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QUICK START GUIDE
v1.1

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Thank you for purchasing this aud*ient* product!

ASP880 is an 8 channel mic pre, with sweepable high pass filters, switchable input impedance, balanced insert points and pristine analogue to digital conversion.

This quick start guide will get you up and running with your ASP880, but for more detailed information, download the full manual, specifications & recall sheets from:

www.audient.com/products/asp880/downloads

Enjoy capturing your performances with this classy front-end solution! Consider pairing ASP880 with our DAW recording interfaces for a slick, portable recording & mixing solutions!

Basic Setup & Routing with ADAT Enabled Interfaces

1. Connect the supplied IEC cable from ASP880 (12) into an available mains socket

2. Connect an optical (TOSLINK) cable from the upper ADAT output on the ASP880 (8) to the ADAT input on your audio interface

3. Select your sample rate on the ASP880 by pressing the SAMPLE RATE button (11) until the correct rate is illuminated (green indicates external clock source via BNC - 13)

4. Set the audio interface to clock from it's ADAT input and ensure the sample rate of your project matches the ASP880

5. Make sure 48V (phantom power) is switched off on all channels of the ASP880 (1)

6. Make sure all A-D buttons are switched off (5) unless you want to insert processing between the mic pre & ADC (use DB25 connectors - 14 & 15)

7. Plug microphones into the rear panel XLRs (16) and D.I (6) sources into channels 1 or 2 on the front panel if required
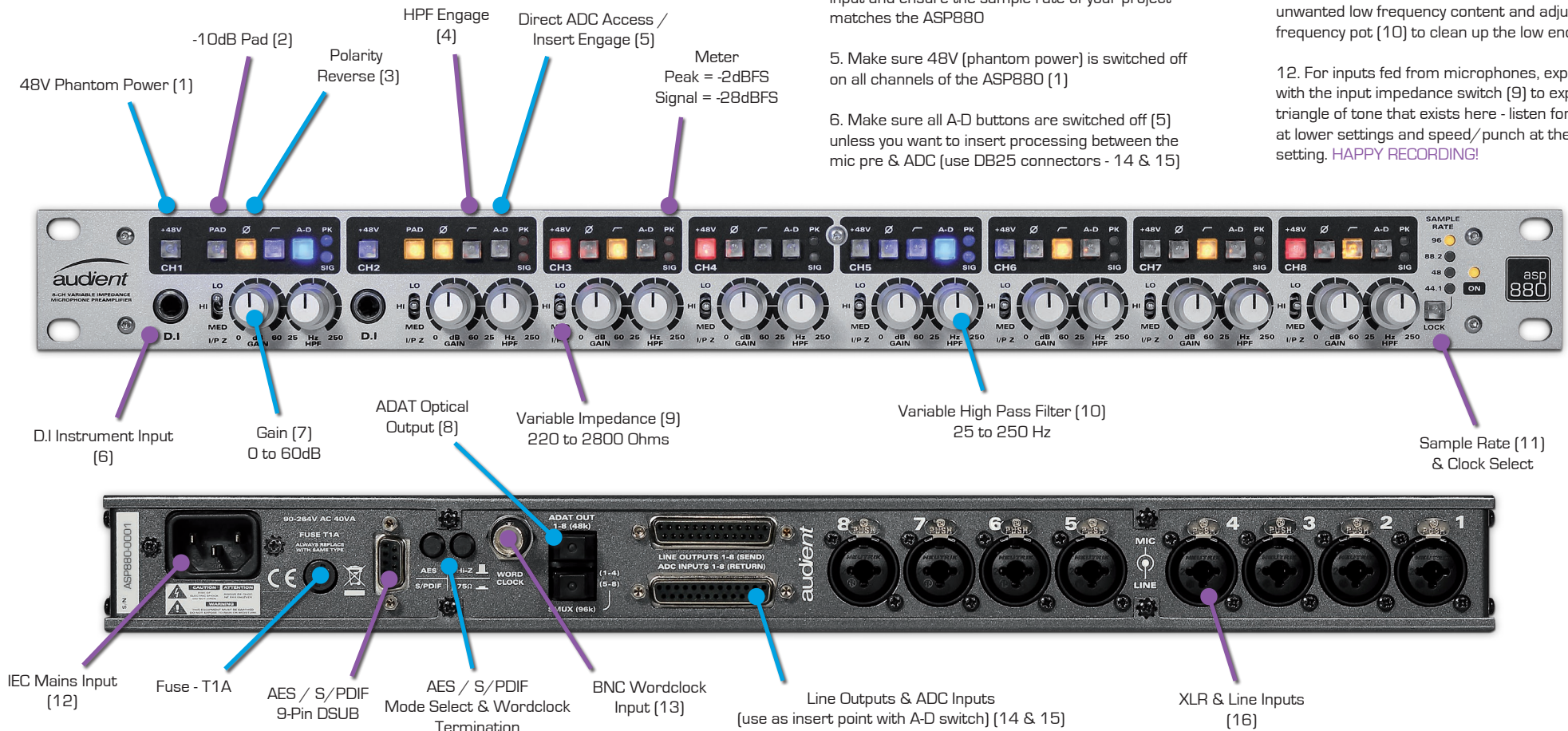
8. After ensuring that your interface (or DAW) monitor mixes are muted to avoid clicks & pops as mics power on, switch on 48V for the channels that require phantom power (1)

