

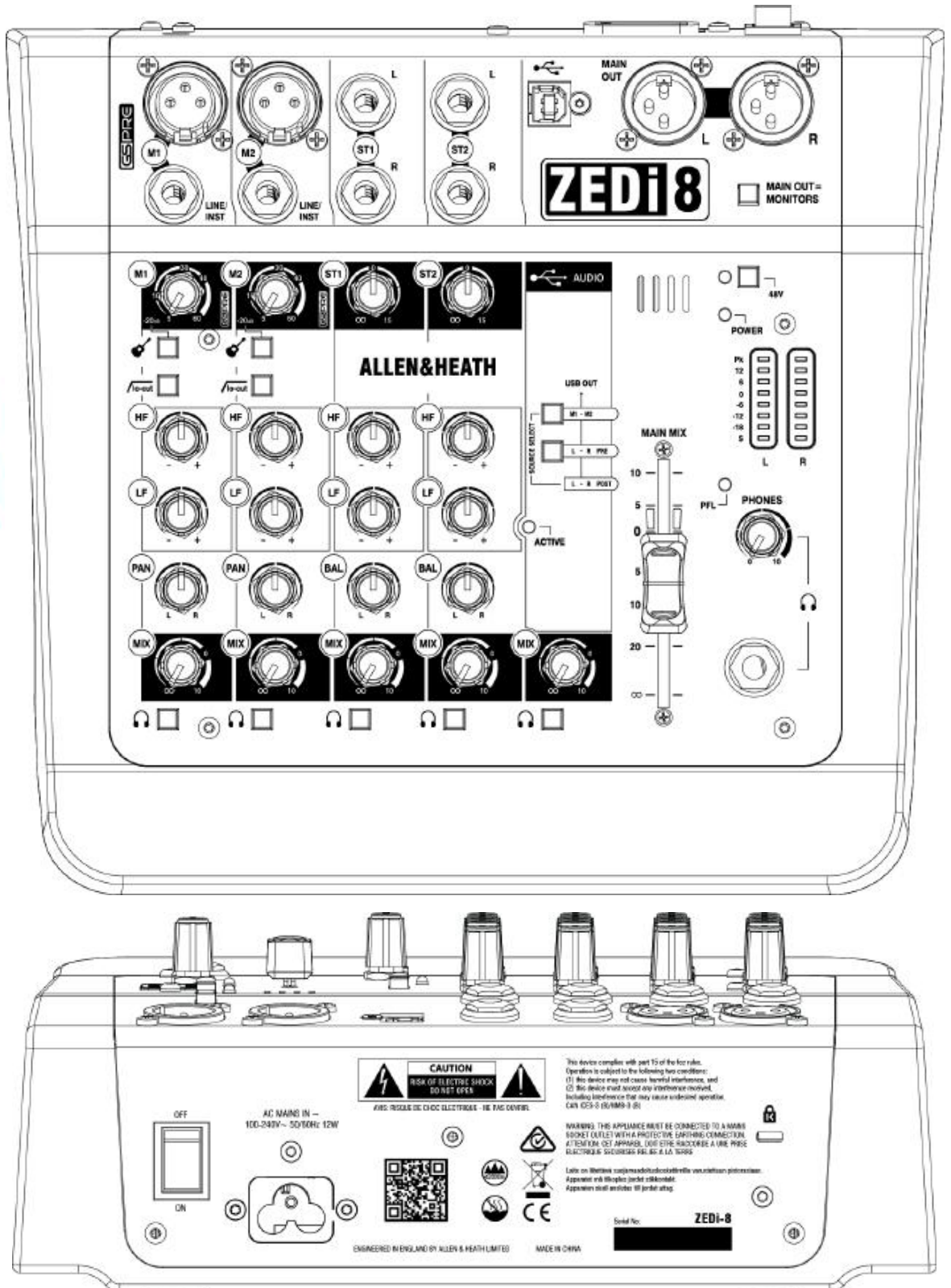
ZEDi-8 8 Channel Live + Recording Mixer User Guide

Thank you for purchasing this Allen & Heath ZEDi-8.

We recommend that you read all of this user guide to get the best from your mixer and after reading, please keep this safe for future reference.

