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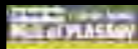
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Soundcraft®
***Si* SiERIES**
DIGITAL LIVE SOUND CONSOLES

Soundcraft® ***Si1*** Soundcraft® ***Si2*** Soundcraft® ***Si3***



Most innovative audio console for commercial installation



When going digital is this easy, why stay analogue?

When you need massive mixing power in a compact footprint, you need a Soundcraft Si Series console – the multi award-winning ‘one box’ digital mixing system that feels like an analogue mixer.



Si SERIES



Maximum power, minimum footprint



Si SERIES

- 80 inputs to mix (Si3, Si2) / 72 inputs to mix (Si1)
- 64 mono mic inputs (Si3) / 48 mono mic inputs (Si2) / 32 mono mic inputs (Si1)
- 4 stereo inputs and 4 dedicated FX returns, plus 8 assignable external inserts
- Remote Stagebox options with MADI connection
- 24 Group/Aux/FX outputs
- 8 Matrix outputs with sends from all Group, Aux, FX and Main L/R/C busses
- 12 VCA Groups and 8 independent Mute Groups
- 4-band fully parametric EQ on every input and output, with HPF on every input
- 35 full 30-band BSS Audio graphic equalisers
- 4 independent stereo Lexicon FX processors
- Compressor and gate on every input, compressor on every output
- Delay adjustable on every input and output
- Metering for every Group/Aux/FX, Masters and Monitors/Solo
- Full DSP horsepower to handle all functions at any time.



Soundcraft® **Si1** DIGITAL LIVE SOUND CONSOLE Soundcraft® **Si2** DIGITAL LIVE SOUND CONSOLE Soundcraft® **Si3** DIGITAL LIVE SOUND CONSOLE

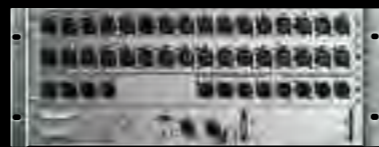


Si2 rear panel view

Just plug it in
where your analogue
console used to be

With no external processing rack, an Si Series console simply plugs in where your analogue console used to be, immediately delivering the full power of a sophisticated digital live sound mixer with no need for new fibre snakes or stage boxes. In addition to the bus outputs, all Si consoles include dedicated Input and Output connectors for inserts, stereo returns, main LR & C buses, monitor LR & C outputs, Oscillator and Talkback – no patching required and no loss of valuable bus outputs. Slots are provided for option cards which include a MADI card for accessing channel direct outputs for connection to recording systems.

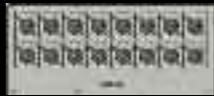
For remote connections, an optional Compact Stagebox with 32 inputs and 8 outputs is available (configurable), which connects via MADI (optional MADI card required).



For more details, see the Compact Stagebox brochure.



The Si1 can be expanded via an optional module to have 48 mic inputs, or 40 mic inputs and a further 8 line outputs.



Si SERIES



Say goodbye to the central screen

Doesn't it make sense to have all your visual feedback right where you're working? That's why Si Series consoles use distributed high-visibility OLED displays, not a single central screen. Meanwhile, Soundcraft's revolutionary FaderGlow™ illuminated fader tracks change colour to remind you which mode you're in – blue for VCAs, green for Groups and so on. All of which means the Si's central touch screen can be compact, and used for general system administration such as cue lists and channel naming.



Si SERIES



Inherited quality and power

The Si Series draws on the heritage of two of the great innovators in sound mixing technology. 40-bit floating point architecture inherited from Studer digital mixers provides high internal headroom and ensures that an Si console never runs out of gain. And who better than Soundcraft, with more than 30 years of analogue live sound mixing experience and a global reputation for sound quality, to empower the Si Series with its transparent, ultra-high bandwidth mic preamps. And because DSP and control are handled by separate engines, no configuration or setting changes will ever interrupt audio.



Meet EMMAT™
She's a single board computer and DSP engine designed for high channel count digital mixing. She's the power behind the Si Series. She's Embedded Multiprocessor Mixing Architecture™.



Si SERIES



You know what a channel strip looks like So does the SI Series

Look familiar? In Channel mode, there's a rotary encoder for every channel function including EQ, Aux Sends, Delay etc., with a crystal clear display right next to it. Expand the channel to control the EQ, with composite EQ curves shown on the central screen. Collapse it and you're back to a conventional channel.

