they are connected, and identify properties they may have for particular purposes. This information is shared with all CoreMIDI compatible applications.

To add a device in Audio MIDI Setup:

1 Click Add Device.

2 Drag on its input and output arrows to draw connections to the UltraLite-mk3 that match its physical connection.
INSTALLING THE ULTRALITE-MK3 MAC SOFTWARE

3 Double-click the device to make settings, such as input and output channels, that further describe the device.

4 Repeat the above steps for each MIDI device connected to the interface.

5 When you are finished, quit Audio MIDI Setup. Your configuration is automatically saved as the default configuration, and it is shared with all CoreMIDI-compatible software.

CUEMIX FX
This program provides a mixing console that gives you control over the UltraLite-mk3’s no-latency CueMix FX features. For details, see chapter 11, “CueMix FX” (page 63).

MOTU SMPTE CONSOLE
The MOTU SMPTE Console software provides a complete set of tools to resolve the UltraLite-mk3 to SMPTE time code, and to generate SMPTE for striping, regenerating or slaving other devices to the computer. For details, see chapter 12, “MOTU SMPTE Console” (page 91).

AUDIODESK WORKSTATION SOFTWARE
The MOTU Audio installer places AudioDesk in your system’s Applications folder.

AudioDesk is an advanced workstation software package for the UltraLite-mk3 that lets you record, edit, mix, process, bounce and master multi-track digital audio recording projects. Advanced features include real-time 32-bit effects processing, 24-bit recording, and much more.

See the AudioDesk manual included with your UltraLite-mk3 system for details.
CHAPTER 5  MOTU Audio Setup

OVERVIEW
MOTU Audio Setup gives you access to basic UltraLite-mk3 hardware settings, such as sample rate, clock source and more.

Accessing the UltraLite-mk3 settings .......................... 29
‘UltraLite-mk3’ tab Settings ............................................ 30
Sample Rate ............................................................. 30
Clock Source ........................................................... 30
Default Stereo Input/Output ........................................... 31
Phones ................................................................. 32
Main Out Assign ......................................................... 32
Return Assign ............................................................ 32
‘General’ tab settings .................................................. 32
Launch MOTU Audio Setup when hardware becomes available ................................................ 32
Edit Channel Names .................................................... 32
Enable Pedal ............................................................... 33

ACCESSING THE ULTRALITE-MK3 SETTINGS
There are several ways to access MOTU Audio Setup settings:

■ Click the MOTU Audio Setup icon in the dock
■ Press on the MOTU Audio Setup dock icon to open the menu shown below, or control-click it to open the menu immediately

■ From within AudioDesk™ or Digital Performer™, choose Setup menu>Configure Audio System>Configure Hardware Driver. (Note: this dialog only provides access to basic settings such as sample rate and clock source. For access to all settings, use one of the techniques above.)
■ In Cubase or Nuendo, open the Device Setup window, click VST Audio System and choose MOTU Audio ASIO from the Master ASIO Driver menu. Then click the MOTU Audio ASIO item in the list and click the Control Panel button.
■ From the front panel LCD (see chapter 6, “UltraLite-mk3 Front Panel Operation” (page 35)).

UltraLite-mk3 tab settings
The UltraLite-mk3 tab provides settings that apply to a specific UltraLite-mk3 interface. If you have several UltraLites (or other MOTU FireWire audio interfaces) connected, you’ll see a separate tab for each one.

General tab settings
The General tab provides settings that apply globally to all connected MOTU FireWire interfaces.
‘ULTRALITE-MK3’ TAB SETTINGS

Sample Rate
Choose the desired Sample Rate for recording and playback. The UltraLite-mk3 can operate at 44.1 (the standard rate for compact disc audio), 48, 88.2, 96, 176.4 or 192KHz. If you have a S/PDIF device connected to the UltraLite-mk3, make sure that it matches the UltraLite-mk3’s sample rate.

Mismatched sample rates cause distortion and crackling. If you hear this sort of thing, check the sample rate settings in your hardware and here in MOTU Audio Setup.

S/PDIF at 4x sample rates (176.4 or 192kHz)
At the 4x sample rates (176.4 or 192kHz), all analog I/O remains active, but S/PDIF digital I/O is disabled.

Clock Source
The Clock Source determines the digital audio clock that the UltraLite-mk3 will use as its time base. The following sections briefly discuss each clock source setting.

Internal
Use the Internal setting when you want the UltraLite-mk3 to operate under its own digital audio clock. For example, you may be in a situation where all you are doing is playing tracks off hard disk in your digital audio software on the computer. In a situation like this, you most often don’t need to reference an external clock of any kind.

Another example is transferring a mix to DAT. You can operate the UltraLite-mk3 system on its internal clock, and then slave the DAT deck to the UltraLite-mk3 via the S/PDIF connection (usually DAT decks slave to their S/PDIF input as their record source).

If you would like help determining if this is the proper clock setting for your situation, see “Connecting and syncing S/PDIF devices” on page 19.
S/PDIF
The S/PDIF clock source setting refers to the S/PDIF RCA input jack on the UltraLite-mk3. This setting allows the UltraLite-mk3 to slave to another S/PDIF device.

Use this setting whenever you are recording input from a DAT deck or other S/PDIF device into the UltraLite-mk3. It is not necessary in the opposite direction (when you are transferring from the UltraLite-mk3 to the DAT machine).

For further details about this setting, see “Connecting and syncing S/PDIF devices” on page 19.

SMPTE
Choose this setting to resolve the UltraLite-mk3 directly to SMPTE time code (L TC) being received via the UltraLite-mk3’s quarter-inch SMPTE input jack. For details, see “Syncing to SMPTE time code” on page 94 and chapter 12, “MOTU SMPTE Console” (page 91).

Built-in Audio
Choose this setting to resolve the UltraLite-mk3 to your Mac’s built-in audio. Doing so will ensure that audio streams playing back from or recorded by the UltraLite-mk3 will not drift apart from audio streams simultaneously played or recorded by the Mac’s built-in mic, speakers or audio output. For complete details, see “Resolving to other Core audio drivers” on page 22.

Other audio devices (drivers)
The MOTU FireWire Audio Driver has the ability to resolve to other Core Audio drivers. Doing so will ensure that audio streams playing back from or recorded by the UltraLite-mk3 will not drift apart from audio streams simultaneously played or recorded by the other devices. For complete details, see “Resolving to other Core audio drivers” on page 22.

Default Stereo Input/Output
In the System Preferences window, Mac OS X lets you choose third-party hardware such as the UltraLite-mk3 for your Mac sound input and output. The system input and output can be used for alert sounds and general audio I/O for applications like iTunes, iMovie, etc.

Figure 5-2: The Mac OS X sound preferences let you use the UltraLite-mk3 for general stereo audio input and output for your Mac.

The Default Stereo Input and Default Stereo Output settings in MOTU Audio Setup (Figure 5-1 on page 30) let you specify the stereo input and output on the UltraLite-mk3 to be used when it is chosen as the audio I/O device in the system preferences.
Phones
The Phones setting lets you choose what you will hear from the headphone jack. Choose Main Out 1-2 if you'd like the headphone output to match the main outs. Choose Phones if you would like the headphones to serve as their own independent output, which you can access as an independent output destination in your host audio software and as an output destination for the eight on-board CueMix FX mix busses.

Main Out Assign
Choose Main Outs from the Main Out Assign menu to treat the Main Outs as their own independent output pair. Choose any other output pair to cause the MAIN OUT jacks to mirror (duplicate) the output pair you choose.

Return Assign
The Return Assign menu lets you choose any pair of UltraLite-mk3 audio outputs. The audio signal from this output pair is then sent back to the computer via the Stereo Return 1-2 bus. This stereo return bus from the UltraLite-mk3 appears in your host software alongside all other UltraLite-mk3 inputs, wherever your host software lists them.

The UltraLite-mk3 stereo return bus can be used for a variety of purposes. For example, you could use it to send a final mix being played through the UltraLite-mk3 back to the computer, where you could record it for mastering or archiving purposes.

As another example, you could use the stereo return bus to capture tracks played from your host software, along with live inputs being routed directly through the UltraLite-mk3 hardware via CueMix FX (with or without CueMix effects processing on the live inputs).

‘GENERAL’ TAB SETTINGS
Launch MOTU Audio Setup when hardware becomes available
Check this option if you would like the MOTU Audio Setup icon to appear in the application dock as soon as a MOTU FireWire interface is detected (switched on, plugged in, etc.).

Edit Channel Names
Click the Edit Channel Names button to open the Channel Names window (Figure 5-3). This window lets you edit the names of the UltraLite-mk3 inputs and outputs, as they appear in your host audio software. For example, when you click on a menu that displays the UltraLite-mk3 inputs (or outputs), you will see the names you specify in this window (e.g. “vocal mic”, “lead guitar”, etc.), instead of the default generic names (“Analog 1”, “Analog 2”, etc.).

Not all Mac OS X audio software supports channel names. If not, you'll see generic port names in your host audio software.

Figure 5-3: The Edit Channel Names window.
Enable Pedal
This setting applies to other MOTU FireWire audio interfaces, but it does not apply to the UltraLite-mk3.
CHAPTER 6  UltraLite-mk3 Front Panel Operation

OVERVIEW
The UltraLite-mk3 offers complete front-panel programming via four rotary encoders and a 2x16 backlit LCD display. All UltraLite-mk3 settings can be accessed via these front-panel controls.

Push-button rotary encoders............................ 35
Power switch .............................................. 35
Mic/guitar inputs ......................................... 35
Main out volume ........................................... 36
Phones ......................................................... 36
Multi-function LCD display ............................... 37
METER display ............................................. 37
AUDIO menu ............................................... 37
SETUP menu ............................................... 37
CUEMIX menu ............................................. 38
Inputs menu ............................................... 41
Outputs menu .............................................. 42
Mixes menu ............................................... 42
Reverb menu ............................................... 42
Stand-alone operation .................................... 42

PUSH-BUTTON ROTARY ENCODERS
All of the knobs on the UltraLite-mk3 front panel are push-button digital rotary encoders. In many cases, you can either push the knob or turn it to make a setting or toggle the LCD display (depending on the encoder and setting).

POWER SWITCH
Push the VOL knob to power on the UltraLite-mk3. Push in and hold the VOL knob to turn it off.

MIC/GUITAR INPUTS
The UltraLite-mk3 mic/guitar inputs are equipped with many features to handle a wide variety of recording situations.

For information about connections and settings, see “Mic/instrument inputs” on page 16 in the installation chapter.

For information about the many settings available for the mic/guitar inputs, see:

- “The Inputs tab” on page 68
- “The channel settings section” on page 72
- “The Channel tab” on page 72
- “The EQ tab” on page 74
- “The Dynamics tab” on page 80

Figure 6-1: The UltraLite-mk3 front panel mic/guitar inputs and phone jack.
PHONES

From the factory, the PHONES jack (Figure 6-1) is a discrete output at 44.1/48 kHz, but it can mirror any other output pair (digital or analog) or serve as its own independent output.

When you turn the phone VOL knob, the LCD display provides visual feedback:

To view the current setting without changing it, just push the knob (without turning it).

Figure 6-2: The LCD provides feedback as you adjust Phone volume.

MAIN OUT VOLUME

Push the VOL knob twice to view and control the volume of the main outs on the rear panel.

Figure 6-3: The LCD provides feedback as you adjust Phone volume.

The MASTER volume adjustment can be programmed to control any combination of outputs. See “The Monitor Group” on page 85 for details.
MULTI-FUNCTION LCD DISPLAY

The LCD provides access to the many UltraLite-mk3 settings, as well as visual feedback of the current parameter being modified.

Parameter “zooming”

For many settings, the LCD temporarily “zooms in” to display a long-throw meter and alphanumeric display to give you precise, real-time feedback as you adjust the setting. For example, if you change the headphone volume, the LCD displays a level meter and gain reduction reading that updates as you turn the volume knob, as shown in Figure 6-2 on page 36. After a brief timeout, the display returns to its previous state before you turned the volume knob.

Four global display modes

Push the PARAM knob to cycle the LCD among four global display modes:

**METER display** ........................................... 37
**AUDIO menu** ............................................ 37
**SETUP menu** ........................................... 37
**CUEMIX menu** .......................................... 38

METER DISPLAY

To access the METER display, push the PARAM knob until you see METER displayed in the LCD. The METER display (Figure 6-5) provides comprehensive metering for each input and output. The labels above and below the LCD indicate the meters for each input and output pair, including the S/PDIF input and output (labeled DIG IN and DIG OUT, respectively).

Figure 6-5: METER mode.

AUDIO MENU

To access the UltraLite-mk3 AUDIO menu, push the PARAM knob until you see AUDIO displayed in the LCD. This menu provides basic audio-related. Turn the PARAM knob to access each setting. Each setting in the AUDIO menu has a corresponding setting in the MOTU Audio Setup software, as shown below:

<table>
<thead>
<tr>
<th>Audio menu item</th>
<th>Where to find more information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clock Source*</td>
<td>“Clock Source” on page 30</td>
</tr>
<tr>
<td>Sample rate*</td>
<td>“Sample Rate” on page 30</td>
</tr>
<tr>
<td>Phones Assign</td>
<td>“Phones” on page 32</td>
</tr>
<tr>
<td>Main Out Assign</td>
<td>“Main Out Assign” on page 32</td>
</tr>
<tr>
<td>Return Assign</td>
<td>“Return Assign” on page 32</td>
</tr>
</tbody>
</table>

* If the UltraLite-mk3 is currently connected to a computer, this setting cannot be changed from the front-panel LCD. It must be changed in MOTU Audio Setup instead. Or, you can disconnect the UltraLite-mk3 from the computer to change the Clock Source from the front panel.

SETUP MENU

To access the UltraLite-mk3 SETUP menu, push the PARAM knob until you see SETUP displayed in the LCD. This menu provides basic features for managing the UltraLite-mk3 hardware. Turn the PARAM knob to access each setting. The first five settings in the SETUP menu have corresponding settings in the MOTU Audio Setup software, as shown below:

**LCD Contrast**

Turn the VALUE knob to adjust the LCD contrast.

**Save/Name Preset**

An UltraLite-mk3 preset holds all current CueMix FX mix settings (everything in the CUEMIX menu). SETUP menu parameters are not included. Turn the VALUE knob to move from character to character in the preset name. Turn PAGE to change the currently flashing letter. Once you’ve named the preset, push VALUE to save it, turn it again to choose the desired preset slot you...
wish to save it to (1-16), and the push again to confirm the save. To cancel the save operation at any time, turn the PARAM knob.

**Load Preset**
Turn VALUE to choose the preset you wish to load (1-16) and push VALUE to load it.

**MIDI Thru in standalone**
Turn VALUE to enable (Y) or disable (N) the UltraLite-mk3’s MIDI Thru feature when the it is being operated stand-alone (not connected to a computer via FireWire). When MIDI Thru is enabled, the MIDI IN jack passes MIDI data directly to the MIDI OUT jack. This allows you, for example, to play a sound module connected to the MIDI OUT from a keyboard controller connected to the MIDI IN, without a computer connected.

**All Notes Off**
The All Notes Off setting sends a MIDI All Notes Off message, as well as a MIDI note-off message for every note on every MIDI channel. This stops any stuck notes that are currently playing. Push VALUE to send the All Notes Off MIDI data.

**AutoSave Status**
All of the parameters in the UltraLite-mk3 are periodically saved automatically in its memory, so that if you power down the unit, it will power back up in the same state. AutoSave Status tells you the current state of this process: Change Detected, Saving… or Saved. If it says Saved, it is ready to be powered down. If it says Change Detected or Saving…, wait until it changes to Saved.

**Factory Defaults**
Push VALUE to restore the UltraLite-mk3 hardware to its factory default settings. Push VALUE again to confirm, or turn PARAM to cancel.

**CUEMIX MENU**
To access the CUEMIX menu, push the PARAM knob until you see CUEMIX displayed in the LCD. This menu displays the settings for the UltraLite-mk3 CueMix FX mixer.

**CueMix mixer basics**
It is much easier to navigate the CUEMIX menu in the LCD if you have a general understanding of the CueMix FX mixer. We strongly recommend that you review chapter 11, “CueMix FX” (page 63) before learning the LCD, especially “CueMix FX basic operation” on page 65.

**CUEMIX menu organization**
Mixer settings are divided into four sub-menus, which correspond to the Inputs, Mixes, Outputs and Reverb tabs in the CueMix FX software:

- IN (inputs)
- OUT (outputs)
- MIX (Mixes)
- REVERB (reverb processor)

**Navigating the four main menus**
To access the four main menus above, push the CHANNEL knob repeatedly. Then turn the CHANNEL knob to select the desired channel or mix.
The IN (inputs) menu

Push the CHANNEL button repeatedly until you see “I:” in the channel section of the LCD (Figure 6-6). This is similar to accessing the Inputs tab in CueMix FX console (“The Inputs tab” on page 68).

