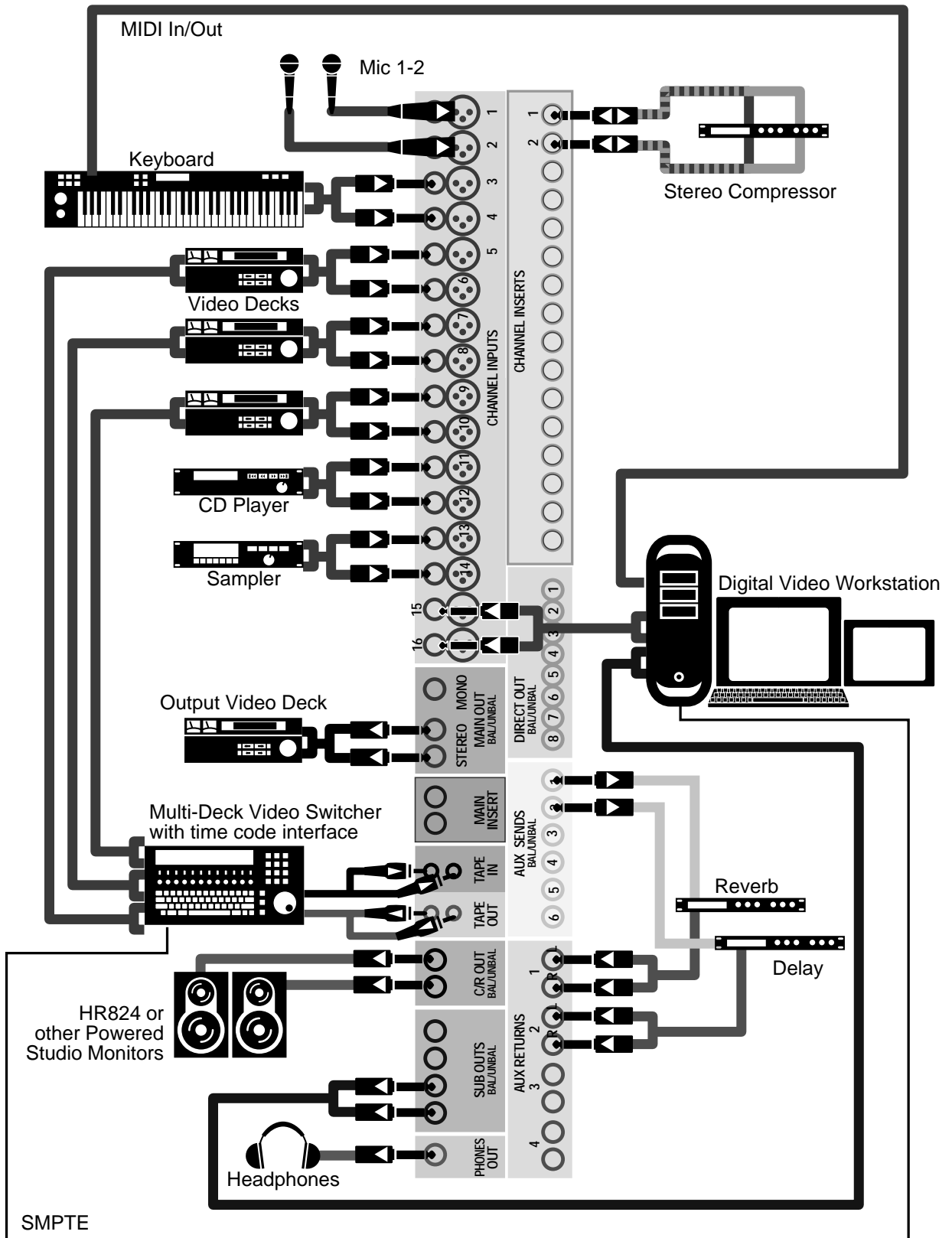


Video Production Setup 1604-VLZ PRO (or just about any mixer)



This hookup shows the 1604-VLZ PRO in an audio-for-video production suite. In this type of studio, most of the sources are line-level, with the occasional mic for narration. The principles illustrated here can be applied to any of the other compact mixers.

Connections and Routing

In general, recording will be done on the Master Video recorder connected to the MAIN Left and Right outputs. Any input source intended for that destination gets assigned to L-R. The three source video decks can also record the MAIN L-R mix through the switcher connected to the TAPE OUT jacks.

The computer, equipped with a sound card, serves as an alternate recorder and provides editing capability. Its inputs are connected to SUB OUTPUTS 1-2, and its outputs come into the mix on channels 15 and 16.

Using the Computer

Typically, you'll record narration into the computer by assigning the mic input channel to Subgroups 1-2. Most sound cards are equipped with "input monitoring," but the switch is in software and you'll need to consult your sound card manual to find it. When input monitoring is engaged, you'll be able to hear what you're sending to the computer by bringing its outputs (Channels 15-16) up in the MAIN mix.



To avoid feedback, kill the control room monitor speakers when the mics are live and in the same room as the speakers.

Turn off the power to the amplifier, or turn the gain down. Simply turning down the CR Monitor won't do, since this will also kill the headphone feed. In a professional video production facility, there's almost always an isolation booth for the microphones, so this is often not a problem. But if you're a fledgling video producer working on your dining room table, keep it in mind.

That will do for a simple setup and occasional narration recording, but here's a better way. You can avoid latency issues (see the 1202 Sound Card Recording section for a detailed discussion) when recording a narrator by using an outboard headphone amplifier fed from an AUX SEND. You'll still need to kill the control room speakers if they're in the same room as the mic, but since you're now monitoring a different output, you can simply turn down the CR/Phones volume control on the mixer.

If you're narrating to picture, by adding the Source

VCR's audio to the AUX headphone mix, you can hear the audio playback from the video deck in the phones, but record only the new narration on the computer so that it can be cleaned up and edited later.

SMPT E Time Code

Time code is the glue that keeps audio and video playback synchronized. A thorough discussion of time code is beyond the scope of this book, but we'll mention a couple of things.

MIDI sequencing is a powerful tool for composing music for video. In this example, a multi-timbral keyboard synthesizer is connected to the computer's MIDI interface so that it can be used as an input device during composition, and a playback device when it's time to record music onto the videotape.

Most MIDI sequencers can use either SMPTE or MIDI TIME CODE (MTC) to start the sequence playing at the correct spot in relation to the video. When the time code offsets have been determined and properly set, the sequencer will wait patiently for the proper time in the video to come along, and then start playing the keyboard.

In order to keep things in sync, you must know the video frame rate of the time code source and set everything to be synchronized to this to the same rate. Typically in the US, video producers use 29.97 frames per second (that's the standard for color TV), most often with drop-frame numbering. This leaves out a few frame numbers several times an hour so the time code time will agree with clock time at the end of the hour (it's sort of like leap year).

Music producers who don't work with video usually use 30 frames per second in the non-drop-frame format, because the numbers are easier to deal with. If you're composing music on a sequencer that you intend to sync up with video, be sure to use the same time code format as is on the video tape you've probably been handed. When in doubt, ask.