Contacts

<table>
<thead>
<tr>
<th>NAME</th>
<th>POSITION</th>
<th>TELEPHONE</th>
<th>EMAIL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Nelson</td>
<td>Technical Coordinator</td>
<td>269-3069</td>
<td><a href="mailto:NELSONP@GRINNELL.EDU">NELSONP@GRINNELL.EDU</a></td>
</tr>
<tr>
<td>Nelson Goering</td>
<td>Technical Assistant</td>
<td>269-3191</td>
<td><a href="mailto:GOERINGN@GRINNELL.EDU">GOERINGN@GRINNELL.EDU</a></td>
</tr>
<tr>
<td>Sophie Fajardo</td>
<td>Office Assistant</td>
<td>269-9002</td>
<td><a href="mailto:fajardos@GRINNELL.EDU">fajardos@GRINNELL.EDU</a></td>
</tr>
<tr>
<td>Nicole Bridgland</td>
<td>Head Stage Manager</td>
<td>269-3559</td>
<td><a href="mailto:FARECMGR@GRINNELL.EDU">FARECMGR@GRINNELL.EDU</a></td>
</tr>
<tr>
<td>Emily Jobe</td>
<td>Music Checkout</td>
<td>269-4644</td>
<td><a href="mailto:MUSCHKOT@GRINNELL.EDU">MUSCHKOT@GRINNELL.EDU</a></td>
</tr>
<tr>
<td>Laura Wolfram</td>
<td>Music Checkout</td>
<td></td>
<td>269-4644</td>
</tr>
<tr>
<td>Large Green Room</td>
<td></td>
<td>269-4592</td>
<td></td>
</tr>
</tbody>
</table>
EMERGENCY INFORMATION

| College Security 4600 | POLICE 7-236-2650 | FIRE 7-236-2655 |

EMERGENCIES: 911

TORNADO/SEVERE WEATHER:

1) There is a weather radio above the Monitor Rack (on the South wall) of the recording room BCA 105. This should go off automatically.
2) Take a quick look outside or Call Security and see what they suggest.
3) If you must stop the concert – have the stage manager make an announcement that there is severe weather and we need to move to another place in the building.
4) Audience – move them to the basement of the older section of the building where the practice rooms are located. You can have people go into the hallway leading to Roberts as well.
5) Stage people should go to the basement of the art wing.

MEDICAL EMERGENCY:

1) UNLESS TRAINED do not attempt to render 1st aid
2) Call SECURITY – 4600
3) There is an EMERGENCY BAG inside 105 (recording room) under the headphones cabinet.
4) Do NOT attempt to move a person who has fallen and appears to be in pain.
5) Limit conversation with victim to quiet reassurances.
6) Remain to assist with any information after help arrives.
7) See the Emergency Procedures Brochure for further information.

FIRE:

1) IF YOU SMELL A BURNING ODOR OR SMOKE.. Call Security 4600. Report exact location of fire and what is burning. If fire is detected, pull Fire Alarm.
2) PULLING THE FIRE ALARM WILL NOT CALL THE FIRE DEPARTMENT but will notify security.
3) Evacuate the audience via the Rotunda, both handicapped exits and both Front of House exits. Stage personnel should exit via either Left or Right stage. FOLLOW THE EXIT SIGNS.
4) Assist handicapped people as necessary.
5) Close doors behind you.
6) See the Emergency Procedures Brochure for further information.
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This manual is for recorders and sound technicians working for the Grinnell College Music Department. It describes your responsibilities and strives to answer, in advance, commonly asked questions about policy, contacts, procedure, and equipment.

Working for the Department

♦ Contacts
If you have any questions or concerns please use the following contacts as resources.

269-3069    Paul Nelson    Technical Coordinator [nelsonp] or 821 0057
269-3999    Chengdong Yang    Head Recorder [yangchen]
269-9206    Hannah Sherwood    Head Stage Manager [farecmgr]
269-3779    Maggie Potthoff    Technical Assistant [potthoff]
269-4644    Heather Parker    Instrument Checkout [muschkot]

♦ Concert Dates and Times
Concert details can be found on Paul’s website:  
http://www.grinnell.edu/individuals/nelsonp    follow the link to: “Music Worker Schedule”
http://web.grinnell.edu/individuals/nelsonp/BUSINESS/CONCERTS/CURRENT.html

We expect you to check this web site regularly not only to sign up for upcoming events, but also to see where you have already signed up to work.

Remember to click on the concert name to see any notes (including report time) for the concert. This should be done before going to the concert.

♦ Signing up
You can either sign up by accessing the web site and e-mailing the Head Stage Manager with the date, concert name and position you would like to work.

Or you can respond to e-mails sent out by the Head Stage Manager, which will outline concerts for the month or have special requests. By responding to the e-mail with a request for placement on crew for a particular concert, you commit to being available for the duration of the concert.

If you cannot make a concert that you signed up for, contact the Head Stage Manager immediately; you will need to find a replacement for yourself.

NOTE: if there are concert spots to be filled, and not enough people have volunteered, you may be assigned to work a concert. Please check the “Music Worker Schedule” regularly to check for assignments. Not Knowing Is Not An Excuse!

♦ Time Policy
The report time for most concerts is typically 50 minutes before the concert starts. This information can be found on the web site and clicking on the concert name. Unless otherwise stated, concert report times are as follows:

<table>
<thead>
<tr>
<th>Report Time</th>
<th>Type</th>
<th>Show Up</th>
<th>Phone Call</th>
<th>Late</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early</td>
<td>Large Concerts</td>
<td>75</td>
<td>65</td>
<td>55</td>
</tr>
<tr>
<td>Standard</td>
<td>Most Concerts</td>
<td>50</td>
<td>40</td>
<td>30</td>
</tr>
<tr>
<td>Late</td>
<td>Student Recitals</td>
<td>30</td>
<td>20</td>
<td>10</td>
</tr>
</tbody>
</table>
Check to see who is working with you on the concerts before the concert date. **If one of the people assigned to work a concert does not show up by the designated phone call time (Phone Call), give them a call.** If you cannot get through to them, and they do not show up within the next ten minutes (Late) you need to do the following.

Contact the Head Stage Manager to let him/her know who hasn’t shown up for the concert. If s/he can’t be reached:

See if one of your friends or another music student in the audience can help you. If they are a student at Grinnell College, and are eligible to work for the college, we can pay them for their assistance. If you end up doing this, be sure to call or e-mail the Head Stage Manager with their name so that they can be contacted about filling out a time sheet. If no one is available to do this:

Call Paul Nelson (remember that it takes him a while to get into town).

If you run out of choices, ask one of the Music Department staff to help you.

♦ **Key Pick-Up**

Three sets of keys are kept backstage (B.C.A. 109) in the key return box with a combination lock: One for the stage manager, one for the house manager, and one for the recorder. Use the combination (R__, L__, R__) to unlock box and obtain keys. At the end of the concert, return keys to box.

♦ **Dress Code**

You should dress appropriately for the specific concert that you are managing. In most cases, you should plan on wearing comfortable but nice looking clothes. You should wear a Music Worker’s shirt to all concerts that you manage. **Please wear dark (preferably black) pants or long, dark skirt with the t-shirt. It is especially important for the Stage and House Manager to adhere to this dress code as you are visible to the public and may have to go on stage, where protocol usually demands that you wear all black.**

If there is special concert dress required for a concert, it will be noted in the work order that you receive a few days before the concert happens. On a few rare occasions, concert managers have been required to wear a skirt or a jacket with shirt and tie.

♦ **Getting Paid**

NOTE: if you have not worked for the college before, see the “Getting Paid” link on Paul’s Website: [http://web.grinnell.edu/individuals/nelsonp/BUSINESS/GetPaid.html](http://web.grinnell.edu/individuals/nelsonp/BUSINESS/GetPaid.html) Fill in the In/Out time you worked next to the date of the concert. Put in the hours worked and then at the end of the pay period (15th/31st of the month), PLEASE APPROVE YOUR TIMESHEET.

You need to be authorized by the College to work on campus (see the Cashier for details). **YOU CANNOT WORK FOR THE COLLEGE IF YOU HAVE NOT COMPLETED YOUR PAPERWORK WITH THE ACCOUNTING (CASHIER’S OFFICE).** See the website above for further instructions. There are two pay periods per month and you should receive a paycheck within about 10 days of the end of the pay period (for the preceding pay period).

♦ **Dismissal**

Although we do not expect you to face this consequence, we feel it is important for you to know what warrants a dismissal: failure to show up for work, failure to perform job duties, inappropriate behavior, and misrepresenting the amount of time that you have worked.
II. SEBRING-LEWIS HALL

Shut off lights to recording room. You can use dimmed lights very dim

FULL SET OF COMPLETE INSTRUCTIONS
THINGS YOU HAVE ALWAYS WANTED TO KNOW ABOUT:

A. RECORDING IN SEBRING-LEWIS

NOTE: the ceiling “can” lights in the hall MUST be off while recording, as they create a buzzing interference with our equipment. Your stage manager should take care of this, but you are also responsible for making sure this is done.

