Sound Devices 633 BASIC Set-Up Guide
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This Basic Set-Up Guide is designed for a boom and two wireless lavalieres. The set-up will allow you to have the Boom and the lavs all recorded discretely as Post Fader and Pre Fader tracks.

Routing
This is the input routing for this Basic Set-up:
- Boom in Input 1, sent Post Fader to MixL by adjusting the pan pot.
- Boom also sent as an ISO track at Pre Fader levels to Track 1
- Lavs 1 and 2 are sent, Post Fader, mixed together, to MixR because of pan pot.
- MixL and MixR can be used as a camera guide track.
- Lav1, ISO, is sent Post Fader to X1.
- Lav1, ISO, is sent Pre Fader (PFL) to Track 2.
- Lav2, ISO, is sent Post Fader to X2.
- Lav2, ISO, is sent Pre Fader (PFL) to Track 3.

The Sound Devices 633 is a six-input mixer with integrated 10-track recorder. It has six analog inputs—3 XLR's for mic or line, and three TA3M ("mini-XLR") connectors for Line In. It can also accommodate AES inputs. It records to SD and CompactFlash memory cards. It is a very capable machine. Please read the user manual, available from sounddevices.com and familiarize yourself with the device.
http://cdn.sounddevices.com/download/guides/633ug_en.pdf

Start –Section I
Batteries charged and mounted? Insert 6AA batteries, either Alkaline or longer lasting Lithium batteries, as back-up to your Sony L Series batteries.

PAN
The Boom mic will go into Input 1 and the two Wireless Lavs into Inputs 2 and 3. Right now, turn Pan Pot 1 all the way to the Left. Turn Pan Pots 2 and 3 all the way to the Right. The pan pots are indicated on the diagram by number **5**.
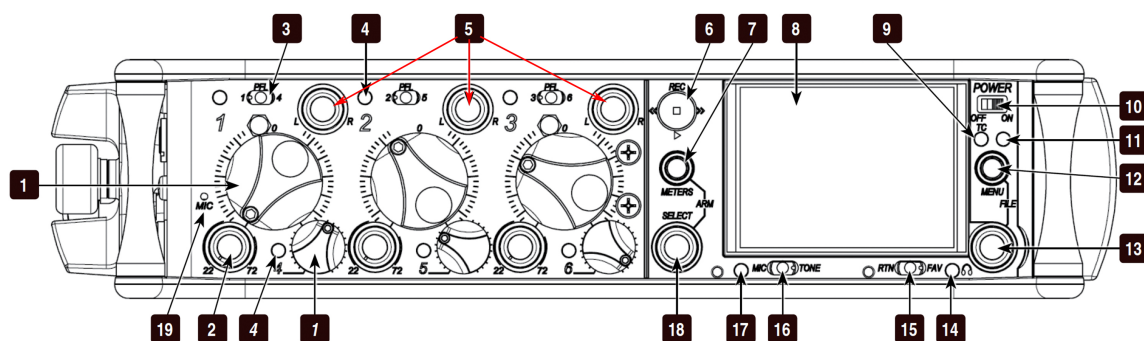
Insert the CF Card into the 633 (card door on the right side). If you are using the RTF Set-up Card, insert it into the SD slot and continue with these directions. (If not, insert your regular SD card for recording and then skip to Section II.)

