

Focusrite Control

User Guide (*Scarlett 2nd Gen. Edition*)



Focusrite®
www.focusrite.com

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INTRODUCTION

This is the User Guide for Focusrite Control, the software application that has been developed specifically for use with the Focusrite Scarlett range of USB audio interfaces.

If you've just become the owner of a Scarlett interface, you'll need both this User Guide and the User Guide for your hardware. You can download the hardware User Guide from <http://uk.focusrite.com/downloads>.

The combination of the Scarlett's excellent audio performance and professional build quality with Focusrite Control's simple and intuitive interface will, in conjunction with the Digital Audio Workstation (DAW) of your preference, provide you with a highly versatile computer recording system.

While we have designed Focusrite Control to be as intuitive and task-oriented as possible, all users will benefit from reading through this Guide, as a full understanding of the software's features can only be gained by considering it in partnership with the connected hardware.

IMPORTANT

The Scarlett range of interfaces consist of several different models, all of which use Focusrite Control. The fundamental difference between these models lies in the number of inputs and outputs that each provides; plus the number of features that can be controlled directly from Focusrite Control.

Focusrite Control will recognise the particular Scarlett hardware to which your computer is connected, and configure itself accordingly. Therefore you will only see on-screen references to the inputs and outputs that your hardware actually supports.

Because of this automatic configuration, this User Guide is applicable to all the models in the Scarlett range. We felt it would be confusing to illustrate the Guide with screenshots from more than one model, therefore we have chosen to use the Scarlett 18i20 as the "reference" model for this manual. If your Scarlett is an 18i20, the screenshots in this Guide will exactly match what you see on your screen. If you've got a different model, the only significant differences in screen appearance will be in the numbers of available inputs and outputs, and software-controlled features.

System Requirements

IMPORTANT

Please visit the following link for up-to-date information on computer and operating system compatibility for Focusrite Control and all Scarlett products:

www.focusrite.com/downloads/os

Software Installation

All software required by the Scarlett - and several powerful and useful extras - are available for download from the Focusrite website (www.focusrite.com/register). You will find a "Bundle Code" printed on the inside of the box your Scarlett interface comes in, and the Serial number can be found on the underside of the unit. You will need to enter these when you access the downloads area of the website; this procedure ensures that you will have the most up-to-date software versions.

1. Using your usual browser, go to www.focusrite.com/register.
2. Follow the on-screen instructions, entering the Serial number and then the Bundle Code (XXXXXX-XXXXXX-XXXXXX) into the form where prompted. Your Bundle Code is printed on the inside of the gift box.
3. You will then be able to access the "My Products" page, where Focusrite Control and the other software products to which your registration entitles you are available for download, complete with activation codes where applicable.
4. Download and install the Focusrite Control version (Mac or Windows) appropriate for your computer. Follow all on-screen instructions.
5. When the installation is complete, restart your computer.
6. After restart, connect the Scarlett interface to your computer with the USB cable supplied.

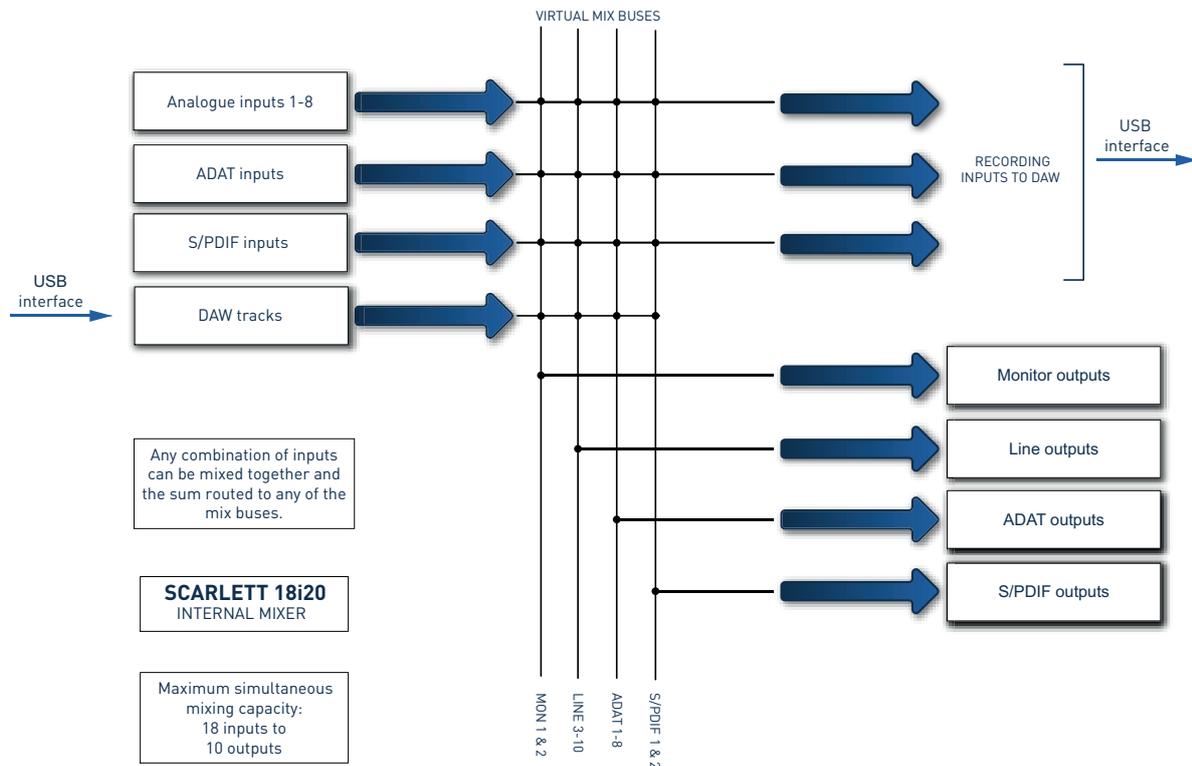
This information is accurate as of June 2016, however we are constantly striving to improve the customer experience and as a result this process is subject to change. If anything appears to have changed please refer to www.focusrite.com/get-started for the latest info.

The Scarlett Mixer – basic principles

Your Scarlett interface contains an internal audio mixer which allows you to create one or more mixes of the various audio sources in your system, and send them to the physical outputs of your interface. These sources include tracks that you have recorded on your DAW as well as the sources connected to the Scarlett's various physical inputs. Before starting to use Focusrite Control, it is a good idea to gain an understanding of the basic principle of this mixer.

The basic idea of an audio mixer will be familiar to most users: a large number of input signals are combined to a smaller number of outputs – often just a stereo pair. On a traditional analogue hardware mixer, you will find a number of identical input channels in the form of vertical strips with faders and other controls, and switches on each channel let you decide where its signal is sent. This is called "routing".