WHEN YOU ARRIVE FOR WORK - MAKE SURE YOU HAVE:

1. A RADIO AND HEADSET (stored in recorders’ box in B.C.A. 105). SET TO CHANNEL 1
2. AT LEAST 1 CD-R (stored on back shelf in B.C.A. 105)
3. A RECORDING PERMISSION FORM
4. A CONCERT PROGRAM (at least one WILL stay with the CD-R)
5. AT SOME POINT CHECK WITH THE ARTIST AS TO THE LENGTH OF EACH SECTION OF THE CONCERT... THIS IS VERY IMPORTANT FOR ASSERTANING IF AND WHEN TO BEGIN A NEW CD-R. ALSO ASK THE ARTIST TO FILL OUT AND SIGN THE LIBRARY PERMISSION SLIPS LOCATED IN THE PLASTIC WALL TRAYS IN 105. THIS INCLUDES GUEST ARTISTS PERFORMING WITH OUR ENSEMBLES. (THE ARTIST Keeps the yellow copy, the white copy stays with the CD-R)

SET UP FOR RECORDING THE CONCERT/RECITAL

1. SEE TASCAM DV-RA1000HD SHORT MANUAL FOR HARD DRIVE SET UP.
2. SEE JVC SR-MV55U SHORT MANUAL FOR DVD VIDEO RECORDER SET UP.
4. USE THE OVERHEAD MIC SYSTEM TO RECORD UNLESS REQUESTED OTHERWISE. THESE ARE DIRECTLY WIRED TO THE MACKIE MIXER. CHECK THE CHEAT SHEETS IF YOU DO NOT HAVE SOUND OR VU METER DEFLECTION.
5. CONTACT THE ARTIST to see if there are any special instructions – special pieces, different start/stop times, extra pieces being played, theatrics taking place.
6. CHECK THE “Music Dept Perm-General.doc” a.k.a RECORDING PERMISSION MASTER SHEET to see if the concert being recorded is listed. If that performer is not listed, you will need to have the artist FILL OUT A “Music Dept Perm-Specific event.DOC” a.k.a. PERMISSION SHEET. Note that if the Grinnell College Ensemble does not have an up-to-date permission slip, please contact Paul. ALSO, Guest Artists performing with Ensembles require a permission slip.

BACK IN THE RECORDING ROOM – PRE CONCERT:

1. TEST MICROPHONES FOR SOUND
2. PRESS THE [RECORD] BUTTON TO GET LEVELS ON HARD-DRIVE AND CD-R MACHINES, THEN SET LEVELS ACCORDING TO RECOMMENDED SETTINGS IN THE RECORDING THE CONCERT SECTION- THEY MAY CHANGE ONCE THE CONCERT GETS GOING.
3. FILL OUT a “CD Recording Data Sheet” and put it with the CD-R for the library when you finish.
4. Make sure you update the “DV-RA1000HD Log” sheet for the Hard Drive recording. This is important as we need to be able to find the recording if there is a problem with the CD.
RECORDING THE CONCERT

1. AS SOON AS THE LIGHTS DIM OR THE AUDIENCE BEGINS CLAPPING, START THE HARD-DRIVE (HD), AND (IF USED – THE DVD VIDEO) UNITS.

2. YOU SHOULD AVOID RECORDING THE TUNING PART ON CD; YET YOU SHOULD ALWAYS RECORD THE ENTIRE APPLAUSE
   
   Signs that you should start recording on the CD-R:
   • The wood wind players raise their instruments
   • The brass wind players raise their instruments and inhale
   • The pianist raises hands towards the keyboard from his/her laps, or wherever he/she was putting his/her hands on
   • The director raises his/her hands (and the stick, of course)


4. MARK ON YOUR PROGRAM, THE CD-R TRACK NUMBER FOR EACH PIECE/MOVEMENT

5. IF THERE ARE LONG PAUSES BETWEEN NUMBERS, PAUSE THE CD-R, AS THERE ARE ONLY 80 MINUTES AVAILABLE ON EACH CD– DO NOT PAUSE THE HD UNTIL INTERMISSION!!

6. AT INTERMISSION PLAY CALLBACK CD

7. SOME ARTISTS LIKE TO ADD PIECES THAT ARE NOT ON THE PROGRAM, SO YOU SHOULD BE PREPARED (i.e. CONTACT THE ARTIST BEFOREHAND)

AFTER THE SHOW!!

1. DO NOT WRITE DIRECTLY ONTO THE CD-Rs.

2. ONLY USE JEWEL BOXES TO CONTAIN CONCERT CD THAT GOES TO THE LIBRARY. USE PAPER SLEEVE FOR STUDENT RECITAL AND STAFF REHEARSALS (UNLESS UNDER SPECIAL REQUEST)

3. CD-Rs ALONG WITH THE PROGRAM AND LIBRARY PERMISSION SLIP NEED TO BE PLACED ON THE “TO LIBRARY TRAY”… THESE WILL EVENTUALLY BE TAKEN TO THE LIBRARY.

4. IF OTHER THAN THE OVERHEAD MICS WERE USED – TAKE DOWN THE MICS / ETC IN THE REVERSE OF THE “ALTERNATE MIC ARRANGEMENTS” SHEET. PLEASE DO NOT WIND THE CABLE LIKE ROPE.. COIL IT!! (THERE IS A GOOD REASON FOR THIS AND IF ANYONE HAS ANY QUESTIONS ABOUT THIS…. PLEASE SEE PAUL!!)

5. If you used them: CAREFULLY PUT THE NEUMANNS AND/OR THE M/S MIC AWAY. THESE ARE VERY FRAGILE AND EXTREMELY EXPENSIVE. (New Price on Neumann U-87’s as of January 4, 2007 were $5000.00 at Sweetwater Sound – that is EACH!)

7. CHECK WITH STAGE MANAGER TO SEE IF HE/SHE NEEDS ANYMORE HELP WITH CLEAN-UP

8. RETURN RADIO AND HEADSET, TURN THE POWER AND LIGHTS OFF AND PLEASE MAKE SURE ALL DOORS ARE LOCKED.

9. PUT THE KEYS IN THE KEY RETURN BOX BACKSTAGE (B.C.A. 109)
B. SEBRING-LEWIS CHEAT SHEET I – CONNECTIONS

A/C POWER STRIP:
LOCATED AT TOP OF MIDDLE EQUIPMENT RACK IN THE RECORDING ROOM (105). PRESS BUTTON LABELED “START” TO TURN ON ALL EQUIPMENT. THIS BUTTON IS ABOUT 3 INCHED IN FROM THE EXTREME LEFT OF THE A/C POWER STRIP. **DO NOT USE THE TOGGLE SWITCH AT THE EXTREME LEFT. THIS TOGGLE SWITCH SHOULD BE LEFT ON AT ALL TIMES!**

**PATCH PANEL CONNECTIONS TO EQUIPMENT:**

**CABLE CONNECTIONS OVERHEAD MICROPHONE SYSTEM:**

1. The Two Recording Microphones are directly wired into CHANNELS ONE AND TWO on the Mackie Microphone Mixer (Mackie 1202-VLZ) via the Patch Panel in Vertical Equipment Rack number three (3).

2. If you do NOT have a signal you will need to check power and switch / pot settings on the mixer. If these appear correct, you will need to check to see that the “Small Mackie Microphone Inputs” 1 and 2 on the patch panel do NOT have a pigtail cable in them; these are located in positions 17 and 18 of ROW 5 on the patch panel. **NORMALED PATCHES SHOULD NOT HAVE PATCH CABLE AT EITHER END; THEY ARE HARD-WIRED INTO THE SYSTEM.**

<table>
<thead>
<tr>
<th>MICROPHONE PATCH TO</th>
<th>MIXER PATCH</th>
</tr>
</thead>
<tbody>
<tr>
<td>WIRE MIC L - OPEN CONNECTION (normaled patch) (R3/C23)</td>
<td>INPUT 1 SmMackie CONNECTION (normaled patch) (R5/C17)</td>
</tr>
<tr>
<td>WIRE MIC R - OPEN CONNECTION (normaled patch) (R3/C24)</td>
<td>INPUT 2 SmMackie CONNECTION (normaled patch) (R5/C18)</td>
</tr>
</tbody>
</table>

**CABLE CONNECTIONS FOR ALTERNATE MICROPHONE ARRANGEMENTS:**

**OVERRIDING THE WIRE MIC SYSTEM (INSTRUCTIONS):**

1. **PLUG** the microphones into one of the 56 readily available microphone inputs in the recital hall. **NOTE WHICH JACK NUMBER YOU PLUGGED THEM INTO.**

2. Find the corresponding connection on the PATCH PANEL – JACKS M1 through M56 in Rows 1, 2 and 3 on the panel.

3. **Connect one end of a patch cable into the jack. You will need one patch cable for each microphone.**

4. Connect the **OTHER END** of the “Left” microphone to the “SMALL Mixer Microphone Inputs” 1 on the patch panel located on the left side of ROW 5 Column 17.

