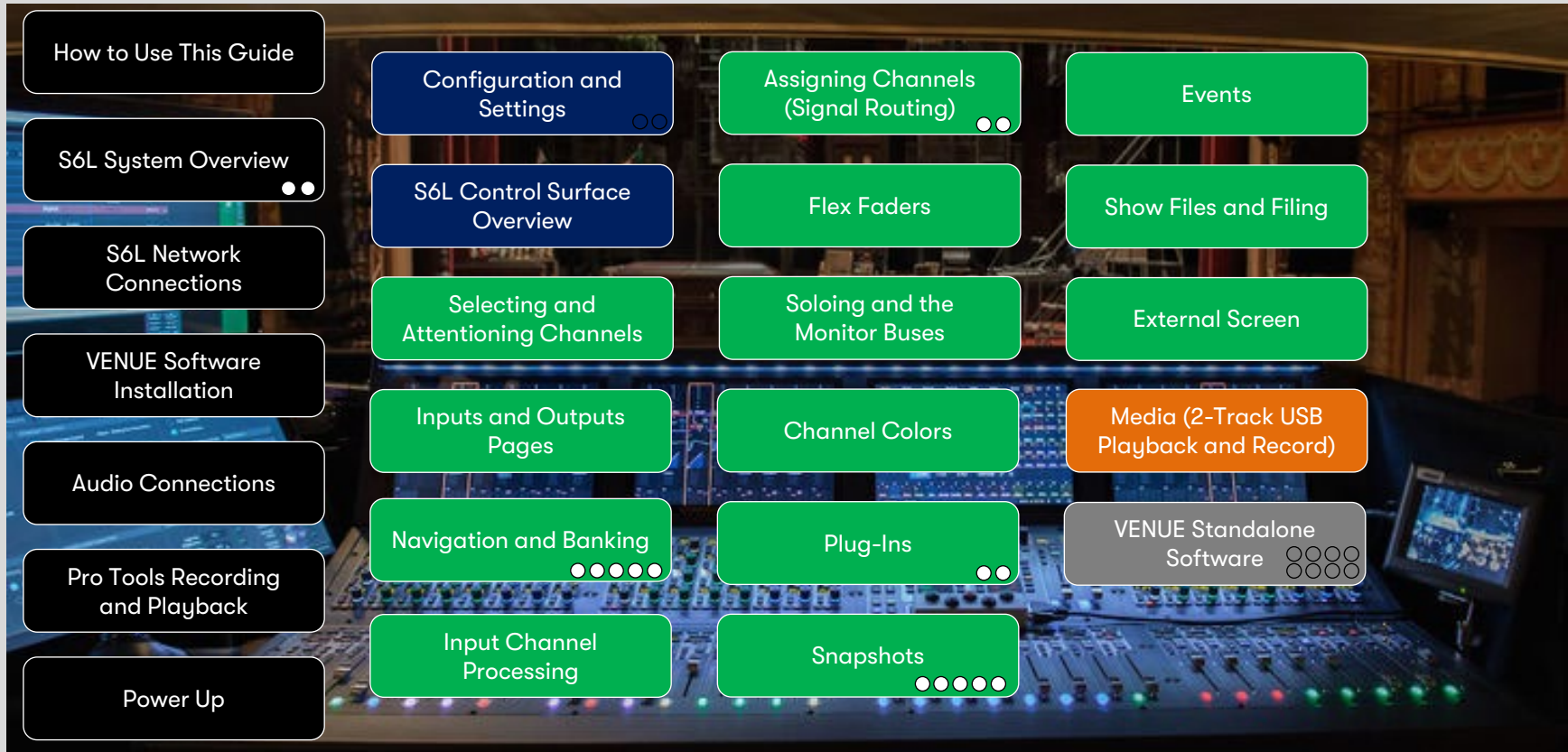




Intro to Avid® VENUE | S6L





How to Use This Guide

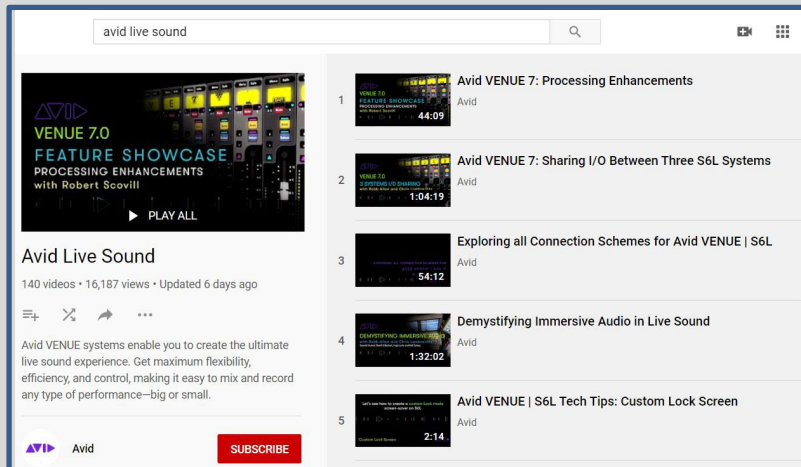
This guide is for anyone who is new to VENUE | S6L or other Avid Live Sound systems. It introduces the main components of the S6L system and gives you practical experience with inputs, signal routing, processing, and more. Along the way you'll find links to many of our videos on YouTube and the Avid web site for tutorials and additional information.

For detailed system installation and setup instructions, see the *VENUE S6L Installation Guide*. For complete information on all features and capabilities, see the *VENUE S6L System Guide*. These and all VENUE guides are available for download from this article on our Knowledge Base: [VENUE S6L Documentation](#).

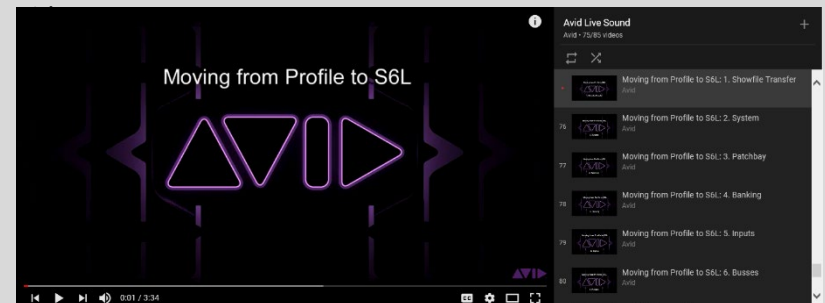
Notes:

- References to E6LX engines also apply to E6L unless otherwise noted.
- Not all images in this guide will exactly match your system.
- Not all recently added features will be shown in some of the linked videos. Always check the current What's New in VENUE guide, and the VENUE S6L System Guide.

To watch S6L experts from Avid demonstrate many of the topics covered in this guide, follow links provided in each topic, or check out all videos on the [Avid Live Sound](#) channel on YouTube.



VENUE | Profile user? Check out the [Moving from Profile to S6L](#)



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S6L System Overview

All VENUE | S6L systems include the following primary components:

- 1x S6L Control Surface
- 1x E6LX or E6L Engine
- 1 or more Stage I/O Units

S6L systems are completely modular; any control surface can be used with any engine and with any type of Stage I/O unit. Operation and workflows are nearly identical across all systems thanks to the unified S6L platform and VENUE software.

Systems



S6L Components	Example System 1 S6L-32D	Example System 2 S6L-24C-112 – Stage 16
S6L Control Surfaces S6L-48D, S6L-32D, S6L-24D, S6L-24C, S6L-16C	 S6L-32D	 S6L-24C
E6LX and E6L Engines E6LX-256 E6L-192, E6L-144, E6L-112 Each E6LX/E6L includes 2x AVB-192 Network Cards. (Original E6L engines included a single AVB-192 card.)	 E6L-256 Engine	 E6L-112 Engine
Stage I/O Units Stage 64, Stage 48, Stage 32, Stage 16 Local 16 Multiple I/O units can be used simultaneously.	 Stage 64 I/O	 Stage 16 I/O



For a video tour of the S6L system, see [this video](#) on YouTube.



- Multiple Avid Stage 64, Stage 48, Stage 32, Stage 16, and Local 16 I/O units can be used.
- Additional Stage 64 and Stage 32 Input and Outputs cards are sold separately.
- IO Option cards such as the MADI-192 MADI Option Card, WSG-HD Waves SoundGrid Option Card, MLN-192 Milan Option Card, and Dante HD Option Card can be added to the E6LX/E6L Engine.

For details on the features and available options of each control surface, engine, and Stage I/O unit see the *VENUE S6L System Guide*.



S6L System Overview

Additional Required Items



In addition to the hardware components provided with your S6L system, the following additional items are required (you must provide them). For specifications and requirements, see [Avid S6L Support](#).

Monitor, Trackball/Mouse, Keyboard, and Other

For Day-to-Day Operation:

- Free-standing DVI-D compatible Full HD display (or HDMI with adapter) with 1920 x 1080 minimum resolution (21.5-inch or greater touch display recommended), a DVI-D cable, and a USB cable (for enabling the touch screen function on the monitor).

Throughout this document and other S6L guides, this display is referred to as the External Screen.

Note: Use a qualified monitor with your S6L system. Visit www.avid.com/S6Lsupport for a list of supported monitors.

Important! Do not use a USB-powered monitor with your S6L system.

- USB keyboard and mouse/trackball (Windows-compatible recommended but not required)



For Software Installation:

The following items are *required* when installing or updating VENUE software.

- Windows-compatible USB keyboard and mouse (required for software installation, recommended for operation).
- USB flash drive(s) for transferring the S6L plug-ins installer.
- An active hard-wired Internet connection.
- A separate computer running Windows XP or higher.
- A VGA-compatible monitor is recommended, for manually installing VENUE System Restore software on the E6LX/E6L engine, if necessary. (Optional for installing Unified VENUE System Restore and Unified Software Updates.) You can also use a qualified VGA-to-HDMI adapter to connect an HDMI monitor directly to the E6LX/E6L Engine. Example: [Cable Matters VGA-to-HDMI Adapter](#).



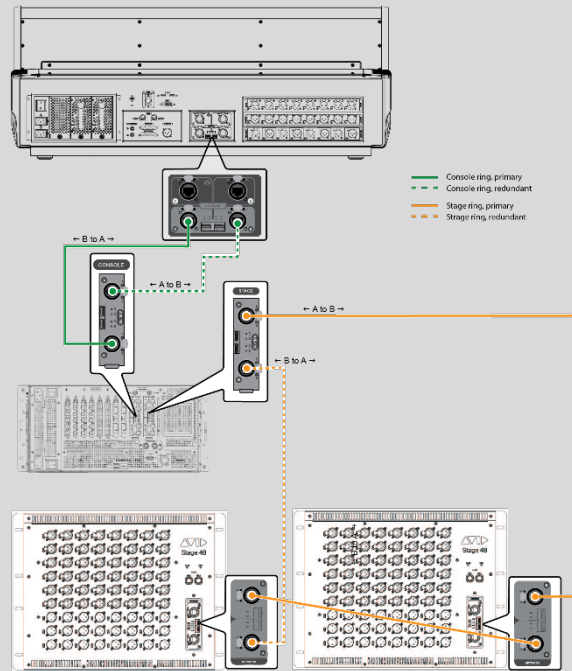


S6L Network Connections

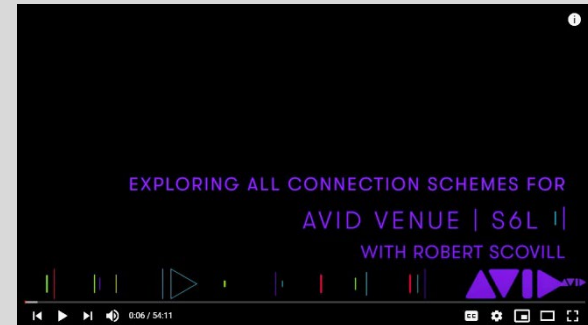
This guide assumes you have already installed and configured your hardware as shown in the *VENUE S6L Installation Guide*. There you will find step-by-step instructions for making connections between S6L hardware components and installing the latest VENUE software. Here are two example diagrams.

Example Configuration:

- 1x S6L-24D console
- 1x E6LX-256 Engine
- 2x Stage 48 IO units



To see how to connect S6L system components, watch this video from our Avid Live Sound series on YouTube:



[Connection Schemes for VENUE S6L](#)

S6L systems let you use multiple I/O units of different types, up to a maximum of 6 units and a maximum of 256 inputs.

Maximum I/O Configuration S6L systems with E6LX engines support up to 256 inputs and up to 160 outputs.

Up to three S6L systems can also be connected for *I/O Sharing*, in which two or three control surface/engine pairs share Stage I/O units, with distributed ownership of inputs and outputs with True Gain. Systems can be connected in a redundant ring, or a redundant star (requires qualified AVB-compatible network switches).

Redundant Ring Connections

In a Redundant Ring, all S6L network connections go between an “A” port and a “B” port.

Redundant Star Connections

In a Redundant Star (requires VENUE 6.2 or later) AVB network switches are connected between the E6LX engine(s) and Stage I/O units.

For complete information on connection requirements, see the *VENUE S6L Installation Guide*.

When using more than one type of Stage IO unit, try to group units by type and connect them in series, such as all Stage 64(s), then all Stage 32(s), then Stage 16(s). If this is not practical, simply configure them in series in the [Options > Devices](#) page.



Software Installation

Activate You must activate each S6L component using the Activation Card included in each component's shipping package. Activate your control surface first to get software and documentation in your account. You must also activate Pro Tools using its Activation Card included in the E6LX Engine package.

Download Once you have completed the activation process for all S6L system components, download links for all S6L system software and documentation are available from the «My Products and Subscriptions» section of your Avid account. These items remain in your account after you have downloaded them, in case you need to access them again.

<https://www.avid.com/account>

VENUE software downloads include the following primary elements:

- System Restore for E6LX Engine
- System Restore for S6L Control Surface
- Software Update (updates both the E6L Engine and S6L Control Surface)

Notes:

- When performing a System Restore you *MUST* download both System Restores (E6L Engine and S6L Control Surface). You can then install System Restore software using only the S6L control surface System Restore software (but be sure to download both the engine and control surface System Restore images, for backup). Optionally, System Restore can be performed separately (manually) on the engine and control surface.
- Software Update downloads are available whenever possible, but may not be available for every release. If no Software Update is available, download and perform both System Restores.

Install For complete instructions on software installation, including how to back up Show files and settings, see the *VENUE S6L Installation Guide.pdf* (available for download in your account after you Activate your S6L control surface).

To see how to activate and install VENUE software for S6L, watch these Avid Live Sound videos:



[Installing and Activating VENUE Software](#)



[Creating System Restore Keys](#)

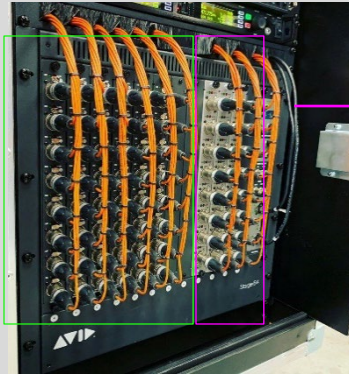




Audio Connections

Before powering up your S6L, check your audio connections and make sure your audio monitoring systems (speakers, power amps, monitors and similar) are muted or powered off.

Stage sources should be connected to inputs on your Stage I/O unit(s).



Example audio connections to a Stage 64

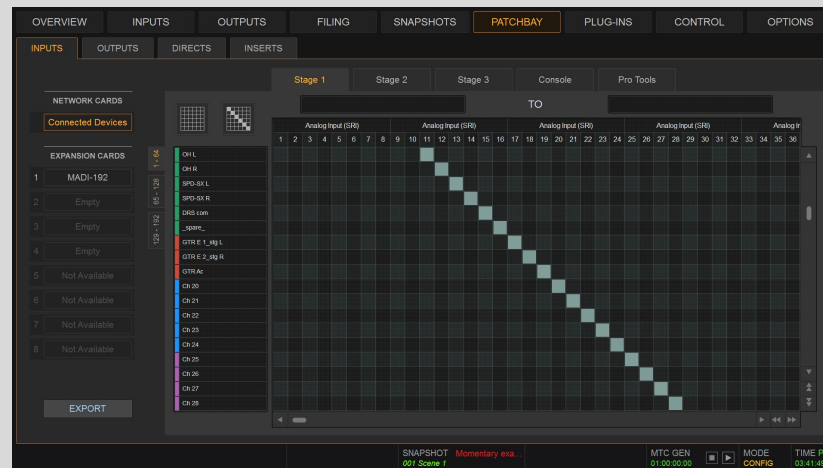
The house PA, monitors, and other destinations should be connected to outputs on your Stage I/O unit(s).

