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’.
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.

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

Two areas of the channel strip allow access to routing and control of the output busses, arranged in 2 banks. The All Buses 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 pairs.

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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 area in the fader area, with full control of threshold, ratio and release with an independent Limiter section and overall gain makeup.

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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.

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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.

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Vistonics.
Touch. See. Mix.

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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 I/O 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 reverb, 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 GEOQ 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 milliseconds 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 Harmon and UAD plug-ins, and Realtime Rack Ultimate, with 74 plug-ins – most of the UAD catalogue.
Virtual Vi offline set up
Set up your show’s 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.

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.

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

VM² radio mic status monitoring
Monitor the status of VM²-compatible AKG radio mics directly from the console surface with real-time visual displays of battery life, RF status, mic muting and internal clipping.

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.

Sophisticated Cue List Management
Allows changes to be applied to multiple cues and recall scope to be set per snapshot.

Advanced events integration
Cues can trigger or be triggered by MIDI or GPIO events, including IOX timescode. Harman’s HiQnet Venue recall function is tightly integrated within the Cue List.

Automated microphone mixing
Post fade inserts provide an extra access point for inserts on every channel for use with external automatic mixing systems.

Soundcraft® ViSi® Remote iPad® app
Control major functions and optimize your desk from anywhere in the venue. Adjust monitor levels from the stage.

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

Automated microphone mixing
Post fade inserts provide an extra access point for inserts on every channel for use with external automatic mixing systems.
Vi3000 gives you everything you need to 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.

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 10kHz HPF before the A/D converters. Mic amp gain can be controlled remotely from the console surface.
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.

**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.

**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-VCAs. Blue illumination of FaderGlow indicates that the VCA is controlling the global channel level to all mixes.

**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.

**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.
Dim ensions

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.A.L. & 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 Local Line Out, 22Hz-22kHz .......................................<0.003% @ 1kHz
Mic input 8.10 (22Hz-22kHz bandwidth, unweighted) .........................<-126 dBu
Residual Noise, Stagebox line output; no inputs routed, Mic 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
External Sync ......................................................................................BNC Wordclock
Input & Output Levels
Mic Inputs .............................................................................................+22dBu max
Line Inputs ............................................................................................+22dBu max
Line Outputs .........................................................................................<7.5dB max
Nominal Operating Level ......................................................................+14dBu (–14dBFS)
All other analogue inputs .....................................................................<750mV
Line Outputs .......................................................................................<750mV
AES/EBU Outputs ................................................................................1100mV
Oscillator ..........................................................................................20Hz to 20kHz/Pink/White Noise, variable level
Stagebox HP Filter ...............................................................................20Hz-60kHz, 18dB/octave
Channel HP Filter ...............................................................................20Hz-12kHz, 18dB/octave
Channel LP Filter ...............................................................................1kHz-20kHz, 18dB/octave
EQ (inputs and bus Outputs) .................................................................HF: 20Hz–20kHz, +/-15dB, Q=0.3-4.7 or shelving
.................................................................LF: 20Hz–20kHz, +/-15dB, Q=0.3-4.7 or shelving
Hi-Mid: 20kHz–20kHz, +/-15dB, Q=0.3-4.7 or shelving
Lo-Mid: 20kHz–20kHz, +/-15dB, Q=0.3-4.7 or shelving
UI: 20Hz–20kHz, +/-15dB, Q=0.3-4.7 or shelving
Metering ..............................................................................................Internal 20-segment LED bargraphs plus 9-segment gain reduction meters for all Inputs and Outputs. Peak hold variable from 0-2.
Max Voltage operating range .................................................................90-264V, 47-63Hz, autotransformer
Max Power Consumption ......................................................................300W
Operating Temperature Range .........................................................0°C – 40°C (32°F – 104°F)
Relative Humidity ..................................................................................0% – 90%, non-condensing Tar=40°C (104°F)
Storage Temperature Range .................................................................-20°C – 60°C (4°F – 140°F)

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