Choosing a channel

Once you see the Inputs menu (Figure 6-6) in the LCD, turn the CHANNEL knob to select the desired input that you wish to edit. This is roughly equivalent to specifying an input channel strip to work with in the Inputs tab in CueMix FX software (Figure 11-3 on page 68), as well as the settings in the Channel tab (Figure 11-8 on page 72).

Choosing a setting to modify

Once you’ve selected an input channel, you can access the various settings for that channel using the PAGE knob and PARAMETER knobs.

Adjusting the value of a parameter

Turn the VALUE knob to adjust the value of the current PARAMETER. Some parameters have default values. If so, push the VALUE knob to cycle through them.

Inactive items

If a menu item is inactive for some reason (perhaps it doesn’t currently apply or it is disabled), it is displayed in parentheses.

Copying and pasting

EQ, dynamics and Mix Assign settings allow you to copy and paste settings between EQ bands and/or channels. Push the VALUE knob to copy, scroll to the other item and then push again to paste.

Summary of Inputs menu settings

For a summary of Inputs menu settings, see “Inputs menu” on page 41.
The OUT (Outputs) menu
Push the CHANNEL button repeatedly until you see “O:” in the channel section of the LCD (Figure 6-7). This is similar to accessing the Outputs tab in CueMix FX console (“The Outputs tab” on page 70).

Choosing a channel
Once you see the Outputs menu (Figure 6-7) in the LCD, turn the CHANNEL knob to select the desired output that you wish to edit. This is roughly equivalent to specifying an output channel strip to work with in the Outputs tab in CueMix FX software (Figure 11-6 on page 71).

Working with outputs in the LCD
Once you’ve selected an output channel, you can access the various settings for that channel using the PAGE knob and PARAMETER knobs. The knobs function the same as described for inputs in “Choosing a setting to modify” on page 39 and “Adjusting the value of a parameter” on page 39.

Summary of Output menu settings
For a summary of Inputs menu settings, see “Outputs menu” on page 42.

The MIX (Mixes) menu
Push the CHANNEL button repeatedly until you see “MIX 1” (or “MIX 2”, etc.) in the channel section of the LCD (Figure 6-8). This is similar to accessing the Mixes tab in CueMix FX console (“The Mixes tab” on page 66).

Choosing a mix bus
Once you see the MIX menu (Figure 6-8) in the LCD, turn the CHANNEL knob to select the desired mix that you wish to edit. This is roughly equivalent to choosing a mix in the Mixes tab in CueMix FX software (Figure 11-2 on page 66).

Working with mix busses in the LCD
Once you’ve selected a mix, you can access the various settings for that mix using the PAGE knob and PARAMETER knobs. The knobs function the same as described for inputs in “Choosing a setting to modify” on page 39 and “Adjusting the value of a parameter” on page 39. The PAGE knob scrolls through the following mix bus settings:

- MASTER — these are master fader settings, such as the master fader output assignment, master mute on/off, and the master fader volume. Access them with the PARAMETER knob.
■ **REVERB** — these are the reverb send and return controls for the bus master fader. Access them with the PARAMETER knob.

■ Individual channels — once you scroll past MASTER and REVERB, the PAGE knob then scrolls through all available inputs for the mix bus. Once you choose an input, access its channel settings using the PARAM knob and VALUE knob.

**Summary of Mix menu settings**
For a summary of Mix menu settings, see “Mixes menu” on page 42.

**The REVERB settings**
Push the CHANNEL button repeatedly until you see “REVERB” in the channel section of the LCD (Figure 6-9). This is similar to accessing the Reverb tab in CueMix FX (“The Reverb tab” on page 83).

The REVERB processor is not available at sample rates above 48 kHz. Therefore, when the UltraLite-mk3 is operating at 88.2 kHz or higher, the REVERB menu does not appear in the LCD.

**Inputs Menu**

<table>
<thead>
<tr>
<th>CHANNEL</th>
<th>PAGE</th>
<th>PARAM</th>
</tr>
</thead>
<tbody>
<tr>
<td>INPUT</td>
<td>PAIR</td>
<td></td>
</tr>
<tr>
<td>PHASE</td>
<td>L-R/M-S (stereo or M/S)</td>
<td></td>
</tr>
<tr>
<td>SWAP</td>
<td>WIDTH</td>
<td></td>
</tr>
<tr>
<td>TRIM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EQ</td>
<td>ENABLE</td>
<td></td>
</tr>
<tr>
<td>(global)</td>
<td>COPY</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VALUE</td>
<td></td>
</tr>
<tr>
<td></td>
<td>RESET</td>
<td></td>
</tr>
<tr>
<td>HI-PF</td>
<td>ENABLE</td>
<td></td>
</tr>
<tr>
<td>(High-pass)</td>
<td>SLOPE</td>
<td></td>
</tr>
<tr>
<td>LF</td>
<td>TYPE</td>
<td></td>
</tr>
<tr>
<td>(Low w/shelf)</td>
<td>FREQ</td>
<td></td>
</tr>
<tr>
<td>GAIN</td>
<td>WIDTH</td>
<td></td>
</tr>
<tr>
<td>LMPF</td>
<td>TYPE</td>
<td></td>
</tr>
<tr>
<td>(Low-mid)</td>
<td>FREQ</td>
<td></td>
</tr>
<tr>
<td>GAIN</td>
<td>WIDTH</td>
<td></td>
</tr>
<tr>
<td>MF</td>
<td>TYPE</td>
<td></td>
</tr>
<tr>
<td>(Mid)</td>
<td>FREQ</td>
<td></td>
</tr>
<tr>
<td>GAIN</td>
<td>WIDTH</td>
<td></td>
</tr>
<tr>
<td>HF</td>
<td>TYPE</td>
<td></td>
</tr>
<tr>
<td>(High w/shelf)</td>
<td>FREQ</td>
<td></td>
</tr>
<tr>
<td>GAIN</td>
<td>WIDTH</td>
<td></td>
</tr>
<tr>
<td>LPF</td>
<td>SLOPE</td>
<td></td>
</tr>
<tr>
<td>(Low-pass)</td>
<td>FREQ</td>
<td></td>
</tr>
<tr>
<td>DYN</td>
<td>ENABLE</td>
<td></td>
</tr>
<tr>
<td>(Dynamics)</td>
<td>COPY</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PASTE</td>
<td></td>
</tr>
<tr>
<td></td>
<td>RESET</td>
<td></td>
</tr>
<tr>
<td>COMP</td>
<td>ENABLE</td>
<td></td>
</tr>
<tr>
<td>(Compressor)</td>
<td>MODE</td>
<td></td>
</tr>
<tr>
<td></td>
<td>THRESH</td>
<td></td>
</tr>
<tr>
<td></td>
<td>RATIO</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ATTACK</td>
<td></td>
</tr>
<tr>
<td></td>
<td>RELEASE</td>
<td></td>
</tr>
<tr>
<td></td>
<td>TRIM</td>
<td></td>
</tr>
<tr>
<td>LEVELER</td>
<td>ENABLE</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MODE</td>
<td></td>
</tr>
<tr>
<td></td>
<td>REDUCE</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MAKEUP</td>
<td></td>
</tr>
<tr>
<td>REVERB</td>
<td>SEND</td>
<td></td>
</tr>
<tr>
<td>SEND PAN (mono only)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**OUTPUTS MENU**

<table>
<thead>
<tr>
<th>CHANNEL</th>
<th>PAGE</th>
<th>PARAM</th>
</tr>
</thead>
<tbody>
<tr>
<td>OUTPUTS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Main</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Analog 1-2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Analog 3-4</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EQ (global)</td>
<td></td>
<td>ENABLE COPY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PASTE RESET</td>
</tr>
<tr>
<td>LPF (High-pass)</td>
<td></td>
<td>ENABLE SLOPE FREQ</td>
</tr>
<tr>
<td>LF (Low-w/shelf)</td>
<td></td>
<td>ENABLE TYPE FREQ GAIN WIDTH</td>
</tr>
<tr>
<td>LMF (Low-mid)</td>
<td></td>
<td>ENABLE TYPE FREQ GAIN WIDTH</td>
</tr>
<tr>
<td>MF (Mid)</td>
<td></td>
<td>ENABLE TYPE FREQ GAIN WIDTH</td>
</tr>
<tr>
<td>HMF (High-mid)</td>
<td></td>
<td>ENABLE TYPE FREQ GAIN WIDTH</td>
</tr>
<tr>
<td>HF (High-w/shelf)</td>
<td></td>
<td>ENABLE TYPE FREQ GAIN WIDTH</td>
</tr>
<tr>
<td>LPF (Low-pass)</td>
<td></td>
<td>ENABLE SLOPE FREQ</td>
</tr>
<tr>
<td>DYN (Dynamics)</td>
<td></td>
<td>ENABLE COPY PASTE RESET</td>
</tr>
<tr>
<td>COMP (Compressor)</td>
<td></td>
<td>ENABLE MODE THRESH RATIO ATTACK RELEASE TRIM</td>
</tr>
<tr>
<td>LEVELER</td>
<td></td>
<td>ENABLE MODE REDUCE MAKEUP</td>
</tr>
<tr>
<td>REVERB</td>
<td></td>
<td>SEND SEND PAN</td>
</tr>
<tr>
<td>MASTER</td>
<td></td>
<td>MONITOR TALKBACK LSPLATFORM</td>
</tr>
</tbody>
</table>

**MIXES MENU**

<table>
<thead>
<tr>
<th>CHANNEL</th>
<th>PAGE</th>
<th>PARAM</th>
</tr>
</thead>
<tbody>
<tr>
<td>MIXES</td>
<td></td>
<td>MASTER</td>
</tr>
<tr>
<td>Mix 1</td>
<td></td>
<td>ASSIGN</td>
</tr>
<tr>
<td>Mix 2</td>
<td></td>
<td>MUTE FADER</td>
</tr>
<tr>
<td>Mix 3</td>
<td></td>
<td>COPY PASTE</td>
</tr>
<tr>
<td>Mix 4</td>
<td></td>
<td>RESET</td>
</tr>
<tr>
<td>REVERB</td>
<td></td>
<td>SEND RETURN</td>
</tr>
<tr>
<td>ANALOG 1</td>
<td></td>
<td>MUTE SOLO FADER</td>
</tr>
<tr>
<td>ANALOG 2</td>
<td></td>
<td>(BAL/WID) - n/a PAN FADER</td>
</tr>
<tr>
<td>ANALOG 3</td>
<td></td>
<td>MUTE SOLO BAL/WID FADER</td>
</tr>
<tr>
<td>ANALOG 4</td>
<td></td>
<td>BAL FADER</td>
</tr>
<tr>
<td>1P (SPDF)</td>
<td></td>
<td>MUTE SOLO BAL/WID FADER</td>
</tr>
</tbody>
</table>

**REVERB MENU**

<table>
<thead>
<tr>
<th>CHANNEL</th>
<th>PAGE</th>
<th>PARAM</th>
</tr>
</thead>
<tbody>
<tr>
<td>REVERB</td>
<td></td>
<td>---</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ENABLE TIME PREDELAY WIDTH CUT Hz CUT Db ROOM REF SIZE REF LEV LO % MID % HE % LO XOVR HE XOVR SPLIT</td>
</tr>
</tbody>
</table>

**STAND-ALONE OPERATION**

All settings, including all mix settings and global settings, are saved in the UltraLite-mk3’s memory, and they remain in effect even when the UltraLite-mk3 is not connected to a computer. This allows you to use the UltraLite-mk3 as a stand-alone 8-bus mixer. You can make adjustments to any setting at any time from the front panel.
CHAPTER 7  Digital Performer

OVERVIEW
This chapter provides a brief overview of Digital Performer's basic I/O and synchronization operation with the UltraLite-mk3 hardware.

Setting up your system ............................................. 43
The UltraLite-mk3 settings .......................................... 43
Working with UltraLite-mk3 inputs and outputs ............ 45
24-bit operation .......................................................... 45
MIDI I/O via the UltraLite-mk3 MIDI ports ................. 45
Processing live inputs with plug-ins ....................... 45
Working with CueMix FX mixing and effects .......... 45
Synchronization ......................................................... 45
Exchanging projects with AudioDesk .................... 45

SETTING UP YOUR SYSTEM
As described in chapter 4, "Installing the UltraLite-mk3 Mac Software" (page 25), the Digital Performer and MOTU UltraLite-mk3 software installers will properly install and update everything for you.

THE ULTRALITE-MK3 SETTINGS
Choose the UltraLite-mk3 as your audio input output device by choosing Configure Audio System>Configure Hardware Driver from the Setup menu. This window shows some of the UltraLite-mk3 settings, such as sample rate and clock source, but to access all of the UltraLite-mk3 settings, open MOTU Audio Setup, as shown in Figure 5-1 on page 30.

For complete details about the UltraLite-mk3 settings, see chapter 5, "MOTU Audio Setup" (page 29). The following sections provide a brief explanation of each UltraLite-mk3 setting for use with Digital Performer.

Sample rate
Choose the desired overall sample rate for the UltraLite-mk3 system and Digital Performer. Newly recorded audio in Digital Performer will have this sample rate. Imported audio or
soundbites in existing files that do not match this sample rate will be displayed in the Soundbites window with a red 'X' on its move handle to indicate that it cannot be played.

Clock Source
This setting is very important because it determines which audio clock the UltraLite-mk3 will follow.

If you do not have any digital audio connections to your UltraLite-mk3 (you are using the analog inputs and outputs only), and you will not be slaving your host software to external SMPTE time code, choose Internal.

If you have a S/PDIF digital audio device connected to the UltraLite-mk3, see “Connecting and syncing S/PDIF devices” on page 19.

If you are slaving the UltraLite-mk3 and Digital Performer to SMPTE time code via the UltraLite-mk3 itself, choose SMPTE and follow the directions in “Resolving DP or AudioDesk to SMPTE time code” on page 93.

Buffer Size
The Buffer Size setting can be used to reduce the delay — or monitoring latency — that you hear when live audio is patched through your UltraLite-mk3 hardware and Digital Performer. For example, you might have MIDI instruments, samplers, microphones, and so on connected to the analog inputs of the UltraLite-mk3. If so, you will often be mixing their live input with audio material recorded in Digital Performer. See chapter 10, “Reducing Monitoring Latency” (page 57) for complete details.

Phones
This UltraLite-mk3 setting lets you choose what you’ll hear from the headphone jack. For example, if you choose Main Out 1-2, the headphones will duplicate the main outs. Or you can choose any other output pair. If you choose Phones 1-2, this setting makes the headphone jack serve as its own independent output pair. As a result, you’ll see Phones 1-2 as an additional audio destination in Digital Performer’s audio output menus.

Main Outs Assign
Use the Main Outs Assign setting to determine what audio you will hear on the TRS main outs of the UltraLite-mk3. If you would like to treat them as their own separate output pair, choose Main Outs.

Return Assign
In Digital Performer’s audio input menus and the Bundles window, you’ll see an UltraLite-mk3 input called Return 1-2 (Figure 7-2). This is a stereo feed from the UltraLite-mk3 that matches the output of one of its output pairs. Use the Return Assign menu in MOTU Audio Setup to choose which output pair you would like to hear on this return. This can be used, for example, to record back a final stereo mix that includes effects processing from the UltraLite-mk3 DSP (such as the Leveler) for reference and archiving purposes.

Figure 7-2: The stereo return and reverb return busses from the UltraLite-mk3 in Digital Performer’s Bundles window.

Warning: the Return inputs can cause feedback loops! DO NOT assign this input to a track that shares the same UltraLite-mk3 output pair as the returns.
Reverb return
The UltraLite-mk3 also supplies a return to Digital Performer that carries the output of its reverb processor (Figure 7-2). This return can be used for any purpose you wish.

WORKING WITH ULTRALITE-MK3 INPUTS AND OUTPUTS
Once you've enabled the MOTU FireWire Audio driver as explained earlier in “The UltraLite-mk3 settings” on page 43, UltraLite-mk3 audio inputs and outputs will appear in Digital Performer's audio input and output menus, as well as the Bundles window (Figure 7-2).

Phones 1-2
If you've chosen to treat the UltraLite-mk3 headphones as an independent output, you'll see Phones 1-2 in Digital Performer's output menus. Audio tracks assigned to this output pair will be heard on the headphone jack only. For further explanation, see “Phones” on page 32.

24-BIT OPERATION
Your UltraLite-mk3 hardware fully supports Digital Performer's 24-bit recording capabilities, including both analog and digital 24-bit recording. If you would like to record and play back 24-bit audio files, go to the Setup menu, choose Configure Audio System>Configure Sample Format, and choose 24-bit recording as the sample format. This setting is saved with the Digital Performer project.

MIDI I/O VIA THE ULTRALITE-MK3 MIDI PORTS
Once you've followed the procedure for enabling the UltraLite-mk3's MIDI features as explained in “Software installation” on page 25, the UltraLite-mk3 MIDI ports will appear as a input source and output destination in Digital Performer's MIDI I/O menus.

