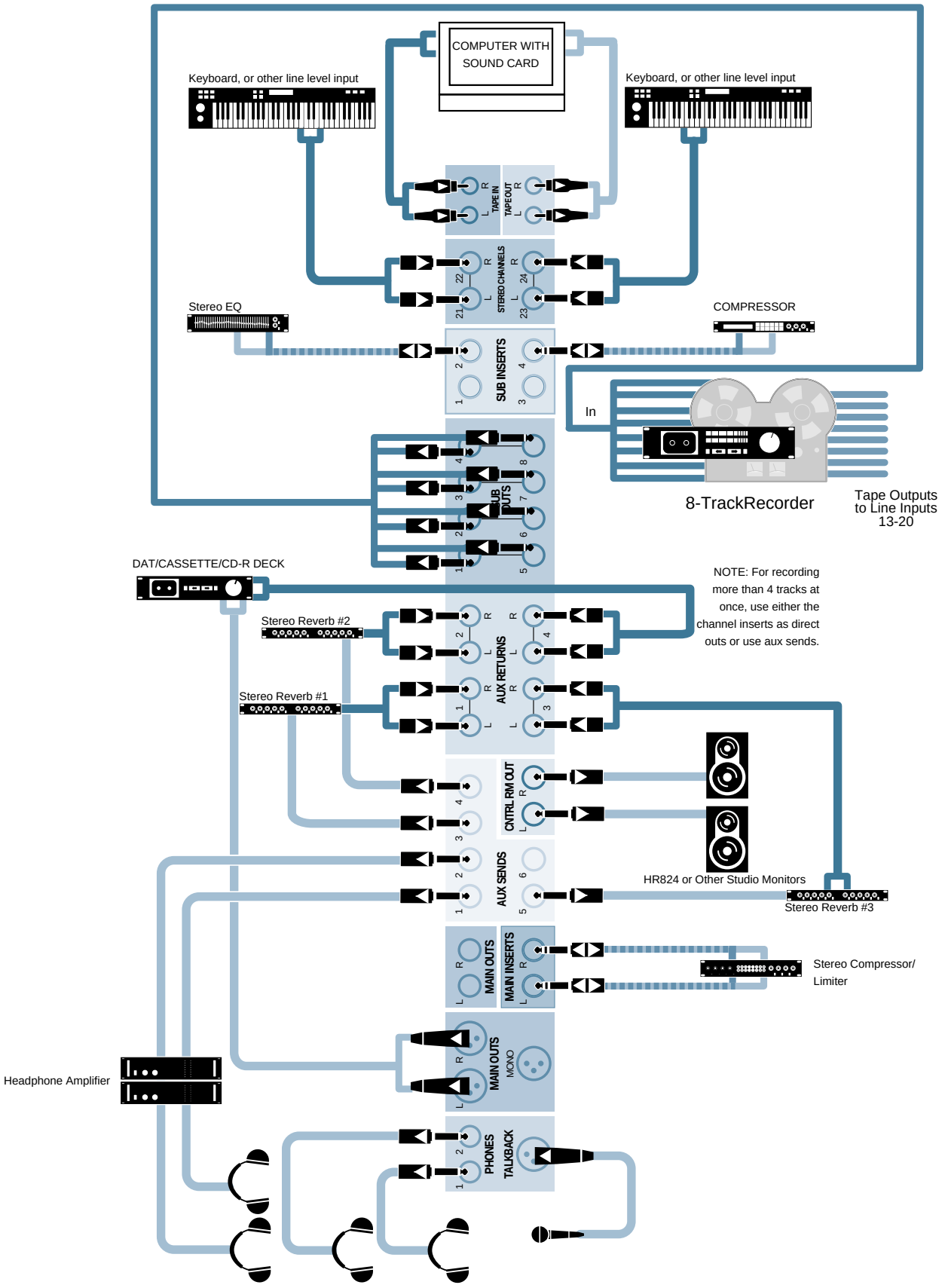
SR Series 8-Track Recording



You probably purchased your SR24-4 or SR32-4 -VLZ PRO to use as a PA console for your band, but it makes a fine recording console as well. In this setup, we've shown it used together with an 8-track recorder with a computer equipped with a sound card serving as a mixdown recorder and editor. A secondary recorder (DAT, cassette, or CD-R) is also included for the purpose of making copies of your edited master recording.