Optional (Stage 64 or Stage 32 only): MADI outputs sending digital splits of stage inputs to a MADI-based recording system or other destination.

Outboard processors and other mix-position devices can be connected to inputs and outputs on your control surface and/or Local 16 I/O unit(s).

Patchbay

The VENUE Patchbay is accessed on the external screen, and lets you assign Input and Output Channels, Direct Outs, and Inserts to hardware inputs and outputs, name channels, and more.



In many cases the default Patchbay assignments do not need to be changed. To learn more about the Patchbay see the *VENUE S6L System Guide*.

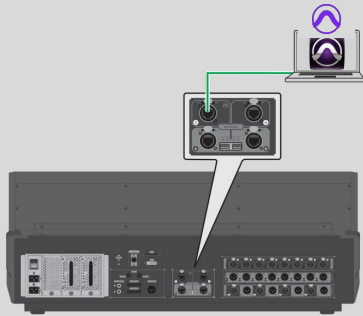




Pro Tools Recording and Playback

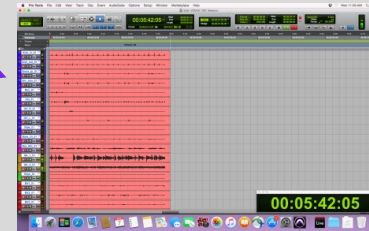
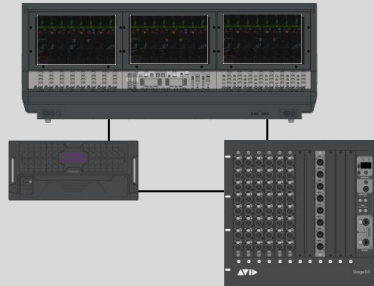
Virtual Soundcheck, VENUE Link, and More

You can connect up to two Pro Tools systems to S6L for recording, playback, and Virtual Soundcheck. *Pro Tools AVB* provides up to 128 channels of recording and playback, with support for dual redundant recording. Recording and playback can also use *MADI-192 cards*, or *MLN-192 cards* in *AVB-HD mode*.



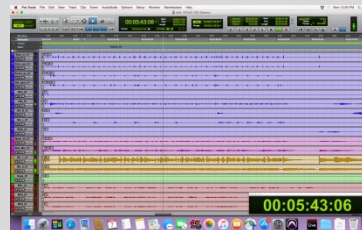
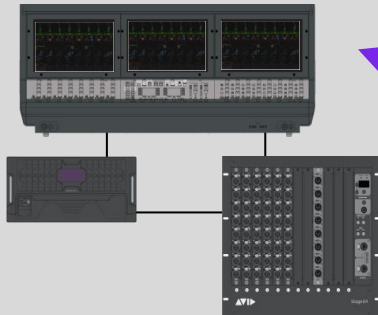
Recording

Pro Tools lets you make multi-track recordings of your events, performances and services for archiving and to be able to perform Virtual Soundcheck.



Playback

Pro Tools AVB playback lets you virtually soundcheck and mix without needing a band or other performers on-stage, and integrate pre-recorded material such as tracks, clicks, and audio from video.



Recording + Playback

You can record and play back simultaneously, up to the maximum channel/track capacity of your IO and AVB configuration.



This lets you make a multi-track Pro Tools recording while at the same time integrating backing tracks, clicks, sound design, cues, or other elements from the same Pro Tools system.

By enabling *VENUE Link* you can automate the creation of Pro Tools sessions based on your S6L Show file, control the Pro Tools transport directly from the S6L control surface, link VENUE snapshots to Pro Tools markers, and more. To learn how to take advantage of these and other Pro Tools integration features, see the *VENUE S6L Live Recording Guide*. For the latest compatibility and requirements to use Pro Tools with S6L, see this article on our Knowledge Base: [What are the system requirements for Pro Tools with S6L?](#)

See also [Media \(2-Track USB Playback and Record\)](#).

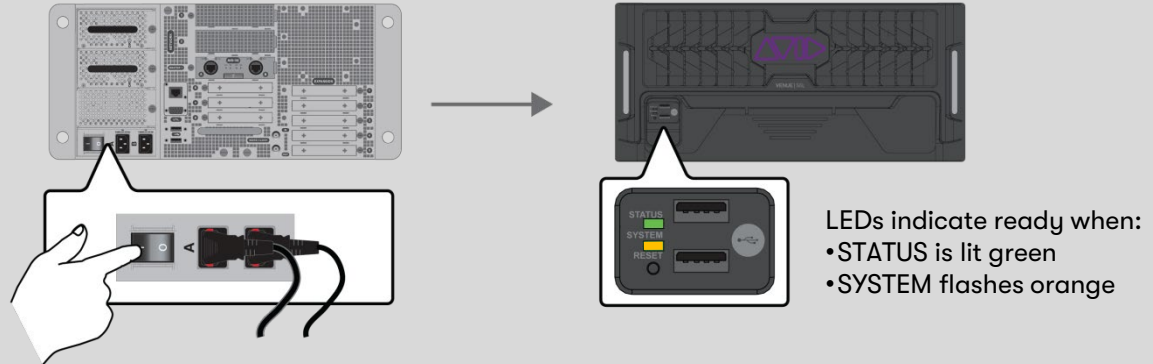


Power Up

Always power up system components in the following order:

1. E6LX/E6L Engine

E6L-112 has 2x
Power switches

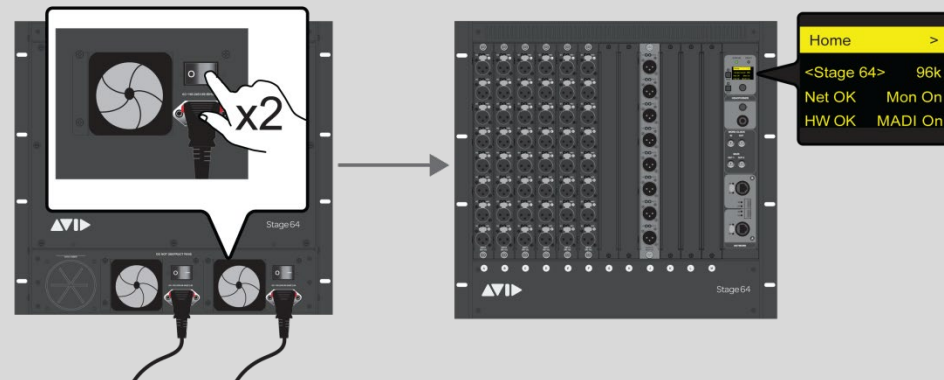


2. S6L Control Surface



3. Stage I/O Units

1x Stage 64 shown





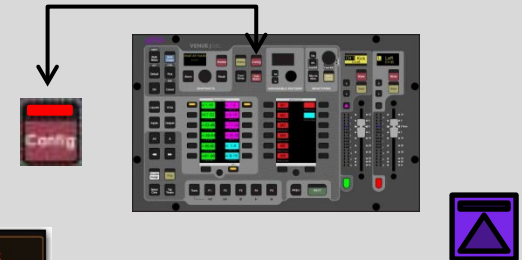
Configuration and Settings

VENUE software provides many settings and preferences to optimize the system.

There are two primary places where you manage hardware connections, and configure system resources. If you are working on a system that is already configured you can skip these steps. If you are setting up a system for the first time, or reconfiguring a system for any reason you will use the controls in these areas to make your settings.

Managing Hardware Connections (Options > Devices)

1. On the [external screen](#), tap OPTIONS, then tap the DEVICES tab.
2. Enable Config mode by double-pressing SHOW in the lower right corner of the screen, or by pressing the **Config** switch so it is lit (Config is at the top, center of the MLM).
3. Use the Devices tab to connect and manage devices in the S6L network:



The INFORMATION area lets you see and adjust available settings for the selected device.

To add/connect a device select it in AVAILABLE DEVICES, then tap CONNECT.

To remove a device select it in CONNECTED DEVICES, then tap DISCONNECT.

If any devices or slots are unavailable, double-check that you enabled Config mode.

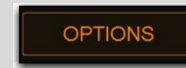
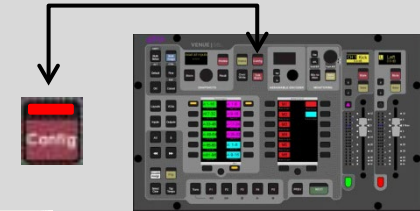


Configuration and Settings

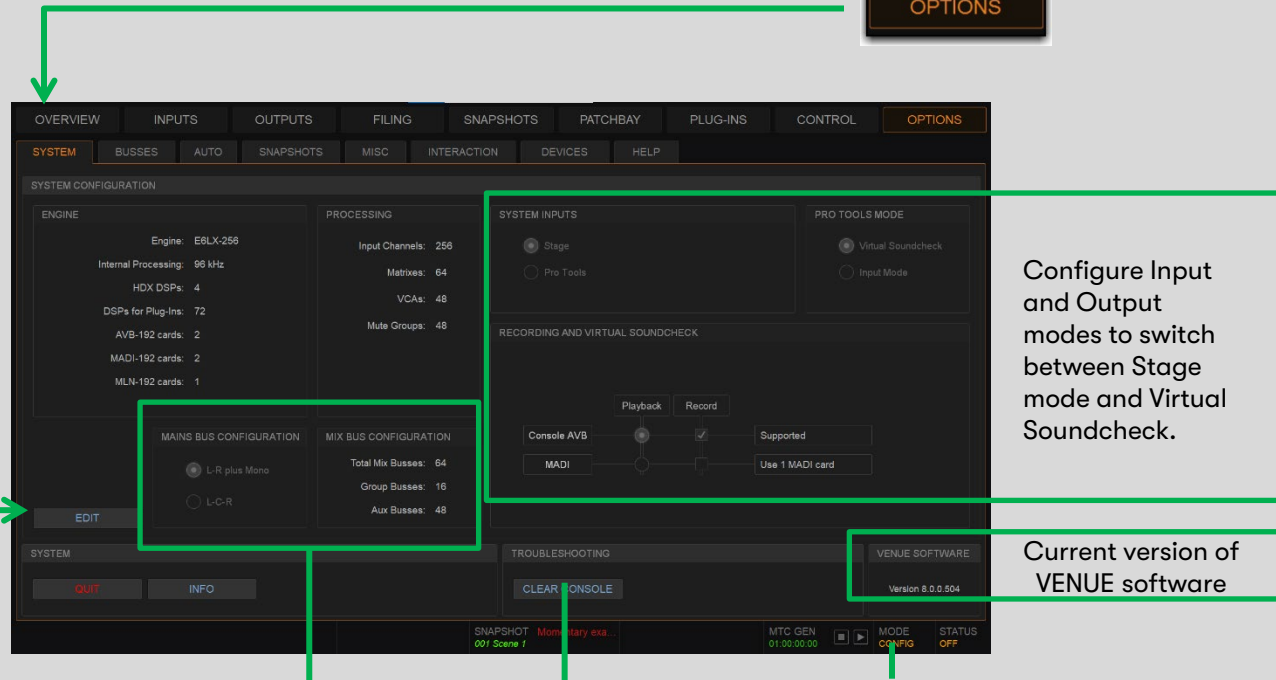


Bus and System Configuration (Options > System)

1. On the [external screen](#), tap OPTIONS, then tap the SYSTEM tab.
2. Enable Config mode by double-pressing SHOW in the lower right corner of the screen, or by pressing the **Config** switch so it is lit (Config is at the top, center of the MLM).
3. Use the SYSTEM tab to edit the Bus configuration, input mode for Virtual Soundcheck, and more.



While in Config mode, the EDIT button becomes available to let you edit settings in the SYSTEM tab.



Configure Mains and Busses

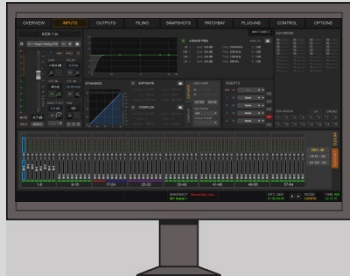
Config mode/Show mode

CLEAR CONSOLE to reset the entire console to default (does not erase Show files or presets)



S6L Control Surface Overview

S6L control surfaces consist of different *modules*. Different models of S6L control surface provide different module arrangements. Not all modules shown below are available on all control surfaces.



External Screen

The external VENUE software screen is essential when setting up and configuring the system, and provides many convenient views and controls to utilize during a performance. With S6L-16C the external screen also provides many of the views otherwise provided on the Master Touch Screen (MTS).



USB keyboard and mouse/trackball (not included) required. Windows-compatible recommended.

MLM

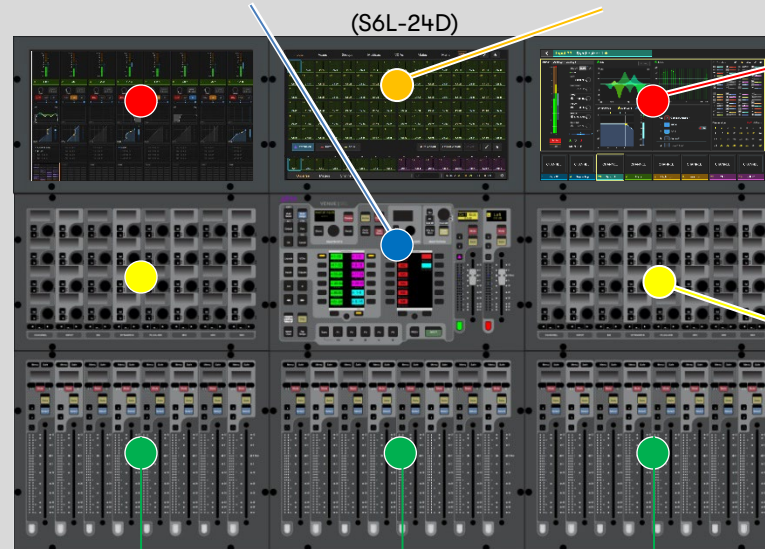
(Master Live Module)

The **MLM** is the “center section” of your S6L control surface, providing controls for fader banking, snapshots, transport (for playback and recording), monitoring, Mute Groups and more. The MLM also provides two Flex Faders and two banks of Soft Keys, each with a display, 12 Soft Keys, and navigation switches.

MTS

(Master Touch Screen)

The **MTS** provides a global view of S6L system channels, a Meters view, and can also provide a targeted view of the currently attentioned channel. Using the touch capabilities of the MTS, you can attention, solo and mute channels, spill outputs, assign channels to custom fader Layouts, and more.



CTM

(Channel Touch Modules)

The **CTM** (when present) provides a local view of the channels banked to the associated fader bank. Using the CTM's touch capabilities, you can select channel functions and spill those parameters to their CKM.

CKM

(Channel Knob Modules)

Each **CKM** provides eight 4-encoder channel strips or 32 encoders dedicated to a single channel, to control input or output channels, depending on the type of channels banked to the faders.

CFM

(Channel Fader Modules)

Each **CFM**/fader bank provides eight channel strips to control input or output channels, depending on the type of channels banked to the faders.





Selecting and Attentioning Channels

On the S6L system, there are two ways to target channels for processing, assigning, and other channel functions: **Select** and **Attention**.