Turn on the power switch (**10**).
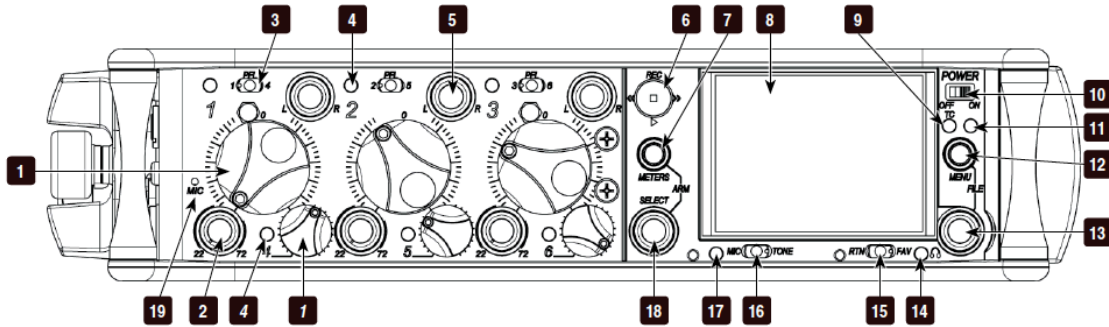
Go to the Main Menu by pressing Menu button [**12**] once. Use the Headphone Encoder knob [**13**] to highlight "11. QUICK SETUP, " and then push to select. On the next menu, select "1. Load Settings." Use the Headphone Encoder knob to select "RTF1 [SD]."
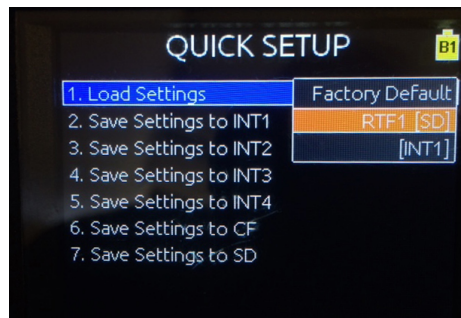
You must still set up the pan pots on the front panel, but loading the RTF1 Basic Settings will route the inputs and recording as described above, plus the following:
- Input 1 is set to Microphone - 48Ph
- Inputs 2 and 3 are set to Line
- Track 1 labeled "Boom PFL."
- Track 2 labeled "Lav1."
- Track 3 labeled "Lav2."
- Recording at sampling rate 48K and bit depth 24
- Timecode Mode - 24h Run
- Frame Rate - 23.98
- Time format - 24hr [military time]
- CH-1, 3, and 3 HPF all set to 80Hz

Now press the Meter button [**7**] until you see the Output Meter. It shows Tracks L and R, X1, X2, X3, X4 and RTN. It will look something like this, though the colors may be different:
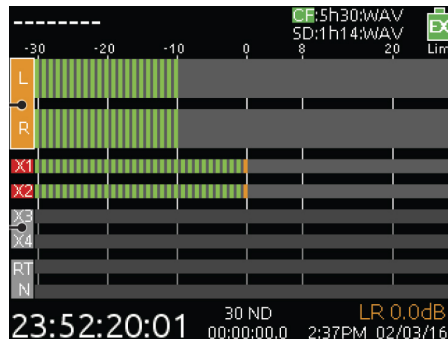
Time and date are in the lower right hand corner. Make sure they are correct. If they are not, set them to the correct time and date by pressing Menu button [**12**] and using the Headphone encoder knob to go to "9. SYSTEM." Navigate to "19. Set Time/Date," and make your changes. Under 9. SYSTEM you can also change the LCD display to "Daylight" mode if you wish and adjust LCD and LED brightness levels. You may as well also set the Time Zone to GMT+6 for Central Time, and choose Daylight savings or not.

Now, remove the RTF Basic Setup SD card and replace it with the SD card you intend to use for recording. Assuming you want to start with fresh cards and have backed up everything else you may have already recorded, press Menu and navigate to "8. FILE STORAGE, " and then push it, to select. Find "11. Erase/Format CF," and select it until it erases. <u>Make sure you have your card in the slot and not the yellow RTF Basic Settings Card</u> and then select "12. Erase/Format SD," and do the same for the SD card.

One more thing. Go to Menu> 11. QUICK SETUP> 2. Save Settings To INT1 and select. Then do it again and save settings to either your SD card or your CF card.

Ready to go.

