Soundcraft

Si SERIES

DIGITAL LIVE SOUND CONSOLES

Quick Start Guide



IMPORTANT
Please read this manual carefully before using your mixer for the first time.

INTRODUCTION

Firstly, thanks for choosing the Soundcraft Si Series!

This Quick Start Guide will give you a good overview of the main features of the console and will allow you to get up and running in the minimum amount of time.

This guide will show you how to:

1. Power Up the console
2. Create a new SHOW
3. Get familiar with the OLED displays
4. Connect an Input Source
5. Use GLOBAL MODE to adjust Gains and Pans
6. Apply EQ and Dynamics
7. Add Lexicon Effects
8. Create Aux and Sub-Group Mixes
9. Create a Matrix Mix
10. Create VCA and Mute Groups
11. Store and name Snapshots

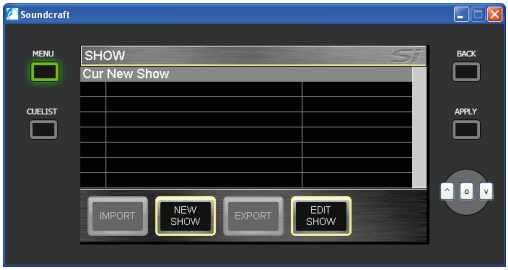
OK, let's get started!

For this tutorial section we will assume that you have the Left/Right Master Outputs of the console connected to an amp/speaker combination of some kind.

POWERING UP

Press the SYSTEM ON/OFF button on the console. Wait for the console to power up.

CREATE A NEW SHOW



Press the MENU button and then select the SHOW tab on the touch screen.

Now press the NEW SHOW tab.

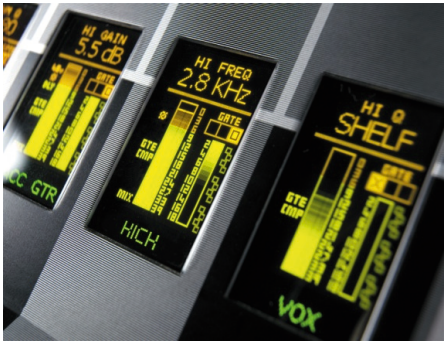
Note! Pressing the NEW SHOW tab will clear the existing Show and Cue List. All current console settings will be lost and the console returned to its default state.

NAMING THE NEW SHOW

Press the EDIT SHOW button and scroll to the Show Name field. Press the ADJUST knob to call up the Alpha/Numeric keypad display. Enter the new show name. Press the APPLY button to store the name of your new SHOW.

THE OLED DISPLAY

The OLED display (Organic LED) is central to the operation of the console and gives you a lot of very useful information about the input channels and the encoders located above them.



The OLED display is divided into three sections with the top section (the ORANGE part) always describing the function of the encoder situated directly above it.

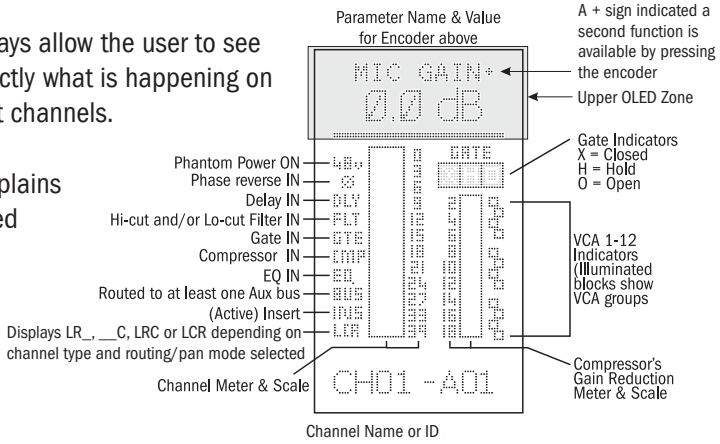
The bottom section (the GREEN part) gives the name of the channel located below it.

Note! If you press the 'i' button the name of the physical connector that the input channel is connected to will appear. This is very useful if you have renamed your channels and need to find out where the input is derived from.

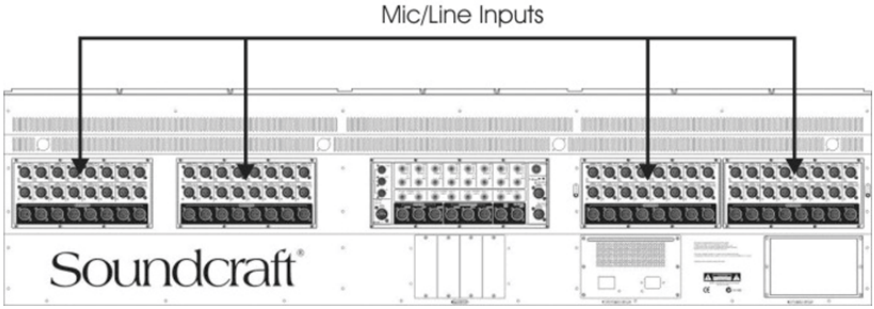
The area in the middle (the YELLOW part) gives information specific to the channel below it. This includes metering for Input Levels, Noise Gate activity and Compressor Gain Reduction. There are also status icons for VCA assignments and any switches associated with the input channel (48v active, Phase active, EQ In etc.)

The OLED displays allow the user to see at a glance exactly what is happening on any of the input channels.

The diagram explains what is displayed on the OLED.