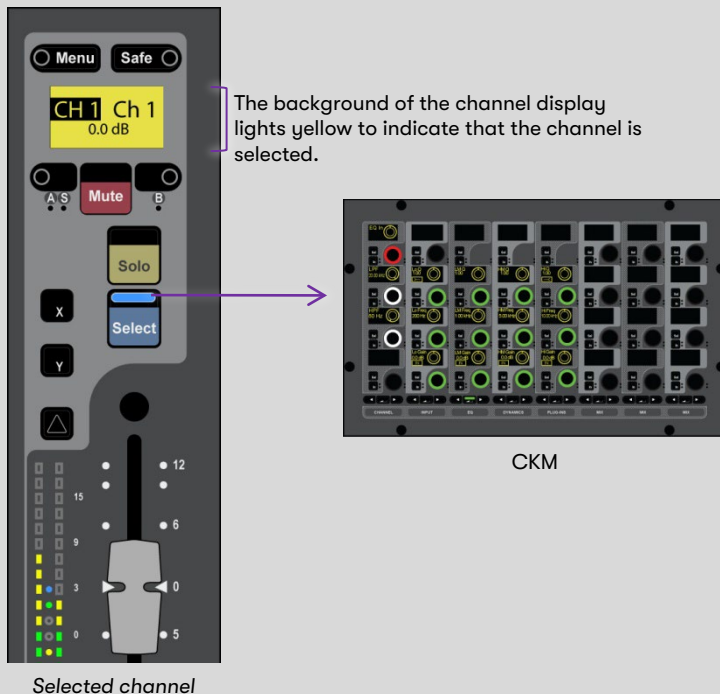
- Selecting a channel *locally* selects that channel and targets it to the associated Channel Knob Module (CKM).
- Attentioning channels targets channels to the external VENUE software screen and the Master Touch Screen (MTS).

Note: By default, selecting a channel also attentiones it. This maintains the way VENUE Profile systems functioned. You can change this behavior on S6L in the Options > Interaction screen by disabling the Attention Follows Select setting.

Select

Selecting a channel lets you adjust the channel's parameters using the associated CKM (see [Input Channel Processing](#)).

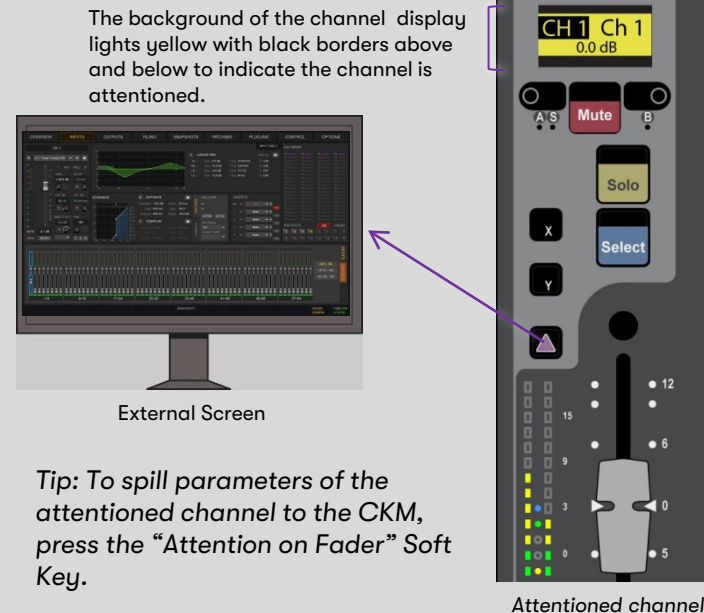
You can select channels using the channel strip **Select** switches, using the associated Channel Touch Module (CTM) if available, or by enabling the **Select Follows Solo** setting.



Attention

Attentioning a channel targets the channel to the [Inputs or Outputs](#) page of the external VENUE software screen, from which you can adjust channel parameters independently of selected channels. The attentioned channel is also targeted to the MTS Channel view.

You can attention a channel using the channel strip **Attention** switches, the Master Touch Screen (MTS), or from the fader strips on the external screen.





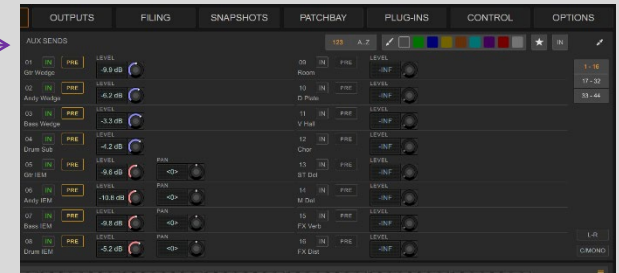
Inputs and Outputs Pages

The Inputs and Outputs pages of the external VENUE software screen show channel data for system input and output processing channels, and let you adjust certain channel parameters.

Inputs

Diagram illustrating the Inputs page layout with annotations:

- Input fader and parameters:** Points to the fader and gain controls on the left.
- Selected channel:** Points to the channel list at the bottom.
- Dynamics:** Points to the Dynamics section.
- EQ:** Points to the EQ section.
- Inserts:** Points to the Inserts section.
- Aux Sends:** Points to the Aux Sends section.
- Tap for Expanded Aux View:** Points to the 'Tap for Expanded Aux View' button.
- Bus Assign:** Points to the Bus Assign section.
- Channel Display:** Points to the channel list at the bottom.



Outputs

Diagram illustrating the Outputs page layout with annotations:

- Output fader and parameters:** Points to the fader and gain controls on the left.
- Channel/GEQ:** Points to the Channel/GEQ section.
- Dynamics:** Points to the Dynamics section.
- EQ:** Points to the EQ section.
- Inserts:** Points to the Inserts section.
- Members:** Points to the Members section.
- Graphic EQ:** Points to the Graphic EQ section.
- Channel Display:** Points to the channel list at the bottom.





Navigation and Banking



Channels can be arranged on the physical fader strips by *banking*, using *Layouts*, and by *spilling* outputs.

Banking

Watch [this video](#) on YouTube to see how to use the different S6L Banking modes (also described on the next few pages of this guide):

- Split Banking (or “VENUE” mode)
- Layouts mode
- Inputs mode
- VCAs mode
- Outputs mode

You will also see how to *nudge* channels across the surface, and how to lock channels to faders using *Bank Safe*.



Layouts

[Layouts](#) let you create custom recallable banks (or layers) in which any type of channel can be assigned to any fader strip in any order.

Spill

You can [spill](#) Aux, Group, VCAs, and Matrix outputs to quickly bring all their contributing member channels to the faders.

Sends on Faders

Use [Sends on Faders](#) mode to quickly bring Aux send levels to the faders.

Dual Operator Mode

Define two discrete fader “zones” for dual operator mixing with independent banking, nudging, spilling, and more.

The next few pages illustrate some of the banking modes demonstrated in the Banking video.

Colors for Channel Type

By default, the following colors identify different channel types on the control surface and in VENUE software.

Inputs	Aux Outputs	VCAs	Groups	Matrix Outs	Mains
--------	-------------	------	--------	-------------	-------

You can [change the color](#) for individual channels at any time. The default color assignments are used in the Banking video, above, and on the following pages of this guide to demonstrate the different ways you can navigate and bank the control surface.



Navigation and Banking

Split Banking Mode

By default, S6L operates in *Split Banking* mode in which input and output channels appear on the surface simultaneously.

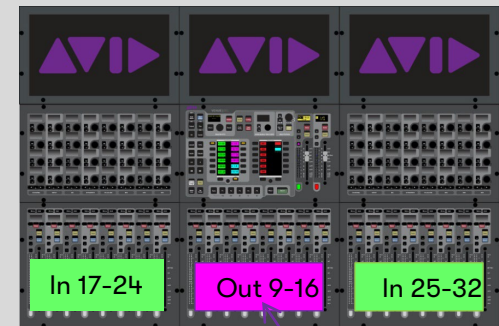
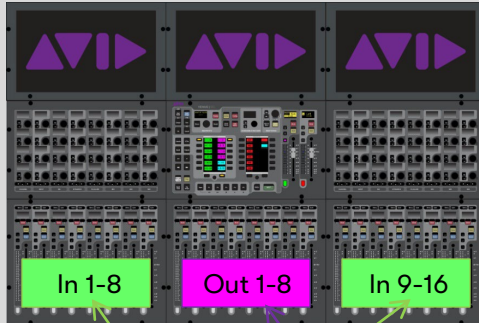


Pressing a Soft Key in the left Soft Key bank on the MLM banks inputs or outputs sequentially across the surface. For example:

Pressing the switch for the green Soft Key “17-32” banks those Input channels to the input faders. Outputs are unaffected.

Pressing the purple Soft Key “9-16” banks Aux outputs 9-16 to the output faders. Inputs are unaffected.

S6L-24D



Banking mode switches (when none are lit, the system is in Split Banking mode).



Banking and Left Soft Keys on the MLM



Previous
When lit, press to see the previous page.

Home
When lit, press to return to page 1.

Next
When lit, press to see the next page.

S6L-24C



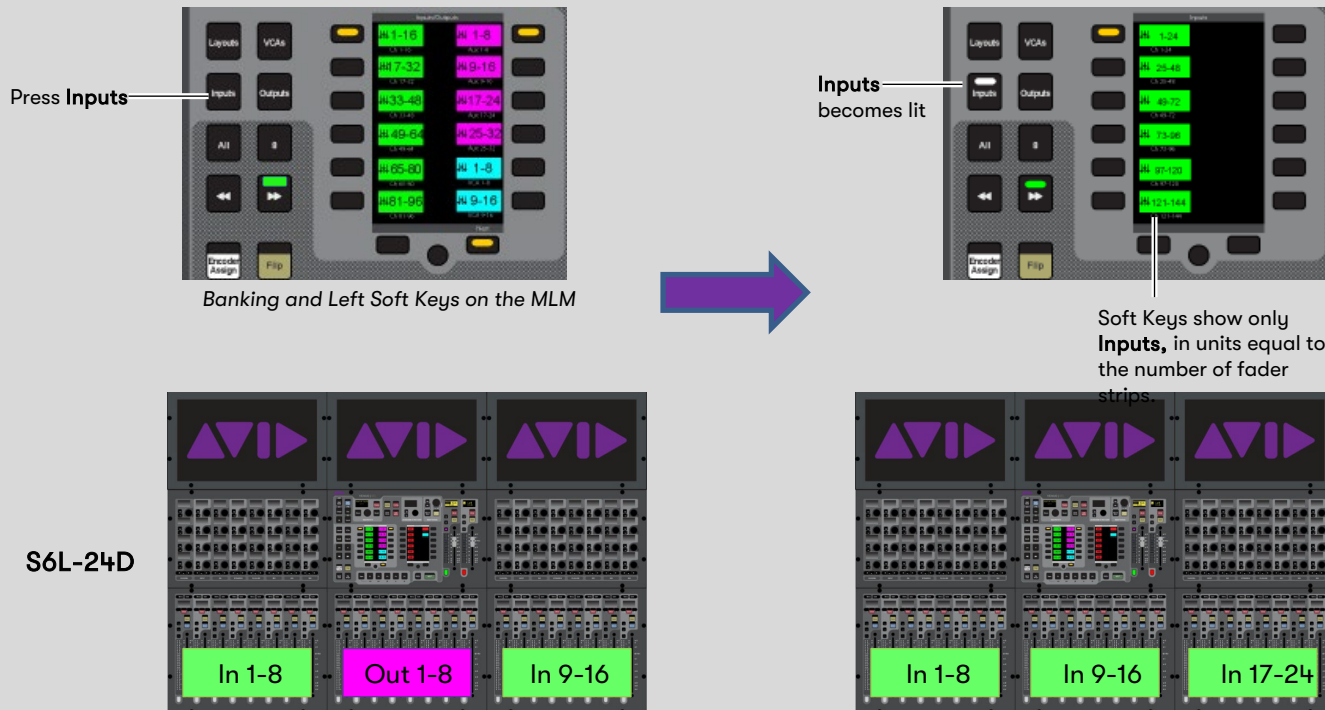


Navigation and Banking



Inputs, Outputs, and VCAs Banking Modes

To quickly bring all Inputs, or all VCAs, or all Output masters across all faders, press their Banking mode switch on the MLM. For example, to put Inputs on all faders, press the **Inputs** banking mode switch as shown below.



Similarly:

Press the **Outputs** switch on the MLM (**Outputs** becomes lit).

- All fader strips show the most recently banked Outputs.
- The Soft Keys show only Output types.
- Press a Soft Key to bank those Outputs to the faders.

Or press **VCAs** to show VCA Masters on as many strips as needed.

- The Soft Keys now show only VCAs, in units equal to the number of fader strips.





Navigation and Banking



Layouts

Layouts let you create custom banks (or layers) in which any type of channel can be assigned to any fader strip in any order.

Layouts can contain as many as 48 fader strips. Use Layouts to quickly get to specific groups of instruments, or to get different combinations of inputs and outputs right in front of you. Layout 1 can be recalled with Snapshots, and you can link any Layout to the recall of any Snapshot using Events.

The best way to learn about the benefits of custom Layouts is to watch the Banking video from the S6L Workflows series.

In the time since the Banking video was created, VENUE software has added support for up to 48 custom Layouts.

Here are quick steps to create a Layout from the S6L control surface.

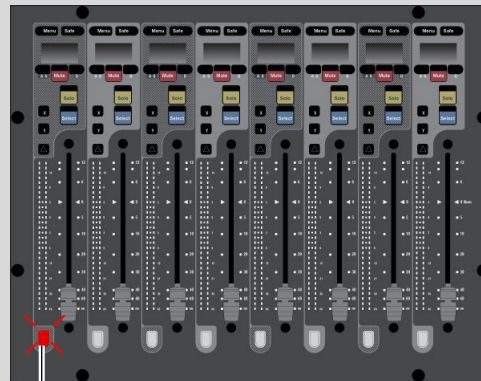


1. Press **Layouts**.



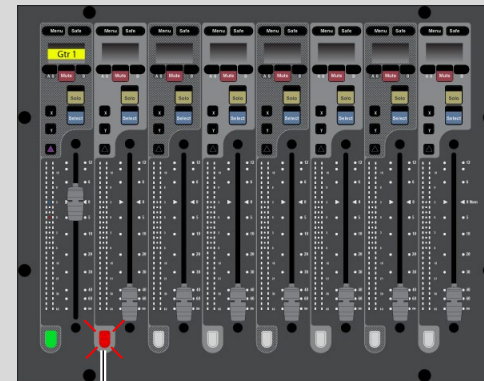
- The **Layouts** switch becomes lit, and the left Soft Keys bank lists all Layouts. The Soft Key for the most recently selected Layout (or the default Layout 1) lights.
- Fader strips go blank (unless channels were previously assigned to the currently selected Layout).

2. Press and hold a Layouts Soft Key for two or more seconds. That Soft Key starts flashing, indicating you are now in Layout Assign mode.



- On the first CFM, the Channel Color switch under fader strip 1 flashes red (targeted for assignment).
- To choose a different fader strip, press its Channel Color switch.

3. To assign a channel to the flashing fader strip, tap a channel tile in the Universe view of the MTS. (Or bank the first desired channel to the surface, then press that channel's **Attention** switch.)



- The channel is assigned to fader 1, and the Channel Color switch on the *next* fader strip flashes red indicating it is now targeted for assignment.
4. Repeat to assign other channels to other strips.
 5. When done, press the flashing Soft Key for the Layout. It stops flashing, indicating the new Layout is stored.

You can also create Layouts using just the external screen (see one way to do this in the [Standalone software](#) section; the steps are identical).

See the **VENUE S6L System Guide** to learn other ways you can create Layouts, how to rename and edit Layouts, how to use them with Snapshots, and more.



Navigation and Banking



Spilling Outputs

When working with Auxes, Groups, VCAs, and Matrix Output masters you can quickly “spill” them so that all their contributing member channels appear on the faders. For example, if you use Auxes for monitor mixes you can quickly spill an Aux to immediately access all the channels that are assigned to it.

Watch the Spill Functionality video from the S6L Workflows series on YouTube >

Here are the basic steps to use output spill:

1. Bank an Output master (maybe an Aux) to the faders.
Make sure the Aux already has member channels assigned to it, as explained in [Assigning Channels](#).
2. Double-press the **Attention** switch in the fader strip for the Aux you want to spill.

The fader strips now show all the channels assigned to the spilled Aux.



Sends on Faders

When using Auxes for monitor mixing, *Sends on Faders* mode provides another way to quickly adjust a submix.