Section II – WITHOUT RTF BASIC SET-UP SD CARD
Go to the Main Menu by pressing Menu button [**12**] once. Use the Headphone Encoder knob [**13**] to highlight "8. FILE STORAGE"--push to select. Under the FILE STORAGE, turn the Headphone Encoder knob to highlight "11. Erase/Format CF," and push the Headphone knob to select. (By the way, this white menu pictured here is the "Daylight" menu.)
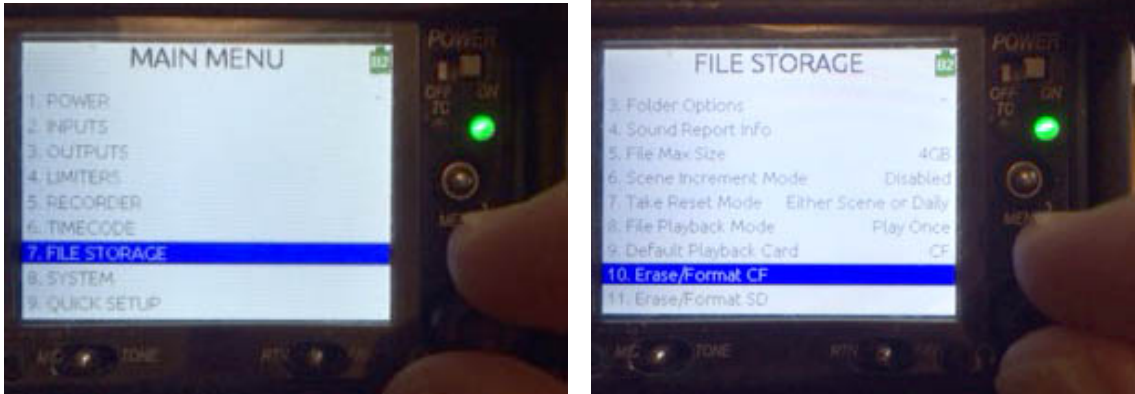
Keep selecting until the format process starts. A pop-up menu will show you erase/format progress and then a new menu should pop up saying "Success." Push the knob again for "OK." If it cannot complete this action, you may need to use a different card.
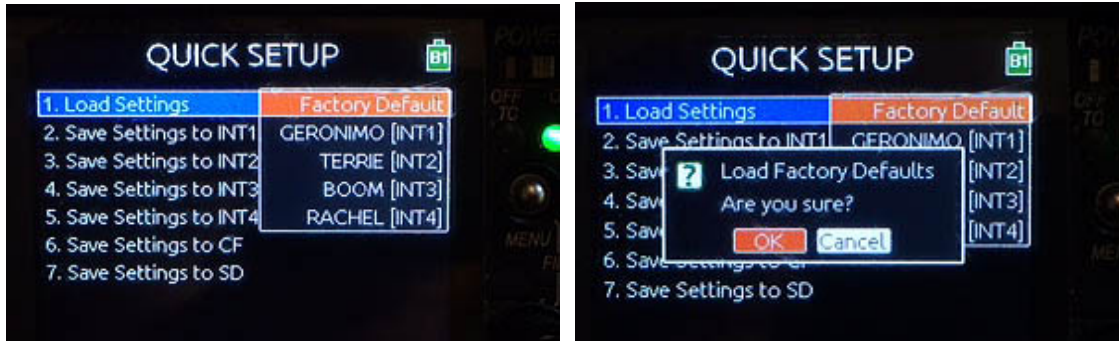
Use the Headphone Encoder knob [**13**] to navigate to "12. Erase/Format SD" and erase that card.
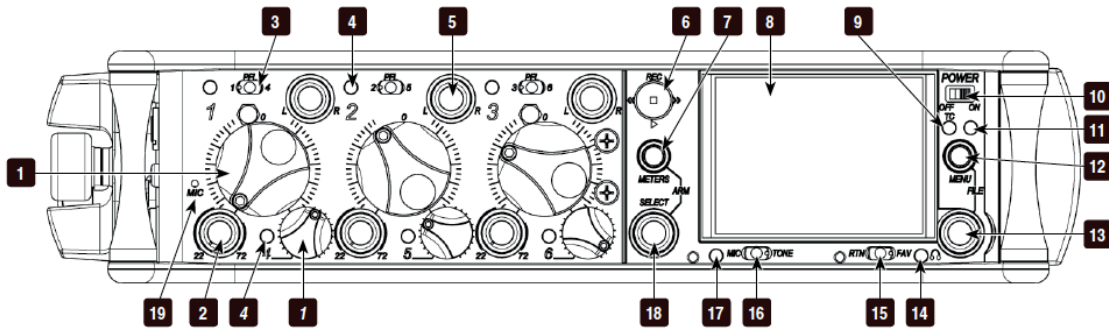
Press the Menu button [**11**] to step back in the Menu. Select "11. Quick Setup." (Note: Photo now shows menu with Daylight option <u>off</u>. The dark, night screen) Select "1. Load Settings."
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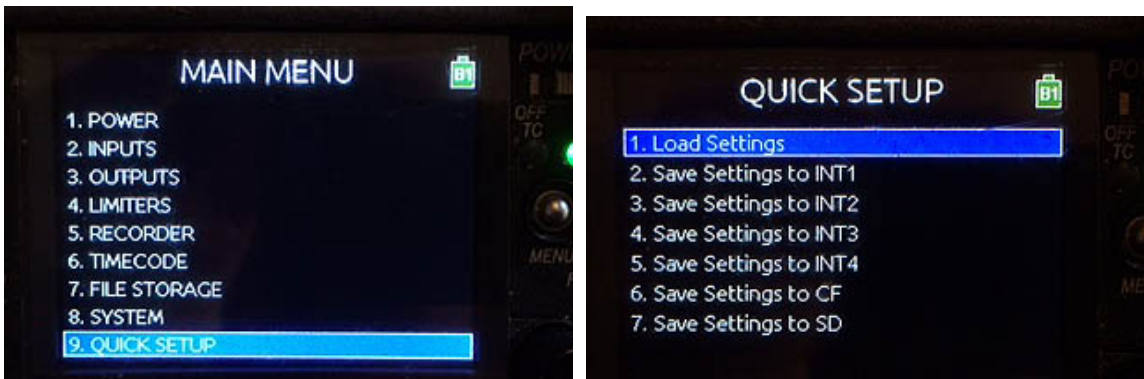
Select **Load Settings->Factory Default** and select, to load defaults.

