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 Harman International Company

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Part No: ZL0654-02

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

Soundcraft®
Si3
DIGITAL LIVE SOUND CONSOLE

Soundcraft®
Si2
DIGITAL LIVE SOUND CONSOLE



When going digital is this
easy, why stay analogue?



Soundcraft
Si3
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Si SERIES



Maximum power, minimum footprint

When you need massive mixing power in a compact footprint, you need a Soundcraft Si Series console – the ‘one box’ digital mixing system that sacrifices nothing in the pursuit of space efficiency.

- 80 inputs to mix (Si3) / 64 inputs to mix (Si2), 24 bus outputs
- 8 matrix outputs, 12 VCAs, 8 mute groups
- 4-band fully parametric EQ with high and low cut filters
- 8 assignable inserts
- 35 full 30-band Graphic Equalisers
- On-board dynamics
- 4 independent stereo Lexicon processors



Si SERIES



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. And unlike other compact digital mixers, the Si Series provides full physical access to all busses at all times. Slots are provided for option cards which include a MADI card for accessing channel direct outputs for connection to recording systems.



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.



Soundcraft
Si3
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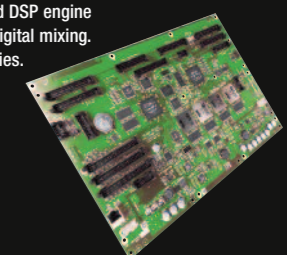


Inherited quality and power

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.



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 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. In a row.



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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.



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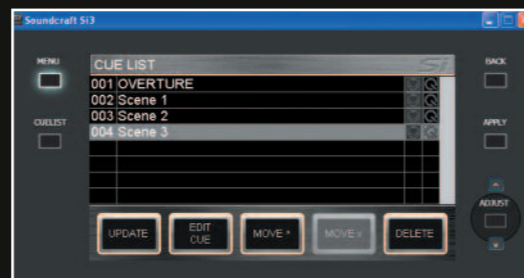


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The show must go on



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.



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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



VIRTUAL Si™

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.



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Si3
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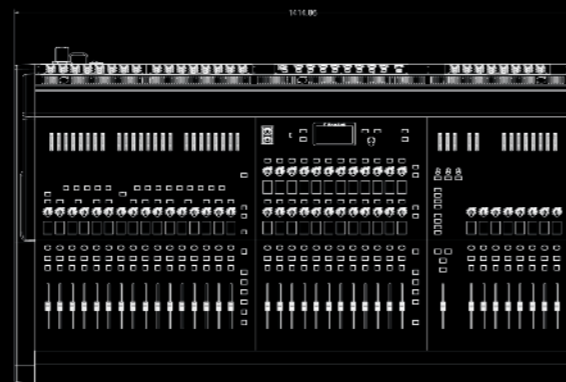
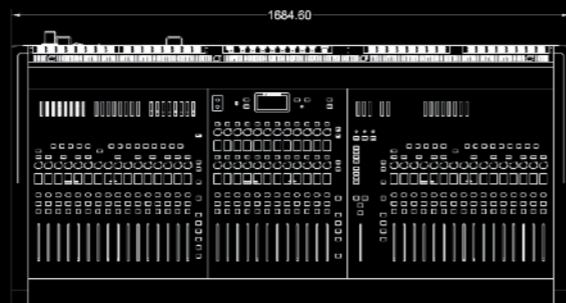
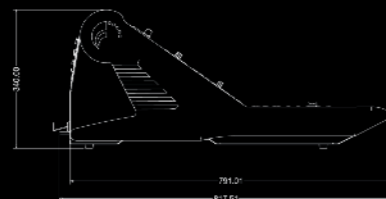
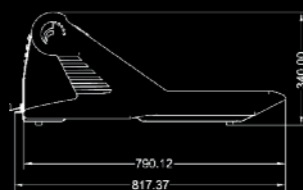
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Dimensions



Specifications

Frequency Response			
Mic input to Line output		+0/-1dB, 20Hz – 20kHz	
Stereo input to master output		+0.5/-0.5dB, 20Hz – 20kHz	
T.H.D. & Noise (10Hz - 22kHz)			
Mic In (min gain) to Bus output		0.006% @ 1kHz	
Mic In (max gain) to Bus output		0.008% @ 1kHz	
Stereo input to master output		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		< +/- 50ppm	
Jitter		< +/- 5ns	
Input & Output Levels			
Mic Inputs		+26dBu max	
Stereo Inputs / Returns		+28dBu max	
Bus Outputs		+22dBu max	
Nominal Operating Level		0dBu (-22dBFS)	
Input & Output Impedances			
Mic Inputs			6.8 kOhms
All other analogue Inputs			>10 kOhms
Line Outputs			<75 Ohms
Oscillator			20Hz to 20kHz Sine/Pink Noise, variable level
Filters			
Channel HP Filter			22Hz-1kHz, 18dB per octave
Channel LP Filter			500Hz-20kHz, 18dB per octave
EQ (Inputs and Bus Outputs)			
HF			22Hz-20kHz, +/-15dB, Q= 0.3-6.0 or Shelving
Hi-Mid			22Hz-20kHz, +/-15dB, Q=0.3-6.0
Lo-Mid			22Hz-20kHz, +/-15dB, Q=0.3-6.0
LF			22Hz-20kHz, +/-15dB, Q= 0.3-6.0 or Shelving
Metering			Internal 14-segment LED bargraphs for all Outputs 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
Temperature/Humidity Range			
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)

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

