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LX7ii 7-bus Mixer



GB Series Dual Mode medium format Live Consoles



MH Series Dual Mode large format Live Consoles



Soundcraft Registered Community Trade Mark/RTM No. 000557827

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

Part No: ZL0639

TYPICAL SPECIFICATIONS

Frequency Response	Line In to Mix Out via Group.....	25Hz to 20kHz +/-1dB
THD & Noise	-10dBu Input routed to Mix, +20dBu out @ 1kHz	<0.005%
Mic Input EIN	22Hz-22kHz unweighted.....	-129dBu (150Ω source)
CMRR	Typical at medium gain, 50Hz to 10kHz.....	>80dB
	Typical at high gain, 50Hz to 10kHz.....	>85dB
Bus Noise		
<i>Measured RMS, 20Hz to 20kHz Bandwidth Line inputs selected at unity gain and terminated 150Ω</i>		
Mix	32 mono and 4 stereo inputs routed to Mix, faders at unity	81dBu
Mix	Faders down.....	-95dBu
Aux	32 mono & 4 stereo inputs routed, o/p at max,i/p faders down.....	-86dBu
Direct Output	Input to Post-Fade Output @ unity gain.....	-90dBu
	Input to Post-Fade Output @ 40dB gain	-81dBu
Matrix Output	Matrix Output at max., sends down	-93dBu
Crosstalk		
		@1kHz @10kHz
Fader Attenuation to Direct Output.....	92dB	80dB
Fader Attenuation to Mix (36ch. routed).....	94dB	89dB
Fader Attenuation to Mix (1ch. routed).....	101dB	89dB
Typical Aux Attenuation	88dB	83dB
Pan Isolation (36ch. to Mix)	76dB	68dB
Adjacent Channel Crosstalk.....	99dB	95dB
Routing Isolation	86dB	86dB
Mute Offness.....	104dB	88dB
Input & Output Impedances		
Microphone Input.....		1.8kΩ
Line Input.....		>10kΩ
Stereo Input.....		8.6kΩ
Cass/CD Input		>10kΩ
Stereo Return.....		>10kΩ
Input & Output Levels		
Mic/Line input Maximum Level.....		+28dBu
Stereo Input		+25dBu
Cass/CD Input		+18dBu
Nominal Input for +4dBu at Mix Output.....		-10dBV (LO)
Level at '7'.....		-20dBV (HI)
Stereo Return.....		+22dBu
Max. Mic Gain through longest path to Mix.....		84dB
HP Filter (Mono Input)		
		100Hz, 18dB/octave
EQ (Mono Input)		
HF.....		13kHz, ±15dB, shelving
Hi-Mid.....		550Hz - 13kHz, ±15dB, Q=1.5
Lo-Mid		80Hz - 1.9kHz, ±15dB, Q=1.5
LF.....		80Hz, ±15dB, shelving
Metering		
		8-segment LED bargraphs for all inputs.
		12-segment LED bargraphs for Group Outputs, Stereo Mix L & R.
Operating conditions		
Temperature Range		-10°C to +30°C
Relative Humidity		0% to 80%
Power Supply		
		External lightweight switched-mode PSU DPS-3
		AC mains supply (internal PSU) 85V-270V AC, 50/60Hz universal input
Power consumption.....		300W max

Note: These figures are typical of performance in a normal electromagnetic environment. Performance may be degraded in severe conditions. All measurements refer to electronically balanced inputs and outputs.



