DARTMOUTH COLLEGE
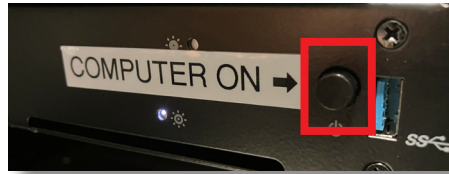FILM AND MEDIA STUDIES TECHNICAL SUPPORT
Recording Sound in the VAC Studio 106 Sound Booth

Turn on the computer, if it is not already on. The power button is on the front of the rack, to the right.

If asked for a password, enter "sound".

In this example we will be using the AT 2040 microphone.

Open the Digital Audio software you will be using to record your audio. Some options are Audacity, GarageBand, and Pro Tools. For more detailed information about each, refer to its specific Technical Document.

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

Here we see that the AT 2040 microphone is plugged into Input 2 (1).
The two RCA cables (2) are running from the mixer to the Built-in Line Input of the iMac- and thus Audacity.
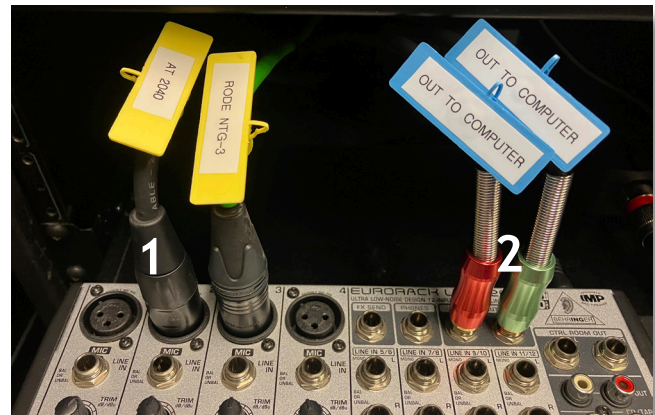
The headphones (plugged into the speakers) will allow you to monitor sound that is being sent out of the mixer- so you can control the audio level before it reaches your audio software.

With the AT 2040 mic plugged into Input 2 , 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.
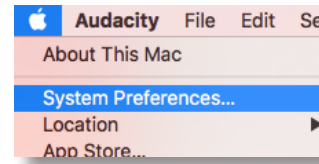
Final output levels will be governed by the Main Mix lever on the bottom right.
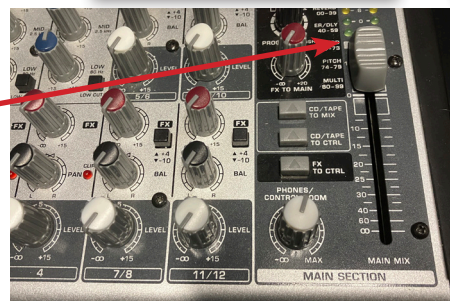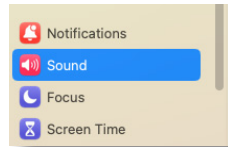
# Recording Sound in the VAC Studio 106 Sound Booth

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 *RODE AI-1* 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.
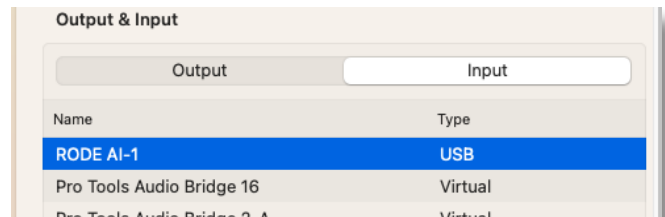
In the case of the RODE interface, control in the System Preferences is disabled- you can control the Input volume on the interface device itself.

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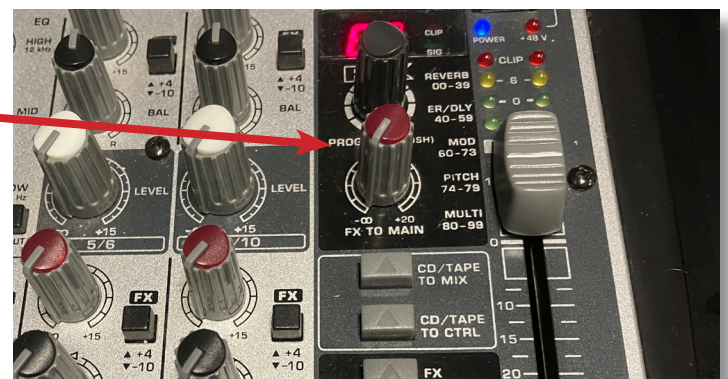
Consult the Eurorack information on pages 5 and 6 for details on using the mixers effects.

