

Neve

GENESYS

Quick Reference Guide

527-385

Issue 1.1



Health & Safety Notice

**FOR YOUR OWN SAFETY AND FOR THE PROTECTION OF OTHERS PLEASE
OBSERVE THE FOLLOWING HEALTH AND SAFETY INSTRUCTIONS**



- READ THESE INSTRUCTIONS AND KEEP THEM HANDY
- 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
- USE ONLY ACCESSORIES SPECIFIED BY THE MANUFACTURER
- UNPLUG WHEN UNUSED FOR LONG PERIODS OF TIME
- MODULES OR CARDS SHOULD NOT BE INSERTED OR REMOVED WITH THE POWER ON
- REFER ALL SERVICING TO QUALIFIED PERSONNEL ONLY
- NO USER SERVICEABLE PARTS INSIDE
- PLEASE OBSERVE THE RECOMMENDED 'POWER UP' & 'POWER DOWN' PROCEDURES



**FAILURE TO OBSERVE THESE PROCEDURES
AND RECOMMENDATIONS WILL INVALIDATE
THE MANUFACTURER'S WARRANTY**

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Introduction

For more than 40 years, the designers and engineers at Neve have worked uncompromisingly to produce the world's premier audio recording and mixing equipment. As a result, Neve products have long exceeded the most stringent requirements for sound quality and musicality – from countless classic albums to the vast majority of each year's blockbuster films. Traditionally, such perfection has come at a price, meaning that only the largest and most prestigious studios could own a Neve recording console.

Until now.

Introducing **GENESYS**.

A hand-built expandable analogue recording console with digital workstation control. A console that builds upon Neve's forty years of technical heritage, including legendary mic pre-amplifiers and highly revered analogue circuit design.

GENESYS also accommodates for the seismic changes in methods of music recording, with extensive digital control and connectivity.

In any configuration, **GENESYS** offers an excellent studio control surface with comprehensive monitoring and signal routing compatibilities. This eliminates the typical collection of awkwardly interfaced devices, and puts a proper console back in the heart of the studio.

As with all Neve products, **GENESYS** offers sound and build quality beyond reproach. Even the console stand was developed in conjunction with internationally renowned studio designer Roger D'Arcy of *Recording Architecture* in London.

With **GENESYS**, the widest possible range of studios can legitimately claim to be a Neve facility.

The future begins here.

About this document

This Quick Reference Guide outlines all the basic procedures you need to get a signal through the console and to start working.

► An arrowhead at the head of a sentence indicates you should do this action.

All text regarding SEL mode appears with a shaded background.

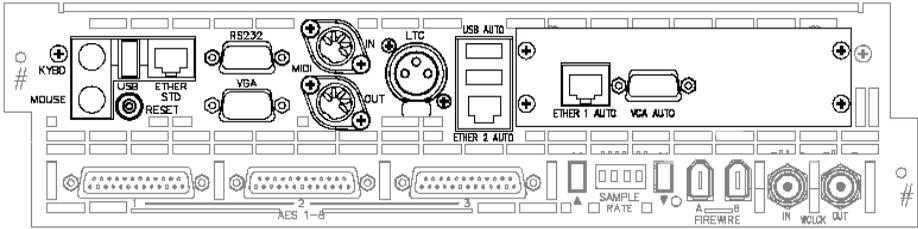
Computer Cassettes

Genesys consoles have an internal computer fitted and this will either be the Issue 1 or Issue 2, depending on the particular model.

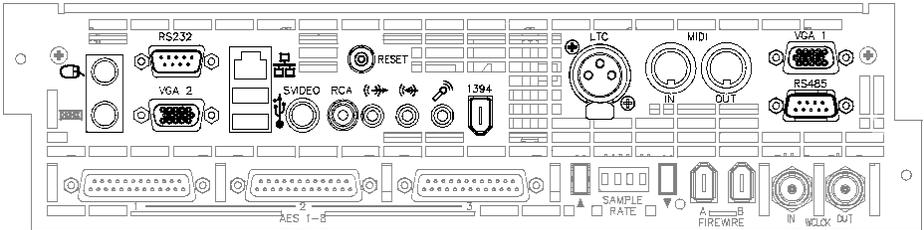
The Issue 1 has space for the automation option as a hardware upgrade, the Issue 2 is a single complete unit.

Both versions are shown below for reference.

Issue 1 (including Automation option, right):



Issue 2:



Safety Notice



Before plugging Genesys into the mains supply, please observe the following safety precautions:

- ▶ The amplifier feeding the speakers is turned off and it's volume controls are turned fully down (or if using active speakers, ensure they are turned down and turned off).
- ▶ All faders (including the Main Output faders) are at the bottom of their run at the **CUT** (∞) position.

As a safety feature, the console will always power-up with the monitoring **CUT**.

Channel SEL Mode

SEL mode is a special mode where signal routing, loudspeaker setups, Pre-/Post- states and other utilities can be defined.

The console is not designed to run in SEL mode - it is purely a configurational mode.

Channel SEL mode can be turned on by pressing any of the **SEL** buttons on the channels or 8T Auxes section. All of these **SEL** buttons are interlocked with each other.

