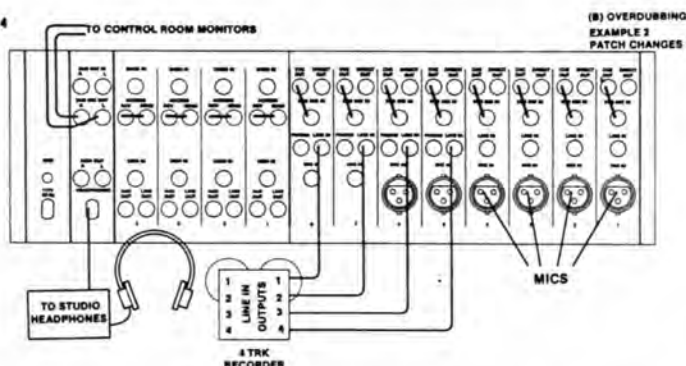


FIG. 4



repatch for mixdown. Connect all the CUE OUT jacks to their respective SUBMIX IN jacks. Now connect your recorder's OUTPUTS to 4 LINE IN jacks on the Model 3—making sure they are not in channels where mics are connected, and that the front panel INPUT SELECT switches are in the LINE position. Where there is a LINE INPUT connected, that input section's CHANNEL ASSIGN buttons should be in the UP position, thus preventing those signals from appearing on the program buss (output). The SUBMIX OUT R & L can feed the control room monitors, and the HEADPHONES provides a cue mix for the musicians. Also, you have individual pan and level controls for each input (for example, 1 thru 4—tape, and 5 thru 8—live). The musicians hear what you hear in the control room, and for now, the 4 x 2 monitor mixer is not used.

**EXAMPLE 3.** This final example shows you a way to eliminate much of the repatching for mixdown, and get separate cue and monitor mixes. We'll also take some time to explain each hook-up, to show you where the signals go and what happens to them so you might want to use this example as your recording model.

An important fact—in this example there is a restriction on the number of mics you may use during a given overdub session. During the original recording session you have all 8 mic inputs available. Now suppose you have already recorded 2 tracks. These must be monitored by you (in the control room) and the musicians (in the studio). Therefore, 2 input channels on the Model 3 will supply the tape cue (for cue mix these signals must be sent to the SUBMIXER). Now you have 6 mic inputs (or line inputs) available for live recording. The rule is that each track that you are monitoring from the tape recorder, consumes one input channel on the mixer. Thus, if you have 3 recorded tracks to be monitored, you have 5 mic inputs available, and so on.

Remember: An electric guitar may be plugged directly into a high impedance mic input on the Model 3, thus eliminating the hum from a guitar amplifier.

For this example (see Fig. 5), suppose you have already recorded 2 tracks. Now you'll want to monitor these two tracks and record another single track in sync with the first two. This track will be recorded with two mics (assume the use of low impedance, balanced mics).

The tape/source switch on the recorder is in the TAPE position on tracks 1 and 2 (already recorded), and in the SOURCE position on track 3 (live music). Tracks 1 and 2 should be put into the SYNC mode.

To record—connect the first mic to input 5 and the second mic to input 6. You might want to experiment with the equalizers to get the sound character you want.

Before getting into monitoring, look at the basic recording hook-up. Patch each CUE OUT to its respective SUBMIX IN. Connect the recorder's 4 OUTPUTS to LINE IN 1 thru 4 respectively. Connect LINE OUT 1 thru 4 on the Model 3 to the recorder's inputs 1 thru 4 respectively. And make a patch between AUX OUT and MON IN on the Model 3.

The HEADPHONES on the rear panel may be used to feed the musician's headphones (HEADPHONE SELECT switch in the SUBMIX position). The MON OUT R & L jacks feed the control room monitors. You can check exactly what the musician is hearing by plugging a pair of stereo headphones into the front panel HEADPHONES.

You are now hooked-up for overdubbing. Let's see where all of these signals are going. On input sections 5 and 6, depress CHANNEL ASSIGN 3. Now the signals are presented at buss 3 and recorded on track 3 of the recorder. These signals are also sent to the monitor mixer via the AUX OUT to MON IN patch for your control room mix.

Assign inputs 1 and 2 to buss 1 and 2 respectively. These signals are sent to the recorder's inputs 1 and 2 via the LINE OUT jacks 1 and 2 on the Model 3. But they're not recorded because tracks 1 and 2 on the recorder are in the SYNC mode. The signals will, however, be fed to the monitor mixer.

You should remember that the control room is fed via the MON OUT R & L jacks. The signals presented here are coming from the 4 x 2 mixer which is, in turn, being fed by the signals assigned to each buss (remember the AUX OUT to MON IN patch). What you have here is a stereo mix of the two previously recorded tracks and the new live music going on track 3. You have level control for this mix and you can route each signal to the right, left or both monitors.

The musician's mix is coming from the SUBMIXER via the rear panel HEADPHONES. This is a stereo mix that gives you individual pan and level (gain) controls for each input channel (or track). In this example, the

FIG. 5

