

Soundcraft®  
**Vi5000**  
**Vi7000**  
DIGITAL LIVE SOUND CONSOLE



# The control you love with the power you need



- The latest Vistonics™ & FaderGlow™ interface
- Up to 128 inputs and 32 mono/stereo busses
- Enhanced audio processing with 96kHz sample rate option
- Powerful new features including BSS DPR901ii™ Dynamic EQ
- New Local Rack hardware for 384 I/O channels
- 128 channel record interface via MADI or Dante™
- Mix live with UA™ plug-ins (via Realtime Rack)
- Huge connectivity options – Dante™, Rocknet™, Ethersound™, CobraNet™, MADI and more

## The Vi5000 and Vi7000 digital live sound consoles

The latest Vi5000 and Vi7000 digital mixing consoles deliver the best Vi sound ever, bringing optional 96kHz processing, upgraded channel counts and even more reliable hardware to live sound's most popular mix interface.

Partnering a compact control surface with new Local Rack and Active Breakout box hardware, Vi delivers simultaneous mixing of up to 128 inputs and 32 mono/stereo busses.

Pristine sound quality is assured by ultra-low noise mic amp designs and enhanced 96kHz\* 40-bit floating point digital audio processing, while FX come courtesy of 8 independent Lexicon multi-FX units, BSS DPR901ii™ integration and a BSS graphic EQ on every bus output. Rapid configuration and powerful automation features, radio mic status monitoring and extensive ViSi Connect I/O expansion (EtherSound™, CobraNet™, Dante™, MADI, etc.) complete the package.

\* Additional DSP cards and reduced channel count required for 96kHz operation



Vi5000



Vi7000

Soundcraft® Vi5000  
Vi7000



# Vistonics. Live sound mixing with vision.

## Live sound mixing - the way it should be

Our patented Vistonics was designed from a simple start point - create the most intuitive digital mix interface available. Rather than arranging controls around or adjacent to a flat TFT screen, a system that requires constant hand and eye co-ordination and mental mapping, Vistonics simplifies the process and puts the rotary encoders and switches right on the touch screen.

With graphics behind the controls that change depending on the function, the operator is left in no doubt as to what parameter is being adjusted.

With the display and relevant controls combined in one area, the operator is immediately presented with a simple, clear mix system that streamlines workflow and enhances the creative process.

Each Vistonics interface controls eight input channels and comprises a touch screen with 16 rotary encoders and 16 switches. A simple touch in the desired part of the on-screen channel strip 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 Vistonics II interface is provided for output processing control, and also functions as a complete meter overview display for all 128 inputs and 32 busses, as a snapshot cue list display, and as a display for diagnostics information.

Soundcraft® **Vi5000**  
**Vi7000**



# FaderGlow. Don't get lost in the dark.

## Fader layers - like you've never seen them before

**In the heat of the moment, with the faders flying, fader layers can cause all kinds of headaches. Soundcraft® FaderGlow solves the problem associated with multiple fader layers. At a single glance, illuminated-fader-tracks-in-colours that match those on the Vistonics™ display show immediately what function a fader is controlling.**

Within the output section of the console, the bank of 8 faders can be assigned to provide master control of matrix outputs, VCA groups and graphic EQ control. FaderGlow applies cyan, blue and red illumination respectively to the fader track, enabling the operator to see the different output types immediately – even before reading the text labels for each fader.

When controlling inputs, no illumination is applied to the motorised faders. But when the Aux, Group or Matrix bus master is soloed with the Follow Solo function switched on, the fader becomes a 'contributor' for the soloed bus, lighting up in orange, green or blue accordingly. Furthermore, custom fader pages can be created to contain, for instance, 10 drum faders grouped on a single VCA master, which would glow in blue.

## A console focused on the operator

Vistonics and FaderGlow are just part of what makes Vi Series digital consoles such intuitive and creative tools. Every aspect of the control surface, mechanical and operational, has been engineered around the operator to provide an unimpeded workflow and a more creative mix.

By optimising the density of faders and controls on the operating surface, the engineer is able to reach all critical areas of the console comfortably from a central point, without straining or leaning over.

The angle of the touch screens ensures that the engineer can always view display data clearly during the show. The brightness and contrast of the displays, and the illumination of the control surface itself, are designed to minimise strain on the eye.

User-configurable fader layers allow an engineer to map out channels on any of 5 user layers so that a combination of different inputs can be placed on one layer. This allows, for example, the main vocalist mics to be programmed to appear in the same location on every layer, or other essential channels to be brought closer to a central operating position. At a festival, each engineer can quickly assign to the surface only those channels needed for their band.

Output fader layers can also be customised, for example, stereo aux masters can be placed alongside VCAs or matrix masters for faster access to the most used outputs..

# Touch & Control



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 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. A separate BSS Dynamic EQ section is available via the insert point function.



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 or can be converted to use as an externally triggered ducker. 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.



Touching the chosen function area on the Visonics 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.

The 16 switches and rotary encoders change function according to the mode selected. This real 'where you look is where you control' philosophy makes operation of a Soundcraft® Vi Series™ console highly intuitive.



Two areas of the channel strip allow access to bus send controls, arranged in two banks of 16. The ALL BUSSES mode allows assignment of 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, bus sends can be switched on or off with level control, or switched pre or post fader, with a global mode allowing pre or post EQ feeds.



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-fade, with the Direct output send assignable to pre-filters, pre-EQ/dynamics, post EQ/dynamics and post-fade points. The insert point allows a choice of internal Lexicon FX, BSS DPR901ii™ Dynamic EQ or external Plug-Ins from a Soundcraft® Realtime Rack.

