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Soundcraft
Vi1TM
DIGITAL LIVE SOUND CONSOLE

Vi SERIESTM

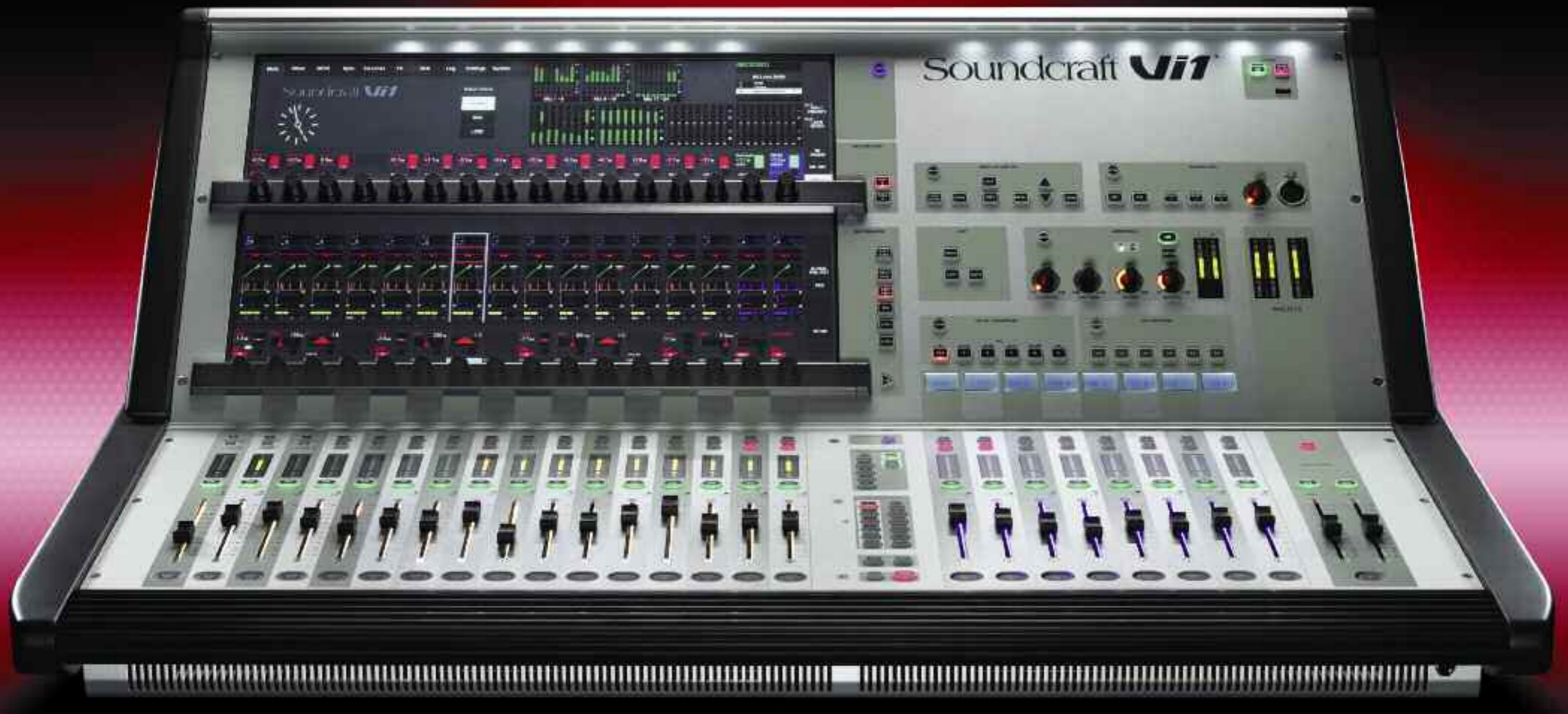


The world's best-loved digital live sound console is now more accessible than ever.

Soundcraft Vi Series consoles have revolutionised the process of live sound digital mixing through the combination of exceptional sound quality and a refreshingly intuitive operating interface. With the advent of Vistonics™, engineers were finally freed from the complex 'mental mapping' that had been demanded of them up until then and could now,

quite literally, see the full power and versatility of digital mixing open up before them. Not surprisingly, Vi Series consoles have gone on to provide the mixing solution on major tours and big festivals the world over. And now comes the Soundcraft Vi1™ – a new mixer that makes the world's best-loved digital live sound console more accessible than ever.