In the Setup screen, if the **SEL Route** option is ticked, whenever a SEL button is pressed anywhere on the fader sections, the ROUTE SEL section on the Monitor panel will also go into SEL mode, allowing you to route either the Channel or Monitor path on the chosen channel to the Mix Outputs and 8T.

You can then press any other fader **SEL** button to select another channel to configure accordingly.

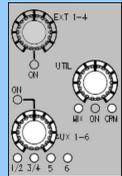
To come out of SEL mode, press whichever **SEL** button is flashing.

In all documentation relating to SEL mode:

- All text is shown with a blue background.
- All illustrations have unavailable buttons/leds/functions greyed out (as shown right)

(In the tutorial below, SEL mode is briefly touched upon when mapping the 8T paths to the loudspeakers)

For more information on SEL mode, please refer to the Genesys User Manual.



*For more detailed instructions on console operation,
please refer the GENESYS User Manual.*

Wiring connections for Quick Recording

- ▶ Plug Genesys into the mains supply using the single IEC connector on the right-hand rear of the console.
 - ▶ If using active speakers, plug the speakers into the IEC mains outlets on the rear of the meterbridge, then plug the male **A/C POWER DIST** socket into the mains supply. This acts as mains distribution for the speakers.
 - ▶ Plug 2 XLRs into the **Left** and **Right M1 LS O/P** connectors on the rear of Monitor Board 2 (labelled **M1 LS O/P L** and **M1 LS O/P R**) and connect these to the speakers.
 - ▶ Plug your mics into the channels you wish to use.
- The pin-out information for the D-type connectors on the rear of the console is in the Genesys User Manual.

Power-up procedure

- ▶ **For Issue 1 computer cassettes only**, check that the Ethernet link cable is plugged between **ETHER STD** and **ETHER AUTO** if you are not using a hub system to control a DAW via HUI (see Hui Setup for more information about Issue 1 & Issue 2 computer Ethernet connections).
- ▶ Check that the mouse pad is plugged into the mouse socket and also that the console TFT screen is plugged into **VGA AUTO** (on Issue 1 computer cassettes) or **VGA 1** (Issue 2).
- ▶ Turn on the power to Genesys.
- ▶ The TFT screen should boot with Windows XP after about 20-30 secs. If not, then:
 - Reset the computer by pressing the **RESET** button near **ETHER 1 AUTO** [on **Issue 1** computer cassettes]
 - Reset the computer by pressing the **RESET** button just above the **RCA** connector [on **Issue 2** style computer cassettes]

This will restart the computer and Windows.



- ▶ Once the Windows desktop is up & running, double-click the Genesys application on the Desktop (left). This will then launch the console software in about 20 secs. You are now ready to use the console features.

- ▶ Switch the amplifier on (or the speakers if you are using active speakers).
- ▶ Turn the amp (or speakers) to the desired level.
- ▶ Turn the Control Room level down and un-cut the monitoring (as a safety feature, the monitoring system will always be **CUT** when first switching the system on).
- ▶ Move the Channel faders to the desired levels, and put the Main mix fader up to 0dB.
- ▶ Turn the Control Room Monitoring level up.

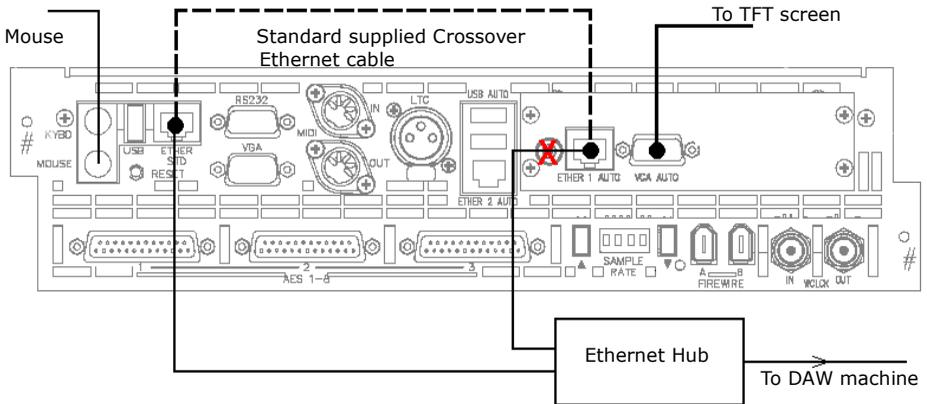
You should now be able to start working.

**Failure to follow this procedure correctly
could invalidate the manufacturers warranty**

Wiring connections for HUI control

The type of connections depend on the type of computer cassette installed in the console.

Issue 1 computer cassette:



The dotted lines show the two Ethernet ports connected when the unit is not connected to Pro Tools or an external DAW. This means the console cannot control HUI paths. This cable should always be fitted if not controlling a DAW.