The mixer in your Scarlett is no different – its inputs are the various physical inputs on the interface itself, **plus** DAW tracks that you may have already recorded. The outputs are the interface's various physical outputs. The diagram below shows this principle using the Scarlett 18i20 as an example:



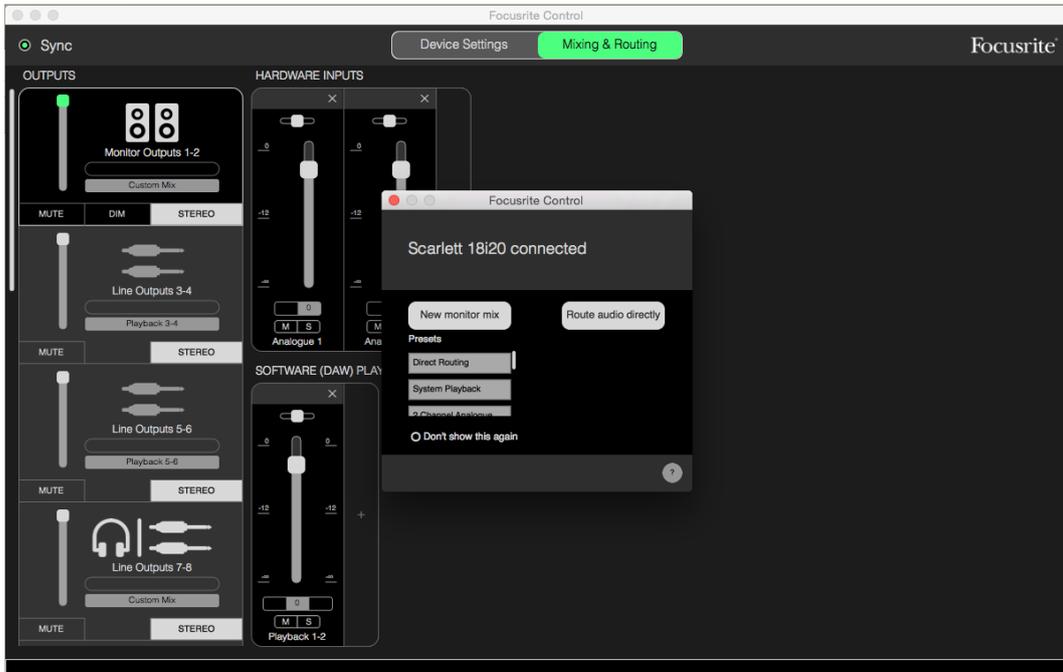
Focusrite Control provides a visual representation of the mixer on your screen. A big advantage of Focusrite Control is that it only displays the inputs you actually want to use.

MIXING & ROUTING PAGE



Installing Focusrite Control on your computer will place an FC icon on the dock or desktop.

Click the icon to launch Focusrite Control. You should see a screen similar to that below:



Note that in addition to the main window, there is a dialogue box confirming that the computer is correctly connected to the hardware interface. This box also offers you some options that let you quickly configure or reconfigure the software. These are covered later in the User Guide, so if you are just starting out with Focusrite Control, you may safely close this dialogue box.

NOTE

If, instead of the above, you get a warning message stating **No Hardware Connected**, this means that the computer has been unable to establish communication with the hardware.

In this case, please check:

- that the USB cable is correctly plugged in at both ends, and that the cable or connectors are not damaged in any way,
- that the Scarlett interface is turned on.

The green Sync 'LED' at the screen top left should be illuminated; this confirms that the Scarlett device is locked to a valid clock source. See page 28 for further information.

Configuring and controlling the mixer

NOTE

To help you use the software effectively, Focusrite Control provides a comprehensive set of tool tips; when you hover the cursor over any of the controls, a description of what the control does appears in the status bar at the bottom of the window.



Click **File > Presets > Empty**. There are other Presets available which load up pre-configured mixer configurations – these are often useful starting points for the task you’re performing. But **Empty** loads a “blank” template, with no input channels visible.

Focusrite Control only has two pages – **Device Settings** and **Mixing & Routing**. These are selected by the tabs at the top of the window. Most of the time, you’ll work on the **Mixing & Routing** page.

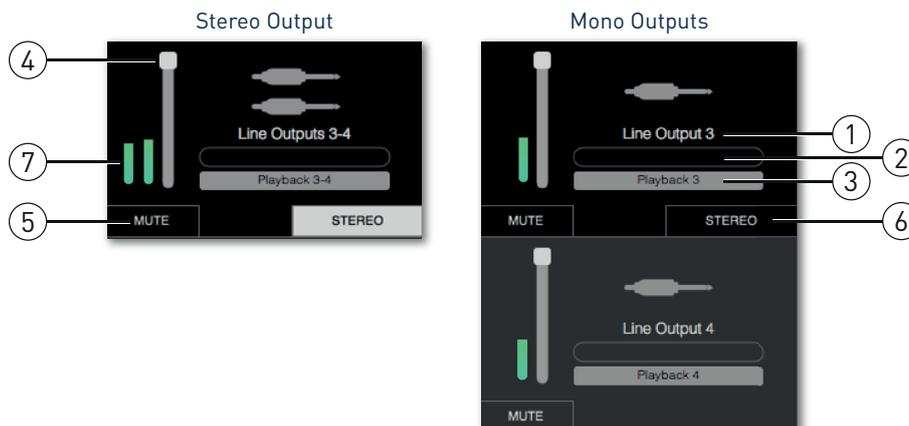
The **Mixing & Routing** page is divided into three areas:

- **OUTPUTS** arranged vertically to the left.
- **HARDWARE INPUTS** to the right, occupying the upper half of the page.
- **SOFTWARE (DAW) PLAYBACK** to the right, occupying the lower half of the page.

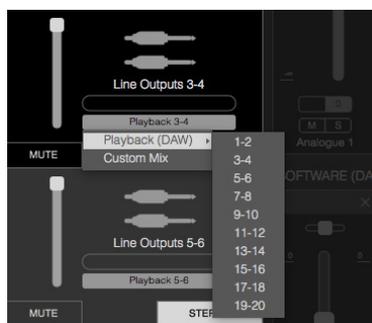
The Output section

Let's look at the Output section first, as this is always fully visible.

OUTPUTS has a vertical scroll bar; if your hardware interface has more outputs than can be fitted on the screen, scroll down to see the rest. Each output (or pair of outputs if in stereo mode) has its own tab, each of which has the following features:

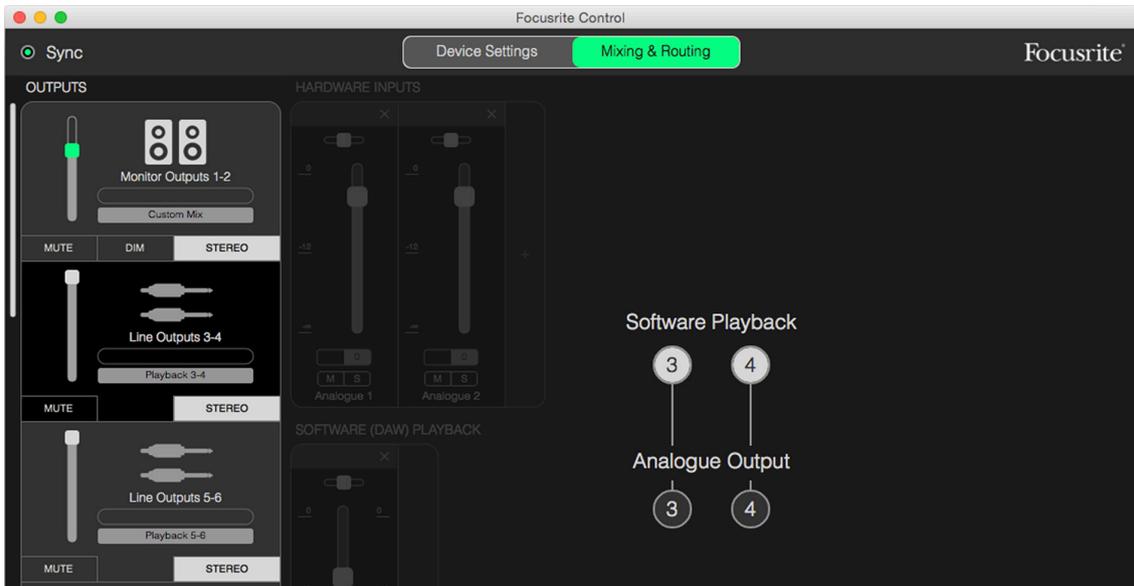


1. Output identifier (e.g., **Line Outputs 3-4**) and icon – in addition to the name of the output, icons are used to aid identification: you'll notice speaker and headphone symbols as well as jack plug, phono plug and Toslink symbols.
2. User name – you can click this field and enter a name – i.e., what the output's connected to – of up to 11 characters.
3. Current source – this field will display the name of the signal currently feeding the output. In many setups, particularly when using Focusrite Control's presets, this will be by default, just one input or a stereo pair of inputs. Clicking on the field opens a drop-down list letting you select:
 - **Playback (DAW)** – lets you directly route any of the DAW tracks to the output (in pairs when the output is stereo)



- **Custom Mix** – lets you create a fresh mix of all available inputs (both hardware and those from the DAW) to the selected output. Note that this option is not available if eight custom mixes have already been assigned.

