

Series Two Typical Specifications



Connections	Impedance	Level
Low Impedance Input (XLR)	2kΩ	-60dBu to -15dBu / -40dBu to +5dBu (+27dBu max)
High Impedance Input (jack)	>10kΩ	-60dBu to -15dBu / -40dBu to +5dBu (+27dBu max)
Insert (jack)	Unbalanced send/return 75Ω/10kΩ	0dBu (+22dBu max)
Direct Out (jack)	75Ω Impedance balanced	0dBu (+22dBu max)
Stereo Input/Return (jack)	>10kΩ balanced	+4dBu (+26dBu max)
Replay Input (RCA phono)	>10kΩ unbalanced	-10dBV (+14dBu max)
Record Output (RCA phono)	75Ω unbalanced	-10dBV (+22dBu max)
Group Insert (jack)	Unbalanced send/return 75Ω/10kΩ	0dBu (+22dBu max)
Group Output (jack)	75Ω Impedance balanced	+4dBu (+22dBu max)
Aux Output (jack)	75Ω Impedance balanced	+4dBu (+22dBu max)
Matrix Output (jack)	75Ω Impedance balanced	+4dBu (+22dBu max)
L/R/Mono Insert (jack)	Unbalanced send/return 75Ω/10kΩ	0dBu (+22dBu max)
L/R/Mono Output (XLR)	75Ω balanced	+4dBu (+26dBu max)

Mono I/P EQ and Filter

High Pass	Freq: 40-400Hz	Slope: 12dB/octave
HF	Freq: 12kHz	Gain: ±15dB
HMF	Freq: 550Hz to 13kHz	Q: 1.3
LMF	Freq: 80Hz to 1.9kHz	Q: 1.3
LF	Freq: 60Hz	Gain: ±15dB

Frequency response

XLR input to any output	+0/-0.5dB, 20Hz -20kHz
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THD and Noise

Measured at +4dBu output	1kHz XLR in to Mix Output @ +20dBu	<0.0065%
Mic Input E.I.N	22Hz-22kHz bandwidth, unweighted (200Ω source)	<-127dBu
Residual Noise (Mix Output)	No inputs routed, Mix fader@0dB	-88dBu
Bus Noise (Mix Output)	40 channels routed, input faders @ -∞, Mix fader 0dB	-79dBu
Bus Noise (Group Output)	40 channels routed, input faders @ -∞, Mix fader 0dB	-80dBu

Crosstalk

Measured at 1kHz	Input channel muting:	90dB
	Input fader cutoff:	90dB

Dimensions (Width/Weight)

CH	mm	inches	kgs	lbs
24	1037	40.83	31	68
32	1243	48.93	40	88
40	1449	57.04	48	106



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 This equipment complies with the EMC Directive 89/336/EEC

Part No. A4: ZL0543 US: ZL0544

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More features. More flexibility. More performance.



The new Soundcraft Series TWO live performance console delivers more features, more flexibility and more performance than any other console in its class.

ergonomics and reliability within reach of even the tightest tour and install budgets.

From the classic 3-tier raked styling to the 8-bus, 8-Aux structure for which Soundcraft live consoles first became famous, the Series TWO is packed with professional features.

Frame sizes of 24, 32 and 40 channels are available, each with two fully-featured stereo input channels as standard, LED bargraph metering for every input and output, an 11x2 matrix, and MIDI muting.

Sound quality is everything you'd expect from a console backed by the reputation of the Soundcraft brand, assured by the use of high-grade components throughout such as an ultra-low noise input stage which minimises signal degradation and improves overall sonic performance.

Completing the standard feature set are the classic Soundcraft 4-band EQ with two sweepable mids, high-pass filtering on every mono channel, 8 Group outputs with Stereo and Mono master busses, and 4 stereo returns with routing and tilt EQ.

If you thought you couldn't afford a professional live sound console with all the features you need for the most demanding show or installation, prepare to think again.

The new Soundcraft Series TWO. More features. More flexibility. More performance.

Backed by twenty-seven years of pro-console know-how, the new Series TWO brings legendary Soundcraft performance,



It all started here:
The original Soundcraft Series 1



Series TWO Input Channels

MONO INPUT CHANNEL

Benefiting from 27 years of Soundcraft console design experience, the Series TWO's innovative circuit design allows for the inclusion of more features than ever before at such a low cost. From the all-new mic preamp design at the top to the flattened fader-tray at the bottom, the Series TWO's feature-packed mono input channel ensures optimum sound quality and control throughout the mix.

INPUT SIGNAL METERING

Every input channel on the Series TWO has its own, dedicated 12-segment LED bargraph meter which reads the peak level of the pre-fade, post-EQ input channel signal. The uppermost LED on the meter, identified by the adjacent legending 'PK', has a peak hold facility which monitors both the insert send and pre-fade signals, warning the engineer in the event of clipping in either signal path.