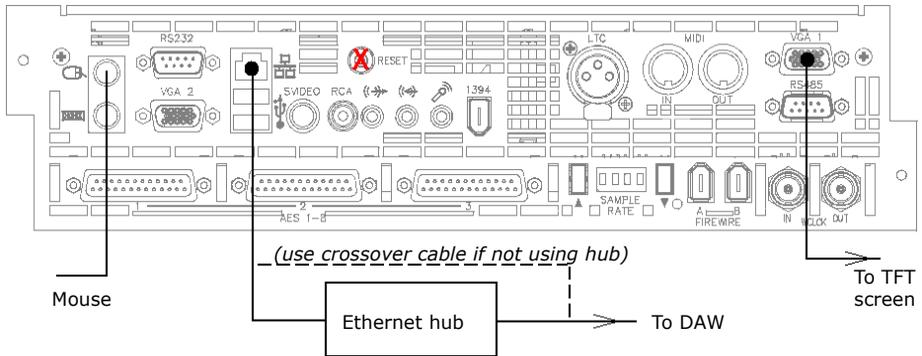
If you wish to control HUI paths, remove this cable and connect both console Ethernet ports to an Ethernet hub, which in turn should then be connected to your DAW.

In either of the above scenarios, the VGA output should be connected to a display screen.

NB:

If you do not wish to operate HUI, then retain the blue Ethernet cable supplied and connect as shown in the upper half of the diagram.

Issue 2 computer cassette:



DAW Control

There are two ways to hook up Genesys to control a DAW via Midi over Ethernet.

If using an **Issue 1** computer (Embedded and Pico ITX) there will be two LAN connections to be made to the Genesys computer, which will both be fed into a Hub. A third connection from the Hub is the fed to the Daw computer Ethernet port.

If using an **Issue 2** computer (Jetway) there will only be one Ethernet connection to be made to the Genesys computer. This can then be fed in to an optional hub where the second connection will go directly to the Daw Ethernet port. Similarly the Genesys Jetway computer can be connected directly to the DAW Ethernet connector negating the use of a hub.

NB: When using hubs, standard Ethernet cables should be used.

When **not** using a hub and connecting the Genesys Jetway computer directly to the DAW computer, then an Ethernet cross over cable will be needed as shown above.

Software considerations – Issue 1 computer

When using an Issue 1 computer on XP with a hub, check the Genesys Pico ITX computer IP and subnet information by going to the Windows Control Panel / Network Connections / Local Area Connection / Support.

When setting the IP address, the general rule is that the first 3 sets of IP digits should be the same between computers, and the last set should be slightly different and range between 100 to 200 (but not using 180).

The following set-up is a general guide.

The Genesys details will be:

- IP Address: 192. 168. 99. 186.
- Subnet Mask: 255. 255. 255. 0.
- Default Gateway 192. 168. 99. 186.

On the DAW computer, from the Apple Menu, select System Preferences / Network.

From the resulting screen, select **Ethernet 1** in the left hand window, and select **Manually** from the pulldown menu next to **Configure**.

The Mac network details will be displayed.

Please make sure they are set to the following:

- IP Address: 192. 168. 99. 183.
- Subnet Mask:255. 255. 255. 0.
- Router: 192. 168. 99. 183.

Once set, close the screen by clicking the red dot on the top left of the screen.

NB:

The embedded Genesys computer has a hard-coded IP address of 192. 168. 99. 180

Software considerations – Issue 2 computer

When using an Issue 2 computer on Vista using a hub connecting directly to the DAW computer, check the Genesys computer IP and subnet information by going to the Windows Control Panel / Network Sharing Centre / View Status / Details, then look at IPV4.

Again, the general rule is the same as the IP setup up for Issue 1 style computers.

Set the Genesys Jetway computer to:

- IP Address: 192. 168. 99. 186.
- Subnet Mask: 255. 255. 255. 0.
- Default Gateway: 192. 168. 99. 186.

Now check the DAW computer, using the same method as outlined above for the Issue 1 computer cassette.

- IP Address: 192. 168. 99. 183.
- Subnet Mask:255. 255. 255. 0.
- Router: 192. 168. 99. 183.

IP MIDI

With the hardware configured and the IP addresses set, then the only other remaining thing that needs to be done is to download the **IP Midi** driver from www.nerds.de

This is a 3rd party driver that allows communication data to be sent between Genesys and the DAW.

There will be two available, one for PC's and one for Mac's.
Install the one applicable to your DAW computer.

Pro Tools Setup

After opening a Pro Tools session, go to Setups / Peripherals / Midicontrollers.

Using **Port #1**, configure as follows:

- Type: HUI
- Receive From: ip MIDI Port
- Send To: ip MIDI port
- # Ch's 8

The details for ports **#2, #3 & #4** should be set as follows:

- Type: none
- Receive From: none
- Send To: none
- # Ch's (left blank)

Click **OK** once set.

Once the above has been set, pressing the **DAW** button on the Genesys console will connect the DAW to the faders, pans, auxes, plug ins etc, providing there is a session open in the Pro Tools.

The DAW led will light below the 8T faders to show valid communication has been established.

For setting up other DAWs, please refer to your DAW documentation.

Power On Procedure



- Switch on the Ethernet hub
- Switch on the console. The computer will boot with Windows XP.
- On the Windows Desktop, double click the Genesys application. This will then boot the console.