You should now be ready to record your sound through the system and into your audio software.

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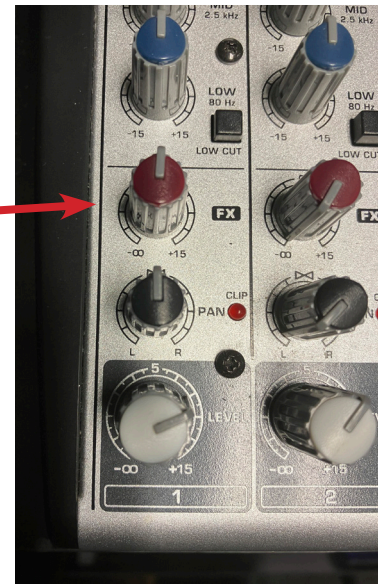
On this page we will review how to select and control the levels of the various effects.

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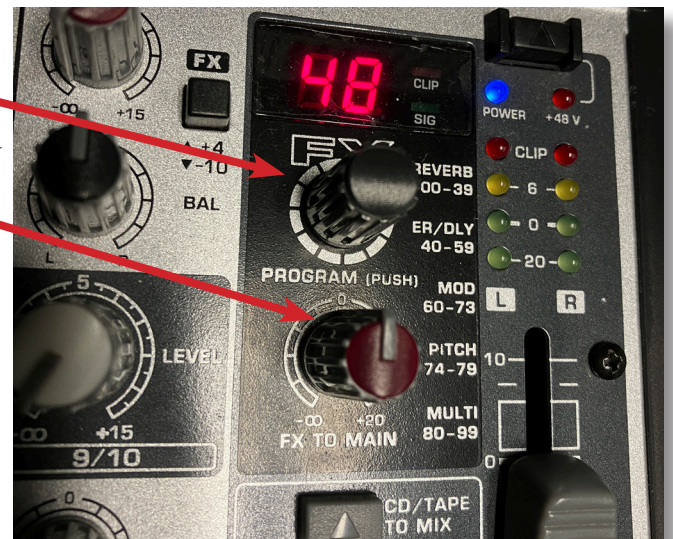
You can find a list of the Eurorack effects and their corresponding program numbers on the next page.