Mixes the show
without maxing the budget.

The affordable new Vi1 may be the baby of Soundcraft's Vi Series digital live sound console range, but it's fully grown up when it comes to features. The 16 input fader control surface delivers simultaneous mixing of 64 mono inputs (channels may be paired for stereo) into 24 mono busses plus

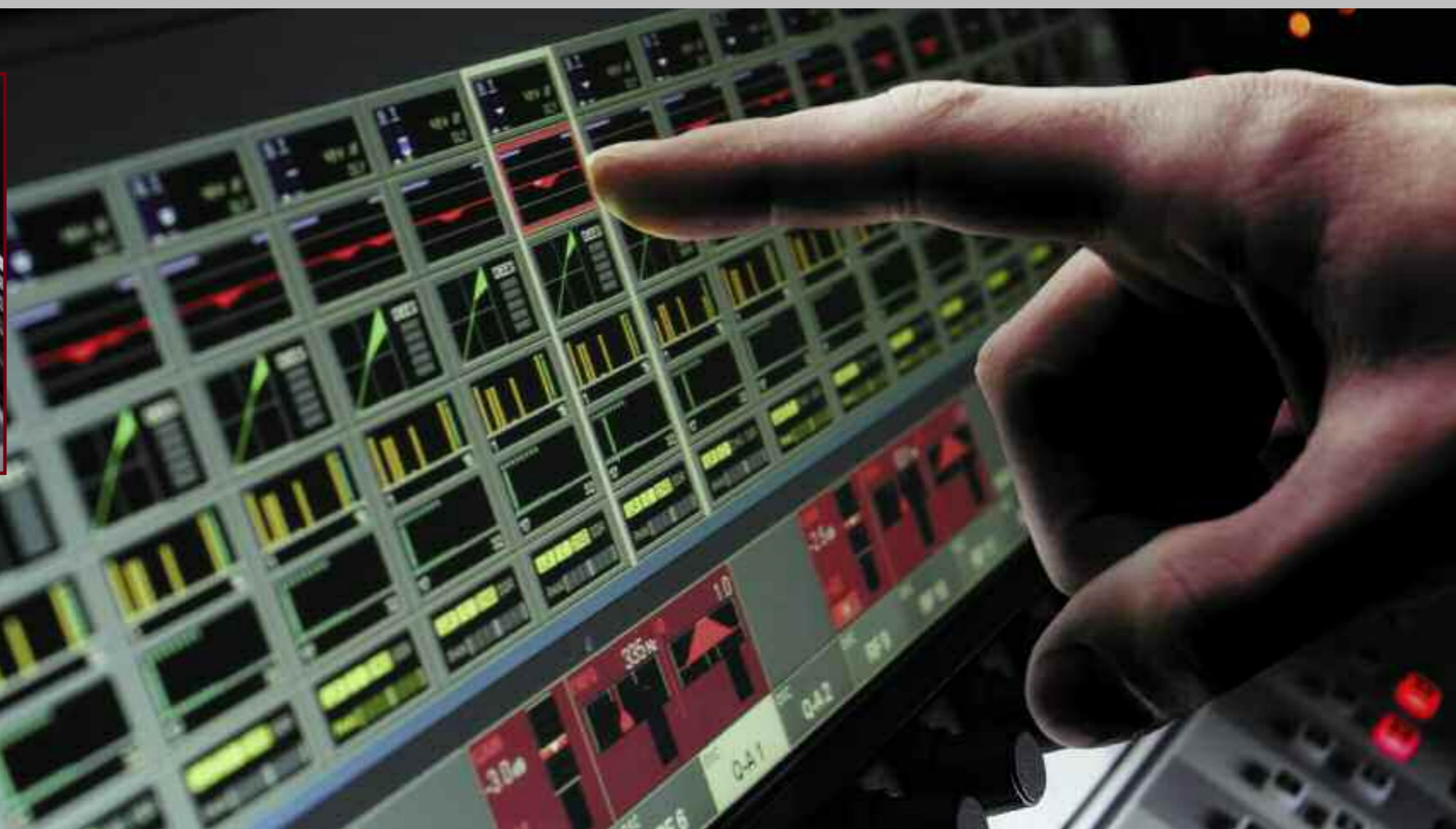
LRC - enough capacity to handle all but the very largest shows. And, thanks to the widescreen Vistonics™ touchscreen, all the parameters of 16 channels are simultaneously displayed and instantly accessible, with the other channels just a click away. All 24 busses can be switched Group or