You'll see that as you change the source selection for an output, the right hand side of the window displays a graphic illustrating the routing. For simple one-to-one routings, the graphic looks like this:



4. Fader – use this to adjust the signal level at the output. Note that all output levels are set to maximum as a default (unity gain). If the fader “knob” is green, it means that control of the output level is assigned to the physical **MONITOR** control on the Scarlett’s front panel. This assignment is made on the **Device Settings** page; see page 26.
5. **MUTE** – click this button to mute/unmute the output.
6. **STEREO** – assigns the output to be either one of a stereo pair or an individual mono output. In stereo mode, all output functions apply to both outputs forming the stereo pair.
7. Meters – A bargraph meter (two if configured for Stereo operation) is provided indicating the audio level at the output. A red audio overload icon appears when the output level clips. This icon can be cleared by clicking anywhere in the meter bar.

As well as all the functions above, the Monitor Outputs also have one additional control, a **DIM** button. When active, Dim reduces the level in the monitors (the amount of reduction is determined by the Scarlett device connected).

The Input section

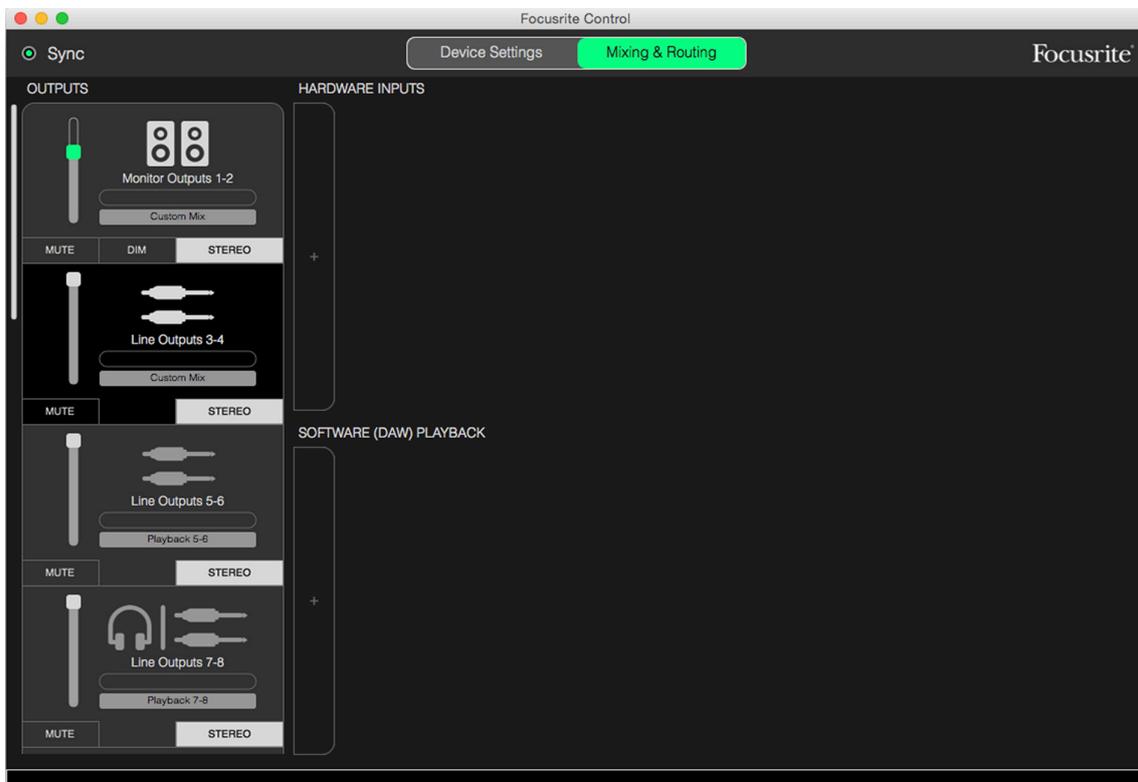
The Input section is divided into two: **HARDWARE INPUTS** and **SOFTWARE (DAW) PLAYBACK**. The two halves of the Input area are where you control the inputs to your mix for the selected output.

It is important to remember that you can create a different mix for each output, and you can have as many mixes as your Scarlett's internal mixer allows. This is incredibly useful when recording a group of musicians, as it means that each musician can have his/her own mix, personalised to their requirements (assuming there are enough headphones and headphone amps to go round!) The mixer whose input channels will be displayed is selected by clicking anywhere in the relevant output tab.

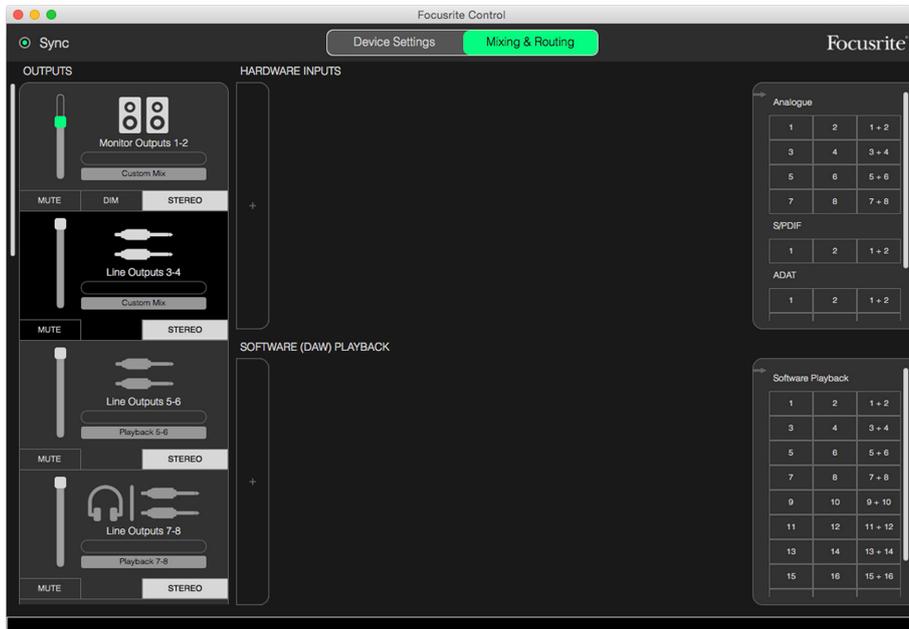
IMPORTANT

It is not possible for the mixers for each output to be made up of a different set of inputs. The set of input channels in use is 'global' – that is, they will be applied across all outputs in the Scarlett unit. However, individual mixes, with individual levels, is possible as it is a simple matter to mute unwanted channels.

