



Neve 8816 16:2 Summing Mixer User Manual

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Health & Safety Notice

For your own safety and for the protection of others please observe the following safety instructions:

- Read these instructions.
- Heed all safety warnings.
- Do not use near water.
- Clean only with a dry cloth.
- Do not install near heat sources.
- Do not block ventilation openings.
- Protect the power cord.
- Only use accessories specified by the manufacturer.
- Unplug when unused for long periods of time.
- Refer all servicing to qualified personnel only.

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Table of Contents

Health & Safety Notice.....	2
1 - Introduction.....	5
Note on Headroom and Levels.....	5
2 - Application Scenarios.....	6
Recording.....	6
Recording with optional Fader Pack.....	7
Overdubbing.....	8
Mixing.....	9
Mixing with Fader Pack.....	10
Mastering.....	11
Live Recording.....	12
Sub Mixer.....	13
3 - Controls.....	14
Channel Strip.....	14
Level Control.....	14
Pan Control.....	14
Cue Control Button.....	14
Channel Cut /Solo button.....	14
Cue Section.....	15
2T to Cue.....	15
Headphone Mon.....	15
Headphone Control.....	15
Headphone Jack.....	15
4 - Master Section.....	16
Alt Spk.....	16
iMon.....	16
Talkback Level.....	16
Talkback Microphone.....	16
INS MIX	16
IMR Level Control.....	16
INS.....	16
2TR MIX.....	17
2TR Level Control.....	17
Monitor Selections.....	17
Mon Level.....	17
Sum.....	17
Width Control.....	17
<W> button.....	17
Mix Level.....	18
Analogue / Digital overload indication.....	18
Metering.....	18
Power Switch.....	18
5 - Options.....	19
Fader Pack Option.....	19

ADC Option.....	19
Sampling Frequency.....	19
Double Rate AES Output.....	19
DSD.....	20
6 - Rear Panel Connectors and Controls.....	21
Line Output.....	21
Line Input.....	21
Talkback Foot Switch.....	21
USB.....	21
Rear Panel Controls.....	21
Earth Lift Switch.....	21
Slave Bus Switch.....	21
ADC Option.....	21
ADC Input.....	21
AES Sync.....	21
WCLK In.....	21
WCLK Out.....	22
AES Out.....	22
DSD L and R.....	22
75 Ohm WCLK.....	22
SDIF 2/3.....	22
7 - Firmware Upgrades.....	23
Selecting a File for Transfer.....	23
File Downloading.....	24
Corrupted or Old Firmware.....	24
8 - Physical & Technical Information.....	25
Dimensions.....	25
Rack Mounting and Cooling.....	25
Power Requirements.....	25
Mains Supply.....	26
9 - System Settings.....	27
Setting Headroom for Optional A to D.....	27
Fader Pack Jumper Settings.....	27
Monitor Source pre/post ADC Insert.....	27
10 - Unit Specifications.....	29
11 - Connectors.....	30
12 - Recall Software Installation.....	32
Installation for PC.....	32
Installation for Mac.....	34
Appendix A: Optional ADC Installation Instructions.....	35

1 - Introduction



The 8816 is an extremely versatile 16:2 summing mixer, which can produce the highest possible recording and mixing performances in any format using revered Neve analogue designs including transformer mixing.

With comprehensive input, mixing and monitoring functions, 8816 can upgrade a DAW to a professional mixing facility. Not only does the unit provide quite unbelievable analogue facilities but also has remix and Recall as standard.

In addition to the superb facilities offered as standard on the 8816 there are two options, digital outputs and a fader pack.

ADC Output

World class A to Ds with sampling rates of up to 192kHz and DSD outputs. Analogue insert points are provided ahead of the ADCs that couple the ultimate analogue circuitry with superior digital conversion making the unit an obvious choice for complete integration with a DAW.

NOTE: Requires internal fitting, please consult your local Neve dealer.



Fader Pack

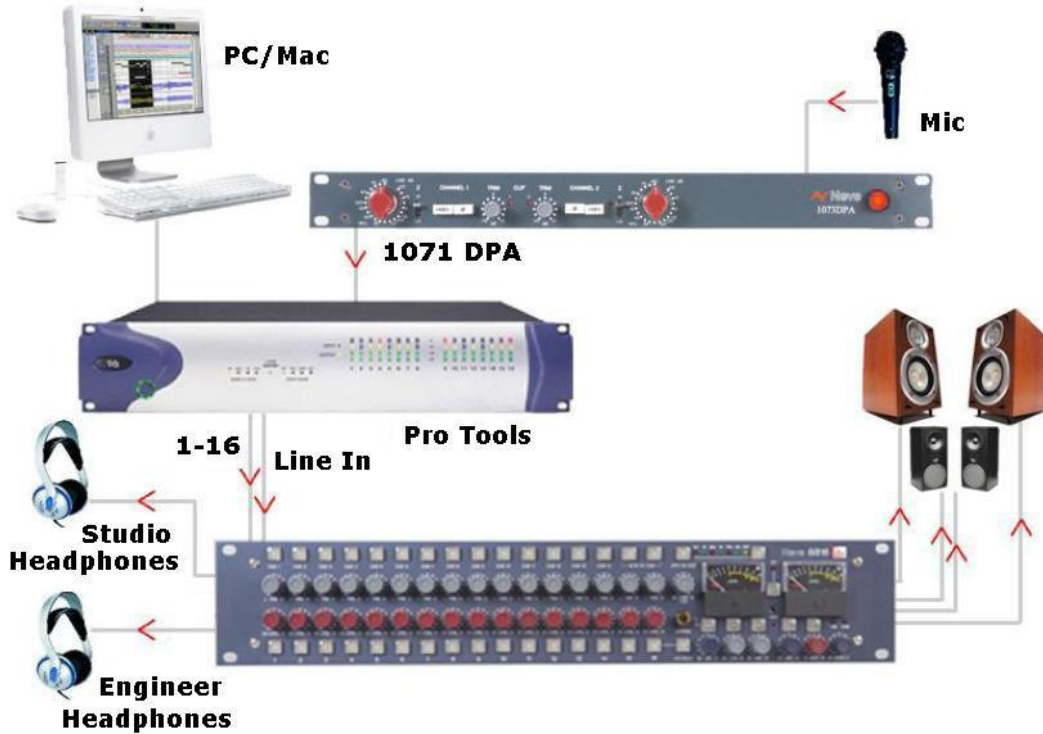
16 Input Faders with Cut / Solo controls and post fade direct outputs plus 2 Master Faders give the engineer fine level control with a traditional feel. With the fader unit attached, the rotary channel level controls become aux send levels increasing the functionality of the unit.

Note on Headroom and Levels

- Each channel has 15dB of gain also known as 15dB 'in hand'.
- Excessive use of gain may overload your DAW or other recording device. 0dB on the channel level control is approx at the 12'o'clock position.
- Internal headroom is 26dBu.
- If your DAW is overloading but the overload indicators on the 8816 meters are NOT illuminated then back off your output levels.
- If your DAW is overloading and the red overload indicators ARE illuminated then you may need to back off your input levels.

2 - Application Scenarios

Recording



The 8816 can be used to monitor from the workstation while recording directly from a mic pre such as the 1073DPD or as a pre-mixer for recording a number of signals simultaneously to the workstation. With the optional fader pack, direct outs can be used from the 8816 to the DAW enabling it to be used like a conventional desk with both recording and monitoring signals passing through the unit.