- When you *spill* an Aux or Group master the fader strips show all the channels assigned (routed) to that Aux or Group, with their channel levels on the faders.
- When you enable *Sends on Faders* mode and attention an Aux, all Input channels are shown across the strips with their Aux send levels on the faders.
- Beginning in VENUE software 6.1 you can use VCAs to trim Aux levels (see the [Assigning Channels to a VCA](#) for more information).

Sends on Faders mode can be enabled from the Auxes page on the MTS, and through other methods including *Sends on Faders Follows Solo* (available on the external screen in the Options > Busses page) and using [Events](#).

- When *Sends on Faders Follows Solo* is enabled, soloing any Aux automatically puts its contributing channel Aux send levels onto the fader strips.

You can combine Spill and *Sends on Faders* mode (enable them both simultaneously) for maximum efficiency when mixing Aux-based monitor mixes: in this case, double-pressing an Aux’s Attention switch spills only channels assigned to that Aux across the fader strips with immediate access to their Send levels right at your fingertips via the faders.

To see these capabilities in action, watch the [Sends on Faders](#) video >

For a quick tutorial on how to use *Sends on Faders*, watch the [VENUE S6L Tech Tips: Sends on Faders](#) video.





Input Channel Processing

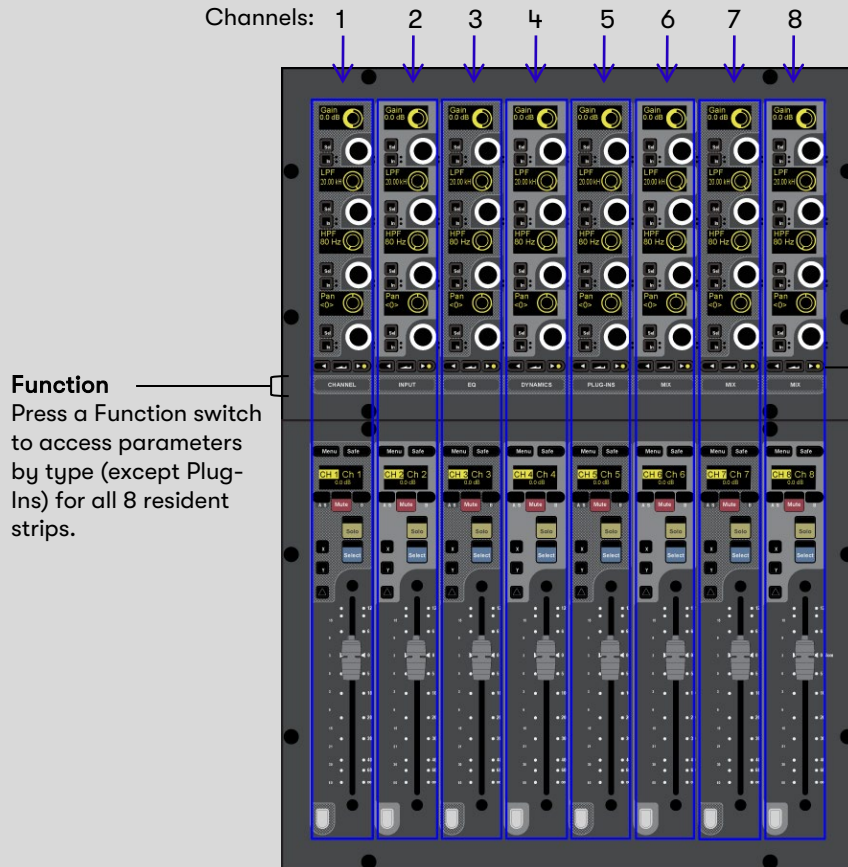
Channel Strip View ○ ●

Input Channels provide many tools to shape your sounds.

For a comprehensive tour of S6L input channels, see the [Input Processing Channels](#) video in the S6L Workflows series, and the [Processing Enhancements in VENUE 7](#) video on the [Avid Live Sound](#) YouTube channel.

Adjusting parameters on Input channels is easy and can be accomplished in several ways depending on what you want to do. In its default *Channel Strip mode*, S6L Input channel controls are arranged vertically and appear on the CFM, CKM, and CTM (when present).

Here are 8 channels in default Channel Strip view (in this image each channel is outlined in blue).



Function
Press a Function switch to access parameters by type (except Plug-Ins) for all 8 resident strips.

The following parameters are available in Channel Strip view for each of the 8 resident channels:

Gain (Rotate to adjust Gain. Press and hold the Gain knob to use Gain Guess)

LPF (Rotate to adjust LPF. Press the LPF knob to toggle LPF in/out)

HPF (Rotate to adjust HPF. Press the HPF knob to toggle HPF in/out)

Pan

Next In Channel Strip view, pressing a lit yellow **Next** button moves all 8 resident channel strips to the next page of parameters (EQ, Dynamics, and so on).

To be able to see more parameters for EQ, dynamics, plug-ins, or Output assignments, use [Channel Control](#).

Encoder Assign mode lets you specify the parameters to display in each row of CKM knobs, letting you create and recall a custom variation of (vertical) Channel Strip mode.

For a quick tutorial, watch [VENUE S6L Tech Tips: Encoder Assign](#).

For more information, see the [VENUE S6L System Guide.pdf](#).





Input Channel Processing

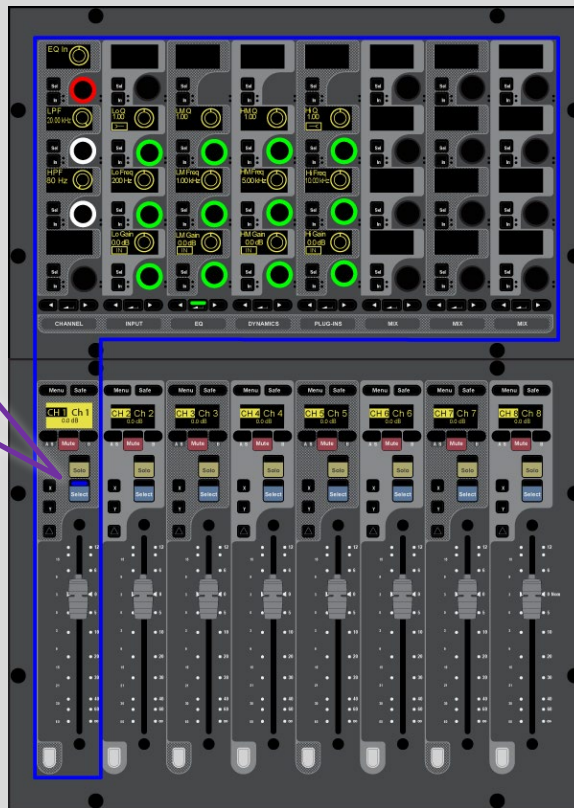
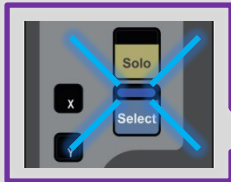
Channel Control ○ ○

Channel Control mode provides comprehensive control over EQ, Dynamics, plug-ins, and Aux/Group assignment for the currently selected channel.

Simply press **Select** on a channel, then choose the desired function from the Channel Control bar across the bottom of the CKM. The chosen function is “spilled” across as many knobs as needed on the CKM. Functions are color-coded so you can more easily identify parameters based on the color of their assigned knob. You can also create a custom set of controls for access to 32 assignable parameters.

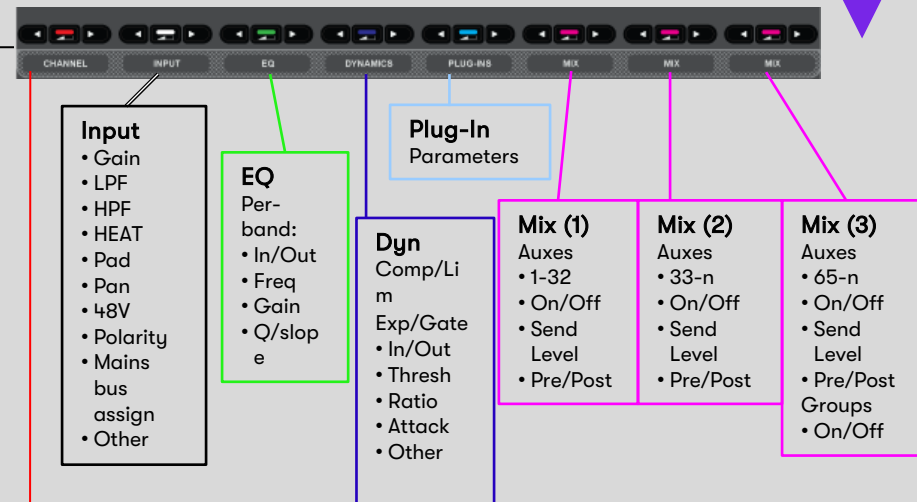
Here is a quick overview of how to use Channel Control.

1. Press **Select** on an Input Channel fader strip.
- **Select** lights blue.
- The CKM enters Channel Control mode.



2. Choose a Channel Control Function (such as EQ shown at left).

Press a Channel Control Function switch to access those parameters. Available parameters vary with the type of channel selected and the type of function in use.



Channel Control mode spills parameters for the last selected function across as many knobs on the CKM as needed. In the example image above, the selected channel (on strip 1) and its current function (EQ) are outlined in blue.

Channel

Custom set of controls. Watch [this video](#) from the S6L Workflows series to learn how to create your own custom Channel set.



Assigning Channels

Signal Routing (Assign Input Channels to Mains and Other Outputs) ○ ●

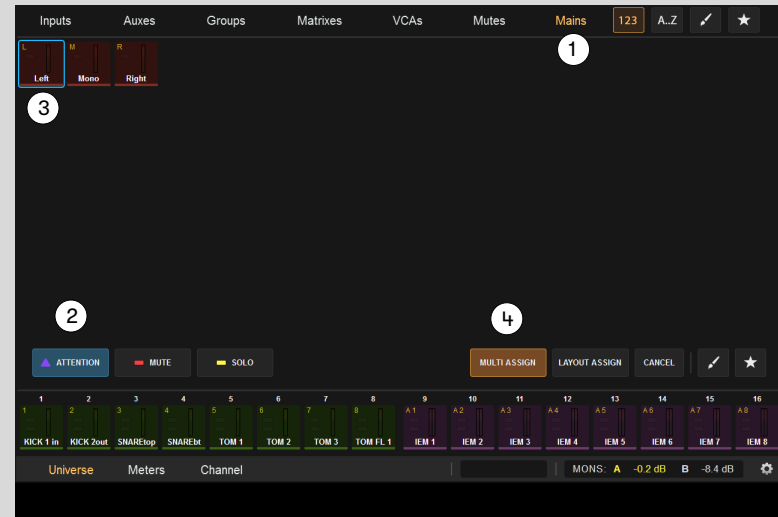
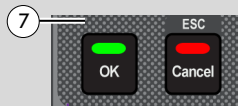
Signal routing is established by assigning channels to Output masters, including Mains, Auxes, Groups, and Matrix mixers. You can make assignments using the MTS, using switches on the control surface, or from the external screen.

Watch the [LR-C/M Assignment](#) and [Audio Sub Group Assignment](#) videos from the S6L Workflow series to learn how.

Tip: Beginning in VENUE 7.0 you can assign any Aux or Group to any other Aux or Group. Beginning in VENUE 8.0, you can assign any bus to any mix to Monitors.

Here is an example showing you one way to quickly assign Input channels to Mains using the MTS.

1. On the MTS tap to display the Mains tab.
2. Make sure the on-screen **ATTENTION** button is enabled.
3. Tap the tile for a Mains bus (its tile outlines in blue). You only need to select one “leg” of Mains (such as Left).
4. With a Mains bus attentioned, tap to enable the **MULTI-ASSIGN** button.
5. Now tap to display the Inputs tab.
6. Select (tap) each channel you want to assign to Mains. In the example image (lower right) Inputs 1-16 are selected.
7. On the MLM press the flashing **OK** switch to confirm the multi-assignment.



Repeat the above steps to assign channels to other elements: simply go to and attention the desired Aux, Group, VCA or Mute Group. To see how you can make assignments using switches on the control surface (instead of the MTS), see the [VCAs](#) example on the next page.





Assigning Channels

Assign Channels to a VCA ○ ○

You can assign channels to VCAs and to Mute Groups just like you assign signal routing.

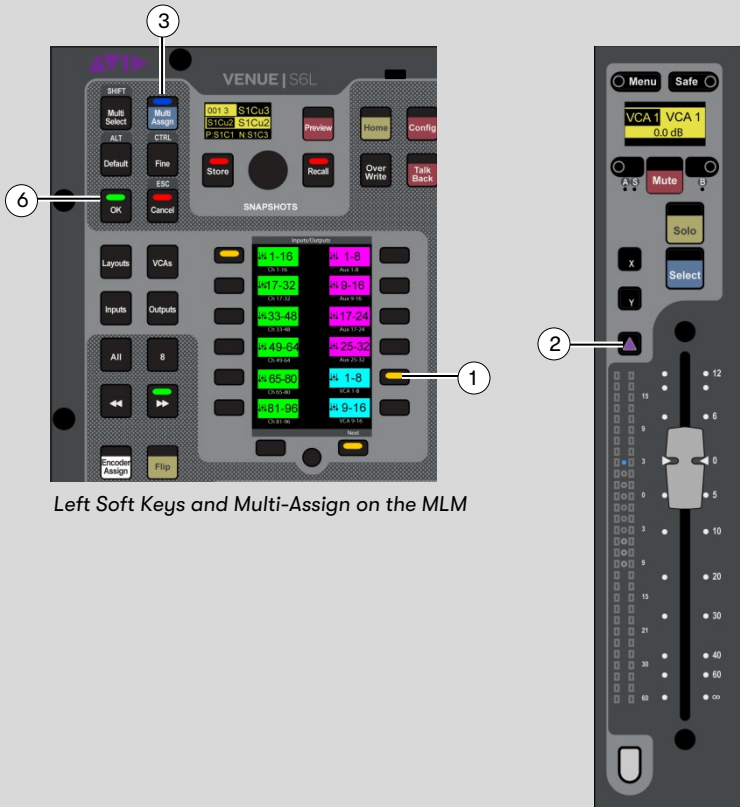
In the example on this page (below) you will see how to assign channels to a VCA directly from the S6L control surface. To learn this and other ways to assign and manage VCAs, watch the [VCA Assignment](#) video from the S6L Workflows series. For Mute Groups, watch [Mute Group Assignment](#).

1. Bank the surface so the desired VCA is on a fader strip.
(Use the Soft Keys on the MLM to bank to VCAs.)
2. Press that VCA strip's Attention switch (it lights purple).
3. On the MLM press to enable the **Multi-Assign** switch.
Multi-Assign lights blue, and **OK** and **Cancel** flash green and red.

4. Bank the desired channels onto fader strips.
(Use the Soft Keys on the MLM to bank to inputs and other channel types.)
5. Press the Attention switch on each channel you want to assign to the VCA
(the Attention switches light purple).
6. On the MLM press the flashing **OK** switch.
All the channels you attentioned are now assigned to that VCA.

Beginning in VENUE software version 6.1 you can use VCAs to trim Aux send levels. First, Go to Options > Interaction and make sure VCAs Trim Aux Sends in SOF is enabled (its default setting). Next, use the instructions, above, to assign all member channels of an Aux to a VCA. Enter [Sends on Faders](#) mode, then bank the corresponding VCAs to the fader strips. Adjust the VCA to trim the send level of all members feeding the corresponding Aux mix.

Beginning in VENUE software version 7.0, any Aux or Group can be assigned to any other Aux or Group.



Tip: You can also make assignments to Output masters, VCAs, Mute Groups, and Layouts using the external screen.

The [external screen](#) provides alternative ways to accomplish these and many other tasks.

For example, you can assign channels to Layouts by right-clicking (or tap-and-hold if you are mouse-less) a channel in the Inputs or Outputs pages then choosing a Layout slot from the User Layout sub-menu. You can do this on the external screen and in [VENUE Standalone software](#).

Similarly, you can assign [Channel Color](#) from the external screen and Standalone software.

The VENUE S6L System Guide provides instructions for all available methods of accomplishing any given task: from the MTS, from the control surface, and from the external screen.



