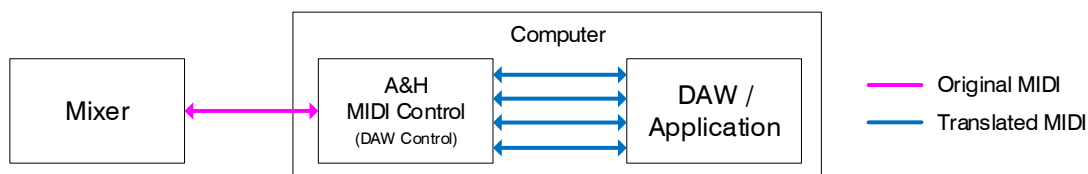


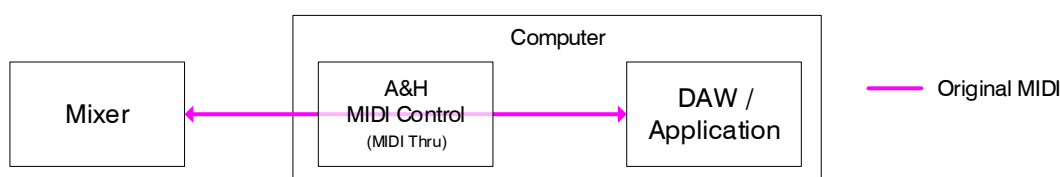
## Introduction

Previously known as the 'DAW Control Driver', **Allen & Heath MIDI Control** works by creating virtual MIDI ports in Mac OS or Windows and then facilitating a MIDI connection between these virtual ports and the mixer either with or without translation.

This enables compatible Allen & Heath mixers to control DAW software on Mac OS or Windows by emulating popular HUI or Mackie Control protocols.

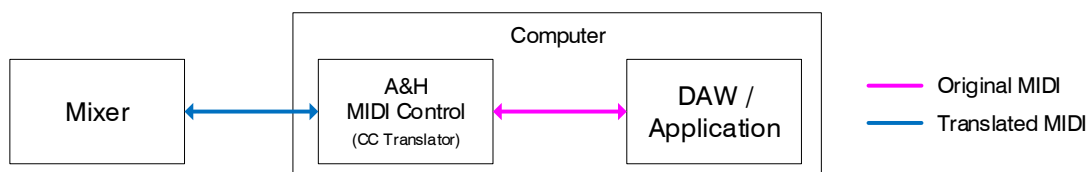


It can be used to send and receive MIDI control messages directly to and from a digital mixer's core for remote control of mixing parameters, scene changes and other functions.



- i** Compatible mixers send and respond to MIDI messages as detailed in the MIDI Protocol specification documents for each range, available for download from [www.allen-heath.com](http://www.allen-heath.com).

Simplified control of the most common mixer parameters with MIDI CC messages from the computer is also made possible with the 'CC Translator' options.



### About this version (V2.01)

- MIDI Channel Selection added for CC Translator Protocol

### Supported operating systems

Windows 7, Windows 8, Windows 10.

macOS 10.12 Sierra, 10.13 High Sierra, 10.14 Mojave, 10.15 Catalina, 11 Big Sur

### Creation of virtual MIDI ports

Virtual MIDI ports are created every time **Allen & Heath MIDI Control** is started up *and* whenever the protocol setting is changed.

Therefore, to ensure that your DAW or any other application recognises these ports correctly, it is best practice to set up your mixer and **MIDI Control** *before* starting your DAW or any other application.

