



Soundcraft **Vi3000**TM DIGITAL LIVE SOUND CONSOLE



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Soundcraft
by HARMAN

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Why mix through a single, central screen when you could see the full picture?

Vi3000 empowers live sound mixing engineers to work intuitively. The new 3D Vistonics™ interface places control knobs directly in the touch screens that provide the visual

feedback, while FaderGlow™ illuminates fader tracks to provide at-a-glance mix status. Try it. You'll never want to go back to 'mixing through the keyhole'.



96 INPUTS TO MIX

24 STEREO BUSSES

IN THE BOX DSP & LOCAL I/O

2 OPTIONAL REALTIME RACK

lexicon FX

24 INPUT FADERS

EXPANDABLE I/O

Dante™ BUILT-IN

MADI BUILT-IN

64 OPTIONAL 64 CHANNEL STAGEBOX



Vistonics. Touch. See. Mix.

The Vistonics interface is central to the Vi3000 design philosophy, providing direct access to all functions with maximum information and visibility at all times. 16 switches and rotary encoders are built into each Vistonics screen, so where you look is where you control. Functions are colour-coded and change according to the selected mode and one touch of the screen is all it takes.



The blue input stage and routing screen allows adjustment of input delay, mic gain, digital trim, high and low-pass filter frequency, channel patching, channel naming and stereo pairing.



The 4-band fully parametric EQ is graphically displayed with the settings for boost/cut, frequency and Q (bandwidth), with the main screen showing the composite EQ curve. Frequency is displayed in a similar style to a radio tuner scale for easy assimilation, and the HF and LF bands can be switched to shelving EQ.



The dynamics section controls Noise Gate with attack, hold and release, and a key facility with filtering. The gate can be replaced with a De-Esser function. Working in series with the Gate, the full-function compressor maps gain reduction metering onto the LED meter in the fader area, with full control of threshold, ratio and release with an independent Limiter section and overall gain makeup.



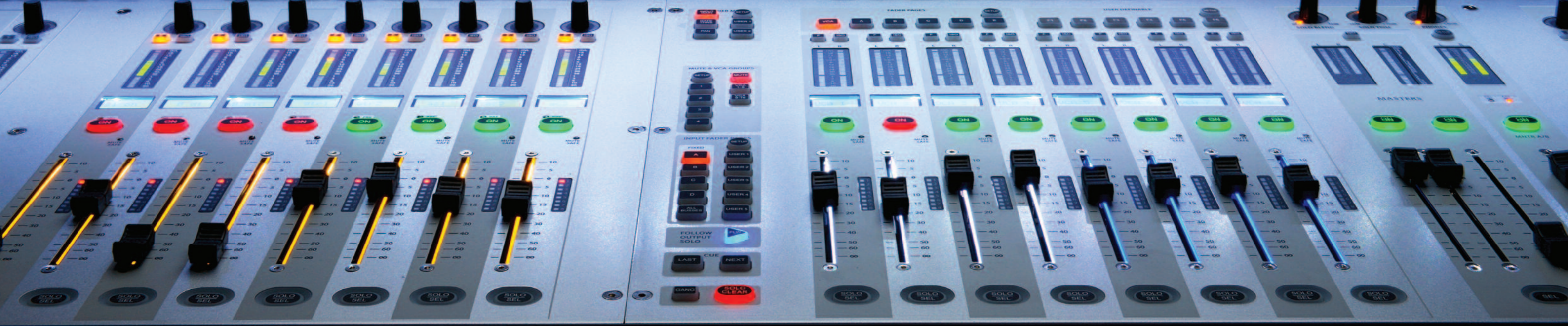
Two areas of the channel strip allow access to routing and control of the output busses, arranged in 2 banks. The All Busses mode allows assignment to each of the busses as an Aux, Group or matrix output, with additional stereo pairing controls if busses are required as stereo sends.



Subsequently within each channel strip setup, busses can be switched on or off with level control and individually switched pre or post fader, pre-EQ or pre-compressor.



The final section of the channel strip controls the Pan, Insert and Direct out functions, with assignable LR and C, or LCR panning modes. Inserts can be switched pre or post EQ/Dynamics or post-fader, with the Direct output send assignable to pre-filters, pre-EQ/dynamics, post EQ/dynamics and post-fade points.



FaderGlow.

Suddenly assignable layers make perfect sense.