Direct recording with 8816 as monitor

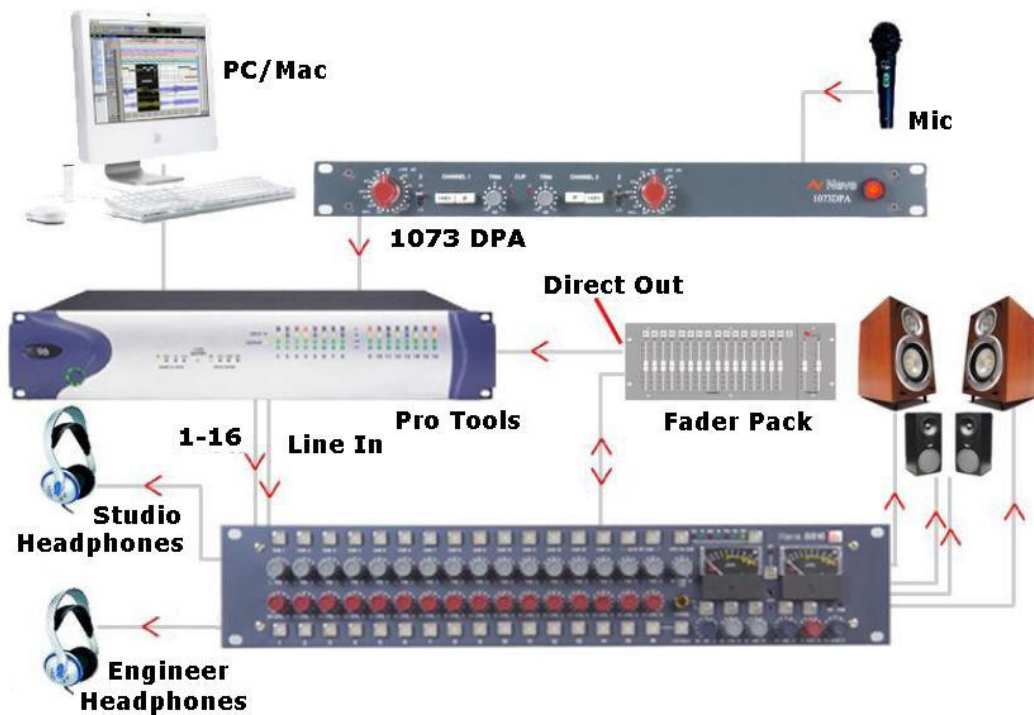
Connect the output of the mic pre to the input of the workstation. Connect the outputs of the workstation to the inputs of the 8816. The 8816 outputs can be monitored on loudspeakers or headphones as required. The performers headphones source can be switched (engineer/performer).

Sub-mixing signals to be recorded

Connect the instruments to be recorded to the inputs of the 8816 (via a 1073 or similar mic pre if required). Connect the main output of the 8816 to the inputs of the workstation (this can be analogue or digital if the optional digital card is fitted).

Set the balance required using the channel level controls on the 8816 and record onto the workstation.

Recording with optional Fader Pack

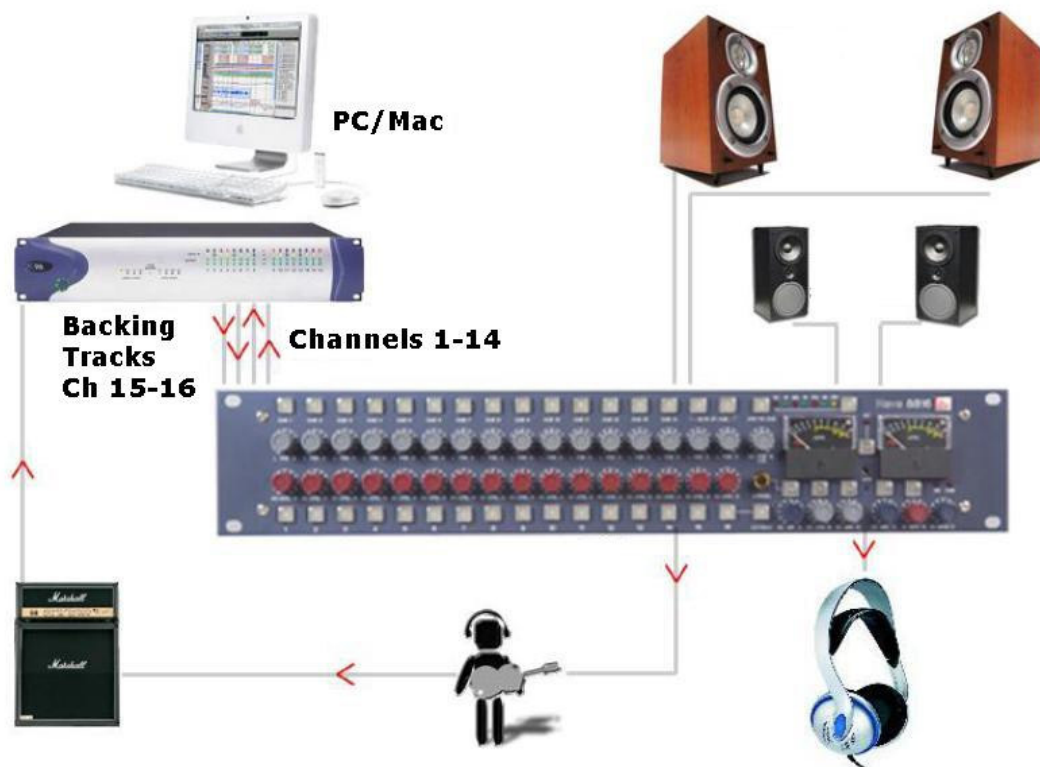


Connect the instruments to be recorded to channel inputs on the 8816 and connect the direct outputs from these channels to the inputs of the DAW (the direct outs are located on the fader pack). These channels can be muted so that they do not go to the main bus if monitoring via the 8816 or a monitor mix can be set up on the DAW and monitored via the **2 Track Return** on the 8816. Signals can now be recorded with fader control over their level while the mix or play back is monitored through the 8816.

In all of the above recording situations the engineer can utilise the 8816 to control monitoring via two pairs of speakers and/or the headphones as required.

The 8816 can also be used to provide a Cue to performer headphones.

Overdubbing



Connect the outputs of the workstation to the inputs of the 8816. If you have a backing track pre-mix on your workstation assign this to outputs connected to inputs 15/16 on the 8816. Connect the output of the track being recorded to any of inputs 1-14 on the 8816. Connect the performer's headphones to the headphone socket on the rear of the 8816.

The cue mix level of the overdub against the backing track can be adjusted using the **Cue** level control until the mix is right for the performer.

The **2-Track Return** can also be routed to the Cue so may be used as an effects return if the performer wishes to listen to a guide reverb while recording.

The engineer can monitor on headphones connected to the front of the 8816 and can switch between monitoring the performer's cue mix and the main mix.

Mixing



Connect the outputs of the workstation to the inputs of the 8816. Key elements such as lead vocals and lead instruments should be kept separate within the workstation and connected to individual inputs on the 8816. Other elements such as backing vocals, effects, etc can be routed to stereo groups within the workstation and these groups connected to the 8816 inputs.

Optimum sound quality within the workstation is generally achieved by setting the virtual faders to 0dB. Final mix levels can be set on the 8816.

The mix is now being created on the mix bus of the 8816. This uses the same transformer mix topology as the classic 80 series Neve consoles and recreates their legendary sound. Recording back to the DAW or onto another device such as a CDR may be analogue or, if the digital option is fitted, can be from the Neve Analogue to Digital Converters ensuring the best possible sound quality.