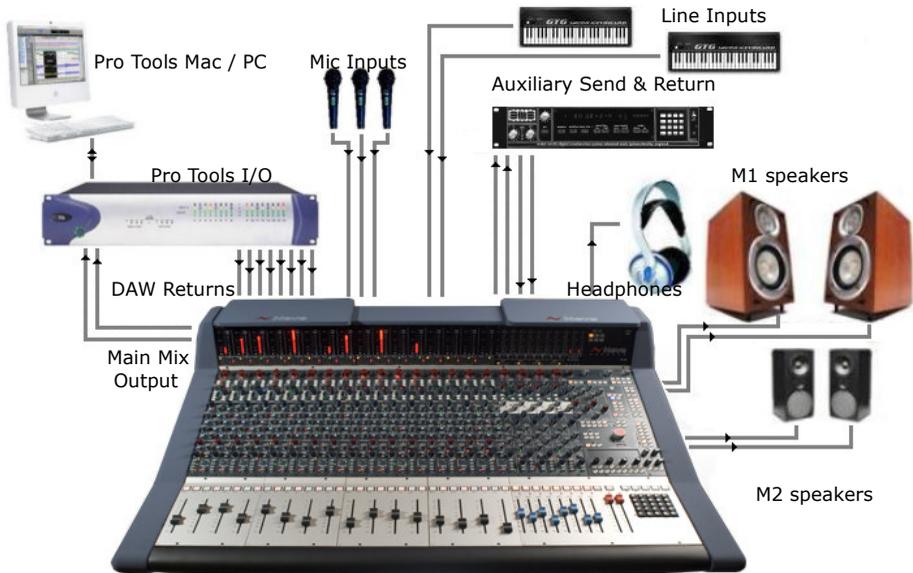
After about 20 – 30 seconds you will see the Genesys screen open, at which point the console will be ready to be used for DAW control.

GENESYS Application Scenarios

*In all the schematics shown below, only the **M1** and **M2** stereo speaker sets are shown due to limitations of space. The four speaker sets - **M1**, **M2**, **A** and **B** - are available in all of the following examples.*

*Please note that only speaker set **M1** appears as XLRs on the rear of the console. All other speaker output signals are available on the 25-way D-type connectors.*

Recording



Genesys can be used to monitor from the workstation while recording directly from Mic or Line inputs.

(The Direct Outs can be used from Genesys to the DAW enabling it to be used like a conventional in line desk with both recording and monitoring signals passing through the unit, connections not shown here).

A collection of signals are input to the desk at once, either using Mic inputs, Line Inputs for keyboards or other sound modules, and the DAW Returns inputs for signals from the DAW.

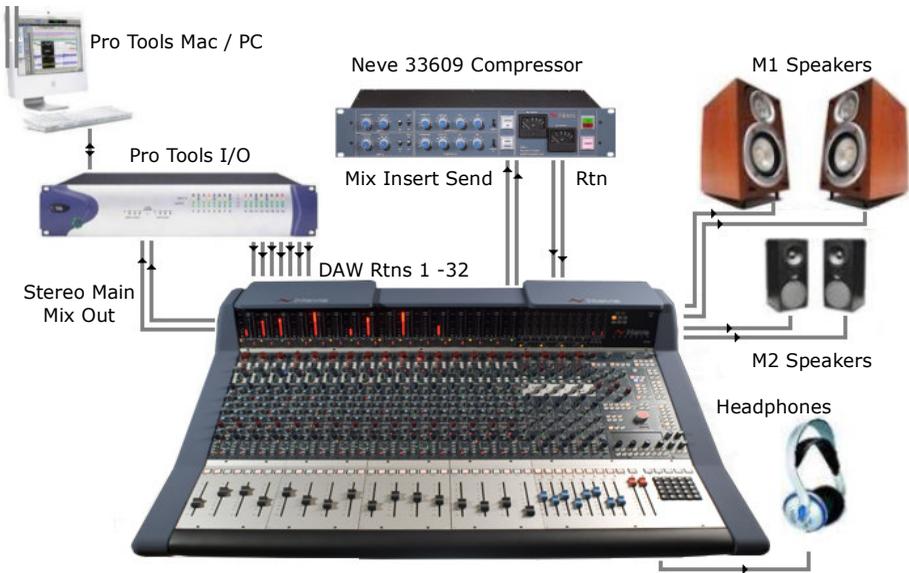
Effects units can be connected to the Auxiliary Send & Returns so that a rough working mix can be achieved.

The Main Mix Output of Genesys is sent to the DAW so that a rough mix can be recorded onto your workstation.

This can be analogue or digital depending on if you have the optional digital card fitted.

The mix can be monitored on headphones by sending the Main Mix to a Cue and then sending the Cue to the headphones.

Mixing



Connect the Mix Output of Genesys to the inputs of the DAW.