9. Once powered, un-mute your inputs, adjust the gain knob (7) and PAD switch (2) to get good signal levels - it is best to monitor the level in your DAW and aim for -10dBFS on the loudest peaks

10. When recording with multiple microphones check and correct phase cancellations with the ø switch (3)

11. Engage the HPF (4) for channels that have unwanted low frequency content and adjust the frequency pot (10) to clean up the low end

12. For inputs fed from microphones, experiment with the input impedance switch (9) to explore the triangle of tone that exists here - listen for softness at lower settings and speed/punch at the highest setting. HAPPY RECORDING!

48V Phantom Power (1)

-10dB Pad (2)

Polarity Reverse (3)

HPF Engage (4)

Direct ADC Access / Insert Engage (5)

Meter
Peak = -2dBFS
Signal = -28dBFS

D.I Instrument Input (6)

Gain (7)
0 to 60dB

ADAT Optical Output (8)

Variable Impedance (9)
220 to 2800 Ohms

Variable High Pass Filter (10)
25 to 250 Hz

Sample Rate (11)
& Clock Select

IEC Mains Input (12)

Fuse - T1A

AES / S/PDIF 9-Pin DSUB

AES / S/PDIF Mode Select & Wordclock Termination

BNC Wordclock Input (13)

Line Outputs & ADC Inputs (use as insert point with A-D switch) (14 & 15)

XLR & Line Inputs (16)

Clocking: Further Information

ASP880 can also be clocked from external devices via the BNC Word Clock input (13).

To do this connect a 75Ω BNC cable from the word clock output of the master clock device to the word clock input on the back of ASP880 (13).

On the front panel of ASP880, press the sample rate button (11) until the button flashes or illuminates green. The button will be solidly illuminated green when it is locked to the external master clock source and the button will flash when there is no stable clock source is present.
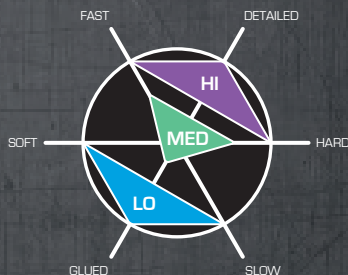
Integrating Outboard: A-D Insert Points

ASP880 can easily integrate EQ, compression and creative processing before the AD converter while tracking. To achieve this simply:

• Feed the outboard from the ASP880 analogue outputs (14)
• Connect the outboard back into the ASP880 ADC inputs (15)
• Switch on the A-D button (5) to insert your processing between mic pre & ADC!

Triangle of Tone: Variable Impedance

ASP880's variable input impedance switch allows you to explore tonal changes from loading your microphones differently. Most dynamic and ribbon types will produce notably different tones when lightly or heavily loaded by the mic pre. Listen for changes in speed, detail, punch and hardness!

FAST   DETAILED

HI

SOFT   MED   HARD

LO

GLUED   SLOW

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FAST & PUNCHY   SMOOTH & OPEN   QUIET & DETAILED