### Use alongside direct USB connection

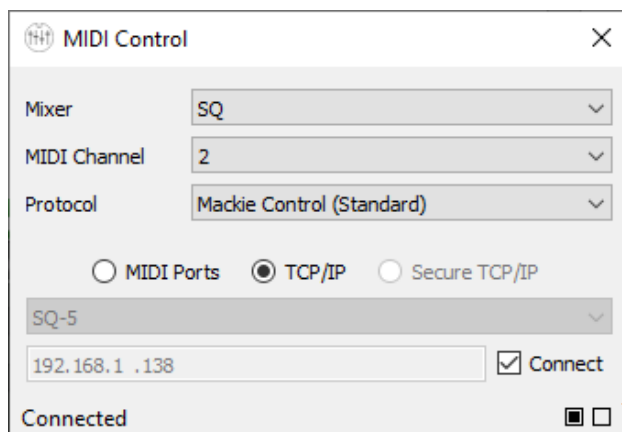
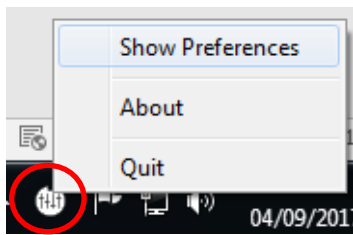
**Qu** and **SQ** mixers feature a built-in USB-B audio/MIDI interface. The MIDI side of this can be connected to **Allen & Heath MIDI Control**, but this will mean that any DAW or other application on the computer will have access to both the direct (USB-B) MIDI port *and* any virtual ports at the same time.

Therefore, to avoid issues when using **Allen & Heath MIDI Control** for DAW Control purposes, it is best to disable the direct USB MIDI connection in your software where possible. This will ensure that only the translated messages from the virtual ports are being received and used.

## Configure Allen & Heath MIDI Control

Download **Allen & Heath MIDI Control** from [www.allen-heath.com](http://www.allen-heath.com) and install it on your computer.

Launch **Allen & Heath MIDI Control** which will open and run as a background task. Right click on the icon in the system tray (Windows) or right click/control click on the icon in the menu bar (Mac) then click on **Show Preferences** in the menu to access the preferences panel.



The two squares at the bottom right of the window display MIDI I/O activity. To check you are connected to the mixer, move any MIDI fader on the mixer and the left indicator should flash. Similarly, when messages are being sent from the computer, the right indicator will flash.

**Mixer** Select the mixer type/range you are connecting to.

**MIDI Channel** This should match either the MIDI channel of the mixer itself, or for control surface use, the DAW Control MIDI channel. For example, by default, the Qu MIDI channel is **1** and the Qu DAW Control MIDI channel is **2**.

**Protocol** Select a protocol to choose whether translation is carried out.

- **HUI/Mackie Control** – Translates MIDI messages from the mixer to emulate a control surface.
- **Mackie Control (Standard/Alt Display)** – This option is available for **SQ**, which can display channel naming on the channel strip LCD displays. The Mackie control protocol allows for two rows of text so these options simply switch which row is displayed.
- **MIDI Thru** – All messages are passed to and from the mixer without translation. Use this to control the mixer according to its MIDI protocol, or to receive direct MIDI output from MIDI channel strips. This should also be used for simple program/scene changes and to receive MIDI output from SoftKeys or Soft Rotaries.
- **CC Translator** – Translates simple MIDI **Control Change (CC)** messages and **Note On/Off** messages from the computer to NRPN messages for control of a mixer's audio channel faders and mutes (see page 6).

**Connection** Select **MIDI Ports** for USB connection to the mixer (**Qu**, **SQ**), **TCP/IP** for a network connection or **Secure TCP/IP** for a secured network connection.

- **MIDI Ports** – Select the MIDI Input and Output ports to be used, these could be via a MIDI interface or a direct USB connection to the mixer (**Qu**, **SQ**), for example **Qu-16 MIDI Out** and **Qu-16 MIDI In**.
- **TCP/IP** or **Secure TCP/IP** – Select the mixer from the drop-down box or select **Custom** and type in the IP address of the mixer, then tick the **Connect** checkbox.

**i** For a network connection, make sure your Computer and the mixer are set to compatible IP addresses within the same subnet.

## Configure your mixer for use as a DAW control surface

### Qu (firmware V1.2 or higher)

- The Custom Layer can be populated with MIDI strips which are automatically assigned with the correct control messaging for each physical channel strip.

1. Go to **Setup / Control / Custom Layer** and set the required fader strips to MIDI by selecting first then scrolling with the screen rotary.
2. Use the Fn '+1' key to auto assign the next fader sequentially.
3. Set the MIDI Channel in the mixer's **Setup / Control / MIDI** screen.
4. Qu defaults to MIDI Ch. 2 for DAW control.
5. If required, set SoftKeys to MMC transport controls or DAW Bank Up/Down in **Setup / Control / SoftKeys**.



