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 mixer that makes the world’s best-loved digital live sound console more accessible than ever.

The Soundcraft® ViSi remote iPad® app
Mixes the show without maxing the budget.

The affordable 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 redundant power supplies as standard, 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.
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 (e.g., EQ) from the same location at which its 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.
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 Vistonics 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.

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

The Vi1’s Vistonics 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 five-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 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.

The EQ

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The Vi1 harnesses world-renowned Lexicon and BSS technology to deliver powerful built-in FX, dynamics processing and Graphic EQ. The ViStorics™ 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.

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 buses.

GRAPHIC EQ
Select the output bus and turn on the Graphic EQ to add 30 bands of BSS graphic to that bus. All 24 buses plus the LR+L/C buses 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.
Radio mic status monitoring, directly from the console.

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 under way. Thankfully, Soundcraft and AKG are here to make the FOH engineer's life easier. Now you can monitor the status of any HiQ net-compatible AKG radio mic directly from the Vi1 console surface, courtesy of VM2 (Vistonics Microphone Monitoring). With real-time visual displays of battery life, RF status and mute status, 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.

Virtual Vi is also a great training aid and allows engineers to get familiar with a Vi1 before even stepping up to a console. Virtual Vi editing software can be downloaded at www.soundcraft.com. 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. Thankfully, Soundcraft and AKG are here to make the FOH engineer's life easier. Now you can monitor the status of any HiQnet-compatible AKG radio mic directly from the Vi1 console surface, courtesy of VM2 (Vistonics Microphone Monitoring). With real-time visual displays of battery life, RF status and mute status, 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.
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 an optional Compact Stagebox or 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.

64 channels. 1 cable. Thank you MADI.
As well as the flexibility of the D21m option card interface, the Compact Stagebox also uses the same Mic/line I/O modules as found in the Vi1 console, and as a result it is possible to move or share modules between console and stagebox, should a different configuration of I/O be required on either the Vi1 or the Stagebox. For example, the 8 line out/AES output card from the Stagebox could be fitted to the Vi1 console in place of a 16ch line output card. Alternatively, the mic input modules can be replaced with output modules if large numbers of outputs are required.

The Compact Stagebox is connected to the host console using either Cat-5 or Optical fibre MADi, the same way as the larger 64 Mic/line Vi6 Stagebox is hooked up, and shares the same redundant MADi cable capability. Cat5 Version: E947.350000 Optical version: E947.351000

The unit comes complete with twin redundant power supplies, thermostatically-controlled fan cooling and full LED status monitoring. An 8ch GPIO interface is also provided.

As well as Cat5 or fibre-optic cables providing a convenient, highly robust connection between the Vi1 and Soundcraft Vi Series™ stageboxes, a comprehensive provision of inputs and outputs can be patched to any channel input, direct output, bus output or insert point as required. The standard Vi stagebox houses 64 analogue mic/line inputs and up to 32 analogue line outputs, with 48V phantom power and a 100kHz 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.

Other optional I/O cards available for the stagebox include CobraNet®, Aviom A-NET® 16V, and EtherSound (later available from Digigram distributors). There are 8 GPIO contact closure inputs and outputs on the stagebox. Alongside the standard stagebox, the Compact Stagebox adds a cost-effective expansion option to the Vi1, offering a high density of I/O connections in only 4U of rack space. The modular unit is fully configurable but is offered with a standard configuration of 32 mic/line inputs, 8 line outputs, 8 channels of AES/EBU outputs and 2 expansion slots for standard Studer D21m I/O cards. (The D21m is the I/O architecture for Studer as well as Soundcraft digital mixing systems and allows connection to most popular digital formats – see opposite page). It is possible to equip the Compact Stagebox with an additional 16 mic/line input XLR module instead of the output module, providing 48 inputs. In this case, analogue or AES outputs can still be obtained on D-Type connectors via D21m cards fitted to the expansion slots.

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Technical Specifications.

### FREQUENCY RESPONSE
- **Stagebox Mic input to Line output**: 20Hz-20kHz, 0/-1dB
- **AES/EBU in to AES/EBU Out**: 0/-0.2dB, 20Hz-20kHz

### T.H.D. & NOISE
- **Mic In (min gain) to Local Line Out, 220Hz-22kHz**: <0.003% @ 1kHz
- **Mic In (max gain) to Local Line Out, 220Hz-22kHz**: <0.025% @ 1kHz
- **Mic Input E.I.N (220Hz-22kHz bandwidth, unweighted)**: -125dBu (100Ω source)

### Residual Noise, local Line output; no inputs muted, Mix fader @0dB
- **-91dBu**

### Channel LP filter
- **HF**: 20Hz-20kHz, +/-18dB, Q = 0.3-8.7 or shelving
- **Lo-Mid**: 20Hz-20kHz, +/-18dB, Q = 0.3-8.7

### Channel HP filter
- **LF**: 20kHz-20kHz, +/-18dB, Q = 0.3-8.7 or shelving

### EQ (Inputs and bus Outputs)
- **HF**: 20Hz-20kHz, +/-18dB, Q = 0.3-8.7 or shelving
- **Lo-Mid**: 20kHz-20kHz, +/-18dB, Q = 0.3-8.7

### Oscillator
- **ROHz fixed, 12dB per octave**
- **Line Outputs**: -4dBu (-18dBFs)

### Input & Output Impedances
- **Mic Inputs**: +48V
- **Line Outputs**: +22dBu max

### Line Outputs, 22Hz-22kHz
- **<0.020% @ 1kHz**

### Metering
- **Internal clock accuracy**: <0.003% @ 1kHz
- **Internal clock jitter**: <0.003% @ 1kHz
- **Input & Output Levels**
  - **Mic Inputs**: +23dBu max
  - **Line Outputs**: +22dBu max

### AES/EBU Outputs
- **110Ω source)

### Stagebox Mic input to Line output
- **AES/EBU Outputs**: +0/-1dB, 20Hz-20kHz

### Mains Voltage operating range
- **90-264V, 47-63Hz, autoselecting**

### Mains Power Consumption
- **100W**

### Operating Temperature Range
- **0°C - 40°C (32°F - 104°F)**

### Relative Humidity
- **0% - 90%, non-condensing 19-40°C (66°F - 104°F)**

### Storage Temperature Range
- **-20°C - 60°C (-4°F - 140°F)**

June 2012

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