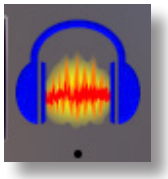
DARTMOUTH COLLEGE
FILM AND MEDIA STUDIES TECHNICAL SUPPORT

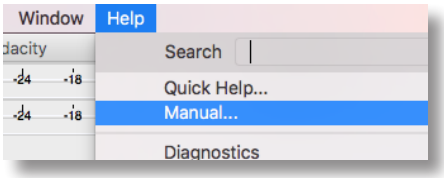
Recording Sound in the VAC Studio 106 Sound Booth

Turn on the iMac, and also turn on the Rode K2 Power Supply in the rack just below. A blue light will illuminate from the power supply when it is on.

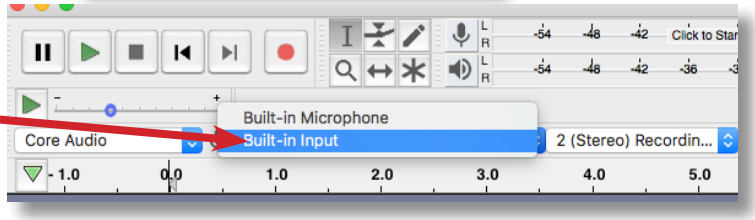
By clicking on its icon in the dock, open Audacity.



If you would like to find out more details about Audacity, the manual is available via the top menu > Help> Manual.

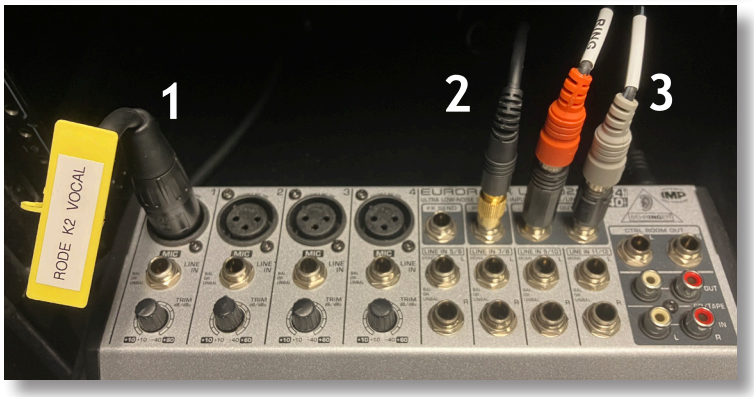


With Audacity open, make sure that the Input Device (the pulldown menu next to the microphone icon) is 'Built-in Line Input'.



Sound coming into Audacity (via the Built-in Line Input) is coming from the Eurorack Mixer.

Here we see that the Rode K2 microphone is plugged into Input l (1). Headphones are plugged into the Headphone Jack (2) and the two RCA cables (3) are running from the mixer to the Built-in Line Input of the iMac- and thus Audacity.

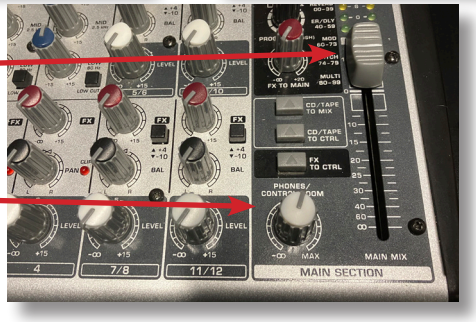


The headphones will allow you to monitor sound that is being sent out of the mixer- so you can control the audio level before it reaches Audacity.

With the Rode mic plugged into Input I , initial audio levels will be controlled by the black Trim dial (for Audio Gain) at the top of the mixer, and the white Level dial control at the base of the mixer.

Final output levels will be governed by the Main Mix lever on the bottom right.

The dial to the left of that only controls the level of your headphones- it does not adjust the actual sound level of your recording.



