

In this example, we are using strictly Send/Return effects.

We have the Reverb set to use:  
preset 02 – SoftHall.

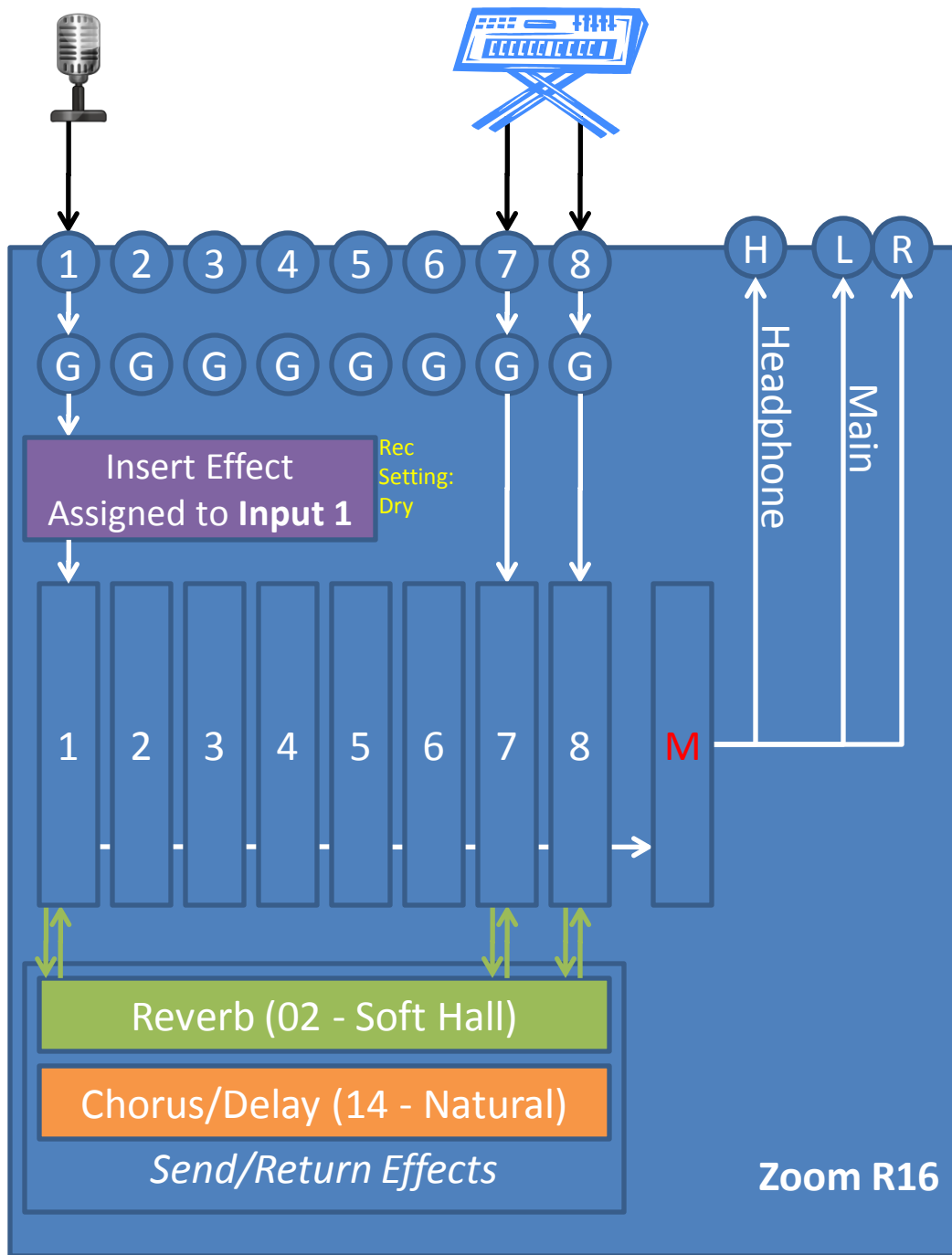
We have the Chorus/Delay set to use:  
preset 14 – Natural.

Note how mic/instrument signals come into Inputs, through the Gain and to the Track(s).

We are routing the microphone into Input 1/Track 1 and giving it both Reverb and Chorus/Delay.

The keyboard is coming into Inputs 7/8 stereo and we give it Reverb only. We would “pair” Tracks 7/8.

Note how all Track faders route to the Master fader and then out of the machine via Headphone and L/R Main Outs.



