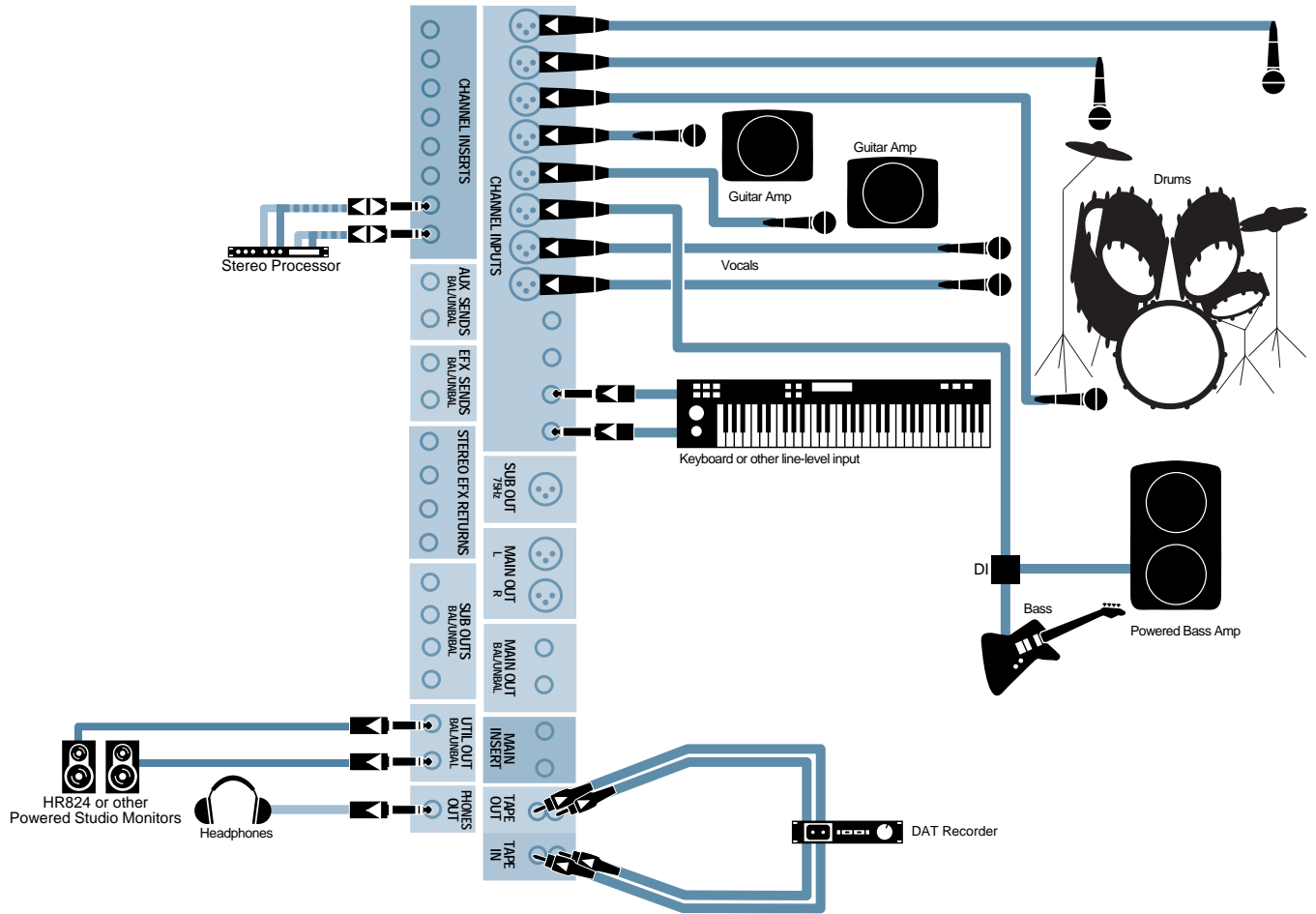


CFX Live Stereo Recording



So your band really sounds great playing live, and you want to put together a powerful demo from recordings of your rehearsals. You already own a CFX mixer that you're using for PA at club gigs, so why not use it for recording, too? Set up the band as you normally do for a gig, plug in your mics and a recorder, and go. Here's a setup for live, direct-to-stereo recording. Play well and you'll be surprised at how good the recording sounds.

