STUDIO ONE
MANUAL

David de la Haye - Oct 2022

NOTE: This is intended as a basic guide. If you would like to discuss studio practice in more detail, or need assistance with a project, please email either David de la Haye or Fred Hollingsworth.

CONTENTS

Common Start-Up Procedure

Turning On The Equipment

Follow the 'Switch on/Off' instructions as indicated. Ignoring these steps could result in permanent damage to equipment. You can also refer to this video.

Computer Login

Login to the computer using the Student account.
Password is 'student'

Launching Pro Tools

Pro Tools should launch automatically upon logging in, but if not, select it on the hidden dock which can be found by hovering the mouse at the bottom of the screen.

Initialising the Neve 8424

Before beginning any session, initialise the Neve 8424 Console by following these instructions:

1. Select [SYSTEM] on the small screen using the arrow > keys
2. Press the [RETURN] button to accept
3. Select [LOAD], then [RETURN]
4. Ensure LOAD # is [1], then select [OK] and accept

This will load the default console settings for Studio One.

Also refer to this video link.

The Dashboard

Pro Tools Session

There are two templates created for Studio One, both available in the 'CREATE' tab of the Pro Tools Dashboard.
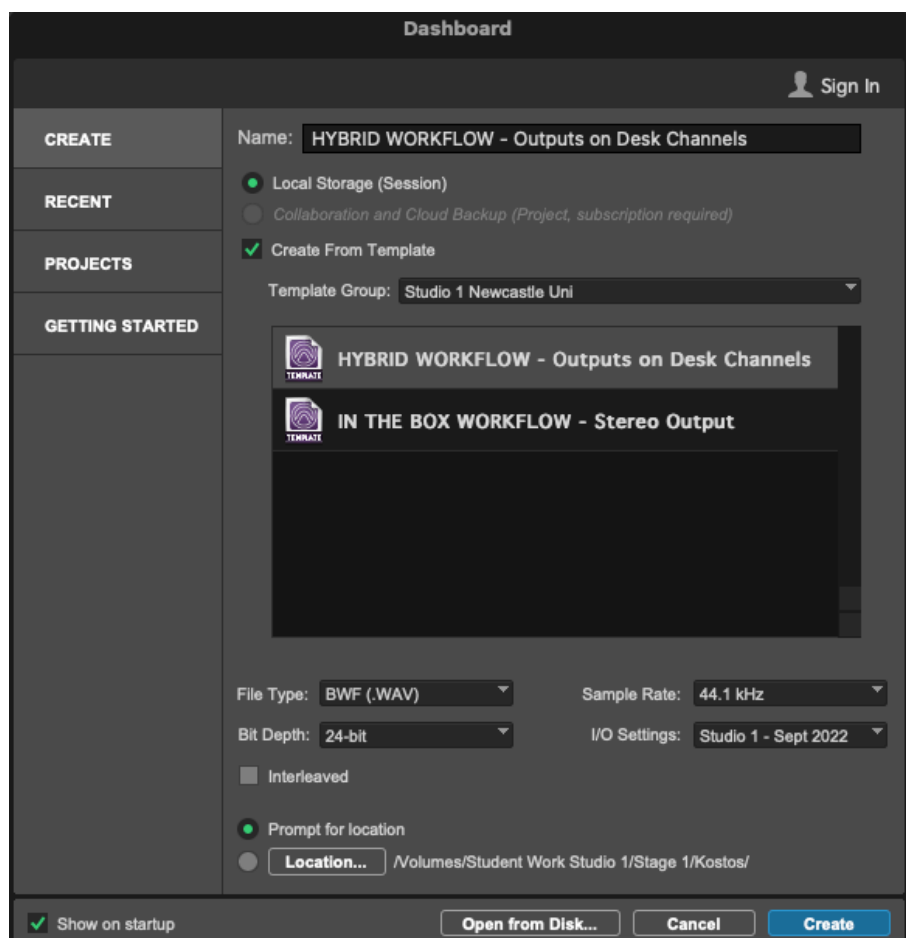
- HYBRID WORKFLOW: Discrete channels are output from Pro Tools to the Neve console, allowing for an analogue-style workflow and enabling outboard gear to be inserted into the signal flow. In this mode, you are somewhat limited to the number of physical channels on the desk.