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

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

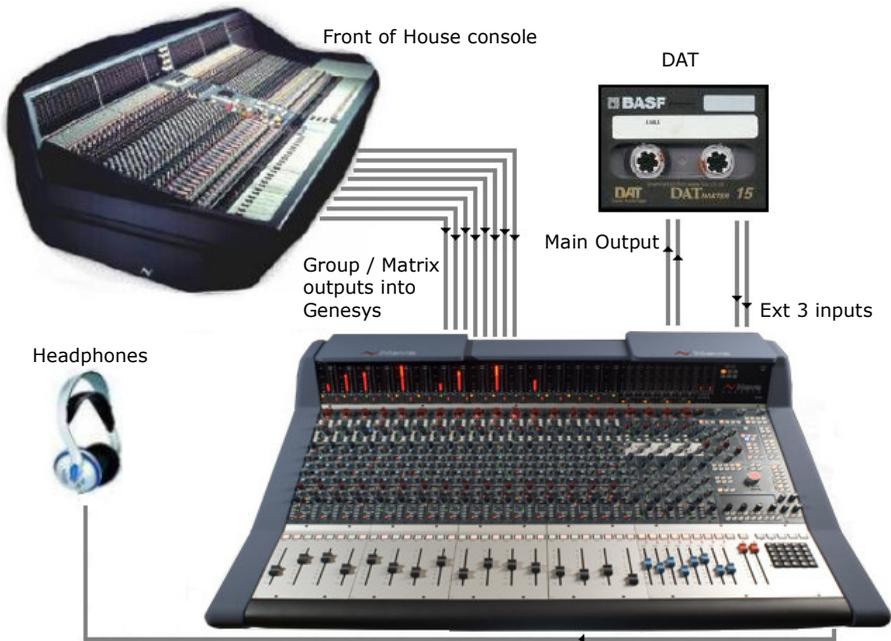
The mix is now being created on the mix bus of Genesys. This uses the same mix topology as the classic 88 series Neve consoles and recreates their legendary sound.

A Neve 33609 compressor (or a Neve 8803 EQ unit) can be patched across the Main Mix 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 Main Mix of Genesys using the Insert Send/Rtn and then switching it in circuit at the desired time.

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.

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 a live recording.

Genesys solves this problem.

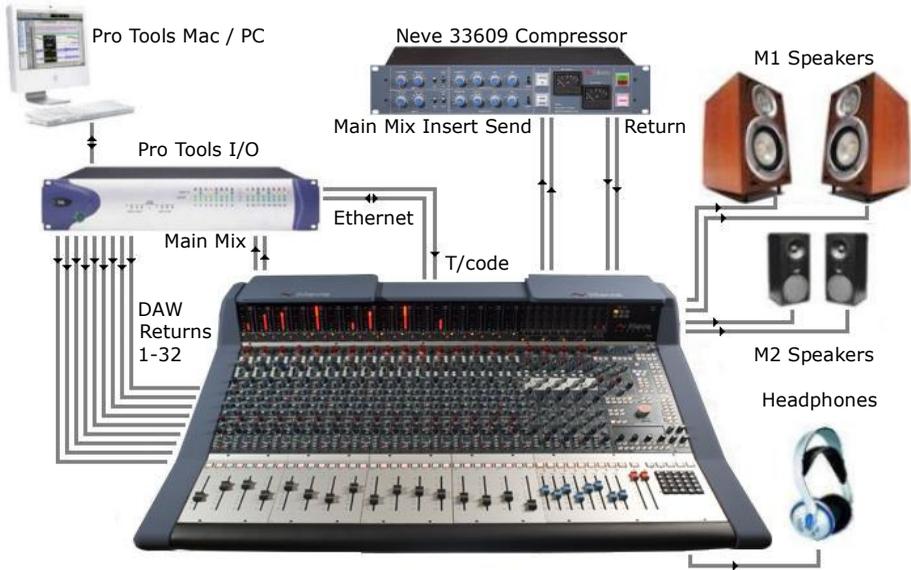
The main mix outputs of Genesys should be connected to a recording device such as a DAT or DAW running on a laptop Mac or PC. The output of the recording device should be connected to the **Ext 3** input on Genesys (Ext 1 & 2 are Surround externals)

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

A correct balance between the individual and pre-mixed sounds can be set up on Genesys using the Channel faders. The mix is now passing through the Genesys mix bus.

The engineer can monitor the live recording on headphones and switch between monitoring the Genesys **Main Output** and the **Ext 3** return path from the recorder (for a confidence check on the recorded sound).

HUI Control of DAW (inc sub-mixing)



In this scenario, the first 16 channels from Pro Tools are fed into the desk at Line level. This may, for example, be a percussion group that you want to mix on Genesys. This is sent through a **33609** via the **Main Mix Insert** which then feeds Pro Tools as a mixed and finished section.

Pro Tools channels 17 and onwards are controlled via HUI, so even though the audio for these paths does not pass through the console, it is still balanced and mixed on Genesys using the **8T** faders and the encoders underneath the **DAW/Console Control** screen. These faders can be assigned to blocks of 8 Pro Tools paths at a time, so by reassigning this 8-wide block, it is possible to manipulate all of the Pro Tools paths.

Please see the section on HUI Setup to configure communication between Genesys and your DAW.

Power-up State

Recording in Stereo

► Before powering the console, plug a pair of loudspeakers into the XLRs on the rear of the console labelled **M1 LS O/P** (this is the first set of stereo speaker outputs), and the DAW audio connections are in place using the 25-way D-type connectors on the rear of the console.

When the console is booted for the very first time, the AMS-Neve default **Stereo Recording Setup** will be sent to the console.

This sets the states of various controls, routing, metering and monitoring selections, and presumes that the console will be used for Recording in stereo.

(If you wish to change the default setup when the console is powered up - or even create custom setups of your own - select the relevant option in the **Settings** screen).