CONNECT AN INPUT SOURCE Mic/Line Inputs (Soundcraft Si3 shown)



The Mic/Line Inputs on the rear of the console are arranged in 3 or 4 identical blocks with 16 Inputs and 8 Outputs on each giving a total of 64 (48 on Si2, 32 on Si1) Mic inputs. Each block of I/O is labelled either A, B, C or D and these blocks of inputs are mapped to the faders as follows:

Soundcraft Si1		
Selected Layer	**Faders 1-16**	
A	Inputs 1-16	
B	Inputs 17-32	
C	Inputs 33-48 (option)	
D	Inputs 49-56 (option), STE Inputs 1-4 Lexicon FX Returns 1-4	

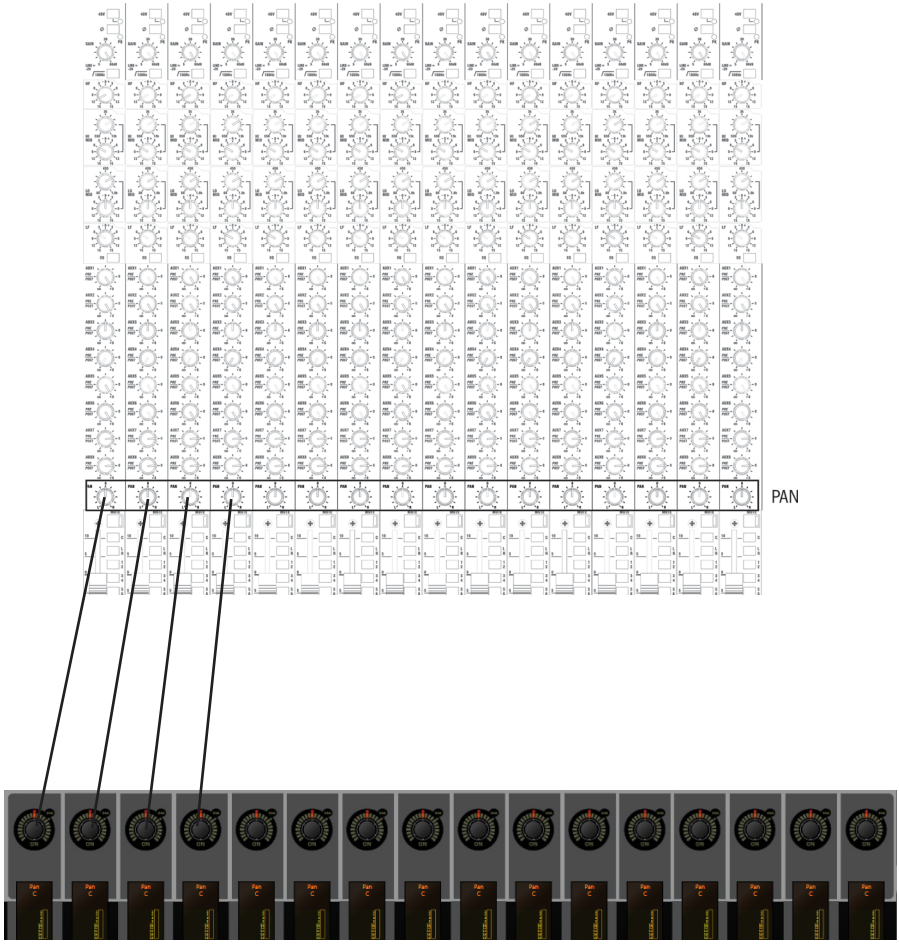
Soundcraft Si2		
Selected Layer	**Faders 1-16**	**Faders 17-24**
A	Inputs 1-16	STE Inputs 1-4, Lexicon FX Returns 1-4
B	Inputs 17-32	STE Inputs 1-4, Lexicon FX Returns 1-4
C	Inputs 33-48	STE Inputs 1-4, Lexicon FX Returns 1-4
D	Inputs 49-64	STE Inputs 1-4, Lexicon FX Returns 1-4

Soundcraft Si3		
Selected Layer	**Faders 1-16**	**Faders 17-32**
A	Inputs 1-16	Inputs 1-16
B	Inputs 17-32	Inputs 17-32
C	Inputs 33-48	Inputs 33-48
D	Inputs 49-64	Inputs 49-56, STE Inputs 1-4, Lexicon FX Returns 1-4

Before we go on, here's a quick word about GLOBAL MODES

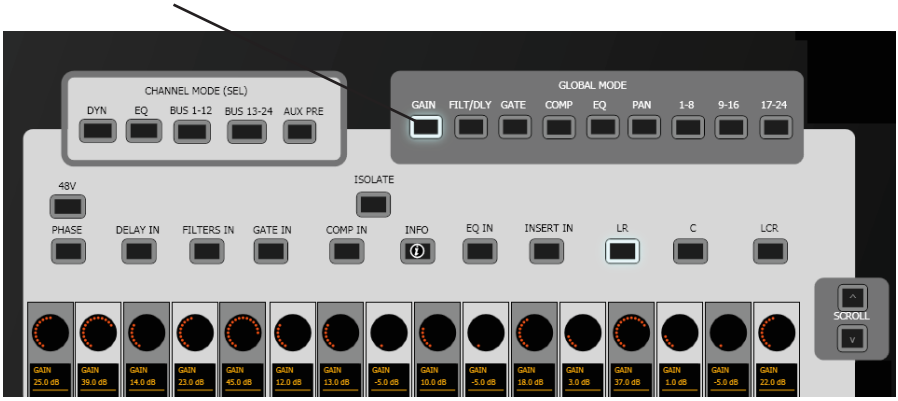
In GLOBAL MODE the encoder above each channel fader can be used to simulate the facilities found in the horizontal plane of a traditional analogue console e.g. Gains, Filters, EQ, Aux Sends and Pans.

Pressing the appropriate GLOBAL MODE button will assign that function to the encoders and the top section of the OLED display will let you know what the encoder is about to do.



ADJUSTING THE GAIN AND PAN OF THE INPUT SIGNAL

Connect an audio source to Mic/Line Input A1.
Press the GAIN button in the Left hand section.