FaderGlow™ is a unique and elegant solution to the inevitable confusion caused by assignable faders. Fader tracks are illuminated in colours that integrate with the Vistonics screens to provide at-a-glance information. Matrix outputs, sends on fader, VCA groups, graphic EQ – you'll always know exactly what function is being

controlled by what fader at any given time. And with all fear of confusion removed, operators are free to take full advantage of Vi3000's user-configurable fader layers, mapping essential channels to a central position and customising outputs for convenient operation.



UAD plug-ins. Lexicon FX. SpiderCore DSP.

No wonder this console sounds so good.



The Vi3000 is a console with friends in high places. Sound quality is assured by Soundcraft® SpiderCore - a brand new 40-bit floating point DSP engine that mixes FPGA and DSP technology in a unique combination that maximises IO routing and DSP mixing capability in a footprint small enough for inclusion within a control surface. FX come courtesy of 4 independent stereo Lexicon multi effects units, each providing 14 reverbs, 7 delays and 8 pitch shifting effects, patchable to input channels, aux outputs and channel inserts. BSS third-octave Graphic EQ is available on every bus output, with fader bays illuminating in red to indicate GEQ mode.



Consistent with a philosophy of uncompromised sound quality, Soundcraft has partnered with renowned plug-in manufacturer Universal Audio to develop the Soundcraft Realtime Rack, delivering tight integration of UAD Powered Plug-ins and the Vi3000 console. 48kHz latency is sub-2 millisecond and full snapshot store and recall is available via the console's CUE/Snapshot system. Two versions are available: Realtime rack Core with 14 classic Harman and UAD plug-ins, and Realtime Rack Ultimate, with 74 plug-ins – most of the UAD catalogue.



There's no such thing as too much control.

Vi3000 is packed with powerful features to help you set up and control the show. Offline set up, settings libraries and copy/paste functions get you where you need to be quickly, while sophisticated automation and radio mic status monitoring help you run the show.

Virtual Vi offline set up

Set up your shows offline and load them into the Vi3000 via USB



Copy/Paste channel, bus and FX settings

Dedicated Copy and Paste buttons on the surface allow the settings of any channel, bus or FX section to be copied and pasted, dramatically cutting down the set up time.



VM² radio mic status monitoring

Monitor the status of HiQnet-compatible AKG radio mics directly from the console surface with realtime visual displays of battery life, RF status, mic muting and internal clipping.



Copy/Paste processing elements

Operators can drill down to copy and paste even single processing elements, and the last paste operation can always be quickly reversed with an UNDO function.

Settings Library

Along with a useful library of EQ and Dynamics settings, operators can store their own settings in the console or to a USB memory stick, making initial set up and transition between shows even easier.



Sophisticated Cue List Management

Allows changes to be applied to multiple cues and recall scope to be set per snapshot.



Automated microphone mixing

Post fade inserts provide an extra access point for inserts on every channel for use with external auto mic mixing systems.



Snapshot crossfades

Snapshot recalls can use crossfades to transition smoothly from one setting to the next.

Advanced events integration

Cues can trigger or be triggered by MIDI or GPIO events, including MIDI timecode. Harman's HiQnet Venue recall function is tightly integrated within the Cue List.

ViSi Remote iPad® app

Control major functions and optimise your mix from anywhere in the venue. Adjust monitor levels from the stage.





Dante. MADI. More. It's all built-in.

Vi3000 gives you everything you need integrate into Dante audio networks and access DAWs for live multitrack recording and virtual soundchecking via MADI.

MIDI, USB and Ethernet ports are also included, along with a DVI output and 4 channels of AES I/O. Uninterrupted performance is assured by dual redundant PSUs.



 **Dante™**



Optional 64 channel stagebox

With up to 48 on-board mic inputs, Vi3000 is happy to work with existing analogue multicore systems. Also available is an optional remote stagebox housing 64 analogue mic/line inputs and 32 analogue line outputs, with 48V phantom power and a 100Hz HPF before the A-D converters. Mic amp gain can be controlled remotely from the console surface.



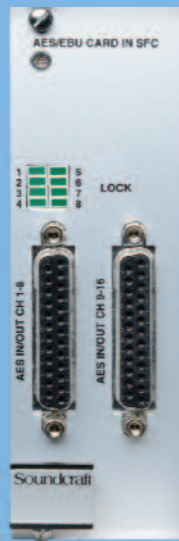
MADI



Dante



RockNet



AES/EBU



**Ether
IES
Sound**



BLU link



CobraNet™



A-NET



DOLBY E



3G SDI



ADAT



At last. A live sound console that's ready to talk to everybody.