### dLive (firmware V1.5 or higher)

### Avantis (firmware V1.1 or higher)

### SQ (firmware V1.2 or higher)

### GLD (firmware V1.4 or higher)

- Up to 32 MIDI strips can be freely assigned to channel strips.

1. Drag and drop MIDI strips to the desired Banks and Layers in **Surface / Control / Strip Assign (dLive/Avantis)**, **Setup / Surface / Strip Assign (SQ)** or **Setup / Control / Strip Assign (GLD)**. Although MIDI strips can be freely assigned, for logical operation as a control surface, they should be added in blocks of 8 and in order (see 'Number of virtual control surfaces' below).
2. Set the MIDI Channel in **Utility / Control / MIDI (dLive/Avantis)**, **Utility / General / MIDI (SQ)**, **Setup / Control / MIDI (GLD)** and note the DAW Control MIDI channel.

**i** On **dLive** and **GLD**, the set of MIDI messages for each strip can be customized to suit user requirements. Leave the default values for use with DAW Control. You can restore the factory default MIDI messages by recalling the 'Reset MIDI' Scene in any Template Show.

With **Avantis** the 'Reset Settings' scene can be used in combination with recall filters to achieve the same result.

**i** Refer to mixer Reference Guides for further information on mixer setup including SoftKey assignment.

## Number of ports and 'virtual control surfaces'

When using a control surface protocol, **Allen & Heath MIDI Control** will create 4 virtual input and 4 virtual output ports labelled 'DAW Control MIDI 1-4'.

This is because the control surfaces being emulated have only 8 channel faders, meaning it is only possible to use 8 physical faders from the mixer for each 'virtual control surface'.

To allow all physical faders to be used (up to 32 on a Qu-32 for example) therefore, up to 4 separate virtual control surfaces must be set up in the DAW or other application, each using a separate port.

Virtual control surface	Physical mixer channel strips	Input and Output port
Virtual control surface #1	Mixer MIDI Channel Strips 1-8	DAW Control MIDI 1
Virtual control surface #2	Mixer MIDI Channel Strips 9-16	DAW Control MIDI 2
Virtual control surface #3	Mixer MIDI Channel Strips 17-24	DAW Control MIDI 3
Virtual control surface #4	Mixer MIDI Channel Strips 25-32	DAW Control MIDI 4

## Configure your DAW/software for use with a control surface

- ⓘ Connect your mixer and configure **MIDI Control preferences** before opening your DAW.

Follow the instructions specific to your DAW in the following pages to assign the **Faders, PAFL, Sel/Mix** and **Mute** keys from mixer MIDI strips to **Levels, Solo, Select** and **Mute** controls in your DAW. This will also assign MMC transport controls from the mixer to the corresponding DAW controls. By assigning **Bank Up / Down** functions to the mixer's SoftKeys, fader bank navigation is also possible.

Any DAW or application which features MCU or HUI control surface support but is not mentioned here should also work. Simply follow the standard control surface setup instructions for your application and connect up to 4 control surface instances using the virtual ports created by **Allen & Heath MIDI Control**.

### Avid Pro Tools

1. Select the **HUI** protocol in **MIDI Control preferences** and launch Pro Tools.
2. Go to **Setup / MIDI / Input Devices** and enable all **DAW Control** MIDI ports.
3. Open the **Setup / Peripherals** window and navigate to the **MIDI Controllers** tab.
4. Create a **HUI** device for each block of 8 MIDI strips present on the mixer and assign to the corresponding MIDI ports. The following example assumes 16 MIDI strips are used:
  - i) In row #1, select **HUI** as the Type and **DAW Control MIDI 1** as the Receive From and Send To ports.
  - ii) In row #2, select **HUI** as the Type and **DAW Control MIDI 2** as the Receive From and Send To ports.
5. Click **OK**.

