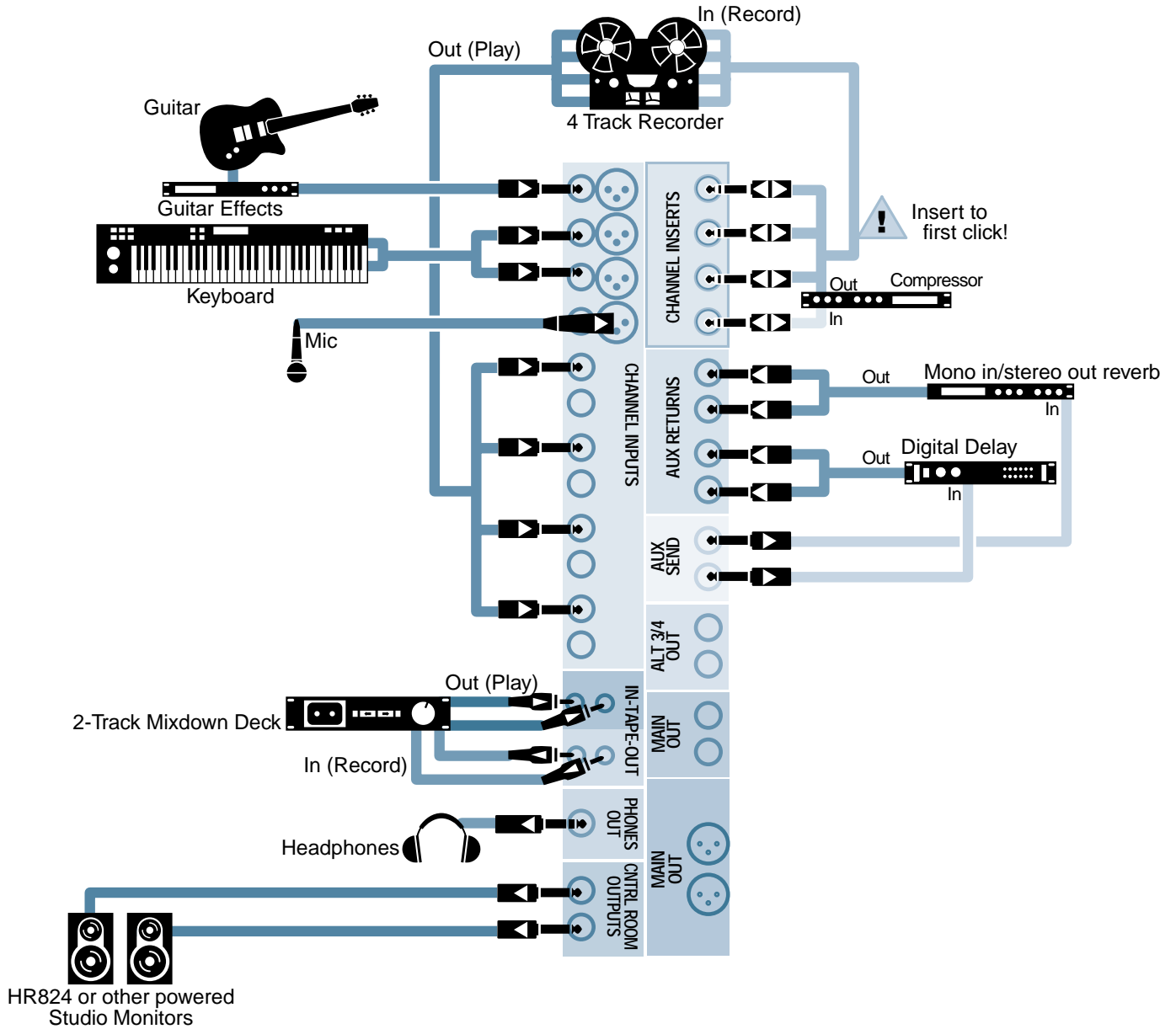


# 1202/1402-VLZ PRO and Onyx 1220/1620 4- and 8-Track Recording Applications



The 1202/1402-VLZ PRO and Onyx 1220/1620 mixers are very similar in architecture, differing primarily in the number of inputs. Well, we're pretty proud of the improved mic preamps and equalizers in the Onyx, but functionally we can treat these similarly when describing their recording applications. We'll describe applications for these mixers together in this section.