Included in this package is:

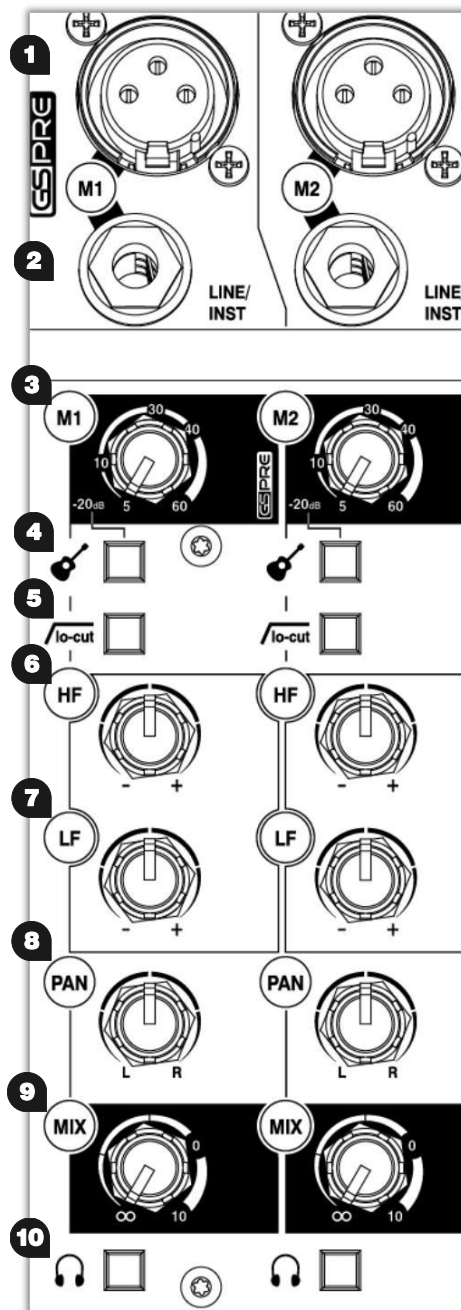
- ZEDi-8 Mixer
- IEC C5 Mains Power Cable. Please check correct mains plug is fitted for your country.
- This User Guide!



1. Get to know your mixer

1.1 MONO INPUT CHANNELS (M)

1. **Mic Input Socket** uses a standard 3-Pin XLR socket for connecting dynamic or condenser microphones.
2. **Line / Inst Input Socket** uses a standard 1/4" (6.25mm) Jack socket for connecting balanced or unbalanced signals such as guitars and other instruments.
3. **Gain Control** adjusts the gain of the input preamplifier to drive the source signal level. Gain ranges from 5dB to 60dB.
4. **Instrument** activates the **Line / Inst input** circuit for electro-acoustic and electric guitars, basses and other Direct Input instruments. When activated the **Mic Input Socket** is disabled.
5. **lo-cut** (Hi-Pass Filter) is used for reducing Low Frequency noise such as handling noise, popping, rumble and proximity effect in microphone signals.
6. **HF EQ** (High Frequency) equaliser affects treble frequencies in the signal for adding "brightness" and "definition" or for reducing "hiss" and "harshness".
7. **LF EQ** (Low Frequency) equaliser affects bass frequencies in the signal to cover "boom" and "sub-bass" frequencies.
8. **PAN** adjusts signal from a mono input channel between the left and right busses and subsequently the main outputs.
9. **MIX** rotary fader controls the amount of signal to the left and right busses.
10. **Pre-Fade Listen (PFL)** switches the channel input signal to the headphones for checking before adding it to Mix. The **PFL** signal is taken after the **EQ** but before the **MIX** control.