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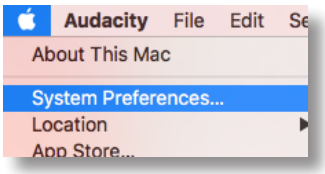
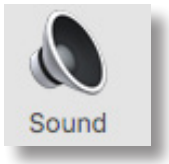
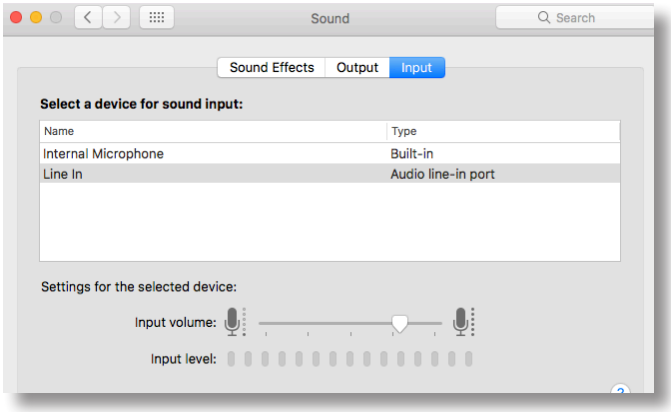
If you are finding that there is no sound, or a very low level of sound, coming into Audacity after making sure the power supply and mixer are both on, double check the iMac's audio settings.



Choose the Sound icon,



and check that Line In is selected under the Input tab. It's also a good idea to make sure that the Input volume is turned up (to the right) all the way. It can be further adjusted within Audacity, but this way we have the highest level of incoming sound possible.

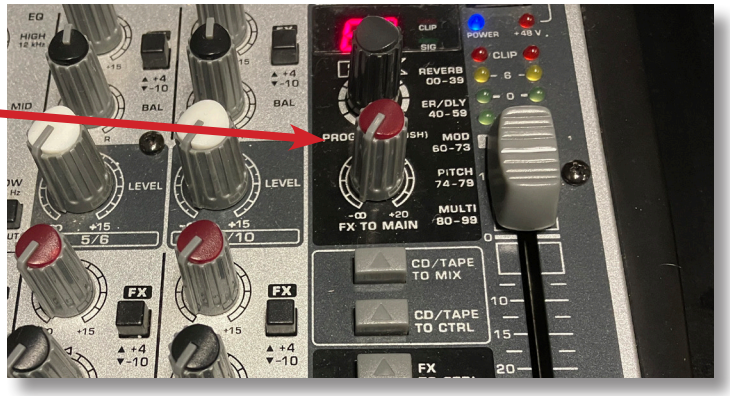


The Eurorack mixer has the capability of adding several different effects while you are recording.

As long as the red "FX" dials are turned down (all the way to the left, counter-clockwise) there will be no effect added.

This is true also of the red "FX TO MAIN" dial on the right by the Main Mix lever. Keep the FX dial turned all the way counter-clockwise so that no effects are added to your recording.

Consult the Eurorack information on pages 5 and 6 for details on using the mixers effects.

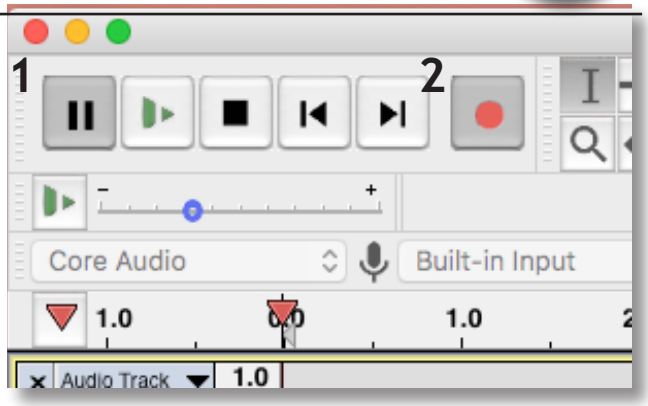


Now, to record your sound through the system and into Audacity.