A Neve 33609 compressor or a Neve 8803 EQ unit can be patched across the Insert allowing the whole mix to be compressed or EQ'd. Sometimes it is necessary to mix between a clean mix and a processed mix, for example when using a Filter Bank to create a special effect across the whole mix for one section of a song. This can be done by patching the filter bank across the Inserts of the 8816 and switching to **Insert Mix** mode.

The balance between the clean mix and the processed mix is now controlled by the **Insert Mix** level control and the engineer can switch between clean and processed mix or balance the two as required.

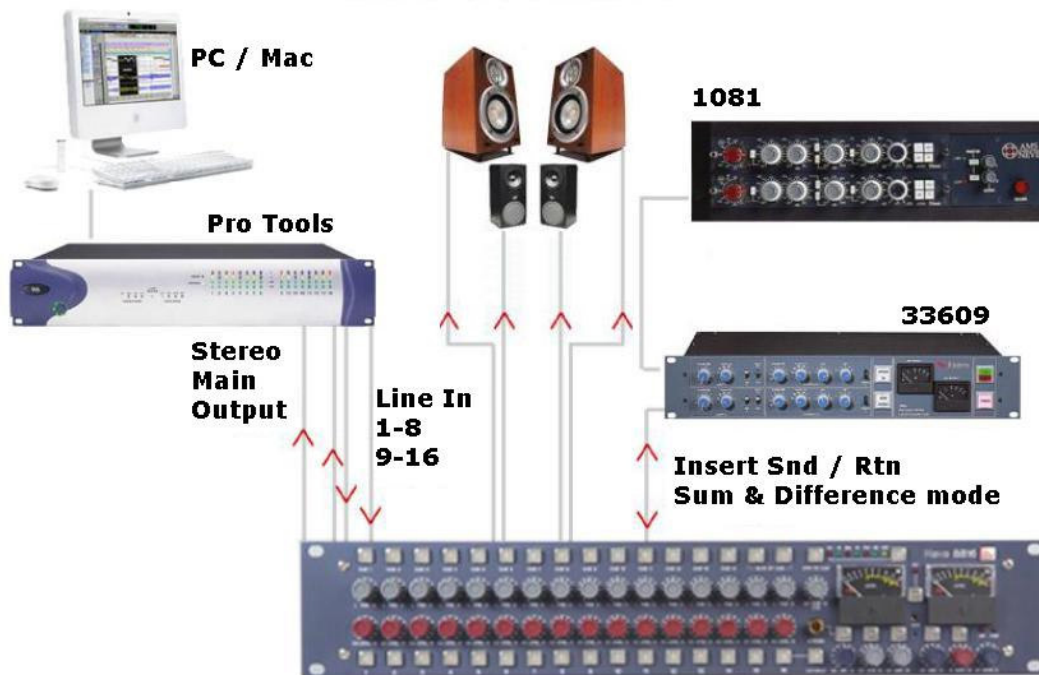
Mixing with Fader Pack



The engineer and producer can monitor on two sets of speakers, main and near field, and switch between them using the **Alt Speaker** switch allowing comparisons of the mix on small and large speakers. Headphones can also be connected if required.

The outputs of the recording unit (or the appropriate two tracks of the DAW) can be connected to the two track return so that the engineer can switch between monitoring the mix leaving the 8816 and the mix coming back from the recorder.

Mastering



Connect the outputs of your DAT, CD player or two tracks of your DAW to inputs 1 and 2 on the 8816. Connect the master outputs of the 8816 to the inputs of the Workstation, CDR or DAT that you wish to record onto.

Connect the outputs of the recording device to the 2 track return of the 8816.

The mix is now passing through the mix bus of the 8816.

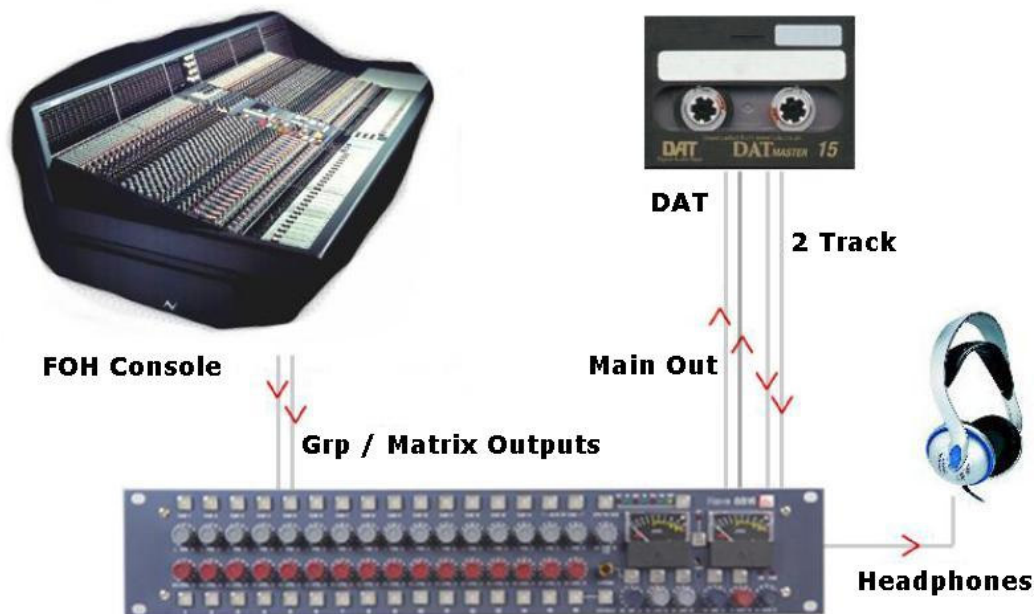
A Neve 33609 compressor or a Neve 8803 EQ unit can be patched across the Insert Point allowing the whole mix to be compressed or EQ'd.

The Insert can be switched to **Sum** and **Difference** mode allowing the producer to process the centre sum/mono signal and the stereo/difference signal in different manners. The width control can be used to reduce the stereo width, perhaps for a club remix, or to enhance it beyond standard stereo if the original mix is not wide enough.

The engineer and producer can monitor on two sets of speakers, and switch between them using the **Alt Speaker** switch allowing comparisons of the mastered mix on small and large speakers. Headphones can also be connected if required.

The monitor source select can be used to switch between monitoring the sound entering the 8816 on inputs 1 and 2, the sound leaving the 8816 on the mix bus and the sound as recorded on the CDR/DAT/Workstation via the **2 Track Return**.

Live Recording



While the output for the main Front Of House console may be of a high standard, the mix created for the venue does not have the correct balance for the recording. The 8816 can solve this problem.