Aux, and Mono/Stereo (maximum of 12 if stereo), and up to 8 busses can be put into matrix mode. The Vi1 features 8 output/VCA faders with LR and C master faders, 4 fixed and 5 user-configurable input layers, 8 VCA groups and 4 Mute groups. Legendary Vi audio quality is ensured by

the same 40-bit floating point DSP running the same algorithms as the larger consoles in the Vi family - indeed anyone who has used another Vi console will find the Vi1 instantly familiar. Effects come courtesy of our colleagues at Lexicon, with graphic EQs from industry leaders BSS Audio.

Factor in powerful automation, copy/paste and offline editing facilities, a comprehensive range of I/O and stagebox options and a redundant power supply option, and it's easy to see that while the Vi1 won't max out your budget, it's more than capable of mixing your show.

Vistonics™ + FaderGlow™ = Intuitive Digital Mixing



At the heart of any Soundcraft Vi Series digital live sound console lies Vistonics™ - the revolutionary touchscreen interface that locates the rotary encoders directly onto the display. Adjusting a parameter (eg EQ) from the same location at which it's data is being displayed removes the burden of complex

mental mapping from the operator, streamlining workflow and greatly enhancing the creative process. The Vi1 features a 'widescreen' Vistonics implementation, with 2 rows of 16 rotary encoders providing simultaneous access to 16 input channels.

Just touching the screen is all it takes to access channel functions including routing, input gain, digital gain trim, delay, high and low pass filters, 4-band fully parametric EQ, compressor, limiter, gate, de-esser and pan, with immediate access to a sophisticated visual status display and straightforward controls.

In addition, a dedicated area of the Widescreen Vistonics interface is provided for output processing control, along with a complete meter overview display for all inputs and outputs. Another dedicated area displays the snapshot cue list, as well as access to the menu system and display of diagnostics information.

Working in conjunction with Vistonics to deliver the ultimate operator experience, Soundcraft FaderGlow™ illuminates the fader track in colours that integrate with the Vistonics display, alerting the user to the current operational status - VCA groups, graphic EQ, Matrix outputs, soloed bus contributor, etc.



EQ
The four-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.



DYNAMICS
The dynamics section controls a 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.



PAN
This 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, with the Direct output send assignable to pre-filters, pre-EQ/dynamics, post EQ/dynamics and post-fade points.



JUST TOUCH THE SCREEN TO 'OPEN UP' THE FUNCTION
Touching the chosen function area on the Widescreen Vistronics™ channel strip opens up the corresponding control panel in the lower area, with that area being highlighted to easily identify which part of the channel strip is active.



OUTPUT BUSSES
An area of the channel strip allow access to routing and control of the output busses. The ALL BUSSES mode allows assignment of each of the busses as an Aux, Group, or Matrix output (maximum of 8 Matrix busses possible), 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, or switched pre or post fader.



SNAPSHOTS
Sophisticated Cue List management allows changes to be applied to multiple Cues and recall scope to be set per snapshot. Snapshot recalls can use crossfades to smoothly transition from one setting to the next.



LAYERS
User-configurable fader layers allow an engineer to map out his own channels on any 5 user layers so that a combination of different inputs can be placed on one 16-fader layer. This allows, for example, the main vocalist mics to be programmed to appear in the same location on every layer, so they are always accessible, or bringing other essential channels closer to a central operating position.



HiQnet
HiQnet™ integration allows the simple creation of Cue Lists from console snapshots, MIDI events and HiQnet Venue Recall commands, which can be used to trigger changes in amplifier levels, loudspeaker processing EQ and routing across an entire HiQnet system. Compatibility with the HiQnet protocol also enables the console to receive and display system diagnostic messages from other devices on the HiQnet network.

Touch and control.
Welcome to hands-on
digital mixing.