Recording Sound in the VAC Studio 106 Sound Booth

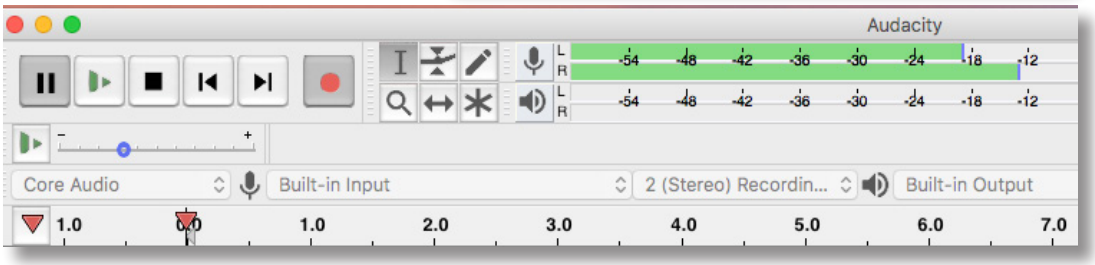
To get Audacity into a Record Standby mode, first press the **Pause** button (1) and then the **Record** button (2).

Doing this will immedately create the track you will record to.



While in Pause mode, you will be able to see what your audio levels are.

Ideally you should aim for a level around -12dB.



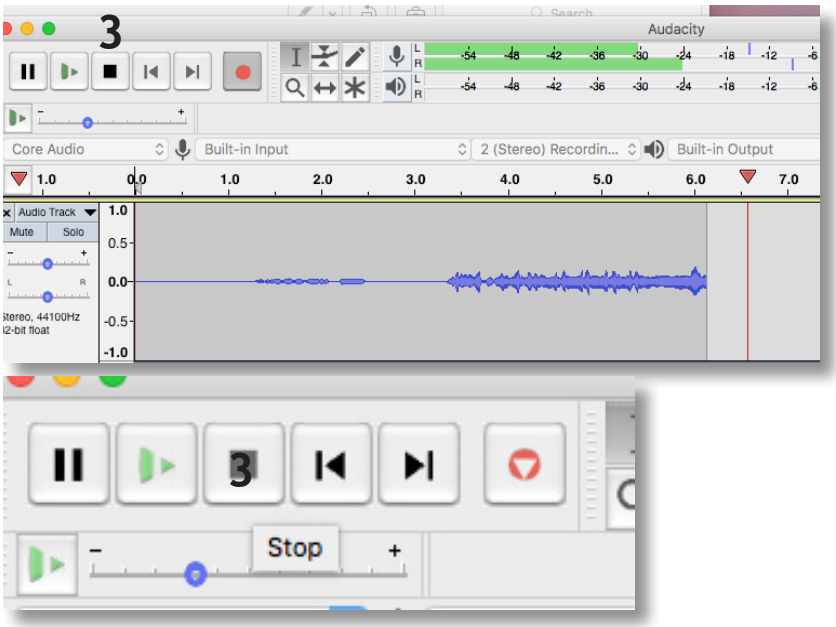
You can adjust the input level with the dial on the mixer (see page 1).

When you are ready to record, press the **Pause** button and you are 'rolling'.

You can pause recording by pressing the **Pause** button again, or stop recording altogether by pressing the **Stop** button (3).

If you wish to continue recording in the same track after pressing **Stop**, you can press the **Record** button again and continue.

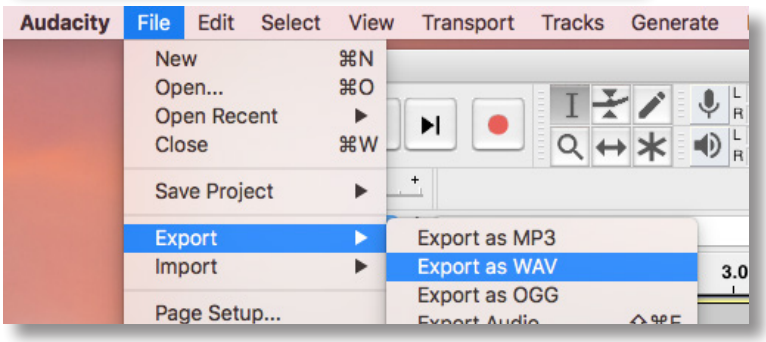
Having completed the recording, you are now ready to save it as an audio file.



Go to the top menu and choose File>Export.