PROCESSING LIVE INPUTS WITH PLUG-INS
If you patch a live input (such as MIDI synthesizer) through a plug-in effect in Digital Performer, you might hear a slight delay. There are several ways to reduce this delay. For details, see chapter 10, “Reducing Monitoring Latency” (page 57).

WORKING WITH CUEMIX FX MIXING AND EFFECTS
The UltraLite-mk3 provides powerful external mixing, EQ, compression and reverb, which you can operate hand-in-hand with Digital Performer's complete mixing environment. For example, the UltraLite-mk3 can serve as a monitor mixer routing channels to musicians, or it can serve as an integrated extension of your Digital Performer mixing environment. If you program an UltraLite-mk3 mixing and processing configuration that goes hand in hand with your DP project, be sure to use the file save features in CueMix FX to save the UltraLite-mk3 settings as a file in your DP project folder for instant recall of all settings. See chapter 11, “CueMix FX” (page 63) for complete details. You can even set up your UltraLite-mk3 configuration file as a DP startup clipping so that it automatically loads when you open the project. See your DP manual for details.

SYNCHRONIZATION
Together, Digital Performer and the UltraLite-mk3 have the ability to resolve directly to SMPTE time code, without an additional time code synchronizer. See “Syncing to SMPTE time code” on page 94.

EXCHANGING PROJECTS WITH AUDIODESK
Digital Performer can exchange projects with AudioDesk. To open an AudioDesk project in Digital Performer, open it in same way you would a DP project. To export a project to AudioDesk, use DP's Save As command and choose the AudioDesk 2.0 file format.
CHAPTER 8 AudioDesk

OVERVIEW
This chapter provides a brief overview of AudioDesk's basic I/O and synchronization operation with the UltraLite-mk3. For complete information about all of AudioDesk's powerful workstation features, see the AudioDesk manual included with your UltraLite-mk3.

Setting up your system ........................................ 47
The UltraLite-mk3 settings ........................................ 47
Working with UltraLite-mk3 inputs and outputs ........ 49
24-bit operation ..................................................... 49
MIDI I/O via the UltraLite-mk3 MIDI ports ............... 49
Processing live inputs through plug-ins ................... 49
Working with CueMix FX mixing and effects ............ 49
Synchronization ...................................................... 49
Exchanging projects with Digital Performer ............ 49
AudioDesk and MIDI sequencing ............................ 50

SETTING UP YOUR SYSTEM
As described in chapter 4, "Installing the UltraLite-mk3 Mac Software" (page 25), the MOTU Audio software installer will properly install everything for you, including AudioDesk.

THE ULTRALITE-MK3 SETTINGS
Choose the UltraLite-mk3 as your audio input output device by choosing Configure Audio System>Configure Hardware Driver from the Setup menu. This window shows some of the UltraLite-mk3 settings, such as sample rate and clock source, but to access all of the UltraLite-mk3 settings, open MOTU Audio Setup, as shown in Figure 5-1 on page 30.

For complete details about the UltraLite-mk3 settings, see chapter 5, "MOTU Audio Setup" (page 29). The following sections provide a brief explanation of each UltraLite-mk3 setting for use with AudioDesk.
Sample rate
Choose the desired overall sample rate for the UltraLite-mk3 system and AudioDesk. Newly recorded audio in AudioDesk will have this sample rate. Imported audio or soundbites in existing files that do not match this sample rate will be displayed in the Soundbites window with a red ‘X’ on its move handle to indicate that it cannot be played.

Clock Source
This setting is very important because it determines which audio clock the UltraLite-mk3 will follow.

If you do not have any digital audio connections to your UltraLite-mk3 (you are using the analog inputs and outputs only), and you will not be slaving your host software to external SMPTE time code, choose Internal.

If you have a S/PDIF digital audio device connected to the UltraLite-mk3, see “Connecting and syncing S/PDIF devices” on page 19.

If you are slaving the UltraLite-mk3 and AudioDesk to SMPTE time code via the UltraLite-mk3 itself, choose SMPTE and follow the directions in “Resolving DP or AudioDesk to SMPTE time code” on page 93.

Buffer Size
The Buffer Size setting can be used to reduce the delay — or monitoring latency — that you hear when live audio is patched through your UltraLite-mk3 hardware and AudioDesk. For example, you might have MIDI instruments, samplers, microphones, and so on connected to the analog inputs of the UltraLite-mk3. If so, you will often be mixing their live input with audio material recorded in AudioDesk. See chapter 10, “Reducing Monitoring Latency” (page 57) for complete details.

Phones
This UltraLite-mk3 setting lets you choose what you’ll hear from the headphone jack. For example, if you choose Main Out 1-2, the headphones will duplicate the main outs. Or you can choose any other output pair. If you choose Phones, this setting makes the headphone jack serve as its own independent output pair. As a result, you’ll see Phones 1-2 as an additional audio destination in AudioDesk’s audio output menus.

Main Outs Assign
Use the Main Outs Assign setting to determine what audio you will hear on the TRS main outs of the UltraLite-mk3. If you would like to treat them as their own separate output pair, choose Main Outs.

Return Assign
In AudioDesk’s audio input menus and the Bundles window, you’ll see an UltraLite-mk3 input called Return 1-2 (Figure 8-2). This is a stereo feed from the UltraLite-mk3 that matches the output of one of its output pairs. Use the Return Assign menu in MOTU Audio Setup to choose which output pair you would like to hear on this return. This can be used, for example, to record back a final stereo mix that includes effects processing from the UltraLite-mk3 DSP (such as the Leveler) for reference and archiving purposes.

![Figure 8-2: The stereo return and reverb return busses from the UltraLite-mk3 in AudioDesk’s Bundles window.](image-url)
Warning: the Return inputs can cause feedback loops! DO NOT assign this input to a track that shares the same UltraLite-mk3 output pair as the returns.

Reverb return
The UltraLite-mk3 also supplies a return to AudioDesk that carries the output of its reverb processor (Figure 8-2). This return can be used for any purpose you wish.

WORKING WITH ULTRALITE-MK3 INPUTS AND OUTPUTS
Once you've enabled the MOTU FireWire Audio driver as explained earlier in "The UltraLite-mk3 settings" on page 47, UltraLite-mk3 audio inputs and outputs will appear in AudioDesk's audio input and output menus.

Phones 1-2
If you've chosen to treat the UltraLite-mk3 headphones as an independent output, you'll see Phones 1-2 in AudioDesk's output menus. Audio tracks assigned to this output pair will be heard on the headphone jack only. For further explanation, see "Phones" on page 48.

24-BIT OPERATION
Your UltraLite-mk3 hardware fully supports AudioDesk's 24-bit recording capabilities, including both analog and digital 24-bit recording. If you would like to record and play back 24-bit audio files, go to the Setup menu, choose Configure Audio System>Configure Sample Format, and choose 24-bit recording as the sample format. This setting is saved with the AudioDesk project.

MIDI I/O VIA THE ULTRALITE-MK3 MIDI PORTS
Once you've followed the procedure for enabling the UltraLite-mk3's MIDI features as explained in "Software installation" on page 25, the UltraLite-mk3 MIDI ports will appear as a input source and output destination in AudioDesk's MIDI I/O menus.

PROCESSING LIVE INPUTS THROUGH PLUG-INS
If you patch a live input (such as MIDI synthesizer) through a plug-in effect in AudioDesk, you might hear a slight delay. There are several ways to reduce this delay. For details, see chapter 10, “Reducing Monitoring Latency” (page 57).

WORKING WITH CUEMIX FX MIXING AND EFFECTS
The UltraLite-mk3 provides powerful external mixing, EQ, compression and reverb, which you can operate hand-in-hand with AudioDesk's complete mixing environment. For example, the UltraLite-mk3 can serve as a monitor mixer routing channels to musicians, or it can serve as an integrated extension of your AudioDesk mixing environment. If you program an UltraLite-mk3 mixing and processing configuration that goes hand in hand with your AudioDesk project, be sure to use the file save features in CueMix FX to save the UltraLite-mk3 settings as a file in your AudioDesk project folder for instant recall of all settings. See chapter 11, “CueMix FX” (page 63) for complete details.

SYNCHRONIZATION
Together, AudioDesk and the UltraLite-mk3 have the ability to resolve directly to SMPTE time code, without an additional time code synchronizer. See “Syncing to SMPTE time code” on page 94.

EXCHANGING PROJECTS WITH DIGITAL PERFORMER
To open AudioDesk Version 2 (or Version 1) files in Digital Performer, just use DP’s Open command. (No conversion is required beforehand in AudioDesk.) To export a Digital Performer project to AudioDesk, use Save As in Digital Performer’s File menu and choose the AudioDesk 2.0 file format. Then open the resulting AudioDesk 2.0 document in AudioDesk.
AUDIODESK AND MIDI SEQUENCING

AudioDesk can play audio as a background application, allowing you to run a sequencer at the same time in the foreground. However, there is no way to continuously synchronize — or resolve — a sequencer with AudioDesk, so the two programs will eventually drift out of sync, even if you manage to start them at the same time. If you'd like to do integrated MIDI sequencing, your best bet is Digital Performer, which offers pretty much all of the same features as AudioDesk, along with powerful, state-of-the-art MIDI sequencing. Talk to your authorized MOTU dealer for details about upgrading from AudioDesk to Digital Performer.
CHAPTER 9  Other Mac OS X Software

OVERVIEW
The UltraLite-mk3 provides multichannel audio and MIDI input and output for all Mac OS X audio applications, including Apple’s Logic Pro, Logic Express, SoundTrack Pro and GarageBand. Other third-party software applications are also supported, such as Ableton Live, Propellerhead Reason, Steinberg Cubase and others.

Installing the UltraLite-mk3 Mac OS X drivers ............. 51
Preparing MIDI input and output ............................. 51
Run MOTU Audio Setup ........................................ 51
Choosing the MOTU FireWire Core Audio driver ........... 52
Working with UltraLite-mk3 inputs and outputs ............ 54
Audio Input and output names ................................. 54
Number of channels ............................................. 55
MIDI I/O via the UltraLite-mk3 MIDI ports ................. 55
Processing live inputs with host plug-ins ................. 55
Working with CueMix FX mixing and effects .............. 55
Synchronization ................................................. 55

INSTALLING THE ULTRALITE-MK3 MAC OS X DRIVERS
To install the UltraLite-mk3’s Mac OS X audio and MIDI drivers, just run the installer on the MOTU Audio installer CD as detailed in chapter 4, “Installing the UltraLite-mk3 Mac Software” (page 25).

PREPARING MIDI INPUT AND OUTPUT
If you will be using the UltraLite-mk3’s MIDI input and output ports, be sure to follow the procedure in “Preparing MIDI input and output” on page 51.

RUN MOTU AUDIO SETUP
Before you run your host audio software, launch MOTU Audio Setup to configure your UltraLite-mk3 hardware. MOTU Audio Setup lets you configure your audio interface, and it lets you enable the desired inputs and outputs. Only enabled inputs and outputs will be available to your software, so this is an important step. For complete details see chapter 5, “MOTU Audio Setup” (page 29).

Figure 9-1: MOTU Audio Setup.

For complete details about the UltraLite-mk3 settings, see chapter 5, “MOTU Audio Setup” (page 29). The following sections provide a brief explanation of each UltraLite-mk3 setting for use with Logic and other Mac OS X audio software.

Sample rate
Choose the desired overall sample rate for the UltraLite-mk3 system and your host audio software. Newly recorded audio will have this sample rate.

Clock Source
This setting is very important because it determines which audio clock the UltraLite-mk3 will follow.

If you do not have any digital audio connections to your UltraLite-mk3 (you are using the analog inputs and outputs only), and you will not be slaving your host software to external SMPTE time code, choose Internal.

If you have a S/PDIF digital audio device connected to the UltraLite-mk3, see “Connecting and syncing S/PDIF devices” on page 19.
If you are slaving the UltraLite-mk3 and your host software to SMPTE time code, follow the directions in “Syncing to SMPTE time code” on page 94.

**Phones**
This UltraLite-mk3 setting lets you choose what you'll hear from the headphone jack. For example, if you choose Main Out 1-2, the headphones will duplicate the main outs. Or you can choose any other output pair. If you choose Phones 1-2, this setting makes the headphone jack serve as its own independent output pair. As a result, you'll see Phones 1-2 as an additional audio destination in your host's audio output menus.

**Main Outs Assign**
Use the Main Outs Assign setting to determine what audio you will hear on the XLR main outs of the UltraLite-mk3. If you would like to treat them as their own separate output pair, choose Main Outs. Note that when operating at 176.4 or 192 kHz, the main outs must mirror one of the TRS analog output pairs.

**Return Assign**
In your OS X host audio software audio input menus, you'll see an UltraLite-mk3 input called Return 1-2. This is a stereo feed from the UltraLite-mk3 that matches the signal of one of its output pairs. Use the Return Assign menu in MOTU Audio Setup to choose which output pair you would like to hear on this return. This can be used, for example, to record back a final stereo mix that includes effects processing from the UltraLite-mk3 DSP (such as the Leveler) for reference and archiving purposes.

Warning: the Return inputs can cause feedback loops! DO NOT assign this input to a track that shares the same UltraLite-mk3 output pair as the returns.

**Reverb return**
The UltraLite-mk3 also supplies a return to your host software that carries the output of its reverb processor. This return can be used for any purpose you wish.

**CHOOSING THE MOTU FIREWIRE CORE AUDIO DRIVER**
Once you've made the preparations described so far in this chapter, you're ready to run your audio software and enable the MOTU UltraLite-mk3 Core Audio driver. Check the audio system or audio hardware configuration window in your software. There will be a menu there that lets you choose among various drivers that may be in your system. Choose the MOTU UltraLite-mk3 from this menu.

**Logic Pro and Logic Express**
In Logic Pro and Logic Express, go to the Preferences window, click the Audio tab, click the Drivers tab and click the Core Audio tab as shown in Figure 9-2. Choose the MOTU UltraLite-mk3 from the Driver menu. For information about the I/O Buffer Size setting, see “Adjusting the audio I/O buffer” on page 59.
**Soundtrack Pro**
In Soundtrack Pro, access the preferences window, click the Recording tab and choose MOTU UltraLite-mk3 from the Input and Monitor menu as shown below in Figure 9-3.

![Figure 9-3: Enabling the UltraLite-mk3 in Soundtrack Pro.](image)

**Garage Band**
In Garage Band, go to the Audio/MIDI preferences and choose MOTU UltraLite-mk3 from the Audio Output and Audio Input menus as shown below in Figure 9-4. For information about the Optimize for setting, see “Adjusting the audio I/O buffer” on page 59.

![Figure 9-4: Enabling the UltraLite-mk3 in Garage Band.](image)

**Live**
In Ableton Live, access the preferences window and click the Audio tab. Choose CoreAudio from the Driver Type menu. Choose the MOTU UltraLite-mk3 from the Input Audio Device and Output Audio Device menus as shown below in Figure 9-5. For information about the Buffer Size setting, see “Adjusting the audio I/O buffer” on page 59.

![Figure 9-5: Enabling the UltraLite-mk3 in Live.](image)
Reason
In Propellerhead Reason, go to the Preferences window, choose Audio preferences from the menu and choose MOTU UltraLite-mk3 from the Audio Output menu as shown below in Figure 9-6. For information about the Buffer Size setting, see “Adjusting the audio I/O buffer” on page 59.

Cubase and Nuendo
Go to the Devices menu and choose Device Setup. Click the VST Audio System item in the Devices list and choose MOTU UltraLite-mk3 from the Master ASIO Driver menu as shown below in Figure 9-7. Activate the inputs and outputs within Cubase or Nuendo as usual. For information about the Audio Buffer Size setting, see “Adjusting the audio I/O buffer” on page 59.

Other audio software
For other audio applications, the procedure is similar to that shown above. Consult your owner’s manual for further information.

WORKING WITH ULTRALITE-MK3 INPUTS AND OUTPUTS
Once you’ve enabled the UltraLite-mk3’s Core Audio driver, UltraLite-mk3 audio inputs and outputs will appear in your host software wherever audio inputs and outputs are listed.

AUDIO INPUT AND OUTPUT NAMES
The UltraLite-mk3 Core Audio driver supplies text string labels for its inputs and outputs to clearly identify each one, but some applications do not display these labels. For example, in Cubase, the UltraLite-mk3 outputs are numbered like this:

The following tables show how you can identify each input and output in a numbered list like this.

<table>
<thead>
<tr>
<th>Input</th>
<th>Number of Channels</th>
<th>List position</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analog</td>
<td>8</td>
<td>1-8</td>
<td>-</td>
</tr>
<tr>
<td>SPDIF</td>
<td>2</td>
<td>9-10</td>
<td>-</td>
</tr>
<tr>
<td>Stereo return</td>
<td>2</td>
<td>11-12</td>
<td>See “Return Assign” on page 52.</td>
</tr>
<tr>
<td>Reverb return</td>
<td>2</td>
<td>13-14</td>
<td>See “Reverb return” on page 52.</td>
</tr>
</tbody>
</table>

Figure 9-6: Enabling the UltraLite-mk3 in Reason.

