Sound Devices 633 Quick Set-Up Guide

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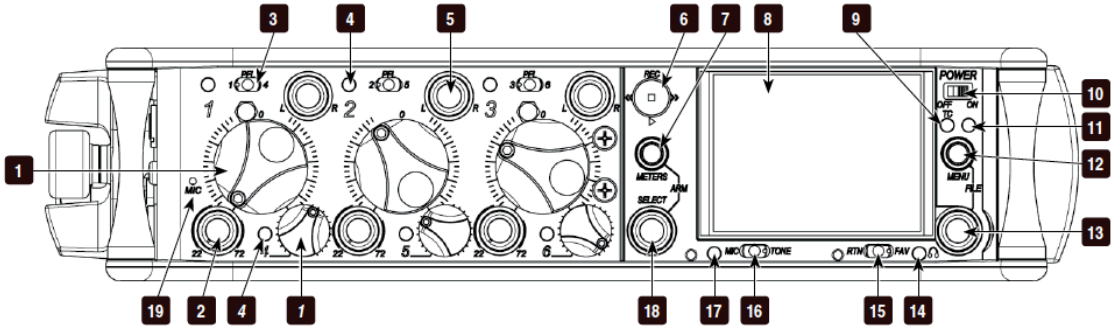
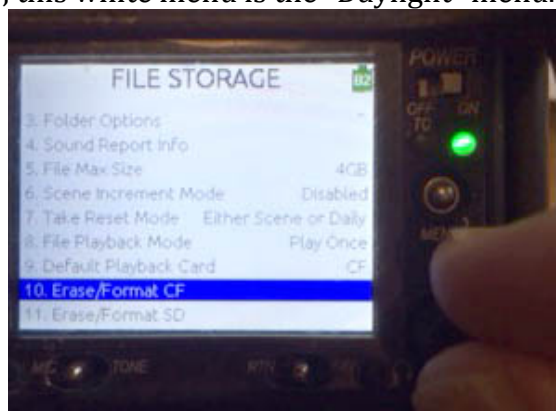
The Sound Devices 633 is a six-input mixer with integrated 10-track recorder. It has six analog inputs—3 XLR's to accommodate mic or line, and three TA3M connectors for Line In. It records to SD and CompactFlash memory cards. It is a complex and very capable mixer/recorder and you should read the user manual available from sounddevices.com and familiarize yourself with the device. This Quick Set-Up Guide will get you up and running for a simple boom and lav situation with basic settings.

Once you have loaded the CF Card and SD card into the 633, turn on the power switch (**10**).



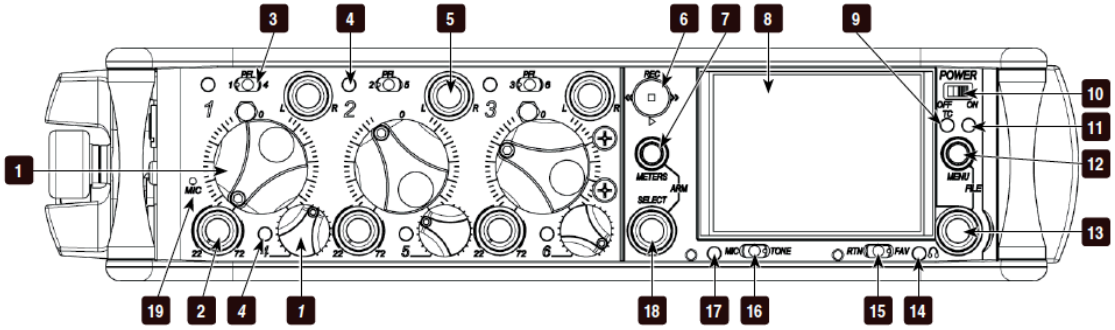
Access the Main Menu by pressing Menu button (**12**) once. Use the Headphone Encoder knob (**13**) to highlight number 7, "FILE STORAGE." Push on the Headphone Encoder knob to select. And then turn the Headphone Encoder knob to highlight number 10 "Erase/Format CF." By the way, this white menu is the "Daylight" menu.