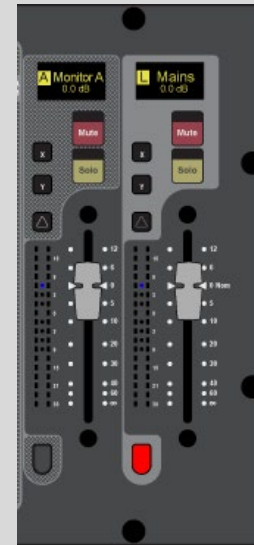


Flex Faders

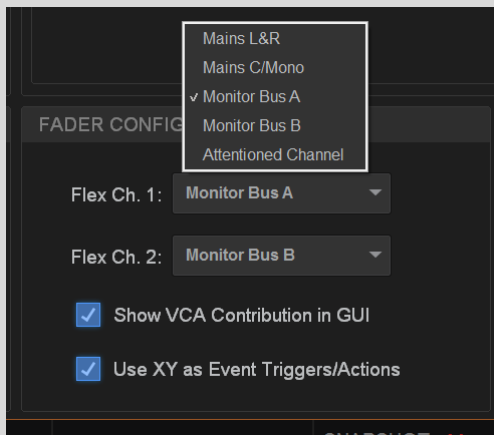
The two Flex Channels provide access to channels irrespective of the active fader layout or bank. Typical uses for the Flex Faders include controlling level for a Monitor Bus with Flex 1 and Mains with Flex 2 (this keeps Mains accessible but less likely to be accidentally changed).



Flex Faders on the MLM



Each Flex Channel can be configured from the external screen and be assigned to Mains, to either [Monitor Bus \(A or B\)](#), or to the Attentioned Channel.



Flex Ch. 1 menu in the Options > Interaction tab of the external screen

To configure the Flex Faders, navigate the external screen to the Options > Interactions tab, then make a choice from the Flex Ch selectors in the Fader Configuration section. (You can also right-click on a fader on the Inputs page of the external screen to assign that channel to a Flex fader.)

- Choosing Mains L&R, Mains C/Mono, Monitor Bus A or Monitor Bus B assigns that bus to the corresponding Flex Channel.
- When you choose Attentioned Channel, that Flex Channel will change to reflect the currently attentioned channel (whether an input, bus, or VCA). This setting is the default for Flex Channel 1, and lets you maintain level control over whichever channel you are currently focused on, right from the “center section” of the control surface.

When a Flex Channel is set to Attentioned Channel, you can *latch* the currently attentioned channel to that Flex Fader by double-pressing the Attention switch in that channel’s fader strip. (“Latched” behavior means the assignment ignores banking or channel attention status and can only be changed explicitly by choosing a different Flex Channel setting.)



Soloing and the Monitor Buses

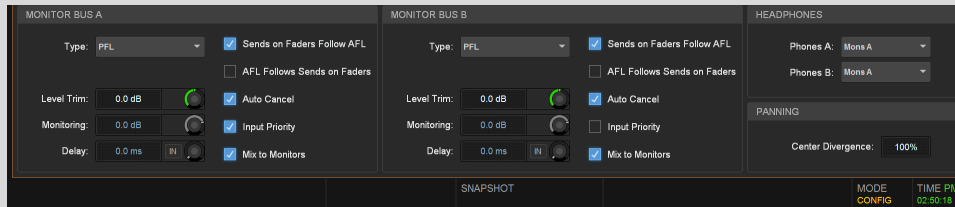
The S6L system provides two discrete, independently configurable Monitor buses, as well as two discrete headphone outputs, each of which is also independently configurable. (S6L-16C provides a single headphone output.) You can route individual channels or any sub-mix to either or both Monitor buses and feed each Monitor bus to discrete hardware outputs and the headphone outputs.

For an overview of S6L solo capabilities and see how to assign channels to either Monitor bus, watch the [Monitor Bus A-B Assignment](#) video from the S6L Workflow series.



Solo and Monitor Basics

Solo and Monitor Bus settings are in the Options > Busses page on the external screen.



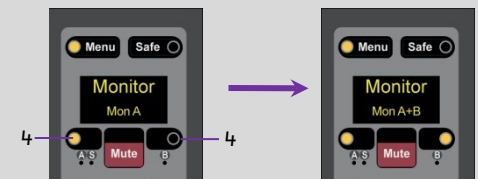
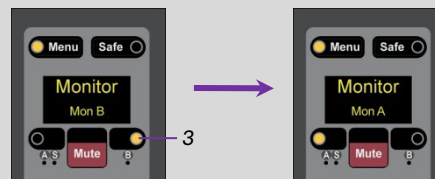
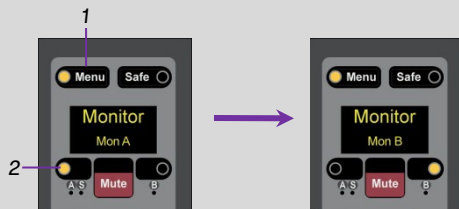
Monitor Bus settings in Options > Busses

Example: Assigning Channels to a Monitor Bus from the Control Surface

You can route any channel to either or both Monitor buses independently. By default, all channels are routed to Monitor Bus A. When you solo a channel, the soloed signal is sent to the Monitor bus.

Here is a quick example of how to assign a channel to either Monitor bus using the Channel Menu switches (you can also assign to Monitors from the Inputs page on the external screen) :

1. Bank the desired channels to the control surface's faders, then press the channel strip **Menu** switch until Monitor appears in the channel display.
2. To route the channel to Monitor Bus B, press the Left Menu switch so it is unlit. The Right Menu switch lights. Mon B appears in the channel display.
3. To route the channel back to Monitor Bus A, press the Right Menu switch so it is unlit. The Left Menu switch lights. Mon A appears in the channel display.
4. To route to both Monitor buses, press the Left and Right Menu switches so they are both lit. Mon A+B appears in the channel display.





Channel Colors

VENUE software assigns default Channel Colors to make it easy to distinguish Inputs, Auxes, Groups, Matrix mixers, Mains, and VCAs.

You can customize color assignments however you want.

To learn how to customize colors, watch the [Custom Color Schemes Part 1](#) video from the S6L Workflows series (or follow the instructions below). If you are curious to learn how custom colors can benefit your mixing, watch [Custom Colors Part 2](#).

Channel Colors are shown:

- On CFMs in the Channel Color switches at the bottom of each fader strip
- On Channel Tiles in the Universe views of the MTS
- In the Inputs and Outputs pages and tabs (external screen)
- In the Patchbay (external screen)

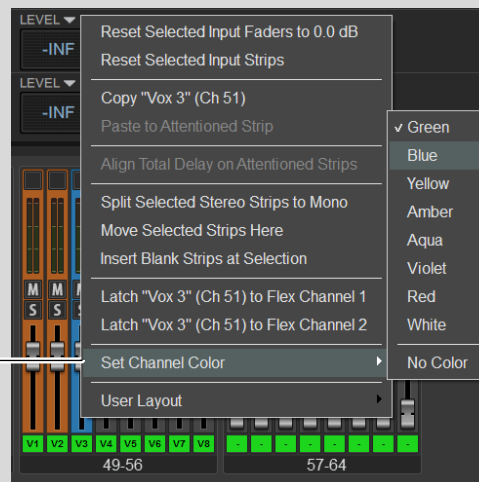
You can assign channel colors using the Brush (Channel Color Assign) on the MTS Universe view.

You can also assign colors by right-clicking on channels on the external screen:

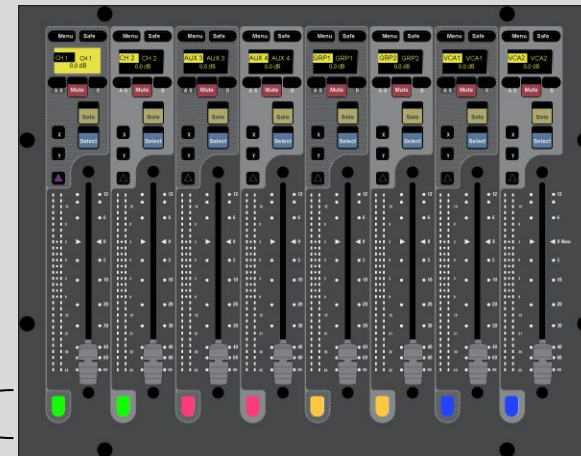
1. Navigate the external screen to the desired channels.
2. Tap to select one or more channels along the bottom of the screen.



3. Right-click (or tap and hold) any strip and choose a color from the Set Channel Color sub-menu.



Tip: Tap or click the channel labels below the mini-faders (such as “49-56” in the picture) to quickly select all 8 channels in that “bucket.”



The selected channels are now set to the assigned color.



Plug-Ins

Plug-Ins can be *inserted* pre- or post-fader on input channels and bus outputs or used as *bus processors* for effects such as reverb and delay. Many plug-ins are included with your S6L system, and many more are available from our Development Partners. This section shows the basics of working with plug-ins on S6L. See the *VENUE S6L System Guide* if you need to know how to install a new plug-in.

Racks

S6L plug-ins must first be assigned to *slots* in the *Plug-in Racks*.

To see the racks, navigate the external screen to PLUG-INS.

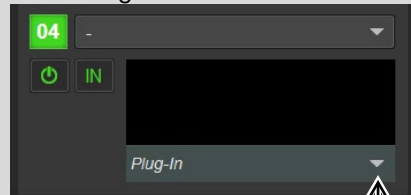
- Once assigned to slots, plug-ins become available for inserting on individual channels or for use as bus processors.
- In the picture to the right, 5 racks are shown, each with a custom name (EQ, Dynamics, Reverb, and so on).

Beginning in VENUE 7.0, 400 rack slots are available on all S6L systems. Also, plug-ins can be assigned and routed in one gesture using the [on-screen "+" button](#).

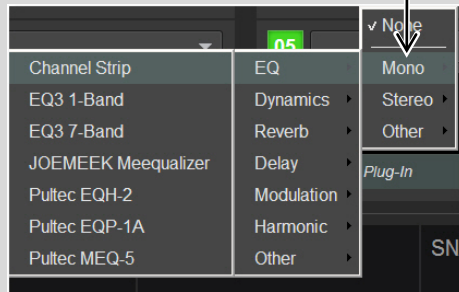
Assigning Plug-ins to Slots

To assign a plug-in:

1. Put the system into Config mode.
2. Go to the Plug-Ins page.
3. On an empty rack slot, do the following:
 - Select the Plug-In Selector.



- Choose an available plug-in.



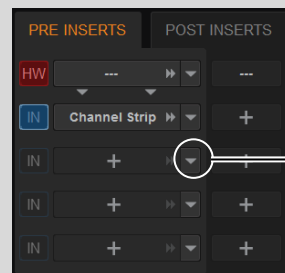
Routing Plug-Ins

After a plug-in has been assigned to a rack slot, you can specify its routing.

Plug-In routing determines whether the plug-in is used as a channel insert or as a bus processor.

Here is one way to route a plug-in as a channel insert from the Inputs or Outputs page:

1. Go to the INPUTS or OUTPUTS page (be sure to select an Input channel or Output bus).
2. Select the first available pre- or post-fader slot's Inserts Selector, then choose a plug-in from the sub-menus.



Inserts Selector

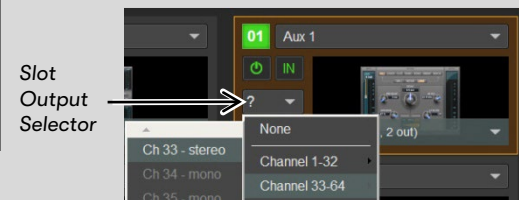
To route a plug-in to use as a bus processor:

1. Go to the PLUG-INS page.
2. From the Input selector at the top of the slot, choose Bus Outs, then choose an output bus from the sub-menus.



Slot Input Selector

3. From the Plug-In Output selector choose an input channel or a hardware output.



Slot Output Selector

Tip: Choose an Input channel to use that channel as an FX return.



For Waves SoundGrid plug-ins, watch the [Integrated Waves SoundGrid Servers videos](#).

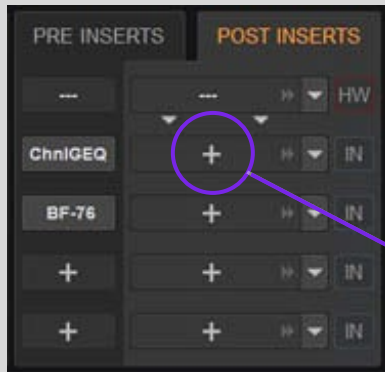


Plug-Ins

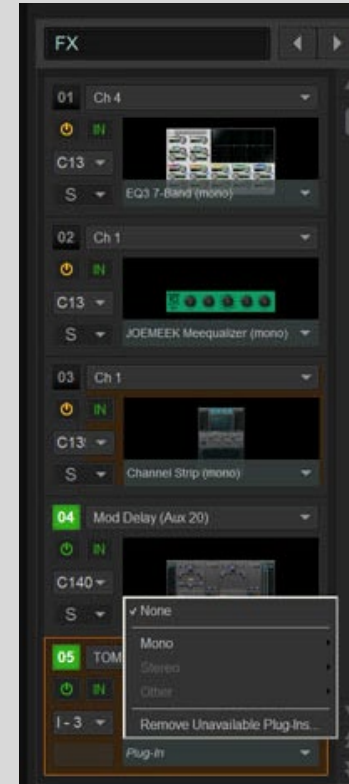
Beginning in VENUE 7.0, you can initiate rack slot assignment and plug-in insert assignment from the Inputs or Outputs page while in Config mode.

To assign and insert a pre- or post-fader plug-in:

1. Put the system into Config mode.
In the Inputs and Outputs pages, a plus sign (+) is displayed in each plug-in Inserts slot.



2. Tap + in an Inserts slot.
The Plug-Ins tab opens with the next available rack slot targeted, showing its Insert Selector menu.
3. Choose an available plug-in from the targeted Plug-In selector sub-menus (or do so for a different rack slot, if desired).





Snapshots



Snapshots let you flexibly store and recall a wide range of mixing parameters. Snapshots are commonly used to store the mixer setup and levels for individual scenes, songs or sound cues in a performance. Snapshots store information about channels and mix parameters, and you can use a variety of methods to edit, preview, and manage snapshot data.

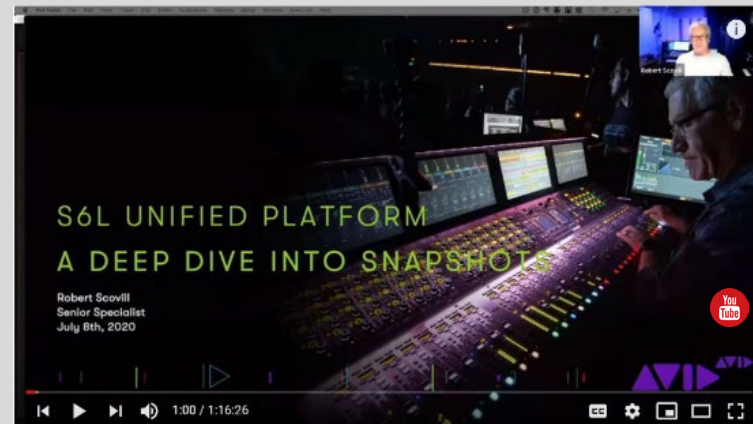
Snapshots are contained and stored as part of a [Show file](#). A single Show file can contain up to 999 snapshots, and you can import snapshots from one Show file into another. Once stored, snapshots can be recalled manually or automatically (triggered by [events](#) or incoming time code).

Snapshots are controlled primarily from the Snapshots page on the external screen, with certain controls available from the control surface, including Store, Recall, Previous, and Next.

The following few pages walk you through a simple example of creating a few snapshots to automate mixing of a song.



For a comprehensive look at all the ins and outs of VENUE snapshots, watch the [Deep Dive into Snapshots](#) video on the [Avid Live Sound](#) YouTube channel.





Snapshots

Overview ○ ○ ● ● ●

Snapshots let you flexibly store and recall a wide range of mixing parameters. Snapshots are commonly used to store the mixer setup and levels for individual scenes, songs or sound cues in a performance. Snapshots store information about channels and mix parameters, and you can use a variety of methods to edit, preview, and manage snapshot data.

