Recording Technology I

Lab #2 - Intro to Patchbays

1. Power up the studio using the proper order
2. Using the patchbay, patch Echo 1 to the left input of the MX300. Patch Echo 2 to the input of the PCM 41. Patch the output of these effects to the Cue Echo Return (Cue E/R).
3. Route the computer into the mix console using the same steps as Lab #1.
4. Raise the level in the Cue 1 output from Channel 1. This can be found in the Aux Section of the channel strip. Make sure it is assigned to Pre Monitor mode. (Pre & Mode)
5. Look at the top of the master section. You should find a 5 segment LED meter. Below this you should find an AUX select section. Pressing these switches will select which buss the meter will monitor. Select CUE L. This also allows you to hear the signal by selecting AUX in the control room section.
6. Bring up the master fader for CUE L. You should now have signal showing in the meter.
7. Repeat steps 3-5 for channel 2 and CUE R. You are setting this up as a stereo mix in the cue buss so make sure you verify you are listening in stereo.
8. Patch CUE SEND L&R to the studio cue system using room 103’s inputs (Q1,2). Go into the studio and connect a headphone module (Furman HR-2) to the headphone adapter on the wall panel. Test whether the system is operating by taking a pair of headphones and doing a listening test. If it doesn’t work, troubleshoot by working backwards. Always verify your signal is where you expect it to be.
   1. NOTE: The cue system has a set of amplifiers in the equipment room. If everything in your signal chain in the control room and studio is correct, you can check the amplifiers to make sure they are powered and have enough gain.
9. Route signal to the effects we patched earlier via the Echo 1&2 sends also found in the aux section of each channel. Set these Echo sends to Post Channel (after the fader). Bring up the master faders for Echo 1 & 2.
10. Echo 1 was patched to the MX300 in the patchbay. You should see signal at the input section of that device in the Reverb rack. Echo 2 was sent to the PCM 41, which should also have signal.
11. Turn up Echo Return to Cue and verify that there is reverb in the cue mix. Adjust the level of these effects in the signal. LISTEN to the difference between dry (unprocessed) and wet (processed) and note how it affects the music. Verify that the reverb is also going to the headphones.
    1. NOTE: You can reroute the echo returns to different points by using the echo return section located above the master level faders.
12. Verify there is no reverb on the tape machine.
13. Repeat step 11 for ECHO 2. You should now hear delay in the signal.
14. Once completed with the lab, orally recite the power down sequence. Remember we don’t power down the equipment this frequently on a regular basis, in order to preserve the lifespan of the equipment.