You know what's coming next. Global mode.

All your bus sends in a row, each with its own rotary encoder. Or scroll down to the pans. Or back up to the input gains. It's everything you need, when you need it, where you need it.



Soundcraft
SI1
DIGITAL LIVE SOUND CONSOLE

Soundcraft
SI2
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Soundcraft
SI3
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SI SERIES



As easy to use as analogue,
with all the digital benefits

Easy to plug in. Familiar to operate. The Si Series feels distinctly analogue. But of course it delivers all the benefits of sophisticated digital mixing including fully integrated dynamics processing, graphic EQ on every output bus (removing the need for external patching) and dedicated FX returns. Cue lists allow you to recall pre-configured settings instantaneously, and a single key stroke is all it takes to copy and paste entire channel settings across the console. And the Si can store more than 1000 snapshots of all settings.



Soundcraft® **SI1** DIGITAL LIVE SOUND CONSOLE
Soundcraft® **SI2** DIGITAL LIVE SOUND CONSOLE
Soundcraft® **SI3** DIGITAL LIVE SOUND CONSOLE


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Si SERIES



The show must go on



With the unique Global/Channel modes and Centre section, you can simultaneously work on, for example, input EQ, output dynamics, Matrices, and channel monitor sends.

From the theatre to the concert stage, the Si places the operator in total control. How you mix is up to you – personally, we'd put our VCA groups on the central faders, with dynamics and EQ immediately accessible above. Need to switch into another mode? No problem. FaderGlow™ is there to light the way. Manage all your cues, right in front of you. Edit, rename and keep the show under control.



SiSERIES



Isn't it cool when the world's leading effects companies are in your group

The Si includes no less than four in-built Lexicon processors with immediate access to key functions and instant expansion to control every parameter. And of course there are more than enough stunning-sounding pre-sets.

And while we're on the subject of our friends, dynamics processing is derived from dbx technology while industry-leading BSS Audio 30-band graphic equalisation is available on all group/aux busses, matrix busses and main LCR outputs.



Si SERIES



VIRTUALSi™

Set up the show,
on the way to the show

With Virtual Si on your PC laptop you can set up the show offline, pulling in settings from previous show archives and loading new data into the console using a USB stick. The virtual interface is identical to the console layout, so Virtual Si also makes a great tool for training and gaining familiarity with the Si mixing environment.



SiSERIES



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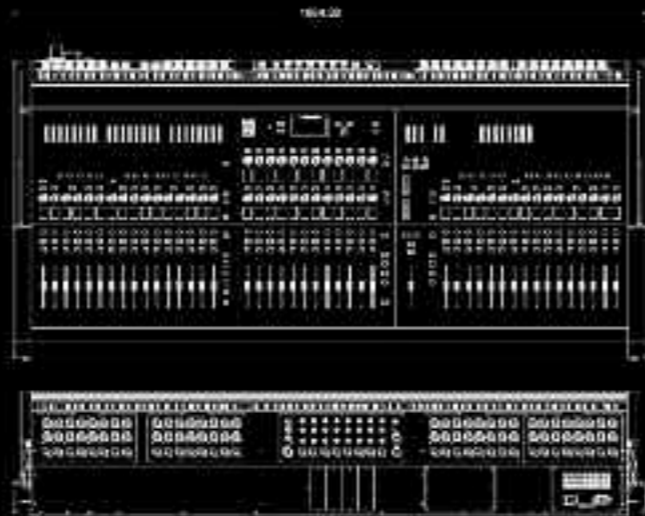
Weights & Dimensions



Weights
Console 38kg / 84lbs
Console in shipping carton 81Kg / 178lbs
Console in flightcase 132Kg / 290lbs



Weights
Console 48kg / 106lbs
Console in shipping carton 87Kg / 191lbs
Console in flightcase 158Kg / 348lbs

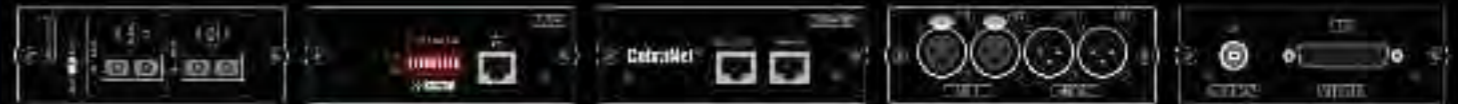


Weights
Console 61kg / 134lbs
Console in shipping carton 93Kg / 204lbs
Console in flightcase 185Kg / 407lbs