Figure 9-7: Enabling the UltraLite-mk3 audio driver in Cubase.

Figure 9-8: Some applications number the UltraLite-mk3 inputs and outputs, but don’t display which outputs they refer to.
Outputs are listed in this order:

<table>
<thead>
<tr>
<th>Output</th>
<th>Channels</th>
<th>List position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main</td>
<td>2</td>
<td>1-2</td>
</tr>
<tr>
<td>Analog</td>
<td>8</td>
<td>3-10</td>
</tr>
<tr>
<td>SPDIF</td>
<td>2</td>
<td>11-12</td>
</tr>
<tr>
<td>Phones</td>
<td>2</td>
<td>13-14</td>
</tr>
</tbody>
</table>

**NUMBER OF CHANNELS**

If your host audio software requires that you specify the number of audio voices or channels you will be using, be sure to choose enough channels to cover the 10 inputs and 14 outputs provided by your UltraLite-mk3.

**MIDI I/O VIA THE ULTRALITE-MK3 MIDI PORTS**

Once you've followed the procedure for enabling the UltraLite-mk3's MIDI features as explained in “Software installation” on page 25, the UltraLite-mk3 MIDI ports will appear as an input source and output destination in your host software's MIDI I/O menus.

**PROCESSING LIVE INPUTS WITH HOST PLUG-INS**

If you patch a live input (such as a MIDI synthesizer) through a plug-in effect in your host software, you might hear a slight delay. There are several ways to reduce this delay. For details, see chapter 10, “Reducing Monitoring Latency” (page 57).

**WORKING WITH CUEMIX FX MIXING AND EFFECTS**

The UltraLite-mk3 provides powerful external mixing, EQ, compression and reverb, which you can operate hand-in-hand with your host's mixing environment. For example, the UltraLite-mk3 can serve as a monitor mixer routing channels to musicians, or it can serve as an integrated extension of your host's mixing environment. If you program an UltraLite-mk3 mixing and processing configuration that goes hand in hand with your host project, be sure to use the file save features in CueMix FX to save the UltraLite-mk3 settings as a file in your host project folder for instant recall of all settings. See chapter 11, “CueMix FX” (page 63) for complete details.

**SYNCHRONIZATION**

If your host audio software supports Core Audio’s sample-accurate positioning protocol, then it can resolve to the UltraLite-mk3’s built-in time code synchronization feature. To resolve your UltraLite-mk3 directly to SMPTE time code with no additional synchronization devices, use the setup shown in “Syncing to SMPTE time code” on page 94.
CHAPTER 10  Reducing Monitoring Latency

OVERVIEW

Monitoring latency is that slight delay you hear when you run an input signal through your host audio software. For example, you might hear it when you drive a live mic input signal through an amp modeling plug-in running in your audio sequencer.

This delay is caused by the amount of time it takes for audio to make the entire round trip through your computer, from when it first enters an UltraLite-mk3 input, passes through the UltraLite-mk3 hardware into the computer, through your host audio software, and then back out to an UltraLite-mk3 output.

If you don’t need to process a live input with plug-ins, the easiest way to avoid monitoring latency is to use the UltraLite-mk3’s CueMix FX digital mixer to patch the input directly to your monitor outs via the UltraLite-mk3 audio hardware. The UltraLite-mk3 even provides effects processing (EQ, compression and reverb), which can be applied on input, output, or even at the bussing stage, just like a conventional mixer. For details, see “CueMix FX hardware monitoring” on page 61.

If you do need to process a live input with plug-ins, or if you are playing virtual instruments live through your UltraLite-mk3 audio hardware, you can significantly reduce latency — and even make it completely inaudible, regardless of what host audio application software you use. This chapter explains how.

It is important to note that monitoring delay has no effect on when audio data is recorded to disk or played back from disk. Actual recording and playback is extremely precise.
MONITORING LIVE INPUT

There are two ways to monitor live audio input with an UltraLite-mk3: 1) through the computer or 2) via the Ultralite-mk3’s CueMix FX hardware mixer. Figure 10-1 below shows method 1, which allows you to add effects processing such as reverb and guitar amp effects via plug-ins in your audio software. See the next section, “Adjusting the audio I/O buffer” for details about how to reduce — and possibly eliminate — the audible monitoring delay that the computer introduces.

Figure 10-2 shows how to use CueMix FX hardware-based monitoring, which lets you hear what you are recording with no monitoring delay and no computer-based effects processing. Instead, input is routed directly to an output, either with or without UltraLite-mk3-based effects processing (EQ, compression or reverb). See “CueMix FX hardware monitoring” later in this chapter for details on how to use CueMix FX with your audio software, or with the included CueMix FX software.

If the material you are recording is suitable, there is a third way to monitor live input: use both methods (Figure 10-1 and Figure 10-2) at the same time. For example, you could route guitar to both the computer (for an amp model effect) and mix that processed signal on the main outs with dry guitar from CueMix FX — or perhaps with a touch of UltraLite-mk3 Classic Reverb.

Figure 10-1: There are two ways to monitor live audio inputs with an UltraLite-mk3: 1) through the computer or 2) via CueMix FX hardware monitoring. This diagram shows method 1 (through the computer). When using this method, use your host software’s buffer setting to reduce the slight delay you hear when monitoring the live input, but don’t lower it too much, or your computer might get sluggish.

1. Live input (from mic, guitar, etc.) enters the MOTU interface.
2. Mic signal goes immediately to the computer (dry, with no effects processing).
3. Mic signal is ‘patched thru’ back to the audio interface with reverb or other plug-in effects, if any.
4. Mic signal (with plug-in processing, if any) is routed to the main outs (or other outputs that you’ve specified in the software).
ADJUSTING THE AUDIO I/O BUFFER

A buffer is a small amount of computer memory used to hold data. For audio interfaces like the UltraLite-mk3, buffers are used for the process of transferring audio data in and out of the computer. The size of the buffers determines how much delay you hear when monitoring live inputs through your audio software: larger buffers produce more delay; smaller buffers produce less.

Under Mac OS X, audio I/O buffer size is handled by the host audio application (not the UltraLite-mk3 Core Audio driver). Most audio software applications provide an adjustable audio buffer setting that lets you control the amount of delay you’ll hear when monitoring live inputs or processing them with software plug-ins. Below are a few examples.

**Figure 10-3:** In Digital Performer and AudioDesk, choose Setup menu> Configure Audio System> Configure Hardware Driver to open the dialog shown above and access the Buffer Size setting. Refer to your Digital Performer or AudioDesk manual for information about the Host Buffer Multiplier setting.

1. Live input (from mic, guitar, etc.) enters the MOTU interface.
2. CueMix FX immediately patches the live mic signal directly to the main outs (or other output), completely bypassing the computer. This signal could be dry, or with UltraLite-mk3 effects processing, such as EQ, compression or Classic Reverb.
3. Mic signal is mixed with the main outs, and you can control the volume (relative to the rest of the mix) with the mic’s fader in CueMix FX.

**Figure 10-2:** This diagram shows the signal flow when using CueMix FX no-latency monitoring. Notice that this method does not process the live input with plug-ins in your audio software. Instead, you can apply UltraLite-mk3 effects, such as the reverb, EQ and/or compression.
REDUCING MONITORING LATENCY

Figure 10-4: In Cubase SX or Nuendo, choose Devices menu > Device Setup and click VST Audiobay to access the window above and the Audio Buffer Size setting.

Figure 10-5: In Logic Pro or Logic Express, go to the Audio Driver preferences to access the Buffer Size option shown above.

Lower latency versus higher CPU overhead
The buffer setting has a large impact on the following things:

- Patch thru latency
- The load on your computer’s CPU
- Possible distortion at the smallest settings

- How responsive the transport controls are in AudioDesk, Digital Performer or other audio software

The buffer setting presents you with a trade-off between the processing power of your computer and the delay of live audio as it is being patched through your software. If you reduce the size, you reduce patch thru latency, but significantly increase the overall processing load on your computer, leaving less CPU bandwidth for things like real-time effects processing. On the other hand, if you increase the buffer size, you reduce the load on your computer, freeing up bandwidth for effects, mixing and other real-time operations.

Figure 10-6: When adjusting the buffer size to reduce monitoring latency, watch the ‘processor’ meter in Digital Performer or AudioDesk’s Performance Monitor. If you hear distortion, or if the Performance meter is peaking, try raising the buffer size.

If you are at a point in your recording project where you are not currently working with live, patched-thru material (e.g. you’re not recording vocals), or if you have a way of externally processing inputs, choose a higher buffer size. Depending on your computer’s CPU speed, you might find that settings in the middle work best (256 to 1024).

Transport responsiveness
Buffer size also impacts how quickly your audio software will respond when you begin playback, although not by amounts that are very noticeable. Lowering the buffer size will make your software respond faster; raising the buffer size will make it a little bit slower, but barely enough to notice.
Reducing monitoring latency

Effects processing and automated mixing
Reducing latency with the buffer size setting has another benefit: it lets you route live inputs through the real-time effects processing and mix automation of your audio software.

CUEMIX FX HARDWARE MONITORING
The UltraLite-mk3 has a more direct method of patching audio through the system. This method is called CueMix FX. When enabled, CueMix activates hardware patch-thru in the UltraLite-mk3 itself. CueMix FX has two important benefits:

- First, it completely eliminates the patch thru delay (reducing it to a small number of samples — about the same amount as one of today's digital mixers).
- Secondly, CueMix FX imposes no strain on the computer.

The trade-off, however, is that CueMix FX bypasses your host audio software. Instead, live audio inputs are patched directly through to outputs in the UltraLite-mk3 itself and are mixed with disk tracks playing back from your audio software. This means that you cannot apply plug-ins, mix automation, or other real-time effects that your audio software provides. But for inputs that don’t need these types of features, CueMix DSP is the way to go.

On the other hand, if you really need to use the mixing and processing provided by your audio software, you should not use CueMix FX. Instead, reduce latency with the buffer setting (as explained earlier in this chapter).

TWO METHODS FOR CONTROLLING CUEMIX FX
There are two ways to control CueMix FX:

- From within your host audio software (if it supports direct hardware monitoring)

You can even use both methods simultaneously.

Using CueMix FX
If your host audio software does not support direct hardware monitoring, you run CueMix FX side-by-side with your audio software and manage your monitor mix in CueMix FX.

CueMix FX allows you to create up to eight separate UltraLite-mk3 monitor mixes, or any other desired routing configurations. These routings are independent of your host audio software. For complete details, see chapter 11, “CueMix FX” (page 63).

Controlling CueMix FX from your audio software
Some audio applications allow you to control CueMix FX monitoring from within the application (without the need to use CueMix FX). In most cases, this support consists of patching an UltraLite-mk3 input directly to an output when you record-arm a track. Exactly how this is handled depends on the application.

The following applications are among those that support direct control over CueMix FX:

- Digital Performer
- AudioDesk

CueMix FX routings that are made via host applications are made “under the hood”, which means that you won’t see them in CueMix FX. However, CueMix FX connections made inside your host audio software dovetail with any other mixes you’ve set up in CueMix FX. For example, if your host application routes audio to an output pair that is already being used in CueMix FX for an entirely separate mix bus, both audio streams will simply be merged to the output.
Controlling CueMix FX from within AudioDesk or Digital Performer

To turn on CueMix FX in AudioDesk and Digital Performer:

1. From the Setup menu, choose Configure Audio System > Input Monitoring Mode.

2. Choose the Direct hardware playthrough option, as shown below in Figure 10-7.

3. From the Studio menu, choose Audio Patch Thru, and choose any monitoring mode except Off.

Once enabled, CueMix FX monitoring is tied with Digital Performer or AudioDesk’s Audio Patch Thru feature: when you record-enable a track, the track’s input is routed directly to its output (via CueMix FX in the UltraLite-mk3 hardware). For example, if you record-enable a track called guitar in your DP or AudioDesk project, and its audio input assignment is Analog in 2, and its audio output assignment is channels 7-8, CueMix FX no-latency hardware monitoring will automatically be set up from analog in 2 to outputs 7-8.

Controlling CueMix FX from within other software
Consult the manual for your software.
CHAPTER 11  

CueMix FX

OVERVIEW

CueMix FX is a cross-platform software application that provides graphic, on-screen control for the UltraLite-mk3’s flexible CueMix FX on-board mixer and effects processing.

CueMix FX can be used independently of host audio software, or together with it. CueMix dovetails with the direct monitoring features of your host audio software, allowing you to seamlessly mix in both environments.

For information about programming the UltraLite-mk3’s on-board mixing and effects using the front panel LCD, see chapter 11, “CueMix FX” (page 63).

A 16-BUS MIXER WITH EQ, COMPRESSION AND REVERB

All UltraLite-mk3 inputs and outputs can be routed to the on-board CueMix FX 16-bus (8 stereo bus) digital mixer driven by hardware-based DSP with 32-bit floating point precision.

The CueMix FX mixer allows you to apply no-latency effects processing to inputs, outputs or busses directly in the UltraLite-mk3 hardware, independent of the computer. Effects can even be applied when the UltraLite-mk3 is operating stand-alone (without a computer) as a complete portable mixer. Input signals to the computer can be recorded wet, dry, or dry with a wet monitor mix (for musicians during recording, for example).

Effects include:

- Classic Reverb with tail lengths up to 60 seconds
- 7-band parametric EQ modeled after British analog console EQs
- A standard compressor with conventional threshold/ratio/attack/release/gain controls
- The Leveler™, an accurate model of the legendary LA-2A optical compressor, which provides vintage, musical automatic gain control

The UltraLite-mk3’s flexible effects architecture allows you to apply EQ and compression on every input and output (a total of 58 channels), with enough DSP resources for at least one band of parametric EQ and compression on every channel at 48 kHz. DSP resources are allocated dynamically and a DSP meter in the CueMix FX software allows you to keep tabs on the UltraLite-mk3’s processing resources.
Each input, output and mix bus provides a send to the Classic Reverb processor, which then feeds reverb returns to mix busses and outputs, with a selectable split point between them to prevent send/return feedback loops.

ADVANTAGES OVER HOST-BASED MIXING AND PROCESSING
CueMix FX provides several major advantages over mixing and processing in your host audio software:

- CueMix has no buffer latency. Thanks to the UltraLite-mk3’s DSP chip, CueMix provides the same throughput performance as a digital mixer.
- CueMix mixing and effects processing imposes no processor drain on the computer’s CPU.
- CueMix routing can be maintained independently of individual software applications or projects.
- CueMix routing can operate without the computer, allowing the UltraLite-mk3 to operate as a portable, stand-alone mixer with effects.

CUEMIX FX INSTALLATION
CueMix FX is installed with the rest of your UltraLite-mk3 software.

Figure 11-1: CueMix FX is a virtual mixer that gives you control over the UltraLite-mk3’s on-board mixing features.
CUEMIX FX BASIC OPERATION

Here is a brief overview of the CueMix FX mixer.

**Eight stereo mix busses**

CueMix provides eight stereo mix busses: Bus 1, Bus 2, Bus 3, and so on. Each mix bus can take any number of inputs and mix them down to any UltraLite-mk3 output pair that you choose. For example, Bus 1 could go to the headphones, Bus 2 could go to the main outs, Bus 3 could go to a piece of outboard gear connected to analog outputs 7-8, etc.

**Many inputs to one output pair**

It might be useful to think of each mix bus as some number of inputs all mixed down to a stereo output pair. CueMix FX lets you choose which inputs to include in the mix, and it lets you specify the level, pan and other input-specific mix controls for each input being fed into the mix.

**Viewing one mix bus at a time**

CueMix FX displays one mix bus at a time in the Mixes tab (Figure 11-2 on page 66). To select which mix you are viewing, choose it from the mix bus menu (Figure 11-2). The mix name appears above the mix bus master fader (Figure 11-2), where you can click the name to change it.

**Each mix bus is independent**

Each mix bus has its own settings. Settings for one bus will not affect another. For example, if an input is used for one bus, it will still be available for other busses. In addition, inputs can have a different volume, pan, mute and solo setting in each bus.

**Input channels**

The Inputs tab (Figure 11-3 on page 68) gives you access to settings for individual UltraLite-mk3 inputs (or input pairs), such as phase, trim, EQ and dynamics processing. Each input also includes a send to the UltraLite-mk3’s global reverb processor. These settings are applied to the signal before it goes anywhere else (to a mix bus or the computer).

**Output channels**

The Outputs tab (Figure 11-6 on page 71) gives you access to settings for each UltraLite-mk3 output pair, including EQ, dynamics processing and send/return controls for feeding and returning the output signal to/from the UltraLite-mk3’s global reverb processor. These settings are applied to the signal just before it is sent to the output.

**Channel focus and settings**

Click the focus button for a channel (Figure 11-1) to view channel-specific parameters in the Channel Settings section of the CueMix FX window (Figure 11-1). Separate tabs are provided for channel-specific settings (channel strip, EQ and dynamics), plus the global meter bridge and reverb processor.