With the default Stereo Recording setup, the following states will be set on the main Master Panel:

Metering options

- Channel meters set to **CH I/P**
- 8T meters set to **MON**
- 2T meters set to **MIX**

Cue Mix panel (applies to both Cues)

- Utility set to **MIX**
- AUX 1 - 6 set to **1/2**

MASTER SEL panel

- CH SEL set to **MIC**

Control Room Monitor panel

- **MIX, INT, M1** and **CUT** will all be selected.
- The monitor level knob will be set to 85.0dB

Solo System

- **CH SAFE, MON SAFE** and **LATCH** all selected

MON SEL panel

- Set to **DAW SND**

Routing

- All of the Monitor paths will be sent to the **L** and **R** Main Mix busses for all channels (regardless of the actual console size).
- There will be no Surround routing in place.

On the Channel Strips

- The Direct Output will be set to Channel Input, pre-processing, pre-fader, pre-cut.
- DAW will be set to **SND**

In this state, the console is ready to start recording from the Mic inputs with the Direct Outputs feeding the DAW (or tape machine).

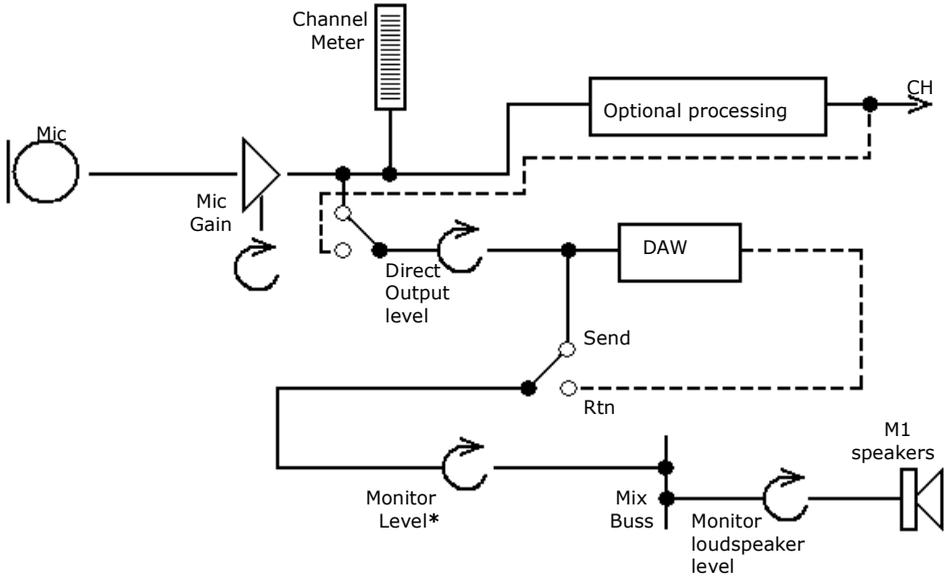
(In the **Settings** screen, the **Power Up** option will be set to be **Default** and the Timecode display will be set to **DAW T/C**. All other options on this screen will either be set to zero or unticked).

If you wish to record from a Line or DAW source, press the **+/-15** pot at the top of each Channel strip to select the desired input.

The monitoring is already selected to the Main Mix, so once the loudspeakers have been uncut,

pushing the Main Mix faders up and the channel faders (or turning the Mon knob up) will send audio to the speakers.

The flow diagram illustrates the signal path through the console when the Stereo Recording setup is loaded.



** The Monitor level is set using the Monitor knob on the lower section of the Channel strip. If you wish this control to be on the fader instead, press the **SWP** button on the Master Sel panel to swap all the faders over, or use the local **SWP** button to swap individual faders.*

The signals due to be recorded will appear at the DAW.

Toggle the Channel Strip **DAW** button between **SND** and **RTN** to either monitor the signal being sent to the DAW or the signal being returned.

Recording in Surround

Using the Stereo Recording setup as a starting template, we can now add to it and create a Surround Recording template.

It is possible to create a Stereo mix and a 5.1 Surround mix and output them both from the console at the same time.

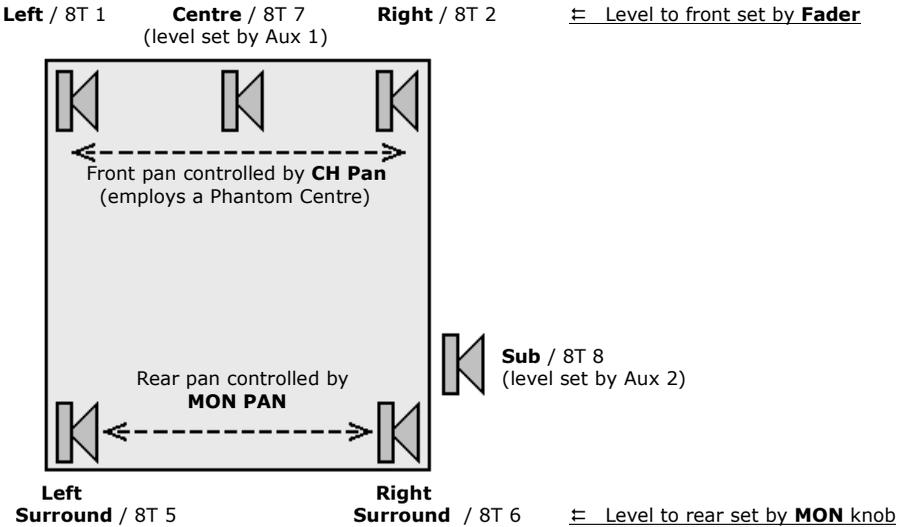
A Surround mix is configured by using six of the 8T busses (plus Aux 1 and Aux 2 to supply discrete feeds to the Centre and Sub speakers).