- IN THE BOX WORKFLOW: 'In the box' (ITB) mode uses the console like a control surface, with the main output from Pro Tools routing direct to the Mix Bus. It is also possible to route groups to the Neve 8424 in order to utilise the 'sound' of the desk's transformers.

You can work at any level between these options, but the two templates provided are good starting points.
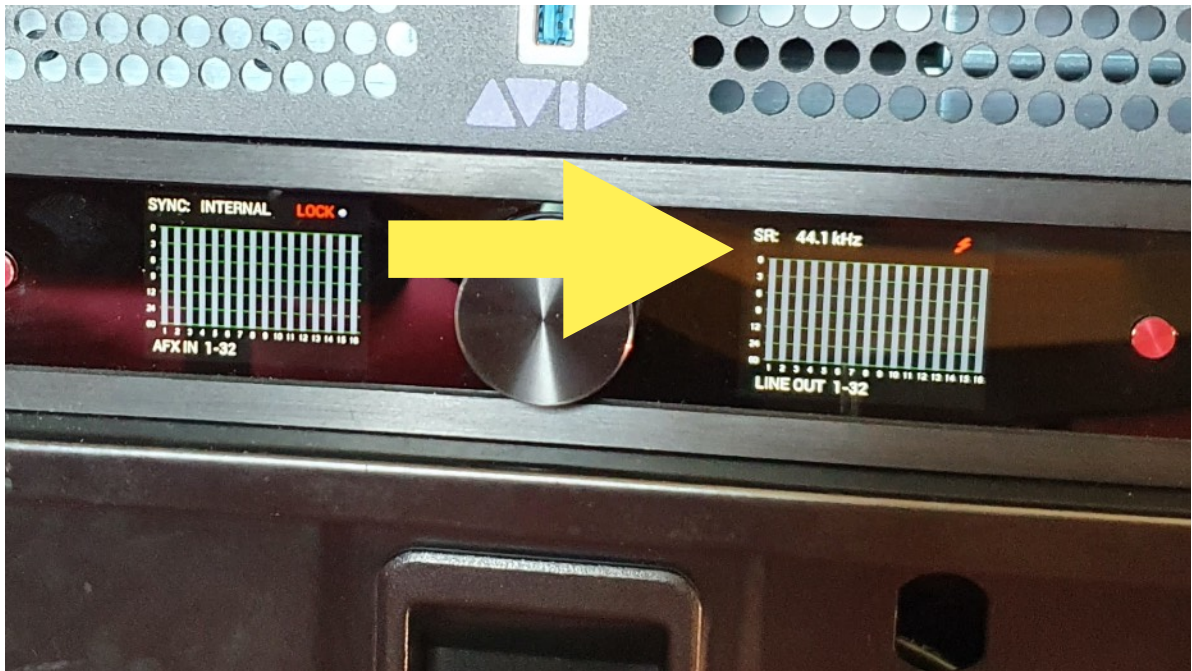
Setting the Sample Rate

Various bit depth and sample rate options are available on the Pro Tools dashboard. Most of the time, you should follow the setting in the screenshot below (24bit, 44.1kHz).
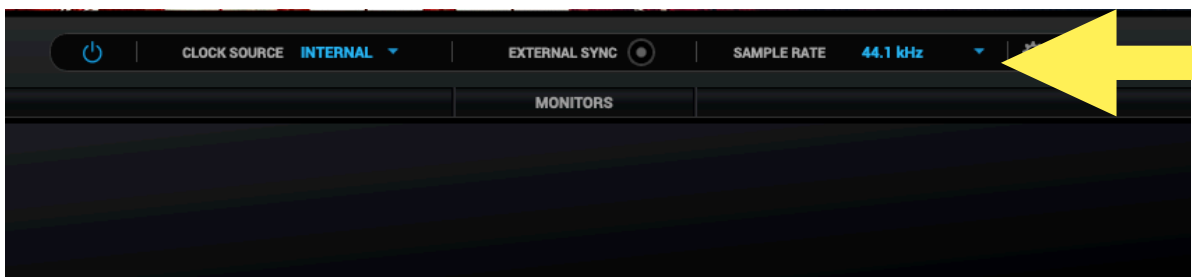
IMPORTANT: check that the sample rate on the Galaxy32 interface matches <u>exactly</u> the sample rate of the Pro Tools session. For audio production this will commonly be **44.1kHz**, but occasionally 48kHz or higher.

The sample rate can be viewed on the Galaxy32 rack.