Inputs

We've shown mics on the guitar amplifiers and drums. Go ahead and use your spiffy condenser mics overhead for the drum kit. You've got the power – phantom power, that is.

Going Direct

We're using a Direct box (DI) for the bass. A DI has two outputs - a mic-level output connected to the mixer, plus an instrument-level output for the amplifier. Direct recorded bass is usually very clean and solid, but experiment with the sound you get with a mic on the amplifier. You might prefer that, or like the sound of the combination of a mic and DI.

Some bands use a keyboard amplifier, others plug the keyboard directly into the mixer and send it straight to the PA. We've taken the direct approach here, but there are some considerations, which we'll get into in a couple of paragraphs. Stay tuned.

Assignments

When recording a small group such as this, there's probably no need to separate the band using subgroups. You'll set up a good mix during a run-through and, unless you have the luxury of having an engineer to mix while you're playing, settings will remain fixed. On the CFX, however, in order to get a signal from the input to the MAIN OUTPUTs, it must be routed through a subgroup.

Assign all the input channels to 1-2, then in the Master section, assign SUB 1 to LEFT and SUB 2 to RIGHT. Set the SUB 1-2 faders to their Unity Gain position.

Recorder Connections

We've shown the recorder connected to the TAPE outputs. This is preferable to using the MAIN outputs, which go through the Graphic Equalizer. That equalizer is useful to fine-tune the PA to the room acoustics, but there's no need for it when recording. Alternately, you can connect the recorder to the balanced 1/4" TRS SUB OUTPUTs 1 and 2.

The recorder outputs are connected to the TAPE IN jacks so that you can listen to the playback by pressing the BREAK switch.

Monitoring

The UTILITY OUTPUTs are convenient for feeding the control room monitor speakers for setup and playback. Since these outputs have their own OUTPUT LEVEL control, you can turn off the speakers when you're recording in the same room.

Hearing Yourself

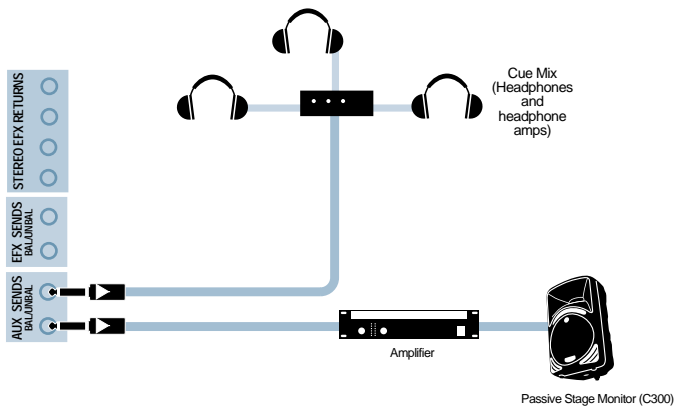
In a live gig, there are almost always monitor speakers so that the singers and unamplified instruments such as directly-connected keyboards can be heard over the guitar amplifiers and drums. In the studio, monitor speakers are usually replaced by headphones so that the sound from the monitors isn't picked up by the mics, compromising the recording.

It's possible that the keyboardist will be able to hear as much as he needs to hear simply by plugging a set of phones into the headphone output of his keyboard, hearing the rest of the band from what leaks into the headphones acoustically (or keeping one earphone off). The singers will most likely find that they can't sing well without monitors of some sort.

The AUX SEND 1 and 2 outputs are available for monitor outputs. One option is to use a stage monitor just as you would at a gig. Keep the volume down and with careful placement of the monitor relative to the vocal mics, sound leakage from the monitor speaker into the mics can be kept to a workable level. In fact, if used creatively, this leakage can enhance the live feel of the recording.

A more studio-like option is to connect a headphone amplifier to one (or both, if you want two different headphone mixes or one stereo mix) of the AUX SEND outputs and give headphones to those who need them.

Adjust the speaker or headphone monitor mix by using the AUX 1 and 2 controls.



Effects

In this example, we haven't connected any out-board effects, but are using the built-in EMAC effect processor. If you fancy using a second effect processor, for instance for a different reverb sound on drums than on vocals, it can be fed from EFX SEND 1 and returned to the mix through the EFX RETURN 1 jacks. This will retain the use of the EMAC processor on EFX 2.

Notes
