# A270 405 Recording Exercise
## (practice for 405 Practical)

The 405 Practical Test is described below along with some suggestions for practicing. It is best to get someone to help you by giving you tie line, channel, and PT input as well as changing console switches in an effort to mess you up.

**405 Practical Test:**

-you will be given (non matching) Tie Line, console channel (for mic input) and Pro Tools input.

-Pro Tools will be set up for each track to have the same number input and output so that it basically just functions as a tape machine.

-You will be given 10 minutes to get signal to Pro Tools and hear it back through Pro Tools.

> *changing a switch that does not need changed will result in points lost
> *signal getting to Mix L-R from the Input Channel as well as or instead of the channel is not correct

**What you need to do:**

- patch from tie line to mic preamplifier input

-set all switches on the channel correctly

-set track in Pro Tools that you are sending to either to "Input" or "Record Ready"(*see photo above*)

-make sure that master fader on console is at "0"

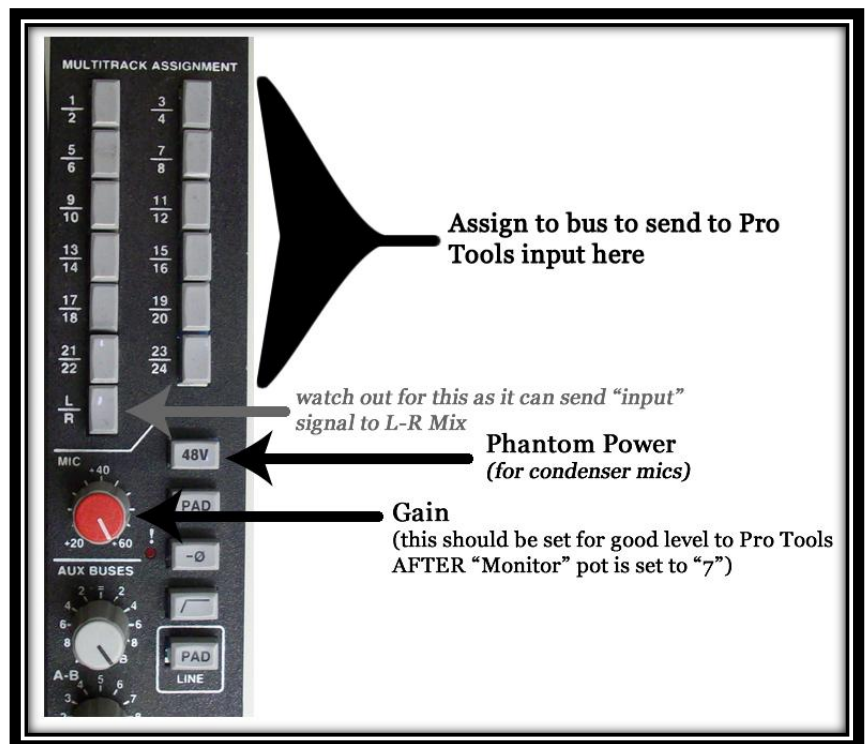-make sure that Control Room selector is set to "Mix L-R"

-make sure that Control room volume is up (though not too high)

## Console switches and controls:

**Multitrack Assignment**: These switches allow you to send the signal from this channel to the console buses which are normalled into the corresponding Pro Tools input.

**48V**: turns on phantom power for condenser mics

**MIC Gain:** sets gain of mic preamp, this should be set to get good level to Pro Tools after Monitor potentiometer (Blue knob) is set to "7"

Assign to bus to send to Pro Tools input here

*watch out for this as it can send "input" signal to L-R Mix*

**Phantom Power**
*(for condenser mics)*

**Gain**
(this should be set for good level to Pro Tools AFTER "Monitor" pot is set to "7")
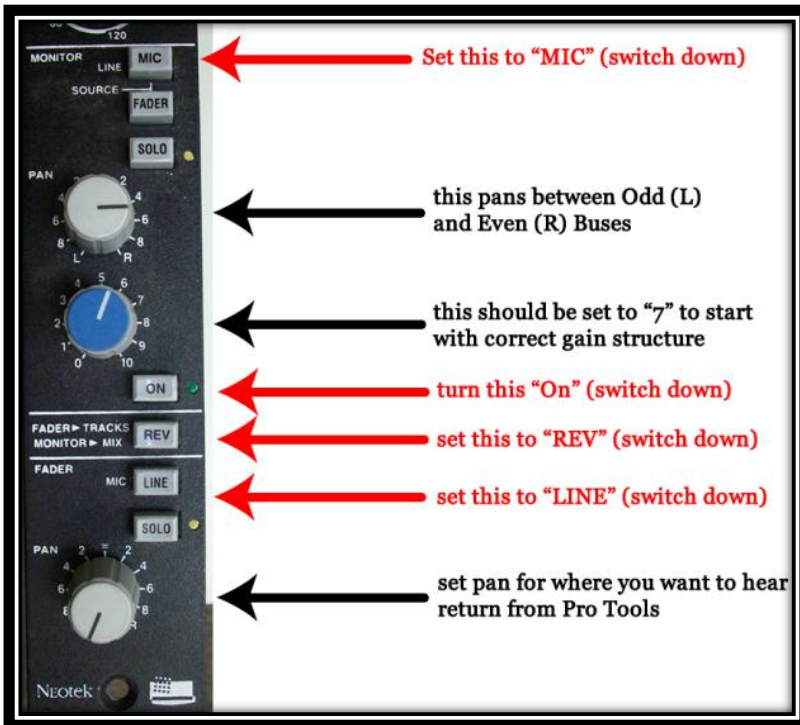
## MONITOR SECTION

**MIC/LINE Switch:** set to "MIC" (switch down) to give monitor pot (Blue knob) the microphone preamp signal

**FADER Switch:** this allows the signal from the fader (post fader) to be sent to the Monitor pot

**PAN:** this pans between ODD (L) and EVEN (R) buses <when used in the reverse mode>

**MONITOR LEVEL:** (Blue knob) this sets the level to the buses, acting as a fader would. It should be set to "7" to give the best gain structure.

**REV Switch":** When this button is pressed the MONITOR section sends to the Multitrack Buses (for recording) and the FADER sends to the L-R mix (for listening). That is the way we will use the console.

*(image annotations)*
Set this to "MIC" (switch down)
this pans between Odd (L) and Even (R) Buses
this should be set to "7" to start with correct gain structure
turn this "On" (switch down)
set this to "REV" (switch down)
set this to "LINE" (switch down)
set pan for where you want to hear return from Pro Tools

## FADER SECTION

**LINE/MIC Switch:** set to "LINE" (switch down) to give the fader the Line input (which is normalled from the corresponding Pro Tools output) signal

**PAN:** sets the L-R pan of the signal returning from Pro Tools

**ON:** (next to top of fader) should be ON (kinda obvious but easy to miss)