Several options are available, but saving it as a WAV file is the best one to choose if you plan on editing it.

A WAV file is pretty large, which is helpful to work with in post production. If you are looking for a smaller size file for immediate upload or sharing, MP3 would work well.



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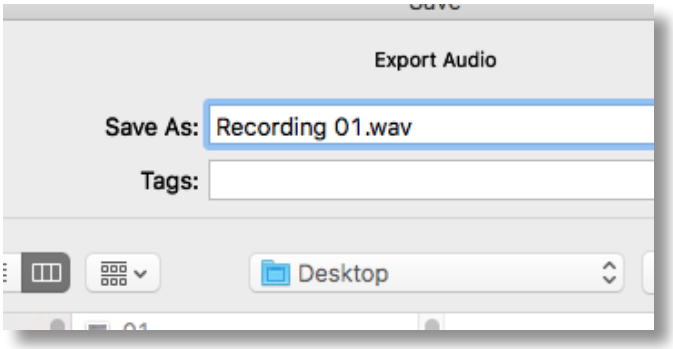
In the next window that opens, give a name to your recording in the "Save As" window, and using the pull-down menu choose a location to save your file to.

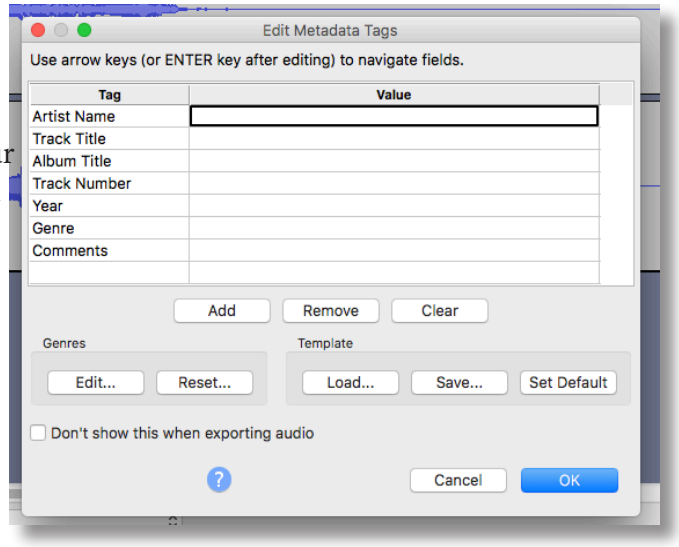


You can save it to the Desktop for now, but if you are connected to an external hard drive or a workspace on a server, it would save a step to save it directly there.

In the Encoding "File Type" pull-down menu, you can select a bit depth for your recording. The default is 16-bit, which for almost every instance is fine. If you want a better quality version, you can choose 24-bit.

When you have finished your selections, click on the "Save" button at the bottom right of the window.

The "Edit Metadata Tags" window will open.



Here, you can enter specific metadata information for your recording. For most cases this is not necessary, so you can skip this and press the "OK" button at the bottom right.

Your audio file will now be saved to the location you had selected.

If you did save it to the desktop, then now you can drag it to your external hard drive, to your workspace on the NEXIS server, or upload it (to a google drive, for example).

Having done that, drag the file from the desktop into the trash and delete it, leaving the desktop clear for the next session. Quit out of Audacity.

Also, turn off the Rode K2 power supply, and make sure you've left the Studio 106 Sound Booth clean.

Using the Eurorack UB1202FX Mixer with effects

The Eurorack Mixer can help you fine tune the quality of your recording with its Trim and EQ (High, Mid and Low) controls. It also has 99 effects you can incorporate into your recordings.