Two ports on the Vi3000's rear panel open up a world of possibilities for I/O expansion and networking. Simply choose from the most comprehensive range of expansion cards in the business.



Meet the FOH console that loves to mix monitors.

Vi3000 is packed with features that make it easy to mix large scale monitoring applications.



All busses to stereo

All busses can be turned to stereo without tying up two busses, providing a massive 24 stereo mix capability – perfect for mixing large monitor applications.

4 Aux send points

With a total of 4 aux send points, monitor mix engineers have the flexibility to tailor mixes more closely to performers' requirements. Sends can be pre-EQ, pre-compressor, pre-fade or post-fade on a per channel/per bus basis.

Aux VCA mode

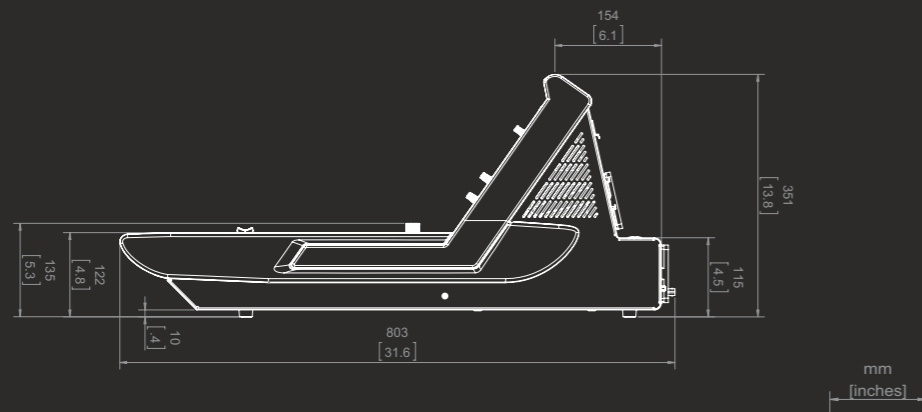
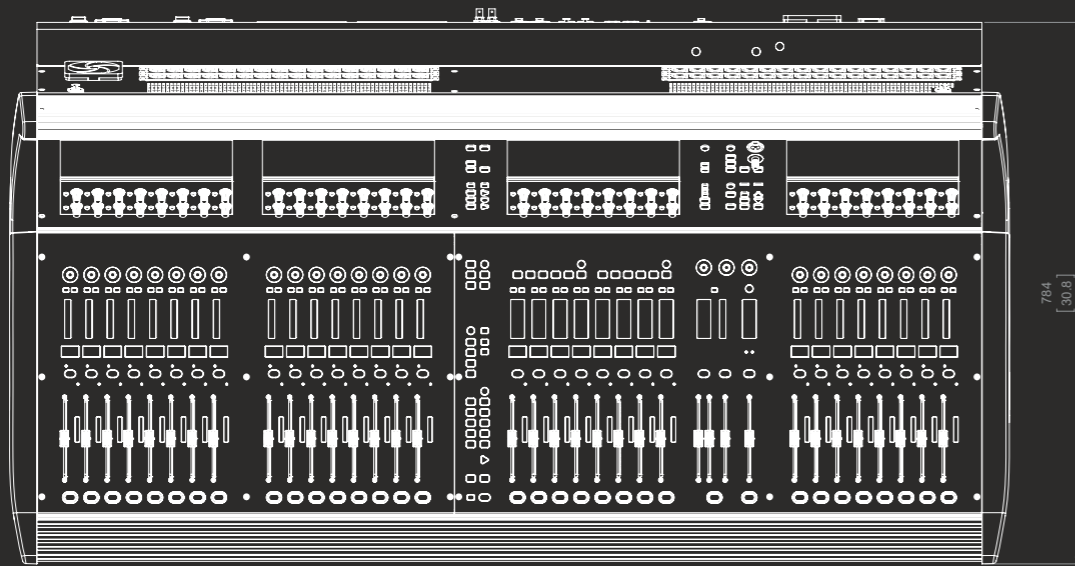
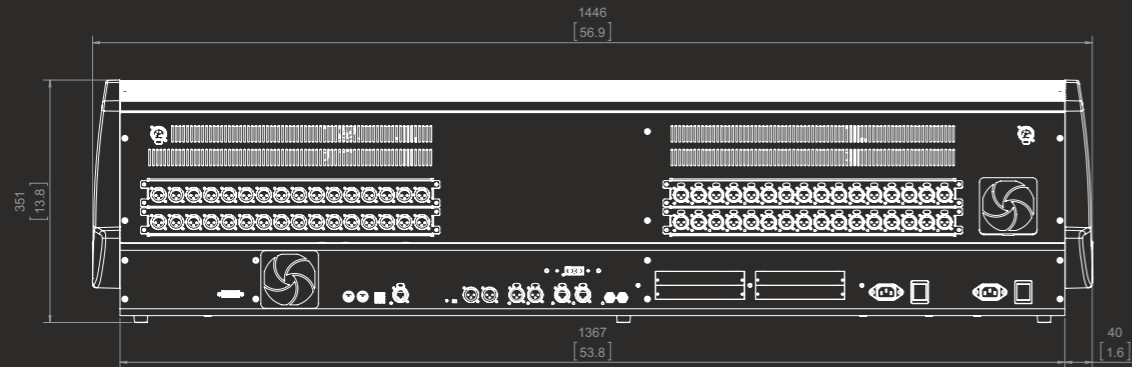
VCA master faders can control the aux sends of their member channels on a per mix basis, with a FaderGlow illuminating in white to indicate the VCA's operation on the current mix. Monitor engineers can retain control of important global elements such as ambient mics while also having a monitor mix selected and adjusting groups of sources within the current mix using the Aux-VCA's. Blue illumination of FaderGlow indicates that the VCA is controlling the global channel level to all mixes.