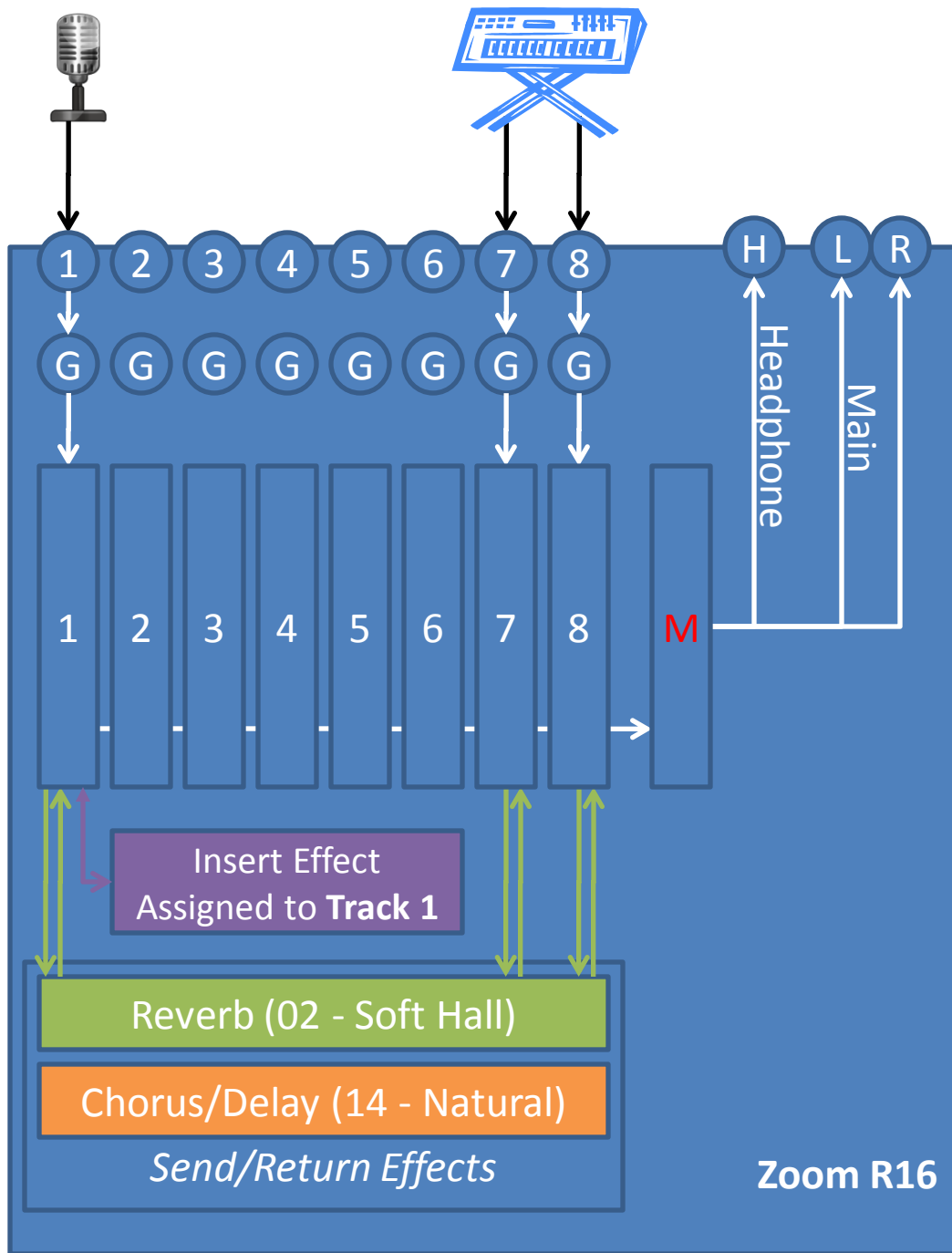
In this example, we are still using Send/Return effects but we are focusing on the Insert effect assigned to Input 1.

Because the Rec Setting for the Insert effect is set to “Dry”, if you were to record the vocal, rewind, and immediately hit Play, YOU WOULD NOT HEAR THE INSERT EFFECT.

Why?

Because at this point, you are only using it for “monitoring” the signal that is coming into Input 1 and into the Insert effect.

In order to hear the Insert effect: after you hit rewind and BEFORE you hit Play, you MUST go in and “Assign” the Insert effect to Track 1 (remember: it’s currently assigned to Input 1).