Use the Menu button to back out to the MAIN MENU. Choose "6. RECORDER" and select "6. Pre-roll Time." For documentary, choose at least 5 seconds. This means the recorder will always be continuously recording into the memory cache so that when you press RECORD, your file will include 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.
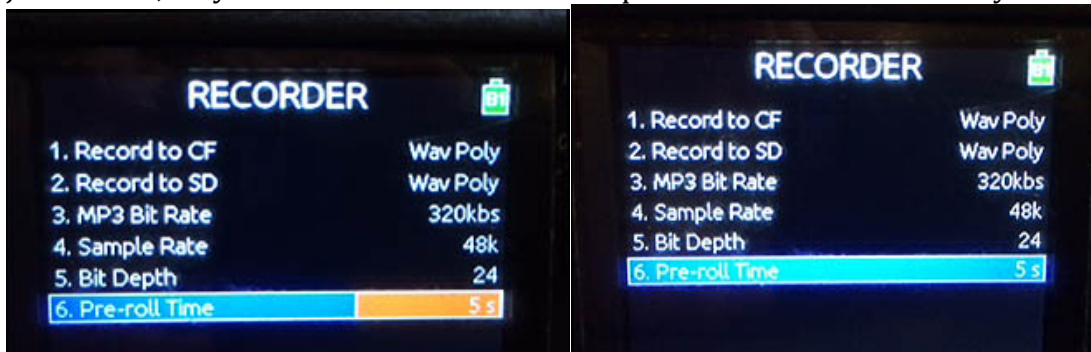
WAVPOLY or WAVMONO
Notice that the "Record to CF" and "Record to SD" show "WavPoly." A "WavPoly" file combines all the tracks from any single take into a single wrapper. So if, for example, you are recording on three tracks, they will all be in a single WavPoly file when you export. When you import that file into your NLE or DAW, it will unwrap and show all the tracks. WavMono simply creates a separately named file for each track. Either works. Usual procedure is to use WavPoly. In "6. RECORDER," you can see that WavPoly is automatically selected.