## The fastest, most intuitive channel strip in the business

**No button pushes or page scrolling - just one touch of the Visonics screen gives you instant access to every aspect of the Vi channel strip.**

Each Visonics screen functions both as a permanent overview of all the current settings (8 channels per screen), and as the access point for immediate hands-on control of any of those settings.

Simply touching the screen in one of the six vertically stacked touch zones immediately opens up that part of the strip onto the 16 real knobs and switches mounted directly on the lower part of 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. Touching the screen again is all it takes to move to another area of the channel strip, or to close the control area.



## 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.



## 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.

# Do more. Faster.

## Software control - rapid configuration and powerful automation.

Save time. Save money. Save your neck.

Whatever the show, the Vi operating system is designed to dramatically reduce set up time and protect every critical setting with enhanced data security in the event of power failure.

Familiar Copy/Paste functionality allows the settings of any channel, bus, FX section or processing element to be rapidly copied to any number of other channels, saving set up time and helping eliminate errors. The last paste operation can be quickly reversed with an UNDO function.

Blocks or individual parameters within a channel are selected for copying via touch screen selection on the same intuitive Viconics screens that are used for audio control functions. Advanced Library functionality allows a user to select any set of parameters in use on the desk, for example a single channel EQ setting or a group of channels set up for a drum kit, to be stored in the internal library and recalled at will. These libraries can be exported to, or imported from, a USB memory stick, allowing users to build up their own portable channel and processing libraries that can easily be transferred to any other Vi console.

This is done independently of the Show Files which already allow entire desk settings to be exported. Within the software are a number of useful libraries of EQ and Dynamics settings to suit common applications.

In the event of mains power to the surface being interrupted during a show, the auto-backup system ensures that the last settings of the desk will be retained and restored automatically when power is restored, meaning no changes to the audio - or the set up.

In addition, the Vi control surface can be switched off, disconnected or rebooted without any interruption to the audio in the Local Rack. The Local Rack incorporates an extremely fast boot time, returning the audio to its previous state within 10 seconds of a power cycle, with or without the control surface connected.

Vi Series consoles are packed with powerful automation features which place the operator in total control of the show.

A sophisticated Cue List Management suite includes an Apply Changes function, where parameter changes can be applied to multiple snapshots, and 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.

Theatre users will welcome sophisticated snapshot filtering. In addition to a conventional Isolate function where a channel may be isolated from snapshot recall, it's also possible to apply high-granularity recall filtering both globally and on each snapshot, right down to parameter level – for example, a Pan setting or an individual Aux send.

Also important in theatre applications is the facility for snapshot recalls to use crossfades to smoothly transition from one setting to the next. A snapshot preview mode allows the engineer to check in advance what settings are about to be recalled, and also allows editing of other cues without affecting the audio.



## 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.



## 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.



## Snapshot crossfades

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

# Enhanced monitor mix features...

Vi consoles are equally designed for FOH and monitor mixing, with powerful features that makes it easy to mix large scale monitoring applications or deal with the compromises necessitated by mixing FOH and monitors from one surface.



## All busses to stereo

All busses can be turned to stereo without tying up two busses, providing a massive 32 stereo mix capability – perfect for mixing large monitor applications.



## 4 Aux send points

With a total of 4 aux send pick-off points from the input channel for each send, 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 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. Vi consoles have 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.



# ...and radio mic status monitoring

**You know what it's like. The radio mics check out fine on the RF Tech's laptop, but that's before the talent walks onto the stage. Reception black spots, drained batteries, accidental mutes – anything can happen once the show gets underway.**

Vi makes the engineer's life easier, letting you monitor the status of any compatible AKG™ radio mic directly from the Soundcraft® Vi Series console surface, courtesy of VM<sup>2</sup> (Vistonics Microphone Monitoring). With realtime visual displays of battery life, RF status, mic muting and internal clipping, you'll be able to see a problem long before you hear it, right there on the relevant channel strip – with expanded information instantly available just by touching the Vistonics™ screen.

And system configuration couldn't be more straightforward – simply plug in the mics, associate them to the related console channels, and you're done. You can even identify the relevant mic receiver in the rack by pressing the Locate button, causing the receiver front panel display to flash.

It all adds up to much more efficient workflow and one less thing for the engineer to worry about.



# World-class effects and dynamics inside



Minimising the need for outboard processing gear, Vi5000 and Vi7000 put class-leading effects and dynamics from Lexicon and BSS directly within the console. Via the Vistonics interface and FaderGlow surface, Vi provides the perfect vehicle for effects control. No wonder many engineers are claiming that Vi is the only console they would use without any additional processing equipment.

## BSS DPR901ii and Graphic EQ



The BSS DPR901ii was an industry-standard analogue dynamic equaliser used the world over for its capability as a powerful tool for awkward corrective tasks. A unique feature of the DPR901ii was the under/over threshold switch on each band, enabling the equaliser to react in either cut or boost mode to correct problems that occur only on loud or only on quiet signals. The Vi5000 and Vi7000 bring the world's first accurately modelled version of the original analogue unit, to the digital domain. 16 instances of this classic processor are available via the console's insert pool to use as required.

In addition to the BSS DPR901ii, there's also a BSS third-octave Graphic Equaliser on every bus output. The Equaliser is modelled on the BSS960 analogue unit and includes a global Q adjustment allowing narrow bandwidth for stage monitor applications, or wider Q for system tuning on the main outputs.