### Steinberg Cubase

1. Select the **Mackie Control** protocol in **MIDI Control preferences** and launch Cubase.
  - ⓘ When using SQ, select **Mackie Control (Alt. Display)** to show track names correctly
2. Open the **Studio / Studio Setup** window.
3. Create a Mackie Control device for each block of 8 MIDI strips present on the mixer and assign to 'not connected' before assigning the corresponding MIDI ports.
  - ⓘ Note that the top-most device in the left-hand list represents the right-most block of MIDI channel strips:
    - i) Click on the **Add Device** button (+), select **Mackie Control** and set the input and output ports to 'not connected'.
    - ii) Click **Apply**.
    - iii) Repeat this for up to 4 devices in total (32 MIDI strips)
    - iv) Assign the input and output MIDI ports of each device to the **DAW Control** MIDI ports as follows:

8 MIDI Strips		16 MIDI Strips		24 MIDI Strips		32 MIDI Strips	
Mackie Control	DAW Control MIDI 1	Mackie Control	DAW Control MIDI 2	Mackie Control	DAW Control MIDI 3	Mackie Control	DAW Control MIDI 4
-	-	Mackie Control 2	DAW Control MIDI 1	Mackie Control 2	DAW Control MIDI 2	Mackie Control 2	DAW Control MIDI 3
-	-	-	-	Mackie Control 3	DAW Control MIDI 1	Mackie Control 3	DAW Control MIDI 2
-	-	-	-	-	-	Mackie Control 4	DAW Control MIDI 1

## Cockos Reaper

1. Select the **Mackie Control** protocol in **MIDI Control preferences** and launch Reaper.
2. Open the **Options / Preferences** window and click on **MIDI Devices** from the left-hand list.
3. To avoid message conflicts, make sure that all DAW Control MIDI Input and Output ports are disabled. If needed, right click on a port to change its status.
4. Select **Control Surfaces** from the left-hand list and create a **Mackie Control device** for each block of 8 MIDI strips present on the mixer, then assign each to the corresponding MIDI ports.  
The following example assumes 16 MIDI strips are used:
  - i) Click the **Add** button, select **Mackie Control Universal** surface mode and **DAW Control MIDI 1** as the Input and Output port, set Surface Offset to **0** and adjust the size tweak to **8**, then click **OK**.
  - ii) Click the **Add** button again, then select **Mackie Control Extender** surface mode, **DAW Control MIDI 2** as the Input and Output port, set Surface Offset to **8** and adjust the size tweak to **8**, then click **OK**.

**i** Size tweak is always **8** with offsets set to: Surface#1 = **0**, Surface#2 = **8**, Surface#3= **16**, Surface#4 = **24**.
5. Click **OK** to close the window.

## Ableton Live

1. Select the **Mackie Control** protocol in **MIDI Control preferences** and launch Live.
2. Open the **Live / Preferences** window and navigate to the **MIDI / Sync** tab.
3. Select **MackieControl** in the **Control Surface #1** dropdown box and set **DAW Control MIDI 1** as the Input and Output port.
4. For each subsequent block of 8 MIDI strips present on the mixer, create a Mackie Control Extender device and assign it to the corresponding MIDI port.  
The following example assumes 16 MIDI strips are used:
  - i) Select **MackieControlXT** in the **Control Surface #2** dropdown box and set **DAW Control MIDI 2** as the Input and Output port.
5. Close the window.

## Apple Logic

1. Select the **Mackie Control** protocol in **MIDI Control preferences** and launch Logic.
2. Open the **Logic Pro / Preferences / Control Surfaces / Setup** window.
3. Create a Mackie Control device and assign it to the first virtual MIDI port:
  - i) Click **New / Install**, scroll down, select **Mackie Designs – Mackie Control – Logic Control** and click **Add**.
  - ii) Close the window and click the picture labelled **Mackie Control**.
  - iii) Select **DAW Control MIDI 1** as the Output and Input Port.
4. For each following block of 8 MIDI strips available on the mixer:
  - i) Click **New / Install** again and select **Mackie Designs – Mackie Control Extender – Logic Control**. Click **OK** when prompted.
  - ii) Close the window and click the picture of the new device (labelled **Mackie Control Extender**, **Mackie Control Extender #2** or **Mackie Control Extender #3**)
  - iii) Select **DAW Control MIDI 2**, **DAW Control MIDI 3** or **DAW Control MIDI 4** respectively as the Output and Input Port, for a maximum of 4 devices on screen, each connected to its own pair of virtual MIDI ports.
  - iv) Click and drag up/down to adjust the **Fader Bank Offset** for each extender so the first extender is offset by 8 faders, the second by 16 faders and the third by 24 faders.
5. Check settings match the following table:

Mixer MIDI Strips	Logic Control Surface	Output Port	Input Port	Fader Bank Offset
1-8	Mackie Control	DAW Control MIDI 1	DAW Control MIDI 1	0
9-16	Mackie Control Extender	DAW Control MIDI 2	DAW Control MIDI 2	8
17-24	Mackie Control Extender #2	DAW Control MIDI 3	DAW Control MIDI 3	16
25-32	Mackie Control Extender #3	DAW Control MIDI 4	DAW Control MIDI 4	24

6. Close the Setup window.
7. Save your project to store the settings.

## CC Translator protocols

'CC Translator' protocol options allow use of standard **Control Change (CC)** messages for mixer fader control and **Note On/Off** messages for mixer mute control via the virtual MIDI ports. This makes for easy automation of mixer audio channels from a DAW, show control application or other software.

The following messages can be used with **dLive** (firmware **V1.7 or higher**), **Avantis** (firmware **V1.1 or higher**), **SQ** (firmware **V1.4 or higher**) and **Qu** (firmware **V1.9 or higher**).

### Fader Control

Send **Control Change** messages to control levels of Inputs, Mix masters, FX sends, FX returns and DCA's

**B**N **CH** **VA**

**N** = MIDI Channel

**CH** = Mixer/Audio channel

**VA** = Level value

### Mute Control

Send **Note On/Off** messages to mute Inputs, Mix masters, FX sends, FX returns, DCA's and Mute Groups

<b>On</b>	<b>9</b> N <b>CH</b> <b>VA</b>
<b>Off</b>	<b>8</b> N <b>CH</b> <b>VA</b>

**N** = MIDI Channel

**CH** = Mixer/Audio channel

**VA** = Velocity value

**i** **dLive/Avantis** CC translators use only **Note On** messages for mute control.

## dLive

The dLive **CC translator** option uses separate **Faders** and **Mutes** virtual MIDI ports and the selected MIDI channel assignment on the desk for control of all channels, in accordance with the dLive MIDI protocol. All fader control uses the **CC Translator Faders** port and all mute control uses the **CC Translator Mutes** port.

**N** = Base MIDI Channel assigned to the mixer (lowest channel of the range).

Mute On is  $\geq 40$  velocity, Mute off is  $\leq 3F$  velocity.

**i** **dLive** CC translator uses only **Note On** messages for mute control.

**dLive** channel assignments for fader and mute controls are as follows:

Inputs 1 to 128	<b>N</b> = <b>N</b>	<b>CH</b> = <b>00</b> to <b>7F</b>
Mono Groups 1 to 62	<b>N</b> = <b>N</b> + 1	<b>CH</b> = <b>00</b> to <b>3D</b>
Stereo Groups 1 to 31	<b>N</b> = <b>N</b> + 1	<b>CH</b> = <b>40</b> to <b>5E</b>
Mono Aux 1 to 62	<b>N</b> = <b>N</b> + 2	<b>CH</b> = <b>00</b> to <b>3D</b>
Stereo Aux 1 to 31	<b>N</b> = <b>N</b> + 2	<b>CH</b> = <b>40</b> to <b>5E</b>
Mono Matrix 1 to 62	<b>N</b> = <b>N</b> + 3	<b>CH</b> = <b>00</b> to <b>3D</b>
Stereo Matrix 1 to 31	<b>N</b> = <b>N</b> + 3	<b>CH</b> = <b>40</b> to <b>5E</b>
Mono FX Send 1 to 16	<b>N</b> = <b>N</b> + 4	<b>CH</b> = <b>00</b> to <b>0F</b>
Stereo FX Send 1 to 16	<b>N</b> = <b>N</b> + 4	<b>CH</b> = <b>10</b> to <b>1F</b>
FX Return 1 to 16	<b>N</b> = <b>N</b> + 4	<b>CH</b> = <b>20</b> to <b>2F</b>
Mains 1 to 6	<b>N</b> = <b>N</b> + 4	<b>CH</b> = <b>30</b> to <b>35</b>
DCA 1 to 24	<b>N</b> = <b>N</b> + 4	<b>CH</b> = <b>36</b> to <b>4D</b>
Mute Group 1 to 8	<b>N</b> = <b>N</b> + 4	<b>CH</b> = <b>4E</b> to <b>55</b>