If you need to change the sample rate, open ANTELOPE LAUNCHER from the computer. This will open a software window, with the sample rate shown at the top. Change this to match what is set in the Pro Tools dashboard.

FAILURE TO FOLLOW THIS STEP WILL RESULT IN A RECORDING WHICH PLAYS BACK AT THE WRONG SPEED/PITCH. THIS CANNOT BE FIXED AFTER THE FACT.

Correct I/O Settings

This stands for 'in/out settings'. Select 'Studio 1' from the dashboard when starting your session to ensure that the internal and external routing is correct.

Switching Inputs on the Neve 8424

The Neve 8424 has two sets of inputs - 'Channels A' and 'Channels B'. To change between them, use the switch found in the 'master' section (see pic)

INPUT CHANNEL A : The buttons will turn GREEN, indicating the desk channels will receive audio from Pro Tools.

INPUT CHANNEL B : The buttons will turn ORANGE, indicating the desk channels will receive audio from the analogue domain (i.e. pre-amps, mics, line inputs and external rack equipment).

You will need to change this depending on whether you are tracking (i.e. recording) or playing back tracks already recorded into Pro Tools.

How To Create A Headphone Mix

Typically, headphone (or Cue) mixes are sent PRE-FADER to the artist. This means that signals are sent before they get to the main faders. In this way, two independent mixes can be set. One for the performer, another for the engineer/producer.

The Headphone Cue mix in Studio One can be assigned in numerous ways.

Within the software. Pro Tools has the Headphone Cue configured on SEND A. Any level adjustments made with the small fader in Pro Tools will be reflected in the headphone mix ONLY.

This mix is sent equally to all headphones connected in the LIVE ROOM.

Using STEREO CUE from the desk. If you are monitoring channels through the desk, it is possible to send a Cue Mix using the ST CUE pots. By default, these are PRE-FADER. The send just needs to be activated by pressing the ST CUE pot until the green LED shows **ON** (see picture, left)

This mix is sent equally to all headphones connected in the LIVE ROOM, and can additionally be monitored in the CONTROL ROOM using the Engineer Headphone 2 (EHP2) socket found under the righthand side of the console.

Getting Audio Out Of Pro Tools

All outputs from Pro Tools are returned through the Neve 8424.

Generic Stereo Output

The 'Stereo Output (stereo)', found in the I/O dropdown, sends audio direct to the Mix Buss. This can be found directly above the master fader and allows you to utilise the unique width and EQ shelving functions, both found on the mix buss.

Discrete Channel Output (Hybrid Mode)

In the HYBRID template, each channel is routed out of Pro Tools to discrete channels on the console. In this case, the user must select the output routing on the desk.
Selecting MIX will route the audio to the Mix Buss.
Selecting GRP 1 (for example) will route the audio to a sub-mix named Group 1, which must then be routed to the Mix Buss.

Control Room Monitoring

The 'CONTROL ROOM MONITOR' section controls the final output stage (i.e. the master volume level, and which set of monitor speakers are being output to).

When the Neve 8424 is initialised, the output will be **CUT** to prevent accidental damage to monitor speakers. Press the CUT button to unmute.

Listening Through Different Speakers

There are 3 pairs of stereo monitors, which can be selected as follows:

-A = GENELEC
-M1 = Avantone CLA-10
-M2 = FOCAL

Other Notes

Neve 8424 Console software pop-up

This controls the connection between the desk and the external Neve 1073-OPX rack.
Everything should be automatically configured. If not, click 'Scan & Link' and all should be well.

Technical Details (to be updated)

SIGNAL FLOW

The signal flow is as follows:

In LIVE ROOM:
Microphone -> XLR cable to LIVE ROOM patchbay (ch 1-32) -> feeds to CONTROL ROOM
patchbay

In CONTROL ROOM:
Patchbay routes signal to various pre-amp -> pre-amp patched to audio interface, as outlined
below -> interface linked to 8424 console -> to Pro Tools

I/O Configuration

INPUTS:
1-8: Neve 1073, via OPX rack
9-16: RME Octamic
17-18: Console based 1073 pre amps
19-20: UA 2-610
21-22: Drawmer 1960
23-24: DACS Mic-amp

OUTPUTS:

Headphone Cue are sent on channels 31/32.
The Main LR outputs are on channels 63/64.

INSERTS:
Software Inserts are available on channels 33-52 (Galaxy AFX plugins)