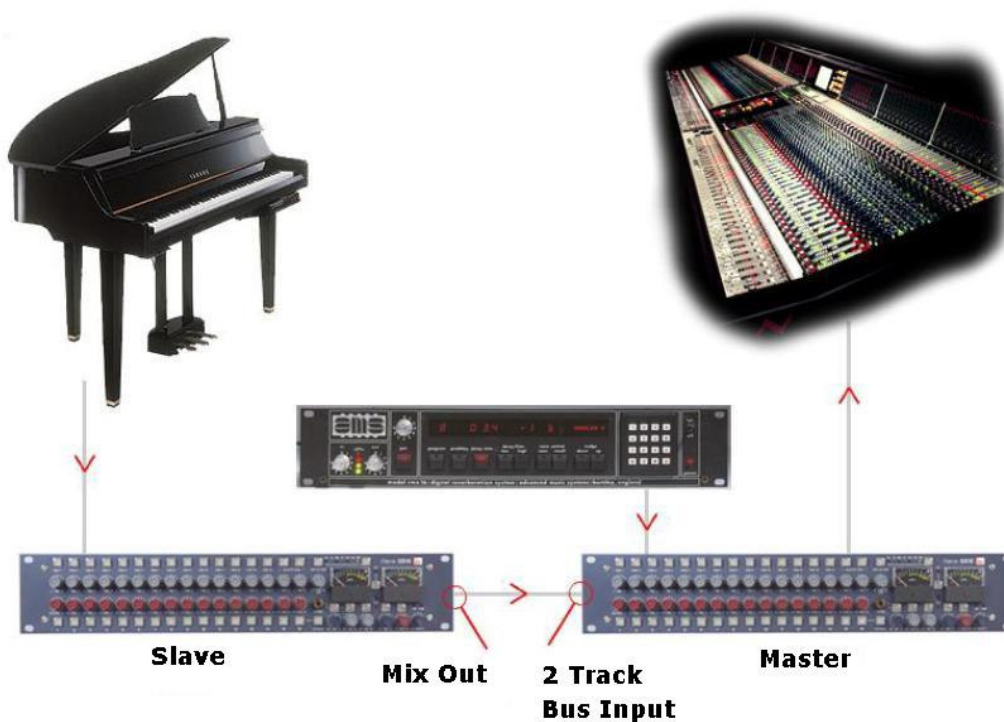
The main mix outputs of the 8816 should be connected to a recording device such as a DAT or DAW running on a laptop Mac or PC. The output of the recording device should be connected to the **2 Track Return** on the 8816.

Key elements such as the lead vocal can be connected directly to an input on the 8816 from a Direct Out on the FOH console. Other elements such as drums, keyboards, etc can be connected to the inputs of the 8816 either from the Group Outputs or from the Matrix Outputs of the FOH console depending on the type of FOH console being used.

A correct balance between the individual and pre-mixed sounds can be set up on the 8816 using the **Channel** level controls. The mix is now passing through the mix bus of the 8816.

The engineer can monitor the live recording on headphones and switch between monitoring the output of the 8816 and the **2 Track Return** from the recorder for a confidence check on the recorded sound.

Sub Mixer



Sometime the console being used for a mix simply does not have enough inputs. This may be because it is a small digital mixer being used to meet a fixed budget or because the console has a limited number of inputs.

Connect the outputs of the additional instruments or sound sources such as keyboards, effects units etc to the inputs of the 8816. Connect the **Main Outputs** of the 8816 to a pair of inputs on the main mixer.

The sounds passing through the 8816 can be balanced using the **Channel Level** controls. These sounds are now passing through the mix bus of the 8816.

The overall level being passed to the main mixer can be set using the **Master Level** control of the 8816.

Should more than 16 inputs be required on the sub-mixer then two 8816 units can be used. The output from the first 8816 is connected to the **2 Track Bus Input** of the second 8816 and the **Main Output** from the second 8816 goes to the main mixer.

3 - Controls



Channel Strip

The channel strip comprises a **Cut/Solo** button, a rotary **Level** control, a rotary **Pan** control and a **Cue** select button.

Level Control

The Level Control has a range of ∞ dB to +15dB with 0dB set at about 12 o'clock. This range is deliberately chosen to be able to accommodate most line inputs levels whether they be professional +4dBu inputs or semi-professional -10dBV inputs. The **Level** control sets the levels going to the main **L+R Mix Outputs** and to the **Utility Aux Bus** with the extra benefit of changing its function into an individual aux bus send level when an optional fader panel is fitted.

Pan Control

This is a classic -3dB centre pan, with S-Law shaping to help accurate panning to extremes of left and right.

Cue Control Button

When operated this takes the input of the channel (pre level and pre pan) and sends it to the cue mixer via the cue level control to feed the cue output to headphones. Channels 1-14 are individually switchable to the cue via the **Cue** level control. Channels 15 and 16 are linked as a stereo cue direct to the cue mix. For overdubbing, channels 15-16 can be set up as your backing track mix on the DAW, and then selecting the appropriate channel from 1 to 14 will allow you to blend or ride a track using the cue level control, allowing the artist to hear exactly what he or she needs to hear before dropping in to record.

Channel Cut /Solo button

The function of the button can be changed from **Cut** to **Solo** by operating the **Solo Master** adjacent to channel 16.

In **Cut** mode this button will mute the feed to the main two track bus. **Cut** is indicated by the button turning red.

In **Solo** mode, selecting the button will cut all channels except the one operated, commonly referred to as **Solo In Place**.

Solo is indicated by the button turning yellow.

As the solo system is latching, it is possible to build up solo groups and to then use the **Cut/Solo Master** to audition a solo group or a cut group.

This can be useful for comping or sorting out EQ / balance problems in the mix quickly before printing the final pass.

Cue Section



2T to Cue

Sends the **2 Track Return** (post level control) to the headphone mix – ideally suited for replaying the last overdub to the artist for auditioning or a complete 2 track mix of the whole song without the artist needing to come into the control room.

Headphone Mon

Selects the prefade **LS Outputs** onto the **Cue** headphone outputs so the artist hears the same sources as the engineer feeds to the monitors.

Headphone Control

This control adjusts the main Headphone levels with a range of ∞ dB - 0dB.

The headphone control also incorporates a switch which, when operated, feeds the unit's talkback mic to the **Headphone Output**, automatically dimming the music fed to the headphones and loudspeakers.

There is also a parallel 1/4 inch jack on the rear of the unit for footswitch operation.

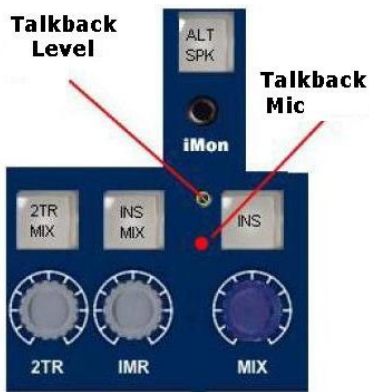
Headphone Jack

A headphone jack is provided on the front of the unit and a second parallel headphone jack on the rear.

Parallel +4dBu line outputs are provided on the rear of the unit to be used for **Cue** feeds to the studio.

NOTE: Only headphones with impedances above 60 Ohms should be used.

4 - Master Section



Alt Spk

Selects a second set of loudspeakers for switching between main and near field loud speakers.

iMon

This input has a 3.5mm jack socket for connecting your iPod or other MP3 player to the unit's **LS** selector and feeding to the **LS Output** or **Cue** headphone outputs.

Talkback Level

This adjustment screw sets the level from the talkback mic to the cue headphones. This is performed when setting up the unit, so talkback is at a set level during a session.

Talkback Microphone

A microphone is built into the unit to allow the engineer or producer to communicate with the artist during recording sessions.

INS MIX

Insert Mix routes the **IMR** signal to the main **2 Track Mix Output** pre-level control but post-**insert**.

IMR Level Control

Insert Mix Return allows for the IMR signals to be mixed directly into the main mix output, post insert but pre mix output level control. It has a range of ∞ dB to +10dB and can be used for DJ style mixing or where the engineer wants to mix some compressed or EQ'd main mix source back into the main mix outputs without the compression or EQ dominating the mix as it would using the insert.

INS

This switches the main mix pre fade insert in and out of circuit via the input and output connectors on the rear of the unit. It has two modes selectable by pressing the **Mix Level** control. When a normal pre fade insert is selected the button will illuminate **yellow**. If the mix level control is pressed then the illumination will change to **red** indicating that the insert point has changed to a **Sum & Difference** insert.

In **Sum and Difference** mode the standard stereo signal is converted into a mono common or sum signal on the left output and a mono difference signal on the right output.