Auto-increase of ambient mic levels in monitor mixes between songs

Performers using in-ear monitors want to hear the audience between songs. No problem. Vi3000 has the facility to externally control the Gate or Ducking processing from a bus in the console, so all you have to do is insert a ducker on an ambient mic with an external source of the LR bus or a spare bus, and the audience level increases automatically when the performers stop playing.



Dimensions



mm
[inches]



Technical Data

FREQUENCY RESPONSE

Stagebox Mic input to Line output	+0/-1dB, 20Hz-20kHz
AES/EBU In to AES/EBU Out	+0/-0.2dB, 20Hz-20kHz

T.H.D. & NOISE

Stagebox Mic In (min gain) to Local Line Out, 22Hz-22kHz	<0.003% @ 1kHz
Stagebox Mic In (max gain) to Local Line Out, 22Hz-22kHz	<0.020% @ 1kHz
Local Line In to Line Out, 22Hz-22kHz	<0.003% @ 1kHz
Mic Input E.I.N (22Hz-22kHz bandwidth, unweighted)	<-126dBu (150Ω source)
Residual Noise, Stagebox line output; no inputs routed, Mix fader @0dB	-91dBu
CMRR, Stagebox Mic input	80dB @ 1kHz
Sampling Frequency	48kHz
Latency, Stagebox Mic Input to Local Line output	< 2ms @48kHz
AES/EBU Input Sample Rate	32-108kHz (with SRC enabled)
DSP resolution	40-bit floating point
Internal clock accuracy	< +/-50ppm
Internal clock jitter	< +/-5ns
External Sync	BNC Wordclock

Input & Output Levels	Mic Inputs	+28dBu max
	Line Inputs	+22dBu max
	Line Outputs	+22dBu max
	Nominal Operating Level	+4dBu (-18dBFS)
Input & Output Impedances	Mic Inputs	2k7Ω
	All other analogue Inputs	>10kΩ
	Line Outputs	<75Ω
	AES/EBU Outputs	110Ω

Oscillator	20Hz to 20kHz/Pink/White Noise, variable level
Stagebox HP Filter	80Hz fixed, 12dB per octave
Channel HP filter	20Hz-600Hz, 18dB per octave
Channel LP filter	1kHz-20kHz, 18dB per octave
EQ (Inputs and bus Outputs)	HF: 20Hz-20kHz, +/-18dB, Q= 0.3-8.7 or shelving Hi-Mid: 20Hz-20kHz, +/-18dB, Q=0.3-8.7 Lo-Mid: 20Hz-20kHz, +/-18dB, Q=0.3-8.7 LF: 20Hz-20kHz, +/-18dB, Q= 0.3-8.7 or shelving

Metering.....Internal 20-segment LED bargraphs plus 9-segment gain reduction meters for all inputs and Outputs.
Peak hold variable from 0-2s.

Mains Voltage operating range	90-264V, 47-63Hz, autoranging
Mains Power Consumption	300W
Operating Temperature Range	0°C - 45°C (32°F - 113°F)
Relative Humidity.....	0% - 90%, non-condensing Ta=40°C (104°F)
Storage Temperature Range	-20°C - 60°C (-4°F - 140°F)

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