The Vi1's Vistronics channel strip display functions both as a permanent overview of all the current settings for 16 channels, and as the access point for immediate hands-on control of any of those settings. Simply touching the screen in one of the vertically stacked touch zones immediately opens out that part of the strip onto a row of

rotary encoders mounted directly beneath the display, allowing immediate, tactile, analogue-style control. The colour-coded context-sensitive graphics around the knobs make it abundantly clear which type of function is being adjusted, and a clear white highlight is a constant reminder of which channel is being controlled.

The acclaimed Soundcraft Vi Series operating system dramatically reduces set up time and protects every critical setting in the event of power failure. The Copy/Paste function allows the settings of any channel, bus, FX section or processing element to be copied and pasted, and blocks or individual parameters within a channel

are easily selected for copying using the Vistronics touchscreen. Advanced Library functionality allows a user to select any set of parameters in use on the desk, which can be transferred to any Vi console they have to work on, independently of the Show Files which already allow entire desk settings to be exported.

The Vi1 is also packed with powerful automation features including a sophisticated Cue List Management suite with Apply Changes function and a tight integration of Harman's HiQnet Venue Recall function, HiQnet device error reporting and sophisticated snapshot filtering.



LEXICON FX

Simple touch selection of reverb type accompanies full parameter control on the rotary encoders. FX may be patched into inputs, channel inserts or aux busses.