This enables the engineer to apply different processes to the common (or centre) image and the difference (or stereo) image.

At the insert return the signal is re-converted to a standard stereo signal.

The technique is frequently used in mastering recordings and is useful for:

- Using an overall stereo EQ where the L & R Image will not shift with any tracking errors within the EQ unit, or EQ the mono to subtly change the mix balance post mixing.
- Compress and limit the **Sum and Difference** separately to negate tracking errors or create a quite different stereo image.
- Add a sub bass synth to the mono program for really deep mono bass that will not make the cutter head jump if mastering to vinyl.

- Listen to the mono and trim the DAW sample delays to get perfect L & R tracking and save the results to an interleaved wav file.
- A vocal could be brightened by EQing the **Sum** signal or Cymbals could be brightened by EQing the **Difference** signal.

N.B. The underlying mode of the insert can be changed by pressing the Mix level control even if the insertion button is not selected.

2TR MIX

When selected, sends the 2 track return signal directly to the **2 Track Mix** bus.

2TR Level Control

This adjusts the two track return level sent to the **Cue Mix** or **2 Track Mix** bus and has a range of ∞ dB to +10dB. This is useful for sending 2 track mixes to the cue headphones or as a reverb return to the cues or 2 track mix bus.



Monitor Selections

There are 3 leds above the **Mon** level control that indicate what is selected to the LS monitor.

If no led is illuminated then the main monitor defaults to the main mix output. Selection of the sources to the monitor is by pressing the **Mon** level control.

- 1st press: selects **2TR** to Mon
- 2nd press: selects **CH1/2** pre fade sources
- 3rd press: selects **iMon** input
- 4th press: returns the monitor to the **Main Mix** output.

It is also possible to set the main mix source to the monitors post the ADC insert jack (if fitted), which will allow for monitoring of the main mix signal or the inserted signal.

This could be of benefit when you need to monitor the ADC Input which could be a completely different source from the 8816 such as when using the digital option as a separate high quality stereo A to D.

*NOTE: The monitor source can be set to pre or post ADC insert using jumpers within the unit. Information is provided in the **Jumper Settings** section.*

Mon Level

This alters the loud speaker's output level and has a range of ∞ dB to 0dB.

Sum

This is selected by pressing the width control. When illuminated yellow then the main mix outputs are summed with whatever is selected to the **LS Monitor**. This function is useful when auditioning mixes together in the **Main** or **Alt** loudspeakers.

Width Control

The Width control is post mix level control, and alters the stereo image from mono through stereo to enhanced stereo.

<W> button

This switches the **Width** control into circuit across the Main mix output (post insert) and is indicated by the button being illuminated yellow.

Mix Level

This alters the main mix level and has a range of ∞ dB to 0dB. It can be used to control the output level from the unit to the DAW.

The control can also be augmented with fader control if an optional fader pack is fitted. In this case, the mix level control no longer has any function.



Analogue / Digital overload indication

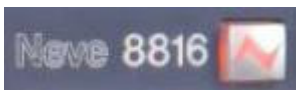
Analogue overload of the unit is indicated by a red led in the associated left or right output meter. The actual level at which the overload led illuminates is about 1dB below the max output of the unit (+26 dBu).

If the ADC option is fitted to the unit then the led will light yellow if a digital overload occurs for more than 1 sample. This has priority over the analogue overload indication. Sensitivity of the digital overload indication will be set by the unit's digital operating level.

Metering

The main left and right meters are sourced directly from the main outputs so signal problems within the unit or what is connected can be metered correctly. The meter is a pseudo PPM type with a special scale that ranges from -16 to +26 dBu. This type of meter and range is ideal for accurate metering of analogue levels when they are fed to a digital recorder to maximise levels and to avoid digital clipping. Three important points are identified on the meter to help the user to match levels between the unit and a DAW.

- 0 (PPM Scale Point 5) for line-up +4dBu (0vu)
- 14 (PPM Scale Point 8.5) +18 dBu for typical DAWs set to 14 = 0dBFS, REL +4 dBu.
- 18 (PPM Scale Point 9.5) +22 dBu for typical DAWs set to 18 = 0dBFS, REL +4 dBu.

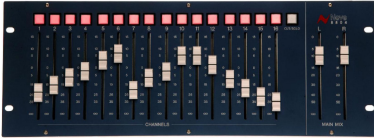


Power Switch

Switches the unit on/off and indicates a healthy +36 volts supply by illuminating red.

5 - Options

Fader Pack Option



The optional fader pack provides 16 Input faders with post fade direct outputs plus mutes and 2 **Master** faders.

The **Input** faders have a range of $-\infty$ dB to +15 dB.

The **Master** faders have a range of $-\infty$ dB to 0dB.

With the fader pack fitted, the rotary channel level control of the 8816 becomes an aux send level control with a range of $-\infty$ dB to +15dB. This can be used to send channels to a reverb or other effects unit.

Recall of the faders and mutes can be stored using USB and the Recall application so that they can be included into the multi- unit Recall system provided on the 88 outboard range.

*NOTE: Internal jumper settings must be changed to enable the optional fader pack to take control of the main mix level. See section on **Jumper settings**.*

- When the fader option is not fitted, the jumper sets the Aux output level to -3 dBu.
- When the fader option is fitted, the jumper sets the Aux output level to 0dBu

ADC Option



Sampling Frequency

Sample frequency can be selected by pressing the button to the right of the sample frequency leds. This will toggle through the sampling frequencies required one at a time.

The 8816 has 2 sync inputs, AES 3 on a female XLR and Word Clock on a chassis BNC. If neither sync input is present, the unit will synchronise to its internal crystal clock.

If one or the other sync inputs is present at the correct sampling frequency the led (**AES** or **WCLK**) will illuminate showing that the sync input is being used as a reference. If both sync inputs are present and correct the word clock input will be used as the reference.

Normally the sync input is set to the required sample rate. In this case both AES out 1/L and AES out 2/R carry the same stereo AES signal converted from the unit's left and right analogue outputs.

Double Rate AES Output

It is also possible to select 96kHz (or 88.1kHz) sample rate with a 48kHz (or 44.1kHz) sync input. Similarly it is possible to select 192kHz (or 176.2 kHz) sample rate with a 96kHz (or 88.1kHz) sync input. This will cause the unit to output double rate AES on the two AES Output connectors. The sync led will illuminate green indicating the sync reference is still being used for the digital output even though the ADC is sampling at twice the sync input sampling rate.

In this situation AES out 1/L carries the odd and even samples of the left audio double rate signal on its left and right digital channels respectively. Similarly, AES out 2/R carries the odd and even samples of the right audio double rate signal on its left and right AES channels.

DSD

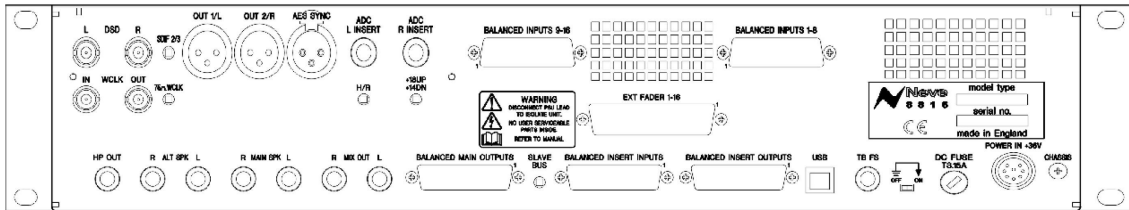
Selecting DSD will default to 44.1kHz reference.