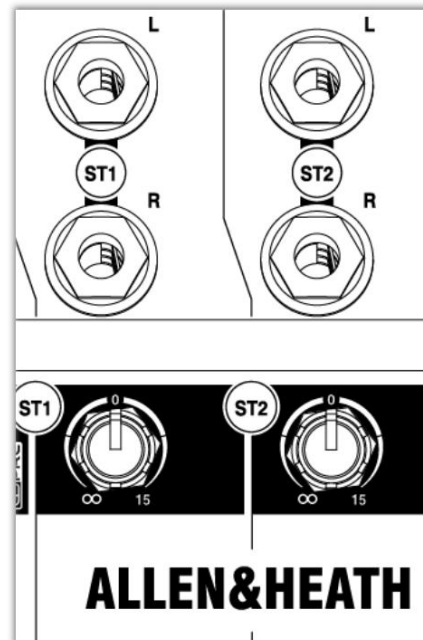
1.2 STEREO INPUT CHANNELS (ST)

ST1 and **ST2** Inputs use standard 1/4" (6.25mm) Jack sockets for balanced or unbalanced line level stereo sources such as professional keyboards, drum machines and other pro audio equipment.

ST1 and **ST2** Gain Control adjusts the input level to the channel.

HF and **LF EQ** are the same for **ST1** & **ST2** as they are for **M1** & **M2** and are set at the same frequencies.

BAL adjusts the relative level between the left and right stereo signals as they are sent to the left and right busses and subsequently the main outputs.



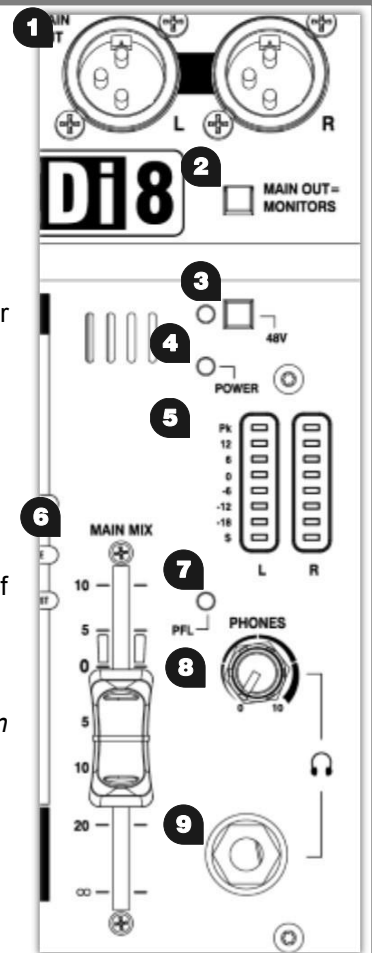
1.3 MASTER SECTION

1. **MAIN OUT L & R** are line level outputs for the main stereo mix using standard XLR output connectors and are impedance balanced for rejection of unwanted interference.
2. **MAIN OUT = MONITORS** switches the **PFL** signal to the **MAIN OUT** as well as the **PHONES output** for flexible monitoring of input signals through your speakers.
This is mainly for studio control room monitoring applications.
3. **48V** switches industry standard 48V (phantom power) to both microphone inputs for use with condenser microphones.
4. **POWER LED** indicates that the mixer is switched on.
5. **LR Meters** display the level of the **MAIN MIX** or the mono **PFL** signal if activated by any of the **PFL** switches.
6. **MAIN MIX** is the master volume control for the main stereo mix.
7. **PFL (Pre-Fade Listen) LED** indicates when a **PFL** switch has been pressed on one of the channels.
8. **PHONES level** controls the volume of signal to the **PHONES output**.

Warning! To avoid damage to your hearing do not operate headphones or sound system at excessively high volume. Continued exposure to high volume sound can cause frequency selective or wide range hearing loss!



9. **PHONES output** uses a standard 1/4" (6.25mm) jack socket.



2. Good practice

2.1 "Zeroing"