**Global reverb processor**

The UltraLite-mk3 has a global reverb module (Figure 11-23 on page 83). Once it has been activated, you can feed signals to the reverb processor from various points in the UltraLite-mk3 mix matrix via input sends, bus sends and output sends. Stereo output from the reverb processor can then be fed back to mix busses or output pairs using reverb returns.

**Other features**

CueMix offers many additional features, discussed in this chapter, such as talkback/listenback, extensive metering, graphic editing of certain effects parameters, monitor grouping and more.

**Widening the CueMix FX window**

To view more input faders at once, drag the grow box (Figure 11-1) to the right.
THE MIXES TAB
Click the Mixes tab (Figure 11-2) to gain access to the UltraLite-mk3’s eight stereo mix busses. The Mixes tab displays one mix bus at a time.

Viewing a mix
Choose the mix you wish to view from the mix bus menu (in the Mixes tab itself, as shown in Figure 11-2). The menu shows all mixes by name, followed by the UltraLite-mk3 output pair to which each bus master fader is currently assigned, if any.

Naming a mix
Click the mix name at the top of the mix bus master fader (Figure 11-2) to edit the name.

Assigning a mix bus output
Choose the desired output pair for the mix bus from the bus output menu (Figure 11-2). The bus output menu displays all current available (enabled) UltraLite-mk3 output pairs. If a bus is already assigned to an output pair, the bus name appears next to the output pair name to indicate that the output pair is already taken by a bus. Only one bus can be assigned to any given output pair. If you choose an output already assigned to another bus, that bus output will become disabled.

Bus fader
The bus fader (Figure 11-2) controls the overall level of the mix (its volume on its stereo output). Use the individual input faders to the left to control individual input levels.
**Bus mute**  
The bus mute button (Figure 11-2) disables (silences) the mix.

**Bus level meter**  
The bus level meter, which is post-fader, shows you the output for the mix’s output.

**Bus reverb send/return**  
The bus reverb send (Figure 11-2) feeds the output of the mix bus, pre-fader, to the UltraLite-mk3’s global reverb processor, where it is merged with any other signals being fed to the reverb. The reverb’s output can then be fed back into the mixer at various return points, including the bus return (discussed below).

The bus reverb return (Figure 11-2) feeds the output of the UltraLite-mk3’s global reverb processor into the mix bus, pre-fader. This includes any other signals currently being fed to the reverb. The bus reverb return is disabled (grayed out) when the reverb Split Point is set to Output to eliminate the possibility for feedback loops created by reverb send/return loops. See “Split point” on page 84.

**Input section**  
The horizontally scrolling area in the Mix tab to the left of the master fader (Figure 11-2) displays channel strips for all currently enabled UltraLite-mk3 inputs.

**Naming an input**  
Click the input name at the top of the input channel strip (Figure 11-2) to edit the name. Input names are global across all mixes. This name also appears in host audio software on the computer (if the software supports channel names).

**Input channel focus**  
Click the channel focus button (Figure 11-3) to view and edit parameters in the channel settings section of the CueMix FX window (Figure 11-7 on page 72). Clicking the mix bus master fader focus button brings the assigned output into focus, if there is one.

**Input pan section**  
The input pan knob (Figure 11-2) pans the input across the bus stereo outputs. If the input itself is grouped as a stereo pair (in the Inputs tab), two forms of panning control are provided:

**Balance**  
_Balance_ works like the balance knob on some radios: turn it left and the right channel dims, turn it right and left channel dims. But the left channel always stays left and the right channel stays right.

**Width**  
_Width_ spreads the left and right channels across the stereo image, depending on the knob position. Maximum value (turning the pan knob all the way up) maintains the original stereo image: the left channel goes entirely left and right goes entirely right, without attenuation. The minimum value (turning the knob all the way down) creates a mono effect: equal amounts of left and right are combined and sent to both outputs. In between, the left out is a mixture of the left input and some of the right input (and vice-versa) with the effect of narrowing the field.

**Input fader and mute/solo**  
To add an input to a mix, or remove it, click its Mute button. To solo it, use its Solo button. Use the input fader (Figure 11-2) to adjust the level for the input in the mix. Note that an input can have different level, pan, mute and solo settings for different mixes. Input channel level meters are post-fader.

If any solo button on the current (active) bus is enabled, the Solo Light (Figure 11-1) will illuminate.
THE INPUTS TAB

The UltraLite-mk3 provides many features for managing analog and digital input signals. Some of these features, such as the UltraLite-mk3’s digitally controlled analog trims, are implemented in the analog domain; others are implemented in the digital domain as DSP applied to the digital signal (after the A/D converter on analog inputs). Click the Inputs tab (Figure 11-3) to access and control all of these input channel settings for each UltraLite-mk3 input or input pair.

Input tab settings are global

Except for the reverb send, all settings you make in the Input tab are applied to the input signal before it goes anywhere else (to a mix bus or the computer). For example, if you apply EQ and compression to the input signal, you will record the processed version of the signal in your host audio software running on the computer. If you need to record a completely unprocessed input signal, do not apply any changes to it in the Input tab. The only exception to this is the reverb send, which simply splits the input signal and feeds a copy of it to the UltraLite-mk3’s reverb processor.

Signal flows from top to bottom

Settings in each Input tab channel strip are generally applied to the signal in order from top to bottom. Input channel signal flow is as follows: trim, phase, stereo versus M/S decoding, width, L/R swap, EQ, dynamics and reverb send.

Naming an input

Click the input name at the top of the input channel strip (Figure 11-3) to edit the name. Input names are global across all mixes. This name also appears in host audio software on the computer (if the software supports channel names).

Input channel focus

Click the channel focus button (Figure 11-3) to view and edit parameters in the channel settings section of the window (Figure 11-7 on page 72).

Mono/stereo pairing

Click the Mono button (Figure 11-3) if you would like an input to be treated as a mono channel. If you would like to work with it as one channel of a linked stereo pair, click the Stereo button. Inputs
are grouped in odd/even pairs (mic 1-2, Analog 1-2, 3-4, etc.) Stereo pairs appear as a single channel strip in the CueMix FX mixer (in all tabs).

**Invert phase**
The *Phase* button (Figure 11-3) inverts the phase of the input signal. For stereo pairs, you can invert the phase for the left and right channels independently.

**Input trim**
All UltraLite-mk3 inputs, both analog and digital, offer continuously variable input trim. In all cases, trim level can be controlled digitally in 1 dB increments. This includes the digitally controlled analog trims on the two mic/guitar inputs and the six quarter-inch analog inputs on the back panel. Here is a summary of input trim ranges for each type of UltraLite-mk3 input:

<table>
<thead>
<tr>
<th>Input</th>
<th>Trim cut</th>
<th>Trim boost</th>
<th>Trim Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mic/Guitar</td>
<td>0 dB</td>
<td>24 dB</td>
<td>24 dB</td>
</tr>
<tr>
<td>TRS analog inputs</td>
<td>-96 dB</td>
<td>+22 dB</td>
<td>118 dB</td>
</tr>
<tr>
<td>S/PDIF (RCA)</td>
<td>0 dB</td>
<td>+12 dB</td>
<td>12 dB</td>
</tr>
</tbody>
</table>

Once you adjust the trim levels, you can save them as a file on disk for future instant recall. See “Saving and loading hardware presets” on page 87 and “Configurations menu” on page 88.

**Input EQ and dynamics**
The UltraLite-mk3 lets you apply 7-band parametric EQ and dynamics processing (DSP) to any input, analog or digital.

The controls in the EQ/Compression section of the Inputs tab (Figure 11-3) let you edit EQ and compression settings within the context of the channel strip. This is ideal when you are comparing settings among neighboring channels, or perhaps even applying the same setting across all inputs. However, for more detailed editing of EQ and compression settings for an input channel, you can click its Focus button and view the settings in the Channel Section of the CueMix FX window (Figure 11-1). This section even provides graphical editing of EQ curves and the compressor graph, allowing you to click and drag directly on the graphic. For details see “The channel settings section” on page 72.

**The EQ/Dynamics graph**
The EQ/Dynamics graph for each input channel strip (Figure 11-3) provides a thumbnail view of the EQ curves or Compressor graph for the channel. This graphic is for display purposes only; it cannot be edited directly. To change the EQ settings in this graph, use the two or three knobs below, as explained in the following sections. If, however, you would like to edit the EQ curves graphically, you can do so in the EQ tab (Figure 11-10 on page 74).

**EQ/Dynamics selectors**
The EQ/Dynamics selector buttons along the right-hand edge of the EQ/Dynamics section (Figure 11-3) allow you to choose what you are viewing and editing in the EQ/Dynamics section. Click the selector (Figure 11-4) for the desired EQ band, low-pass (LP) filter, high pass (HP) filter or compressor to view it across all channels.
Shortcut: hold down the option key while clicking an EQ selector button to show just that band of EQ in the graphs. Click any selector again to return to viewing all bands.

Using the EQ/Dynamics knobs
Once you have chosen the desired EQ band, or the compressor, you can modify its settings using the two or three knobs below the graph. The knobs match the color of the currently selected effect, to help remind you of which effect you are currently editing.

Important: before you can modify the settings of an EQ band using the three knobs below the graph, the EQ band must be enabled. This is done in the EQ tab (Figure 11-10), as explained in “Enabling EQ” on page 74.

EQ/Dynamics enable/disable buttons
Click the EQ or Dynamics button at the bottom of the input channel (Figure 11-3) to toggle the effect on or off. Note that you can program EQ and compressor settings, even when the effect is currently disabled. (You just won’t hear the result until you enable it.)

Reverb send
The input reverb send (Figure 11-3) feeds the input signal to the UltraLite-mk3’s global reverb processor, where it is merged with any other signals being fed to the reverb. The reverb’s output can then be fed back into a mix or output pair. The send occurs after all other settings in the input channel strip (phase invert, EQ, compression, etc.)

THE OUTPUTS TAB
The Outputs tab (Figure 11-6) lets you apply EQ, dynamics and reverb to any output pair, just before the signal leaves the UltraLite-mk3. This is processing that occurs at the very end of the signal flow, after everything else (host based effects, UltraLite-mk3 input or bus processing, mixing, and so on). Processing is done in the digital domain, just before the signal goes analog through the D/A converter. Output tab processing is applied to the entire output mix (all signals being mixed to the output from various sources).

Signal flows from top to bottom
Settings in each Output tab channel strip are applied to the signal in order from top to bottom. For example, EQ occurs before Dynamics, which is applied before the reverb send and return.

Naming an output
Click the output name at the top of the output channel strip (Figure 11-6) to edit the name. Output names are global and will also appear in host audio software on the computer (if the software supports channel names).

Output channel focus
Click the channel focus button (Figure 11-6) to view and edit parameters in the channel settings section of the CueMix FX window (Figure 11-7 on page 72).

Output EQ and Dynamics
The EQ/Dynamics section in the Outputs tab (Figure 11-6) works identically to the EQ/Dynamics section for the Inputs tab (Figure 11-3). See “Input EQ and dynamics” on page 69.
**Output reverb send/return**
The output reverb send (Figure 11-6) feeds the signal for the output to the UltraLite-mk3’s global reverb processor, where it is merged with any other signals being fed to the reverb. The reverb’s output can then be fed back into the mixer at various return points, including the same output from which it was sent (discussed below). The output reverb send is disabled (grayed out) when the reverb Split Point is set to Mix to eliminate the possibility for feedback loops created by reverb send/return loops. See “Split point” on page 84.

The output reverb return (Figure 11-6) feeds the output of the UltraLite-mk3’s global reverb processor directly to the output. This includes any other signals currently being fed to the reverb.

Both the send and return occur after EQ and dynamics processing, but before listenback and talkback.

**Talkback/Listenback**
Click the Talkback or Listenback buttons (Figure 11-6) to toggle whether the output pair is included in the Talkback or Listenback group. See “Talkback and listenback” on page 86.

**Monitor group assign**
Click the Monitor buttons (Figure 11-6) to toggle whether the output pair is included in the Monitor group. See “The Monitor Group” on page 85.
THE CHANNEL SETTINGS SECTION
The channel settings section in the CueMix FX window (Figure 11-1) displays three tabs for Channel, EQ and Dynamics settings for the channel with the current focus. There are also two global tabs: the Meter Bridge and the Reverb Processor, as shown below.

The Channel tab
The Channel tab (Figure 11-8) displays settings for input channels. Click any focus button in the Inputs tab to view the Channel tab settings for the channel.

Signal flow
Settings in the Channel tab occur just before the EQ, dynamics and reverb sends in the Input tab channel strip (Figure 11-3 on page 68). Input channel signal flow is as follows: trim, phase, stereo versus M/S decoding, width, L/R swap, EQ, dynamics and reverb send.

Stereo settings
Inputs that have been grouped as stereo pairs in the Inputs tab (Figure 11-3) provide two stereo modes (Figure 11-8): Normal and M/S. M/S mode provides decoding for a mid-side microphone configuration.
The Width knob (Figure 11-8) provides control over the stereo imaging, going from a full stereo image to mono (both channels panned equally). See “Width” on page 67.

The Swap L/R button (Figure 11-8) lets you switch the left and right channels.

**Talkback section**
Click the Talkback or Listenback button (Figure 11-8) to toggle whether the input is the Talkback or Listenback input. Only one input can be the talkback input, and only one input can be the listenback input. See “Talkback and listenback” on page 86.

**Reverb section**
The Send in the reverb section (Figure 11-8) is the same control as the reverb send in the Input tab channel strip (Figure 11-3). See “Reverb” on page 70. If the input is currently not grouped as a stereo pair in the Input tab (it is operating as a mono input), use the reverb Pan knob (Figure 11-8) to pan the mono signal for the stereo reverb processor.

**Input meter and bus activity LEDs**
When the Channel tab is active (Figure 11-8), the display above the tab provides a horizontal level meter and eight bus activity LEDs (Figure 11-9).

The input level meter (Figure 11-9) is the same as the input meters in the Meters tab (Figure 11-22 on page 83) with the Pre FX button engaged, which shows the input level on the physical input itself, before any processing of any kind occurs within the UltraLite-mk3. This meter gives you the most accurate reading of the actual signal level hitting the input, regardless of any other settings.

The Bus Activity LEDs (Figure 11-9) show you which mix busses the input signal is being fed to. For example, LED #6 will glow under the following conditions: the input is unmuted in mix bus 6, its fader is up, and there is signal activity from the input going into the mix bus.
The EQ tab
The EQ tab (Figure 11-10) displays the EQ settings for the input or output channel that currently has the focus. Click any focus button in the Inputs or Outputs tab to view the EQ tab settings for the channel.

Vintage EQ
Inspired by legendary British large console EQs, the UltraLite-mk3 Vintage EQ section (Figure 11-10) gives you the look, feel and sound of the most sought-after classic equalizers. Five bands of center frequency parametric EQ filtering are provided, each with four EQ types that provide current popular EQ styles and vintage analog EQ styles alike. Two bands include shelf filtering. Two additional bands of variable slope low pass and high pass filtering are provided. The filter response display provides comprehensive control and visual feedback of the EQ curve being applied. With 64-bit floating point processing, the UltraLite-mk3 Vintage EQ has been carefully crafted and meticulously engineered to produce musical results in a wide variety of applications.

Enabling EQ
Each input and output channel has a global EQ enable/disable button (Figure 11-3 and Figure 11-6). This button enables or disables all bands of EQ for the channel. In addition, each individual band of EQ has a Filter enable/disable switch (Figure 11-10), allowing you to enable as few or as many bands as needed for each individual channel.

![Figure 11-10: The EQ tab.](image)
Vintage EQ Quick reference

Filter response display: Shows the response curve for the current settings.

Vertical scale: Lets you zoom the vertical scale of the filter response display.

Parameter display: Shows the precise numbers of the parameter you are adjusting (or hovering over with the arrow cursor). The labels (frequency, gain, etc.) match the color of the filter being displayed. When a filter handle is not selected and when the cursor is not hovering over the display, the parameter display shows the name of the current channel being edited (the channel that currently has the focus), as shown below:

Composite curve (white line): shows the overall response curve of the current settings in the window.

Individual filter curve: Each filter has a color (indicated by its knobs). When filter curves are being displayed (the filter curve option is turned on), each individual filter’s response curve is displayed in the filter’s color.

Filter curve toggle: Shows/hides the colored filter curves in the display.

Filter enable/disable: Turns the filter on or off.

How the vintage EQ works

The Vintage EQ operates like a standard EQ filter, but with much more sophisticated processing algorithms “under the hood”. There are five bands of EQ, each with their own unique knob color, plus additional low pass and high pass filters. Each filter can be set to any center frequency you wish.

Each filter can be independently turned on or off with the enable/disable button (Figure 11-10). Each filter can be set to one of four different filter types (I, II, III, or IV). The two top-most filters (orange and green) provide an extra low and high shelf setting, in addition to the four standard band settings. The additional low pass and high pass filters (lower left) have gray cutoff frequency knobs and six settings for slope (in octaves/dB).