If no sync is available it will use its own internal crystal reference. The

interface requires a minimum of 2 BNC cables (DSD left and DSD right) to the DSD recording device. The DSD output is switchable between SDIF 2 and SDIF 3 with a rear panel switch. SDIF 2 requires a 44.1kHz sync signal to be passed to the DAC and this should preferably come from the 8816 sync output via a 3rd BNC cable. SDIF 3 transmits the DSD signals with clock information included and should not need the sync signal.

N.B. Refer to your DSD recording device for information on compatibility.

6 - Rear Panel Connectors and Controls



Line Output

DB 25 Socket (standard Pro Tools and DA88TM connection) balanced at +4 dBu for INS, Main and LS Outputs and 1/4 inch stereo jacks at -10dBv for Main and Alt (Loudspeaker) Outputs.

Line Input

- DB 25 Socket (standard Pro Tools and DA88TM connection) balanced at +4dBu.
- DC Power Input 8 Pin DIN Socket

Talkback Foot Switch

1/4 inch mono jack.

USB

Type B male.

Rear Panel Controls



Earth Lift Switch

This will lift the mains earth connection from the chassis of the unit, allowing for the unit to be connected to a suitable technical earth system thus avoiding hum loops.

Slave Bus Switch

This switches the 2T bus input onto the unit's main mix bus. This allows two 8816 units to be joined together to create a slave and master system expanding the number of inputs. It also automatically sets the unit to be part of the **Recall** system as the slave or master.

ADC Option

ADC Input

1/4 inch jack acting as a switched insert into the ADC input. Maximum input level +26dBu for conversion to 0dBFS.

N.B. See **Headroom Level Setting** for different input level conversions.

AES Sync

Female XLR to take a standard AES 110 Ohm input signal for use as a word clock sync source.

WCLK In

BNC input for TTL level world clock signal.

Input impedance can be set to 75 Ohm using the selection switch on the rear of the unit.

WCLK Out

BNC 75 Ohm output TTL level world clock signal at sampling frequencies buffered from ADC sync source.

AES Out

Male XLR outputs standard AES 110 Ohm digital audio.

DSD L and R

BNC 75 Ohm output TTL level DSD signal.

75 Ohm WCLK

Selects a 75 Ohm input impedance for WCLK in.

SDIF 2/3

Selects DSD Output format; SDIF2 DSD data only, SDIF3 DSD data with embedded clock.

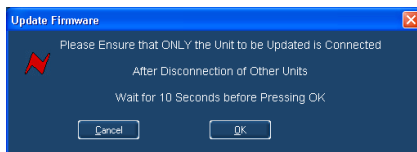
7 - Firmware Upgrades

In order to get the most from your Neve unit, the latest firmware should be installed.

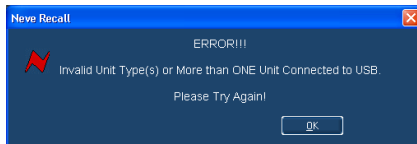
Upgrading your software is a simple process with on screens prompts to guide you.



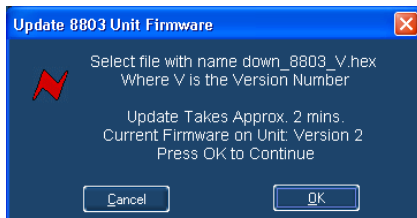
- Start the **Recall** software.
- On the main screen, right-click the window title bar (Mac users select **Recall**)
- Click **Upgrade Firmware**.
- Select the file to transfer.



You will be prompted about removing other units.



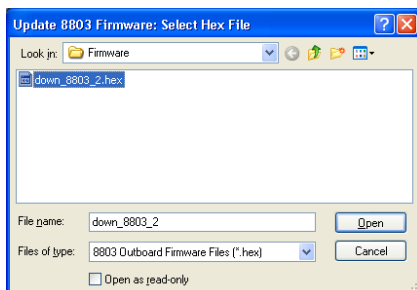
When updating units, only the unit that is being updated should be connected via USB. All other units should have their USB disconnected. Even if you are updating two units of the same model, they should be connected individually and updated in two separate operations. If more than one unit is connected via USB when the Update is about to be performed, a screen will prompt you to disconnect the other units.



A prompt screen will confirm the software number & version you should select, and display the current version of firmware for the unit.

Click **OK**.

Selecting a File for Transfer



The **Open File** dialog will appear. To locate the firmware data file, browse to the location:

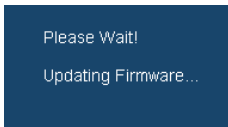
- PC users: C:\Program Files\Neve Recall\Firmware
- Mac users: Applications\Neve Recall\Firmware

The file names follow the format **down_88XY_V.hex** where XY are the last two digits of the 88 unit name (e.g. 16 for 8816) and **V** is the software version number.

A typical filename could be **down_8804_5.hex**.

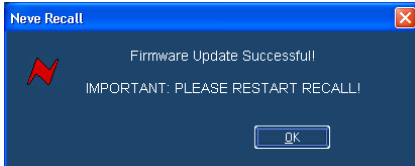
Double click on the latest filename which matches your unit. If an incorrect file is selected the user will be prompted to select another file.

File Downloading



Once the file is selected the transfer will begin, and the Recall screen will display that the upload is under way.

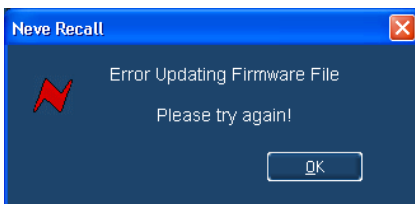
This process may take up to two minutes.



Upon completion, the message **Firmware Update Successful** will be displayed.

Click **OK** to continue.

You can continue to update other units successfully without restarting Recall, but the Recall software must be restarted once this process is finished.



If the transfer fails (for example if the USB is removed by accident or power is lost to the unit), a warning message will prompt to the user to try again.

If Recall is started with a unit that has no firmware, the user will be prompted to upgrade the firmware, as the unit cannot be used in Recall unless the firmware installation is successful.

Corrupted or Old Firmware

If the firmware is corrupted or the unit has an old version of firmware, a prompt will appear upon starting the Recall software to indicate that firmware must be updated before the user can proceed.

The process described above can then be followed to update the latest firmware.

8 - Physical & Technical Information

Dimensions

Unit name	Unit Depth	Depth mm / inches	Height mm / inches	Weight kg / lbs
8816	2	390 / 15.4	88 / 3.5	7 / 16

Rack Mounting and Cooling

The rack unit can be installed in a standard 19" cabinet with access to the front and the rear.

No specific air conditioning is required for the rack providing there is free flow of air through the rack from front to back and side to side, and that the ambient air is maintained below 25 degrees centigrade.

Racks may be stacked, but at least 1U space should be allowed between each unit.

Power Requirements

8816	
Rated Voltage	36v DC
Rated Current	1.6A Max
Primary Protection Fuse:	
Operating Voltage	36v
Fuse Rating & Type	T3. 15A anti-surge 20mm x 5mm glass
Location	Next to DC input on rear of unit



Mains Supply

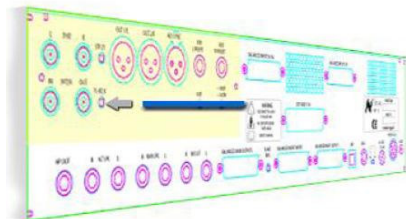
The power supply unit is a free standing external type with a universal input, therefore no mains operating voltage setting is required. There is a mains earth lift switch located at the rear of the unit next to the fuse holder.

When operated this isolates the mains earth from the chassis of the unit. If this is operated, earth must be maintained to the chassis of the unit by using the studio technical earth or equivalent earthing system.