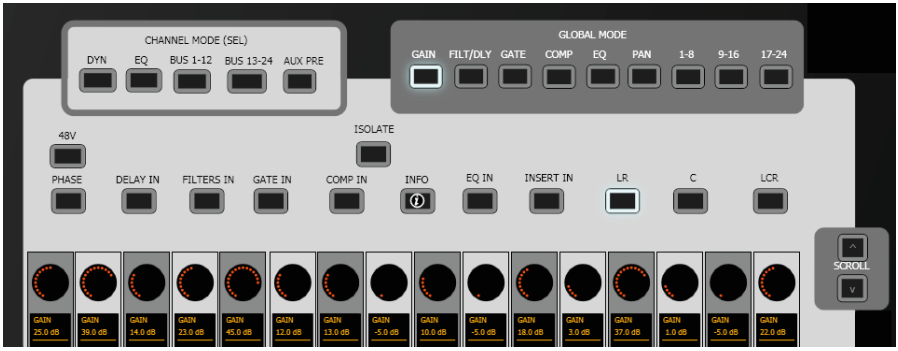
You can now adjust the GAIN control (encoder) just as you would on an analogue console and monitor the amount of input level on the Input Level Meter in the associated OLED display.

If the input level is too high the CLIP arrow symbol will appear next to the Input Meter. If this happens back off the input gain a little until it extinguishes.

The following functions are available for selection via dedicated buttons:

- GAIN
- FILTERS/DELAY
- GATE
- COMPRESSOR
- EQ
- PAN
- BUS 1-8
- BUS 9-16
- BUS 17-24

In the example below the GAINS button has been selected and therefore the encoders are adjusting the input gains for the associated channels.



ADJUSTING THE PAN POSITION OF THE CHANNEL

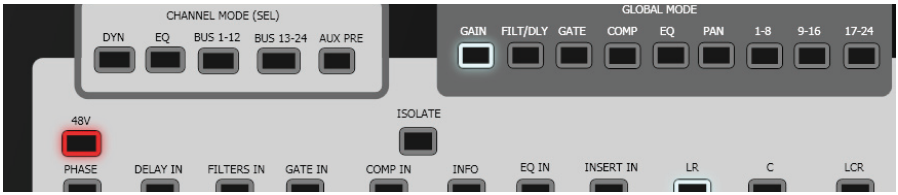
Press the PAN button in the GLOBAL MODE area. This will cause the row of encoders to function as PAN controls for their associated input channels

You may now adjust the PAN position by rotating the encoder. The top section of the OLED display will confirm the actual numeric value for the chosen position.

Now experiment with other GLOBAL functions. Note that for functions with more than 1 parameter, the SCROLL keys illuminate, allowing you to control those parameters.

DO YOU NEED 48V PHANTOM POWER?

Press and hold the 48V button in the CHANNEL MODE section (this will put the control surface into INTERROGATE mode – see below for further details) and then press the SEL button above the channel (or channels) that you want to turn that function on for. You will see that the SEL buttons will illuminate ORANGE and the 48V icon will appear in the OLED display for the relevant channels.



INTERROGATE MODE

This mode is very useful for making multiple switch assignments for the input channels just as you would on an analogue console. For example, on an analogue console you might want to switch 48V power on for several channels, or you might want to switch on the EQ IN buttons for a number of channels and this would be achieved using dedicated switches on each input channel strip. On the Si Series the INTERROGATE mode allows you to do the same thing.

Press and hold the button you want to switch on for a number of channels (for example 48V), and then press the SEL buttons on the relevant channels. The OLED display will confirm the selections you have made.

INTERROGATE mode is only relevant for the currently displayed input fader bank and you cannot switch between banks while making selections. This mode is also useful for checking assignments for input channels. By pressing the relevant button (e.g. EQ IN) the SEL buttons will illuminate for any input channel that has that button assigned to it allowing you to see at a glance what assignments have been made. Any of the buttons in the CHANNEL MODE area can be used to INTERROGATE the control surface.



Note! When you are using Interrogate mode you can also press the CLEAR button to clear any current selections. This should be used carefully though!

APPLYING EQ AND DYNAMICS

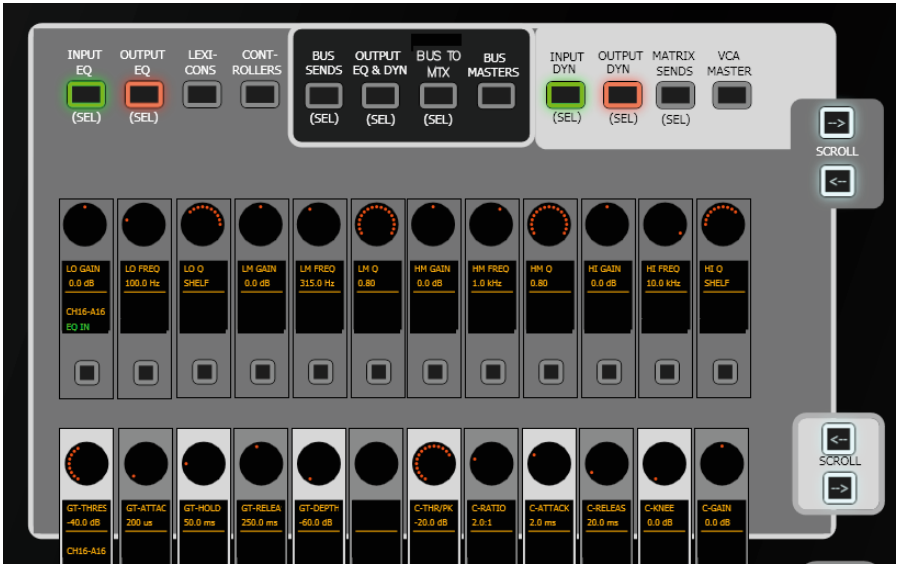
There are a couple of different ways to control the EQ and Dynamics for the input channel you are working on. In this example we are going to use the encoders in the Centre Section of the console.