INPUT STAGE

The -20dB gain change switch combines with the SENS control to create an input stage which allows signals from -60dBu up to a maximum of +26dBu to be accommodated, and by splitting the control into two ranges, allows finer adjustment. The high maximum input level means that even the hottest mic signals from snare or kick drums can be handled via the XLR input. The -20 switch works as an active gain change rather than a passive PAD, and provides better noise and common mode rejection performance as a result. Also included at the input stage is a phase (\emptyset) switch which inverts the phase of the signal.

FILTERING

A switchable high-pass filter can be set to remove any unwanted low-frequency content in the range 40 to 400Hz.

EQUALISATION

The Series TWO's EQ section follows the classic 4-band design pioneered by Soundcraft in the 1970s. Two sweepable mid frequencies are provided, the lower of which operates between 80Hz and 1.9kHz, with the high-mid accessing 550Hz to 13kHz. LF and HF are also provided. All four bands provide an impressive gain range of ± 15 dB. The entire EQ section can be switched in and out of circuit.

AUX SENDS

8 Auxiliary sends are provided, switchable in pairs to be pre or post fade. When the PRE=PREQ switch is engaged then any Auxiliaries which are set to pre-fade will also be sourced pre-EQ.

ROUTING & PANNING

The channel output is routed to the 8 Group outputs in pairs, with the PAN control sweeping between the odd and even-numbered busses. The MIX switch routes the signal to the main Stereo output bus, while the MONO switch allows a separate Mono Mix to be generated from a selection of channels, for uses such as a foyer mix or for driving a central speaker cluster.

FADER & MUTING

The Series TWO frame is designed to separate the faders from the rest of the input channel, placing them in a flat area at the front of the console. This provides a clear, uncluttered area in which to mix.

The MUTE switch, accompanied by an LED activity indicator, cuts the output to all busses - Auxiliary and Group - regardless of pre or post-fade settings. It can be operated locally or controlled by a mute group or MIDI snapshot from the master section. The mode of the SOLO switch, which again is accompanied by an LED, is determined on the master section. It can either function as a mono PFL to the engineer's headphones or monitors, or can be configured to trigger a Solo-in-place (SIP) whereby all other channels are muted.

The DIR PRE switch causes the direct channel output to be sourced pre-fade and pre-mute - very useful for providing feeds for live multitrack recording.

REAR PANEL CONNECTIONS

+48V phantom power is available on all mono inputs, and is enabled via the rear panel switch. The mic input is via a low impedance balanced XLR, while line level signals can either be connected via the XLR input, or to the high impedance balanced 1/4" line jack. Plugging into the jack socket will override any signal connected to the XLR. The line jack is isolated from phantom power. The channel insert is on a 1/4" jack with the send on the ring and the return on the tip. The direct output is on an impedance balanced 1/4" jack.

STEREO INPUT CHANNEL

All the Series TWO's frame sizes incorporate two stereo input channels, which are located just to the left of the master section and are designated as STE 1 and STE 2. Similar in operation to the mono channel, they provide that crucial additional flexibility required for complex live setups.

INPUT SIGNAL METERING

Just as the mono inputs, all four stereo inputs (L and R for each of STE 1 and STE 2) feature dedicated 12-segment LED bargraph input signal meters.

INPUT STAGE

The Series TWO's stereo input channels are designed for line level signals, and input gain is adjustable by a single rotary pot.

EQUALISATION

Four bands of EQ are provided: HF, HMID, LMID and LF. The entire EQ section can be switched in and out of circuit via the EQ switch.

AUX SENDS

The eight discrete Auxiliary sends route a summed stereo signal to each of the mono Auxiliary sends. Each pair of sends is switchable pre or post-fade.

ROUTING & BALANCE

The channel output is routed to the 8 Group outputs in pairs, with the BALANCE control governing the stereo spread between the odd and even-numbered busses. The MIX switch routes the signal to the main Stereo output bus.

FADER & MUTING

As on the mono channel, the LED-indicated MUTE switch cuts the output to all busses - Auxiliary and Group - regardless of pre or post-fade settings. The mute function can also be activated from the master section, via a mute group or MIDI snapshot. The SOLO switch can function as a PFL or, when Solo-in-place is engaged on the master section, can cause all other channels to mute while the soloed channel is heard 'in situ' along with any associated effects.

REAR PANEL CONNECTIONS

Inputs to the two stereo channels are via four balanced 1/4" jacks.



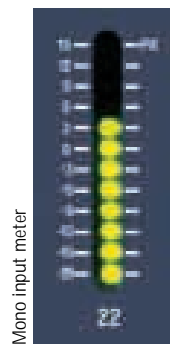
Mono input channel



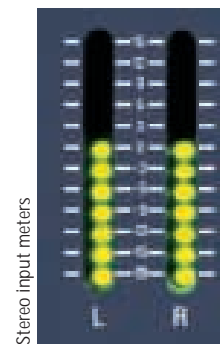
Mono rear panel connections



Mono fader



Mono input meter



Stereo input meters



Stereo fader



Stereo rear panel connections



Stereo input channel (2 included as standard with all frame sizes)