Sunday Morning Audio Preparation - Step by Step List

Before Church Commences

1. Turn on the three main power switches in the Control Room.

2. Turn the radio microphones (to be used) on and check that their mute switches are not on.

3. Five minutes after the radio mikes are switched on check that their batteries are OK (at least 2 bars) and replace if necessary.

4. Check that the computer for Audacity and Light Factory is running.

5. Reset the StudioLive mixer by recalling the "**Church Master ********" project and scene (where ******* is the date that the project/scene had been saved).

    - Press the **Scenes** button (fig. 1a) in the **Master Control** section (so that button is lit)
    - A form containing the stored projects and scenes will open (fig. 1b). If necessary, use the encoder or the scroll arrows on the touch screen to scroll through the library to the "**Church Master ********" project you wish to recall. Its associated scenes will be displayed.
    - Touch the project to be recalled so that it is highlighted and then touch the scene (if it is not already highlighted).
    - Press the project **Recall** button located on the left side of the screen (on the Projects side and then press the scene **Recall** button located on the right side of the screen (on the Scenes side)
    - The stored parameters (Input Channel Fader levels, Fat Channel settings, channel muting and soloing, aux mixes, and internal effects parameters) will be recalled and the mixer set to these parameters.
    - Finally press the **Scenes** button in the **Master Control** section again so that it is no longer lit

6. Turn on the **DCA**s on the StudioLive mixer**:**

    - Press the **DCA Groups** button (fig. 2a) on the right **Bank** section so that it is lit
    - Set the **input channel faders** (these are currently channels 11 to 22, white strip) required for each of the **DCA group master faders**
    - Move one of the **DCA group master faders** and check that no **input channel faders** moves. If they do move refer to the document "*StudioLive Series 3 - Guide for Using DCA Groups.doc*" on how to correct it.
    - Check that each **DCA group master fader** has been correctly set to the required input channel faders.
        - o Press the **Select** button for each **DCA master fader** in turn
        - o Check that the input **channel faders** that are "spilled out" on the left fader bank are correct for the DCA group selected (eg. channels 21 & 22 for DCA #3 - Congreg.).
        - o When completed press the **Inputs** button (fig. 2b) on the left **BANK** section selected (lit)

7. Start the Audacity software.

8. If the service is to be recorded on the StudioLive mixer then setup the recorder. The steps are in the document "*StudioLive Series 3 - Guide for Audio Recording on a SD Card.doc*".

9. Set up microphones and other inputs that are required for the service:

    - Check that all microphones are assigned to the correct channels
    - HH #1 hand held radio microphone is on the lower shelf of the Lectern
    - Singers' microphones are in position (Sing. #1 to the left when looking from the AV desk).
    - Craig's bass guitar and 6 string guitar are connected to the correct channels (Craig #1 and Craig #2 respectively)

10. Check that all the audio inputs work and the preamp gains are set to the anticipated level:

    - All microphones with a spoken sound check

- The audio from the PowerPoint computer (eg. a YouTube picture) is at the correct level
- Test the audio from the CD player or external 3.5 mm jack if either are being used
- Craig's bass guitar and 6 string guitar (the steps are in the document "*StudioLive Series 3 - Guide for Setting Audio Levels for the Guitars.doc*")
  - Front of house level
  - Fold back level
- Any other instruments (eg. keyboard, flute)
- All levels in Mix 1 (sub woofer)

11. Check that the piano lid is opened and the two piano microphones are in position.

12. Fit the service participants with their radio microphones (if running short of time ask the AV Coordinator to help).

13. Be seated at the audio desk about five minutes before commencement of the service.

14. Review the settings on the StudioLive mixer to see that all is in order. In particular:
    - **Inputs** on the **BANK** section selected (lit)
    - **Main Mix** selected (lit)

15. Set the faders (and any other settings) that are required for the start of the service.

16. Shortly before the service commences, start recording the service with Audacity and StudioLive (if required).

17. Check the displays on the active radio microphone receivers to ensure that the microphones are on and the battery levels are sufficient.

18. Ready to start:
    - Stop chatting and turn on your full concentration
    - Prepare for the first couple of audio events of the service

After Church Finishes

19. Stop the Audacity recording.

20. Stop the StudioLive recording (if it was being done) (see the last steps in the document "StudioLive Series 3 - Guide for Audio Recording on a SD Card").

21. Remove the two piano microphones and close the piano lid.

22. Retrieve all the microphones.

23. Save the Audacity recording (see "**Guide for Recording with Audacity**")

24. Edit and upload the Audacity recording (see "**Guide for Recording with Audacity**").

25. Before turning off the three main power switches check that the projector computer has been turned off

26. Turn off the three main power switches.

The following documents are available in a blue folder for further information:
- Sunday Morning Audio Preparation - Contents
- Sunday Morning Audio Preparation - Check List
- Input Channels & Outputs.doc
- Available Microphones and DI Inputs.doc
- Presonus StudioLive Series III Owners Manual.pdf

- StudioLive Series 3 - Guide for Recalling a Scene.doc
- StudioLive Series 3 - Guide for Using DCA Groups.doc
- StudioLive Series 3 - Guide for Audio Recording on a SD Card.doc
- StudioLive Series 3 - Guide for Setting Audio Levels for the Guitars.doc
- Guide for Recording with Audacity.doc
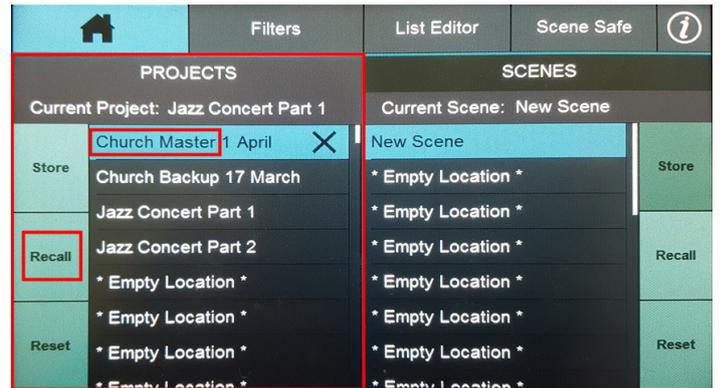
Recalling a Scene

Fig. 1a

Fig. 1b

DCA Groups

Fig. 2a

Fig. 2b