The 24 encoders are used in three modes:

- UPPER ROW (these are the ones at the top!)
- LOWER ROW (the ones at the bottom!)
- BOTH ROWS (This is where both Upper and Lower rows are used together)

UPPER ROW Section for EQ

Select INPUT EQ and OUTPUT EQ in the UPPER ROW section. You will notice that one of the buttons will illuminate GREEN and the other ORANGE. This is because the GREEN button is the active one and the ORANGE one is in standby or 'primed' mode. See below.
Select an input, and its EQ will be displayed and may be controlled from here.





Note! The LF and HF EQ bands have a switchable PEAK/SHELVING facility that is activated by pressing the encoder. (By the way any encoder that has a '+' symbol displayed in the OLED below it can be pressed to reveal a 2nd mode function).

LOWER ROW Section for Dynamics

Select INPUT DYN and OUTPUT DYN in the LOWER ROW section. You will notice that one of the buttons will illuminate GREEN and the other ORANGE. This is because the GREEN button is the active one and the ORANGE one is in standby or 'primed' mode. See below.

You will notice that the upper row of encoders and OLED displays are now configured as a 4 Band EQ and the lower row as a dynamics processor. Like the EQ, the controls will follow the last selected channel.

A NOTE ON 'STANDBY'OR 'PRIMED' MODE

As mentioned above you will see that the INPUT EQ and OUTPUT EQ buttons are either GREEN or ORANGE (This is the same for the INPUT DYN and OUTPUT DYN buttons). This is because these functions will switch between Input and Output processing depending on which was the last input or output SEL button pressed.

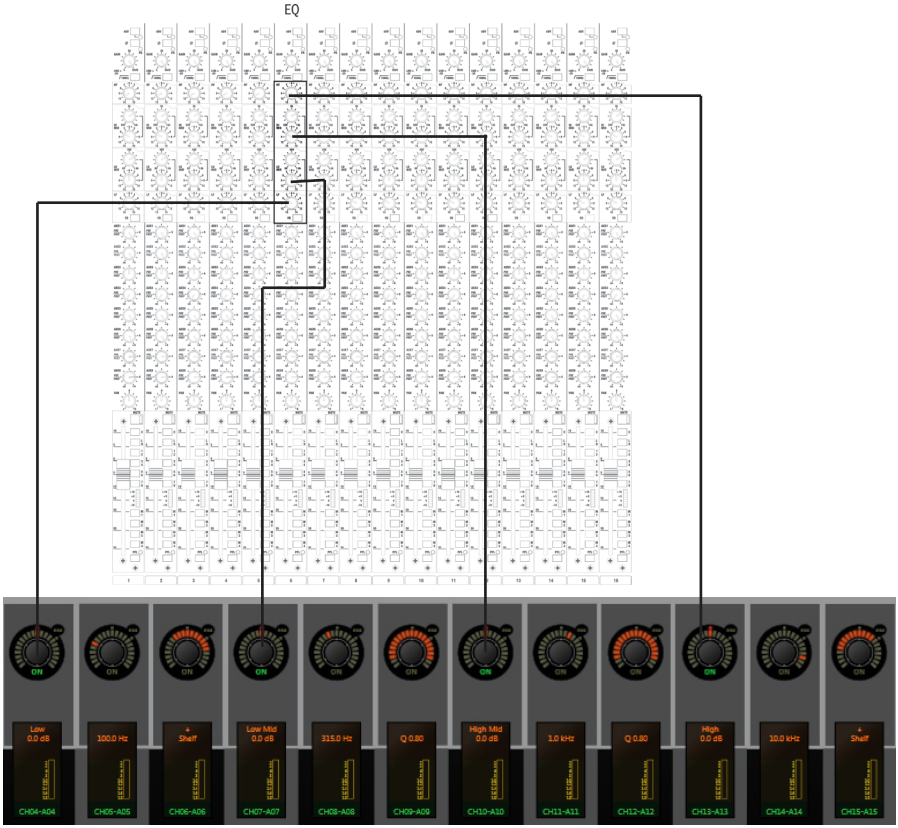
If you press a SEL button on an input channel the INPUT EQ and INPUT DYN buttons will turn GREEN, while the OUTPUT EQ and OUTPUT DYN buttons light orange.

If you press a SEL button on an Output Channel, this is reversed.

A word about ‘CHANNEL MODE’

In this mode all of the encoders and upper OLED zones are used together to display and change settings for one selected channel. This collective function is called the Virtual Channel Strip (VCS).

The VCS concept is best understood when compared with a typical analogue channel strip as shown below. In this example the EQ controls of channel 6 are highlighted. This corresponds to the SEL button of channel 6 being active, and the EQ button from the Channel Mode options being selected.



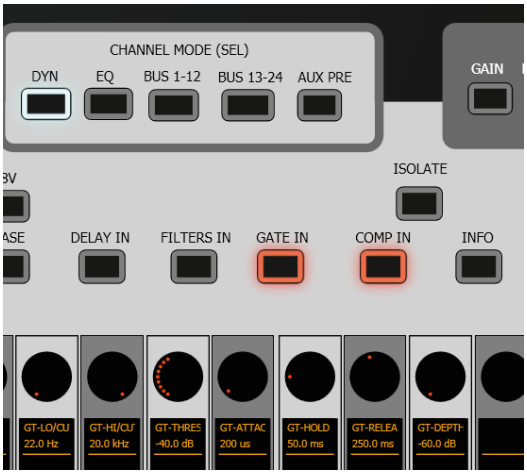
The highlighted controls in the analogue equivalent above represent what will be displayed on the VCS, which is displayed to the right of it, the VCS has been rotated through 90° to make the comparison more complete.

ADDING A COMPRESSOR OR A NOISE GATE TO THE INPUT CHANNEL

Here, we will use the 'Channel Mode' view.

Make sure you have pressed the SEL button above the input channel you want to process, and press the 'CHANNEL MODE' DYN key to place the GATE + COMPRESSORS for the selected channel across the 16 encoders.

Press the GATE IN or COMP IN button in the CHANNEL MODE area to switch the Gate or Compressor function on.