H A Harman International Company

LIVE 8



8-BUS LIVE PERFORMANCE CONSOLE



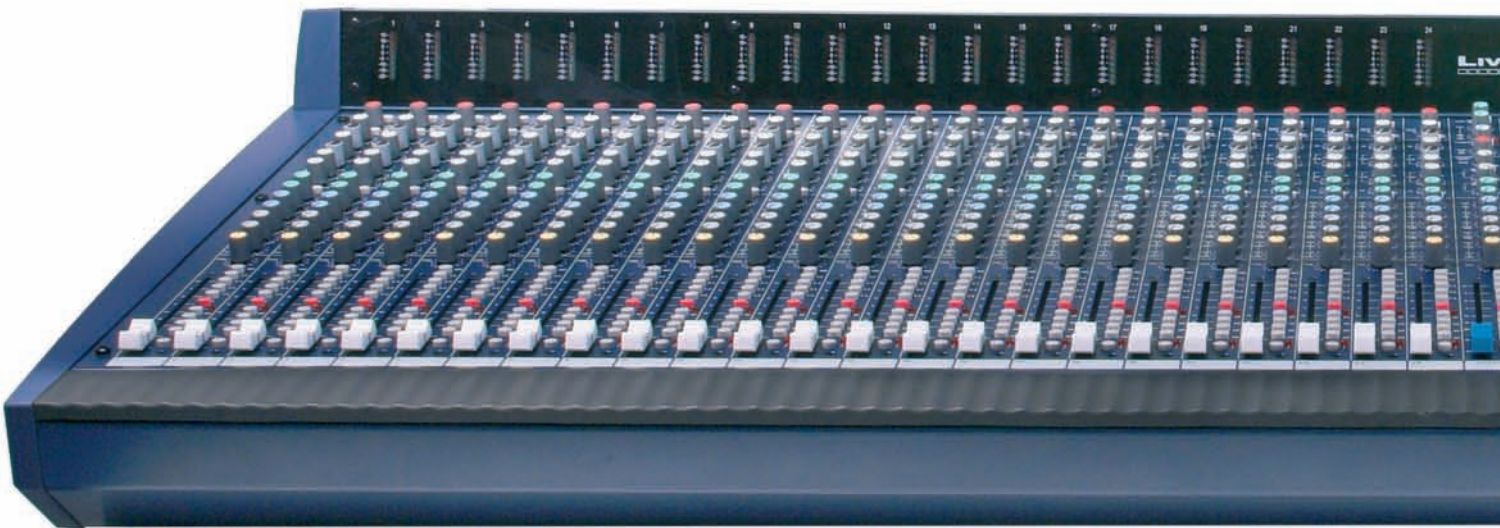
THE ULTIMATE AFFORDABLE 8-BUS LIVE MIXER

The Live 8 is the ultimate affordable live console, a fully-featured 8-bus desk that combines a comprehensive range of professional control and routing facilities with cost-effective and compact design.

You can choose the Live 8 in any of four frame sizes, from 16 to 40 mono channels, all featuring eight sub-groups for routing sets of channels together, giving you fewer faders to ride when balancing the overall mix.

Outputs for every application

In live music or in theatre, the eight sub-groups can also provide extra outputs, for additional zones or speaker stacks. Still more outputs, besides the main stereo and six aux outputs, are available via a 10 x 2 matrix section, bringing to 18 the total number of independent outputs on the Live 8. All are on balanced connectors, with output circuitry that offers excellent rejection against interference.



All mono input channels feature Soundcraft's legendary UltraMic+ mic preamp, designed to get the best out of almost any input source, from low-output dynamic mics to the hottest stage box or keyboard outputs.

As on all of the Soundcraft range of live mixers, powerful 4-band EQ with two swept mid bands provides all the corrective power you need. Carefully chosen, well-focussed frequency bands and filter slopes mean that you can dial in just the right amount of high frequency shimmer without bringing up unwanted mid-range boominess. Similarly, you can cut or boost only the narrow range of bass frequencies required to avoid speaker distortion or bring out the character of a bass guitar, without muddying the whole mix.

The Live 8 is well-equipped with stereo inputs, suitable for everything from instruments to CD players. Besides two full stereo channels, complete with EQ and aux routing, the master section includes a further eight stereo effect returns. Four of the returns even have EQ controls – a refinement that brings greater tonal control to effect mixing, as well as making it easier to bring in stereo instruments, or stereo playback of preshow music from a CD or MD player.

The construction of the Live 8 is everything you'd expect of a full-size professional live board, with individual channel circuit boards firmly bolted into a solid steel frame. Its ergonomic design and familiar colours, important factors in ensuring easy and intuitive operation, are based on years of in-house live experience.



Flexible Aux sends

The Live 8's six auxiliary sends can be configured in various ways to suit uses such as monitor, effects and other sends. Front-panel switches allow four of the auxes to be routed either pre or post-fade, while internal jumpers are used to change options such as whether a send is pre- or post-EQ, even whether an aux send is muted along with the channel. A more specialised facility is the channel direct output, switchable for either pre- or post-fade, provided on all mono input channels for multitrack recording or extra effect sends.