5. Connect the **OTHER END** of the “Right” microphone to the “SMALL Mixer Microphone Inputs” 2 on the patch panel located on the left side of ROW 5 Column 18.

<table>
<thead>
<tr>
<th>MICROPHONE PATCH TO</th>
<th>MIXER PATCH</th>
</tr>
</thead>
<tbody>
<tr>
<td>M “1-56” – Select PATCH (R1/C1) thru</td>
<td>INPUT 1 PATCH (R5/C17)</td>
</tr>
<tr>
<td>M “1-56” – Select PATCH (R3/C8)</td>
<td>INPUT 2 PATCH (R5/C18)</td>
</tr>
</tbody>
</table>
CABLE CONNECTIONS FOR ADDITIONAL MICROPHONES:

ADDING TO THE OVERHEAD SYSTEM (INSTRUCTIONS):

NOTE: Currently, our system is split up for recording and PA operation. If more than two mics are needed for recording, see Paul about this. The PA (public address) system mixer utilizing the House Speakers is now being run exclusively through the Mackie CR1604-VLZ 16 channel mixer located in the middle of the house. The instructions below are basically for that system but were not updated January 9, 2008.

1. PLUG the microphones into one of the 56 readily available microphone inputs in the recital hall. NOTE WHICH JACK YOU PLUGGED THEM INTO.

2. Find the corresponding connection on the PATCH PANEL – JACKS M1 through M56 in Rows 1, 2 and 3 on the panel.

3. Connect one end of a patch cable into the jack. You will need one patch cable for each microphone.

4. Connect the OTHER END of the microphone patch to the “Console Microphone Inputs” 3 through 16 on the patch panel located on the left side of ROW 5 Columns 3 – 16.

<table>
<thead>
<tr>
<th>MICROPHONE PATCH TO</th>
<th>MIXER PATCH</th>
</tr>
</thead>
<tbody>
<tr>
<td>M “1-56” – SELECT PATCH (R1/C1)</td>
<td>INPUT 3-16 – SELECT PATCH (R5/C3)</td>
</tr>
<tr>
<td>M “1-56” – SELECT PATCH (R3/C8)</td>
<td>INPUT 3-16 – SELECT PATCH (R5/C16)</td>
</tr>
</tbody>
</table>

The following patches are “normalled”. This means that they are patched automatically. However, if one or more of the recording decks are not getting a signal, these are the patches to make manually that could alleviate the problem. To override the patches, simply patch connections manually with a patch cable.

SMALL MACKIE MIXER – AUDIO DA (distribution amp) PATCHES

<table>
<thead>
<tr>
<th>SMALL MACKIE OUT TO</th>
<th>DA INPUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>MIXER OUT LEFT – PATCH (R4/C23)</td>
<td>DA IN LEFT - PATCH (R6/C23)</td>
</tr>
<tr>
<td>MIXER OUT RIGHT – PATCH (R4/C24)</td>
<td>DA IN RIGHT – PATCH (R6/C24)</td>
</tr>
<tr>
<td>DA1 OUT LEFT - PATCH (R11/C1)</td>
<td>LEFT - PATCH (R5/C21)</td>
</tr>
<tr>
<td>DA1 OUT RIGHT – PATCH (R11/C2)</td>
<td>RIGHT – PATCH (R5/C22)</td>
</tr>
<tr>
<td>DA2 OUT LEFT - PATCH (11R/C3)</td>
<td>HD DRIVE IN LEFT - PATCH (R8/C1)</td>
</tr>
<tr>
<td>DA2 OUT RIGHT – PATCH (R11/C4)</td>
<td>HD DRIVE IN RIGHT – PATCH (R8/C2)</td>
</tr>
<tr>
<td>DA3 OUT LEFT - PATCH (R11/C5)</td>
<td>DVD/VCR IN LEFT - PATCH (R_/_/)</td>
</tr>
<tr>
<td>DA3 OUT RIGHT – PATCH (R11/C6)</td>
<td>DVD/VCR IN RIGHT – PATCH (R_/<em>/C</em>)</td>
</tr>
<tr>
<td>DA4 OUT LEFT - PATCH (R11/C7)</td>
<td>CASS IN LEFT - PATCH (R7/C20)</td>
</tr>
<tr>
<td>DA4 OUT RIGHT – PATCH (R11/C8)</td>
<td>CASS IN RIGHT – PATCH (R7/C21)</td>
</tr>
</tbody>
</table>

RECORDING CD-R OUTPUT TO MONITOR AMP INPUT (located in the Monitor Box, see section II, iii)

<table>
<thead>
<tr>
<th>CD-R OUTPUT TO</th>
<th>MONITOR AMP INPUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>LEFT - PATCH (R5/C23)</td>
<td>LEFT - PATCH (R11/C9)</td>
</tr>
<tr>
<td>RIGHT – PATCH (R5/C24)</td>
<td>RIGHT – PATCH (R11/C10)</td>
</tr>
</tbody>
</table>
**VIDEO PATCHES**

Video patches using the BNC patch board on vertical rack #2 in 105. These patches must be made manually and need to be maintained on a normal basis as follows:

<table>
<thead>
<tr>
<th>CONNECTION FROM</th>
<th>TO</th>
</tr>
</thead>
<tbody>
<tr>
<td>HALL CAMERA – (R3/C9)</td>
<td>VID DA1 IN – (R2/C1)</td>
</tr>
<tr>
<td>VID DA OUT – (R2/C3)</td>
<td>Back Stage L V4 – (R1/C4)</td>
</tr>
<tr>
<td>VID DA OUT – (R2/C4)</td>
<td>105 Vid Mon Input A – (R2/C11)</td>
</tr>
<tr>
<td>VID DA OUT – (R2/C6)</td>
<td>VCR/DVD IN – (R3/C11)</td>
</tr>
<tr>
<td>VID DA OUT – (R2/C7)</td>
<td>Back Stage R V6 – (R1/C6)</td>
</tr>
<tr>
<td>VID DA OUT – (R2/C8)</td>
<td>Back Stage L V3 – (R1/C3)</td>
</tr>
<tr>
<td>DVD/VCR OUT – (R3/C12)</td>
<td>VID DA2 IN – (R3/C1)</td>
</tr>
<tr>
<td>VID DA2 LOOP – (R3/C2)</td>
<td>105 Vid Mon Input B – (R2/C12)</td>
</tr>
</tbody>
</table>

**INTERMISSION CALL-BACK SYSTEM PATCHES**

The Call-Back system utilizes the Superscope PAC750 with a directed patched output to patch panel located on vertical Rack #3 in the recording room. It is Normal Patched to Crown Amp #1. Basically, for this system to work, Amp1 and the PAC750 need to be turned on with no patches into either spot on the board. The second set of patch directions is for the Speaker Patch Panel in the middle of Vertical Rack #2. These are manual patches and must be maintained.

<table>
<thead>
<tr>
<th>SuperScope PAC750 OUT</th>
<th>TO</th>
<th>SPEAKER AMP 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>L ROTUNDA – (R9/C23)</td>
<td>CROWN AMP 1 L IN - (R2/C10)</td>
<td></td>
</tr>
<tr>
<td>R GALLERY – (R9/C24)</td>
<td>CROWN AMP 1 R IN - (R3/C2)</td>
<td></td>
</tr>
<tr>
<td>AMP 1 SPKR OUTPUT 1 – (R1/C1)</td>
<td>ROTUNDA SPKR IN - (R5/C1)</td>
<td></td>
</tr>
<tr>
<td>AMP 1 SPKR OUTPUT 2 – (R1/C3)</td>
<td>GALLERY SPKR IN - (R5/C2)</td>
<td></td>
</tr>
</tbody>
</table>

**SPEAKER PATCHES FOR HALL PA SYSTEM**

To be used for sending signal to speakers in Sebring-Lewis Hall. NOTE: nothing is normalled to the inputs for Amp 4, only the patch from Amp 4 to S-10 and S-16

<table>
<thead>
<tr>
<th>AMP 4 INPUT</th>
<th>TO</th>
<th>SPEAKER PATCHES</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Far right terminal with other patches)</td>
<td></td>
<td>(middle terminal, below video monitor and patches)</td>
</tr>
<tr>
<td>L in – (R10/C7)</td>
<td>S-10 (R2/C10)</td>
<td></td>
</tr>
<tr>
<td>R in – (R10/C8)</td>
<td>S-16 (R3/C2)</td>
<td></td>
</tr>
</tbody>
</table>

NOTE: (R_/C_) refers to the Row and Column on the patch panel where a particular input is located. This is from the operator’s perspective.
C. SEBRING-LEWIS CHEAT SHEET II - SETTINGS

SWITCH SETTINGS OF EQUIPMENT:

**MIXER (Mackie 1202-VLZ) SETTINGS:**

<table>
<thead>
<tr>
<th>SWITCH</th>
<th>SETTING</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Power</td>
<td>“ON”</td>
<td>Behind “A” in Mackie</td>
</tr>
<tr>
<td>Phantom Power</td>
<td>“ON” if using Neumann’s or other phantom powered mics. Otherwise “OFF”</td>
<td>Behind “M” in Mackie</td>
</tr>
</tbody>
</table>

**CASSETTE SWITCH SETTINGS: (YOU WILL NOT BE USING THIS FOR MOST OF THE TIME)**

<table>
<thead>
<tr>
<th>SWITCH</th>
<th>SETTING</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Power</td>
<td>“ON”</td>
<td>Upper Left Corner</td>
</tr>
<tr>
<td>Memory Switch</td>
<td>“OFF” Center Position</td>
<td>Upper Left Corner</td>
</tr>
<tr>
<td>Input “Pot” – L and R</td>
<td>Chart Suggestion</td>
<td>Right</td>
</tr>
<tr>
<td>Output “Pot”</td>
<td>“10”</td>
<td>Right</td>
</tr>
<tr>
<td>BIAS Reg Calibration</td>
<td>“Pre-Set”</td>
<td>Lower Front</td>
</tr>
<tr>
<td>Monitor SW (RECord)</td>
<td>“Source” Left Position</td>
<td>Right</td>
</tr>
<tr>
<td>Monitor SW (PLAYback)</td>
<td>“Play” Right Position</td>
<td>Right</td>
</tr>
<tr>
<td>NR System</td>
<td>“NR” Left Position</td>
<td>Right</td>
</tr>
<tr>
<td>INPUT SELECTOR SW</td>
<td>“Line 1” Center Position</td>
<td>Right</td>
</tr>
<tr>
<td>Tape SPEED</td>
<td>“Standard” Right Pos.</td>
<td>Right</td>
</tr>
<tr>
<td>EQ SELECTOR SW</td>
<td>“CrO2” Center Position</td>
<td>Right</td>
</tr>
<tr>
<td>BIAS SELECTOR SW</td>
<td>“CrO2” Center Position</td>
<td>Right</td>
</tr>
</tbody>
</table>

**HD (Hard Drive Digital Audio - TASCAM DV-RA1000HD) SWITCH SETTINGS:**

<table>
<thead>
<tr>
<th>SWITCH</th>
<th>SETTING</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Power</td>
<td>“ON”</td>
<td>Upper Left Corner</td>
</tr>
<tr>
<td>I/O (input/output)</td>
<td>Sets Input</td>
<td>F1 center bottom</td>
</tr>
<tr>
<td>I/O Input</td>
<td>“ANALOG”</td>
<td>Screen F1</td>
</tr>
<tr>
<td>I/O DIO</td>
<td>“AES/EBU”</td>
<td>Screen F1</td>
</tr>
<tr>
<td>Sampling Frequency</td>
<td>“44.1”</td>
<td>Right Side</td>
</tr>
<tr>
<td>HDD (Hard Disk Operation)</td>
<td>&lt;Selected &gt; &lt;lit&gt;</td>
<td>Lower Right Side</td>
</tr>
<tr>
<td>Timer</td>
<td>“OFF”</td>
<td>Lower Left Side</td>
</tr>
</tbody>
</table>

Set the “Phones” volume level control on the TASCAM to your preference.

**CD-RW SWITCH SETTINGS:**

<table>
<thead>
<tr>
<th>SWITCH</th>
<th>SETTING</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Power</td>
<td>“ON”</td>
<td>Lower Left Corner</td>
</tr>
<tr>
<td>Input</td>
<td>“ANALOG/BALANCE”</td>
<td>Right Side (input select button in center of unit over input-level control knob)</td>
</tr>
<tr>
<td>Input-Level dial</td>
<td>About 7.5</td>
<td>Center</td>
</tr>
</tbody>
</table>

**VCR SWITCH SETTINGS:**

<table>
<thead>
<tr>
<th>SWITCH</th>
<th>SETTING</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Power</td>
<td>“ON”</td>
<td>Upper Left</td>
</tr>
<tr>
<td>Channel</td>
<td>“L-1”</td>
<td>Lower Left Center</td>
</tr>
<tr>
<td>DVD Speed</td>
<td>“Standard” – 2 hour mode</td>
<td></td>
</tr>
</tbody>
</table>
D. USING THE MONITOR IN B.C.A. 105 MONITOR RACK

SONY STR-DE575

Monitoring recording deck outputs.

1. Turn on Monitor System by pressing the power button < | / ø > located in the upper left-hand corner of the Sony Amplifier unit.
2. Select <CD> on the Amplifier Function Buttons
3. The Recording CD-R (CD-RW2000) is NORMALed for monitoring
4. Adjust Volume on Amp above Mackie board in the monitor rack.
5. To monitor another source - Patch desired deck output Left and Right (on patch panel) to Monitor in Left (R11/C9) and Right (R11/C10).

Monitoring the Call-Back on the 105 speakers

1. Be sure the Call Back system is turned on.
2. Select <AUX> on the Sony Amplifier.
3. Adjust volume on Amp.
E. OPERATING THE CD-R

TASCAM CD-RW2000

NOTE: for more detailed information, see appendix – Sebring – Tascam CD-RW2000 Details

(1) To check levels, press <record> (You will enter either Record Standby or Monitor mode – to Exit press <STOP>)
(2) Make sure input select is set at Analog/Balanced
(3) To begin recording, press <play>
(4) To enter new tracks press <record> once
(5) During intermission, press <pause>
(6) When finished recording, press <stop>
(7) If no more material is going on the CD-R, press <finalize>, then push the <multi-dial> knob in. The finalization process takes about one minute.

F. OPERATING THE HD (Hard Drive) RECORDER

SEE THE SHORT MANUAL SECTION ON THE TASCAM DV-RA1000HD

NOTE: for more detailed information, see Short MANUAL – Tascam DV-RA1000HD Details

(1) This unit should be OFF so push the Power Button in the upper left corner.
(2) HOME SCREEN settings should be as indicated in diagram below.
(3) Start a NEW project for each Concert/Recital
(4) Monitor incoming signal <MONITOR> right side of deck.
(5) Arm Recorder - <RECORD> - (<Ready>/<Record> should light)
(6) Begin Recording when Conductor/Artist enters the Hall <PLAY>
(7) Advance Tracks <Record> (hit once. It is critical to be accurate on the CD-RW2000 CD-R burner to mark the track. IT IS NOT on the hard drive but please be close).
(8) Turn OFF the Hard Drive before Powering DOWN the rack.

HOME SCREEN SETTINGS
ON THE DV-RA1000HD

1 – “ANALOG”
2 – “AES/EBU”
3 – “INT”
4 – METER
5 – “44-24”
6 – CURRENT PROJECT #
7 – Track #
8 – Time Counter

G. OPERATING THE DVD/VCR RECORDER

SEE THE SHORT MANUAL SECTION FOR THE DVD RECORDER

SR-MV55U

(1) Select VCR on the 105 TV Monitor (Main Rack needs to be ON).
(2) Turn on the VCR/DVD power.
(3) The TIME needs to be Correct. If it is not – see the Manual
(4) Load a recordable DVD disc.
(5) Press <VCR/DVD> repeatedly until the DVD lamp lights.
(6) Select input “L-1” if it is not already.
(7) Set the DVD deck to stop mode.
(8) Record Mode should be [SP].
(9) Do a Test Record – it can be “erased” when finalizing.
(10) Press <Record> when performer enters room.
(11) Press <Pause> if the performer leaves the stage or between extended intervals
(12) Press <Stop> when finished. (Do not finalize before NAMING).
(13) IF YOU ARE UN-SURE OF YOURSELF. STOP HERE AND HAVE PAUL FINISH UP THE REST OF IT.
(14) Remove the Test recording (see page 5 of the manual)
(15) Enter the Program name (see page 3 of the manual)
(16) If EVERYTHING IS OK – Finalize the disk (see page 5 of manual)

H. COMPARING THE HD, FD, DVD-R, CD-R AND VHS

DIFFERENCES OF EQUIPMENT

We have upgraded from tapes to CD-R, DVD-R, Hard Drive (HD) and Flash Drive (FD) Recording. We can also record on VHS which is the only remaining tape drive. (We have audio cassette but will not use it unless requested).

1) WHEN HITTING [PAUSE], VHS, HD, FD and DVD MACHINES PAUSE, BUT THE CD-R MACHINE ENDS THE CURRENT TRACK.

2) WHEN HITTING [RECORD] AFTER YOU’VE Pressed IT ONce, THE VHS/DVD MACHINE DOES NOTHING, BUT THE HD, FD AND CD-R MACHINE AUTOMATICALLY START A NEW TRACK.

3) START HD BEFORE CONCERT AND DON’T TOUCH IT UNTIL INTERMISSION OR THE END OF THE CONCERT. ON THE OTHER HAND, YOU’LL HAVE TO KEEP TRACK OF EVERY PIECE/MOVEMENT ON THE CD MACHINE.