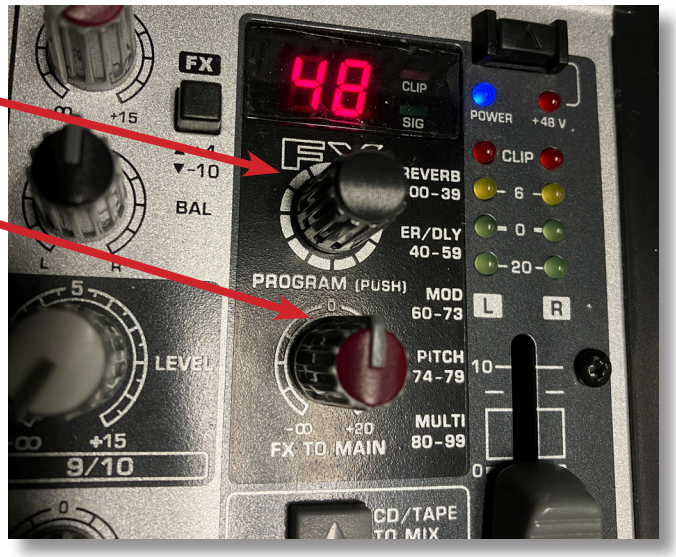
On this page we will review how to select and control the levels of the various effects.

In this tutorials example, the Rode K2 microphone is plugged into Channel 1.

Intensity control of the effects are by way of the red FX dial at the bottom of the channel controls.

To select an effect, choose a number by dialing the black **Program Dial**, located just to the left of the Main Mix lever. When you have arrived at the effect number you want, press the button in to select it.

You can further control the level of the effect with the red **FX To Main** dial, just below the **Program Dial**.



You can find a list of the Eurorack effects and their corresponding program numbers on the next page.

The full Eurorack UB1202FX Manual can be found at https://www.strumentimusicali.net/manuali/BEHRINGER_UB1002FX_UB1202FX_ENG.pdf

No.	EFFECT	Description
	HALL 00-09	
00	SMALL HALL 1	approx. 1.0s reverb decay
01	SMALL HALL 2	approx. 1.2s reverb decay
02	SMALL HALL 3	approx. 1.5s reverb decay
03	MID HALL 1	approx. 1.8s reverb decay
04	MID HALL 2	approx. 2.0s reverb decay
05	MID HALL 3	approx. 2.5s reverb decay
06	BIG HALL 1	approx. 2.8s reverb decay
07	BIG HALL 2	approx. 3.2s reverb decay
08	BIG HALL 3	approx. 4s reverb decay
09	CHURCH	approx. 7s reverb decay
	ROOM 10-19	
10	SMALL ROOM 1	approx. 0.5s reverb decay
11	SMALL ROOM 2	approx. 0.8s reverb decay
12	SMALL ROOM 3	approx. 1.0s reverb decay
13	MID ROOM 1	approx. 1.2s reverb decay
14	MID ROOM 2	approx. 1.5s reverb decay
15	MID ROOM 3	approx. 1.8s reverb decay
16	BIG ROOM 1	approx. 2.0s reverb decay
17	BIG ROOM 2	approx. 2.2s reverb decay
18	BIG ROOM 3	approx. 2.5s reverb decay
19	CHAPEL	approx. 3s reverb decay
	PLATE 20-29	
20	SHORT PLATE	approx. 1.0s reverb decay
21	MID PLATE	approx. 1.5s reverb decay
22	LONG PLATE	approx. 2.2s reverb decay
23	VOCAL PLATE	approx. 1.2s reverb decay
24	DRUMS PLATE	approx. 1.0s reverb decay
25	GOLD PLATE 1	approx. 1.2s reverb decay
26	GOLD PLATE 2	approx. 2.0s reverb decay
27	SHORT SPRING	approx. 1.0s reverb decay
28	MID SPRING	approx. 2.0s reverb decay
29	LONG SPRING	approx. 2.5s reverb decay
	GATED/REVERSE 30-39	
30	GATED REV SHORT	approx. 0.8s gate time
31	GATED REV MID	approx. 1.2s gate time
32	GATED REV LONG	approx. 2.0s gate time
33	GATED REV XXL	approx. 3.0s gate time
34	GATED REV DRUMS 1	approx. 0.8s gate time
35	GATED REV DRUMS 2	approx. 1.2s gate time
36	REVERSE SHORT	approx. 0.8s reverb raise
37	REVERSE MID	approx. 1.2s reverb raise
38	REVERSE LONG	approx. 2.0s reverb raise
39	REVERSE XXL	approx. 3.0s reverb raise
	EARLY REFLECTIONS 40-49	
40	EARLY REFLECTION 1	Short
41	EARLY REFLECTION 2	Medium-short
42	EARLY REFLECTION 3	Medium-long
43	EARLY REFLECTION 4	Long
44	SHORT AMBIENCE	Short
45	MID AMBIENCE	Medium-short
46	LIVE AMBIENCE	Medium-short
47	BIG AMBIENCE	Medium-long
48	STADIUM	Long
49	GHOST AMBIENCE	Extra-long special FX

