

Setting Up a Dangerous Music D-Box with an RME UFX

Physical Connections:

1. Plug the 8 analog outputs of the UFX into the Sum Input of the D-Box
 - Note: Outputs 1-2 of the UFX are XLR, and 3-8 are TRS. You have a couple of options:
 - a) Buy a custom snake (from a place like www.redco.com or www.mogamicable.com) with Male DB25 on one end, and the following on the other end: 1-2 Female XLR, 3-8 TRS (recommended).or
 - b) Buy a snake that is male DB25 on one end and all TRS on the other, using adapters to fit 1 and 2 to the UFX.
2. Plug the Sum Output of the D-Box into any 2 line inputs of the UFX. Be sure not to use the mic inputs, or you will clip. We usually suggest to use inputs 7 and 8 because they are generally used the least, allowing you to keep those lines plugged in most of the time, but you can use any line inputs that work for you.
 - For this you will use 2 Female XLR to TRS audio cables.
3. Plug the AES out of the UFX into the DAW input of the D-Box.
 - For this you will need a digital audio cable with Male XLR on one end and Female XLR on the other end. Please double check that it is a 110 ohm, AES digital audio cable.

Connections between the UFX and the D-Box are now complete. The other D-Box connections are:

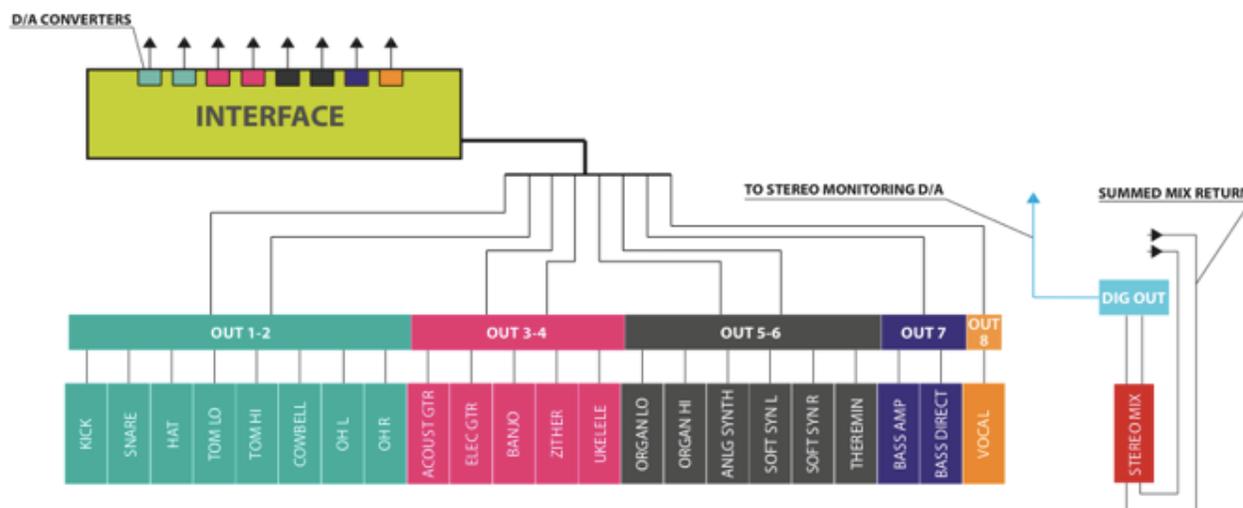
- Speaker Outputs/Alt Speaker Outputs – This is where you connect your studio monitors, which are Male XLR outputs on the back of the D-Box.
- Analog Input – This is a stereo analog audio input that can be used for any analog source you choose to audition via the D-Box. (i.e. iPods, CD Players, Sample Libraries, Computer Audio Output, etc...)
- NOTE: If you plan on hooking up an iPod, iPhone, MP3 player, etc, please first read this document: [“Read This First” Document](#)
- CD Input – This is a stereo digital input that can be used for any digital source you choose to monitor via the D-Box. (i.e. digital iPod docks, Digital CD Players, Digital Audio Feeds from the Computer, etc...)

Other Settings/Routing:

1. This is very important- in your RME TotalMix FX software, you must bypass the volume encoder on the front of the interface. Here is how to do it:
 - Open the TotalMix FX software, and mouse over to the Control Room section at the bottom right corner. Under “assign,” roll over to the “main out” and select an output that is not hooked up to anything. Most likely this will be adat, or one of your additional digital outs. This causes the volume encoder to be assigned to that path, instead of to 1-2, leaving 1-2 as regular line level outputs. Now outputs 1-2 of the UFX are standard line level outputs, matching the rest of the outputs, as opposed to being controlled by the volume encoder on the front of the UFX.

2. Set your UFX input and output level to “unity.” Go into TotalMix and set your inputs to “Lo-Gain” and your outputs to “Hi-Gain.” This sets both the input and output to the same calibration, ensuring matched levels between the two. The maximum output of the RME D/A is +19dBu, and the D-Box D/A is +22dBu, so the output of the UFX D/A will be 3dB quieter. This difference will only be noticeable when switching between SUM and DAW during monitoring. In other words, it will have no effect on the actual mix.
3. Set up your i/o in your DAW. Go into your i/o setup window in your DAW of choice and make sure that there are paths set up for the 8 analog outputs of the UFX, and the AES digital Output of the UFX. Make sure the analog inputs all have paths set up as well (this is all most likely already there in your default, but it’s good to check).
4. Set up your track outputs to create stems across outputs 1-8. You can split them up any way that works for you, but generally the guideline is to split up tracks that have the most transient information, such as vocals, drums, bass, etc...
 - Take note of the fact that the D-Box has panning knobs on channels 7 and 8, allowing you to utilize those channels for mono tracks. See the example below:

DANGEROUS MUSIC **EXAMPLE DAW SETUP FOR 8-OUTPUT ANALOG SUMMING**



5. At this point the mix is going out all 8 analog outputs and then being summed to stereo in analog in the D-Box, and now it has to be recorded back into the DAW. If you have any outboard gear that you like to put across the whole mix, this is where you would put it- between the D-Box Sum Output and the UFX line input. Once the cables are plugged in properly, all you need to do is:
 - Create a stereo Aux Track to receive the mix in the DAW. This allows you to put plugins across the whole mix, and record them to the final print track.
 - Set the input of this Aux Track to 7-8 (or whichever line inputs you chose for your mix return), and the output to an internal buss that you aren’t already using.
 - Create a new stereo audio track in your DAW to monitor and record the mix.
 - Set the input of this track to the buss that you used for the output of the Aux.
 - Put that track on input monitor mode so that you can hear the mix even when you’re not recording it. Set the output of that track to be the AES out of the UFX, which will be sent back out to the D-Box.

6. Select DAW on the front of the D-Box in order to monitor through the D-Box D/A, which will allow you to hear the very last step in the mix process. This completes the full round trip of the mix, going from DAW to D-Box, back to DAW, and again out to the D-Box for final monitoring

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