4) CD-R AND DVD-R NEED TO BE FINALIZED BUT NOT THE HD OR FD.

5) PRESS [PAUSE] ON CD MACHINE DURING INTERMISSION, BUT CONTINUE THE HD MACHINE DURING INTERMISSION.

OTHER NOTES:
III. RECORDING IN HERRICK & OTHER VENUES

THINGS YOU HAVE ALWAYS WANTED TO KNOW ABOUT:

A. RECORDING IN HERRICK, B.C.A. 152 and OTHER VENUES

WHEN YOU ARRIVE FOR WORK - MAKE SURE YOU HAVE:

1. A RECORDING PERMISSION FORM.
2. TWO SUITCASES WITH PORTABLE FLASH DRIVE RECORDER, VP-88 M/S MIC AND ACCESSORIES
3. A CONCERT PROGRAM (at least one WILL be put on the library shelf)
4. A MIC STAND
5. AT SOME POINT CHECK WITH THE ARTIST to see if there is anything you need to know regarding recording the CONCERT. ASK THE ARTIST TO FILL OUT AND SIGN THE LIBRARY PERMISSION SLIPS LOCATED IN THE PLASTIC WALL TRAYS IN 105. (THE ARTIST KEEPS THE YELLOW COPY, THE WHITE COPY STAYS WITH THE DAT)

SET UP FOR RECORDING THE CONCERT/RECITAL

1. If in Herrick, you may need to activate the noise suppression system. See appendix.
2. USE THE VP-88 M/S MIC. SEE BELOW FOR DETAILED INSTRUCTIONS
3. CHECK THE CHEAT SHEETS IF YOU DO NOT HAVE SOUND OR VU METER DEFLECTION.
4. TEST MICROPHONES FOR SOUND
5. PRESS THE [RECORD] BUTTON TO GET LEVELS ON PORTABLE FLASH DRIVE RECORDER, THEN SET LEVELS ACCORDING TO RECOMMENDED SETTINGS IN THE RECORDING THE CONCERT SECTION- THEY MAY CHANGE ONCE THE CONCERT GETS GOING.
6. RECORD A LITTLE ON THE MACHINE AND PLAYBACK TO MAKE SURE EVERYTHING IS WORKING.
9. YOU SHOULD BE READY TO GO.

RECORDING THE CONCERT

1. AS SOON AS THE PROGRAM BEGINS OR THE AUDIENCE BEGINS CLAPPING, START THE FLASH DRIVE RECORDING UNIT.
2. CAREFULLY ADJUST YOUR AUDIO LEVELS SO THAT THE METER IS PEAKING IN THE –6 dB RANGE. (DIGITAL AUDIO DEVICES LOSE DATA IF IT SPIKES ABOVE “0” SO BE CAREFUL). KEEP A HIGHER AVERAGE SIGNAL LEVEL WHEN AT ALL POSSIBLE.
3. MARK ON YOUR PROGRAM THE TIME SHOWN BY THE COUNTER FOR EACH PIECE/MOVEMENT AFTER THE SHOW!!

1. MAKE SURE THE PROGRAM IS LABELED WITH THE TRACK NUMBER.
2. THE PROGRAM AND LIBRARY PERMISSION SLIP NEED TO BE PLACED ON THE “TO LIBRARY TRAY” IN B.C.A. 105… THESE WILL EVENTUALLY BE TAKEN TO THE LIBRARY.
3. TAKE DOWN THE MICS / ETC IN THE REVERSE OF THE “ALTERNATE MIC ARRANGEMENTS” SHEET. PLEASE DO NOT WIND THE CABLE LIKE ROPE.. COIL IT!! (THERE IS A GOOD REASON FOR THIS AND IF ANYONE HAS ANY QUESTIONS ABOUT THIS…. PLEASE SEE PAUL!!)
4. If you used them: CAREFULLY PUT THE NEUMANNS AND/OR THE M/S MIC AWAY. THESE ARE VERY FRAGILE AND EXTREMELY EXPENSIVE. (You will probably be using the VP-88 M/S MIC)
5. CHECK WITH STAGE MANAGER TO SEE IF HE/SHE NEEDS ANYMORE HELP WITH CLEAN-UP
6. PUT THE KEYS IN THE KEY RETURN BOX BACKSTAGE (B.C.A. 109)

ADDITIONAL NOTES FOR HERRICK RECORDINGS:

- TURN THE POWER AND LIGHTS OFF AND PLEASE MAKE SURE ALL DOORS ARE LOCKED if they were locked when you arrived.
- POWER BREAKER IS #29 LOCATED IN THE HALLWAY JUST INSIDE THE NORTH DOOR TO THE BUILDING. POWER BREAKERS #'s 27 AND 25 CONTROL THE TOP AND BOTTOM POWER RECEPTACLES ON THE SOUTH SIDE OF THE STAGE RESPECTIVELY.

B. OPERATING THE PORTABLE FLASH DRIVE RECORDER

**MARANTZ PMD671**

PUT THE ENTIRE CONCERT ONTO ONE (1) TRACK!!

1. Plug in the Unit to AC power (do not use the batteries except for backup).
2. Turn on power – Slide the Power Button over once.
3. CHECK THE BATTERY LEVEL (If half or no battery indicator exists let Paul know ASAP.
4. Turn on the PHANTOM POWER (slide switch on side near mic connectors).
5. Check “REC REMAIN” to ensure there is enough space.
6. Hit <Display> to check record settings – 24 // 44.10 kHz // PCM // Stereo
7. Plug in the mic cables.
8. Record Test – Slide red <REC> over once.
9. Pause – Hit <Rec Pause> (This will NOT advance the track.
10. Resume – Slide <REC> over once.
11. END RECORDING - <Stop/Cancel>
12. Playback – Stop Recording then <Play/Pause> (adjust volume)
13. TURN OFF THE PHANTOM POWER!!! – when finished (slide switch on side).
14. Turn off the Deck.
15. Put the power supply/cords in the plastic bag so they do not get pinched in case.
16. For more information – see the short manual for the PMD671
C. USING THE >>>SHURE VP-88 M/S MIC<<<

NOTE: for more detailed instructions on the operation of the Shure VP-88 M/S Mic, see section V,ii,D.

First... Turn on the portable Flash Drive (FD) recorder and set it up for recording.

MIC SETUP: Take the M/S mic VP88 mic - put on boom stand using special shock mount for microphone. Plug the XLR 5 Pin Shure VP88 mic extension cable (25' long) into the microphone. Extend the boom fully and make sure the mic is facing the performance area. (There is an L and an R on the sides of the mic near the front capsule. Make sure L is left and R is Right).

CABLE: Plug the other end of the single XLR 5 Pin Shure VP88 mic extension cable (25' long) into the 5 pin-to-3 pin adapter cable ("Y" cable) that is in the portable recording equipment accessory case with red and green outputs.

CONNECTION TO FD: Plug the 2 3-pin XLR cables into appropriate inputs on the FD machine (left and right)

THE FD MACHINE: Make sure the PHANTOM POWER SWITCH is "on" (it should NOT be in this position already as it wears the battery down even when the machine is off). The phantom power switch is located on the right side of the machine next to the microphone inputs.

TAKE DOWN ---

Follow the above in reverse order. MAKE SURE you leave the phantom power switch “OFF”. Return everything to its proper place in the two suitcases.
### IV. APPENDICIES

#### A. GERNERAL APPENDICIES

**Key Ring Directory**

<table>
<thead>
<tr>
<th>Recorder Ring (Herrick/Bucksbaum)</th>
<th>(M7 or “green” key ring)</th>
</tr>
</thead>
<tbody>
<tr>
<td>K7M 48</td>
<td>105/Recorders’ Box</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stage Manager Ring</th>
<th>(M5 or “red key ring”)</th>
</tr>
</thead>
<tbody>
<tr>
<td>K7M 45</td>
<td>Both Green Rooms</td>
</tr>
<tr>
<td>K7M 30</td>
<td>104/103 rear</td>
</tr>
<tr>
<td>K7M 48</td>
<td>105/104D/Front-of-house doors (109/104)</td>
</tr>
<tr>
<td>K7M 53</td>
<td>Piano</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>House Manager Ring</th>
<th>(M4 or “purple” key ring)</th>
</tr>
</thead>
<tbody>
<tr>
<td>K7M 30</td>
<td>104/103 rear</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Herrick Manager Ring</th>
<th>MGR Ring 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>9-8</td>
<td>Herrick Main Doors</td>
</tr>
<tr>
<td>9-2</td>
<td>Reading Room in Herrick</td>
</tr>
<tr>
<td>9-4</td>
<td>Herrick Basement Doors</td>
</tr>
<tr>
<td>2A-4</td>
<td>Music Closets 1-5 in Herrick Basement</td>
</tr>
<tr>
<td>K7M53/K7M54</td>
<td>Piano/Organ Key</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Herrick PA (public address system) Ring</th>
<th>See Paul</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-2 or S1</td>
<td>Herrick PA closet (north side by phone)</td>
</tr>
</tbody>
</table>
**Freelance Recording Jobs**

Sometimes students, student groups, or faculty members need to use the recording equipment to record audition tapes, ensemble recordings, etc. that are not under the jurisdiction of the Music Department. In these cases, you may be contacted to record. All requests for freelance work should be directed through Paul E. Nelson, however the client, not the Music Department, will pay you. These hours DO NOT go on your regular time sheet. Below is an example of the correspondence that usually precedes this type of transaction.