Frequency response display

The frequency response display at the top of the window displays the response curve of the current settings in the window. The (horizontal) frequency range is from 10 hertz to 20 KHz. The (vertical) amplitude scale is in dB and is adjustable between 3 and 24 dB using the vertical scale buttons (Figure 11-10).
Showing and hiding filter curves
To view a filter in the display, turn on the filter. The
shape of the filter, according to its current settings,
is shaded in the same color as the filter's knob(s).
Use the filter curve toggle (Figure 11-10) to show or
hide them in the display.

Adjusting filters in the display
Each filter has a handle, displayed as shown below
in Figure 11-12 (in the filter's color), for adjusting
its boost/cut and/or frequency:

![Figure 11-12: Drag the filter handle to adjust its frequency and/or
boost/cut. Drag the Filter Q handles to adjust the Q.]

For the EQ filters, when you click the handle, you’ll
also see lines on either side for adjusting the Q
parameter, as shown above.

EQ filters
The EQ filters have three parameters:

<table>
<thead>
<tr>
<th>Control</th>
<th>unit</th>
<th>range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gain</td>
<td>dB</td>
<td>-20.00 to +20.00</td>
</tr>
<tr>
<td>Frequency</td>
<td>Hertz</td>
<td>20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Q</td>
<td>n/a - see note below</td>
<td>0.01 to 3.00</td>
</tr>
</tbody>
</table>

Q
The Q setting does not have a unit of measurement.
Rather, it is the ratio of the filter's center frequency
to the bandwidth of the filter. In addition, the
actual Q value for the EQ curve being applied is
dependent on three factors: the gain setting, the
filter style, and the Q setting.

Filter types
Each filter can be independently set to one of four
different filter types: I, II, III and IV. These, and the
additional shelf filters for the LMF and HMF band,
are discussed in the section “EQ filter styles”.

Returning to zero (or nominal frequency)
To return a knob to zero, or it's nominal frequency,
double-click it.

EQ filter styles
EQ is one of the most widely used processing tools
and can be applied to many different situations,
from minor corrective tasks to highly creative
applications. Over the years, many EQs have been
engineered for specific applications or to achieve a
certain sound. The Vintage EQ has been designed
to be flexible enough to cover a broad range of
applications. To that end, several different filter
types are supplied, varying mostly in the way they
handle the dynamic interaction between Gain and
Q. This crucial relationship has been modeled to
emulate the smooth and musical character of
classic analog EQ circuits, in which the Gain/Q
dependency was dictated by the actual circuit
design and electrical components used.

The following sections describe the character of
each type of EQ filter and their suggested
applications. In the illustrations for each filter style
(Figure 11-13 through Figure 11-16), the settings
for the three example curves are the same for the
purpose of comparison:

- Frequency = 1.00 kHz
- Q = 1
- Gain = +3, +10 and +20 dB
The Type I EQ filter has the least amount of Gain/Q interaction, providing the most precision and control of all the EQ filter types. Even small adjustments in gain or reduction produce relatively high Q. This EQ style is best for situations that call for precise EQ adjustments requiring the maximum amount of individual parameter control. For more general shaping (e.g. full mixes) or subtle control (e.g. vocals), the other styles discussed in the following sections might be more appropriate. This filter type is the most similar to a standard parametric EQ.

The Type II EQ filter produces constant Q response during boost or cut. The Type II style emulates several classic legacy EQs and produces good results for resonance control on drums and percussion because it provides relatively high Q values with more extreme gain or cut settings.
Type III

The Type III EQ filter increases Q as boost is applied. Therefore, lower amounts of boost provide a softer, “wider” EQ effect (since the affected frequency range widens), while higher boost tends to sound louder and more “up front”, due to the increase in Q as the gain is increased. The more gentle Q curve at lower settings is well suited for overall EQ fills and more subtle corrections in instrument and vocal sources. Boosting or cutting by small amounts will seem to produce the effect that your ear expects, without the need to adjust Q. As a result, this filter style, and similar EQs with this characteristic behavior, are often referred to as being more “musical”. More specifically, this style emulates the classic Neve EQs, their modern derivatives and later SSL G series EQs. Many current popular outboard “boutique” EQs exhibit this same gain/Q relationship.

Type IV

The Type IV EQ filter is a more extreme form of the Type III filter. It exhibits a high degree of interaction between Q and gain in order to maintain as closely as possible an equal amount of area under the response curve as gain is adjusted. Type IV is the most gentle of the four EQ styles and is ideal for large scale EQ adjustments, especially on sub-mixes and complete mixes. This EQ style is also ideal for any applications where subtle changes in the overall character of the sound are desired. For example, it can be used for mastering applications, such as the overall adjustments that must often be applied to entire tracks to match other tracks on the album.
Shelf filters

When two top-most bands in the EQ tab are set to their shelf filter setting (Figure 11-10), the Q parameter controls the amount of overshoot applied to the response curve, as illustrated in Figure 11-17. When Q = 0.01 (the lowest setting), normal shelving is applied with no overshoot. This produces the response provided by a first order shelf. When Q = 1.0 (the default setting), the response corresponds to a second order shelf, still with no overshoot. This is the same response as conventional parametric EQs. In some situations, this form of accurate, clean shelving can sound harsh, especially when compared to legacy analog EQs. To soften the results, the overshoot is increased as Q is increased, as shown Figure 11-17 for Q values of 1.00, 2.00 and 3.00. This overshoot region produces a boost in frequencies just above the cutoff, which compensates in a smooth, more pleasing fashion for the perceived drop in low frequencies being cut.

Conversely, when shelving boost is being applied, overshoot cuts frequencies just above the cutoff to again compensate in a smooth and pleasing fashion for the perceived boost in low frequencies:

Overshoot is also applied to high shelf boost and cut:
Overshoot tends to produce more of what one would expect to hear when applying shelving and is therefore considered to be more musical than shelving without overshoot. This effect, which has gained tremendous popularity among audio engineers, was first made popular in original Neve series EQs and later in the SSL G series.

At maximum the maximum Q setting of 3.00, the overshoot peaks at half the total boosted (or cut) gain. For example, with a maximum gain setting of +20dB, the loss in the overshoot region is -10 dB.

Overshoot curves are symmetrical for both cut and boost.

**Low pass and high pass filters**
The Vintage EQ low and high pass filters are similar to those found in most conventional parametric EQs (which usually have a fixed slope of 12 dB per octave), except that Vintage EQ provides six different slope (roll off) settings: 6, 12, 18, 24, 30 and 36 dB per octave. This control over the shape of the "knee" gives you a great deal flexibility and control for a wide variety of applications.

**The Dynamics tab**
The Dynamics tab (Figure 11-21) displays the Dynamics processing settings for the input or output channel that currently has the focus. Click any focus button in the Inputs or Outputs tab to view the Dynamics tab settings for the channel.

**Enabling Dynamics**
Each input and output channel has a global Dynamics enable/disable button (Figure 11-3 and Figure 11-6). This button enables or disables all dynamics processing for the channel. In addition, the Dynamics tab has two different dynamics processors, the Compressor and Leveler, which can be individually enabled or disabled (Figure 11-21) for the channel.
Compressor
The Compressor (Figure 11-21) lowers the level of the input when it is above the threshold. The amount of attenuation is determined by the Ratio and the input level. If the input is 6 dB above the Threshold and the Ratio is 3:1, then the output will be 2 dB above the Threshold. When the input level goes above the threshold, the attenuation is added gradually to reduce distortion. The rate at which the attenuation is added is determined by the Attack parameter. Likewise, when the input level falls below the Threshold, the attenuation is removed gradually. The rate at which the attenuation is removed is determined by the Release parameter. Long Release times may cause the audio to drop out briefly when a soft passage follows a loud passage. Short Release times may cause the attenuation to pump when the average input level quickly fluctuates above and below the Threshold.

These sorts of issues can be addressed by applying the Leveler instead.

Graphic adjustment of the Threshold
The Threshold can be adjusted by turning the Threshold knob or by dragging the Threshold line directly in the compressor graph (Figure 11-21).

Input level meter
The Input Level meter (Figure 11-21) shows the level of the input signal before it enters the compressor. It shows either the peak level or the RMS level, depending on which mode is currently chosen.

Gain reduction (GR) meter
The Gain reduction (GR) level meter (Figure 11-21) displays the current amount of attenuation applied by the compressor.

Output level
The Output Level meter (Figure 11-21) displays the peaks of the output signal. Trim is applied before the Output Level meter.

Peak/RMS modes
In RMS mode the compressor uses RMS values (a computational method for determining overall loudness) to measure the input level. In Peak mode, the compressor uses signal peaks to determine the input level. RMS mode will let peaks through because the detector sidechain is only looking at the average signal level. Peak mode will react to brief peaks. Peak mode is generally used for drums, percussion and other source material with strong transients, while RMS mode is mostly used for everything else.

The input meters show either the peak level or the RMS level, depending on the mode.

Leveler
The Leveler™ (Figure 11-21) provides an accurate model of the legendary Teletronix™ LA-2A® optical compressor, known for its unique and highly sought-after Automatic Gain Control (AGC) characteristics. The UltraLite-mk3 Leveler faithfully models the LA-2A using the on-board DSP with 32-bit floating point precision.

A model of an optical compressor
The simplest description of an optical leveling amplifier device is a light shining on a photoresistor. The intensity of the light source is proportional to the audio signal, and the resistance of the photoresistor is in turn inversely proportional to the intensity of the light. Photoresistors respond quite quickly to increases in light intensity, yet return to their dark resistance very slowly. Thus, incorporation of the photoresistor into an attenuator followed by an amplifier which provides make-up gain produces a signal which maintains a constant overall loudness.
Automatic gain control using light
The Automatic Gain Control (AGC) circuit of the LA-2A uses a vintage opto-coupler known by its model number (T4). The T4 contains an electroluminescent panel (ELP) and photoresistor mounted so that the emission of the panel modulates the resistance. An ELP consists of a thin layer of phosphorescent material sandwiched between two insulated electrodes to form a capacitor. Making one of the electrodes transparent allows the light to escape. These devices are essentially glow-in-the-dark paint on a piece of foil covered by metalized glass or plastic, and are the same devices used in low-power night lights. Unfortunately, these devices need high voltages to operate, and are best driven by tube circuits which can supply voltage swings of several hundred volts.

Response characteristics
Once the light has faded away, the photoresistor then decays back to its dark state. The shape of the decay curve varies depending on how bright the light was, and how long the light lasted. A general rule of thumb is that the louder the program, the slower the release. Typically, the release can take up to and over one minute. One thing to keep in mind when using these types of devices is that the typical concepts of compression ratio, attack, release, and threshold do not apply. The light intensity is determined by the highly non-linear interactions of the input signal, AGC circuit, and ELP, and thus exhibit a strong program dependence that is impossible to describe without the mind-numbing mathematics of statistical mechanics. The actual results, however, can be almost mystical: even when you feed the same material (a loop perhaps) through the Leveler twice, you’ll often see a new response the second time through a loop, complete with unique attack times, release times and compression ratios. Furthermore, two different input signals with the same RMS levels may be leveled in a drastically different manner.

It is precisely this self-adjusting behavior that makes optical compressors the tool of choice for smoothing out vocals, bass guitar and full-program mixes without destroying perceived dynamics.

Compressor/Limit buttons
The Comp and Limit buttons (Figure 11-21) model the original LA-2A Limit/Compress mode switch. The effect is very subtle, with the Limit option behaving only slightly more like a limiter than a compressor. The switch increases the level of the input to the AGC model and runs the attenuator at a slightly lower level. The Leveler then responds more strongly to transients, but otherwise still behaves like a leveling amplifier.

Gain Reduction
Gain Reduction (Figure 11-21) sets the strength of the signal sent to the AGC model.

Makeup Gain
Makeup gain (Figure 11-21) amplifies the output signal to make up for gain reduction.

Enabling or disabling the Leveler
The Leveler models the LA-2A so closely, it also models the time it takes for an actual LA-2A to “warm up” after it is turned on. Therefore, when you enable the Leveler, give it a moment to “settle” before you begin processing signals with it.
The Meters tab
The Meters tab (Figure 11-22) serves as a comprehensive meter bridge for all inputs, outputs and mix busses in the UltraLite-mk3. This tab gives you a “bird’s-eye” view of all signal activity in the UltraLite-mk3; it is ideal for confirming your signal routing programming and for troubleshooting.

Figure 11-22: The Meters tab.

Channel meter display
The channel meter display (Figure 11-22) provides a long-throw meter for the input or output that currently has the focus in the Input/Output tabs.

Bus activity LEDs (inputs only)
The Bus activity LEDs (Figure 11-22) are present only for inputs. See “Input meter and bus activity LEDs” on page 73.

Pre/post processing switch
The pre/post processing switch (Figure 11-22) affects all input meters (and the meter in the channel meter display above the tab, if this area is displaying an input meter). Click Pre to view levels before any input channel processing besides trim; click Post to view levels after all channel processing (EQ, compression, M/S decoding, L/R swap, etc.).

The Reverb tab
The Reverb tab (Figure 11-23) provides access to the UltraLite-mk3’s single, global reverb processor, which provides high-fidelity reverberation and graphic control over its parameters.

Figure 11-23: The Reverb tab.

Enabling reverb
Use the enable/disable button (Figure 11-23) to turn the reverb processor on or off. Since reverb uses considerable DSP resources, it is best to leave it off when you are not using it.
Routing inputs, busses and outputs to the reverb processor
The reverb processor is a single, independent unit that provides stereo reverb. You can route multiple signals to it from various points (sends) in the CueMix FX mixer, but all incoming signals to the reverb processor are merged and processed together. The resulting stereo output from the reverb can then be inserted into a mix bus or output using stereo returns.

Reverb sends
The following signals can be sent to the reverb processor via their corresponding sends (discussed earlier in this chapter):
- Mono or stereo inputs (Figure 11-3 on page 68)
- Mix bus output (Figure 11-2 on page 66)
- Outputs (Figure 11-6 on page 71)

Reverb returns
The stereo output from the reverb processor can be sent to the following destinations via their corresponding returns (discussed earlier in this chapter):
- Mix bus outputs
- Outputs
- The computer (via the Reverb Return bus)

Split point
The Split Point (Figure 11-23) prevents feedback loops that would be caused by a signal being sent to the reverb processor and then returned to the same signal path.

Mix
When the Split Point is set to Mix, the returns in the Mix bus tab become active and the sends in the Output tab gray out. This allows you to send from inputs and mixes and return to mixes and outputs.

Output
When the Split Point is set to Output, the sends in Output tab become active and the returns in the Mix bus tab gray out. This allows you to send from inputs, mixes and outputs and return to outputs.

Primary controls
The Primary Controls section (Figure 11-23) in the Reverb tab provides the following basic parameters for programming the reverb.

Reverb Time
*Reverb time* determines the length of decay, or tail, of the reverb. This is a global setting for the reverb processor. You can further refine the tails by independently setting the reverb time of three separate frequency bands, as discussed below in the Reverb Design section.

PreDelay
*PreDelay* is the amount of time before you hear the very first reflections. If you are in a large room, it takes a while before the first reflections return. PreDelay is useful for clarifying the original sound. For example, with vocals, the reflections won’t start until after the initial sound of a word has been sung.

Shelf Filter
The *Shelf Filter* is a low-pass filter that controls the high frequency characteristics of the overall effect. *Frequency* sets the cutoff frequency for the filter and *Cut* sets the amount of signal attenuation applied by the filter.

Early reflections
Initial reflections give a space its unique sound. The shape of the room, the angles of the walls, even furniture in the room will produce a series of Initial Reflections. Think of the early reflections and room type as the “flavor” of the reverb. You can choose between several types of rooms. These are acoustic models for simulating these different
types of spaces. The Size and Level parameters let you control the size of the room and the strength of the initial reflections.

☛ Here’s a tip: try using initial reflections without any subsequent reverb (turn the reverb time down as far as it will go). You’ll hear interesting and unusual effects.

Reverb design
The Reverb Design section allows you to independently control the reverb time for three separate frequency bands (Low, Mid and High) with adjustable cross-over points between them (Low and High). The reverb time for each band is specified in percent of the overall reverb time in the Primary Controls section at the top of the tab.

You can edit these parameters graphically by dragging the handles in the graphic display (Figure 11-23).

Width does what its name implies: if you turn this control all the way up, the result is maximum stereo imaging. A position of 12 o’clock produces essentially a mono image. Turning the control all the way down completely swaps the stereo image.

THE MONITOR GROUP
The monitor group is a set of UltraLite-mk3 outputs that can be controlled with the master Monitor Level knob in upper right corner of the CueMix FX mixer window (Figure 11-24), as well as the MASTER VOL knob on the UltraLite-mk3 front panel.

Assigning outputs to the monitor group
Any combination of outputs can be assigned to the monitor group. To include an output pair in the monitor group, click its Monitor button in the Outputs tab (Figure 11-6 on page 71).