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1 - Main, User Aux Scope, and Recall Safe Tabs

- MAIN provides the primary snapshot controls (shown in the image at right).
- USER AUX SCOPE provides a matrix of Auxes that can be scoped individually per input channel.
- RECALL SAFE provides a matrix of channel parameters that can be globally safed (or isolated) from Recall for all snapshots.

2 - Snapshots List

Snapshots can be targeted, renamed, recalled, previewed, edited, locked, reordered, duplicated, searched, and deleted from the Snapshots list. You can also designate snapshot hierarchy (Parent/Child snapshots), create Momentary snapshots, and create snapshot Groups. Icons are provided showing the status of various snapshot attributes.

3 - Snapshot Command Buttons

These buttons apply their function to the currently select Snapshot(s).

4 - Snapshot Scope Controls

When you create a snapshot, it captures the current state of all system settings. However, you can select which settings you want to be recalled when you recall a particular snapshot.

The selection of data types and channels that are recalled when you recall a snapshot is referred to as the snapshot scope. The Snapshot Data Type buttons and on-screen faders determine (and display) which data types are recalled for which channels.

8 - Channel Scope Controls

Channels are included or excluded from snapshots by selecting them on-screen in the Snapshot Channel Faders display. The Snapshot faders display the scope status of each channel, along with indication of the fader positions and mute states that will result by recalling the targeted snapshot.

5 - Crossfade Time

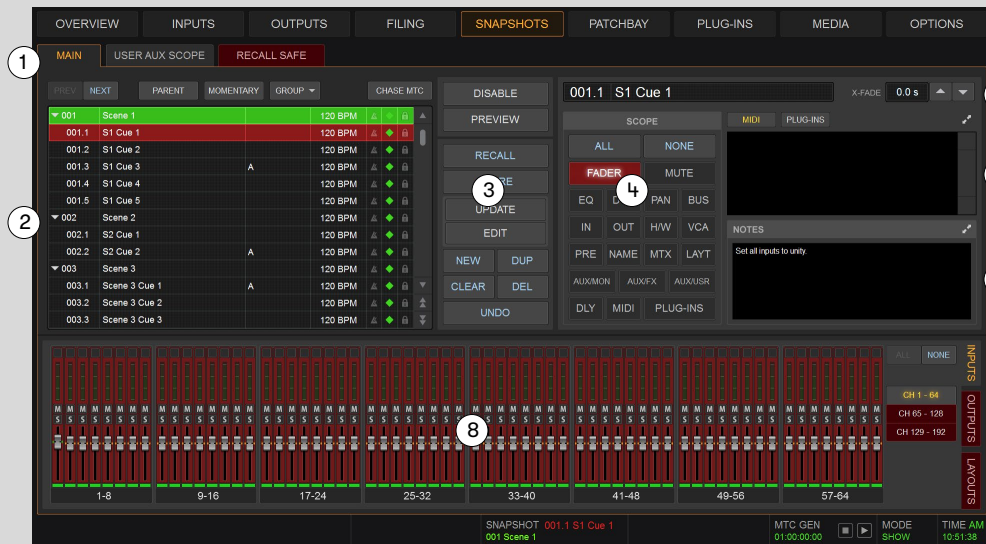
You can set the X-fade (crossfade) time for the channel faders between snapshots from 0–99.9 seconds. This value determines the fade time (the time it takes for the faders to move to their new positions when a snapshot is recalled).

6 - MIDI, Plug-In, and Media

You can add MIDI, plug-in, and Media (2-track USB playback) data to snapshots using the MIDI/Plug-In/Media list. Open the list to add and edit data. You can expand the list for a larger view of list items.

7 - Notes

You can add notes to snapshots at any time.





Snapshots

Example



Creating and Using Snapshots

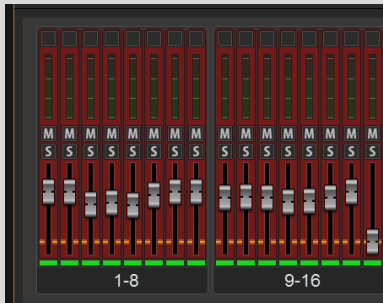
To get you started with VENUE snapshots, here's a simple example that shows how to build multiple snapshots for a single song.

(You can also watch the many snapshot-related videos in the [S6L Workflow](#) series on YouTube.)

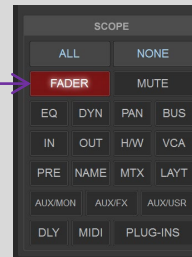
For this example, imagine that the whole band plays in the intro, verses, and chorus. For the bridge, we want to use a snapshot to only affect the piano channel (it only plays during the bridge), then follow that with a snapshot that turns the piano back down.

To create your first snapshot:

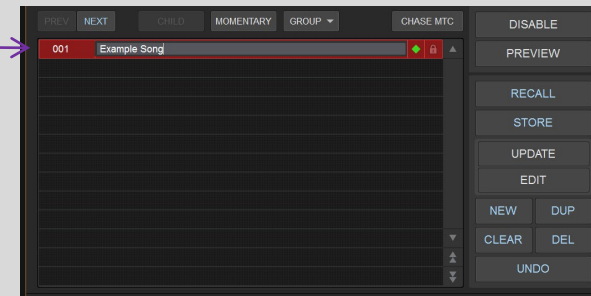
1. Navigate the external screen to the SNAPSHOTS page.
2. Tap **NEW**, then enter a name for the snapshot (double-click its name in the Snapshot list then type in a name).
3. In the SCOPE section, tap **NONE**, then tap to enable **FADER** only.
4. Make sure all your fader strips are scoped (red). If they are not, click them so they become red as shown in the image, below)
5. Set fader levels where you want them for the beginning of the song.



All faders scoped and set
(notice channel 16 is off)



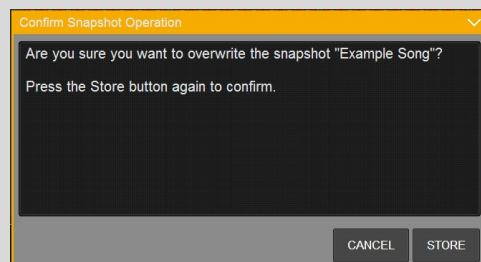
Fader scoped



Naming a snapshot



6. Tap **STORE**, then tap **STORE** again to store the current settings into the snapshot.





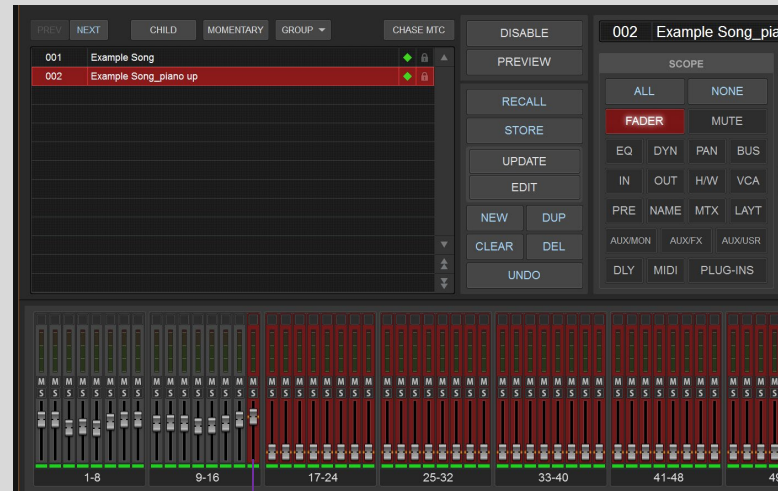
Snapshots

Example



To add a second snapshot, for the bridge:

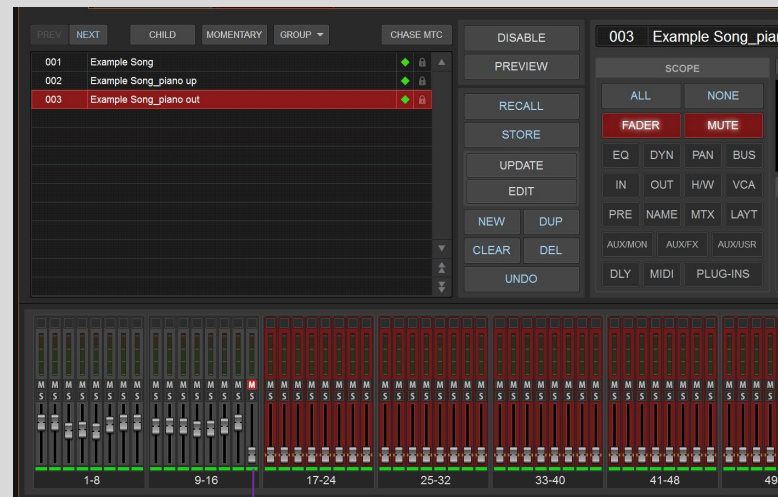
1. Tap **DUP** to make a copy of the snapshot.
This will be used as the basis for our “bridge” snapshot.
2. In the **SCOPE** section, tap **NONE**, then tap to enable **FADER** only.
3. Raise the fader for the piano to where you want it in the bridge (in our example, we used channel 16).
4. Now tap **STORE** and, when prompted, **STORE** to store your settings for the bridge.
The Snapshots page should look similar to the image shown at right.
(Later, when this snapshot is recalled, the piano channel (16) will come up – no other channels will be affected.)



Snapshot 2
(Notice fader 16 is raised)

To add a third snapshot for after the bridge:

1. Make sure the second (bridge) snapshot is selected and tap **DUP**.
2. Give the new, third snapshot a unique name or leave its default name (duplicated snapshots have “+” appended to their names).
3. In the **SCOPE** section, make sure **FADER** is still enabled and then tap to enable **MUTE**.
4. Lower the fader for the piano all the way, and tap its **M** to mute that channel (or press **Mute** on that strip on the control surface). This ensures the piano channel will be completely silent once the bridge is over.
The Snapshots page should now look similar to the image shown at right.
5. Now tap **STORE** and, when prompted, **STORE** to store your settings.



Snapshot 3
(Notice fader 16 is back down, and muted)





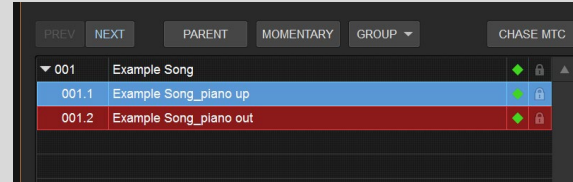
Snapshots

Example ○ ○ ○ ○ ○

To optimize the snapshot list:

1. Tap to select both the second (bridge) and third snapshot.
 2. Tap **CHILD** (one of the command buttons above the Snapshot list).
- The selected snapshots become “child” snapshots of their “parent” (the first snapshot).

By designating snapshots as Parent and Child snapshots you can more easily move songs or scenes around in the Snapshot list to adapt to changes in set lists or rehearsal.

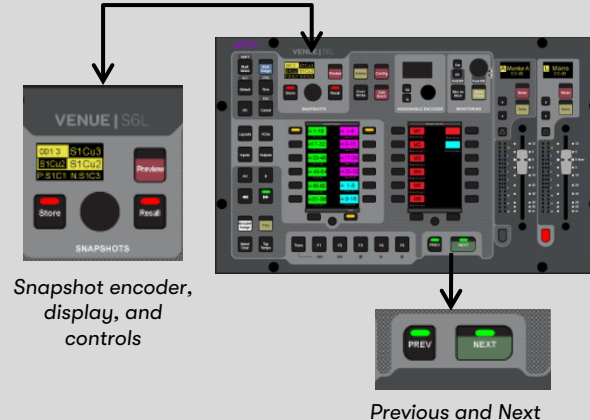


Snapshots list after designating Child snapshots

Check it Out

Do the following to recall your snapshots and see their effect.

1. Recall the first Snapshot by doing either of the following:
 - On the MLM, rotate the Snapshots encoder counterclockwise until it shows your first Snapshot, then press **Recall**.
 - On the Snapshots page, tap to select the first Snapshot then press **RECALL**.
 2. Recall the second snapshot by pressing **NEXT** on the MLM.
 3. Recall the third snapshot by pressing **NEXT** on the MLM again.
- The channel 16 fader now lowers, and its Mute engages.



Snapshot encoder, display, and controls

Previous and Next

This simple example only scratches the surface of what is possible with snapshots. Here are a few additional things to try:

- Select the second snapshot (tap it in the list). Next, enter a value (try 2 seconds) in the X-FADE field in the upper right corner, then do the same thing for the third snapshot to have them *crossfade*. When these snapshots are recalled, affected faders will change gradually for the duration of the crossfade value.
- If your system is configured for timecode, you can enable CHASE to have snapshots recall automatically at their designated timecode address.
- Take a few minutes to watch the many snapshot-related videos in the [S6L Workflow](#) series on YouTube.
- Check out the Snapshots section of the *VENUE S6L System Guide* for additional capabilities, including grouping snapshots, adding MIDI and/or plug-in settings to snapshots, utilizing Aux and Recall Safe, and to learn how to integrate snapshots and [events](#).



Events

An Event consists of one or more *triggers*, which are configured to cause one or more *actions* to occur. Each event serves as a type of software “macro” in which you establish a cause-and-effect relationship between one or more triggers and their resulting actions.

To get an idea of how events can be put to use, watch [End Stop Mute](#) and the other events-related videos.

Events can be very simple, such as the press of a Function switch enabling a Mute Group, or the press of a connected footswitch triggering a Recall Next Snapshot, or a Track Color switch putting that channel into Big Meters view. These are examples of a single specific *trigger* (a press of a specific Function switch or the press of a footswitch) causing a single *action* (enabling a Mute Group, Recall Next Snapshot, or Big Meters).

You can see examples of simple events in the default [Show file](#).

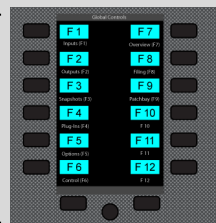


- In the right bank of Soft Keys on the MLM, the Function keys are pre-configured to navigate the external screen to specific pages.



Soft Keys “Home” pages on the MLM

Press



Function keys (default F keys)

- Press an F key to show that page on the external screen.
- Repeatedly press a key to cycle through tabs on that page.

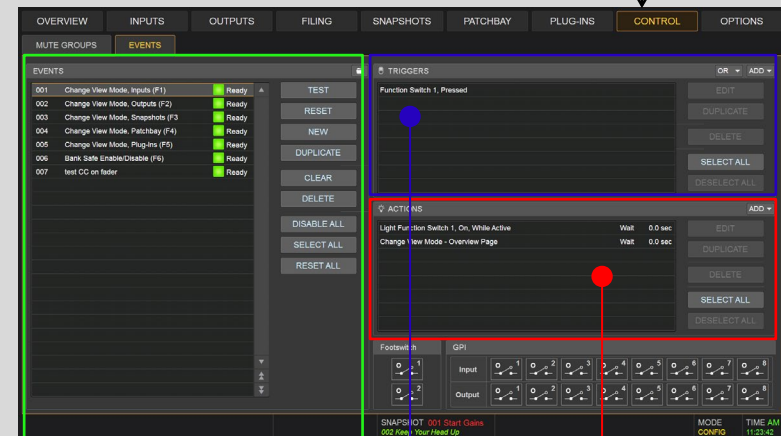
Events that define Function switch assignments become available in the VENUE Function Pad app (see the VENUE Function Pad.pdf for more details).

Events can also be quite complex and involve multiple triggers and actions:

- A single event can be defined so that moving a specific fader above and/or below a certain level sends a General Purpose output (maybe to flash a “ready” light in the green room), and recalls a specific snapshot for the next segment, and mutes one or more channels.
- Events can be defined to operate on specific channels, or to operate globally using the “Any...” Triggers and “Triggered...” Actions.
- Multiple triggers can be considered conditionally using the available logic operators AND, OR, and XOR.

To learn how to create your own events, see the [VENUE S6L System Guide](#).

- You can see how these are defined in the Control > Events tab.



Events List

- Tap to select an event to see its Triggers and Actions.