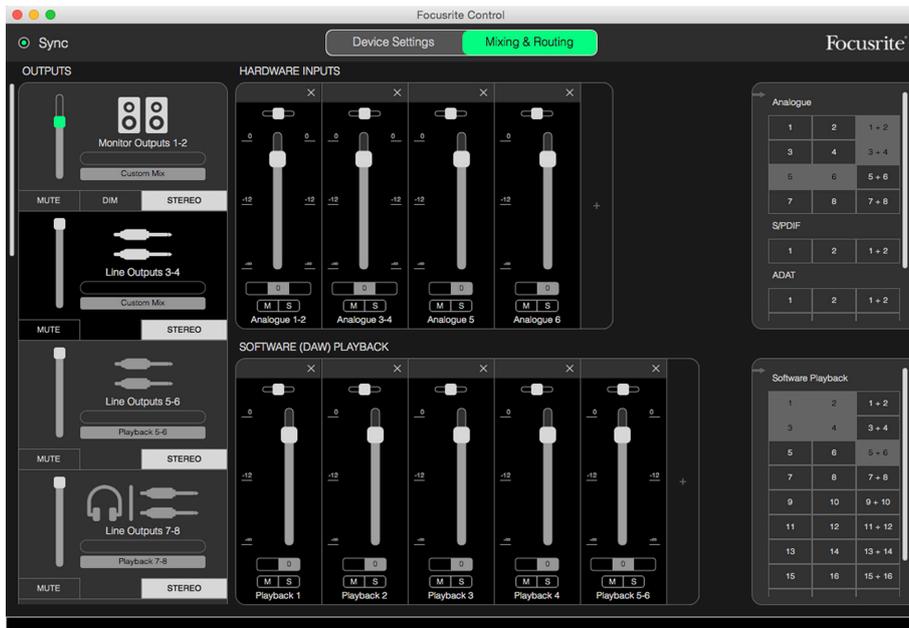
For some situations the simple one-to-one default routing Focusrite Control sets up (as in the previous example) will be adequate. This is where the outputs on your DAW are directly routed to the hardware outputs on your Scarlett interface (i.e., no internal mixing within the unit). But in many cases, you will want to set up the mix yourself. To create a new mix, first click the current source button in the Output tab for the output that you want the mix to be fed to, and select **Custom Mix**. This will clear the current fixed routing for the output and display the Input mix area (this area will be empty if the **Empty** preset was selected earlier in this manual):



You can now “build” the mixer that will feed the selected Output by clicking on the two ‘+’ tabs. This will open a selection box: the **HARDWARE INPUTS** half of the area lists all the Scarlett’s physical inputs (see page 13 for details of available hardware inputs for your Scarlett device), while in the **SOFTWARE (DAW) PLAYBACK** area, the selection box lists the available DAW tracks. You can repeat this process as many times as you like, adding channels up to the maximum capacity of your Scarlett hardware. Note that you may need to resize the window or use the horizontal scroll bar when the number of channels starts to exceed the window size.

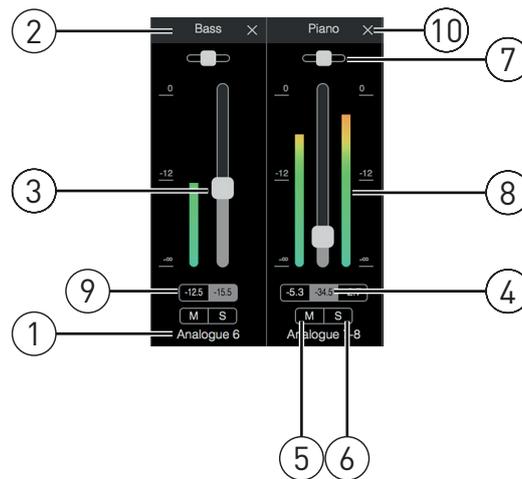


Note that in both boxes, each input is listed twice: individually (mono) and as half of a stereo pair. Selecting a stereo pair of inputs creates a stereo input channel.



In the example above, we might be doing an overdub: several DAW tracks have already been recorded, two additional tracks are going to be recorded and we wish to create a stereo foldback mix for one of the musicians.

Each input channel has the following features:



1. Input identifier – this is the actual physical input to the channel.
2. User name – you can click this field and enter a name – e.g., the instrument in question – of up to 11 characters.
3. Fader – use this to adjust the level of the signal in the mix. Note that the default setting for all faders is 0 dB, while “fader max” is at +6 dB. Double-clicking in the fader “slot” will set the fader at 0 dB.
4. Fader value – a numeric readout of the current fader position.
5. **M** – click this button to mute/unmute the channel.
6. **S** – Solo button. Clicking this will route the signal in the channel directly to Monitor Outputs 1 and 2, replacing the signal that was there previously. This is a very useful function during recording as it allows the engineer to check the instrument being recorded without the distraction of the rest of the tracks. The Solo function does not alter any other signal routings, and does not interrupt the signal being recorded into the DAW.
7. Pan slider. This control is only available when the mix is being routed to a stereo output. Its default position is central, and the signal in the channel is then sent at equal levels to both outputs of the stereo pair. Moving the slider either way sends a higher signal level to one output than the other, thus making it possible to “position” individual instruments at a particular place in the stereo image. Double-clicking in the slider “slot” will return the control back to central position.
8. Signal level meter. This indicates the signal level coming into the channel, i.e., pre-fade. It is scaled in dBFS units, with 0 dBFS at the top of the scale. 0 dBFS corresponds to digital clipping, which sounds very unpleasant; levels should always be adjusted to avoid this situation. Stereo channels have two meters, one either side of the fader.
9. Peak level display – a numerical readout of the maximum signal level reached. Stereo channels have two displays.
10. Close – click on the cross to remove the signal from the mix and the channel from the screen.

Hardware Inputs Available on Scarlett Devices

Your Scarlett interface provides a wide range of audio inputs, however the number available depends on what operating sample rate it is set to (see page 28 for further details). Doubling the sample rate halves the number of ADAT channels available. The tables below provide details of what inputs are available to you when operating at different sample rates.

44.1 kHz - 48 kHz			
Input	Scarlett 18i20	Scarlett 18i8	Scarlett 6i6
1	Analogue input 1	Analogue input 1	Analogue input 1
2	Analogue input 2	Analogue input 2	Analogue input 2
3	Analogue input 3	Analogue input 3	Analogue input 3
4	Analogue input 4	Analogue input 4	Analogue input 4
5	Analogue input 5	Analogue input 5	S/PDIF input 1
6	Analogue input 6	Analogue input 6	S/PDIF input 2
7	Analogue input 7	Analogue input 7	
8	Analogue input 8	Analogue input 8	
9	S/PDIF input 1	S/PDIF input 1	
10	S/PDIF input 2	S/PDIF input 2	
11	ADAT input 1	ADAT input 1	
12	ADAT input 2	ADAT input 2	
13	ADAT input 3	ADAT input 3	
14	ADAT input 4	ADAT input 4	
15	ADAT input 5	ADAT input 5	
16	ADAT input 6	ADAT input 6	
17	ADAT input 7	ADAT input 7	
18	ADAT input 8	ADAT input 8	