Recording to CF and SD
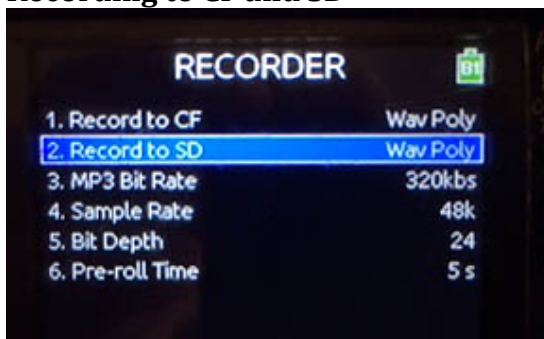
Sample Rate and Bit Depth
The default setting is recording at 48K samples per second and a Bit Depth of 24. This is correct for most shoots. If you are shooting on film and need to transfer film to video, you may wish to use 48.048F but **DO NOT CHOOSE 48.048F UNLESS YOU FULLY UNDERSTAND IT.** You can always make the "pulldown" later.

Date and Time
- Go to "9. SYSTEM" > "17. Time Format" and select **24hr** [military time].
- Go to "19. 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. 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 7. TIMECODE > 1. Timecode Mode and select "24h Run." In this setting, Timecode will run continuously and is automatically "jammed" or set when you change a time or date value or you manually select Jam.

Staying in the same "7. TIMECODE" menu, go to "2. Frame Rate" and choose 23.98. Most of our recording is for video. The usual corresponding frame rate is 23.98. If you have any doubt about the frame rate, ask your Editorial Dept. or the AD.


CHANNEL SETTINGS MENU

Phantom Power and High Pass Filter
Phantom power and High Pass Filter (HPF) are set in the **Channel Settings Menu** obtained at each fader by toggling the PFL/Inputs Select Switch [**3**] to the left.
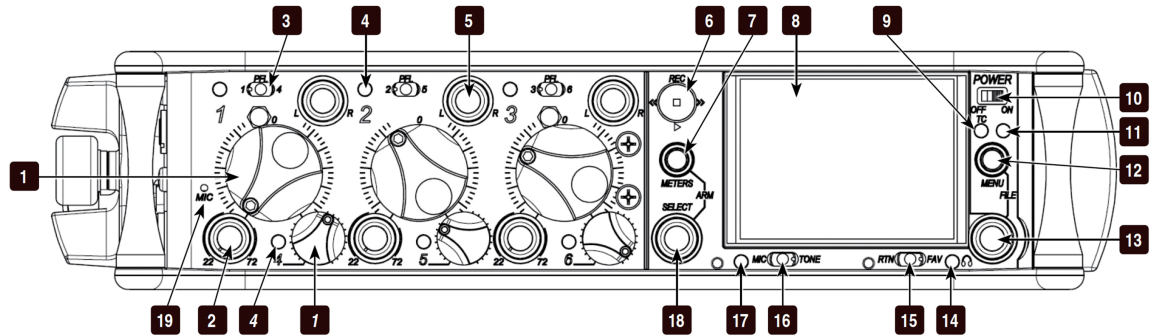
When recording or in playback this switch lets you listen to that channel at Pre-Fader Level (PFL), but in stop mode, it turns on the Channel Settings Menu for the channel it is close to. So toggle the switch to the left and you should see this menu. Notice it says it is "CH-1:Ch1" at the top.
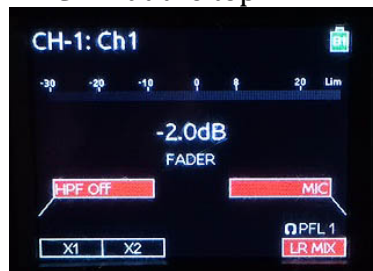
Push the Headphone Encoder Knob [**13**] and rotate until MIC-PH is highlighted in *burnt orange*.

Push the Headphone Encoder knob again to select this choice. Settings for the High Pass Filter are found by pushing the SELECT Encoder [**18**] 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. If using wireless lavs on 2 and 3, set the input to **Line** and leave phantom power off.