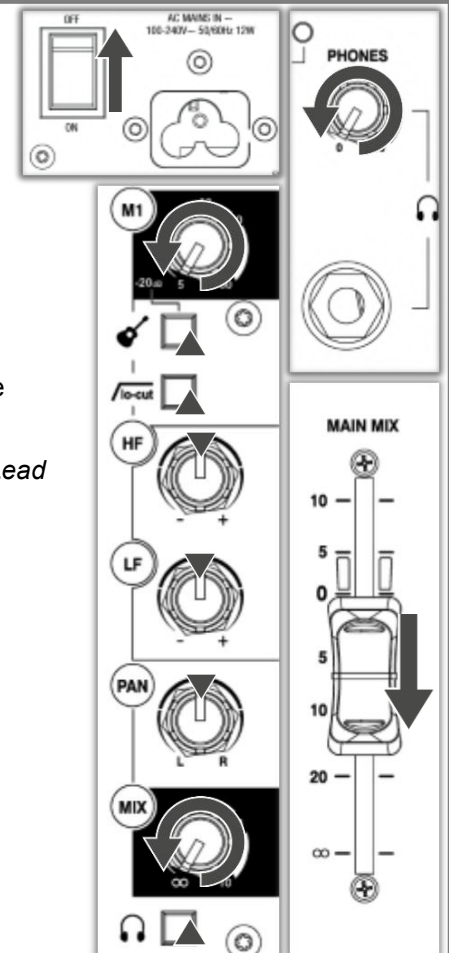
It's good practice to "zero" your mixer and turn down relevant channels before connecting any devices as this prevents potential damage to speakers or other equipment.

Follow these steps to make sure you're safe and you avoid thumps and bangs when plugging equipment in.

*Speakers should always be switched **ON LAST** and **OFF FIRST!***

1. Make sure the power switch on the rear of the mixer is set to "OFF"
2. Connect the AC Mains Lead provided to the **AC MAINS IN** socket on the rear of the mixer.
Check that the correct mains plug is fitted for your country and plug the AC Mains Lead into a standard household mains socket.
3. Turn channel **Gain** controls all the way down (left).
4. Make sure **Instrument**, **HPF**, **PFL** and **48V** switches are not pressed in.
5. Set all channel **EQ** and **PAN** controls to the centre position marked "▼"
6. Turn all **FX send**, **AUX send** and **MIX** controls all the way down (left).
7. Lower the **MAIN MIX fader** to "∞".
8. Turn down the **PHONES level**.
9. Double check speakers or amplifiers are switched off!
10. Connect speakers, instruments and other equipment.
11. Switch on instruments and other equipment, then mixer, **THEN** speakers !

Speaker or amp volumes should be set according to manufacturer guidelines.



3. Connect mics, instruments and other equipment

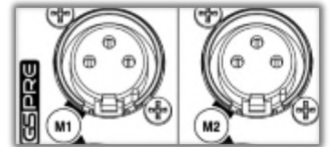
3.1 Connecting Microphones

Dynamic or condenser microphones and DI boxes should be connected to the **Mic Input Socket** using a balanced XLR Microphone cable.

*If you're using a condenser microphone, it will require **48V Phantom Power** to work.*

Some active DI boxes may also require phantom power.

*Avoid 'hot plugging' when connecting any equipment and make sure **AUX MASTER** and **MAIN MIX** controls are turned down before **48V** is switched on as this may cause loud thumps and bangs!*



3.2 Connecting Instruments and Line-Level Equipment

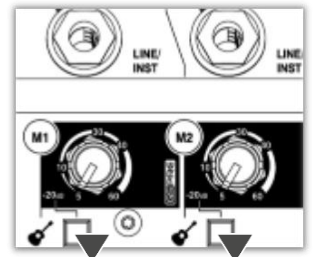
High-Impedance (Hi-Z) instruments such as electro-acoustic guitars, basses and other Direct Input instruments should be connected to **Line / Inst Inputs** on channels **M1 & M2** using a jack to jack instrument cable, and do not require an additional DI box or preamp.

The **Instrument** switch must be activated to match extremely high impedance signals (10MΩ) from instrument pickups.

Line level instruments such as keyboards, synthesizers, drum machines or equipment such as external effect processors can be connected to **Line / Inst Inputs** on channels **M1 & M2**, and **LINE** inputs on **M3 & M4** for mono sources or **ST1 & ST2** for stereo sources.

For channels **M3 & M4** the **LINE/PAD** switch must be activated.

Follow the application examples in Section 7. for connecting devices to relevant input and outputs.