Triggers

Actions





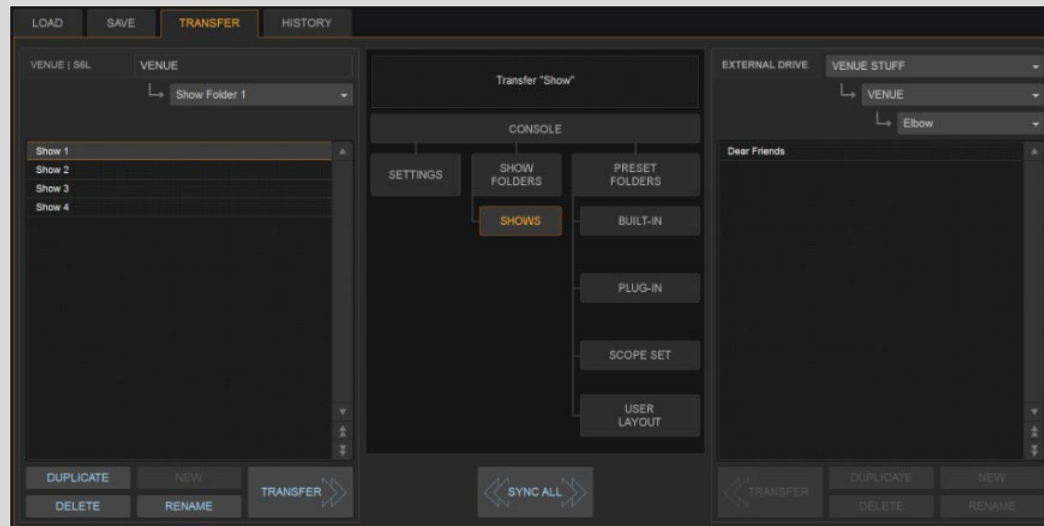
Show Files and Filing

Saving, Loading, and Importing Settings in the Filing Page

If you have ever needed to reconfigure a console between acts on a multi-band bill, or between last night's theatrical rehearsal and this morning's upcoming service, you know how long it can take to reset on an analog system. With VENUE systems this is never a problem.

You can take advantage of *Show files* and the features in the *Filing* page to store, recall, and transfer all or some system settings between VENUE systems via USB, and from moment to moment on a single system. Together, these features let you develop and archive a library of setups for different situations such as music concerts, theater performances, worship events, or panel discussions and switch between them effortlessly.

To get an introduction to some of the possibilities, check out the [Importing Legacy Show Files](#) video from the S6L Workflow series. If you have Show files that you created with VENUE Profile or other Avid Live Sound systems, watch the [Moving from Profile to S6L](#) videos to see how easily all your channel names, signal routing, plug-ins, and snapshots can be loaded onto an S6L.



Filing page, Transfer tab

There are three types of information files that can be managed separately:

Show Files (system settings, [snapshots](#), and [events](#))

Preset Files (settings for input channels, built-in processors and plug-ins, User Layouts, Recall Safe Scope Sets, and [events](#))

Console Setting Files (to transfer or back up all files and the current state of the S6L system)

In addition, **History** files are an automatically-generated backup of the current state of the system that can be recalled to go back to an earlier state.

You can also import select elements from Show files, including snapshots and events.





External Screen and VENUE Standalone Software

The external screen is essential when setting up, configuring, and operating the system before and during a performance. When using an S6L-16C control surface, the external screen also provides essential connection displays, as well as Universe view.

The external screen and [VENUE Standalone Software](#) provide the following primary pages (listed across the top of the screen) and sub-tabs (available within each page):

Overview

View meters, attention, mute, and solo channels (see example, below)

Filing

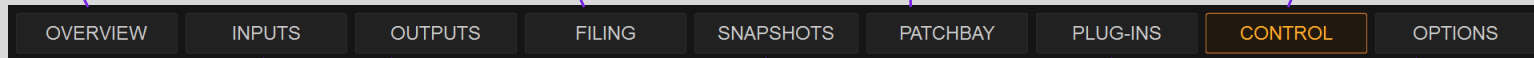
Load, save, and transfer shows and presets, and access the console History.

Patchbay

Patch input and output channels to hardware inputs and outputs, and name channels.

Control

Configure Events, Mute Groups, and USB Playback/Record



Inputs and Outputs

Attention channels, and view, name, configure, and adjust parameters for the currently attentioned channel.

Snapshots

Store and recall snapshots, and access the Recall Safe window.

Plug-Ins

Configure and arrange plug-in racks, and assign, patch/route, and manage plug-ins.

Options

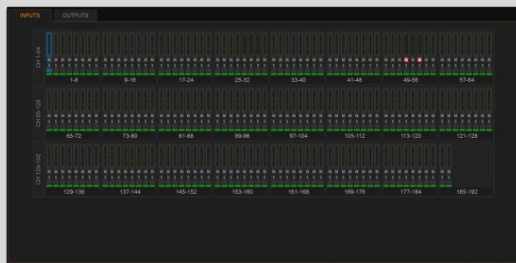
Configure system, routing, metering, interaction, hardware settings, install plug-ins, and more.



Navigating the External Screen

To navigate the external screen, use the buttons at the top of the external screen, F switches and Soft Keys on the MLM, or the computer keyboard.

- Tap a button at the top of the external screen to display that page. Tap an available tab on any page to view that tab or sub-tab.
- The MLM provides **F 1–5** switches in the Transport/Function switch section. When **Trans** is unlit, by default the switches target pages on the external screen:
 - F1** Targets the Inputs page.
 - F2** Targets the Outputs page.
 - F3** Targets the Snapshots page.
 - F4** Targets the Plug-Ins page.
 - F5** Targets the Options page.
- You can also use the **F** keys on your computer keyboard to target pages on the external screen. Keyboard F keys map to VENUE pages left-to-right. For example, F1 on the computer keyboard targets the Overview page, F2 targets Inputs, and so on.
- While on any page, press its F key repeatedly to navigate among sub-tabs on that page. For example, press F9 to display the Options page then press F9 repeatedly to cycle to the Systems, Busses, Pickoffs, Snapshots, Misc, Interaction, and Devices tabs.



Overview page



F 1-5 switches on the MLM

To access Function view on the MLM, press the **Function** key in the right bank of MLM Soft Keys.

- Press a key to navigate the external screen to that page.
- In Views with multiple tabs (such as Options) press its Soft Key repeatedly to cycle through its tabs.



Media (2-Track USB Playback and Record)

The S6L system provides built-in USB 2-track recording and playback, letting you record live performances to, and play back pre-recorded tracks from USB flash drives connected to the S6L control surface. Use these features to create basic stereo live recordings, and to play back stereo music tracks and/or sound effects during a production or performance.

The CONTROL page provides two tabs (Playback, and Record) with on-screen controls for USB 2-track recording and playback. Additionally, snapshots, events, Function switches, and a footswitch can be programmed to control recording and playback functions.

Library
List of available WAV audio files

Playlist
List of audio selected for playback

Transport
Playback controls

Playback Routing and Levels

Playback tab



Record Routing and Levels

Recordings
List of recorded audio

Transport
Recording controls

USB Drive Info

Record tab

For more information, see the [VENUE S6L Live Recording Guide](#).



VENUE Standalone Software

Overview



You can start learning S6L and VENUE software even if you do not have access to a full S6L system by downloading and installing the *VENUE Standalone Software*. The VENUE Standalone Software is a free download that runs on Windows-based computers, as well as Macs running Boot Camp or similar emulation software.

Nearly everything that can be done on the S6L external screen can be done in the Standalone Software. The Standalone Software is a great way to start getting familiar with VENUE operation. It is essentially the same VENUE software that runs on the S6L system; almost everything you can do on the S6L external screen can be done in the Standalone software.

More specifically, VENUE S6L Standalone software lets you do all of the following (partial list):

- Learn the basics of the VENUE S6L software interface in preparation for working at a full VENUE S6L system.
- Assign hardware I/O and routing, and name channels.
- Set channel input, EQ, dynamics, pan, and other settings.
- Store and recall Snapshots, and configure Events.
- Create and maintain a library of setups (Show files, Presets, Snapshots, and Events) with access to nearly all parameters available on the control surface.
- Use the Filing features to transfer Shows and Shows Folders, as well as channel, processing, plug-in, and events presets to/from a compatible USB storage device to transfer data between the standalone software and VENUE S6L systems.



Differences Between Standalone Software and a VENUE System

- **Audio Throughput** You cannot play audio through the Standalone software. Real-time audio requires the system hardware.
- **Plug-In Editing** When a Show file is transferred from an Avid S6L system, all plug-ins installed on that system are visible in the Standalone software as *offline* (unavailable) plug-ins. You can assign offline plug-ins to racks, and assign plug-in rack routing in the Standalone software, and save the routing in snapshots. You cannot install plug-ins or adjust plug-in parameters in the Standalone software.
- **Hardware Configuration** You can simulate the hardware configuration of any S6L system from the Options > Devices tab.
- **Network Configuration** You cannot access the S6L Ethernet Control section in Options > Interaction in the Standalone software. Configuring these settings for ECx Remote Control and VENUE Link requires the system hardware.

The next few pages show you how you can use the Standalone software to learn several of the techniques covered earlier in this guide.



VENUE Standalone Software

Software Installation



To get started and download the standalone software, visit this link: <https://my.avid.com/products/venue-standalone>

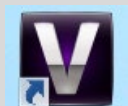
System Requirements

The following are the minimum system requirements for using the VENUE S6L Standalone software:

- Computer running 64-bit Windows 7 (or higher) operating system, or a Mac running Windows emulation software (Boot Camp, VMWare Fusion, Parallels and similar are also supported (though not exhaustively tested) as long as virtual screen resolution matches or meets the requirements listed below)
- Intel Core2 CPU, minimum (Core i3 recommended)
- Minimum 1920 x 1080 screen resolution
- Minimum 2 GB RAM
- Minimum 300 MB of available hard disk space, 512 MB recommended
- Recommended but not required: Available USB port and compatible USB storage device (such as a flash drive) for file transfer

Installation requires Windows Administrator permissions. Once installed, the software can be run under Admin or User accounts.

To launch the VENUE Standalone software, double-click its icon on the desktop.



Example VENUE Standalone Software icon after installation

See the following pages to start learning and using VENUE software.





VENUE Standalone Software

Hardware Devices



You can simulate different S6L hardware configurations in the Options > Devices page of the Standalone software.

On the full S6L system, available devices are determined by which devices are detected on the S6L network.

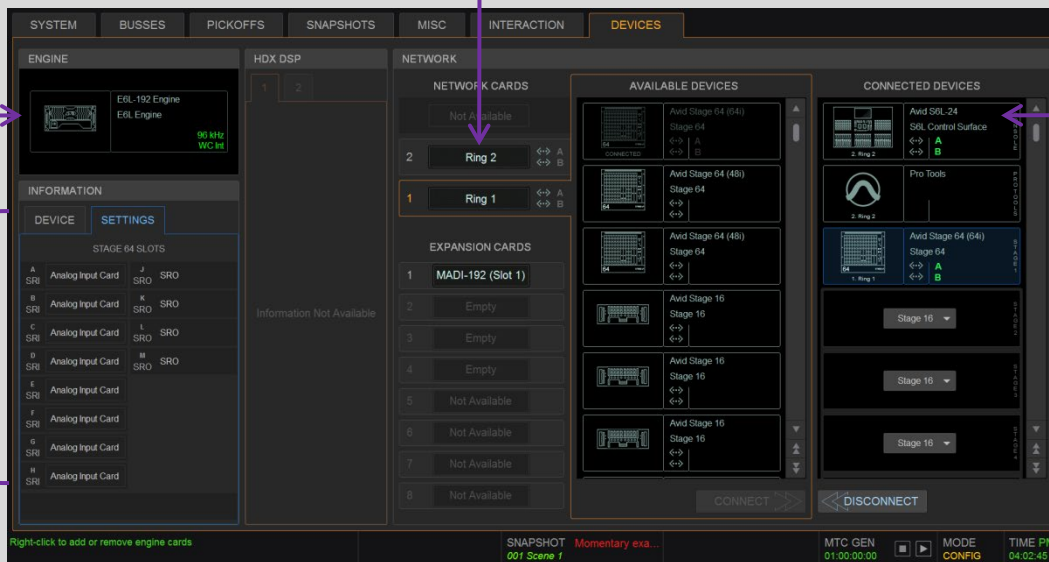
In the Options > Devices page of the Standalone software you can:

- Choose a different E6LX/E6L engine to make more or fewer channels and busses available.
- Choose a different S6L control surface to make more or fewer fader strips available.
- Add E6L Option cards.
- Arrange and configure Stage IO units.

Right-click to add or remove AVB-192 Network Cards.

Right-click to select a different E6LX/E6L engine.

Select a Stage I/O unit in CONNECTED DEVICES, then configure it in SETTINGS.



Options > Devices

Make sure that you have enabled Config mode. If “SHOW” appears here in green, double-click it to switch to Config mode.

You can also change hardware and software configuration settings from the [Options > System](#) page, and by loading different Show files in the [Filing](#) page.



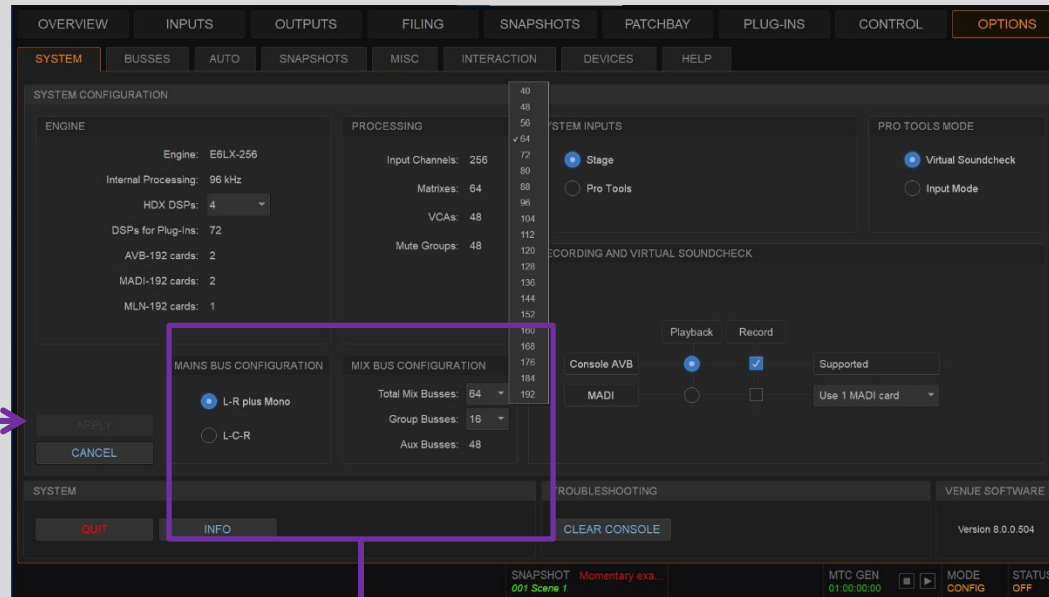
VENUE Standalone Software

Mains and Bus Configuration



You can access Mains and Bus configuration settings and other system resources in the Options > System page.
Available choices will vary depending on the current E6L engine and its configuration in Options > Devices.

While in Config mode, tap **EDIT** to be able to edit settings in the SYSTEM tab.
When any setting is changed, **EDIT** becomes **APPLY**; after changing a setting, press **APPLY** to confirm you changes.



Options > System

Configure Mains and Busses (such as **Total Mix Busses** as shown in the image).

Make sure that you have enabled Config mode. If “SHOW” appears here in green, double-click it to switch to Config mode.

You can also change hardware and software configurations by loading different Show files in the [Filing](#) page.