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

No.	EFFECT	Description	No.	EFFECT	Description
HALL 00-09			**DELAY 50-59**		
00	SMALL HALL 1	approx. 1.0s reverb decay	50	SHORT DELAY 1	Like a short shattering
01	SMALL HALL 2	approx. 1.2s reverb decay	51	SHORT DELAY 2	1-2 short impulse(s)
02	SMALL HALL 3	approx. 1.5s reverb decay	52	SHORT DELAY 3	1-2 short impulse(s)
03	MID HALL 1	approx. 1.8s reverb decay	53	MID DELAY 1	Classical Delay for up-tempo music (115-125 BPM)
04	MID HALL 2	approx. 2.0s reverb decay	54	MID DELAY 2	Classical Delay for mid-tempo music (105-115 BPM)
05	MID HALL 3	approx. 2.5s reverb decay	55	MID DELAY 3	Classical Delay for slow-tempo music (95-105 BPM)
06	BIG HALL 1	approx. 2.8s reverb decay	56	LONG DELAY 1	Classical Delay for reggae-tempo music (85-95 BPM)
07	BIG HALL 2	approx. 3.2s reverb decay	57	LONG DELAY 2	Classical Delay for dub-tempo music (75-85 BPM)
08	BIG HALL 3	approx. 4s reverb decay	58	LONG DELAY 3	Extra long (nearly infinite) delay effect
09	CHURCH	approx. 7s reverb decay	59	LONG ECHO	Extra long canyon echo effect
ROOM 10-19			**CHORUS 60-69**		
10	SMALL ROOM 1	approx. 0.5s reverb decay	60	SOFT CHORUS 1	Unobtrusive effect
11	SMALL ROOM 2	approx. 0.8s reverb decay	61	SOFT CHORUS 2	Unobtrusive effect with different color
12	SMALL ROOM 3	approx. 1.0s reverb decay	62	WARM CHORUS 1	Analog sounding
13	MID ROOM 1	approx. 1.2s reverb decay	63	WARM CHORUS 2	Analog sounding with different color
14	MID ROOM 2	approx. 1.5s reverb decay	64	PHAT CHORUS 1	Pronounced chorus effect
15	MID ROOM 3	approx. 1.8s reverb decay	65	PHAT CHORUS 2	Pronounced chorus effect with different color
16	BIG ROOM 1	approx. 2.0s reverb decay	66	CLASSIC FLANGER	Standard flanger effect
17	BIG ROOM 2	approx. 2.2s reverb decay	67	WARM FLANGER	More analog touch
18	BIG ROOM 3	approx. 2.5s reverb decay	68	DEEP FLANGER	Deep modulation impression
19	CHAPEL	approx. 3s reverb decay	69	HEAVY FLANGER	Extremely pronounced effect
PLATE 20-29			**PHASE/PITCH 70-79**		
20	SHORT PLATE	approx. 1.0s reverb decay	70	CLASSIC PHASER	Standard phaser effect
21	MID PLATE	approx. 1.5s reverb decay	71	WARM PHASER	More analog touch
22	LONG PLATE	approx. 2.2s reverb decay	72	DEEP PHASER	Deep modulation impression
23	VOCAL PLATE	approx. 1.2s reverb decay	73	HEAVY PHASER	Extreme strong effect
24	DRUMS PLATE	approx. 1.0s reverb decay	74	PITCH SHIFT DETUNE	2-3-times detune for a wider solo voice sound
25	GOLD PLATE 1	approx. 1.2s reverb decay	75	PITCH SHIFT +3	Minor third added voice
26	GOLD PLATE 2	approx. 2.0s reverb decay	76	PITCH SHIFT +4	Major third added voice
27	SHORT SPRING	approx. 1.0s reverb decay	77	PITCH SHIFT +7	Quint above added voice
28	MID SPRING	approx. 2.0s reverb decay	78	PITCH SHIFT -5	Fourth down added voice
29	LONG SPRING	approx. 2.5s reverb decay	79	PITCH SHIFT -12	1 octave down added voice
GATED/REVERSE 30-39			**MULTI 1 80-89**		
30	GATED REV SHORT	approx. 0.8s gate time	80	CHORUS + REVERB 1	Soft chorus + medium-short reverb
31	GATED REV MID	approx. 1.2s gate time	81	CHORUS + REVERB 2	Deep chorus + medium-long reverb
32	GATED REV LONG	approx. 2.0s gate time	82	FLANGER + REVERB 1	Soft flanger + medium-short reverb
33	GATED REV XXL	approx. 3.0s gate time	83	FLANGER + REVERB 2	Deep flanger + medium-long reverb
34	GATED REV DRUMS 1	approx. 0.8s gate time	84	PHASER + REVERB 1	Soft phaser + medium-short reverb
35	GATED REV DRUMS 2	approx. 1.2s gate time	85	PHASER + REVERB 2	Deep phaser + medium-long reverb
36	REVERSE SHORT	approx. 0.8s reverb raise	86	PITCH + REVERB 1	Soft voice detuning + medium-short reverb
37	REVERSE MID	approx. 1.2s reverb raise	87	PITCH + REVERB 2	Fourth above interval + medium-long reverb
38	REVERSE LONG	approx. 2.0s reverb raise	88	DELAY + REVERB 1	Short delay + medium-short reverb
39	REVERSE XXL	approx. 3.0s reverb raise	89	DELAY + REVERB 2	Medium-long delay + medium-long reverb
EARLY REFLECTIONS 40-49			**MULTI 2 90-99**		
40	EARLY REFLECTION 1	Short	90	DELAY + GATED REV	Short delay + medium-long gated reverb
41	EARLY REFLECTION 2	Medium-short	91	DELAY + REVERSE	medium-short delay + medium-long reverse reverb
42	EARLY REFLECTION 3	Medium-long	92	DELAY + CHORUS 1	Short delay + soft chorus
43	EARLY REFLECTION 4	Long	93	DELAY + CHORUS 2	Medium-long delay + deep chorus
44	SHORT AMBIENCE	Short	94	DELAY + FLANGER 1	Short delay + soft flanger
45	MID AMBIENCE	Medium-short	95	DELAY + FLANGER 2	Medium-long delay + deep flanger
46	LIVE AMBIENCE	Medium-short	96	DELAY + PHASER 1	Short delay + soft phaser
47	BIG AMBIENCE	Medium-long	97	DELAY + PHASER 2	Medium-long delay + deep phaser
48	STADIUM	Long	98	DELAY + PITCH 1	Short delay + fourth down interval
49	GHOST AMBIENCE	Extra-long special FX	99	DELAY + PITCH 2	Medium-long delay + minor third above interval