---

**TO THE CLIENT From Paul:**

Greetings **CLIENT\'S\ NAME**,

Occasionally people like you contact me regarding use of the college\'s recording equipment. Generally most people need to make a good quality audition tape for any of several purposes.

We do this type of thing in the Music Department. Generally we record CD-R. Recordings can either be done using our portable flash recorder (requiring more time and work) or they can be done in Sebring Lewis Hall on our better equipment.

I have students that are trained and are usually willing to help you record. You would need to contact one of them to see who is available and you would also compensate them directly. The rate is negotiable but we suggest a minimum student work wage of **$10.00**. I have found that most of the student\'s tend to negotiate other terms.

If you record anywhere but Sebring with the flash drive and our M/S microphone, you would need to do the following:
- Find a place and time to do the recording and set up a reservation if needed.
- Secure a person to record that can do it at the above time.
- Make sure you let me know so that we can reserve the equipment. CD-Rs are available at $1.00 each.

If you use Sebring-Lewis Recital Hall utilizing the CD-R recorder you will need to:
- Check with Pam in the Fine Arts Office to see if she can reserve a time in either the chapel or the recital hall for you.
- Secure a person to record that can do it at the above time.
- Make sure you let me know so that we can reserve the equipment. CD-Rs are **$1.00** each for 79 minutes.

Please let me know if you have any questions. I will forward you a list of my recording people.

=.) Paul

---

**TO THE RECORDERS From Paul:**

Good **Morning** Recorders,

A person, **CLIENT\'S\ NAME**, has approached me about getting an audition tape recorded. I have given **this person** your names so you will probably be hearing from them.

Our policy is to make the equipment available for this purpose and have one of our recorders do the work. The client would need to purchase any materials (tapes) and will also have to contract directly with you for your time. This is totally negotiated between you and the client and whatever you work out is between you. We suggest your **current recorder** wage as a minimum guide to go by. Also, if you record using the flash player, you will need to drop this down to a CD-R for the client. Figure a little time in for doing that. I would suggest downloading a raw recording (unless they pay more for working on it) and burn it as a standard Audio CD (AIFF format).

You may use the portable equipment (flash drive only) and go wherever (within reason) to do the recording or you may use the digital equipment IN SEBRING-LEWIS RECITAL HALL. No matter where you go, the client is responsible for reserving the space (if needed) for this purpose. You may record on CD-R. If a CD-R is needed, you may use ours and then let me know so that I can charge the client. CD-Rs are **$1.00** each for 79 minutes.

Thanks a lot and have a nice day!! =.) Paul

---

You can find a current list of workers at this website:

[http://web.grinnell.edu/individuals/nelsonp/BUSINESS/WORKERLIST.html](http://web.grinnell.edu/individuals/nelsonp/BUSINESS/WORKERLIST.html)
Library Permission Slips

NOTE: ANY GUEST ARTIST THAT PERFORMS NEEDS TO FILL OUT A PERMISSION SLIP. THIS INCLUDES GUESTS PERFORMING WITH ENSEMBLES THAT ALREADY HAVE GENERAL PERMISSION. The library permission slips are located in the plastic wall pockets in the recording room (105). They are to be filled out and signed by the performer or ensemble director. The artist or director may keep the yellow copy; the white original is sent to the library with the DAT tape. This is an essential step to the recording process and must be completed prior to every concert. If we do not have permission make, archive, and use our recording, it is worthless to everyone involved.

Perm-Specific.doc
Perm-General.doc
SEBRING-LEWIS APPENDICIES

Copy Policy
Some time before the show begins; it is appropriate to ask the director/performer whether he or she would like an audio copy of the performance. If she or he would like one that night, we can give him or her a cassette copy. If this is what the director/performer would like, then run a cassette tape along with the CD-R and the DAT. If, however she or he would rather have a CD copy, we can have it to them early in the following week. If this is the case, you need not run a cassette at all. Rather, be sure to send an e-mail to Paul as soon as you finish recording, indicating that the performer/director would like a CD copy of the performance. One of his student helpers will run off a copy during the week.

Detailed information about Recording with the TASCAM CD-RW2000

Please note: The minimum amount of time to go from pushing the power "on" button to actual recording on a CD is approximately 30 seconds.

1) turn POWER ON
   You will see "W-E-L-C-O-M-E" spelled out followed by:
   TOC READING (machine read "Table of Contents")
   "NO DISC" should appear unless one was left in unit
2) Open carriage using <OPEN/CLOSE> button
3) Insert CD-R (or CD-RW)
4) Close carriage using <OPEN/CLOSE> button
   TOC READING (machine read "Table of Contents")
   Display will be:

<table>
<thead>
<tr>
<th>CD-R</th>
<th>A-Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>NO TOC</td>
<td>ANALOG</td>
</tr>
<tr>
<td>••••TRACK</td>
<td>••••TIME</td>
</tr>
</tbody>
</table>
If the CD-R has some recording on it (previously recorded on) but has NOT been FINALIZED, the display will show the number of tracks recorded and total time used. See info below.

If the CD-R is blank the screen will read "0 Tr 0:00"

5) Next insure that the INPUT SELECT is correct:

<table>
<thead>
<tr>
<th>LIVE RECORDING:</th>
<th>ANALOG / BALANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD (CD 301 MKII) to CD-R:</td>
<td>DIGITAL / COAXIAL</td>
</tr>
<tr>
<td>DAT to CD-R:</td>
<td>DIGITAL / AES/EBU</td>
</tr>
</tbody>
</table>

To change input settings, press the <INPUT SELECT> button over the central input-level dial.

TO START RECORDING

6) Press the <RECORD> button
   "NOW OPC" is displayed for 8-12 seconds

7) Press <PLAY>

8) To INDEX tracks during recording (do any of the following)
   <PAUSE> between numbers. To resume recording, press <PLAY>. A new track will now begin.
   <RECORD> press the record button once "on the fly". This starts a new track without interrupting the sound
   <STOP> not recommended. To begin new track, repeat steps 6 and 7. This will take about 30 seconds.

9) To "Stop" do one of the following:
   <PAUSE> for all interruptions during a recording session. (e.g., intermission)
   <STOP> at the end of the recording session

10) FINALIZE. Until the CD has been finalized, it will only play in the CD-RW2000. Finalize allows the CD to be played in any CD player. If you plan to put more recorded material on the CD, DO NOT FINALIZE it until you are finished. (It will still play in the CD-RW2000 - see notes below)
    <FINALIZE> press Finalize Button
    display "xxxx"
    <MULTI-DIAL> press the knob IN.
    It takes about 1:06 to Finalize a CD disc.

Multi-Dial MENU: (will display one of the following 12 selections)

| A_TRACK>ON | WORDSYNC>OFF | FAD_IN>3SEC |
| A_READY>OFF | COPY_ID>FREE | FADE_OUT>3SEC |
| A_CUE>OFF | D_DIRECT>OFF | VOLUME>0dB |
| INC_PLAY>OFF | S_LVL>-54dB | Time/Track Display (default) |

Leave above settings as set. If copying a digital CD or DAT to the CD-RW2000, the volume is set automatically. If the source signal is too low or too hot, you can chose the Volume setting as noted above
and raise or lower the signal ('0' does nothing). Play a sample of the original and set the CD-RW2000 according to the VU meter. RESET TO ZERO when finished.

**ALTERNATE MIC ARRANGEMENTS FOR RECORDING**

**SET UP FOR RECORDING THE CONCERT/RECITAL >>>NEUMANNS<<<**

1. The Neumann’s use a special mic stand adapter. Generally we keep it on one of the Ultimate Speaker stands so we can get additional height. It can be used on other mic stands but they may not be high enough.

2. SET UP THE BOOM MIC STAND ACCORDING TO THE NEEDS OF THE GROUP OR WISHES OF THE CONDUCTOR. WE GENERALLY USE THE ORTF MICROPHONE ARRANGEMENT IN THE THIRD OR FOURTH ROW OF THE RECITAL HALL.


5. ON THE PATCH PANEL IN THE RECORDING ROOM: Plug in a patch cable between EACH of the Mic Inputs corresponding to STEP 4 ABOVE to MIXER MICROPHONE INPUTS 1 AND 2. This overrides the permanent hall mics.

6. THE NEUMANNS ARE PHANTOM POWERED FROM THE MACKIE MIXER POWER SUPPLY IN THE RECORDING ROOM. THEY ALSO HAVE BATTERIES WHICH I HAVE NEVER USED NOR TRUSTED!!