**i** The above assignments can also be found in the **dLive** MIDI Protocol document, available from [www.allen-heath.com](http://www.allen-heath.com)

## Avantis

The Avantis **CC translator** option uses separate **Faders** and **Mutes** virtual MIDI ports and the selected MIDI channel assignment on the desk for control of all channels, in accordance with the Avantis MIDI protocol. All fader control uses the **CC Translator Faders** port and all mute control uses the **CC Translator Mutes** port.

**N** = Base MIDI Channel assigned to the mixer (lowest channel of the range).

Mute On is  $\geq 40$  velocity, Mute off is  $\leq 3F$  velocity.

**i** Avantis CC translator uses only **Note On** messages for mute control.

Avantis channel assignments for fader and mute controls are as follows:

Inputs 1 to 64	<b>N</b> = <b>N</b>	<b>CH</b> = <b>00</b> to <b>3F</b>
Mono Groups 1 to 40	<b>N</b> = <b>N</b> + 1	<b>CH</b> = <b>00</b> to <b>27</b>
Stereo Groups 1 to 20	<b>N</b> = <b>N</b> + 1	<b>CH</b> = <b>40</b> to <b>53</b>
Mono Aux 1 to 40	<b>N</b> = <b>N</b> + 2	<b>CH</b> = <b>00</b> to <b>27</b>
Stereo Aux 1 to 20	<b>N</b> = <b>N</b> + 2	<b>CH</b> = <b>40</b> to <b>53</b>
Mono Matrix 1 to 40	<b>N</b> = <b>N</b> + 3	<b>CH</b> = <b>00</b> to <b>27</b>
Stereo Matrix 1 to 20	<b>N</b> = <b>N</b> + 3	<b>CH</b> = <b>40</b> to <b>53</b>
Mono FX Send 1 to 12	<b>N</b> = <b>N</b> + 4	<b>CH</b> = <b>00</b> to <b>0B</b>
Stereo FX Send 1 to 12	<b>N</b> = <b>N</b> + 4	<b>CH</b> = <b>10</b> to <b>1B</b>
FX Return 1 to 12	<b>N</b> = <b>N</b> + 4	<b>CH</b> = <b>20</b> to <b>2B</b>
Mains 1 to 3	<b>N</b> = <b>N</b> + 4	<b>CH</b> = <b>30</b> to <b>32</b>
DCA 1 to 16	<b>N</b> = <b>N</b> + 4	<b>CH</b> = <b>36</b> to <b>45</b>
Mute Group 1 to 8	<b>N</b> = <b>N</b> + 4	<b>CH</b> = <b>46</b> to <b>4D</b>

**i** The above assignments can also be found in the **Avantis** MIDI Protocol document, available from [www.allen-heath.com](http://www.allen-heath.com)

## SQ

The SQ **CC translator** creates an Input and Output virtual MIDI port - fader control of input channels (CH1-48, Group & FX return) use the **CC Translator Inputs** port and output channels (LR, Aux, FX Send, MTX & DCA group) use the **CC Translator Outputs** port. Mute control for all input and output channels (CH1-48, Group, FX Return, LR, Aux FX Send, MTX, DCA & Mute Group) is available via both **Input and Output** ports.

**N** = MIDI Channel of the SQ (not the MIDI DAW Control channel)

**Mute on** uses a **Note On** message with **01** velocity, **Mute off** uses a **Note Off** message with **00** velocity.