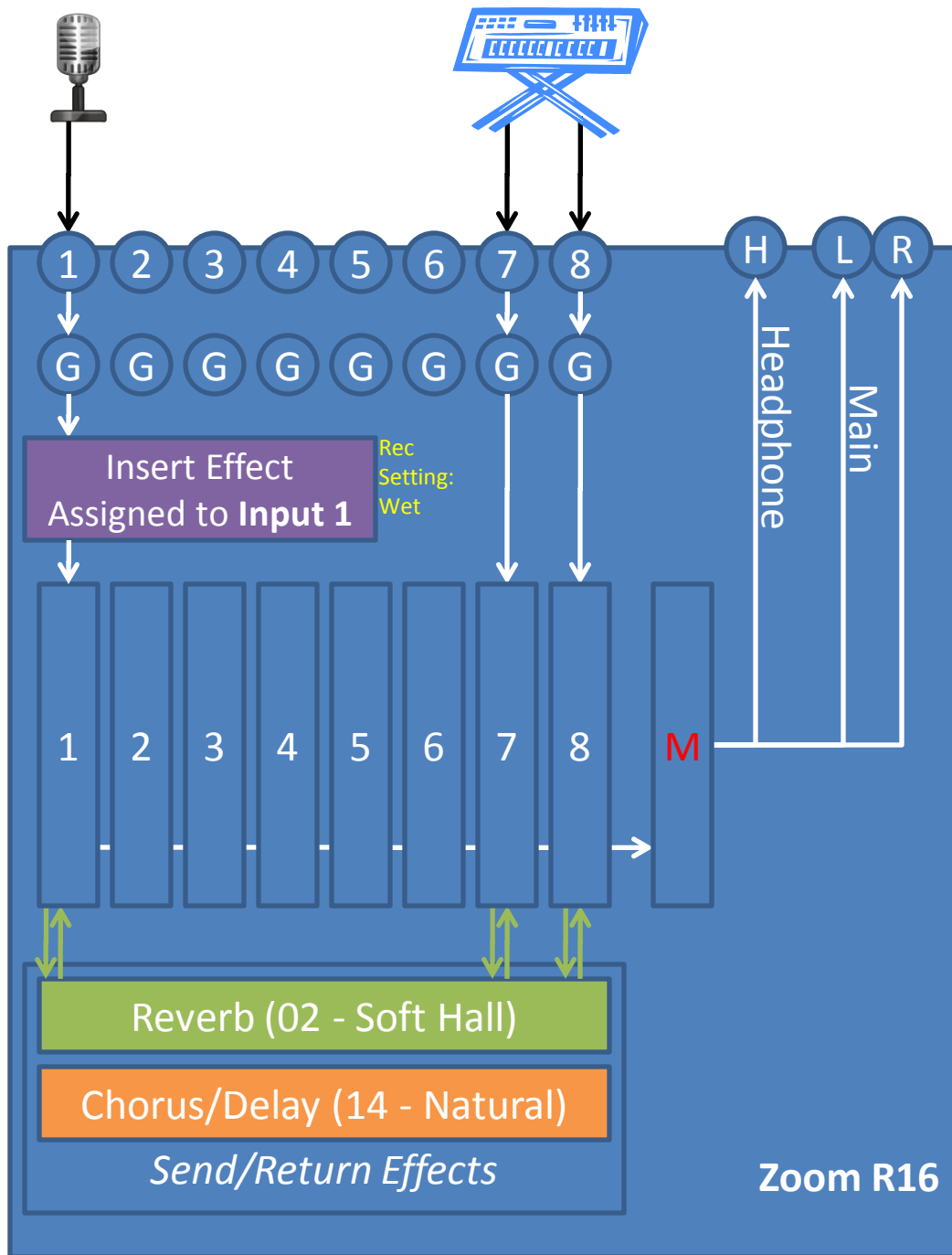
In this example, we have already recorded the vocal on Track 1 and have RE-assigned the Insert effect (from its previous assignment to Input 1) to Track 1.

Now, when you hit Rewind and Play you WILL hear the Insert effect on the vocal on Track 1.

Why?

Because we are routing Track 1 (which has a .wav file attached to it) THROUGH the Insert effect and out the Headphone/Main outs.

Note we are STILL using Send/Return effects since the Send/Return effects are independent of the Insert effect.