No.	EFFECT	Description
	DELAY 50-59	
50	SHORT DELAY 1	Like a short shattering
51	SHORT DELAY 2	1-2 short impulse(s)
52	SHORT DELAY 3	1-2 short impulse(s)
53	MID DELAY 1	Classical Delay for up-tempo music (115-125 BPM)
54	MID DELAY 2	Classical Delay for mid-tempo music (105-115 BPM)
55	MID DELAY 3	Classical Delay for slow-tempo music (95-105 BPM)
56	LONG DELAY 1	Classical Delay for reggae-tempo music (85-95 BPM)
57	LONG DELAY 2	Classical Delay for dub-tempo music (75-85 BPM)
58	LONG DELAY 3	Extra long (nearly infinite) delay effect
59	LONG ECHO	Extra long canyon echo effect
	CHORUS 60-69	
60	SOFT CHORUS 1	Unobtrusive effect
61	SOFT CHORUS 2	Unobtrusive effect with different color
62	WARM CHORUS 1	Analog sounding
63	WARM CHORUS 2	Analog sounding with different color
64	PHAT CHORUS 1	Pronounced chorus effect
65	PHAT CHORUS 2	Pronounced chorus effect with different color
66	CLASSIC FLANGER	Standard flanger effect
67	WARM FLANGER	More analog touch
68	DEEP FLANGER	Deep modulation impression
69	HEAVY FLANGER	Extremely pronounced effect
	PHASE/PITCH 70-79	
70	CLASSIC PHASER	Standard phaser effect
71	WARM PHASER	More analog touch
72	DEEP PHASER	Deep modulation impression
73	HEAVY PHASER	Extreme strong effect
74	PITCH SHIFT DETUNE	2-3-times detune for a wider solo voice sound
75	PITCH SHIFT +3	Minor third added voice
76	PITCH SHIFT +4	Major third added voice
77	PITCH SHIFT +7	Quint above added voice
78	PITCH SHIFT -5	Fourth down added voice
79	PITCH SHIFT -12	1 octave down added voice
	MULTI 1 80-89	
80	CHORUS + REVERB 1	Soft chorus + medium-short reverb
81	CHORUS + REVERB 2	Deep chorus + medium-long reverb
82	FLANGER + REVERB 1	Soft flanger + medium-short reverb
83	FLANGER + REVERB 2	Deep flanger + medium-long reverb
84	PHASER + REVERB 1	Soft phaser + medium-short reverb
85	PHASER + REVERB 2	Deep phaser + medium-long reverb
86	PITCH + REVERB 1	Soft voice detuning + medium-short reverb
87	PITCH + REVERB 2	Fourth above interval + medium-long reverb
88	DELAY + REVERB 1	Short delay + medium-short reverb
89	DELAY + REVERB 2	Medium-long delay + medium-long reverb
	MULTI 2 90-99	
90	DELAY + GATED REV	Short delay + medium-long gated reverb
91	DELAY + REVERSE	medium-short delay + medium-long reverse reverb
92	DELAY + CHORUS 1	Short delay + soft chorus
93	DELAY + CHORUS 2	Medium-long delay + deep chorus
94	DELAY + FLANGER 1	Short delay + soft flanger
95	DELAY + FLANGER 2	Medium-long delay + deep flanger
96	DELAY + PHASER 1	Short delay + soft phaser
97	DELAY + PHASER 2	Medium-long delay + deep phaser
98	DELAY + PITCH 1	Short delay + fourth down interval
99	DELAY + PITCH 2	Medium-long delay + minor third above interval