## Connections

This hookup is suitable for basic 4-track recording. The 4-track recorder is fed from the channel inputs, using the INSERT jacks as direct outputs. If you expect to be bouncing tracks, you'll probably want to use an alternate hookup that reduces the amount of re-patching you'll need to do.

We're using the mixer in a split monitor configuration with each recorder output connected to a mono (odd-numbered) LINE INPUT of a stereo channel, allowing the PAN knobs to act as true pan pots rather than stereo balance controls. The recorder return inputs are mixed to the MAIN L-R outputs.

The LINE INPUTS on the 1402-VLZ PRO have switches to set their input sensitivity to match  $-10$  dBV or  $+4$  dBu outputs. Choose the level that's appropriate for your recorder. The input sensitivity of the 1202 -VLZ PRO and Onyx's LINE INPUTs is fixed, but there is sufficient range on the channel GAIN control to accommodate either operating level.

When recording with a split monitoring setup, you're almost always listening to a mix of the recorder outputs rather than the channel inputs, so we want to keep INPUTs 1-4 (which feed the recorder directly) out of the MAIN L-R MIX. Inserting unbalanced plugs half way into the INSERT jacks (to the first click) and pressing the MUTE switches on those channels accomplishes this.



Plugging the plugs all the way into the INSERT jacks will also remove the channel from the MAIN MIX and provide a direct output. Why didn't we do it that way? Well, because the "halfway in" trick is very popular. It gives you the option of listening to the input by un-muting the channel, and you can also solo the channel to use the famous Level Setting Procedure. With a plug all the way into the INSERT jacks, the signal is interrupted before the point where it's tapped off to the SOLO bus. In fact, with the Onyx, the little 4 LED meter next to the channel fader comes after the INSERT point, so that goes away too when the INSERT is used as a direct output with the channel signal path interrupt-

ed. But the "all the way in" connection may come in handy for something else sometime. It's good to know about alternatives.



Note that the mic on Channel 4 has a compressor inserted in-line between the channel INSERT output and the recorder input. This illustrates how you can use an in-line signal processor for recording even though you're using the INSERT jack as a direct output.

A stereo mixdown recorder is connected to the TAPE OUTPUTS and INPUTS. The MAIN MIX always appears at the inputs of the 2-track recorder. Selecting TAPE as the CR/SOURCE allows you to hear your mix without any re-patching.

We show two effect processors in this setup. They're fed from AUX 1 and AUX 2 outputs, and the processor outputs return to the mix through stereo AUX RETURNS 1 and 2. AUX 2 (EFX) is permanently post-fader, which is appropriate for effect sends. AUX 1 (MON/EFX) is normally pre-fader for a monitor send, but can be switched post-fader by pressing the AUX 1 SELECT (PRE/POST) switch.

## Recording

If your mics are in the same room as the control room speakers, avoid feedback by keeping the recorder return channels for the mics muted. When recording from the mics, turn the control room speakers off by turning off their amplifier or turning its input level control all the way down.

Once you're feedback-safe, set the recorder to Input Monitor or Auto Input Monitor and you're ready to start tracking. But first . . .

Perform the Level-Setting Procedure on the input channels. Refer to the 1604 setups for step-by-step procedures.

## Mixing

Everything's already set up for mixing. Adjust the faders, pans, and EQ on the recorder return channels to taste. Effects can be added to the mix by turning up the AUX1 and AUX 2 knobs on the recorder channels.

If you need to use an in-line processor such as a compressor on a recorded track, disconnect that track's output from the mixer input and insert the processor in-line. The hookup is the same as for the processor that's shown patched in-line with one of the recorder inputs.