Name Tracks

If you wish to rename your track, this is also done in this menu. Hold that same PFL switch to the left for two seconds and a text menu opens in which you can make a name for that input. Name CH-1 "BoomPFL," "CH-2, Lav1," and CH-3, Lav2." You can also choose to have these names appear in your meter view. 9. SYSTEM > 12. Track Names in Meters > Right.   See the next four photos.
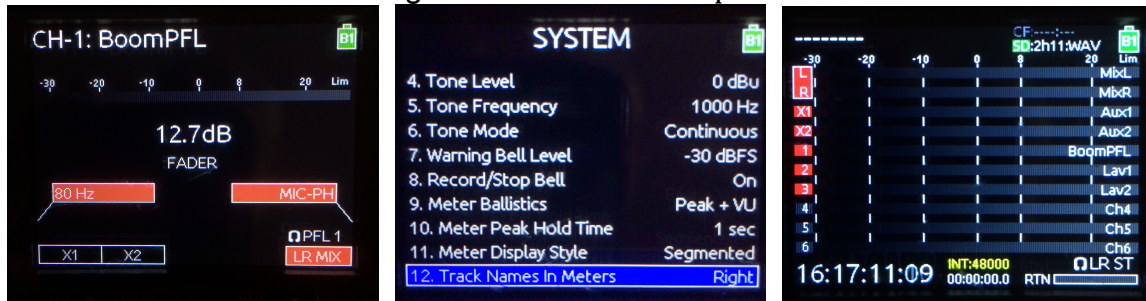
Recording Post Fader Levels from Two Lavs

In this Basic set-up we are recording the Pre-Fader Levels of Lav1 and Lav2 on Track 2 and Track 3 respectively. To record the Post Fader Level, we will send the ISO from each Lav to Auxiliary 1 (X1) and Auxiliary 2 (X2).   You can see the X1 and X2 box at the bottom left of the Channel Settings Menu for each channel. When the box is black, no signal is sent from that channel.

Open the Channel Settings Menu for Channel 2 by toggling the PFL Switch closest to Fader 2. In the open menu, use the Mic/Tone switch [**16**] to toggle until X1 turns Red. This will be the Post Fader Level from CH 2 now being routed and recorded on Track X1. It will look like this:
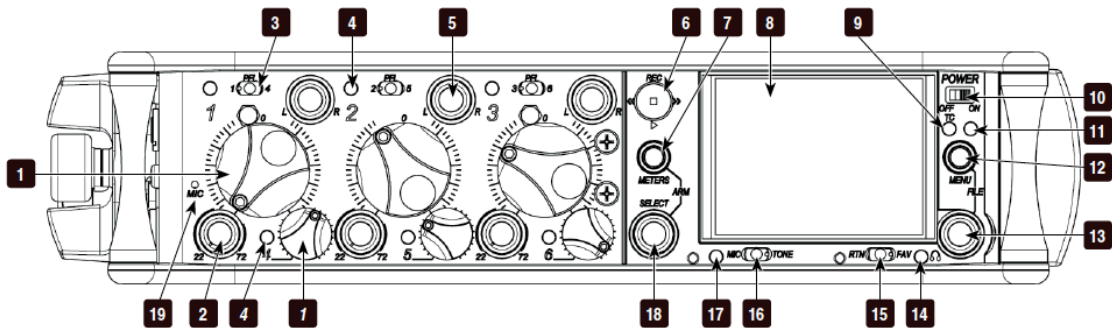

Repeat for CH 3, but send to X2.

Setting Levels

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

Trim [**2**] sets the Pre-Fader Level (PFL) and can be thought of as the first, course adjustment. The Fader [**1**] can then be used to set final levels. Dialog should be falling roughly between -30dB and -10dB. Ideally, the Fader knob would be working close to that 12 o'clock, "Unity" position

PAN

Standard procedure is to send the Boom to the Left channel. Do this by accessing the recessed Pan pot (knob) above Channel 1, and turning it all the way to the left, pointing at the L. In the Basic Setting we are sending Boom to Mix L and the two Lavs on Inputs 2 and 3, to Mix R.

This will get you started. Try it all out the night before, and make sure all batteries are new or charged. Be ready to go at the start of the day.