When illuminated the red led on the power switch indicates a healthy +36V supply.

9 - System Settings

Setting Headroom for Optional A to D



The unit can be set to one of three headroom settings; +14dB, +18dB or +22dB relative to +4dBu.

The headroom set is the number of dBs above +4dBu before the ADC clips.

The clip led within the left and right output meter will come on if the selected input level is exceeded for more than 1 sample. The headroom can be changed by accessing the switches through the holes marked HR, +18 UP or +14 DN (down)

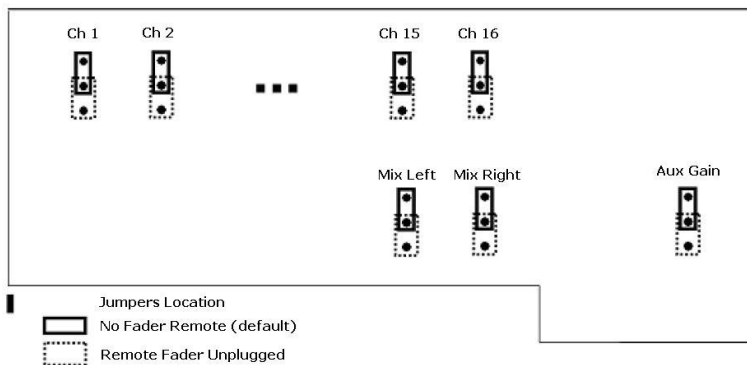
+14 dB	Both switches in the down position.
+18 dB	HR switch down , and +18 & +14 up .
+22 dB	HR, +18 and +14 all up .

NB: Only use a non metallic plunger tool to operate the level change switches.

Fader Pack Jumper Settings

NOTE: Internal jumper settings must be changed to enable the optional fader pack to take control of the main mix level.

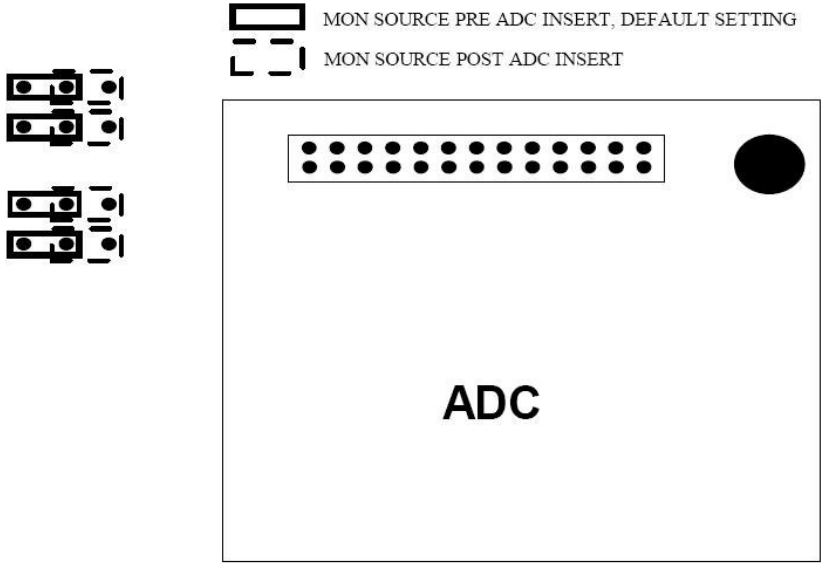
Please consult your local Neve dealer if the following information is not clear.



Monitor Source pre/post ADC Insert

NOTE: The monitor source can be set to pre or post ADC insert using jumpers within the unit.

Please consult your local Neve dealer if the following Information is not clear.



10 - Unit Specifications

Input Impedance	(Balanced +4dBu) >20 ko's	
Output Impedance	(Balanced +4dBu) 50 Ohms (Unbalanced +4dBu) 100 Ohms	
Headphone Jack Output Impedance Loading	More than 60 Ohms	
Max Input Level	(Balanced) Better than +26 dBu	
Max Output Level	(Balanced) Better than +26 dBu into 600 Ohms (Unbalanced) Better than +26 dBu into 600 Ohms	
Frequency Response:		
Ch 1 Line input to Main Output	20 Hz to 20 kHz +/- 0.5dB Better than -3dB @ 60k	
THD:		
Ch 1 Line input to Main Output	50 Hz to 20 kHz, Better than 0.02% Measured at +20 dBu into 10k with 80k filter.	
Noise:		
No channels routed	Better than -86 dBu	20 Hz to 20 kHz filter
1 channel routed	Better than -85 dBu	
16 channels routed	Better than -80 dBu	
All specifications with no processing in circuit		

11 - Connectors

There are five 25-way D-type connectors.

- Connectors 1 and 2 for Channel Inputs
- Connector 3 for Auxiliary Outputs
- Connector 4 for Master section Input
- Connector 5 for Master section Outputs.

The 16 line inputs are on 2 x 25way D type connectors and follow the standard pin-outs used by Pro Tools & Tascam DA88. Connector 1 for Channel Inputs 1 – 8; connector 2 for Channel Inputs 9 – 16

Circuit	Shield	Hi	Lo
1	25	24	12
2	11	10	23
3	22	21	9
4	8	7	20
5	19	18	6
6	5	4	17
7	16	15	3
8	2	1	1

The same pin arrangement is used on Connectors 3, 4 & 5 to provide the following circuits:

Connector 3	
8	Pre Fade Insert Left Send
7	Pre Fade Insert Right Send
6	Insert Mix Left Send
5	Insert Mix Right Send
4	Aux Bus Send
3	-
2	-
1	-

Connector 4	
8	Pre Fade Insert Left Return
7	Pre Fade Insert Right Return
6	Insert Mix Left Return
5	Insert Mix Right Return
4	2 Track Left Return
3	2 Track Right Return
2	2 Track Left Bus Input
1	2 Track Right Bus Input

Connector 5	
8	Main Mix Left Output
7	Main Mix Right Output
6	Monitor Main Speaker Left Output
5	Monitor Main Speaker Right Output
4	Monitor Alternate Speaker Left Output
3	Monitor Alternate Speaker Right Output
2	Cue Left Output
1	Cue Right Output

There are two unbalanced mono ¼" jack outputs:

Main Mix L & R	
Tip	Hi
Sleeve	Screen

There are four unbalanced mono ¼" jack outputs:

Main SPK L & R and ALT SPK L & R	
Tip	Hi
Sleeve	Screen

There are two unbalanced stereo ¼" jack outputs:

L & R Cue & Headphone	
Tip	Left
Ring	Right
Sleeve	Common

There is one unbalanced 3.5mm stereo jack:

iMon	
Tip	Left
Ring	Right
Sleeve	Common

There is one control 1/4" jack:

Talkback footswitch	
Tip	Control
Sleeve	Common

12 - Recall Software Installation

Neve Recall software allows settings from the 8816 to be stored on a PC or Mac and recalled for later use. Recall can be used for all the units in the 88 range including 8801, 8803, 8804 and 8816.

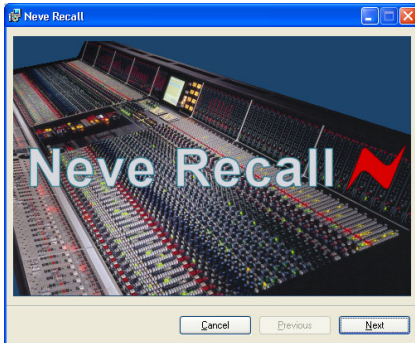
Multiple units can be stored and recalled together.

Please see the separate Recall Manual for further details.