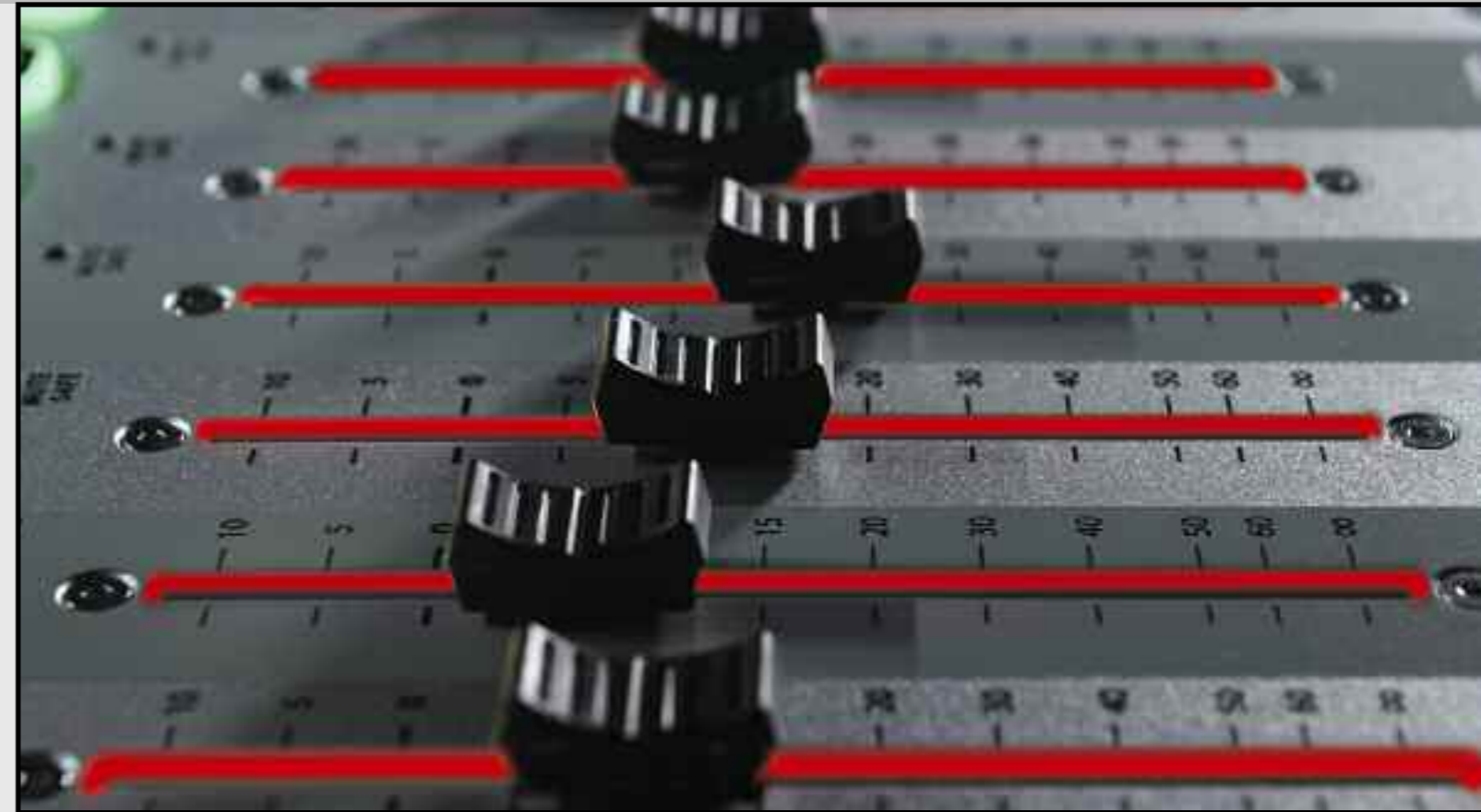


Simply choose from a selection of reverbs, delays or pitch-shifting effects.



GRAPHIC EQ

Select the output bus and turn on the Graphic EQ to add 30 bands of BSS graphic to that bus. All 24 busses plus the LR+C busses can use graphics at the same time, there is no need to share.



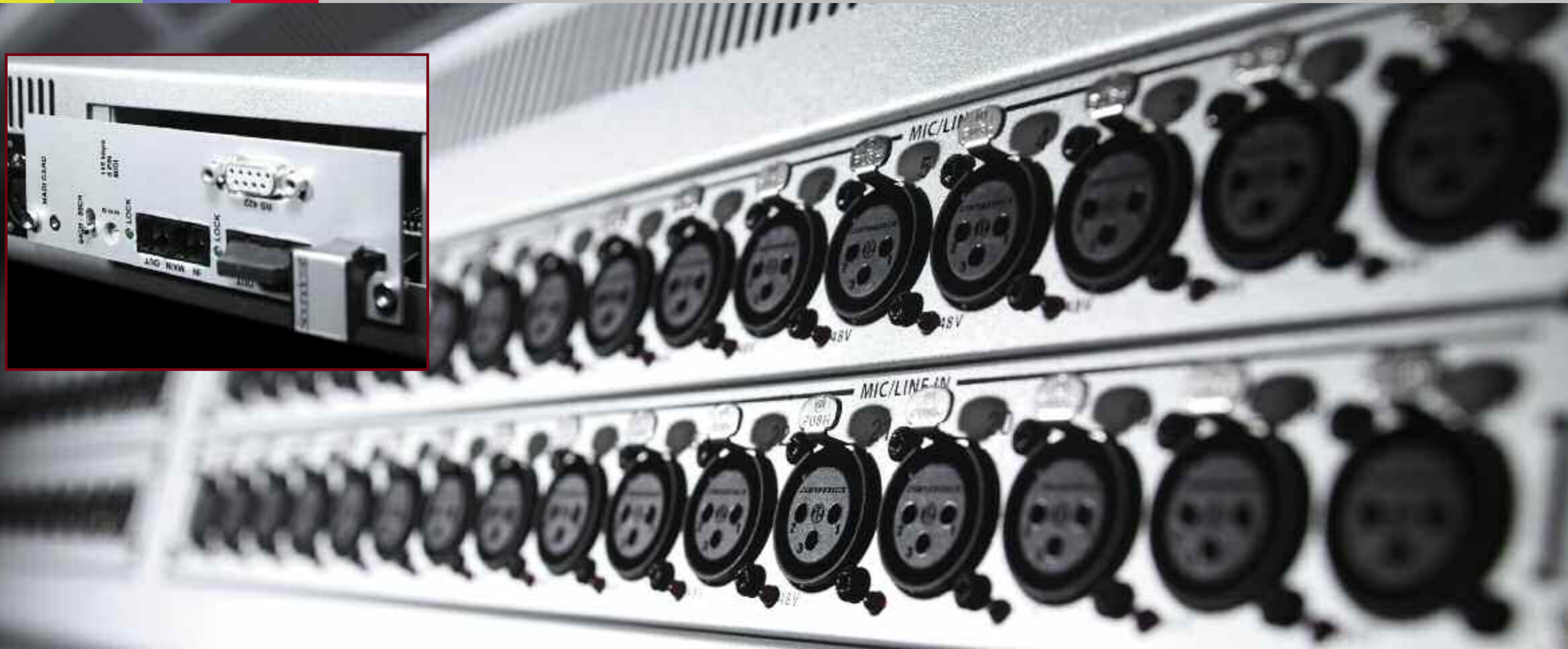
FX by Lexicon. Graphic EQ by BSS Audio.