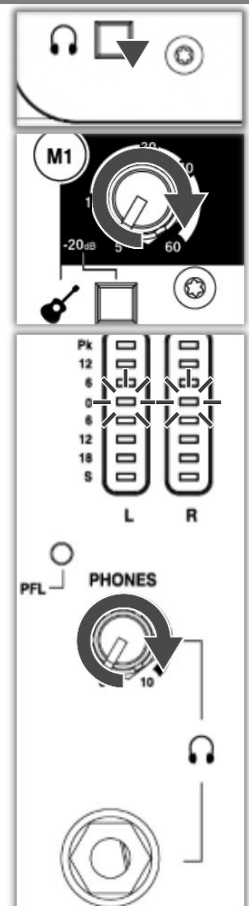
4. Get the best sound

4.1 Gain Structure

1. Once you've connected your instruments and equipment you will need to set input levels before you can mix the signals together.
2. Gain structure is important to get the maximum signal level without undesirable distortion. Setting gain properly helps to optimise signal quality and ensure that the signal to noise ratio remains as low as possible.
3. If you're using a microphone make sure the mic is placed at an appropriate distance to the sound source. (Close for quiet sources, further away for louder).
4. Press the **PFL** switch on the corresponding channel. This will allow you to hear the pre-fader input signal and will show the signal level on the **LR Meters**.
5. Sing, talk or play your instrument at a typical level of loudness.
6. Slowly raise the **Gain Control** on the corresponding channel until you see a good signal level in the **LR Meters**. Maximum peaks between "0" and "+6" on the meters are a good indicator.
7. Connect professional monitoring headphones to the **Phones output** and turn up the **PHONES level** to a safe listening volume. 🎧 !
8. If the signal sounds undesirably distorted at a low signal level, enable any pad switch on the microphone, or move the microphone further away from the source and repeat the process.

Once you're happy with the input signal level, you may wish to use **lo-cut** (Hi-pass Filter) and the **EQ** to enhance intelligibility or to remove unwanted frequencies, and improve the tonal balance of the source sound, so keep the channel **PFL** switch enabled for now!

Section 4. continued overleaf...



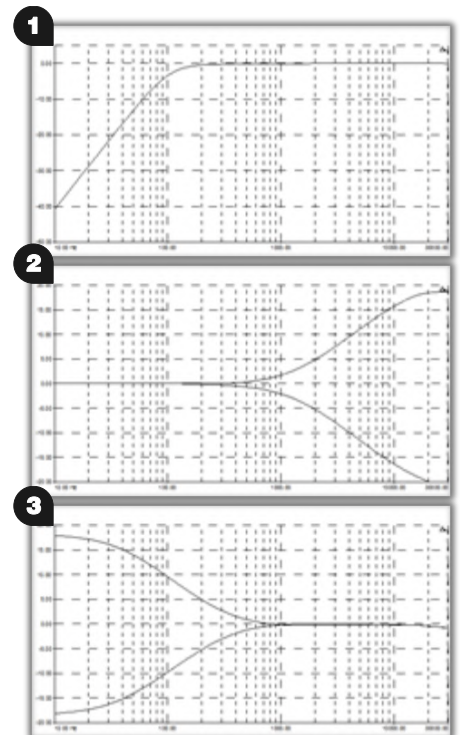
4.2 Shaping Sound

EQ filters audio passing through it and allows you to 'cut' (turn down) or 'boost' (turn up) selected frequencies. 'Boosting' a frequency too much may cause the signal to clip or distort. 'Cutting' a frequency will cause a reduction in signal level.

Overuse of EQ may cause the sound to be unnatural. Understanding the frequency responses of different instruments and how they might overlap will help you make good decisions on how to EQ musically.

1. **Lo-cut** (Hi-pass Filter) removes unwanted low frequency noise such as rumble, handling noise, thumps and proximity effect and helps maintain clarity in the signal. **Lo-cut** affects both **Mic** and **Line/Inst** inputs. The corner frequency is set at 100Hz.
2. **HF EQ** (High Frequency) affects treble frequencies in the signal. The corner frequency is at 12kHz for adding "brightness" and "definition" to guitars or for reducing "hiss" in vocals and "harshness" in cymbals.
3. **LF EQ** (Low Frequency) equaliser affects bass frequencies in the signal. The corner frequency is 80Hz for adding "roundness" and "sub-bass" to bass guitar or kick drum, or to remove "boom" from toms.