## Lexicon Effects



Vi puts powerful Lexicon effects at the hands of the operator via the Vi Series Processor Card.

The card empowers the console with 8 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.

# Mix live with UA plug-ins

Answering the call for high-fidelity 'off-the-record' studio processing at live events, Soundcraft® Realtime Rack unlocks a world of creative possibilities by placing Universal Audio's acclaimed analogue audio processing emulations and award-winning UAD Plug-Ins seamlessly within your mix environment.



Realtime Rack software gives Vi console operators all the control they need to insert UAD Plug-Ins on individual channels, auxiliary channels, and master busses – just as easily as real hardware. Control of the plug-ins is via an intuitive and responsive external touchscreen interface. A comprehensive snapshot system allows total recall of all plug-ins and their settings, while tight network integration with the Vi Series ensures that all settings of the application are stored inside the console.

Two versions are available: The Realtime Rack Ultimate Live with 74 plug-ins, and the Realtime Rack Core Live with 14 plug-ins. Additional UAD Plug-Ins can be purchased any time from UA's Online store.

The UAD Powered Plug-Ins platform offers the world's most authentic analogue hardware emulations and award-winning audio plug-ins. Powered by Universal Audio's DSP Accelerator hardware, UAD Powered Plug-Ins deliver rich, analogue sound quality that would be difficult or impossible to achieve with native plug-in host systems. From rare compressors and equalizers, to vintage reverb processors and tape machines, UAD Powered Plug-Ins inject three-dimensional 'out-of-the-box' analogue sound to your mixes.

The factory-designed flightcases for the Vi5000 and Vi7000 control surfaces include rack space and fittings to allow integration of up to three Realtime Racks, a Mac Mini computer for control and provision for storage and mounting of an external touchscreen monitor.

## Realtime Rack features

### Hardware

- Durable 1U Rack enclosure
- 4 SHARC DSPs on-board
- Dual-redundant internal power supplies with failover detection
- Each Realtime Rack unit processes up to 16 channels of a MADI stream (add additional units for 32, 48 or 64 channels)
- Runs a huge library of UAD Powered Plug-Ins & UAD Direct Developer Plug-Ins
- Dual-Thunderbolt host connectivity
- One set of MADI optical I/O (64 channels @ 48 kHz)
- Word Clock I/O (BNC) and Input termination
- Sample Rate support from 44.1kHz to 96kHz
- Clock Support for the following formats: Internal, MADI, Word Clock

### Software

- Purpose-built Realtime Rack application for inserting UAD plug-ins
- Networked integration with Soundcraft Vi consoles – allows full remote snapshot triggering and storing
- Create, store and recall channel strip presets
- Create, store and recall snapshots in the console and save as part of the console show file



# ...online mixing



## Offline editing...

### Virtual Vi offline set up

Saving prep time and letting you set up your shows offline, Virtual Vi software is the fast and easy way to create scenes and store to USB ready for loading directly into the Vi5000 or Vi7000 console. The Virtual Vi software also allows direct online control of the Local Rack's DSP engine, in the unlikely event that the control surface should fail.



### ViSi remote control via iPad

The ViSi remote app gives you control over all major mixing functions, empowering operators to mix from anywhere in the venue. Check the FOH from audience locations, or adjust monitor mixes direct from the performers' positions on the stage.



# Local Rack

**New Local Rack - more I/O, more connections, more power to you**

The latest incarnation of the Local Rack boosts I/O up to 384 and is loaded with additional card slots to allow simultaneous use with two Stageboxes, 2 recording cards and the Realtime Rack MADI interface.

Various operating modes are available using a combination of DSP cards  
 - 128 inputs/32 stereo busses @ 48kHz (5 DSP cards)  
 - 64 inputs/32 stereo busses @ 96kHz (8 DSP cards)

Cat5 or Cat7 cables with Amphenol RJF connectors provide a convenient, highly robust connection between the Soundcraft Vi Series™ stageboxes and local rack enabling the mixing position to be located up to 100 metres from the stage. And in larger venues and installations, an optional Fibre Optic interface allows a run of up to 1.5 kilometres between the stagebox and the local rack.

A comprehensive provision of inputs and outputs can be patched to any channel input, direct output, bus output or insert point as required.

## New Active Breakout Box



The local rack has 16 analogue line inputs, 3 analogue mic/line inputs, a talkback mic input (mounted on the control surface) and 8 pairs of AES/EBU inputs. Outputs include 16 analogue line, 8 pairs of AES/EBU, 3 LCR local monitor A line, 2 LR local monitor B line and TB line.

# Stageboxes

**High-density, 64 mic in/32 line out, configurable I/O modules**

The standard Vi stagebox houses 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 control surface. Optional AES/EBU inputs and outputs are available for the stagebox in sections of 8, as are optional cards for a wide variety of audio interface standards including Dante, Blulink, Cobranet, Aviom A-Net16 and Ethersound.

Up to 5 stageboxes can be connected to create a digital patchbay, where the operator can select the sources for the 128 inputs to the console from a selection of inputs available on any of the connected stageboxes.

In addition to the 64-input Stagebox, Vi5000 and Vi7000 consoles can also be used with the smaller Compact Stagebox (32 or 48 inputs) or the Mini Stagebox MSB16 or MSB32, where I/O needs to be expanded in space-restricted environments.

# Stay connected



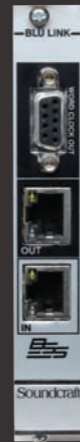
## MADI

MADI cards are available in either optical or Cat 5 versions, allowing a choice of connection type to the Stagebox, as well as interfacing to Realtime Rack and recording devices. Channel count of 64ch at 48kHz drops to 32ch at 96kHz but can be restored to 64 by sacrificing the redundant connection.