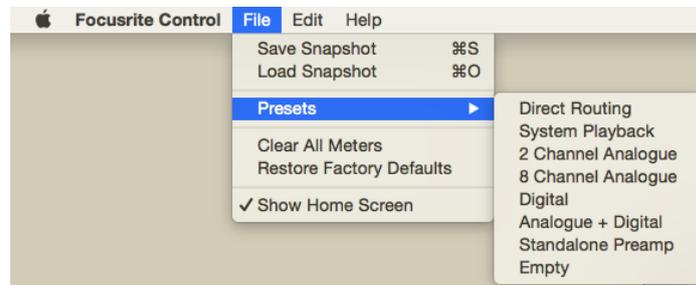
88.2 kHz - 96 kHz			
Input	Scarlett 18i20	Scarlett 18i8	Scarlett 6i6
1	Analogue input 1	Analogue input 1	Analogue input 1
2	Analogue input 2	Analogue input 2	Analogue input 2
3	Analogue input 3	Analogue input 3	Analogue input 3
4	Analogue input 4	Analogue input 4	Analogue input 4
5	Analogue input 5	Analogue input 5	S/PDIF input 1
6	Analogue input 6	Analogue input 6	S/PDIF input 2
7	Analogue input 7	Analogue input 7	
8	Analogue input 8	Analogue input 8	
9	S/PDIF input 1	S/PDIF input 1	
10	S/PDIF input 2	S/PDIF input 2	
11	ADAT input 1	ADAT input 1	
12	ADAT input 2	ADAT input 2	
13	ADAT input 3	ADAT input 3	
14	ADAT input 4	ADAT input 4	

176.4 kHz - 192 kHz			
Input	Scarlett 18i20	Scarlett 18i8	Scarlett 6i6
1	Analogue input 1	Analogue input 1	Analogue input 1
2	Analogue input 2	Analogue input 2	Analogue input 2
3	Analogue input 3	Analogue input 3	Analogue input 3
4	Analogue input 4	Analogue input 4	Analogue input 4
5	Analogue input 5	Analogue input 5	S/PDIF input 1
6	Analogue input 6	Analogue input 6	S/PDIF input 2
7	Analogue input 7	Analogue input 7	
8	Analogue input 8	Analogue input 8	
9	S/PDIF input 1	S/PDIF input 1	
10	S/PDIF input 2	S/PDIF input 2	

Using Presets

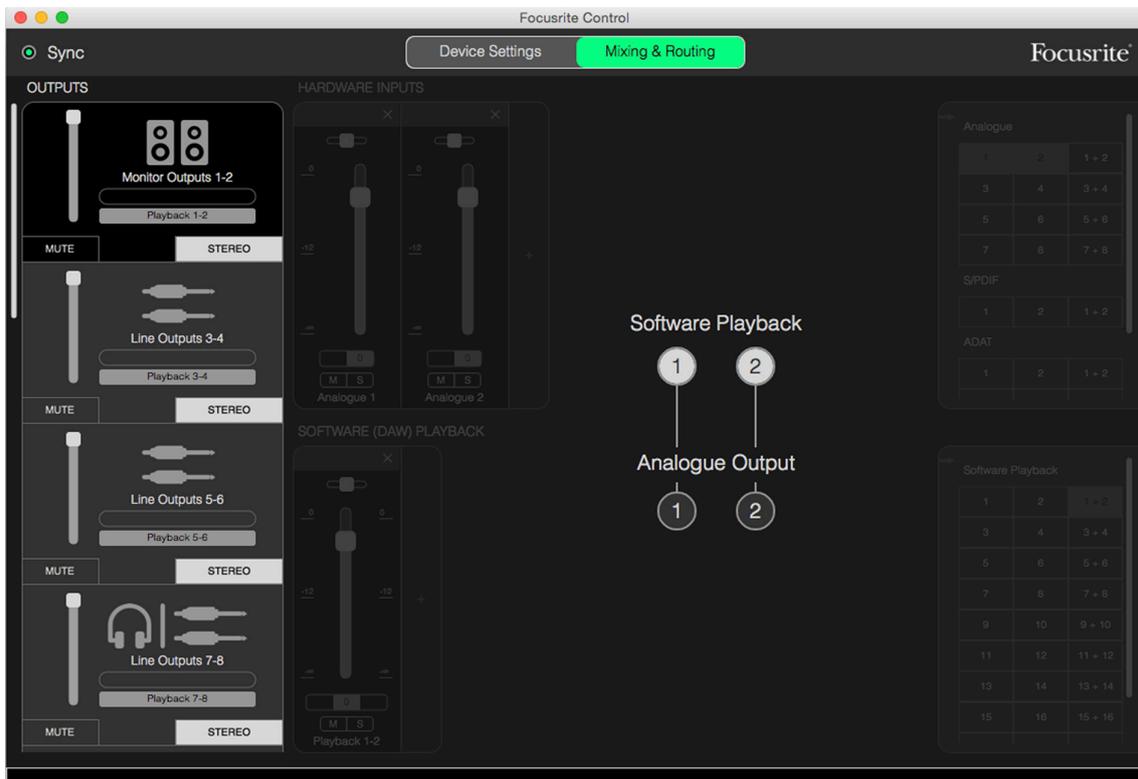
Focusrite Control comes with some useful Presets, which have been designed to get you started on a recording task as quickly as possible. Selecting a Preset automatically configures the mixer for you, setting up various useful combinations of input channels.

Presets are selected from the File menu; select Presets from the drop-down list. The Presets available with the Scarlett 18i20 are shown below:



Direct Routing

With complex mixing sessions, it is sometimes desirable to perform the final mix in a separate, physical mixing console. The Direct Routing Preset configures the Scarlett for this task, as it routes DAW playback tracks in numerical order to all the available Scarlett outputs.



Direct routing connections for the Scarlett range are as follows:

44.1 kHz - 48 kHz			
DAW track	Scarlett 18i20	Scarlett 18i8	Scarlett 6i6
1	Analogue output 1	Analogue output 1	Analogue output 1
2	Analogue output 2	Analogue output 2	Analogue output 2
3	Analogue output 3	Analogue output 3	Analogue output 3
4	Analogue output 4	Analogue output 4	Analogue output 4
5	Analogue output 5	Analogue output 5	S/PDIF Out 1
6	Analogue output 6	Analogue output 6	S/PDIF Out 2
7	Analogue output 7	S/PDIF Out 1	
8	Analogue output 8	S/PDIF Out 2	
9	Analogue output 9		
10	Analogue output 10		
11	S/PDIF Out 1		
12	S/PDIF Out 2		
13	ADAT output 1		
14	ADAT output 2		
15	ADAT output 3		
16	ADAT output 4		
17	ADAT output 5		
18	ADAT output 6		
19	ADAT output 7		
20	ADAT output 8		

88.2 kHz - 96 kHz			
DAW track	Scarlett 18i20	Scarlett 18i8	Scarlett 6i6
1	Analogue output 1	Analogue output 1	Analogue output 1
2	Analogue output 2	Analogue output 2	Analogue output 2
3	Analogue output 3	Analogue output 3	Analogue output 3
4	Analogue output 4	Analogue output 4	Analogue output 4
5	Analogue output 5	Analogue output 5	S/PDIF Out 1
6	Analogue output 6	Analogue output 6	S/PDIF Out 2
7	Analogue output 7	S/PDIF Out 1	
8	Analogue output 8	S/PDIF Out 2	
9	Analogue output 9		
10	Analogue output 10		
11	S/PDIF Out 1		
12	S/PDIF Out 2		
13	ADAT output 1		
14	ADAT output 2		
15	ADAT output 3		
16	ADAT output 4		

176.4 kHz - 192 kHz			
DAW track	Scarlett 18i20	Scarlett 18i8	Scarlett 6i6
1	Analogue output 1	Analogue output 1	Analogue output 1
2	Analogue output 2	Analogue output 2	Analogue output 2
3	Analogue output 3	Analogue output 3	Analogue output 3
4	Analogue output 4	Analogue output 4	Analogue output 4
5	Analogue output 5	Analogue output 5	S/PDIF Out 1
6	Analogue output 6	Analogue output 6	S/PDIF Out 2
7	Analogue output 7	S/PDIF Out 1	
8	Analogue output 8	S/PDIF Out 2	
9	Analogue output 9		
10	Analogue output 10		

To use the Preset to its full extent with a traditional analogue console, a suitable ADAT-equipped D-to-A converter and a two-channel D-to-A converter with an S/PDIF input would be required. However, many modern digital mixers are able to accept ADAT and S/PDIF signals directly as well as analogue sources.