The console is set up for split monitoring with the multitrack tape returns connected to the last eight mono channels(13-20 on the 24 input model, 21-28 on the 32).

Refer to the 1604-VLZ PRO 8-track recording application for a blow-by-blow description of the tracking and mixing process. Other than the names and location of the controls, it's all applicable here.

Inputs

Plug in your mics or line-level sources as required for your recording. For live tracking you have up to 20 mic or line level inputs available on the SR-24-4, and up to 28 on the SR-32-4, plus the two stereo line level inputs. In this setup, we've shown two stereo keyboards connected to those stereo line inputs, leaving the mono mic/line inputs free for mics, instrument processors, or direct boxes.

In this example, we've used stereo AUX RETURNS 4 as inputs from the auxiliary 2-Track tape deck.

Outputs

The SR series provides two jacks for each SUB output (see "Double Bussing" on page 73). We're using the SUB outputs to feed the tape deck, allowing you to record up to four tracks in a pass, with each track being either an individual source or a mix of input channels.

To record a mix of several inputs (drum mics for example) to a pair of tracks, assign those drum mic input channels to one pair of SUBs, adjusting the level and panning on the input channels for the desired balance and position.

To record more than four tracks in one pass, repatch the 8-track recorder inputs to channel INSERT outputs using an unbalanced (TS) plug inserted fully into the INSERT jack. This will mute the input in the mix but send the channel signal to the recorder.

We've shown a DAW (computer with a sound card – since this is a fairly modern console, it's OK if we use the modern terminology) connected to the TAPE OUT and TAPE IN jacks. This serves as the master stereo recorder and is used for mixing or, if you choose, recording live, direct to stereo. The auxiliary 2-track recorder is connected to the MAIN outputs. Since the TAPE and MAIN outputs carry the same signal, you can swap the inputs of the main and auxiliary stereo recorders to match operating levels and connector styles.

AUX SENDS 1 and 2 feed outboard headphone amplifiers to provide cue mixes for recording.

Assigns

Use the ASSIGN buttons and PAN knobs to route any input channel to any of the four SUB outputs for recording. See the Bus Assign section of the Mixer Anatomy Grand Tour for the fifty cent explanation.

The recorder return channels should be assigned to L-R. Other than for setup and rehearsal, all other input channels should be assigned to a subgroup or un-assigned so that you hear only the recorder returns in the control room monitor.

When recording only a single mic to a track, for the shortest and cleanest signal path, connect the recorder input to the channel INSERT output.

Effects

Three reverbs are connected to AUX SENDs 3, 4, and 5, with AUX 3-4 set to PREPOST-FADER (PRE button up). Reverb outputs are connected to AUX RETURNS 1, 2, and 3. In this way, they're convenient for mixdown. Reverbs connected to Returns 1 and 2 can be sent to the headphone monitor mixes using the EFX TO MONITOR 1 and 2 controls.

Mixdown

To mix your tracks, un-assign all the mic and line inputs other than the recorder returns (which should still be assigned to L-R). If you have virtual MIDI tracks, assign the MIDI sequenced synth input channels to L-R.

A computer workstation is an excellent mixdown tool for recording garage-band style, where you record several takes of the same song, mix them all, or at least mix the best parts of each take, then use the computer to edit the pieces together into a complete version.

Listen to the computer sound card playback by pressing the TAPE RETURN TO PHONES/CR button. The TAPE RETURN knob will adjust the playback volume.

When you're satisfied with your editing, you can use the computer to arrange the songs in the desired order and, if your computer is equipped with a CD-R drive, make a CD directly from the edited tracks. You can also make copies to the auxiliary recorder. Route the sound card output to the main L-R bus by pressing the TAPE RETURN TO MAIN MIX button.

Be sure to disable the INPUT MONITOR mode on your sound card before assigning it to the MAIN mix. Otherwise, feedback will result. If you don't know how to disable input monitoring on the sound card (it's usually in a software control panel), simply disconnect the sound card inputs from the TAPE OUT or MAIN OUT jacks. You won't need them for playback.

Notes