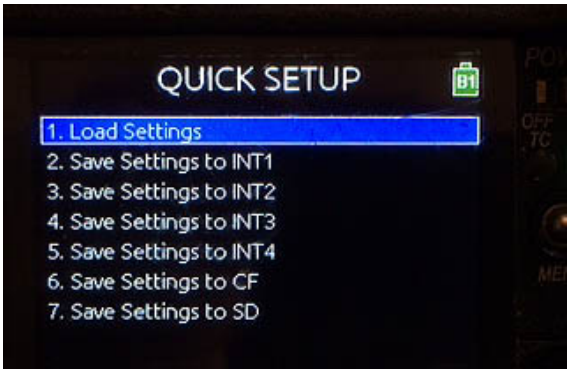
Push the Headphone Knob to select and a little pop-up menu will ask you if you are sure you ant to erase your CF Card. Press the Headphone Encoder knob again to signify "OK" – highlighted in orange. The pop-up will appear a second time to see if you REALLY want to do this unalterable action. Assuming you do, push the Headphone knob again. A Pop up menu will show you erase/format progress and then a new menu should pop up saying "Success." Push the knob again for "OK."

If it cannot complete this action, you may need to use a different card.

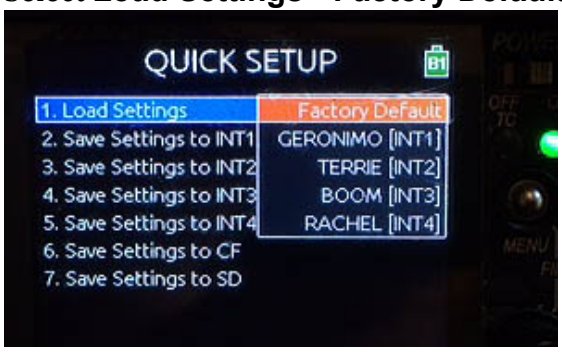
Use the Headphone Encoder knob to navigate to number 11, “Erase/Format SD” and erase that card.

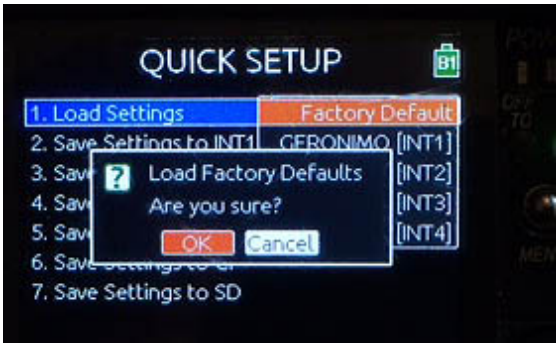


Press the Menu button (**11**) to step back in the Menu. Select number 9, “Quick Setup.” Note: Photo shows Daylight option <u>off</u> in menu. Then Select number 1, “Load Settings.”



Select **Load Settings->Factory Default** and select this to load defaults.





Use the Menu button (**11**) to back out to the MAIN MENU. Choose number 5, RECORDER and select Pre-roll Time. For documentary, choose at least 5 seconds. This means the recorder will always be recording and dumping audio inputs so that when you start RECORD your file will actually have 5 seconds of recording before you pressed the button. For dramatic shoots you might choose to have some

cushion, just in case, maybe 2 seconds. Press the Headphone Encoder knob to set your choice.

Recording to Post and Pre Faders

Notice that the "Record to CF" shows Wav Poly. This means any active track-marked in red on the track view menu, will be recorded Post Fader.

For now, I am recommending you record the ISOs, or isolated individual tracks, PRE-FADER onto the SD card. This gives you a back-up recording of each individual input even if you forget to turn up a fader. To do this, select "Record to SD," push the Headphone Encoder knob to get to the submenu and select "Wav Poly (ISOs only)." Use the Headphone Encoder to select this.

Notice that your sample rate is 48K. This is right unless you wanted 48.048F for film shoots. DO NOT CHOOSE 48.048F unless you fully understand it.

Date and Time

- Go to 8. SYSTEM ->17. Time Format and select **24hr**.
- Go to Set Time/Date and check to see that you have the right time and date. Since we have selected 24hr format, everything after 12 noon continues to add up—military time. 1 p.m. is 1300. 7:30 p.m. is 1930 and so on. We do this to avoid any confusion about the time of day in file metadata.
- Go to "20. Time Zone" and change to "GMT-6.00" for Central Standard Time.
- If we are in Daylight Saving Time, go to "21. Daylight Saving Time" and select "Yes."