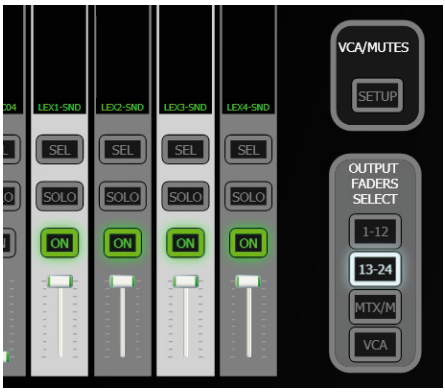
You can now use encoders in the LOWER ROW to adjust the settings for the GATE or COMPRESSOR. You will see GATE and COMPRESSOR activity start to occur on the OLED screen above the input channel you are processing.

APPLYING LEXICON EFFECTS

The Si Series has 4 onboard Lexicon effects processors that offer a wide range of top quality digital effects.

Effects Sends

Each one of the processors 1 to 4 is fed from bus sends 21 to 24 respectively. The Lexicons cannnot be repatched, but the buses can be used as additional mix busses by turning the 'insert' off as described on page 17.



Press the 13-24 button in the OUTPUT FADERS SELECT section.

You will see that the last 4 faders are used to control the master effects send level for LEX 1, LEX 2, LEX 3 and LEX 4 and that the faders are illuminated LIGHT BLUE.

Effects Returns

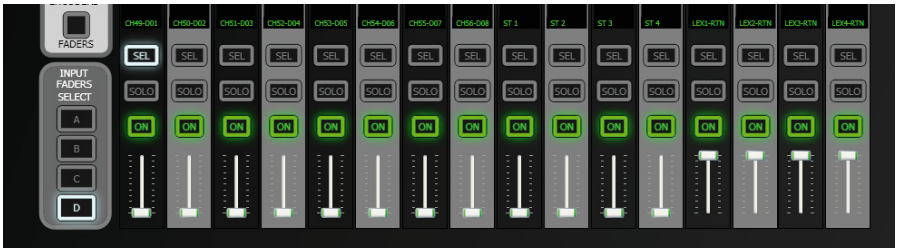
The stereo effects return levels for each of these processors are controlled by faders on the right hand section, numbers 29, 30, 31 and 32 in FADER LAYER D (or 21, 22, 23 and 24 on an Si2, on layer C or D). The fader slots are illuminated in LIGHT BLUE to show that they are used exclusively for controlling Lexicon effects levels.

ADDING AN EFFECT TO AN INPUT SIGNAL

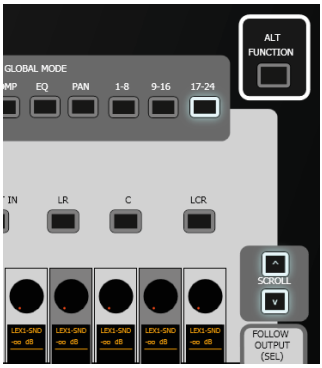
There are a few different ways of sending input channels into the Lexicon processors, but for this example we will keep as close to the traditional analogue approach as we can.

Firstly press the 13-24 button in the OUTPUT FADERS SELECT section. Make sure that the LEX1 bus master (fader 9) is positioned at the 0dB point and that the ON button is illuminated.

Now go to the right hand bank of input faders (faders 17-32) and select the bank D button in the INPUT FADERS SELECT section. You will notice that the last 4 faders are illuminated LIGHT BLUE. These are the Lexicon Effects Returns. Make sure these are at the 0dB position and that the ON button is illuminated.



Now return to the input fader bank that was controlling the input channels you have sent an input signal to.



In the GLOBAL MODE section press the BUS 17-24 button and then use the SCROLL arrow buttons to locate LEX1.

You now have a dedicated effects send control for each of the input channels.

Locate the encoder above the channel you want to send to the Lexicon processor and press it to switch it on (The ON light will illuminate).

You can now rotate the encoder to send the signal into the Lexicon effects processor. You should be able to hear the effect progressively increasing as you increase the amount of signal being sent to the Lexicon processor.

Note! If you press and hold the encoder that you are using as an effect send to the Lexicon processor it will automatically switch on and set the send level to 0dB. This is a fast method of setting basic levels.

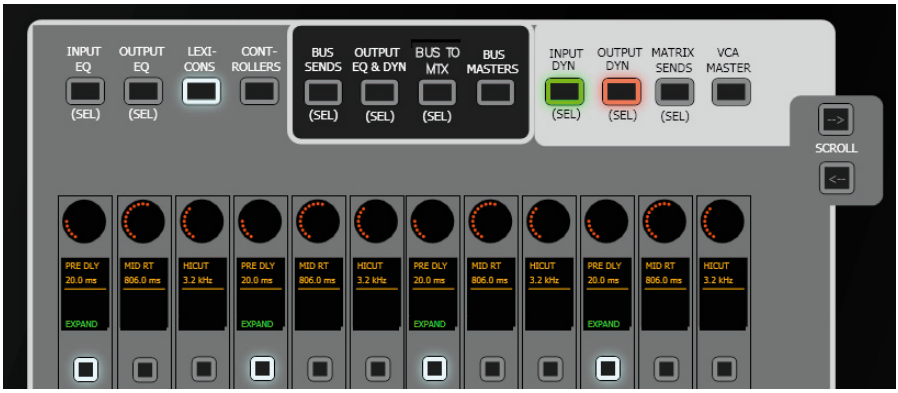
There are two ‘press and hold’ functions for the encoders:

1. If the aux/effects send encoder is currently switched Off, then pressing and holding it down will switch it on and set the send level to 0dB.

2. If the aux/effects send encoder is currently switched On, then pressing and holding it down will switch it Off and set the send level to minimum (-infinity).

CHANGING THE LEXICON EFFECT TYPE.