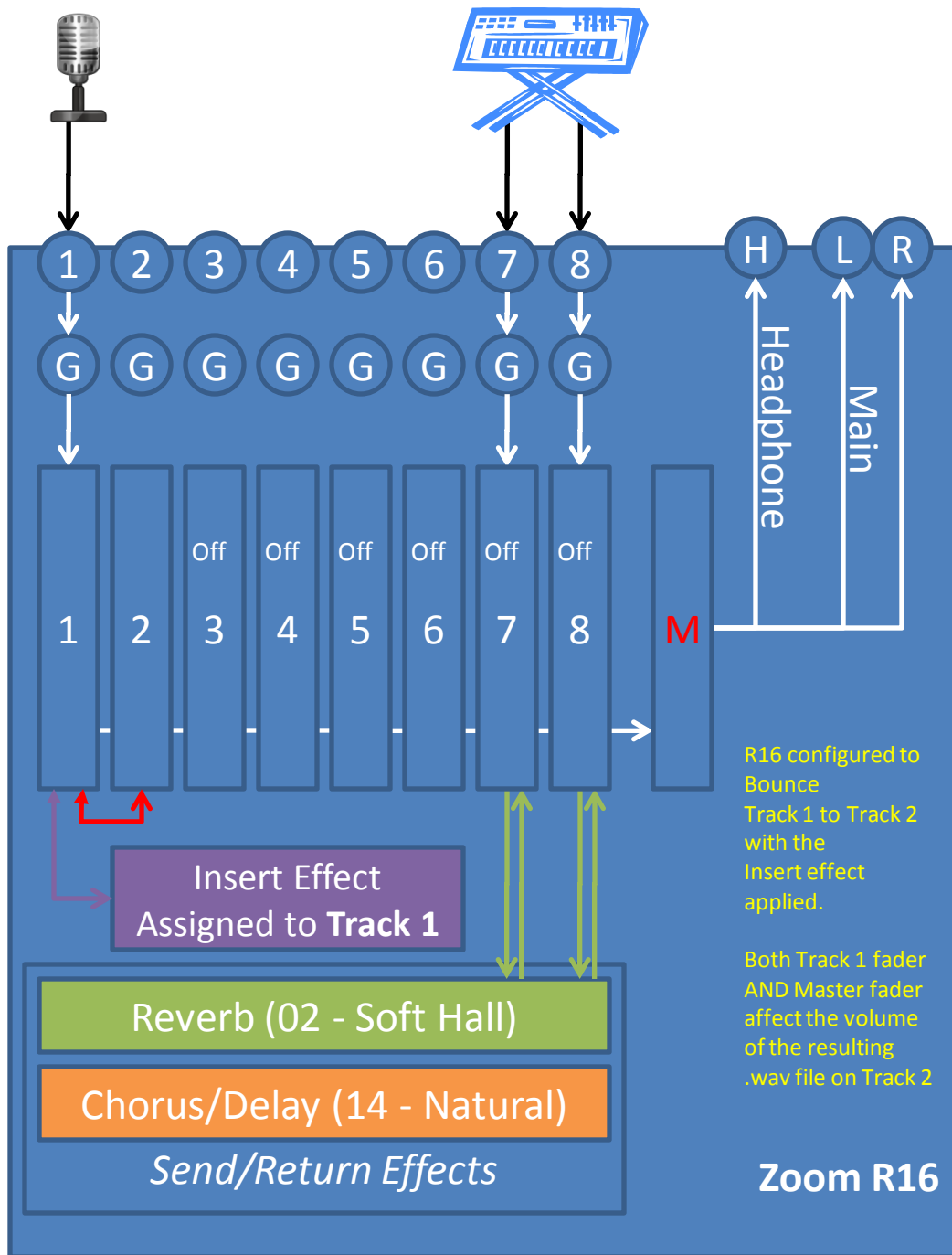


In this example, we are still using Send/Return effects but we are focusing on the Insert effect assigned to Input 1.

Because the Rec Setting for the Insert effect is set to “Wet”, if you were to record the vocal, rewind, and immediately hit Play, YOU WOULD DEFINITELY HEAR THE INSERT EFFECT.

Why?

Because you told the R16 to record Track 1 “Wet” which means it will allow the Insert effect to be “burned in” or “printed” to the track. In fact, you could take the .wav file assigned to Track 1 and pull it off the SD card and play it on your friend’s computer and you would hear the vocal WITH effect burned into it.