When you're happy with the input signal level and tone you can disable the channel's **PFL** switch and think about how to mix all these sounds together!



4.3 Balancing the Mix

Once you have set input gain levels and applied EQ to source signals, you can start to mix all of your channels to the outputs. Consider the importance of each instrument and how they should be heard in the mix.

1. Make sure all PFL switches on your mixer are disabled to show **MAIN MIX** metering in **LR Meters**.
2. Slowly raise the **MAIN MIX fader** to around "0".
3. Turn up channel **MIX** controls to send their signal to the main mix.
4. You will see the signal level displayed in the **LR Meters**.
5. As you mix the signals together you will see the combined level getting higher in the meters.
6. Avoid clipping and leave headroom for any louder moments in the program material.

Average peaks around "0" on the meters are a good indicator.

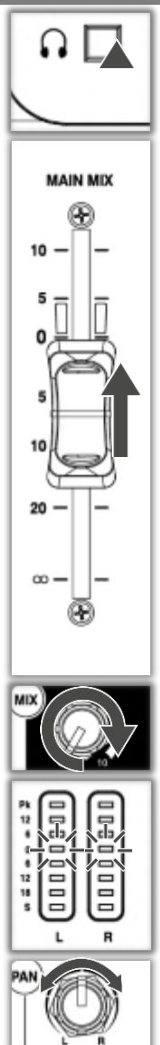
Maintain a natural sounding balance and relationship between voices and instruments.

i.e. which instruments should be heard more clearly over others.

If you find that **MIX** controls are turned up very high and signal is still low, or **MIX** control is very low but signal is too high, readjust channel **Gain** and **EQ** controls to improve gain structure and tone (see section 6.1)

8. Use **PAN** and balance to separate sounds and give instruments space in the mix or a realistic impression of where they might sit in the stereo image.

Ideally, high energy LF sounds such as kick drum should be kept centre to distribute them evenly and share the load between speakers.



5. ZEDi USB Audio Interface

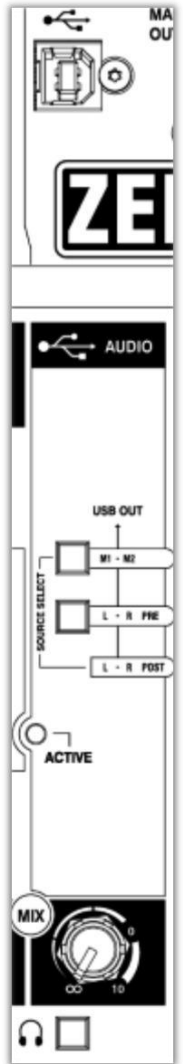
5.1 USB AUDIO INTERFACE

A built-in 2 in, 2 out, 24-bit/96kHz USB Audio Interface allows for studio-quality recording direct from your mixer to your PC without the need of any additional equipment. This is class-compliant (plug-and-play) for Mac and iOS devices. (iOS devices require a camera connection kit).

Simply connect a USB cable between the USB port on the mixer and the USB port on your computer or device. For Windows systems, driver software must be installed in order for it to work.

The latest driver software and documentation can be found at <http://www.allen-heath.com/downloads>

1. **USB connector** is a Type-B USB connector for multi-channel bi-directional audio streaming between the mixer and a computer and follows the high speed USB 2.0 standard.
2. **USB OUT SOURCE SELECT** buttons allow you to choose where the signal to the outputs of the USB interface output is taken from.
3. **M1- M2** selects the **USB OUT** source from channels **M1 & M2** directly and has priority over the **L-R PRE** source select switch.
4. **L-R PRE** selects the **USB OUT** source to be before (pre) the **MAIN MIX** fader for recording the L-R stereo mix without the signal level being affected by any **MAIN MIX** fader adjustments.
5. If neither of these buttons are selected the **USB OUT** is after (post) **MAIN MIX** fader and so the signal level will be affected by any **MAIN MIX** fader adjustment.
6. **ACTIVE LED** indicates that the USB Audio Interface driver is engaged by a software application.
7. **MIX** rotary fader controls the volume of the **USB IN** signal into the **MAIN MIX**.
8. **PFL** switches the **USB IN** signal to the **PHONES** output and **MAIN OUT** if **MAIN OUT = MONITORS** is selected.