2 Channel Analogue

This is the Preset to use when using the Scarlett as your analogue recording “front end”. The Preset configures the Scarlett’s routing with Analogue Inputs 1 and 2 available as **HARDWARE INPUTS** and DAW tracks 1 and 2 available as a stereo channel in the **SOFTWARE (DAW) PLAYBACK** section.

For example, on the Scarlett 18i20, the summed output of these input channels is routed to the Monitor Outputs 1 and 2, and also to Line Outputs 7 and 8, and 9 and 10, as a stereo pair in all cases. On this model, Headphone Outputs 1 and 2 follow Line Outputs 7/8 and 9/10 respectively, with their own front panel headphone levels controls. This setup is ideal for recording a guitarist and a vocalist to a drum track already recorded on the DAW, as it enables each to have an individual mix of the drums and each other.

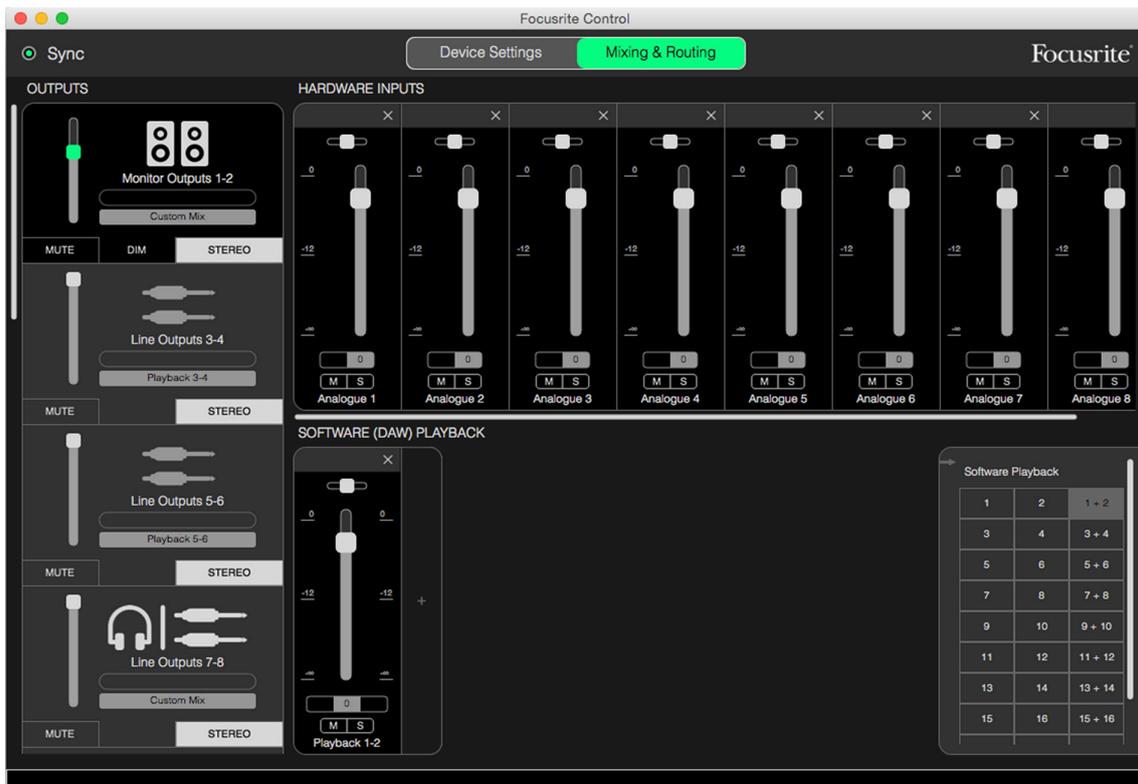


As more tracks are recorded, simply add additional DAW playback tracks to the mix.

All other Scarlett outputs are sourced directly from the corresponding DAW playback tracks, as per the Direct Routing table on page 16.

8 Channel Analogue

Use this Preset as a starting point when recording a band. On the Scarlett 18i20, this Preset enables eight mixer channels, one for each of the hardware analogue inputs. DAW tracks 1 & 2 are also enabled as a stereo channel.

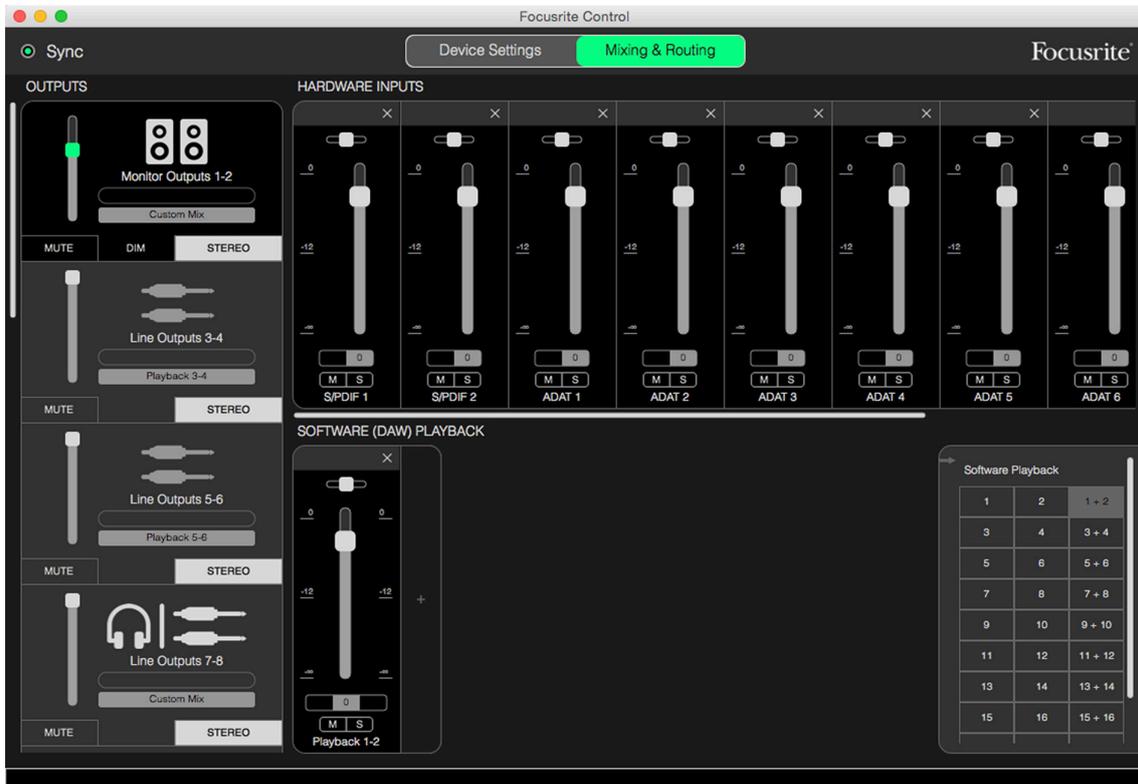


As with the 2 Channel Analogue Preset, the summed output of the mixer is routed to Monitor Out 1 and 2, and Line Outs 7 to 10 as a stereo pair.

All other Scarlett outputs are sourced directly from the corresponding DAW playback tracks, as per the Direct Routing table on page 16.