## Dante™

The Dante card allows 64 channels to be sent to/ received from a Dante network. As well as providing audio exchange with other Dante-enabled equipment, the card also allows 64 channels of audio to be connected directly to a PC or Mac computer for recording or processing, by using a standard Ethernet connection. Routing and setup of the network is done using an external computer running Dante Controller software.



## BLU link

The Blu Link card provides up to 32 inputs and 32 outputs to/from a BSS Blu Link ring and can be used to interface to BSS London networked audio systems, or to the PMC Personal Monitoring Controller. The Vi Blu Link card contains internal DIP switches that allow a block of 32 sequential channels from the total of 256 available to be addressed by the card. This is separately selectable for inputs and outputs.



## Ether Sound

The Digigram EtherSound card allows up to 128 channels of audio (64 inputs/64 outputs) to be connected to the rack via a single Cat5 connection. A second Cat5 connection allows daisy chaining or full redundancy capability, ensuring the network remains uninterrupted should a cable be broken. Available in both stagebox and local rack versions. This card is only available via Digigram's distribution network.



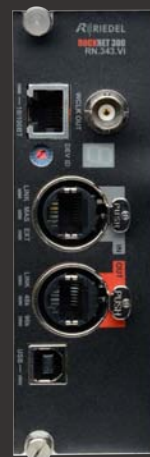
## ADAT

The ADAT card provides two optical eight-channel ADAT inputs and outputs, with selectable 44.1/48/88.2/96 kHz operation. Optical inputs and outputs are provided on Toslink connectors and can be used to record to, for example, an Alesis HD-24 hard disk recorder or other device with ADAT inputs and outputs, and receive playback audio. In 96kHz operation, the number of channels is limited to eight, i.e. four per I/O.



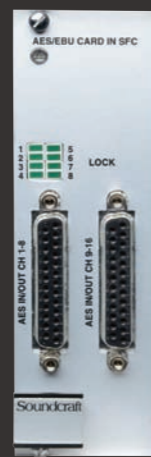
## A-NET

The A-NET® 16V card provides direct digital connection on a single Cat5e cable from the Aux or Group outputs into an Aviom® A-NET® Pro16™ Series Personal Mixer (compatible with A-16I and A-16R). The Pro16 System enables musicians on stage to be fed with up to 16 subgroups of instruments or vocals which they can then mix to their own taste using their own on-stage controller. The card includes a switchable test tone and stereo pair linking via DIP switches. Available in both stagebox and local rack versions.



## RockNet

The Vi RockNet card supports 64 inputs and 64 outputs to the RockNet system, and enables a Vi console to become a part of a RockNet digital audio network, providing remote control of any RockNet microphone preamplifier. This card is only available via the Riedel's distribution network.



## AES/EBU

AES/EBU input/ output card with 16 Ch I/O with input SRCs. Input SRCs can be bypassed individually. Output dither is selectable via jumpers to 24 bit, 20 bit, 18 bit or 16 bit. An XLR-based card is also available for the Stagebox with either 8 pairs of inputs or 8 pairs of outputs.



## CobraNet™

The CobraNet™ card allows up to 32 channels of input or output signals (or a combination of both) to be received by or sent from console onto a CobraNet™ network. The card must be used as the Conductor for the network. By default, the card is configured for 32 outputs. Available in both stagebox and local rack versions.



## 3G SDI

The SDI card can de-embed up to 16 audio channels from an SDI (Serial Digital Interface) stream, and re-embed them back on to the stream for onward transmission in a broadcast environment, saving high costs of external units and, of course, weight. These channels may be patched in to any input as usual.