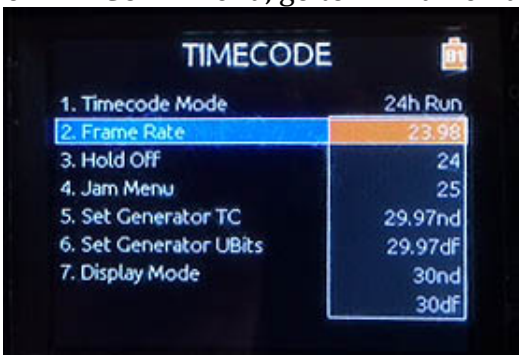
Timecode

We are not equipped to jam TC between cameras and recorders but it is still a very useful reference on your audio files if correctly set.

- Go to 6. TIMECODE -> 1. Timecode Mode and select "24h Run." Timecode runs continuously and is automatically "jammed" or set when you change a time or date value or you manually select Jam. Do that now
- Go to "4. Jam Menu." If you push the Headphone Encoder you will be instructing the recorder to jam the current time. And it will display the process.

Most of our recording is for HD video. The usual corresponding frame rate is "23.98. "

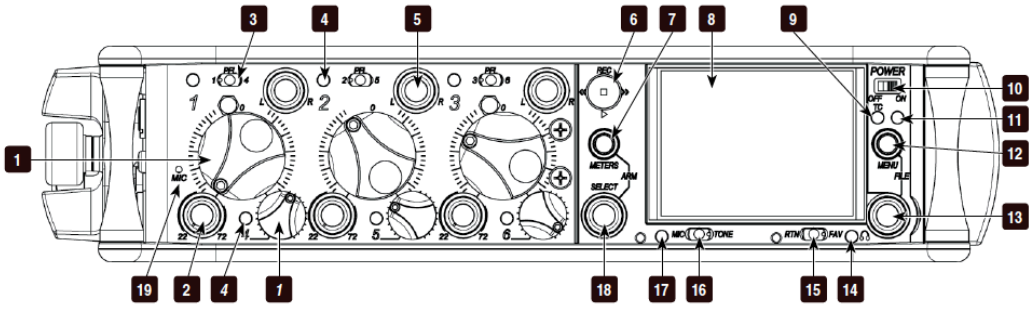
Staying in the same TIMECODE menu, go to "2.Frame Rate" and choose 23.98.



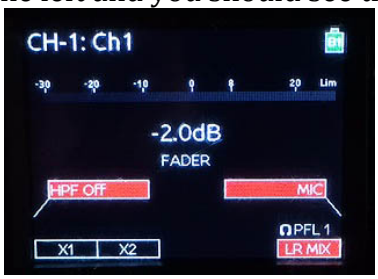
Phantom Power and High Pass Filter

We will now set the phantom power and High Pass filter for Channel 1. Return to the main METER screen by pushing the menu button. It shold look something like this.

Each channel is set individually. Toggle the PFL/Inputs Select Switch (**3**).

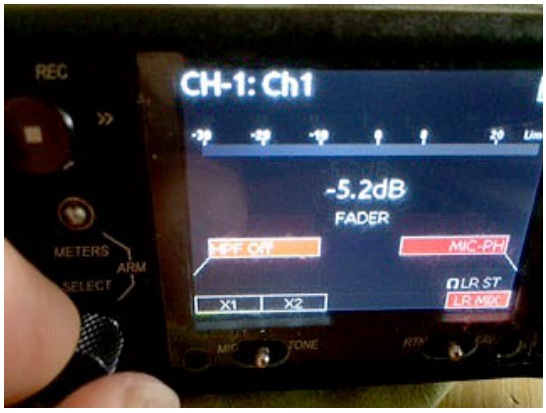


When recording or in playback this switch lets you listen to the isolated channel, but in stop mode, it turns on the Channel Settings menu for the channel it is close to. So toggle the switch to the left and you should see this menu. Notice it says it is CH1.



The input impedance type and phantom power, are accessed by pushing the Headphone Encoder knob and rotating until MIC-PH is highlighted in *burnt orange*.