Digital

This Preset is a useful starting point when using a separate ADAT-equipped microphone pre-amplifier such as the Focusrite OctoPre Mk II. When used with the Scarlett 18i20 it enables ten digital input channels, eight sourced from the ADAT input port and two from the S/PDIF input. DAW tracks 1 and 2 are also enabled as a stereo channel. The sum of the inputs is routed to the same pairs of outputs as with the analogue presets described previously.



All other Scarlett outputs are sourced directly from the corresponding DAW playback tracks, as per the Direct Routing table on page 16.

Empty

This may often be the most convenient Preset to use as it clears the existing mixer to allow the user to start building his/her own configuration as required.

On the Scarlett 18i20, Monitor Out 1 and 2 and Line Outs 7 to 10 (paralleled as the headphone outputs) are set to receive a custom mix; all other outputs are sourced from individual DAW tracks, as with the other Presets.

Examples of Use

Recording and Tracking

Recording a band or just recording yourself is basically the same process as far as Focusrite Control is concerned – the only difference is the number of mixer channels you'll have on screen.

Connect the instruments to be recorded to the Scarlett interface, either directly using the INST or LINE inputs, or - for acoustic instruments and vocals - with microphones connected to the MIC inputs. Each instrument or microphone will be routed to your DAW via the USB cable, and will be recorded - by default - on the track with the same number as its hardware input. Set the recording levels by adjusting the gain controls on the Scarlett front panel. Your DAW will allow you to alter the track assignment if you wish.

Focusrite Control lets you create a monitor mix of everything being recorded. The mix you hear in your monitors or headphones can be anything you want, and is completely independent of the signal levels being recorded.

All Focusrite Control channels start out with the fader position at zero, so you will hear a rough mix as soon as you have everything connected up. You can then tweak the mix to suit your requirements.



When loading any of the presets, the mix available at your headphone outputs will be identical to your main monitor mix. However they are independent and are controlled separately. For example, if you want to use the headphones for a musician's foldback, you will probably need a set up a different mix. Just select the output tab for the headphones (**Line Out 7-8** in the Scarlett 18i20 example shown) and change the mix. By the same principle you can create further, different mixes for other musicians by using further Line Out tabs and selecting **Custom Mix**.

Recording and Overdubbing

Overdubbing is the process of adding additional instruments to a multitrack recording, listening to the tracks you've already laid down as you do so.

Focusrite Control is easy to configure for this operation.



As with the Tracking example, the initial mix you hear from both the Monitor Outputs and Headphone Outputs will be a “rough” mix (faders all at zero) of all the tracks you've already recorded. You can tweak the mix you hear in your headphones to hear more or less of the instrument you're overdubbing, or any other pre-recorded track(s), as you wish.

TIP: Any pre-recorded tracks are likely to be sourced from the DAW master output (1-2) which on Focusrite Control is **Software Playback 1-2**. If the producer wishes to adjust the levels of pre-recorded signals for the musician then this can either be done in the DAW, or - in the scenario that the producer doesn't want to change the mix in the DAW - can be sent out of separate outputs, enabling them to adjust the level within Focusrite Control.

Stand-alone mixer

Once the Scarlett's internal mixer has been configured by Focusrite Control, that configuration is retained by the hardware even after you remove the USB cable and switch the unit off. This means that you can make use of the Scarlett's excellent analogue performance in a live situation, without necessarily needing to connect a computer.

An example of this application would be as an on-stage keyboard mixer. Multiple keyboards can be connected to the Scarlett's inputs, and mixed together to the Monitor Outputs. The relative levels of each keyboard can be adjusted from the front panel.



The setup shown above would configure the mixer as described above; because the Scarlett retains its last configuration, the unit can then be switched off, and used at the venue as a stand-alone unit.

Snapshots

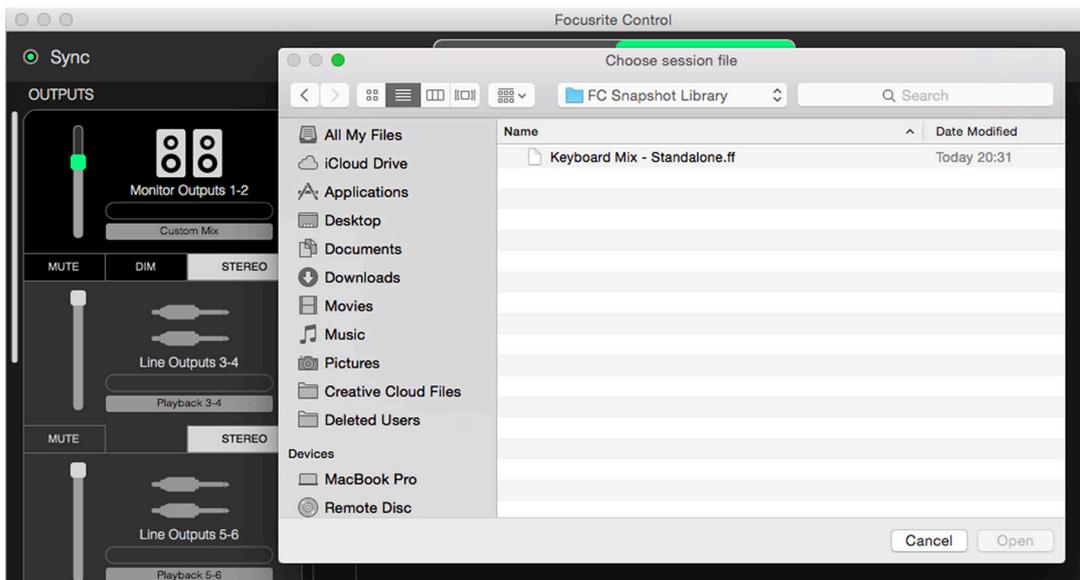
The mixer in your Scarlett interface retains the last Focusrite Control settings at all times. However, you may wish to save your session settings – mixer layouts, fader, mute and pan settings, etc. – so that you can get back to them at a later time, perhaps when working on a similar project or with a different compatible hardware device.

Focusrite Control includes a Snapshot facility for this purpose, which does just that – it effectively takes a “snapshot” of the entire mixer and lets you save it on your computer for later recall.

To save the current mixer settings, click **File > Save Snapshot**.



The snapshot session file is saved with a *.ff file extension. To recall the session, click **File > Load Snapshot**, which opens a standard File Open box; navigate to the where you saved the file and open in the usual way.



You can also recall both recently saved session files (**Recent Snapshots**) and load the Presets (**Mix Templates**) from the dialogue box that appears when you launch Focusrite Control. You may want to ignore this box once you've become familiar with the software, in which case you can click **Don't show this again**.

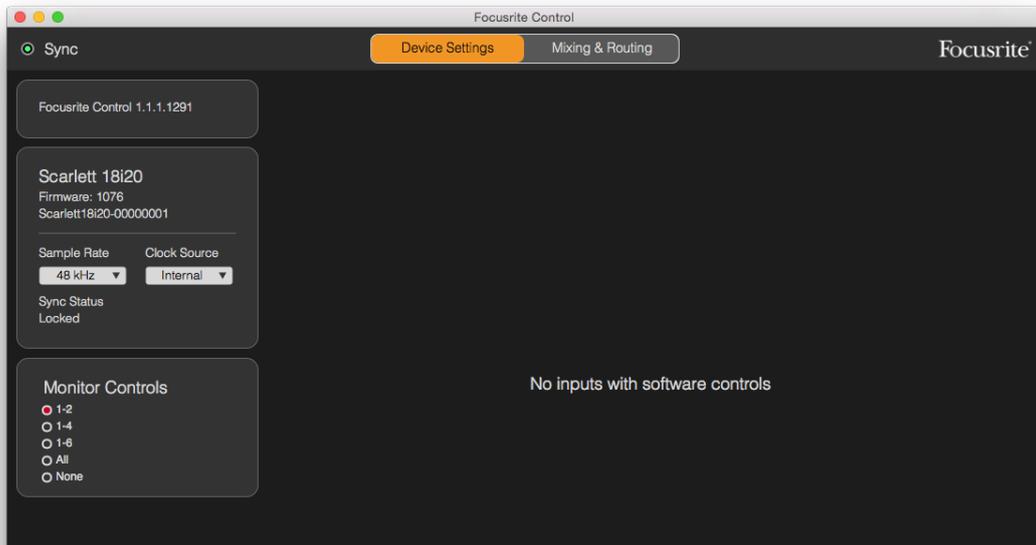
Click **New Monitor Mix** to open a new default mix template. For the Scarlett 18i20, clicking **New Monitor Mix** opens the **2 Channel Analogue** preset.