- **8T 1 & 2** behave as **Front Left** and **Front Right**
- **8T 5 & 6** behave as **Left Surround** & **Right Surround**
- **8T 7** behaves as **Centre**
- **8T 8** behaves as **Sub**

On any given path:

- The contribution level to the two front speakers is set by the **Fader**.
- The contribution level to the two rear speakers is set by the **Monitor pot**.

The diagram below shows how the 8Ts and the first two auxiliaries can be configured into a 5.1 Surround environment:



Using the Fader and Monitor Pot (and the associated pan controls on each fader strip), a signal can be sent to any point within the surround field.

To set up Surround Routing

This tutorial will only concern itself with routing Channel 1 through the Surround system.

- ▶ Ensure the default Stereo Recording template is loaded.

On the first channel strip:

- ▶ Press the **CH** button until the adjacent led shows green.
- ▶ Press the **DAW** button until the **RET** led lights.
- ▶ Press the **>8T** button until the adjacent led is green. This routes the Monitor path to **8T 5** and **8T 6**.
- ▶ By the Aux 1 control, press the **>8T 7** button.
- ▶ Press the **Aux 1** rotary knob to turn it **On** and then turn it up.
- ▶ By the Aux 2 control, press the **>8T 8** button.
- ▶ Press the **Aux 2** rotary knob to turn it on and turn it up.

*There is no need to change how the Auxes are fed, as their default state is **Channel** input, **Pre-fade**.*

- ▶ Move 8T faders 1, 2, 5, 6, 7 and 8 up to about -10dB
- ▶ On the Master panel, set the **8T Metering** options to **8T**.
- ▶ Push the fader up on Channel 1 to see signal on 8T 1 and 8T 2 (Front Left and Front Right). Use the Pan control to move the signal within this L/R image.
- ▶ Turn the Mon knob up on Channel 1 to see signal on 8T 5 and 8T 6 (Rear Left and Rear Right). Use the Pan control to move the signal within the LS/RS image.
- ▶ Turn **Aux 1 Master** up to see signal appear on 8T 7 (Centre)
- ▶ Turn **Aux 2 Master** up to see signal appear on 8T 8 (Sub).

Using the fader and Monitor knob (plus their Pan controls), Aux 1 and Aux 2, the signal can now be placed anywhere in the Surround field.

To set up Surround Monitoring

These 8T signals now need to be mapped correctly to the Surround loudspeakers.

The 8Ts should employ the following mapping:

| | | | | | | |
|----------------|----------|----------|-----------|-----------|----------|----------|
| 8T | 1 | 2 | 5 | 6 | 7 | 8 |
| Speaker | L | R | LS | RS | C | S |

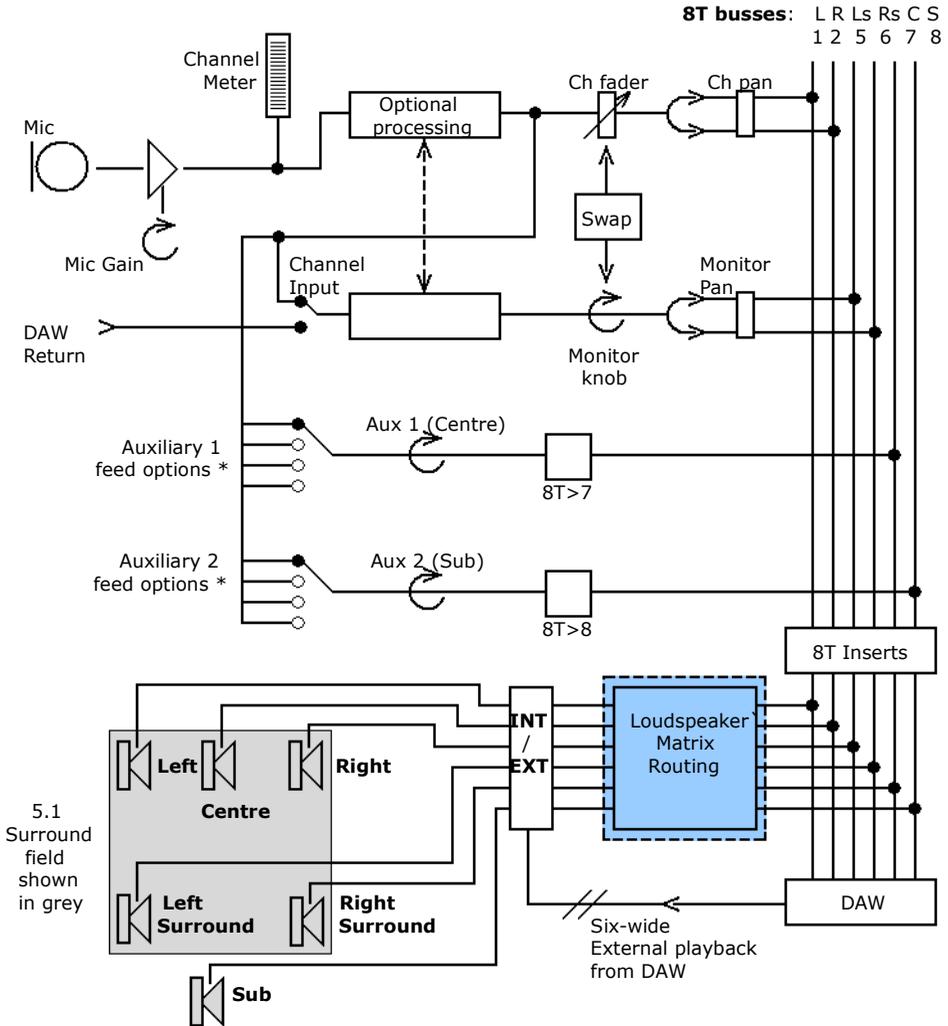
► Press the **RTE SEL** button on the Route Sel panel and then press **8T** (just above the monitoring knob). The following takes place in SEL mode.