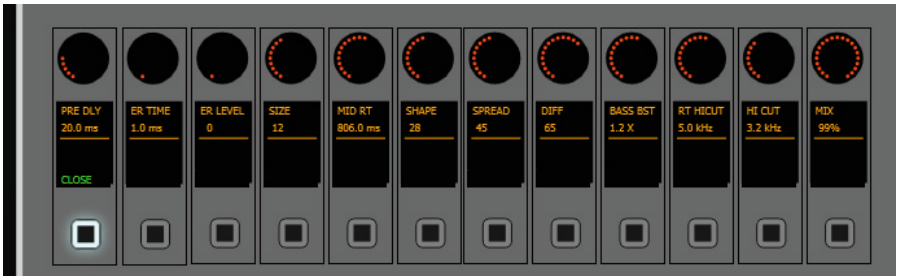
To change the Lexicon effect type for Lexicon 1 press the LEXICON button in the UPPER ROW area found in the centre section of the console.



You will now see that there are 4 Lexicon processors assigned to the upper row of encoders. The touch screen will also be showing the menu screen for the 4 Lexicon processors each with the currently active effect preset displayed. Use the ADJUST knob to the right of the touch screen to scroll to the processor you want to edit and then press the Adjust knob to select the processor for editing the FX type.

You may now scroll through the drop down list to select the effect you want to use. Press the ADJUST knob again to select the desired effect preset.

Note! You will notice that each of the 4 Lexicon processors has three basic parameters available for adjustment. These are the most important parameters required for each effect type. If you require more detailed parameter adjustment, then press the EXPAND button located in the bottom left corner of each Lexicon processor section.



Pressing EXPAND will cause the selected processor to 'expand' across all 12 encoders allowing detailed parameter adjustment. Once you have completed your adjustments, press the CLOSE button to return to the 'compressed' view.

CREATING AUXILIARY MIXES AND SUB-GROUPS

The Si Series has 24 buses that can be configured as Auxiliary Sends (e.g. for creating monitor or FX mixes) or as Sub-Groups. These buses can also be configured as mono or stereo Auxiliary Sends or Sub-Groups.

Note! Stereo pairs can only be created by combining Odd/Even numbered buses e.g. 1/2, 3/4, 5/6 etc.)

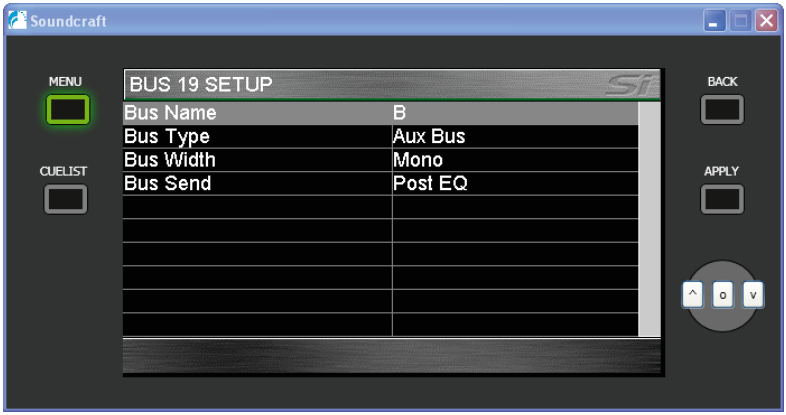
Buses that are configured as Auxiliaries have faders illuminated YELLOW, buses that are configured as Sub-Groups will be illuminated GREEN.

Note! The default state of the console is that Buses 1-20 are configured as Aux Send Masters and Buses 21-24 as Lexicon Effects Send Masters.

Note! The FX buses can be used as Aux/Monitor sends. Call up the BUS MASTERS to BOTH ROWS then hit the BUS PRE button, now pressing the Bus Master encoders will toggle the bus sends Pre / Post fade from all channels, and remember that individual channels can be easily reversed by using the AUX PRE function on the channel VCS if you need some sends to be different from others. Then 'un-select' the INSERT for these four buses (8th button in on the top row in OUTPUT PROCESSING) and now you have a 'clean' mix!

CONFIGURING AND NAMING BUSES

Press the MENU button next to the touch screen, then press the BUS tab on the touch screen. Press the SEL button above the Bus you want to configure e.g. Bus 19. You will notice that the top line of the touch screen display will read 'BUS 19 SETUP'



BUS NAMING

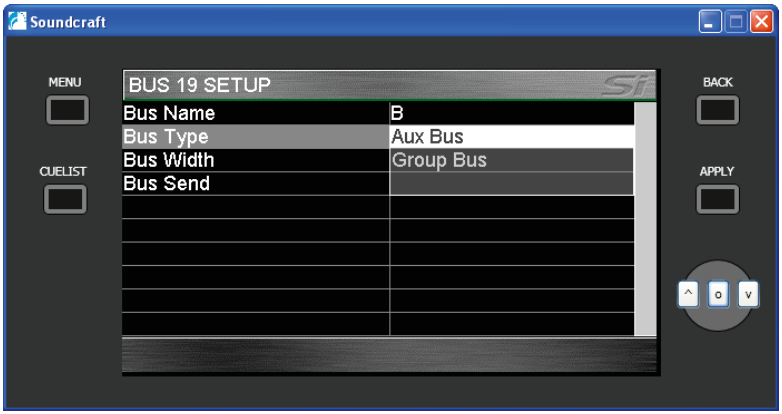
The top line of this display reads 'Bus Name – BS19'. Select this line and press the ADJUST knob to bring up the alpha/numeric key pad. You may now change the name of this Bus and then press the APPLY button to activate the new name. This new name will appear in the OLED display above the fader.



Press the BACK button to exit the naming page and return to the BUS 1 SETUP display.

BUS TYPE

Scroll down to the Bus Type line. In default state this should read 'Aux Bus' Press the ADJUST button and you can now change between 'Aux Bus' and 'Group Bus' . Press the ADJUST button to confirm your selection.



You will notice that the faders change colour to indicate the selection you have made.

Note! From this page you may select the 'PRE' fade send to be PRE or POST EQ.