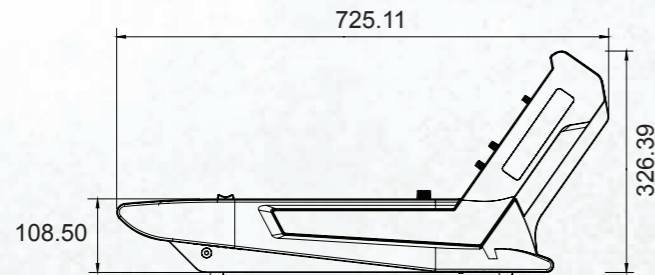
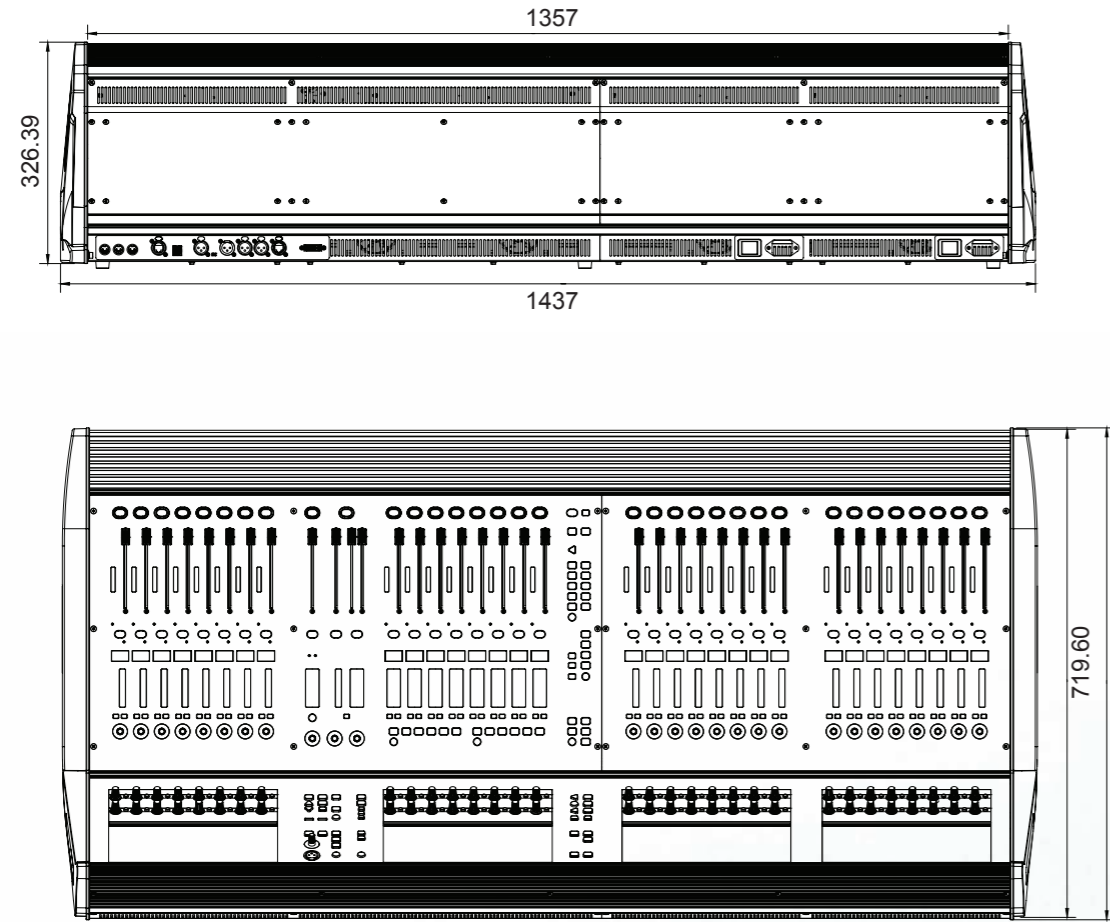
## DOLBY E

The Dolby E card decodes the audio channels from a Dolby E or Dolby Digital stream and allows them to be patched into separate inputs on the console for mixing. Each card provides two full decoder sections, and can dramatically save external hardware cost, space and weight.

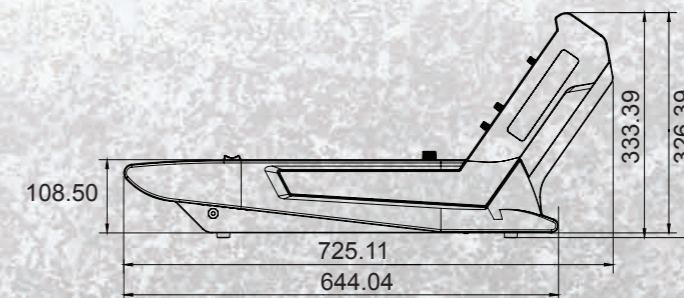
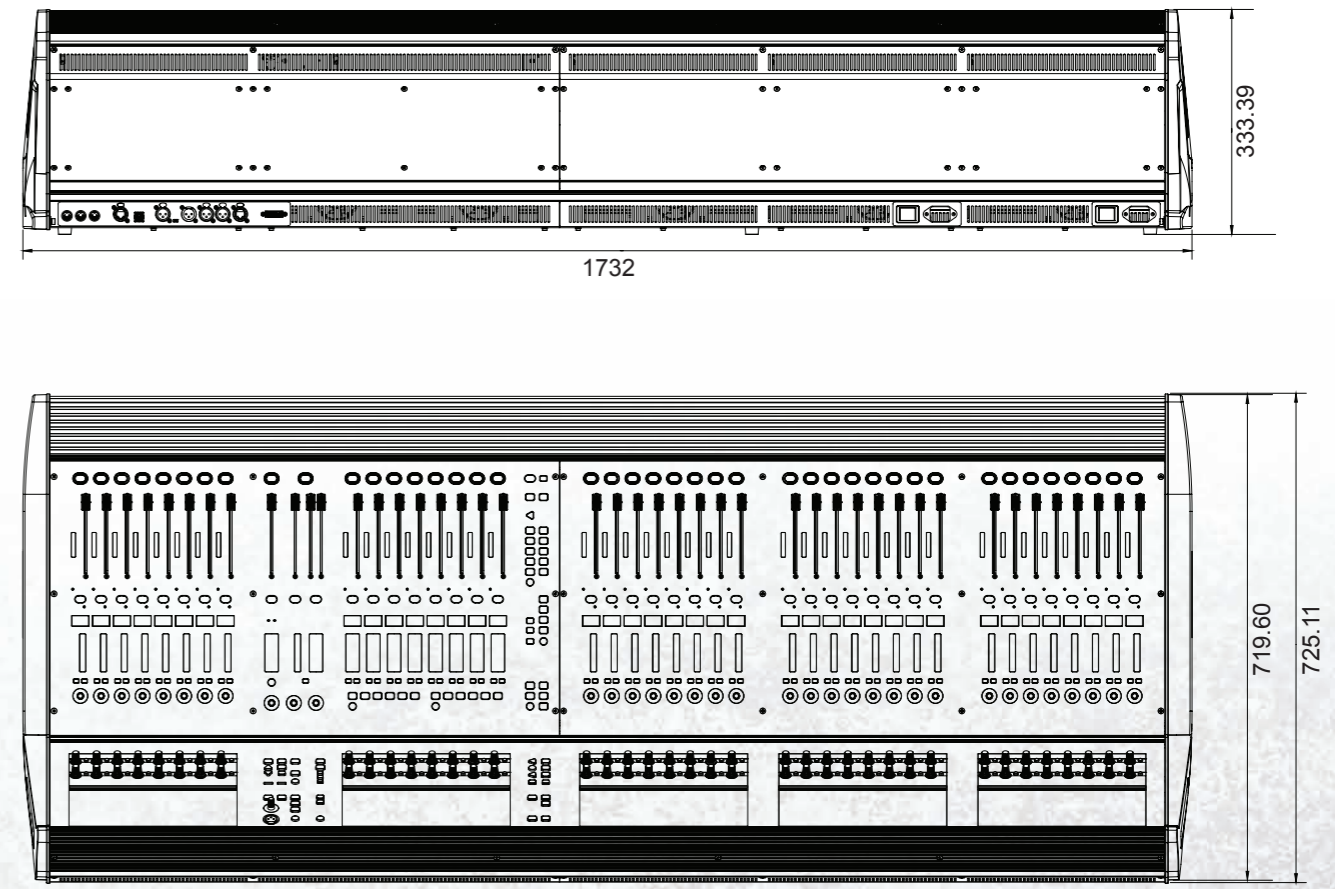
### Interface cards - integrate with any system quickly and easily