7. TURN ON THE PHANTOM SUPPLY LOCATED ON CABLE INPUT SIDE OF THE MACKIE. It is located on the upper left side looking from the cable side. LOOKING FROM THE KNOB/SLIDER/CONTROL SIDE OF THE MACKIE, THERE ARE NUMBERS FROM 1-16 ACROSS THE TOP OF THE MIXER. THE PHANTOM SUPPLY IS THE TOGGLE SWITCH NEAREST #14. (MIXER POWER IS NEAR #15).

**AFTER THE SHOW!!**

1. TAKE DOWN THE MICS / ETC IN THE REVERSE OF THE ABOVE. PLEASE DO NOT WIND THE CABLE LIKE ROPE .. COIL IT!! (THERE IS A GOOD REASON FOR THIS AND IF ANYONE HAS ANY QUESTIONS ABOUT THIS.... PLEASE SEE PAUL!!)

2. CAREFULLY PUT THE NEUMANNS AWAY. THESE ARE VERY FRAGILE AND EXTREMELY EXPENSIVE.
ADVANCED MIC SETUP

SET UP FOR RECORDING THE CONCERT/RECITAL >>>SHURE VP-88 M/S MIC<<<

First... Turn everything on as you normally would. Sound should be going to the tape in the normal way. Once you have established that, here are the changes.

RECITAL HALL: Take the M/S mic VP88 mic - put on boom stand using special shock mount for microphone. Plug the XLR 5 Pin Shure VP88 mic extension cable (25' long) into the microphone. Extend the boom fully and make sure the mic is facing the stage. (There are a L and R on the sides of the mic near the front capsule. Make sure L is left and R is Right).

CABLE: Plug the other end of the single XLR 5 Pin Shure VP88 mic extension cable (25' long) into the 5 pin - 3 pin adapter cable ("Y" cable) that is in the portable recording equipment accessory case.

HALL CONNECTION: Open the FLOOR RECEPTACLE (GRATE) under the seats in the 3rd row from the stage. Locate microphone/line inputs M37 and M38 in the box. Plug the Left Output (red connector) of the "Y" cable into M37 and plug the Right Output (green connector) of the "Y" cable into M38.

ROOM 105 RECORDING ROOM: Find M37 and M38 marked "First Row" located on the second row of panel jacks. Run a patch cable from each of these to "Console Mic Inputs" "1" and "2" located on the very left side of the 5th patch bay row. (M37 to 1 and M38 to 2). This will by-pass the ceiling mics and now the M/S mic should be active. RESET YOUR LEVELS and you should be set to go.

THE MIXER: Make sure channel 1 and 2 are up. PHANTOM POWER SWITCH "on". The phantom power switch is the little switch right next to the main power switch on the back of the mixer near the #14 on the top right of the console. (The phantom supply is the toggle switch nearest #14. Mixer power is near #15).

TAKE DOWN ---

Follow the above in reverse order. MAKE SURE you turn off the phantom power on the mixer and PULL OUT THE PATCH CORD from at least the "Console Mic Inputs" "1" and "2" on the Recording Room Patch Panel.

ADVANCED M/S MIC SETUP INSTRUCTIONS
Microphone: THE FRONT OF THE MICROPHONE IS THE VERY END (OPPOSITE CABLE END). The TOP is the side the switches are on. There IS a LEFT and RIGHT side to the microphone. This mic uses a 6 volt cylindrical battery (difficult to obtain) but is accessible by UN-screwing the pre-amp ("handle") Use the Phantom power supply 5-52 volts DC. The FIRST switch from the front has TWO (2) FUNCTIONS. One is to select phantom or battery power. (It needs to REMAIN on the Phantom (Battery Off) side of the LED light indicator in the middle.
The SECOND function is to select flat response or low frequency roll-off response. MUSIC REQUIRES A FLAT RESPONSE so set the indicator to point to the STRAIGHT LINE.

The SECOND SWITCH controls the output mode. Unless you understand M/S and have a proper mixer do NOT set it to M/S mode. M/S mode is not covered in this document.

Place the second switch at one of the 3 settings 'H', 'M', 'L', (stereo) according to the chart below. If in doubt, USE THE 'M' SETTING.

Mic should be placed in horizontal position toward sound source with the lettering facing “up”.

General Set Up:
- Mic stand (use locks - finger tight or enough to hold in position. do not over tighten).
- Attach A88ZM shock mount mic holder to mic stand
- Place mic on mic stand. (SPARE BANDS ARE IN A88ZM BOX IN TECHNICIAN'S OFFICE).
- Align guide pins on 25-FOOT LONG mic cable with pin in mic base. Push mic cable onto mic, route cable down mic stand and toward recording equipment. (NEVER LEAVE CABLE ATTACHED TO MIC WHEN STORED!!)

<table>
<thead>
<tr>
<th>SWITCH SETTINGS CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>BELOW ARE THE VARIOUS PATTERNS THAT CAN BE SELECTED. WE GENERALLY USE THE MEDIUM SETTING ON THE &quot;STEREO&quot; PORTION OF THAT SWITCH:</td>
</tr>
<tr>
<td>LOW PICKUP PATTERN (NARROW PICKUP ENVELOPE)</td>
</tr>
<tr>
<td>SIDE 6.0 dB lower than MID</td>
</tr>
<tr>
<td>Modest stereo effect</td>
</tr>
<tr>
<td>Lowest ambient sound from sides of mic.</td>
</tr>
<tr>
<td>Distant micing or High ambient noise or reverb</td>
</tr>
<tr>
<td>Use for wide stage</td>
</tr>
<tr>
<td>Use for un-controlled aim</td>
</tr>
<tr>
<td>Hand held applications</td>
</tr>
<tr>
<td>&gt;&gt;&gt;&gt;&gt;MED PICKUP PATTERN (AVERAGE/NORMAL PICKUP ENVELOPE)</td>
</tr>
<tr>
<td>SIDE 1.9 dB lower than MID</td>
</tr>
<tr>
<td>If in doubt use this setting</td>
</tr>
<tr>
<td>HIGH PICKUP PATTERN (WIDE PICKUP ENVELOPE)</td>
</tr>
<tr>
<td>SIDE 1.6 dB higher than MID</td>
</tr>
<tr>
<td>Maximum stereo effect</td>
</tr>
<tr>
<td>Highest ambient sound and greatest spread of miced sound on playback</td>
</tr>
<tr>
<td>Use with narrower sound stage</td>
</tr>
<tr>
<td>Closer micing.</td>
</tr>
</tbody>
</table>
Operating the In-House PA System

1. Wheel the large JBL Speakers to either side of the stage (stored in 104D, Lighting room).

2. Plug them into speaker out jacks labeled "S 10" and "S 16".

3. Make sure Amp 4 (lowest amp under TV monitor in 105) is turned on.

4. Use Aux sends on the board to send signal to speakers.

5. Patch Console Aux Sends (r7/c's12-17) to Amp 4 (L in, r10/c7; R in, r10/c8)

6. Use Aux levels on Mackie board to control volume
**HERRICK APPENDICIES**

**INSTRUCTIONS for OPERATING Herrick’s IN-HOUSE PA SYSTEM**

**MAKE SURE YOU LOCK BOTH THE CLOSET AND CABINET** AFTER YOU TURN ON THE SYSTEM AND TAKE OUT THE MICROPHONES AND EQUIPMENT YOU NEED. **(KEEP LOCKED AT ALL TIMES** you are not present)

**LOCATION OF LOCKED AREAS AND KEYS NEEDED:**

Key S-1 opens the old rest room (now janitor closet) near the northeast stairway in Herrick
Key S-1 also opens the volume control box for the "in-house" public address system in Herrick Chapel.

This box is located on the south section of the west wall. IT IS THE WOODEN BOX.. The table column below shows the default level settings for the controls in the Wooden Box.

<table>
<thead>
<tr>
<th>CONNECTION</th>
<th>LOCATION</th>
<th>LEVEL CONTROL</th>
</tr>
</thead>
<tbody>
<tr>
<td>PULPIT</td>
<td>4.5</td>
<td></td>
</tr>
<tr>
<td>CD</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MIC 1</td>
<td>6.0</td>
<td></td>
</tr>
<tr>
<td>MIC 2</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MIC 3</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MIC 4</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MIC 5</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MIC 6</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MIC 7</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>MIC 8</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>TAPE</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

**SET-UP AND OPERATING INSTRUCTIONS:**

Open the janitor closet with Key S-1.
Eight (8) inches down from the top of the vertical rack is a black panel with a RED "Push" button on it.
Press the <POWER> button. WARNING!: Wait 10 seconds before pushing again! There is a 10 or so second delay before the red light comes on. There is also a delay before it goes off when the button is pushed again.

There are two or three mics and two or three mic stands available in the closet. If you need more than that, you will need to get them from Bucksbaum. You will probably need to use a mixer as well. Be sure that you use the MIC out jack to feed the chapel system. You can plug it into the Pulpit/Lectern/Mic 1 positions depending on what is available.