Specifications

Frequency Response	Mic input to Line output Stereo input to master output	+0/-1dB, 20Hz – 20kHz +0.5/-0.5dB, 20Hz – 20kHz	
T.H.D. & Noise (10Hz - 22kHz)	Mic In (min gain) to Bus output Mic In (max gain) to Bus output Stereo input to master output	0.006% @ 1kHz 0.008% @ 1kHz 0.005% @ 1kHz	
Mic Input E.I.N.	22Hz-22kHz bandwidth, unweighted	<-126dBu (150 Ohm source)	
Residual Noise	Master output; no inputs routed, Mix fader @0dB	<-88dBu	
CMRR		80dB @ 1kHz Mic input	
Sampling Frequency		48kHz	
Convertor Resolution		24 bit	
Latency	Mic Input to Bus output	< 1ms @48kHz	
DSP Resolution		40-bit floating point	
Internal Clock	Accuracy Jitter	< +/- 50ppm < +/- 5ns	
Input & Output Levels	Mic Inputs Stereo Inputs / Returns Bus Outputs Nominal Operating Level	+26dBu max +28dBu max +22dBu max 0dBu (-22dBFS)	
Input & Output Impedances	Mic Inputs All other analogue Inputs Line Outputs	6.8 kOhms >10 kOhms <75 Ohms	
Oscillator		20Hz to 20kHz Sine/Pink Noise, variable level	
Filters	Channel HP Filter Channel LP Filter	22Hz-1kHz, 18dB per octave 500Hz-20kHz, 18dB per octave	
EQ (Inputs and Bus Outputs)	HF Hi-Mid Lo-Mid LF	22Hz-20kHz, +/-15dB, Q= 0.3-6.0 or Shelving 22Hz-20kHz, +/-15dB, Q=0.3-6.0 22Hz-20kHz, +/-15dB, Q=0.3-6.0 22Hz-20kHz, +/-15dB, Q= 0.3-6.0 or Shelving	
Metering		Internal 14-segment LED bargraphs 12-section plus 9-section gain reduction OLED meters for all Inputs	
Mains Voltage Operating Range		90-264V, 47-63Hz, autoranging	
Mains Power Consumption		400W	
PSU Configuration	Si3, Si2 Si1	Main PSU plus optional backup PSU Main PSU only	
Temperature/Humidity Range	Operating Temperature Range Relative Humidity Storage Temperature Range	0°C – 45°C (32°F – 113°F) 0% – 90%, non-condensing Ta=40°C (104°F) -20°C – 60°C (-4°F – 140°F)	

Card Options



MADI (Optical card shown)

The MADI I/O card can establish a 64-channel MADI input and output to a remote device such as stage rack, another console or Broadcast feed to an OB.

Optical inputs and outputs are provided on SC connectors available in multi-mode versions only. The auxiliary interface can be used as a redundant link. A Cat5 version of the card is also available. A toggle switch allows the card to be switched from 64ch to 56ch mode for compatibility with older MADI devices.

AVIOM A-NET® 16

This card allows the desk to digitally feed an Aviom A-Net® Pro-16 chain. With this standard, 16 mono signals can be fed to any number of Aviom personal mixers (such as the A-16 II), connected in a daisy chain configuration. The A-Net® card will be the start of the chain and provide the audio and synchronization data to the chain. DIP switches on the front panel allow grouping two adjacent channels to one stereo channel, and generating a test tone.

CobraNet®

This card allows sending and receiving of up to 32 audio channels to/from a CobraNet® network. DIP switches on the card allow setting the number of input or output channels seen by the console. Default setting is 32 output and no input channels.

By default, the module is configured to be the conductor (synchronization master) and can be configured using the free CobraNet Discovery application to match your requirements.

AES/EBU - Option 1

An XLR-based card with 2 pairs of AES/EBU inputs and outputs (4-in/4-out).

AES/EBU - Option 2

A D-Type connector based AES/EBU input/output card with 8 inputs and 8 outputs. A separate BNC connector for wordclock output is provided.

Errors & Omissions Excepted.
Soundcraft reserves the right to change specifications without notice.