Click **Load from device** to retrieve the settings that are internal to the hardware interface and load them into Focusrite Control. This could be useful if you are connecting your interface to a different computer for example.

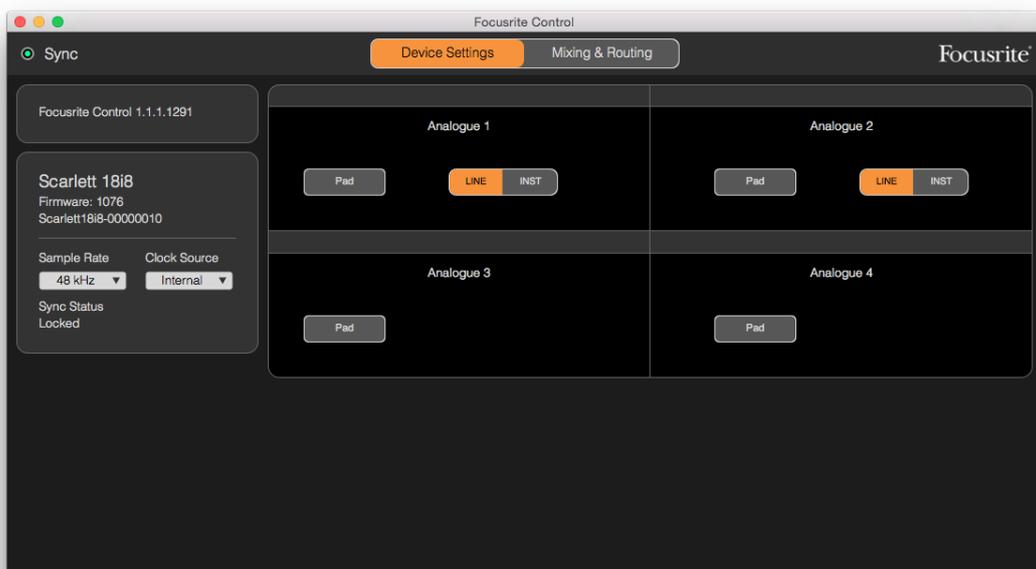
DEVICE SETTINGS PAGE

Scarlett interfaces have a variety of hardware functions that are operated from Focusrite Control, rather than by physical controls on the unit itself.

The **Device Settings** page gives you access to these functions. The page for the Scarlett 18i20 looks like this:



If you have a different Scarlett model, most of the functionality will be the same, but more switches may be visible because your interface includes channels that require software to switch between settings, e.g., the 18i8 and 6i6 use software switching to change between Line and Instrument inputs and also have software switchable pads. The following screengrab demonstrates this with the 18i8 Device Settings page.



Inst/Line (6i6 and 18i8 interfaces only)

Two of the channels on your interface are dedicated instrument inputs for connecting electric guitars and basses directly. Selecting **INST** for these channels unbalances the input and alters the gain and impedance to optimise the pre-amplifier for a high-impedance source like an electric guitar.

Selection of **INST** mode is confirmed by a red LED on the unit's front panel.

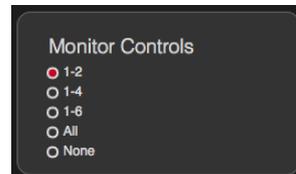
The alternative switch position for these channels is **LINE**; in this mode, the inputs are suitable for a standard balanced line level signal.

All the channels on your interface are able to accept dynamic or condenser microphones. The Combo-type connectors sense either an XLR plug or a jack plug, and reconfigure the pre-amplifier for mic or line operation automatically. The channels which additionally have the INST function use the same connector.

Monitor Controls

It is very convenient (and traditional!) to adjust your master monitoring volume with a conventional rotary control. Scarlett interfaces have a **MONITOR** control on the front panel for this purpose. Normally (i.e., by default), this will adjust the level at Monitor Outputs 1 and 2 while also providing Mute and Dim control.

If you are using some of the Scarlett's other outputs for secondary speakers – typically nearfield, though also in LCR or surround setups – you can assign the rotary control, Mute and DIM switches to affect them as well.



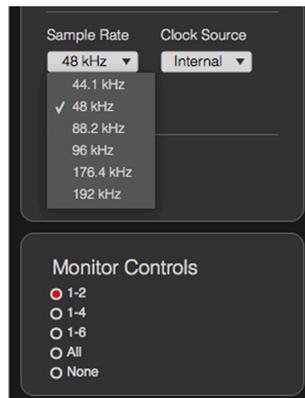
The options are:

- **1-2** – Monitor Outputs 1 & 2 (default setting)
- **1-4** – Monitor Outputs 1 & 2 and Line Outputs 3 & 4
- **1-6** – Monitor Outputs 1 & 2 and Line Outputs 3 to 6
- **All** – Monitor Outputs 1 & 2 and Line Outputs 3 to 10
- **None** – The rotary control, MUTE and DIM switches are disabled; output levels may still be controlled from the software faders.

Note: Assigning outputs 7-8 and 9-10 to monitor control will affect the level of the headphone outputs as they are shared.

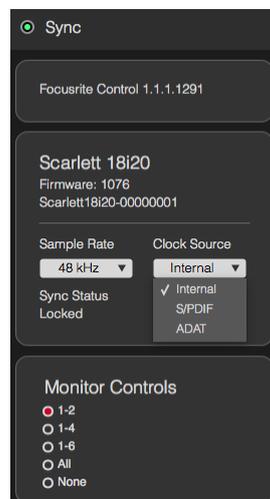
In the Output tabs on the **Mixing & Routing** page, the fader “knob” will be green for the outputs assigned to the hardware rotary control. This means that the on-screen fader is inoperative and you have to adjust the level of those outputs from the front panel. However, the on-screen fader position, plus Mute and Dim status will reflect the hardware control's operation.

Sample Rate



Your Scarlett interface is able to operate at any of six sample rates: 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz and 192 kHz. The default sample rate is 48 kHz. Select an alternative sample rate if needed. Note that the optical input is disabled when sample rates of 176.4/192 kHz are in use.

Clock Source



Interconnected digital audio equipment must always use the same reference clock source. Your Scarlett interface is able to synchronise from three sources:

- **Internal** – the internally generated reference clock. This is the default selection.
- **S/PDIF** – the embedded clock signal in a signal at the S/PDIF IN connector.
- **ADAT** – the embedded clock signal in a signal at the OPTICAL IN connector.

Whichever source is selected, the clock signal is available at the Scarlett's **WORD CLOCK OUT** rear panel BNC socket to allow synchronisation with other digital equipment (only on 18i20).

TROUBLESHOOTING

For all troubleshooting queries, please visit the Focusrite Answerbase at <https://support.focusrite.com/hc/en-gb/requests/new> where you will find articles covering numerous troubleshooting examples.

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