SQ channel assignments are as follows:

	Fader Control	Mute Control
Inputs 1 to 48	<b>CH</b> = <b>00</b> to <b>2F</b>	<b>CH</b> = <b>00</b> to <b>2F</b>
Groups 1 to 12	<b>CH</b> = <b>30</b> to <b>3B</b>	<b>CH</b> = <b>30</b> to <b>3B</b>
FX Return 1 to 8	<b>CH</b> = <b>3C</b> to <b>43</b>	<b>CH</b> = <b>3C</b> to <b>43</b>
LR	<b>CH</b> = <b>00</b>	<b>CH</b> = <b>44</b>
Aux 1 to 12	<b>CH</b> = <b>01</b> to <b>0C</b>	<b>CH</b> = <b>45</b> to <b>50</b>
FX Send 1 to 4	<b>CH</b> = <b>0D</b> to <b>10</b>	<b>CH</b> = <b>51</b> to <b>54</b>
MTX 1 to 3	<b>CH</b> = <b>11</b> to <b>13</b>	<b>CH</b> = <b>55</b> to <b>57</b>
DCA 1 to 8	<b>CH</b> = <b>20</b> to <b>27</b>	<b>CH</b> = <b>58</b> to <b>5F</b> *
Mute Group 1 to 8		<b>CH</b> = <b>60</b> to <b>67</b> *

**i** The above assignments can also be found in the **SQ** MIDI Protocol, available from [www.allen-heath.com](http://www.allen-heath.com).

\*Note that DCA and Mute Group assignments with CC translator differ from the SQ MIDI protocol

## Qu

The Qu **CC translator** uses separate **Inputs** and **Outputs** virtual MIDI ports - control of input channels (CH1-32, ST & FX Return) use the **CC Translator Inputs** port and output channels (FX Send, Mix, LR, Group, MTX, DCA & Mute Group) use the **CC Translator Outputs** port.

**N** = MIDI Channel of the Qu (not the MIDI DAW Control channel)

**Mute on** uses a **Note On** message with  $\geq 40$  velocity, **Mute off** uses a **Note On** message with  $\leq 3F$  velocity.

**Qu** channel assignments for fader and mute controls are as follows:

	Qu	Hex (CH)	Qu	Hex (CH)		Qu	Hex (CH)		Qu	Hex (CH)
	Inputs	1	00	21		14	Outputs		FX1 Send	00
2		01	22	15	FX2 Send	01		DCA 2	13	
3		02	23	16	FX3 Send	02		DCA 3	14	
4		03	24	17	FX4 Send	03		DCA 4	15	
5		04	25	18	Mix 1	04		Mute Grp 1	16	
6		05	26	19	Mix 2	05		Mute Grp 2	17	
7		06	27	1A	Mix 3	06		Mute Grp 3	18	
8		07	28	1B	Mix 4	07		Mute Grp 4	19	
9		08	29	1C	Mix 5-6	08				
10		09	30	1D	Mix 7-8	09				
11		0A	31	1E	Mix 9-10	0A				
12		0B	32	1F	LR	0B				
13		0C	ST1	20	Group 1-2	0C				
14		0D	ST2	21	Group 3-4	0D				
15		0E	ST3	22	Group 5-6	0E				
16		0F	FX1 Ret	23	Group 7-8	0F				
17		10	FX2 Ret	24	MTX 1-2	10				
18		11	FX3 Ret	25	MTX 3-4	11				
19		12	FX4 Ret	26						
20		13								

## CC Translator message examples

COMMAND	MESSAGE	PORT
<b>dLive</b> Examples with mixer MIDI channels set 12-16		
Channel 102 fader to -Inf dB	<b>BB 65 00</b>	CC Translator Faders
Mono FX Send 10 mute off	<b>9F 09 3F</b>	CC Translator Mutes
<b>Avantis</b> Examples with mixer MIDI channels set 3-7		
Channel 63 fader to 0 dB	<b>B2 3E 6B</b>	CC Translator Faders
Mono Matrix 3 mute on	<b>96 02 7F</b>	CC Translator Mutes
<b>SQ</b> Examples with mixer MIDI channel set to 4		
Aux 1 fader to -40 dB	<b>B3 01 50</b>	CC Translator Outputs
Channel 32 mute off	<b>83 1F 00</b>	CC Translator Inputs
<b>Qu</b> Examples with mixer MIDI channel set to 1		
Channel 1 fader to 0 dB	<b>B0 00 62</b>	CC Translator Inputs
Main LR mute on	<b>90 0B 7F</b>	CC Translator Outputs