This may be downloaded from the Neve web site at

<http://www.ams-neve.com/html/downloads/index.php>

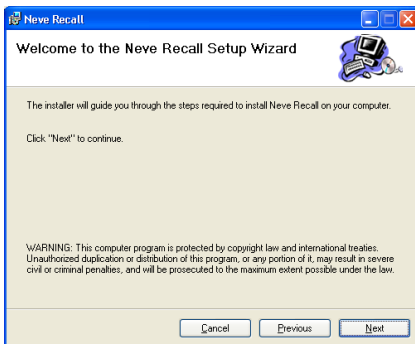
Installation for PC



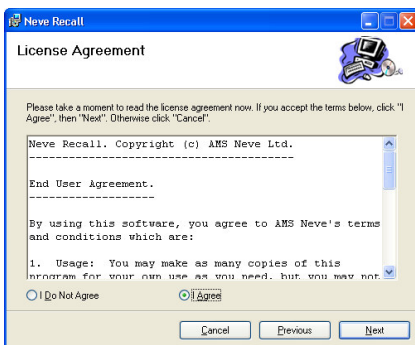
Insert the CD into the drive and the **Setup** program should automatically launch.

If the application fails to launch automatically, go to the CD drive in Windows Explorer and double-click the **NeveRecall.msi** file (or the **setup.exe** file) to launch the **Setup** program manually.

The **Welcome** screen will launch. Click **Next**.

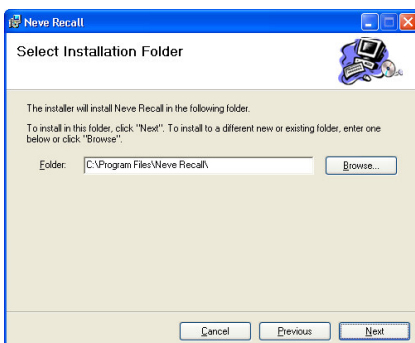


Click **Next**.



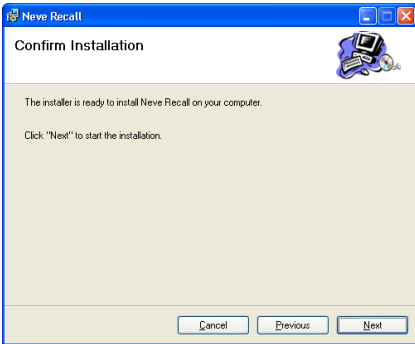
Click **I Agree**, then click **Next**.

If you click **I Do Not Agree**, the install procedure will terminate.

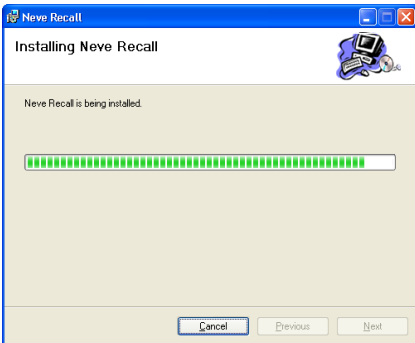


The installation programme will automatically select a location for all files to be copied to.

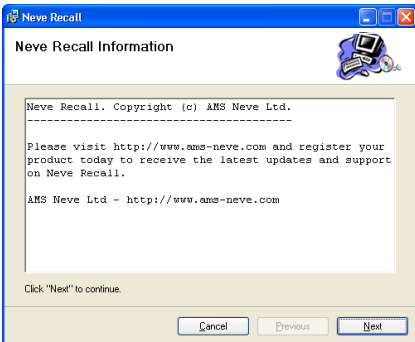
Click **Next**, or click **Browse** to select another location.



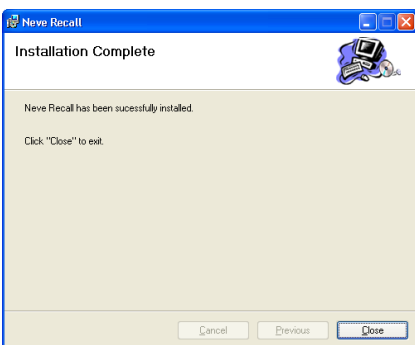
Click **Next** to start the installation.



The install will start and the installation progress will be shown.



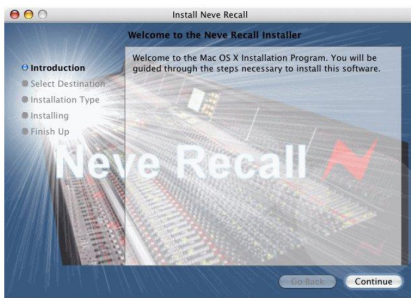
Click **Next**.



Once the install has successfully completed, click **Close**.

The software will now be ready to use, and will be accessible from **Start Menu / Programs / Neve Recall / Neve Recall**, or from the **Recall** icon on the Desktop.

Installation for Mac



Insert the CD containing the software into the Mac, and the install programme will launch automatically.

Click **Continue**.

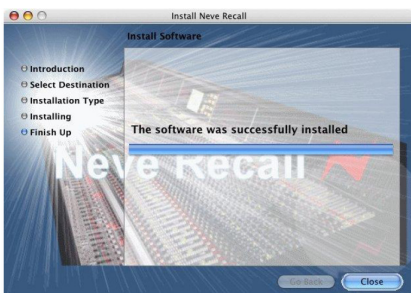


Select the location where you wish the software to be installed to.

Click **Continue**.



Click **Upgrade**, and the software will start to install.



The progress bar will show the state of the installation.

Once completed, click **Close**.

The software is now ready to use.

Appendix A: Optional ADC Installation Instructions

★NOTE - MAKE SURE CONNECTORS ARE IN LINE BY SCREW HOLE NEAR J1 BEING IN CENTRE OF THE PILLAR

★NOTE - ON POWER UP, INITIAL STATE SHOULD BE SET TO 44.1HZ WITH RED LED LIT UP

INSTALLATION PROCEDURE

ITEM	DESCRIPTION	TOOL REQUIRED
A	REMOVE TOP COVER PLATE & SCREWS FROM THE UNIT & KEEP SAFE TO BE USE AT ITEM K	Screwdriver
B	REMOVE EXISTING 3rd SCREWS & WASHERS - KEEP SAFE TO BE USE AT ITEM D	Screwdriver
C	SCREW 3rd 380-071 THREADED SCREWS THROUGH MOTHERBOARD	380-0713adff screw
D	FIT PCB 5MM12.372 (J3) TO MOTHERBOARD (J70) USING SCREWS & WASHERS FROM ITEM B	350-0135adff screw, 370-0923adff screw
E	CONNECT EXISTING CABLE FROM 5MM12.372 TO FRONT PANEL (PCB US)	Washer, Screwdriver
F	REMOVE EXISTING BLANKING PLATE (636-272) & 2nd SCREWS (350-254)	Screwdriver
G	SCREW 4th 5MM12.371 (J3) ONTO STUDS ON INSIDE REAR OF UNIT	350-0135adff screw
H	FIT 5MM12.371 BOARD ASSY IN POSITION USING 4th SCREWS (350-0135) & WASHERS (370-0923)	350-0135adff screw, 370-0923adff washer
I	CONNECT EXISTING CABLE FROM 5MM12.372 TO 5MM12.371 (J1)	Washer, Screwdriver
J	FIT TOP COVER PLATE USING EXISTING SCREWS FROM ITEM A	Screwdriver
K	FIT TOP COVER PLATE USING EXISTING SCREWS FROM ITEM A	Screwdriver

TOOLS YOU WILL NEED

- POZZING SCREWDRIVER
- PLIERS
- 5MM 1.47 SPANNER

REVISIONS				
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