

## Routing System 1 - Regular Recording (Typically introduced in Music 192A or Music 199)

### Things to do before and after your session

Zero everything on the desk – except channel 24 – and the preamps, insuring that all of the phantom powers are turn off

### Things to know about routing/clocking in the Studio

While the Motu D112 sends the master sample rate/word clock to the Apogee Bing Ben for the whole studio, changing the sample rate of your Logic/Pro Tools/Reaper etc. will reset the sample rate of Big Ben, Yamaha DM2000, and MOTU etc... Make your life easier and always use 48KHZ



The settings of the MOTU 112D never need to be changed either on the unit itself or on your profile. This MOTU controls the audio in and out for this routing. The MOTU Midi Time Piece will handle Midi in and out to the Live Room/Disklavier.

*(For advanced users - The Fredenstein CanAmp Headphone Amp receives signal via the DM2000's Aux 7 and 8 raised on channels 25 and 26. These Aux signals are assigned to the physical Omni Outs 7 and 8. The Fredenstein Tube Mic Preamp, not connected)*

NEVER UPDATE ANYTHING WITHOUT CONSULTING TECH STAFF!!!

NEVER UNPLUG ANYTHING!!! REPEAT... NEVER UNPLUG ANYTHING!!!

### Monitoring an input source

If you wish to monitor an input source before it goes to the studio computer

Through the Adams – go to the **Routing** section...



... and select 1 and 2 in this section. Remember to deselect these when you begin monitoring a source in a Logic or Pro Tools session.

To listen through the Westlakes/Neumann - deselect 1 and 2 in the routing section and select **Stereo** in the **Routing** section



and check that **Stereo** is also selected in the **Control Room** section.



Raise the **Stereo Fader** and then raise the **Control Room Level** pot.



Remember to select only 1 set of speakers in the **Routing** section when you begin monitoring a source in a Logic or Pro Tools session.

Press “**Small**” to use the Neumann KH120’s



### Talkback (communicating with the Live Room)

Talkback is set to go through channel 24 of the DM2000 via a SM57 that is connected to the Mackie speakers in the live room – the signal comes to channel 6 of the PreSonus Headphone amp. Just press the “Talkback” button on the DM2000 to open the channel. You do not need to do anything else as channel is in pre-fader mode and the level is set on the speakers in the live room.



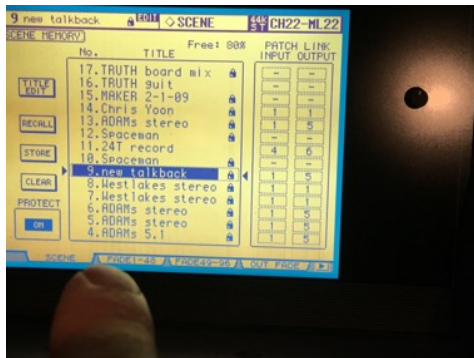
## To Get Sound from the Live Room into Computer (not monitoring the original input)

Zero everything after your session – except channel 24

Select Scene Number 9 – **CCRMA STUDIO A** – on the DM2000 and press **Recall**



You will see something like the following – if not keep pressing the diamond **Display** button beside **Scene Memory** until it appears. This will help you double check you are selecting the correct scene



Open your session

The Stereo output from the computer can be heard by changing fader layer on the DM2000 and raising faders 25/26 to hear any prerecorded material



Through the Adams – go to the **Routing** section and select 1 and 2 in this section. Remember to deselect these when you begin monitoring a source in a Logic or Pro Tools session.

Through Westlakes/Neumann - deselect 1 and 2 and select **Stereo** in the **Routing** section and check that **Stereo** is also selected in the **Control Room** section. Raise the **Stereo Fader** and then raise the **Control Room Level** pot. Remember to deselect **Stereo** in the **Routing** when you begin monitoring a source in a Logic or Pro Tools session. Press “**Small**” to use the Neumann KH120’s

Remember to deselect 1 and 2 in the routing section of the DM2000 or deselect **Stereo** in the **Routing** section if you’ve been monitoring your input source before arming tracks in Logic/Pro Tools etc. so that you are only monitoring Logic/Pro Tools etc.

When you enable recording on the desired number of tracks, selecting the monitoring option in your software of choice will let you hear the signals through which ever speakers you have selected for channels 25/26

The preamps must supply the phantom power (+48 volts) to any microphones that require power



The 16 channel snake in the Live Room is connected to four 4-channel preamps through the balanced line inputs 1-16 of the Yamaha DM2000

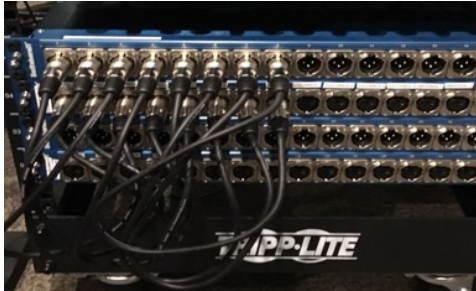
Channels 1-4: Millenia

Channels 5-8: Neve

Channels 9-12: Focusrite

Channels 13-16: Universal

These preamps are routed through the Switchcraft XLR Patchbays straight to the DM2000... DO NOT CHANGE THE ROUTING WITHOUT INFORMING TECH STAFF



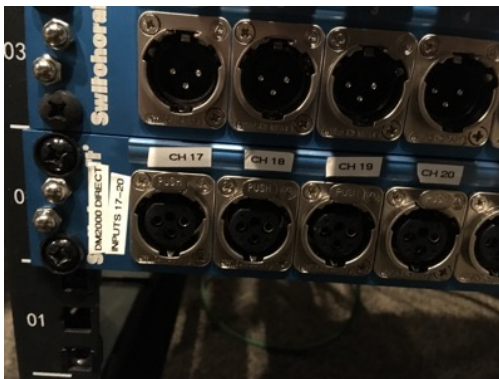
Zero everything after your session – except channel 24.

### To Go Direct-In from the Control Room –

You can also go line-in from the Control Room through the line inputs on the Focusrite and Universal Preamps to Channels 9-16

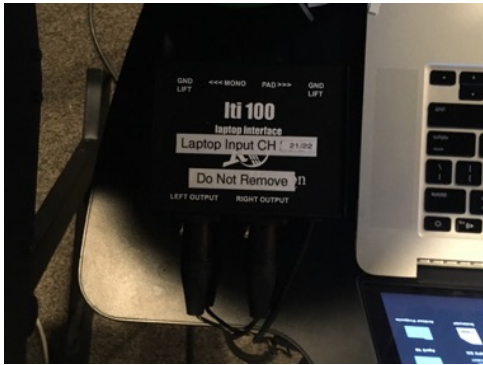


Channels 17-20 can go direct to the DM2000 from the Switchcraft XLR Patchbays



## Stereo/Laptop input in the Control Room –

The Rapco LT1 Laptop interface connects directly to Channels 21-22



The Inputs and outputs for the following:

Universal Audio 2 610 Preamp  
Universal Audio UA LA - 2A Leveling Amp  
2 Universal Audio 1176's Compressors  
(DBX, Ashley, and Furman currently unconnected)

Are available on the XLR Patchbays

### **The Bantam Patchbay below the XLR Patchbays**

Unconnected, potentially will normal to DM2000 from the 4 main preamps to allow for switching of where output of preamp shows up on DM2000