Monitor group presets menu
The monitor group presets menu (Figure 11-24) provides several presets for commonly used monitor groups:

<table>
<thead>
<tr>
<th>Monitor group preset</th>
<th>Output assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main Outs</td>
<td>Main Out 1-2</td>
</tr>
<tr>
<td>Stereo</td>
<td>Analog Out 1-2</td>
</tr>
<tr>
<td>Quad</td>
<td>Analog Out 1-4</td>
</tr>
<tr>
<td>5.1</td>
<td>Analog Out 1-6</td>
</tr>
<tr>
<td>7.1</td>
<td>Analog Out 1-8</td>
</tr>
</tbody>
</table>

If you program your own monitor output group, the presets menu displays the word Custom.

Monitor group meters
The monitor group meters (Figure 11-1 on page 64) show levels for any/all output pairs that are currently included in the monitor group. The width of the meters scales proportionally so that all current monitor group outputs will fit within the prescribed space for the meters. If many outputs are included, then the meters will look fairly thin, but they will all be included in the meter.

DSP METER
The DSP meter (Figure 11-1) shows how much of the available DSP processing power is currently being used by the UltraLite-mk3 for effects processing. DSP resources are allocated in channel order from the first input to the last output. If there aren’t enough DSP resources for all effects to be enabled on a channel, none of them are allocated on that channel or any following channel.
EQ on a stereo channel requires approximately twice the DSP resources as the same EQ on a mono channel. The Compressor (2.5 x 1 EQ band) and Leveler (4 x 1 EQ band) require about the same DSP resources for a mono or stereo channel.

**SOLO LIGHT**
The Solo light (Figure 11-1) illuminates when any input in the current (active) mix bus is soloed (even if it is currently scrolled off-screen).

**TALKBACK AND LISTENBACK**
CueMix FX provides Talkback and Listenback buttons. Talkback allows an engineer in the control room to temporarily dim all audio and talk to musicians in the live room. Conversely, Listenback allows musicians to talk to the control room.

**Hardware setup**
Figure 11-25 below shows a typical hardware setup for Talkback and Listenback. For Talkback, set up a dedicated mic in your control room and connect it to a mic input on your UltraLite-mk3. For Listenback, set up a dedicated listenback mic in the live room for the musicians and connect it to another mic input. For talkback output, set up a headphone distribution amp or set of speakers in the live room, and connect it to a pair of outputs. For example, you might connect a headphone distribution amp to analog outputs 7-8 on your UltraLite-mk3, as demonstrated below in Figure 11-25.

**Talkback / Listenback Mic Input**
To configure the talkback mic in CueMix FX, go to the Inputs tab (Figure 11-3 on page 68) and click the Focus button for the input that the talkback mic is connected to. Click the Channel tab (Figure 11-8 on page 72) and enable the Talk button.

Repeat this procedure for the Listenback mic, except click the Listen button in the Channel tab.

**Talk / Listen output**
To configure the talkback and listen back outputs, go to the Outputs tab (Figure 11-6 on page 71) and enable the Talk button for any output pair on which you’d like to hear the talkback mic. Similarly, enable the Listen button for any output pair on which you’d like to hear the listenback mic.

**Talkback / Listenback Monitor Dim**
Use the knobs next to the Talk and Listen buttons (Figure 11-26) to determine the amount of attenuation you would like to apply to all other audio signals (besides the talkback/listenback signal) when Talkback and/or Listenback is engaged. To completely silence all other CueMix audio, turn them all the way down. attenuation
only occurs when talkback or listenback is engaged. Audio playing back from disk (your host software) is not affected.

Figure 11-26: The Talkback/Listenback controls.

Engaging/disengaging Talkback and Listenback
To engage Talkback or Listenback, press on the Talk or Listen buttons (Figure 11-26) and then release to disengage. Talkback and/or Listenback is engaged for as long as you hold down the mouse button. Option-click to make the buttons “sticky” (stay engaged until you click them again — so you don’t have to hold down the mouse). Or use the Talkback menu items.

If you would like to engage both Talkback and Listenback at the same time, enable the Link button (Figure 11-26).

Controlling Talkback and Listenback volume
To control the volume of the Talkback and/or Listenback mics, adjust their input trim in CueMix FX.

SHORTCUTS
Hold down the following general modifier keys as shortcuts:

<table>
<thead>
<tr>
<th>Shortcut</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shift key</td>
<td>Applies your action to all inputs or all outputs in the mix.</td>
</tr>
<tr>
<td>Command key</td>
<td>Applies your action to the stereo input pair, even when it is currently configured as mono.</td>
</tr>
<tr>
<td>Option key</td>
<td>Applies your action to all busses.</td>
</tr>
<tr>
<td>Shift-Option</td>
<td>Applies your action to all inputs and mixes.</td>
</tr>
<tr>
<td>Double-click</td>
<td>Returns the control to its default value (pan center, unity gain, etc.)</td>
</tr>
</tbody>
</table>

Hold down the following modifier keys as shortcuts for the EQ tab and controls:

<table>
<thead>
<tr>
<th>Shortcut</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shift click</td>
<td>Applies EQ button change to all input or outputs.</td>
</tr>
<tr>
<td>Option-click</td>
<td>Applies EQ enable button changes to all bands in that input or output.</td>
</tr>
<tr>
<td>Shift-Option-click</td>
<td>Applies EQ enable button changes to all bands and all inputs or outputs.</td>
</tr>
</tbody>
</table>

FILE MENU
Saving and loading hardware presets
The UltraLite-mk3 can store up to 16 presets in its on-board memory. A preset includes all CueMix FX settings for all mix busses, but it excludes global settings like clock source and sample rate.

The Load Hardware Preset and Save Hardware Preset commands in the CueMix FX file menu let you name, save and load presets in the UltraLite-mk3.

Peak/hold time
In CueMix FX, a peak indicator is a line (representing a virtual LED) displayed in a level meter that indicates the maximum signal level registered by the meter. The Peak/hold time setting (File menu) determines how long this indicator
remains visible before it disappears (or begins to drop). To disable peak/hold indicators altogether, choose Off from this sub-menu.

**Mix1 Return Includes Computer**
The Mix1 return includes computer File menu item applies to other MOTU interfaces products and has no effect on the UltraLite-mk3.

**Hardware follows console stereo settings**
This File menu item applies to other MOTU interfaces products and has no effect on the UltraLite-mk3.

**Show meter in dock icon**
This File menu item applies to other MOTU interfaces and has no effect on the UltraLite-mk3.

**EDIT MENU**

**Undo/Redo**
CueMix FX supports multiple undo/redo. This allows you to step backwards and forwards through your actions in the software.

**Copying & pasting (duplicating) entire mixes**
To copy and paste the settings from one mix to another:

1. Select the source mix (Figure 11-1) and choose Copy from the Edit menu (or press command-C).
2. Choose the destination mix and choose Paste from the Edit menu (or press command-V).

**Clear Peaks**
Choose Clear Peaks from the Edit menu to clear all peak indicators in all CueMix FX meters.

**DEVICExE MENU**
If you are working with more than one MOTU audio interface product, this menu displays all interfaces that are currently on line. Choose any device from the menu to edit its settings using the CueMix FX software.

**CONFIGURATIONS MENU**
A configuration is just like a hardware preset (a “snapshot” of all settings in CueMix FX and therefore the UltraLite-mk3 hardware itself), except that it can be created and managed using the CueMix FX software on your computer, completely independently of the UltraLite-mk3 hardware. The commands in the Configurations menu let you create, save, load, import, export and otherwise manage as many configurations as you wish.

Here is a summary of Configurations menu operations:

<table>
<thead>
<tr>
<th>Configuration Menu Item</th>
<th>What it does</th>
</tr>
</thead>
<tbody>
<tr>
<td>Create New</td>
<td>Lets you name and save a new configuration, which appears at the bottom of the Configurations menu.</td>
</tr>
<tr>
<td>Save</td>
<td>Overwrites the current configuration (checked in the list at the bottom of the menu) with the current settings in CueMix FX.</td>
</tr>
<tr>
<td>Save To</td>
<td>Same as Save above, except that it lets you first choose the configuration you wish to save to (instead of the current one).</td>
</tr>
<tr>
<td>Delete</td>
<td>Lets you choose a configuration to permanently remove from the menu.</td>
</tr>
<tr>
<td>Import</td>
<td>Loads all configurations from a configuration file on disk.</td>
</tr>
<tr>
<td>Export</td>
<td>Saves all current configurations as a file on disk.</td>
</tr>
<tr>
<td>Configuration list</td>
<td>Choose any configuration to load it. The current (last loaded or saved) configuration has a check mark next to it.</td>
</tr>
</tbody>
</table>

**Modifying a configuration**
The name of the current configuration is displayed in the CueMix FX window title bar. If you make any changes to the settings in CueMix FX, an asterisk appears in front of the name to remind you that the current state of CueMix FX doesn’t match the saved configuration. If you wish to update the saved configuration with the new changes, use the Save command. To save the current state of CueMix FX to another configuration, use Save To. To save as a new, separate configuration, use Create New.
**Saving a CueMix FX configuration as a hardware preset**

To save a CueMix FX configuration as a hardware preset:

1. Choose the configuration from the Configurations menu to make it the current active configuration.
2. Choose File menu > Save Hardware Preset.
3. Type in a name, choose a preset slot and click OK.

**Saving a hardware preset as a CueMix FX configuration**

To save a hardware preset as a CueMix FX configuration:

1. Choose File menu > Load Hardware Preset to make it the current active preset.
2. Choose Configuration menu > Create New (or Save To) to save it as a configuration.

**TALKBACK MENU**

Choose the commands in the Talkback menu to engage or disengage Talkback or Listenback.

**PHONES MENU**

The Phones menu allows you to choose what you will hear on the headphone output, just like the Phones setting in MOTU Audio Setup. However, this menu provides one extra option that is exclusive to CueMix FX: Follow Active Mix. This menu item, when checked, causes the headphone output to mirror the output of the current mix being viewed in CueMix FX. For example, if you are currently viewing mix bus 3, the headphones will mirror the mix bus 3 output (whatever it is assigned to).

**CONTROL SURFACES MENU**

CueMix FX can be controlled from an automated control surface such as the Mackie Control™. Use the commands in the Control Surfaces menu to enable and configure this feature.

**Application follows control surface**

When checked, the Application follows control surface menu command makes the CueMix FX window scroll to the channel you are currently adjusting with the control surface, if the channel is not visible when you begin adjusting it. The same is true for the bus tabs: if you adjust a control in a bus that is not currently being displayed, CueMix FX will jump to the appropriate tab to display the control you are adjusting.

**Share surfaces with other applications**

When the Share surfaces with other applications menu command is checked, CueMix FX releases the control surface when you switch to another application. This allows you to control your other software with the control surface. Here’s a simple way to understand this mode: the control surface will always control the front-most application. Just bring the desired application to the front (make it the active application), and your control surface will control it. When you’d like to make changes to CueMix FX from the control surface, just bring CueMix FX to the front (make it the active application).

When this menu item is unchecked, your control surface will affect CueMix FX all the time, even when CueMix FX is not the front-most application. In addition, you will not be able to control other host audio software with the control surface at any time (because CueMix FX retains control over it at all times). This mode is useful when you do not need to use the control surface with any other software.
CueMix Control Surfaces
CueMix FX includes support for the following control surface products:

- Mackie Control™
- Mackie HUI™
- Mackie Baby HUI™

Use the sub-menu commands in the CueMix Control Surfaces menu item to turn on and configure control surface support, as described briefly below.

Enabled
Check this menu item to turn on control surface operation of CueMix FX. Uncheck it to turn off control surface support.

Configure…
Choose this menu item to configure your control surface product. Launch the on-line help for specific, detailed instructions on configuring CueMix FX for operation with your control surface product.

Other HUI-compatible control surfaces
Any control surface that has the ability to emulate a HUI should be compatible with CueMix FX. Just add a Mackie HUI to Audio MIDI Setup and put the control surface hardware into HUI emulation mode. Consult the control surface manual for details about how put it into HUI emulation mode.

Other control surface hardware products
If you install other control surface drivers written for CueMix FX, they will appear as separate menu items at the bottom of the Control Surfaces menu, with the same sub-menu items described above.

Figure 11-27: Refer to the extensive on-line help for details about configuring CueMix FX for operation with your control surface product.
CHAPTER 12  MOTU SMPTE Console

OVERVIEW
The UltraLite-mk3 can resolve directly to SMPTE time code via any analog input, without a separate synchronizer. The UltraLite-mk3 can also generate time code via any analog output. The UltraLite-mk3 provides a DSP-driven phase-lock engine with sophisticated filtering that provides fast lockup times and sub-frame accuracy. Direct time code synchronization is supported by AudioDesk and Digital Performer on Mac OS X.

MOTU SMPTE Setup ........................................ 91
Clock/Address ............................................. 91
Frame Rate ............................................... 91
Reader section ........................................... 92
Generator section ........................................ 93
Resolving DP or AudioDesk to SMPTE time code .... 93
Syncing to SMPTE time code ............................ 94

MOTU SMPTE SETUP
The included MOTU SMPTE Setup™ software provides a complete set of tools to generate SMPTE for striping, regenerating or slaving other devices to the computer.

CLOCK/ADDRESS
The Clock/Address menu (Figure 12-1) provides the same global Clock Source setting as in MOTU Audio Setup ("Clock Source" on page 30), but it includes additional information: each setting shows both the clock and the address (time code or sample location), separated by a forward slash (/). To resolve the UltraLite-mk3 to SMPTE time code, choose the SMPTE / SMPTE setting in the Clock/Address menu. This means that the system will use SMPTE as the clock (time base) and SMPTE as the address.

FRAME RATE
This setting should be made to match the SMPTE time code frame rate of the time code that the system will be receiving. The UltraLite-mk3 can
auto-detect and switch to the incoming frame rate, except that it cannot distinguish between 30 fps and 29.97 fps time code, or 23.976 and 24 fps time code. So if you are working with either of these rates, make sure you choose the correct rate from this menu. The UltraLite-mk3 driver updates the frame rate setting in Digital Performer and AudioDesk for you.

**READER SECTION**

The Reader section (on the left-hand side of the window in Figure 12-1) provides settings for synchronizing the UltraLite-mk3 to SMPTE time code.

**Status lights**

The four status lights (Tach, Clock, Address and Freewheel) give you feedback as follows.

**Tach**

The Tach light blinks once per second when the UltraLite-mk3 has successfully achieved lockup to SMPTE time code and SMPTE frame locations are being read.

**Clock**

The Clock light glows continuously when the UltraLite-mk3 has successfully achieved lockup to an external time base, such as SMPTE time code or the S/PDIF input.

**Address**

The Address light glows continuously when the UltraLite-mk3 has successfully achieved lockup to SMPTE time code.

**Freewheel**

The Freewheel light illuminates when the UltraLite-mk3 is freewheeling address (time code), clock or both. For details about Freewheeling, see “Freewheel Address” and “Freewheel clock” below.

**SMPTE source**

Choose the analog input that is connected to the time code source. This is the input that the UltraLite-mk3 “listens” to for time code.

**Freewheel Address**

Freewheeling occurs when there is a glitch or drop-out in the incoming time code for some reason. The UltraLite-mk3 can freewheel past the drop-out and then resume lockup again as soon as it receives readable time code. Choose the amount of time you would like the UltraLite-mk3 to freewheel before it gives up and stops altogether.

The UltraLite-mk3 cannot freewheel address without clock. Therefore, the *Freewheel Address* setting will always be lower than or equal to the *Freewheel Clock* setting, and both menus will update as needed, depending on what you choose.

Keep in mind that freewheeling causes the system to keep going for as long as the duration you choose from this menu, even when you stop time code intentionally. Therefore, if you are starting and stopping time code frequently (such as from the transports of a video deck), shorter freewheel times are better. On the other hand, if you are doing a one-pass transfer from tape that has bad time code, longer freewheel times will help you get past the problems in the time code.

**The ‘Infinite’ freewheel setting**

The *Infinite freewheel* setting in the *Freewheel Address* menu causes the UltraLite-mk3 to freewheel indefinitely, until it receives readable time code again. To make it stop, click the *Stop Freewheeling* button.

**Freewheel clock**

Freewheeling occurs when there is a glitch or drop-out in the incoming SMPTE time code for some reason. The UltraLite-mk3 can freewheel past the drop-out and then resume lockup again as soon as it receives a stable, readable clock signal.
The UltraLite-mk3 cannot freewheel address without clock. Therefore, the Freewheel Address setting will always be lower than or equal to the Freewheel Clock setting, and both menus will update as needed, depending on what you choose.

The 'Infinite' freewheel setting
The Infinite freewheel setting in the Freewheel Clock menu causes the UltraLite-mk3 to freewheel indefinitely, until it receives readable time code again. To make it stop, click the Stop Freewheeling button.

Stop Freewheeling
The Stop Freewheeling button stops the system if it is currently freewheeling.

GENERATOR SECTION
The Generator section (on the right-hand side of the window in Figure 12-1) provides settings for generating SMPTE time code.