STEREO LINKING

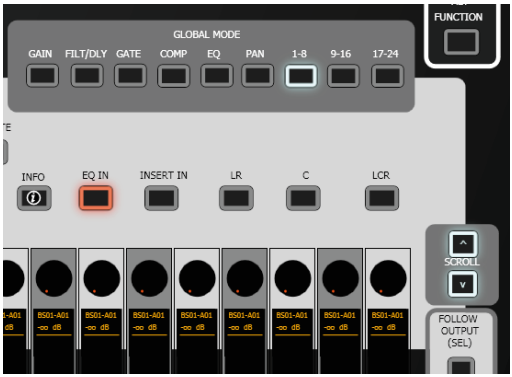
Any Odd/Even numbered pair of buses can be linked with the exception of the 4 Lexicon buses which are always mono. Scroll down to the Bus Width line. In default state this should read 'Mono'. Press the ADJUST button and you can now change between 'Mono' and 'Stereo', then press the ADJUST button to confirm your selection. You will now notice that the faders are linked for stereo operation.

Note! In this scenario one fader acts as the master and the other as the client. If you try to move both faders together you will feel resistance. Use a single member of the linked pair to make level adjustments.

MAKING CONTRIBUTIONS TO AN AUX BUS

For this example we will use Bus 01. Press the 1-12 button in the OUTPUT FADER SELECT area, position the fader for Bus 01 at the 0dB position and make sure the ON button is illuminated.

Press the BUS 1-8 button in the GLOBAL MODE section. Use the SCROLL arrow buttons to select Bus 01 to the encoders. Press the encoder above the channel you want to send to the Aux 01 bus (Bus 01) to switch it ON.



You can now rotate the encoder gradually to increase the amount of signal being sent to the Aux 1 bus (Bus 01).

MAKING CONTRIBUTIONS TO AN AUX BUS USING 'FOLLOW' MODE

For this example we will again use Bus 01, but now will use the 'channel faders' as the aux send controls.

Continuing from above, press the FADERS FOLLOW key and SELect Bus01. The faders (1-6 or 1-24) no illuminate yellow and move to represent the send levels from the channels to Bus 01. The level is turned up or down with the fader and on or off with the ON key.

Note! If you still have the encoders in GLOBAL mode for Bus 01, you will see the faders and encoders track each other.

ROUTING INPUT CHANNELS TO A SUB-GROUP

For this example we will use Bus 01.

Press the 1-12 button in the OUTPUT FADER SELECT area.

Position the fader for Bus 01 at the 0dB position and make sure the ON button is illuminated.

Change BUS 01 into a Group as described. You will notice its colour changes to GREEN.

Press the BUS 1-8 button in the GLOBAL MODE section.

Use the SCROLL arrow buttons to select Bus 01 to the encoders.

You will notice that the ORANGE LED ring around the encoder has disappeared because the bus has been configured as a Group and has no vriable level control parameters, only On or Off.

Press the encoder above the channels you want to route to Group 01 (Bus 01). The ON window will illuminate to show that routing has occurred.

You will see level displayed on the Bus 01 Output Meter in the BUS OUTPUTS meter section.

CREATING A MATRIX MIX

The Si3 has 8 Matrix buses that can receive signals from the Left, Right and Centre Buses and also the 24 Aux/Group buses.

You can create Matrix mixes in two ways.

Multiple Buses to a single Matrix output:

This method allows the fast creation of a sub-mix of all 24 buses plus the Left, Right and Centre buses to a single Matrix output.

Press the BUS TO MATRIX button in the BOTH ROWS section and press the MTX/LRC button in the OUTPUT FADERS SELECT section



You can now press the SEL button above the Matrix master fader you want to send audio to. The 24 encoders in the central section will be configured as send controls for buses 1-24 to the SELected bus.

Pressing the LRC button will toggle the last 3 encoders between LEX2/LEX3/LEX4 and LEFT/RIGHT/CENTRE, allowing sending LCR signals to the matrix.

Press the encoders to switch them ON and send the amount of level you require from each bus to the selected Matrix output.



Note! Pressing and holding any of the 24 encoders will switch them On and set the level sent to the selected Matrix output to 0dB. (If the encoder is already switched On then this method will not work).

A single bus to multiple matrix outputs

This method allows a single bus to quickly be sent to any or all of the 8 Matrix Outputs.

Press the MATRIX SENDS button in the LOWER ROW section. You will notice that the first 8 encoders in the Lower Row are configured as master Matrix level controllers. In the OUTPUT FADERS SELECT area select the bus you want to send to the Matrix outputs by pressing 1-12, 13-24 or MTX/LRC .

Press the SEL button above the bus you want to send into the matrix.

You can now turn up the individual sends from the SELected bus to each of the 8 Matrix outputs found in the Lower Row.



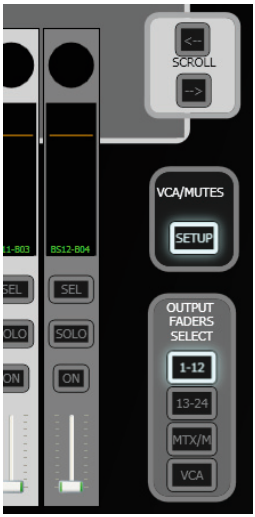
Note! Pressing and holding any of the 8 encoders will switch them On and set the level sent to the selected Matrix output to 0dB. (If the encoder is already switched On then this method will not work).

CREATING VCA AND MUTE GROUPS

The Si3 has 12 VCA Groups and 8 Mute Groups to which any input channel can be assigned.

Creating VCA Groups:

Press the SETUP button in the VCA/MUTES section. You will notice that the 12 Output faders turn DARK BLUE, the SEL buttons turn YELLOW and the VCA button illuminates in the OUTPUT FADERS SELECT section.



Press the SEL button above the VCA Master fader you wish to assign some input faders too – it will turn WHITE. You may now press the SEL buttons above any of the input channels you want to assign to that VCA Group.

