

# Vi SERIES

IN BROADCAST



## The Soundcraft Vi Series in Broadcast

Where quick production and flexibility  
are paramount

While our sister company Studer's Vista range of consoles is designed to give every conceivable broadcast function and system integration possibility, the Soundcraft Vi Series fulfils an everyday need to make quality productions, quickly, within budget. The compact size and light weight make it ideal both for portable studio applications, fixed production suites or OB vehicles.

The Soundcraft Vi Series uses a derivation of Studer's patented Vistonics™ technology (Vistonics II™), which makes using the

Vi Series easy for in-house or freelance engineers.



Based on a touch-sensitive TFT screen with embedded rotary controls, Vistonics presents a complete set of channel information that the engineer can both see and control simultaneously, removing the need for a central set of menus and pages.

Soundcraft's patented FaderGlow™ allows the engineer to see at a glance which mode the faders are in, as the fader edges are lit differently. For example, amber for Aux sends, green for groups, red for graphic EQ and so on.

Having such colour-coded schemes is a great advantage when working in low ambient light conditions such as those found in a video-orientated facility such as production studios or OB vans.

Soundcraft  
**Vi6™**  
DIGITAL LIVE SOUND CONSOLE

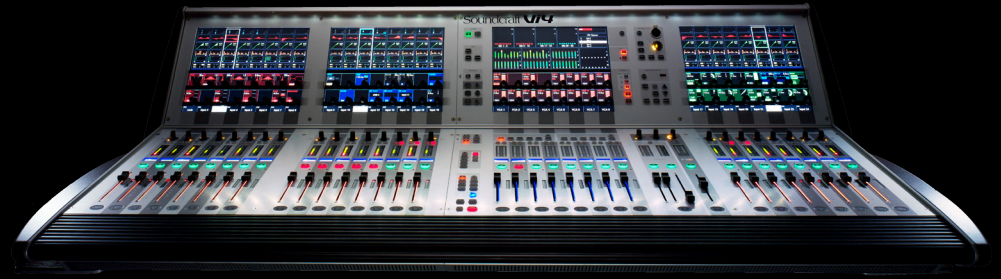
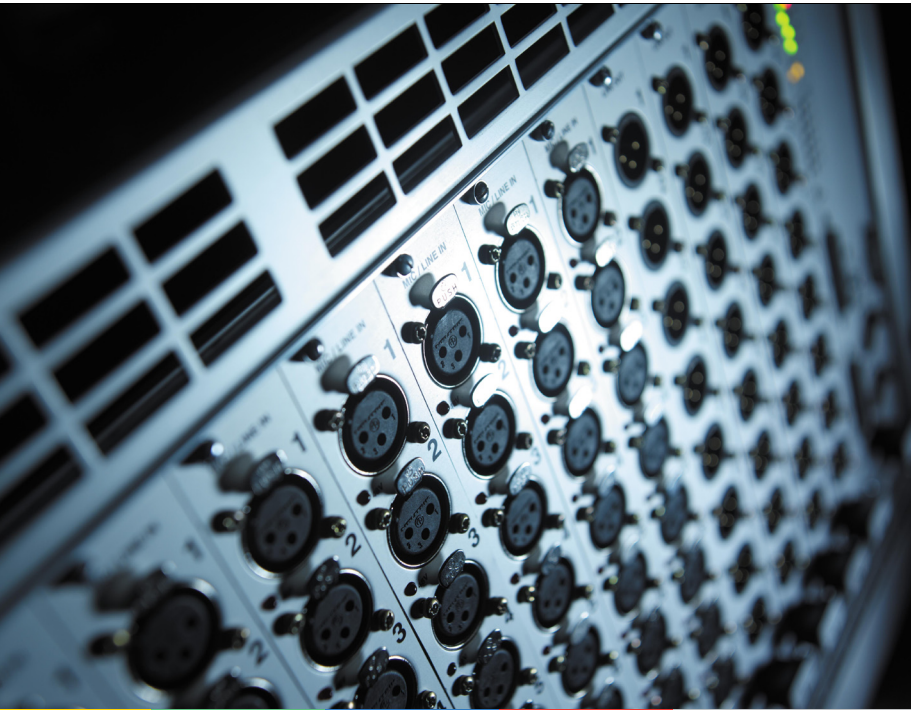
Soundcraft  
**Vi4™**  
DIGITAL LIVE SOUND CONSOLE

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**H** Harman International



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The Soundcraft Vi6 can accept up to 96 inputs to mix, selected from a maximum pool of 192 sources.

On the output side, 32 busses can be assigned as aux, group or matrix sends in addition to the normal L, C and R outputs. These busses can easily be used to provide clean-feeds.

The smaller Vi4 is highly suited to OB use, since it has an even more compact footprint (just 1.45m wide and 725mm deep) yet can access 72 inputs to mix with 35 bus outputs. Each input channel has 2 selectable input patches, 4-band parametric EQ, aux and group controls, a compressor and gate.

Eight Lexicon effects engines are assignable to inserts or outputs, while there is also a 30-band graphic EQ on every output.

The remote stagebox connects to the local rack and control surface via a digital snake (either Cat5 or fibre) so can be quickly and easily setup in a live studio. It can be used as an active splitter to feed both a PA and OB mix.

Where long distance feeds are involved, the Vi Series uses single-mode or multi-mode fibre cables to run up to 300m from the stagebox to the console as standard, but can reach distances in excess of 2km using the Optocore network interface.

While the standard audio I/O format is analogue, optional cards provide interfaces for AES/EBU, MADI, ADAT/TDIF, and perhaps more importantly with the advent of HD and surround sound, Dolby D/E decoder and SDI de-embedder/re-embedder.

Additionally, a number of GPIO connections are available to use on fader starts, signalling etc.

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