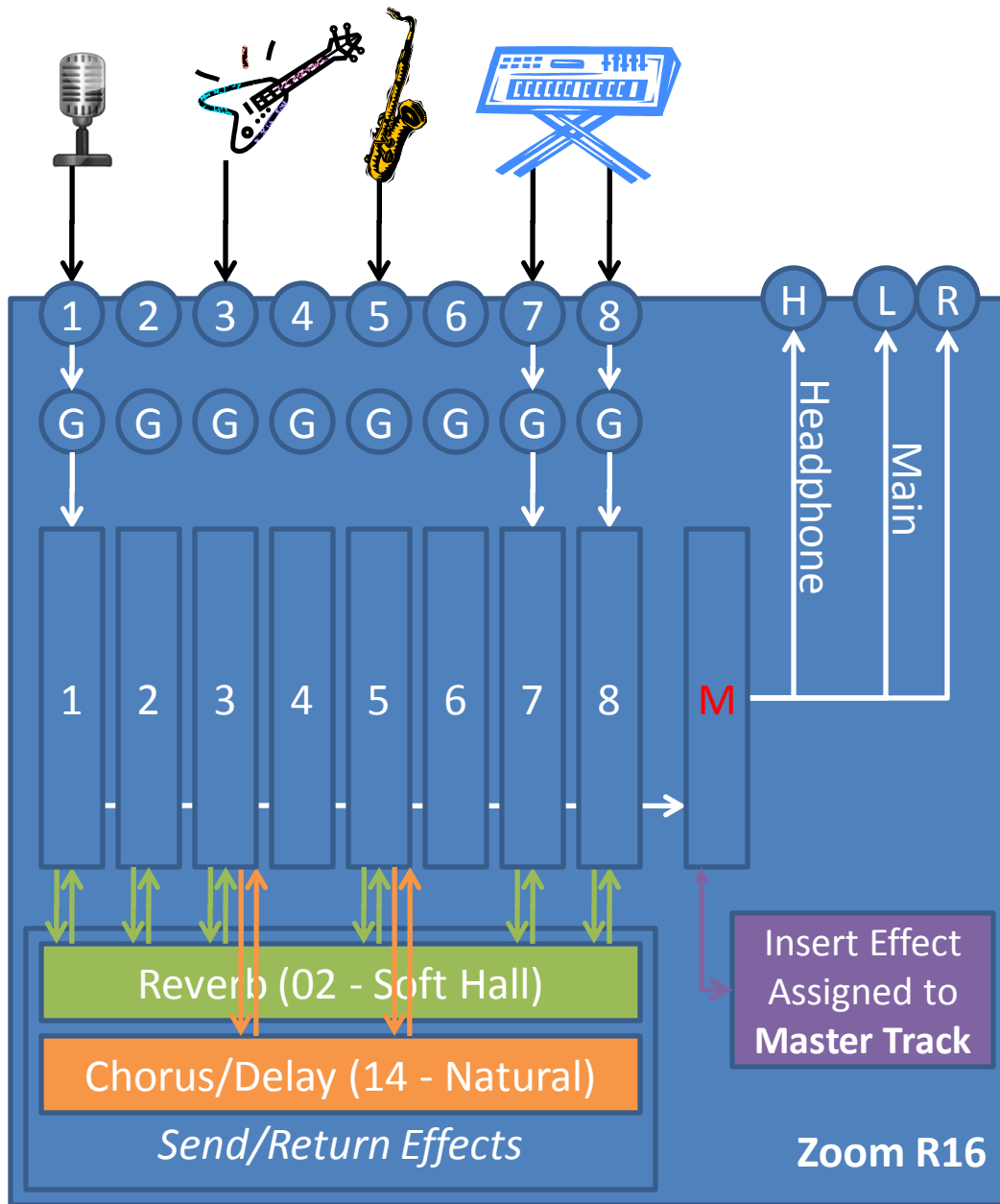


In this example, we have already recorded the vocal on Track 1 and have assigned the Insert effect to Track 1.

We have configured the R16 to bounce Track 1 THROUGH the Insert effect to Track 2 and thus Track 2 now has the Insert effect “burned in” or “printed” to it.

Track 2 now is completely standalone in terms of having the Insert effect already “applied” to it.

Note that for purposes of this illustration (and a general “best practice”), we turned Send/Return effects for Track 1 OFF because we didn’t want them to go to Track 2 in the bounce. You COULD leave them on and Track 2 would then have the Insert effect AND the Send/Return effects.



In this example, all of our tracks are the way we want them (i.e., maybe some of them have had the Insert effect “burned in” and some have not).

Note we are still using Send/Return effects.

We now use the Insert effect to create the Master track using one of the Mastering presets. The mastering preset at this point applies to the ENTIRE mix (and is usually used to compress or expand or limit the overall mix in some manner).