- It is now possible to scroll the alpha display through all of the 8T Outputs using the large Main Monitor Knob.
- When you have selected the 8T you wish to configure, select the loudspeaker you wish to send this path to using the **LS CUT** buttons to the left of the main monitoring knob. The speaker button will light when selected to confirm the route.
- Rotate the monitoring knob to select the next 8T to configure and repeat until all the 8Ts are mapped.
- Press the **RTE SEL** button on the Route Sel panel to exit SEL mode to lock these routes into place.

You have now configured the console to work in Surround.

Shown here is the signal path through the console when set to work in 5.1 Surround:

The shaded area with a dashed border below indicates you must put the console into SEL mode before setting the speaker mapping.



* The Auxiliaries can be fed from either the Channel or Monitor, either Pre- or Post- fade. By default, this is set to **Channel** input, **Post**-fade.

Monitoring

► On the Monitor Panel, press either **A** or **B** to select the Surround speaker set to monitor on.

► Press **8T** and **INT**.

This allows you to hear the Surround Sends routed to your DAW.

► If you then press **EXT** and **EXT 1** (or **EXT 2**) on the monitor panel (and providing you have connected the DAW Return paths to the Monitor **External 1** [or **External 2**] 25-way D-type audio connectors), then you will be able to swap between listening to the Surround Send to the DAW (**INT**) and the Surround Return from it (**EXT**).

If you have the **8T Insert** audio connections in place, you will be able to compress the entire Surround mix, (for example by using the Neve 8051 Surround Compressor) by pressing the **INS** buttons above each of the 8T faders 1, 2, 5, 6, 7 and 8.

Saving this setup



In the **Settings** screen under the **Power Up** options, ensure that **As Was** is ticked.

This means that the console will always power up in the last known state it was in before the power was removed.

If you wish the console to boot up each time with the default Stereo recording setup instead, ensure that **Default** is ticked.

See chapter on **Settings Screen** in the main user manual.

HUI Connections

Genesys can control up to 8 DAW faders / plug-ins at a time.

Using the DAW screen and the four associated encoders, various plug-in parameters can be viewed and set (the encoders have a rotary control plus a push switch On/Off).

If you change the function of these encoders, the change in function will be displayed above the relevant encoder on screen.

- ▶ Connect an Ethernet cable between your DAW and the **Ether 1 Auto** connector on the rear of the console.
- ▶ You will need to install a 3rd party driver on both Genesys and your DAW to enable communication to take place between them, and this is the 'ipMidi' driver, available for download at www.nerds.de
- ▶ Ensure your DAW is set up & configured correctly for HUI control.
- ▶ Press the **DAW** button underneath the DAW screen. This establishes communication between Genesys and the DAW, the blue **DAW** led will light by the 8T faders and the fader names will change (the fader levels may also change when control is handed over).
- ▶ Select the block of 8 HUI paths to control using the ◀ & ▶ keys. The names of the paths currently under control will be displayed on the alpha displays above the faders.

Power-down Procedure

- ▶ Ensure your work is saved to the relevant medium.
- ▶ Shut the XP computer down in the usual way, by selecting **Shut Down** from the Start menu).
- ▶ Turn the Control Room Monitoring knob down as far as it will go **OR** press the master **CUT** button for the speakers.
- ▶ Turn the output level on the speaker's amplifier down to **CUT**, then turn the power off (if using active speakers, turn each speaker down before removing the power).
- ▶ Remove the power to Genesys.

Failure to follow this procedure correctly could invalidate the manufacturers warranty

Quick Reference Section

| | | |
|-------------------------|-----------------------------|---------------------------|
| Height | To top of loudspeaker shelf | 977 mm / 38.46 inches |
| Width | 16 Channel console | 1090 mm / 42.91 inches |
| | 32 Channel console | 1760.5 mm / 69.31 inches |
| | 48 Channel console | 2430.5 mm / 95.68 inches |
| | 64 Channel console | 3100.5 mm / 122.06 inches |
| Depth | Includes loudspeaker shelf | 905.5 mm / 35.65 inches |
| Weight | 16 Channel console | 75 Kg / 165.35 lbs |
| Heat Dissipation | 16 Channel console | 450 watts |
| Power factor | >0.65 | |
| Voltage | Input Voltage Range | 100 – 240 volts, AC only |
| | 2.2 to 1.1 | Amps RMS |
| Current | Switch-On surge current | 10 Amps for 7ms (average) |