

General Mixing

Vocal & Instrument Inputs

The input preamp gains are properly balanced & set in the CBC Service scene and therefore don't need to be changed. They are preset for 0 db on the fader.

Wireless Mics (i.e. Body Packs)

The two Quad Receivers are configured for mic channels 1-8 on Groups 24 & 25. Select Group 24 for Handheld mics and 25 for Body Packs as shown in the table on the right. For normal services, we use channels 1-5 for Handhelds 1-5 and channels 6-8 for Pastor 1 [ch8], Pastor 2 [ch7], Usher [ch5] Body Packs.

		Source Device	Devices
Shure ULXD4Q 1	1	Quad 1 Gxx:ch1	Hand 1 ≡ Pack 1
	2	Quad 1 Gxx:ch2	Hand 2 ≡ Pack 2
	3	Quad 1 Gxx:ch3	Hand 3 ≡ Pack 3
	4	Quad 1 Gxx:ch4	Hand 4 ≡ Pack 4
Shure ULXD4Q 2	1	Quad 2 Gxx:ch5	Hand 5 ≡ Pack 5
	2	Quad 2 Gxx:ch6	Hand 6 ≡ Pack 6
	3	Quad 2 Gxx:ch7	Hand 7 ≡ Pack 7
	4	Quad 2 Gxx:ch8	Hand 8 ≡ Pack 8

Hand = Group 24 Pack = Group 25

Speaker Mics (i.e. Body Packs)

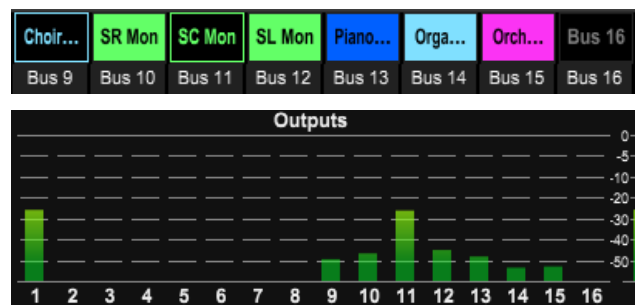
All Body Pack mics send to the Pastor Bus and are controlled by the Pastor DCA; none of these mics are configured to send to the Reverb Bus. Pastor's mic (Pastor 1) has a special compressor effects insert (Dual Combiner). We have (2) legacy wireless body packs (Pack 9 and Orchestra LAV aka Pack 10).

Handheld Mics & Reverb

All Handheld mics send to the Solo Bus and are controlled by the Solo DCA. We use the effects processor for vocalists to add reverb and apply sibilance to the input. All Handheld mics are already configured to send to the Reverb Bus & DCA. The audio operator only needs to control the DCA level and the Reverb Effect via the Fx1 Encoder (reverb delay effect) in the "Assign" section of the board. Note: Reverb adds gain. If reverb is off, Handhelds will need more gain (i.e. ~+5dB)

Buses & Monitors

Buses 1–8 are preconfigured, set to 0 dB and should not be adjusted. Buses 9–16 control the monitors as shown on the right. The monitors are balanced such that 0 dB is the nominal fader setting but you can adjust slightly for each monitor if needed. DCA 8 serves as a master monitor control. During the preaching portion of the service, only the Stage Center Monitor should be active to ensure highest quality with minimal feedback.



DCAs – a master level control for all assigned inputs

The Audio Operator regularly adjusts the DCA to control input levels during a service. It is important to recognize that a DCA controls the level of the assigned inputs prior to sending to any buses, whereas, trying to accomplishing the same thing with a bus is less effective because it only works for that one bus. An example of this being undesirable is if you a boosted the Solo bus that sends to the Mains rather than the Solo DCA, the monitor buses would not see the Solos boosted like the Mains do since they are separate buses.

Scenes

Scenes are saved snapshots of the entire sound board less cues/snippets/scenes. You can quickly restore the baseline configuration or switch between scenes customized for a specific purpose or event (i.e. Christmas Play vs. Standard Service). "CBC Service" is the baseline Scene for everyday use. Use the Show Control "View" button to quickly access the Cues, Scenes or Snippets and apply the appropriate Scene.



No	Name	Note
9	CBC Service	with 32 Channel Record
10	Virtual Sound	32 channel DAW Playback
11	-EASTER	
12	New Chior	Monitors
13	Record cassette	

Mixing Choir Music

Mixing choir music is unique from mixing other audio sources because that are sent pre-fader to the stage monitors which results in them having different output levels. The sound board is configured such that the fader levels for the media inputs (i.e. WMP, Media, RCA, etc) and Buses & DCAs (Monitors) are preset and largely don't need to be changed. The sends to the monitor buses are pre-fader; therefore, the only way to make a volume change to both the Main and monitor outputs is by adjusting the input gain of the source itself. All adjustments that are intended to effect both inputs and buses levels should be done with the preamp Gain encoder on the source. This ensures that the level adjustments are applied uniformly across all routes. The Gain encoder should be adjusted such that the monitor outputs meters show peaks at about -20 dB (all green, peaking one or two in the yellow at most).

Note that relative volume of a track can vary greatly both from track to track as well as over time within the same track. For this reason, the audio operator needs to be constantly monitoring this to ensure soft section of an audio track still are loud enough and that bold portions of a track aren't too loud.

Stereo vs. Mono Music Tracks

Choir music has both split tracks (voice usually on the Right channel & music on the Left channel) and stereo songs (separate performance music on both channels). Usually the filename in Windows Media Player indicates which type the file is. The choir usually performs with music only (Right = Mute, Left = Full) while a children's group will sometimes play with a small vocal background (Right = Partial, Left = Full).

A snippet is a group of focused setting changes for a given purpose. CBC has snippets for "WMP & CD Stereo" for stereo tracks and "WMP & CD Mono" to play the music channel of a split track on both output channels. Use the Assign Buttons or the Show Control "View" button to quickly access the Cues, Scenes or Snippets and apply the appropriate Cue for each song. In stereo, the WMP channels are linked and all settings will effect both channels simultaneously (i.e. gain, faders, mute, etc).

Cues are used when we want to run a snippet and a companion action on the M32 Core. For example, when you run the WMP Stereo Cue, the M32 Core is triggered via Midi to also run a WMP Stereo snippet to stay in sync with the M32.



No	Snippet
0	WMP Stereo
1	WMP Mono
2	CD Stereo
3	CD Mono