A series of optional interface cards, designed to fit either the local rack or stagebox, enable Vi Series™ consoles to directly interface with a wide range of other systems and audio networks using industry standard protocols.

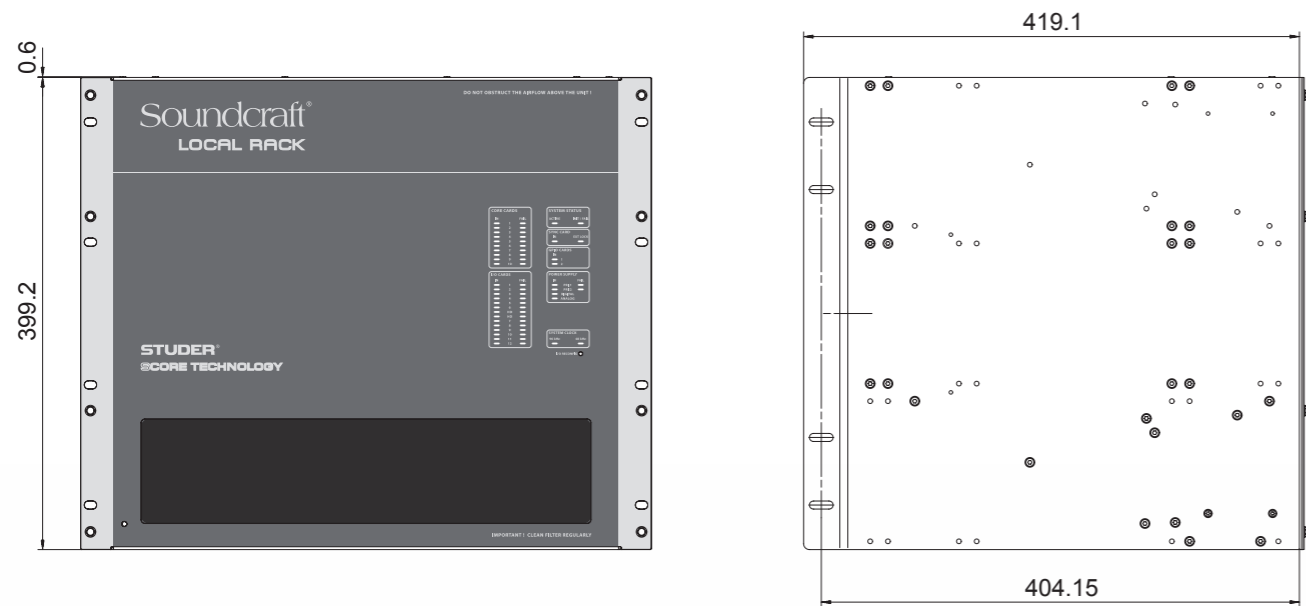