No wonder some engineers claim that Vi is the only console they would consider using without any additional outboard processing equipment.

The Vi1 harnesses world-renowned Lexicon and BSS technology to deliver powerful built-in FX, dynamics processing and Graphic EQ. The Vistonics™ II interface provides the perfect vehicle for displaying and editing effects parameters, and 4 independent stereo Lexicon multi-effects units each provide 14 reverbs, 7 delays and 8 pitch shifting effects, patchable to input channels, aux outputs and channel inserts. Controlling the BSS third-octave Graphic EQ is similarly straightforward. Simply bringing up the output channel

strip and touching the Graphic EQ button immediately assigns console faders to control Graphic EQ, with FaderGlow lighting the way. Master output graphic and parametric equalisers can be linked for easier LR or LCR EQ adjustments, whilst on stereo input channels, the Pan and Gain controls are individually adjustable on left and right. No wonder some engineers claim that the Vi Series is the only console they would consider using without any additional outboard processing equipment.

64 channels. 1 cable. Thank you MADI.



The Vi1 rear panel features 32 mic/line inputs, plus AES (4 channels) and SPDIF (2 channels) digital inputs. A Studer D21m system-based double card slot accommodates a range of I/O options including AES and MADI, which can be used to connect the standard 64 channel Vi Series Stagebox, with all inputs and outputs fully patchable from the Vi1 control surface.

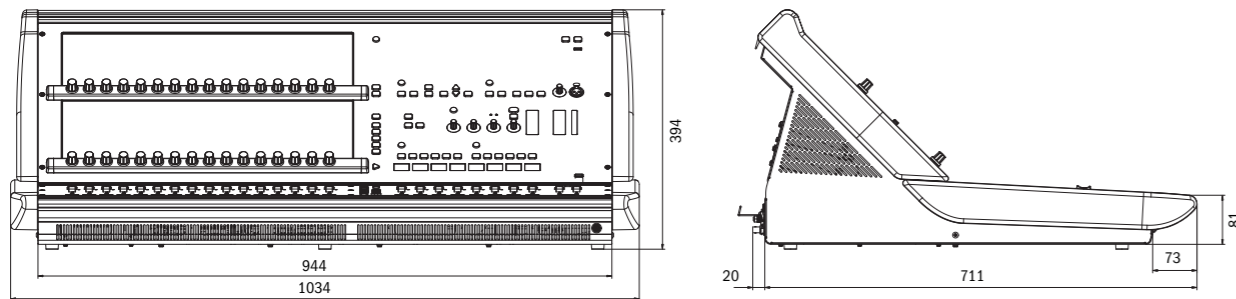
Twenty seven line outputs (24 busses + LRC) are located on the rear panel, along with monitor A and B outputs, and AES (4 channels) and SPDIF (2 channels) digital outputs. Including the internal FX returns, the total input count is an incredible 110 sources, available to patch to the 64 mixing channels.



The Vi1 can connect to a standard Vi Series stagebox to access remote I/O.

Technical Specifications.

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	
Mic In (min gain) to Local Line Out, 22Hz-22kHz	<0.003% @ 1kHz
Mic In (max gain) to Local Line Out, 22Hz-22kHz	<0.020% @ 1kHz
Mic Input E.I.N (22Hz-22kHz bandwidth, unweighted)	<-126dBu (150Ω source)
Residual Noise, local Line output; no inputs routed, Mix fader @0dB	-91dBu
CMRR, Mic input	80dB @ 1kHz
Sampling Frequency	48kHz
Latency, Mic Input to Line output	< 2ms @48kHz
DSP resolution	40-bit floating point
Internal clock accuracy	< +/-50ppm
Internal clock jitter	< +/-5ns
External Sync	BNC Wordclock, AES/EBU sync in, Video sync in
Input & Output Levels	
Mic Inputs	+25dBu max
Line Inputs	+22dBu max
Line Outputs	+22dBu max
Nominal Operating Level	0dBu (-18dBFS)
Input & Output Impedances	
Mic Inputs	>6kΩ
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 11-segment LED bargraphs plus 4-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	100W
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)



Preliminary Information March 2010.

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