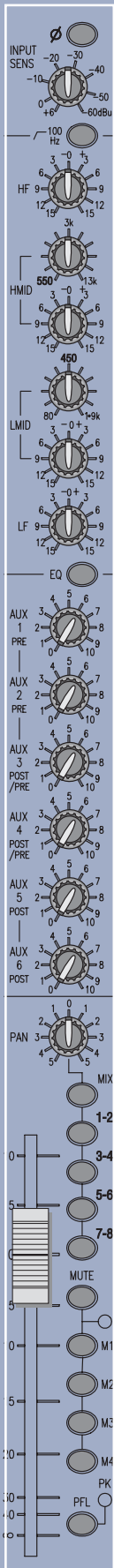


With its integral meterbridge, the Live 8 provides accurate and comprehensive monitoring of levels throughout the signal chain – channels, groups, and the main mix busses. More than just a way of seeing which channels are in use, this helps the engineer to maintain optimum levels throughout the signal path, avoiding both unwanted noise and distortion.

KEY FEATURES

- Up to 60 inputs
- 8 group busses
- UltraMic+ preamp with up to 66dB gain range
- +48V phantom power, individually switchable on each channel
- 4-band EQ with two swept mid bands
- 4 mute groups
- Additional outputs on 10 x 2 matrix
- 16, 24, 32 and 40-channel frame sizes
- Two stereo input channels
- 8 stereo returns
- Phase reverse on mono inputs
- 18dB/octave high-pass filter
- 6 Aux sends, configurable to give up to 4 pre or post fade sends
- Separate lightweight switched mode PSU

Mono Input



The UltraMic Plus™ padless mic preamp handles signals up to +28dbu with the input sensitivity control operating between +6dB and -60dB on Mic and Line inputs.

180° Phase Reverse switch

This switch reverses the polarity of the input to compensate for signal phase differences.

Connector Bay (behind meterbridge)

Both Mic and Line inputs are balanced with +48V phantom power available individually per channel for condenser mics. Direct Out is factory set post-fader/post-EQ, but can be set to pre-fader, pre/post EQ. The insert point is pre-fader, pre-EQ but post HPF.

EQ Section

The 4 band equaliser section has two swept mids for extra control during live performances. All bands provide 15dB of cut or boost. The HF shelving filter operates above 13kHz. The Hi Mid control operates between 550Hz and 13kHz with Lo Mid operating between 80Hz and 1.9kHz.

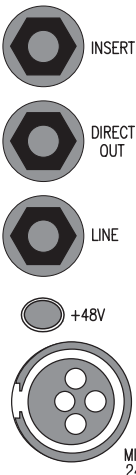
The LF shelving filter operates below 80Hz.

EQ In/Out switch

Selecting the EQ allows comparison of treated and untreated sounds.

High Pass Filter

A 100Hz/18dB/octave High Pass Filter is set pre-EQ to 'clean up' low frequencies.



Auxiliary Section

6 Auxiliary Sends allow the choice of either monitor or effects-orientated mixes. Auxes 1 and 2 are pre-fader, post-EQ for monitor mixes. Auxes 3 and 4 are normally post-fader, post-EQ but are individually globally switchable to pre-fader, post-EQ from the master section.

Auxes 5 and 6 are post-fader, post-EQ. The pre- or post-EQ parameters on Auxes 1, 2, 3 and 4 are all easily resettable via internal jumpers for custom configurations.

Pan

Each input channel can be routed to mix and/or any of the 8 groups in pairs.

Mute

All pre- and post-fade outputs are muted on the channel when the mute switch is pressed. Alternatively, the channel can be assigned to one of the 4 mute busses for scene setting.