You will also notice that the small blocks on the right hand side of the OLED displays above the channels you have assigned to the VCA Group will turn solid to represent the chosen VCA assignment. To exit this mode press the SETUP button again.

Note! If you are making selections you may see other layer buttons illuminated blue. The blue illumination is to indicate that there are 'hidden' channels assigned to the selected VCA Group although in this case they are the same as the assignments made in Layer A. This will also occur between layers B and D.

Creating MUTE Groups.

Press the SETUP button in the VCA/MUTES section. You will notice that the 8 USER DEFINED buttons will illuminate YELLOW.

Press the one of the USER DEFINED buttons to create a Mute Group Master – it will turn RED.



You may now press the SEL buttons above any of the input channels you want to assign to that Mute Group. The SEL buttons will turn ORANGE when selected.

To exit this mode press the SETUP button again.

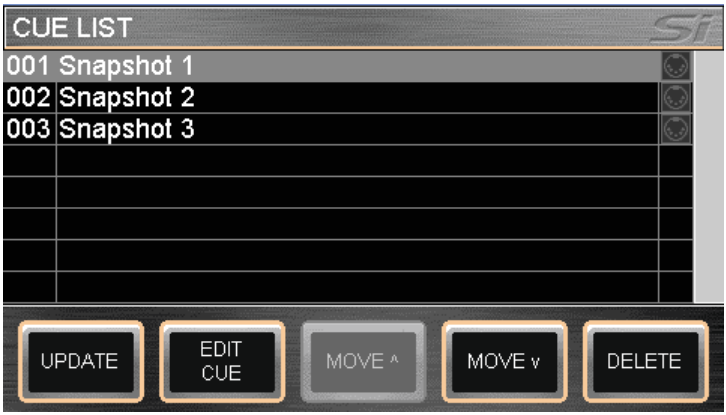
Note! If you are making selections in input fader layer A you may see other layer buttons illuminated red. The RED illumination is to indicate that there are 'hidden' channels assigned to the selected Mute Group although in this case they are the same as the assignments made in Layer A. This will also occur between layers B and D.

STORING SNAPSHOTS

The Si Series has the ability to store 'Snapshots' of the control surface settings so that they can be recalled at a later date. This is very useful for storing different console setups for example in a situation where there might be 2 or 3 different artists performing who each require completely different console settings.

Storing a basic Snapshot

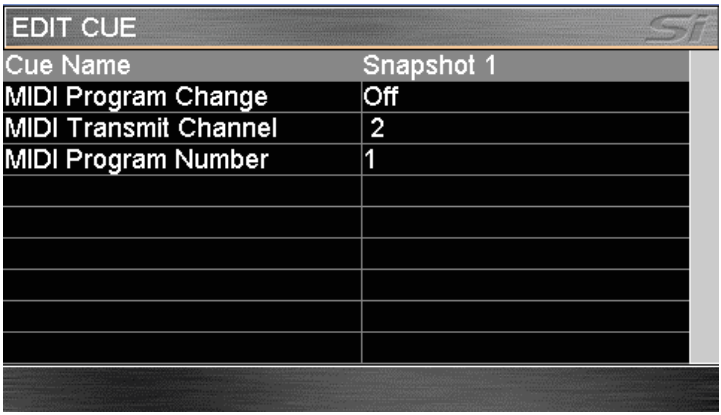
To store a snapshot press the STORE button in the CUE CONTROL section at any time. A new snapshot will be created and added to the Cue List.



Naming a snapshot

Press the EDIT CUE tab and scroll to the Cue Name field in the display. Press the ADJUST knob to bring up the Alpha/Numeric keypad and enter the new name.

Press the APPLY button to apply the new name.



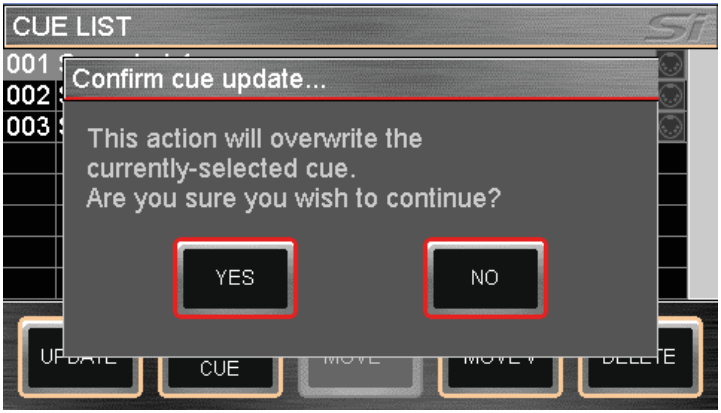
Viewing the Cue List

Press the CUE LIST button next to the touch screen to bring up the current Cue List.

Use the adjust wheel to select a CUE, then RECALL to play cues out of sequence.

Updating an existing snapshot

If you wish to update an existing snapshot instead of creating a new one, recall the original snapshot, make the adjustments, view the cue list, then press the UPDATE button in the Cue List window.



IMPORTANT

Please read this manual carefully before using your mixer for the first time.

This equipment complies with the EMC directive 2004/108/EC
and LVD 2006/95/EC

This product is approved to safety standards
IEC 60065:2001 (Seventh Edition) +A1:2005
EN60065:2002 +A1:2006
UK60065-07
CAN/CSA-E60065-03 +AMD1:2006

And EMC standards
EN55103-1: 2009 (E2); EN55103-2: 2009 (E2)

Warning: Any modification or changes made to this device, unless explicitly approved by Harman, will invalidate the authorisation of this device. Operation of an unauthorised device is prohibited under Section 302 of the Communications act of 1934, as amended, and Subpart 1 of Part 2 of Chapter 47 of the Code of Federal Regulations.

NOTE: This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

* Reorient or relocate the receiving antenna
* Increase the separation between the equipment and the receiver
* Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
* Consult the dealer or an experienced radio/TV technician for help

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