Level
Turn the level knob to adjust the volume of the SMPTE time code being generated by the UltraLite-mk3. The level knob disappears when the Destination is set to None.

Tach light
The Tach light blinks once per second when the UltraLite-mk3 is generating SMPTE time code.

Destination
In the Destination menu, choose either SMPTE (to generate time code) or None (to turn it off).

Stripe
Click this button to start or stop time code. To set the start time, click directly on the SMPTE time code display in the Generator section and type in the desired start time. Or drag vertically on the numbers.

Resolving DP or Audiodesk to SMPTE Time Code
To resolve your Digital Performer/UltraLite-mk3 system directly to SMPTE time code with no additional synchronization devices, use the setup shown in Figure 12-3 on page 94. Choose Receive Sync from the Setup menu and choose the Sample accurate option. Then make sure that the Slave to External Sync command in the Studio menu is checked. Make sure the Clock Source setting in the MOTU Audio Setup window is set to SMPTE. Also, make sure that you've connected an LTC input signal to the UltraLite-mk3 Time Code input, and that you've specified that input in the SMPTE Setup.
SYNCING TO SMPTE TIME CODE

The UltraLite-mk3 system can resolve directly to SMPTE time code. It can also generate time code, under its own clock or while slaving to time code. Therefore, the UltraLite-mk3 can act both as an audio interface and as a SMPTE time code synchronizer to which you can slave other devices. You can use the UltraLite-mk3 to slave your audio software to time code as well, as long as your software supports sample-accurate sync, which is the means by which the software follows the UltraLite-mk3. The accuracy may not be sample-accurate, but in most cases it will be very close.

Use this setup if you have:

- A SMPTE time code source, such as a multitrack tape deck.
- An UltraLite-mk3 by itself, OR with another slaved device (such as a digital mixer).
- Host software that supports sample-accurate sync.

This setup provides:

- Continuous sync to SMPTE time code.
- Sub-frame timing accuracy.
- Transport control from the SMPTE time code source.

First, choose SMPTE as the clock source in AudioDesk, Digital Performer, or MOTU Audio Setup. This setting can also be made in the MOTU SMPTE Console (shown below).

In AudioDesk or Digital Performer:

1. Choose Receive Sync from the Setup menu.
2. Choose the Sample-accurate option. (If this option is grayed out, choose SMPTE as the clock source setting first, as shown above.)
3. Make sure that Slave to External Sync mode is enabled.

Launch the MOTU SMPTE Console to specify the time code frame rate and amount of freewheel. Also, confirm that the Clock Source/Address is SMPTE/SMPTE.

Figure 12-3: Connections for synchronizing the UltraLite-mk3 directly to SMPTE time code.
CHAPTER 13  Troubleshooting

Things seem like they are working fine, but the UltraLite-mk3 then just drops off line, and the computer can't see it anymore on the FireWire bus. This is a common symptom when the problem is that the UltraLite-mk3 is not getting enough power. Check the power source for the UltraLite-mk3. Make sure that the power connection meets the requirements outlined in “Power options” on page 19.

Slaving directly to time code in AudioDesk or Digital Performer
To slave Digital Performer or AudioDesk directly to time code, be sure to go to the Receive Sync dialog in Digital Performer or AudioDesk and switch from “MTC” to “Sample-accurate.”

UltraLite-mk3 inputs and outputs are not visible in Cubase
You probably need to enable them in Cubase.

Can't authenticate AudioDesk
When installing software off the CD-ROM, the OK button does not become active until you have entered in your name and a valid keycode. Your name must contain at least 3 characters, and you must enter the keycode exactly as it appears in your AudioDesk manual (on the inside of the back cover). If you continue to have difficulties, try repairing Mac OS X disk permissions using Disk Utility.

Clicks and pops due to hard drive problems
If you have checked your clock settings and you are still getting clicks and pops in your audio, you may have a drive related problem. Set your Clock Source to Internal and try recording just using the analog inputs and outputs of the UltraLite-mk3. If you encounter the same artifacts you may want try using another drive in your computer. Clicks and pops can also occur when the drive is severely fragmented or the disk drivers are outdated.

Connecting or powering gear during operation
It is not recommended that you connect/ disconnect, or power on/off devices connected to the UltraLite-mk3 while recording or playing back audio. Doing so may cause a brief glitch in the audio.

Monitoring - How to monitor inputs?
Please refer to the documentation for the audio application that you are using. If your application does not support input monitoring, you will need to use the UltraLite-mk3’s hardware-based CueMix FX monitoring feature. Please see chapter 10, “Reducing Monitoring Latency” (page 57).

Controlling monitoring latency
See chapter 10, “Reducing Monitoring Latency” (page 57).

CUSTOMER SUPPORT
We are happy to provide customer support to our registered users. If you haven’t already done so, please take a moment to register on line at motu.com, or fill out and mail the registration card included with your UltraLite-mk3. Doing so entitles you to technical support and notices about new products and software updates.

REPLACING DISKS
If your UltraLite-mk3 software installer CD becomes damaged and fails to provide you with fresh, working copies of the software, our Customer Support Department will be glad to replace it. You can request a replacement disc by calling our business office at (617) 576-2760 and...
asking for the customer service department. In the meantime, you can download the latest drivers from www.motu.com.

TECHNICAL SUPPORT
If you are unable, with your dealer’s help, to solve problems you encounter with the UltraLite-mk3 system, you may contact our technical support department in one of the following ways:

■ Tech support hotline: (617) 576-3066 (Monday through Friday, 9 am to 6 pm EST)
■ Tech support 24-hour fax line: (617) 354-3068
■ Online support: www.motu.com/support

Please provide the following information to help us solve your problem as quickly as possible:

■ The serial number of the UltraLite-mk3 system. This is printed on a sticker placed on the bottom of the UltraLite-mk3 unit. You must be able to supply this number to receive technical support.
■ A brief explanation of the problem, including the exact sequence of actions which cause it, and the contents of any error messages which appear on the screen.
■ The pages in the manual which refer to the parts of the UltraLite-mk3 or AudioDesk with which you are having trouble.
■ The version of your computer’s operating system.

We’re not able to solve every problem immediately, but a quick call to us may yield a suggestion for a problem which you might otherwise spend hours trying to track down.

If you have features or ideas you would like to see implemented, we’d like to hear from you. Please write to the UltraLite-mk3 Development Team, MOTU Inc., 1280 Massachusetts Avenue, Cambridge, MA 02138.
INDEX

A

 Ableton Live 53
 Activity meters 11
 All Notes Off (LCD) 38
 Analog inputs/outputs 6
 making connections to 17
 overview 10
 trim 69
 Analog meters 11
 Apple
 GarageBand 53
 Logic Pro/Express 52
 Soundtrack Pro 53
 Application follows control surface 89
 Attack
 compassor 81
 Audio
 bit resolution 30
 MIDI Setup utility 26
 Audio Setup software 25, 29
 AudioDesk 12, 25, 27, 47
 accessing UltraLite-mk3 settings 29
 synchronization 49
 AutoSave Status 38

B

 Balance 67
 Balanced analog 17
 Bias Peak 12
 Buffer Size 44, 48, 59
 Bus
 activity LEDs 73, 83
 fader 66
 Bus power 19
 examples 20
 requirements 19

C

 Channel tab 72
 reverb settings 73
 Clear Peaks 88
 Clock
 192kHz operation 30
 Clock source 7, 30
 AudioDesk 48
 SMPTE setting 31
 Combo jacks 5, 6
 Comp button 82
 Compressor 80, 81
 enabling 80
 Condenser mic input 5, 17
 Configurations menu 88
 Configure Hardware Driver 29
 Configure interface 22
 Connecting multiple UltraLite-mk3s 22
 Control Surfaces menu 89
 Controller
 connecting 18
 Converters 6
 Copy/Paste 88
 Core Audio
 defined 25
 CoreMIDI
 Audio MIDI Setup 26
 benefits 26
 Cubase 12, 29
 Audio Buffer Size 54
 clock source 51
 Mac OS X 54
 Main Outs Assign 52
 phones 52
 Return Assign 52
 reverb return 52
 sample rate 51
 troubleshooting 95
 CueMix
 menu 38
 CueMix FX 61, 63-90
 Application follows control surface 89
 AudioDesk 49
 Configurations menu 88
 control surfaces 90
 Control Surfaces menu 89
 CueMix control surfaces 90
 Devices menu 88
 Digital Performer 45
 Edit Channel Names 7
 Edit menu 88
 File menu 87
 focus 63
 installation 64
 Listenback explained 86
 listenback settings 86
 Mac OS X software 55
 Mixer 35
 output jacks 18
 overview 63, 65
 Phones menu 89
 Share surfaces with other applications 89
 shortcuts 87
 signal flow 68
 stand-alone operation 64
 Talkback menu 89
 talkback settings 86
 Customer support 95

D

 Daisy-chaining 19, 22, 23
 DAT
 connecting 19, 21
 DC power supply 20
 Default Stereo Input/Output 7, 31
 Delay (latency) 57
 Devices menu 88
 Digital Performer 12, 43
 accessing UltraLite-mk3 settings 29
 clock source 44
 Main Outs Assign 44, 48
 reverb return 45, 49
 sample rate 43
 synchronization 45
 Disc
 replacing 95
 Dock 7
 Drivers
 installing FireWire drivers 25
 DSP
 meter 64, 85
 resources 64, 85
 Dynamic mic 17
 Dynamics
 enabling 70, 80
 graph 69
 inputs 69
 outputs 70
 tab 80

E

 Early reflections 84
 Edit Channel Names 7, 32
 Enable Pedal 33
 EQ
 enabling 70, 74
 filter types 76
 frequency 76
 gain 76
 graph 69
 inputs 69
 outputs 70
 Q 76
 tab 74
 Expansion 22

F

 Factory defaults 38
 Feedback loops 44, 49, 52
 File menu
 Clear Peaks 88
 Copy/Paste 88
 Hardware Follows CueMix Stereo Settings 88
 Load Hardware Preset 87
 Mix1 return includes computer 88
 Peak/Hold Time 87
 Save Hardware Preset 87
 Show meter in dock icon 88
 undo/redo 88
 FireWire 11
 6-pin vs. 4-pin 19

I N D E X
additional busses 24
connecting 16
connector 6
installing drivers 25
PC card adapters 20
PCI cards 19
Focus 65
Inputs tab 68
Mixes tab 67
Outputs tab 70
Follow Active Mix 89
Freewheel
address 92
clock 92
infinite 92, 93
Frequency
EQ 76
Front panel 35
LCD display 11
Gain
EQ 76
reduction 81
reduction (Leveler) 82
GarageBand 53
clock source 51
Main Outs Assign 52
phones 52
Return Assign 52
reverb return 52
sample rate 51
General tab 7, 29
Generate from sequencer 93
Guitar
connecting 17, 21
Hardware follows CueMix Stereo Settings 88
Hardware Follows CueMix Stereo Settings 88
Hardware reset 38
Headphone jack 5, 11, 36
Headphones
connecting 21
controlling output 7, 32
HUI 90
iMovie
audio input/output 7, 31
In menu (LCD) 39
Infinite freewheel 92, 93
Inputs
analog 6
naming 67, 68
pan 67
reverb send 70
S/PDIF 6
tab 68
trim 69
Installation
hardware 15
Installer CD
replacing 95
Internal (sync setting) 30
Invert phase 69
iTunes
audio input/output 7, 31
K
kext 25
Keyboard controller
connecting 18
L
Laptop operation 20
Latency 57, 60, 64
Launch console when hardware becomes
available 7
Launch MOTU Audio Setup when hard-
ware becomes available 32
LCD
contrast 37
LCD display 5, 11, 37
Level meter
bus 67
monitor group 85
Leveler 80, 81
Limit button 82
Listenback
button (channel tab) 73
button (Outputs tab) 71
explained 86
Live 53
Load Hardware Preset 87
Logic 12
Logic Pro/Express 52
clock source 51
Main Outs Assign 52
phones 52
Return Assign 52
reverb return 52
sample rate 51
M
M/S 72
Mac OS X 51
input and output names 54
sound input/output 7, 31
Mackie Control 90
Main Out Assign 32
Main outs
jacks 6
making connections to 18
volume 36
volume control 5, 11
Main Outs Assign 7
Digital Performer 44, 48
Mac OS X audio software 52
Main volume 5, 11
Makeup gain 82
Master fader
mix busses 66
Master volume 36, 85
Metering 11
Meters
monitor group 85
Meters tab 83
Mic/guitar inputs 35
trim 69
Mic/instrument inputs 5, 6, 16
connecting 21
overview 10
phantom power 5
MIDI
connections 18
driver 25
jacks 6
overview 10
Thru in standalone 38
Mid-side micing 72
Mix bus
activity LEDs 73, 83
level meter 67
master fader 66
mute 67
Mix1 return includes computer 88
Mixes tab 66
Monitor group 85
assigning outputs 85
assigning outputs to 71
level 85
meters 85
presets menu 85
Monitoring 58
thru main outs 18
Mono button 68
MOTU
Audio Setup software 25, 29
Audio System
bit resolution 30
MIDI driver 25
MIDI driver 25
MOTU Audio Setup 29
Edit Channel Names 32
MOTU SMPTE Setup 91
Multiple interfaces 22
N
Naming
inputs 68
outputs 70
Normal 72
Nuendo 12, 29
clock source 51
Mac OS X 54
Main Outs Assign 52
phones 52
Return Assign 52
reverb return 52
sample rate 51
O
Optimization 60
OS X audio software
clock source 51
Main Outs Assign 52
phones 52
Return Assign 52
reverb return 52
sample rate 51
Output level (meter in Dynamics plug-in) 81
Outputs
analog 6
dynamics 70
EQ 70
naming 70
reverb send/return 71
signal flow 70
tab 70
P
Packing list 13
Pad 17
Paste 88
Patch thru 86
PCI
clock source setting 31
FireWire adapters 24
PCMCIA adapters 24
Peak 12
Peak mode 81
Peak/Hold Time 87
Performance 60
Phantom power 5, 11, 16, 17
Phase 69
Phones 5, 7, 11, 32, 36, 55
AudioDesk 48
Digital Performer 44
menu 89
Phones 1-2
AudioDesk 49
Digital Performer 45
Phones 1-2 output
3rd party software 52
Polarity 20
Power supply 20
jack 6
Power switch 20, 35
Pre/post FX buttons 73, 83
Precision Digital Trim 10
PreDelay 84
Presets
naming/saving in LCD 37
Propellerhead Reason 54
Q
Q 76
R
Ratio 81
compressor 81
Reason 54
Regenerate 93
Registration 13
Release
Dynamics 81
Return Assign 7, 32
Digital Performer 44, 48
Mac OS X audio software 52
Reverb 65
design section 85
early reflections 84
enabling/disabling 83
input sends 70
mix bus send/return 66, 67
outputs send/return 71
predelay 84
returns 84
routing to/from 84
send (channel tab) 73
sends 84
shelf filter 84
tab 83
time 84, 85
trim (channel tab) 73
width 85
Reverb return
Digital Performer 45, 49
OS X audio software 52
RMS mode 81
S
S/PDIF 6, 10
clock source setting 31
connection 18
meters 11
sync 91
trim 69
Sample rate 7, 30
192kHz operation 30
AudioDesk 48
Samplers
connecting 21
Save Hardware Preset 87
Setup menu (LCD) 37
Share surfaces with other applications 89
Shelf Filter 84
Shortcuts 87
Show meter in dock icon 88
Signal flow (CueMix FX mixer) 68
SMPT
overview 91
Setup application 91
source setting 92
sync 91
SMPT sync 94
Solo
light 67, 86
Sound module
connecting 18
Soundtrack Pro 53
clock source 51
Main Outs Assign 52
phones 52
Return Assign 52
reverb return 52
sample rate 51
Split Point 84
Stand-alone operation 35, 42, 64
Stereo button 68
Stereo settings (Channel tab) 72
Stop Freewheeling 92
Stripe button 93
Studio setup (example) 21
Swap L/R 73
Synchronization
AudioDesk 49
Digital Performer 45
multiple interfaces 22
Synth
connecting 21
System preferences
sound input/output 7, 31
System requirements
minimum 13
recommended computer 13
T
TACH
light (SMPTE Setup Console) 92
Talkback
button (Channel tab) 73
button (Outputs tab) 71
explained 86
menu 87, 89
settings 86
Technical support 96
Threshold
dynamics 81
Time code sync 91, 94
Tip positive/negative 20
Traveler
connecting to UltraLite-mk3 23
Trim 16, 69
Troubleshooting
EQ knobs don’t work 70
feedback loop 44, 49, 52
TRS connectors 17
TRS/XLR jacks 5, 6
UltraLite-mk3
connecting multiple interfaces 23
expansion 22
installing 15
power switch 35
rear panel overview 9
SMPTE setting 31
summary of features 9
tab 29
Unbalanced analog 17
Undo/Redo 88
User def. (monitor group menu) 85
V
Video sync 91
Volume
headphone 11
W
Width 67
reverb 85
Width knob 73
X
XLR/TRS jacks 5, 6