Put the mic on one of the microphone stands that is available in the closet. Use one of the black mic cables to connect it to one of the following connections:

<table>
<thead>
<tr>
<th>CONNECTION</th>
<th>LOCATION</th>
<th>LEVEL CONTROL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pulpit</td>
<td>North Side Stage Apron (TOP)</td>
<td>Top Row - 1st Pot</td>
</tr>
<tr>
<td>Lectern</td>
<td>South Side Stage Apron (TOP)</td>
<td>Top Row - 2nd Pot</td>
</tr>
<tr>
<td>Altar</td>
<td>Just North of Altar - on East Mopboard</td>
<td>Not sure if working</td>
</tr>
<tr>
<td>Mic 5 (aka Mic 1??)</td>
<td>South Side Stage Apron (BOTTOM)</td>
<td>Second Row - 2nd Pot</td>
</tr>
<tr>
<td>Organ</td>
<td>Five Feet West of Console - Under North Step</td>
<td>Not sure if working</td>
</tr>
</tbody>
</table>

**Please RETURN POTS TO THEIR PRE-SET POSITIONS WHEN FINISHED!!**

**NOTE:** Use this system only for narration. There are two major drawbacks for using this as sound reinforcement:
**Timing Errors:** The reinforced sound arrives at the back of the church ahead of the sound that travels directly from the stage. This is because there is a speaker located two-thirds of the way back. Electrical signals arrive at the speaker ahead of the sound waves from the stage.

**Volume Discrepancy Errors:** This also is due to the same speaker two-thirds of the way back. Sound generated on stage can be adjusted to blend with the first speaker directly over the steps. This sound goes through a normal volume decay as it travels to the rear of the church. Here Sound from the second speaker hits the rear of the church at about the same level as the sound leaving the front speaker (which by now has decayed greatly). This coupled with the Errors in #1 above make this system UN-acceptable for sound reinforcement.

In another publication you will find the operation manual for the chaplain’s CD/Cassette tape playback system utilizing the Denon DN-T645 deck.

In another publication you will find the operation manual for the chaplain’s CD-R recording system utilizing the Denon DN-C550R deck. This system records directly from the Herrick Chapel Public Address system.
SETTING UP THE TV MONITOR IN HERRICK

for

The Singers

Please let Paul know ahead of time when this equipment is needed so we can collect the pieces and put them where you can find them.

(IF) All of the equipment is in the Recording room
a. The monitor is on the shelf above the audio recording equipment.
b. The camera is on the tripod shoddily setup inside the little closet.
c. The VCR is on the lower shelf in the little closet.
d. The video cable will be in the little cable closet.

Set up the Camera/Recorder:
a. Plug the camera into the VCR
b. Screw in the RF/Video Cable into the back of the VCR (as marked on the note paper I taped to the VCR) Be patient, the arrangement is a little difficult to screw in but it will... at least enough to work.
c. Route the RF cable from the VCR to the back of the TV set on the organ. Go behind things like the shell and risers and secure it in open areas so no-one trips over it!
d. Plug the VCR into the electrical outlet on top of the stage.

Place the TV receiver on top of the organ.
a. Follow the cord for the organ fluorescent lamp down to where it plugs in near the organ pedals. Plug the TV into the spare outlet.
b. The other end of the RF/video cable screws into the only connector for it on the back of the TV.

Compose your camera shot.
a. Turn on the VCR power on the front of the unit... the camera will also come on.
b. The viewfinder will <flash> "WHITE" which means it wants to have the white balance set. This is not critical unless you want the colors to look somewhat normal. To set this, just aim the camera at something white or as close to white as possible (the walls of Herrick will work). On the left side of the camera (from the operator's viewpoint, there is a "wheel" that has a mark on it.. above the wheel it says "White Balance" and below it, it says "SET". Push it to set. When the Viewfinder quits flashing "WHITE" you may return the "wheel" to the up position.
c. Aim the camera at Mr. S-R.... you may have to reset this when he starts directing.... Barb is really counting on this since she cannot see the director from the organ.

AFTER THE SHOW:
It would be nice if you could return the camera/tripod/vcr to my office... Otherwise, leave it where you found it in the closets. PLEASE NEATLY COIL THE VIDEO CABLE AND PUT THAT IN WITH THE AUDIO CABLES.
HERRICK CHAPEL NOISE REDUCTION

INSTRUCTIONS

The timer shuts off the ventilation fan; the circulating water pump and the sump pump for a period of about three hours. IT IS ADVISED THAT WHEN OUTSIDE TEMPERATURES ARE AT THE EXTREMES, THE SYSTEMS SHOULD BE REACTIVATED DURING INTERMISSION!


SWITCH IDENTIFICATION and LOCATION:

The Timer Switch is white and looks similar to an ordinary home light switch. The bottom of the toggle has “OFF” printed on it and the top has “TIMER” on it. You will most likely find the switch in the “up” (Timer) position when you need to use it.

The Switch is in the Music Department Recorder’s Closet in the Southeast entrance area of the chapel. A Music Department sub-master key will render access to it. The timer switch itself is on the wall directly behind the Music Department’s Audio Recording Cart next to the power outlets.

*TO SHUT OFF THE SYSTEM (activate the timer):
(Do this BEFORE the performers enter the chapel)

1. Flip the Switch to the DOWN (off) position and wait 5 seconds.
2. Flip the Switch to UP (timer) position.
3. It takes 20 seconds for mechanical noises to start shutting off.
4. It takes 38 seconds for everything (including electrical noises) to shut off.
5. The shut off equipment will automatically turn on in 3 hours.

*TO REACTIVATE THE SYSTEM (MANUALLY):
(Do this at Intermission)

1. Flip the Switch to the DOWN (off) position and wait 5 seconds.
2. All of the equipment shut off should turn on in a few seconds.
3. After intermission follow Section “A” above.
OTHER APPENDICIES

Using the CARVIN PA

1. Normal Use
The Carvin System includes two large main speakers, an amp head with inputs and controls, and two monitor speakers. To set up...

1. Position main speakers. PLUG IN the heavy black speaker cables (1/4" PHONE PLUG BOTH ENDS) to the amp.
2. If you are using the monitor speakers, make the connection from the CARVIN AMP "Monitor Output" to the inputs on the monitor speakers.
3. Adjust the Monitor output level on the Carvin.... [NOT TOO HIGH! .. START ABOUT the 12:00 position and work from there]
4. Both LINE and MIC level inputs may be used by plugging them directly into the face of the amp. Adjust levels and EQ to taste
5. PAN CENTER and leave it basically MONO at both speakers. Stereo effects will be discussed later.

A note on Normal or Mono use:
The Carvin has 8 inputs but the CHANNEL A output can be changed to be the MONITOR OUTPUT (speaker level). The individual level controls on the input and Master Output controls remain the same but the pan pots are de-activated in this mode. The MAIN SPEAKERS should be connected to "B SPEAKER". TO ACTIVATE THIS MODE, PUSH IN THE BUTTON LOCATED AT THE 5:00 POSITION OF THE MONITOR MASTER CONTROL KNOB (on front panel).

2. Stereo Use
The Carvin has 8 inputs that can be panned left, right or centered. The Speakers can then be set up left and right with the designated signals going to them as selected by the pan pots. There are individual level controls on each input and a Master output control.

MONITOR: The monitor output signal can be controlled at each input as well as the monitor master level output control. (This level is pre-fader and is not affected by the channel LEVEL control described above). This signal is fed to a 600 ohm 1/4" MONITOR output jack on the front of the CARVIN. A SEPARATE POWER AMP IS NEEDED TO DRIVE THE MONITOR SPEAKERS WHEN USING STEREO TECHNIQUE

It is rare that we will use this technique for live performances because the effect is heard by one small geographic location in the audience. Mono is best for Live performances.
USING THE CALL-BACK SYSTEM

1. Select the Call Back CD of a certain length that the artist desires (among 5, 10, or 15 minutes)
2. Make sure the AMP is on AUX input
3. Make sure that CROWN AMP #1 is turned on and patched correctly. (See Cheat Sheet 2).
4. Put in the CD in the CD player above the AMP and play (Each has 3 segments of arpeggio)
5. Do Not take out the CD until it stops playing the track

**CALL-BACK SYSTEM ARPEGGIO TIME CHART**

<table>
<thead>
<tr>
<th></th>
<th>5 minutes</th>
<th>10 minutes</th>
<th>15 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st call (simple and short)</td>
<td>2:00 minutes</td>
<td>3:35 minutes</td>
<td>5:00 minutes</td>
</tr>
<tr>
<td>2nd call (median length)</td>
<td>4:30 minutes</td>
<td>7:30 minutes</td>
<td>10:00 minutes</td>
</tr>
<tr>
<td>Final call (more complex than the second one)</td>
<td>7:00 minutes</td>
<td>11:30 minutes</td>
<td>15:00 minutes</td>
</tr>
</tbody>
</table>
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Compiled by Paul Nelson, Nick Liebman ’04, and Chengdong Yang ‘08