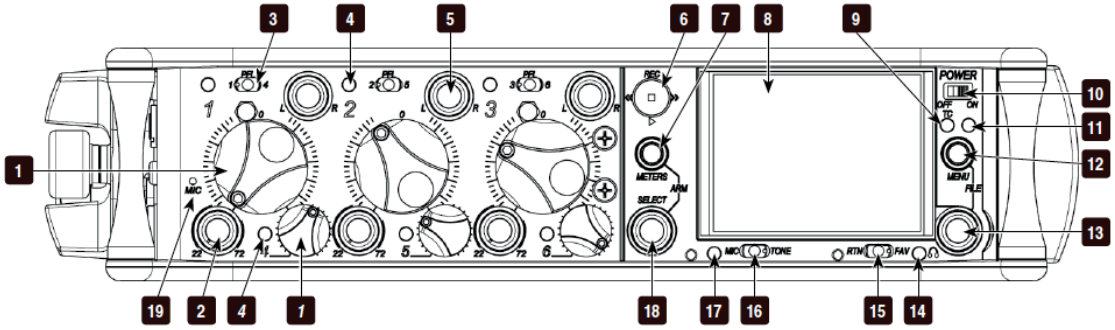
Push the Headphone Encoder knob again to select this choice. Settings for the High Pass Filter are found by pushing the SELECT Encoder on the left side of the screen. Choose 80 HZ as a starting level, unless you are recording music or effects that depend on deep bass.



Repeat this for Channels 2 and 3 as needed. If using wireless lavs on 2 and 3, leave phantom power off.

Setting Levels

Plug your Boom microphone into the Channel 1 Input on the left side. The gain is controlled by two controls, Trim or Gain (**2**) and the Fader (**1**).



Set the Fader at "unity," the 0dB setting at 12 o'clock on the Fader's circumference. Access the recessed Gain knob for Channel 1, at the bottom-left pf that Fader, by pressing on the Gain Knob. It should pop out. If it is all the way down to the left, when you turn it to the right, clockwise, you will feel it click out of the off position and you should being to see some level on your meters. Talk into the mic and adjust the Gain knob until you see the signal hovering between -30 and around -10. You will see an occasional peak hitting above 0. This should not be a problem unless the limiter is always being engaged in the top (L and R) channels, signified by a yellow bar on the right side of the track and the LED by the Fader turning orange. Push the Gain knob back in and leave it there. Finely adjust the signal as needed with the Fader. Note: you must reset your Gain knob when you get into the real situation, but this gives you the procedure and the ability to start recording immediately, if you need to. Any changes you make to the Fader will be visible in the top L or R channels on the meter. This is the output only. The input is adjusted by the Gain knob and that meter is listed below the L and R outputs on the display. Even when the Fader is down and "off" on the Fader, you will be recording the Pre-Fader Level (PFL) as an ISO track.

Repeat this procedure for each mic you use.

PAN

Standard procedure is to send the Boom to the Left channel. Do this by accessing the recessed Pan Knob above Channel 1, and turning it all the way to the left, pointing at the L. If you are only using a boom you can send it to both Left and Right by turning the Pan knob to its 12 o'clock, detent position. "Detent" means you will feel a little point at the noon position where the knob feels like it is in a groove. If you want to have a safety level for the boom, you can turn the pan knob to about the 9 o'clock position and record about 5dB lower on the Right Channel.

This will get you started. If you know you are using Wireless lavs on Channels 2 or 3, you can set them up as well for voice and have everything ready in your bag for final adjustment on set. It is always good to have the audio bag or cart ready to go at the start of the day.

REMEMBER TO RECORD!
If you are ending a guide track to a camera you still need to record. To record, toggle the Transport Control button (6) up towards "REC." Test this. The Timecode display will turn Red and so will the Take Number at the top of the display. Stop the recording by pressing the Transport Control button straight in. Push the toggle button down to play back the take and check it. Push Stop twice to clear the play setting.

HEADPHONE LEVELS
Pressing the Headphone Encoder knob gives you choices of what you can monitor. Generally you will start with this on LR ST. This means the Left Channel plays in your Left earpiece and the Right Channel plays in your Right earpiece. Adjust the level so that it is loud enough but comfortable, so you do not need to keep changing it through the day.

The next few pages are the diagrams and legends for all of the control surfaces. But before you do any recording with the 633 you should read the whole manual and practice working with it.