5.2 Troubleshooting USB Audio Interface problems

Playback and recording problems when using the **ZEDi USB Audio Interface** can be avoided by following the steps below:

Minimum System Requirements: Ensure that your PC exceeds the Minimum System Requirements of the Digital Audio Workstation software that you are using to guarantee reliable performance and recording without pops, clicks, dropouts, or distortion in audio.

Latest Driver Software: For Windows systems it's best to have the latest driver software installed.

Go to <http://www.allen-heath.com/downloads> for the latest driver software and documentation.

Audio Buffer Size: The audio buffer setting helps avoid pops, clicks, and dropouts by processing audio in blocks, but can also cause latency, a delay in the time it takes for audio to be processed and recorded or played back. Ideally the buffer size should be set as low as possible to minimize latency, whilst avoiding pops, clicks, and dropouts.

USB Hubs: Sharing USB ports via a hub may cause a reduction in the USB bandwidth available to the Audio Interface. It's best to connect audio interfaces directly to the USB port on your PC.

Ground Loops and Hum: Mains Ground Loops which cause low frequency noise or hum between audio devices can be avoided by powering devices from the same mains outlet via a suitable multi-socket extension. If you're still experiencing this try disconnecting your laptop power supply as they are commonly the cause. Where possible, using balanced audio cables will also help.

Feedback Loops: It's possible to create an internal feedback loop between the mixer and DAW software when recording the L-R stereo mix. Beware of returning monitoring signals from your DAW to the mix as the feedback can build up very quickly and potentially damage speakers or other equipment. Either mute the record-enabled channels in the DAW or turn down the **MIX** control on the **USB IN** channel and use **PFL** to monitor the signal from the DAW.





6. Important Safety Precautions



Water and moisture:

Do not expose the mixer to rain or moisture or use it in damp or wet conditions.
Do not place containers of liquids on it which might spill into any openings.

Ventilation:

Do not obstruct the ventilation slots or position the mixer where the air flow required for ventilation is impeded.
If the mixer is to be placed in a rack unit or flight case ensure that it is well ventilated.

Heat and vibration:

Do not place the mixer where it is subject to excessive heat or direct sunlight.
Keep the mixer away from any equipment which produces excessive heat or vibration.

Servicing:

Switch off equipment and unplug the power cord immediately if it is exposed to moisture, spilled liquid, objects fallen into the openings, if the power cord or plug have become damaged, during lightning storms, or if smoke, odour or abnormal noise is noticed.

Refer servicing to qualified technical personnel only.

Installation:

Install the mixer in accordance with the instructions printed in this User Guide.
Do not connect the output of power amplifiers directly to the mixer.
Only use audio connectors and plugs for their intended purpose.

Read instructions:

Retain these safety and operating instructions for future reference.
Adhere to all warnings printed here and on the mixer and follow the operating instructions printed in this User Guide.

Do not remove cover:

Never operate the mixer if the cover is not correctly fitted.

Power sources:

Only connect the console to mains power of the type described in this User Guide and marked on the rear panel.
Use a power cord with sealed mains plug appropriate for your local mains supply as provided with the mixer.
If the provided plug does not fit into mains your outlet consult your service agent for assistance.

Power cord routing:

Run the power cord so that it is out of the way and not likely to be walked on, stretched or pinched by items placed upon or against it.

Grounding:

Never remove or tamper with the ground connection or polarity in the power cord.

Additional information

For all additional information such as hardware specification, product information or technical support please go to
<http://www.allen-heath.com>

A limited one year manufacturer's warranty applies to this product, the conditions of the warranty can be found at
<http://www.allen-heath.com/legal>

For service or support in your local area please go to
<http://www.allen-heath.com/where-to-buy> and search for the country you are in.

Please register this product at <http://www.allen-heath.com/register> to receive useful information from time to time.

ZEDi-8 User Guide AP10073 Issue 2

Copyright © 2015 Allen & Heath Limited. All rights reserved.

Allen & Heath Limited, Kernick Industrial Estate, Penryn, Cornwall, TR10 9LU, UK

7. Application examples

