

Guide to using St Agatha's Parish Mixing Console and Microphones

Microphone Selection

There are currently 6 microphones available for music use in the church.

1. 2 Rode Condenser Microphones
2. 2 Shure Condenser Microphones
3. 2 Sennheiser Dynamic Microphones

The Shure and Sennheiser microphones are clearly marked, the Rode microphone has a small Rode logo on the bottom of the microphone. All microphones have a switch which turns them on.

Condenser Microphones (Rode and Shure)

The **condenser microphones** are specifically for **CHOIR use**. They are very sensitive and can clearly pick up sound sources up to about 1-2 metres. Please be very careful when handling these 4 microphones (particularly the 2 Rode ones which are new), their sensitive nature means if they are damaged or dropped they will either become less sensitive, or stop working all together.

N.B All four condenser microphones require **Phantom Power (48V)** from the mixing console. To activate this, **make sure the Master fader is down** (lower right hand corner of the mixing console) and press the 48V button on the channel the microphone is plugged into. The phantom power function has a yellow LED beside it which will light up when power for microphone is on.

Dynamic Microphones (Sennheiser)

The **dynamic microphones** are more appropriate for **SOLO voices**. They are not as sensitive as condensers, and require the sound source to be close to the microphone (a couple of inches).

N.B **Dynamic microphones don't require phantom**, make sure yellow LED is off before use.

All 6 microphones can be used in the first 8 channels of the mixer.

Please don't stuff 3 or 4 microphones into one case. There are two cases for the Rode microphones (which have a Rode logo on the side), The Sennheiser microphones go into a single EV labels case, and the Shure microphones go into the other EV microphone case.

Keep in mind, different microphones require a different attachment for the stand, please find the applicable one in the red drawers in the equipment room.

Mixing Console Operation

The mixing console has a similar configuration to the previous one. There are a few main considerations to achieve a good sound.

1. Volume

Volume can be controlled in 2 ways.

Firstly, the **white faders** on the bottom row of the mixing console. The first 12 (from left) control volume to the individual channels, the 13th controls volume to foldback speakers (which are found in the equipment room) and the final two are the master faders which control the over all sound to the church's PA system.

Secondly, volume is controlled on individual channels by a **TRIM** (black) knob.

To achieve a good sound, **find a balance between the white channel faders and the TRIM function** – both will need to be turned up to between 1/2 and 3/4 for an acceptable sound. The trim controls how much signal is going INTO the mixing console, the fader controls how much signal is going OUT.

The most important thing (apart from achieving signal) is for the channel not to **distort**. There are LED lights next to the white channel fader. If the LED goes red try turning the TRIM down and the white fader up.

If the faders are turned too far up it may cause the microphone to feedback. If this happens it will create a loud piecing noise. Turn the master fader down immediately then adjust the channel which you suspect may be causing the problem.

2. Acoustic Guitar

Acoustic Guitars (with pickups) can be plugged into the line input of any of the first 8 channels. Turn up the TRIM and channel fader until a desired volume is achieved.

3. Digital Piano

The digital piano runs through channel 9/10. Turn up the TRIM and channel fader until a desired volume is achieved. You can always check if the digital piano is running through the church PA through the green, yellow and red LEDs on the right hand side of the mixer.

3. EQ

EQ function is found in the middle part of the mixing console clearly labelled. You can adjust highs, mids and lows (white knobs). It is also possible attenuate the mids (black knob). All the microphones have been tested with a flat EQ responsive (I.e. at 12 o'clock) and sound fine, EQ shouldn't be required.

Things that shouldn't be on.

LOW CUT – unless there is a low rumble in the speakers (bearing in mind the organ creates one which can't be controlled by the mixing console) this should remain off

PFL – this button is featured below the white faders. If the LED next to it is red, turn it off (make sure master fader is down first).

PAN - the pan control should be set at 12 o'clock on all the channels.