VENUE Standalone Software

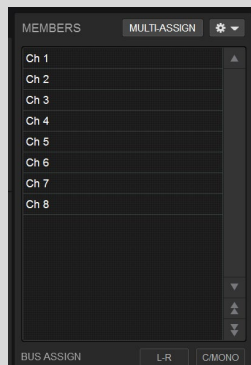
Assigning Channels to an Aux



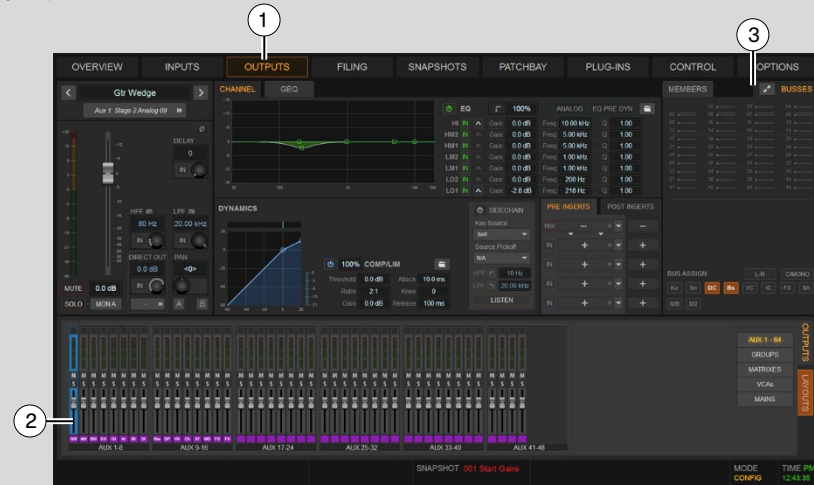
Using the Standalone software (or external screen) you can quickly assign Input Channels to Mains and other output busses. The following example show how to assign inputs 1-8 to Aux 1.

1. Go to the Outputs page.
2. Click the on-screen fader strip for Aux 1 to select Aux 1. (If necessary, tap a sub-tab for the desired output.)
3. Tap to enable the **Multi-Assign** button in the upper-right hand corner. It flashes, and in the lower-right corner the Banner Display shows that the system is now in Multi-Assign mode.
4. Now go to the Inputs page.
5. To assign channels simply click their fader strips to select them on-screen. To quickly select multiple channels, click on a range of channel numbers below a block of 8 strips (such as "1-8") to select those 8 channels. To select all channels, double-click any range of numbers.
6. To confirm the assignment, return to the Outputs page and tap the flashing **Multi-Assign** button. (Or in the Standalone Software/external screen tap the blue Banner Display ("In Multi-Assign to Aux 1 Mode") in the lower-left corner to reveal it, and then tap **ASSIGN**.

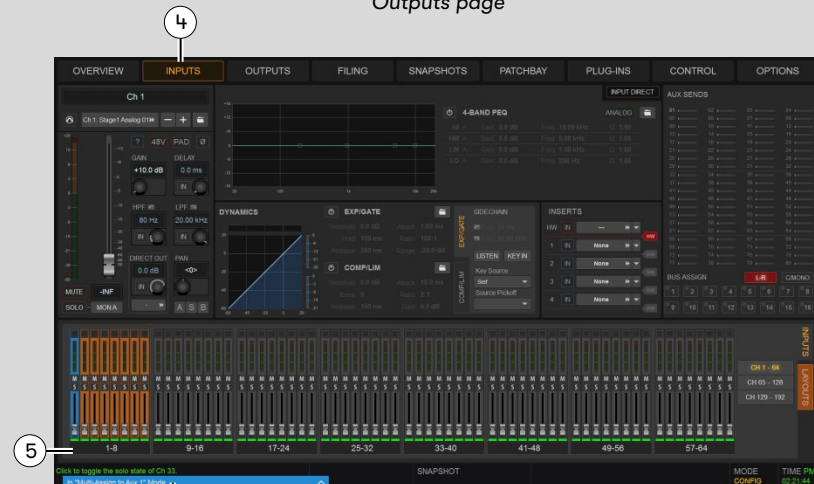
Back in the Outputs page for Aux 1, the channels you selected are now listed in the MEMBERS list.



Members list, showing channels 1-8 assigned



Outputs page



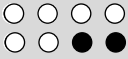
Inputs page





VENUE Standalone Software

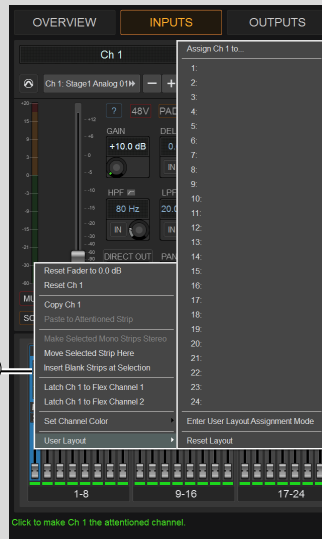
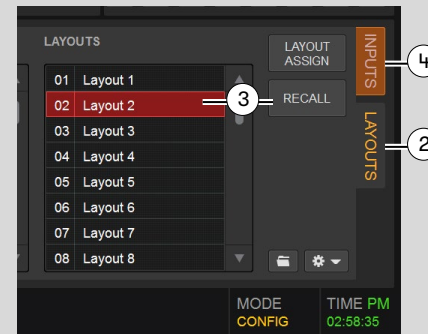
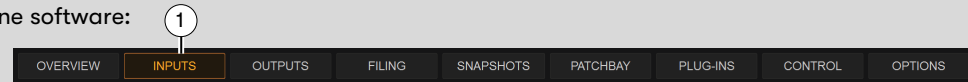
Layouts



Layouts let you create custom banks (or layers) in which any type of channel can be assigned to any fader strip in any order. You can create custom User Layouts using the MTS and control surface as shown previously in [Navigation and Banking](#). You can also create custom User Layouts using the Standalone software (or external screen).

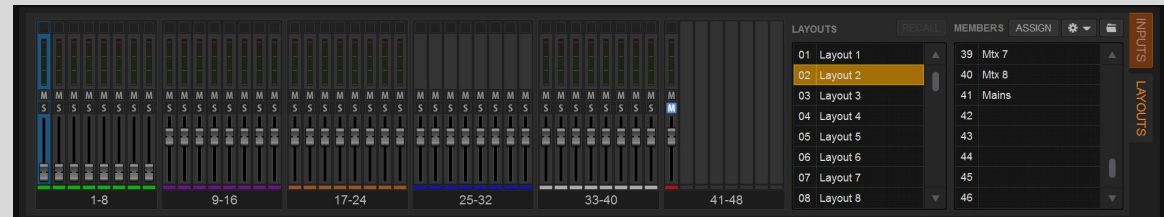
To assign a channel to the User Layout in the Standalone software:

1. Go to the Inputs or Outputs page.
2. Click the **LAYOUTS** tab in the lower-right. LAYOUTS view shows the number of available fader strips, a Channels list, and the Layouts list where you can select, recall, and name your Layouts.
3. Select a Layout slot in the list (such as Layout 2) and click **RECALL**. (This step is recommended due to the unique characteristics of the default Layout 1; see the [VENUE S6L System Guide.pdf](#) for details.)
4. Now click the **INPUTS** or **OUTPUTS** sub-tab directly above the **LAYOUTS** tab to return to the view of all Inputs or Outputs.
5. Touch and hold (right-click) a fader strip on-screen, select **User Layout** from the pop-up menu, then in the User Layout sub-menu choose the fader strip to which you want to assign the channel.
6. Repeat for any other channels you want to assign to the Layout. You can go between the Inputs and Outputs pages to make Layouts that are a combination of channel types, and you can leave strips empty.



Assigning channel 1 to a strip in a User Layout

When you return to the LAYOUTS tab you will see your channels on their assigned strips similar to the example shown below.



Layouts view showing the default User Layout

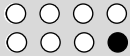
There are other ways to create Layouts, including using Layout Assign mode. You can also transfer User Layouts between Show files in the [Filing](#) page.

For more information on all Layouts features, see the [VENUE S6L System Guide.pdf](#).



VENUE Standalone Software

Channel Names and Colors

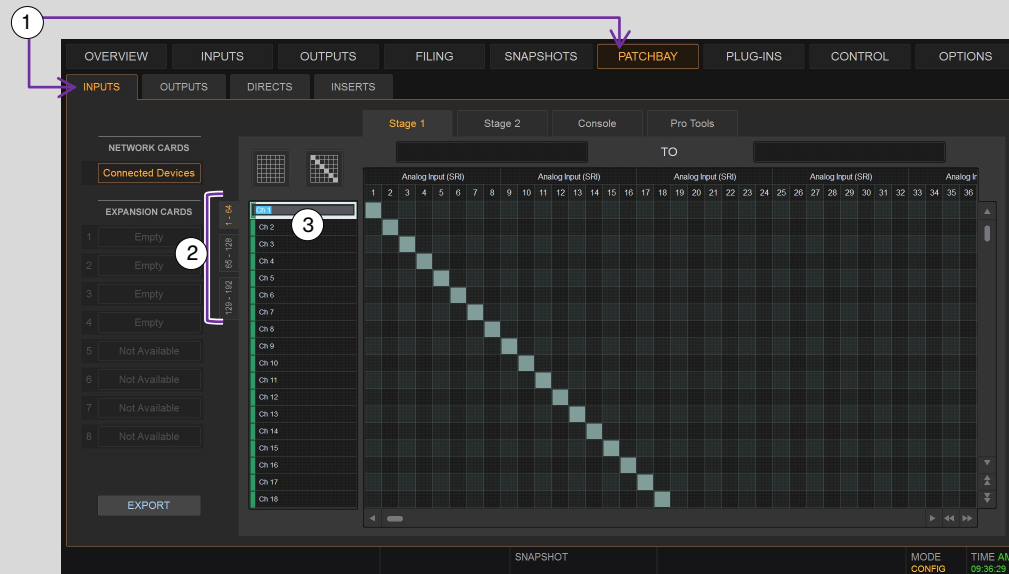


Channel Names

Here is an example of one of the ways you can give custom names to Input channels in the Standalone software (as well as on the external screen of an S6L system):

1. Go to the Patchbay and select the **INPUTS** tab.
2. Select the tab at the left of the grid for range of Input channels you want to rename.
3. Double-click the name for the first channel (such as “Ch 1”) and type in a new name.
4. On your computer keyboard press Tab to go to the next channel and repeat.

Use the same basic steps to rename other channel types.



Naming channels in the Patchbay



Channel Colors

VENUE software assigns default Channel Colors to make it easy to distinguish Inputs, Auxes, Groups, Matrix mixers, Mains, and VCAs. You can customize color assignments however you want. To learn how, see [Channel Colors](#).



VENUE Standalone Software

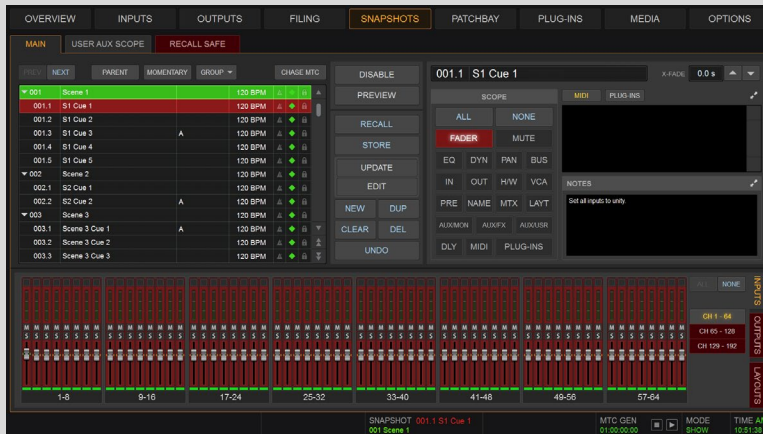
Snapshots, Events, and Filing



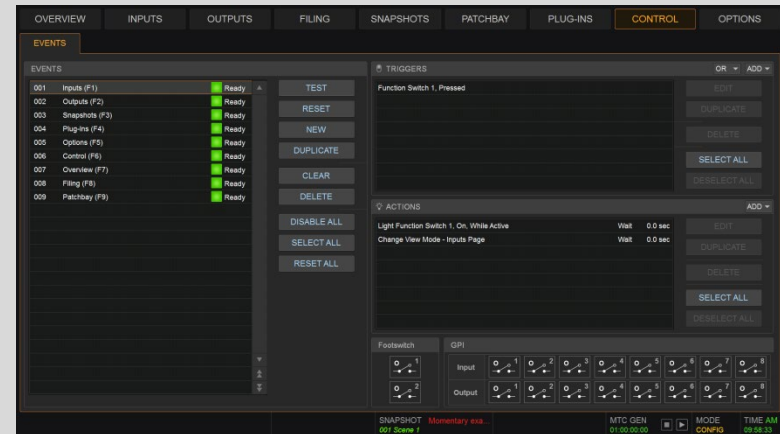
Snapshots and Events

The Standalone Software/external screen lets you create, edit, and import Snapshots and Events just like on a full S6L system. The only functions that are not available in the Standalone software are those that rely on hardware, such as Footswitch or GPI-related Events.

See the previous sections [Snapshots](#) and [Events](#) to start learning how to apply automation to your performances.



Snapshots page



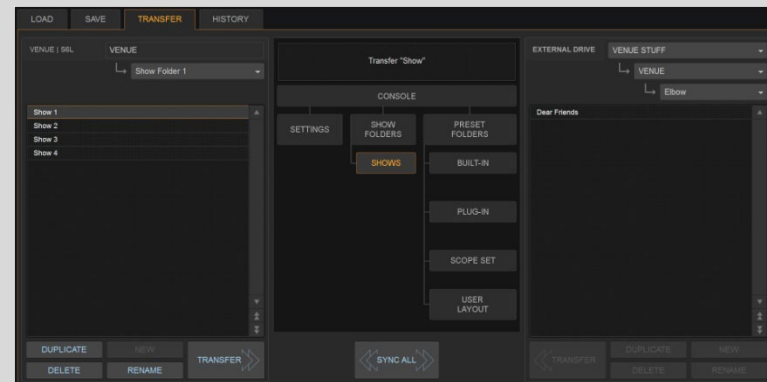
Events page



Filing

As described earlier, use the [Filing](#) page to save, load, import, and transfer your settings.

The Standalone software provides the same Filing features found on a complete system, letting you develop a library of console settings and Show files and work with them offline while you are away from a complete S6L system.



Filing page, Transfer tab



What Next?

Here are additional resources you can use to continue learning about VENUE | S6L.

Training and Curriculum

[Find a VENUE Training Course](#)

Webinars (Video Training and Interviews on Avid.com)

<http://www.avid.com/live-sound-webinars>

Live Sound Videos (More Live Sound Video Resources on Avid.com)

<http://www.avidblogs.com/live-sound-videos/>

VENUE S6L Tutorials and Videos on YouTube)

The [Avid Live Sound](#) channel on YouTube has dozens of feature-specific “Tech Tip” videos, workflow tutorials, user stories, and more.



Documentation

You can download the latest editions of all user guides for S6L from your [Avid Account](#) and from the [S6L Documentation](#) site on our Knowledge Base. Here are descriptions of some of the guides available there:



- **VENUE S6L Installation Guide** provides complete hardware and software installation instructions, including how to activate and download VENUE software and how to perform a software System Restore and a Software Update.
- **VENUE S6L System Guide** provides complete operational information for using the system day-to-day, including patching and signal routing, snapshots, recording and playing back with Pro Tools, Show file management, Events, and more.
- **VENUE S6L Live Recording Guide** includes examples and step-by-step instructions for live recording, redundant recording, Virtual Soundcheck, integrated Pro Tools playback, 2-track USB playback and recording, and more.
- Hardware-specific guides show how to install and integrate I/O expansion cards and options. Hardware guides include the **MADI-192 Card Installation**, **S6L Stage I/O Card Installation**, and guides for the HDX-192 DSP Expansion Card, DNT-192 Dante Option Card, WSG-HD Waves SoundGrid Option Card, MLN-192 Milan Option Card, Dante HD Option Card and other options.
- Software-specific guides show how to install and integrate software options including ECx Ethernet Control software, as well as VENUE | On-Stage and VENUE | Function Pad apps for iOS.

General

For information and links for downloads, activation and registration, Knowledge Base, resources (including documentation, data sheets, brochures, and similar), training, community resources, repairs and warranty, and video resources, visit:

[VENUE | S6L Systems Learn & Support](#)