# Vi5000 Surface



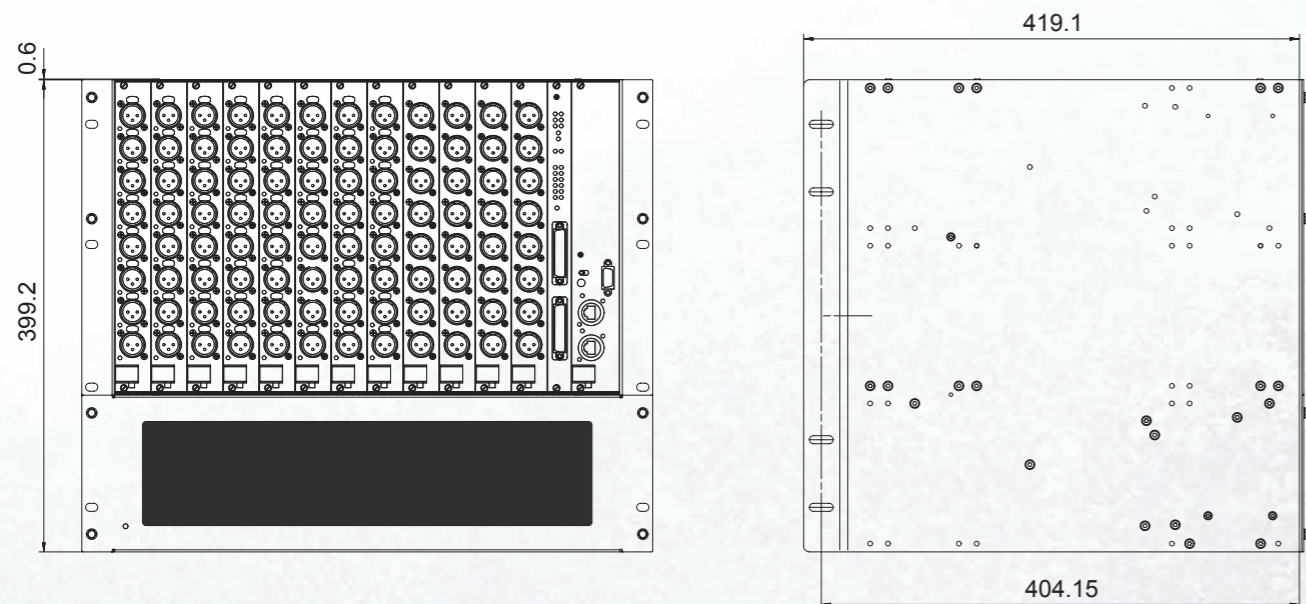
# Vi7000 Surface



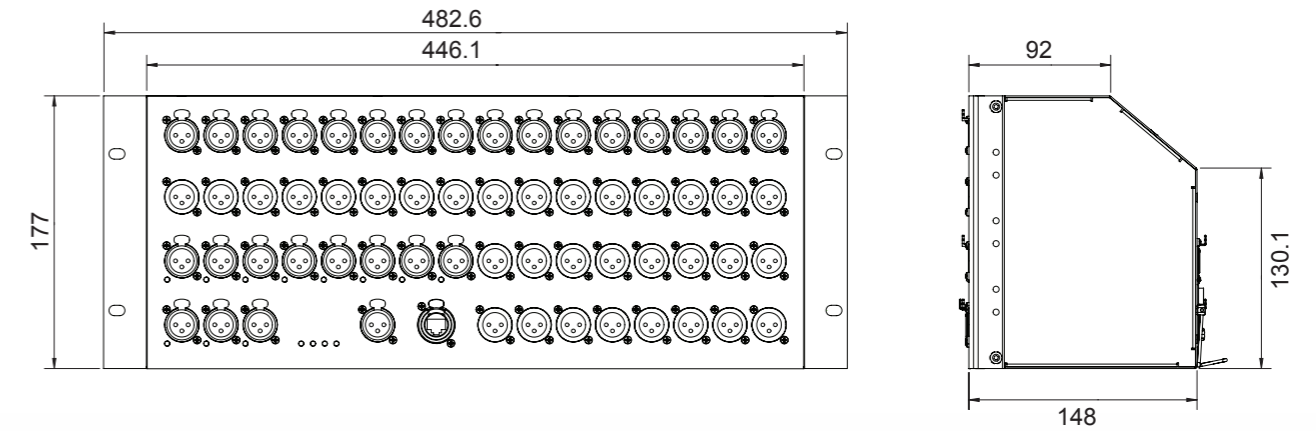
# Local Rack



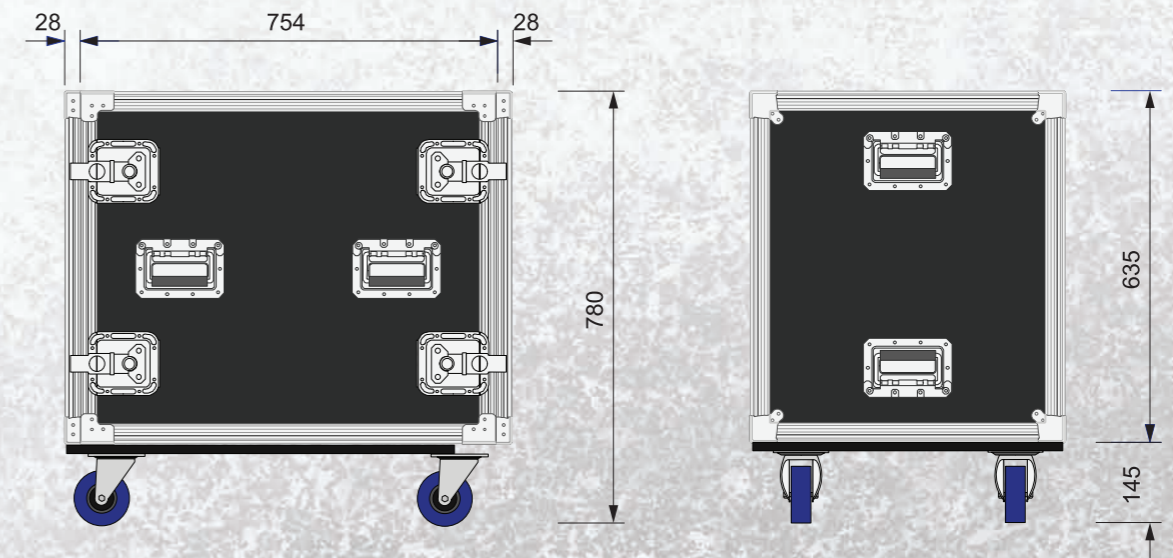
# Stagebox



# Active Breakout Box

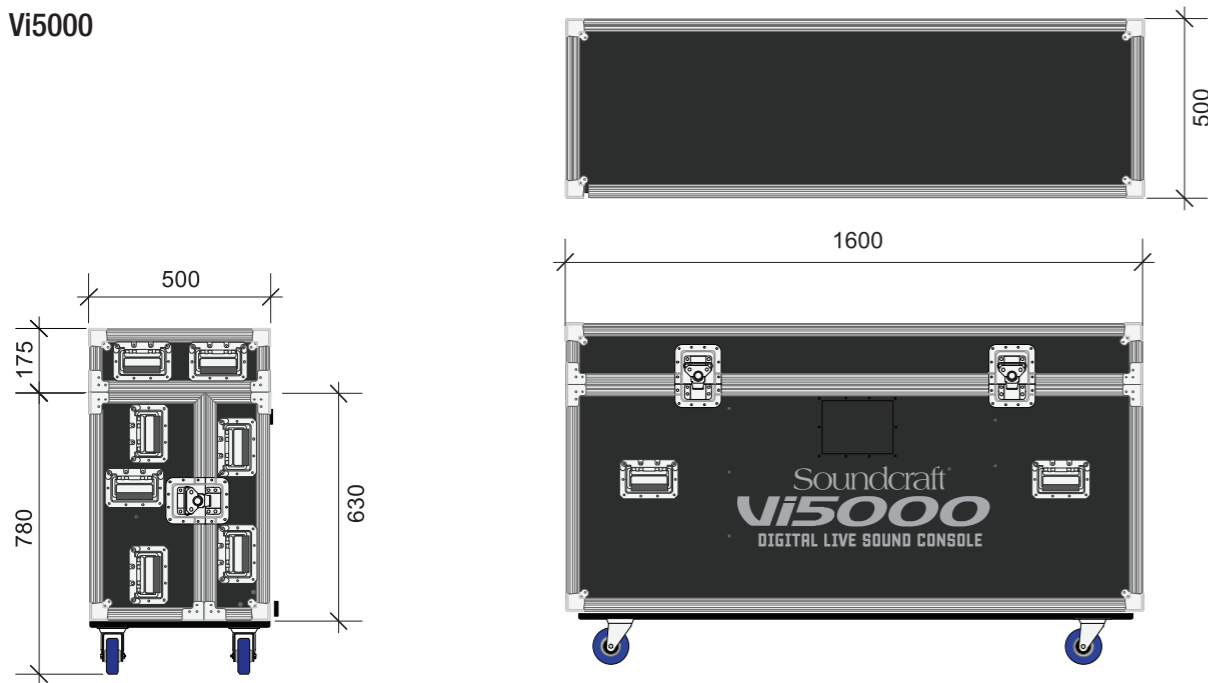


# Local Rack/Stagebox flightcase

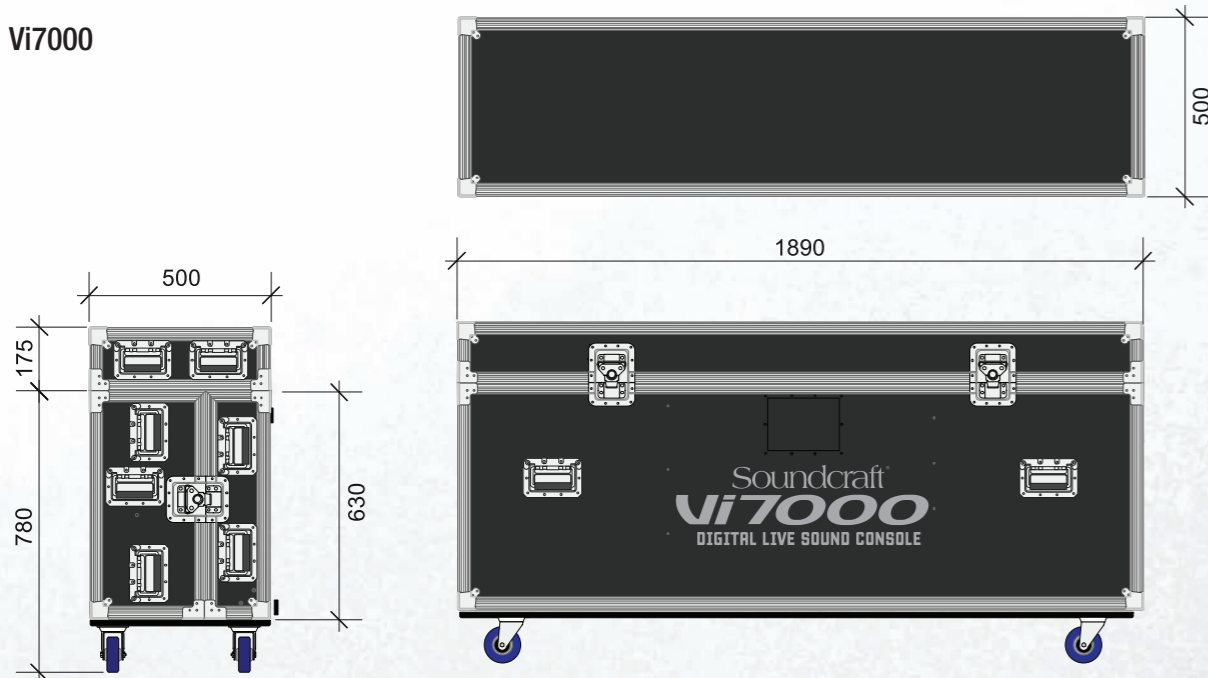


# Surface Flightcases

Vi5000



Vi7000



# Audio 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**

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 or 96kHz  
 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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