PFL/Solo

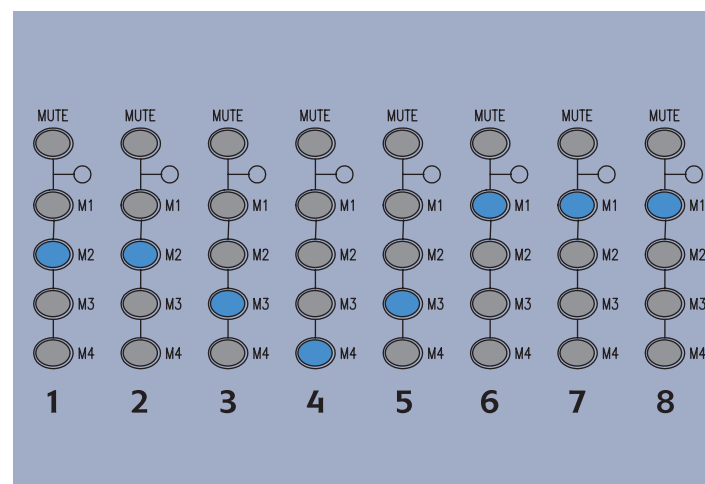
Each channel can be soloed pre-fader, post-EQ to check gain levels. The PFL LED also doubles as a PEAK indicator.

Faders

Custom-built 100mm long throw linear faders provide 10dB of extra gain above "zero".

Mute Groups

Dealing with up to 40 mono channels, plus stereo sources, can be hard work. On the Live 8, however, four mute groups take some of the strain. Sets of inputs can be assigned together to a mute group, and then silenced or brought back with a single button push. Whether it's for different bands, or scenes in a show, this provides the valuable facility to leave channels set up, with faders at the correct level, and activate them only when required.



Stereo Input



Two stereo input channel strips, each comprise two independent pairs of inputs.

Connector Bay (behind meterbridge)

Both pairs of line inputs are balanced. Plugging in the left jack only will feed a mono source to both paths.

Cassette/CD Input Section

This features two gain settings: LO for -10dBV semi-pro devices such as CD or cassette players, or HI for -20dBV hi-fi equipment. Signals are controlled by the LEVEL TO MIX pot and directed straight to Mix. The input can be soloed pre-fader, with two pre-fade auxes allowing the signal to be sent to stage monitor mixes.

Stereo Input Section

A gain control operates from 0 to 22dB allowing the connection of line level devices as well as most professional and hi-fi sources.

EQ Section

A two band frequency switchable EQ provides 15dB of cut or boost over high or low frequencies. The HF control is selectable between 6 or 12kHz, with LF selectable between 80 and 120Hz.

EQ In/Out Switch

This switch allows comparison of treated and untreated sounds.

Aux Section

The Stereo Input has 6 Auxiliaries with identical pre/post-fader settings to the mono inputs.

Balance

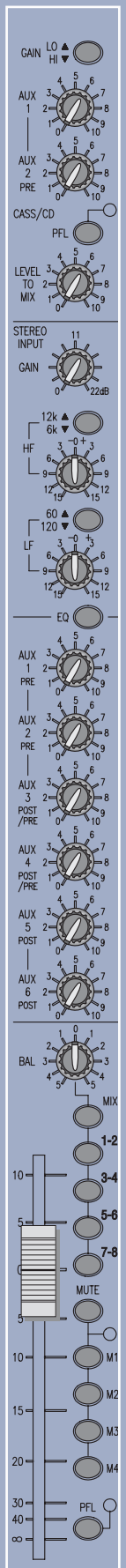
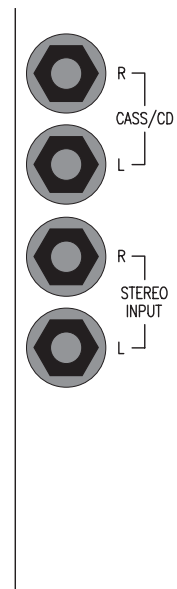
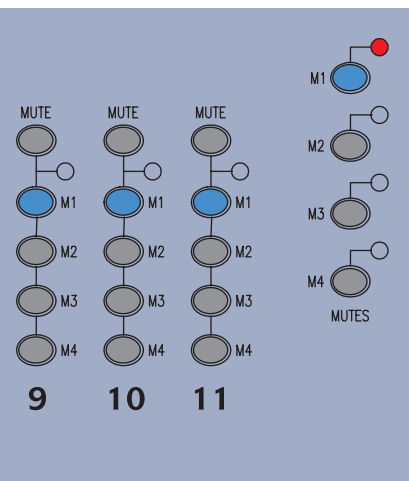
This control sets the amount of signal feeding the left and right mix outputs and the odd or even groups. Acts as a Pan control when a mono signal is used.

PFL/Solo

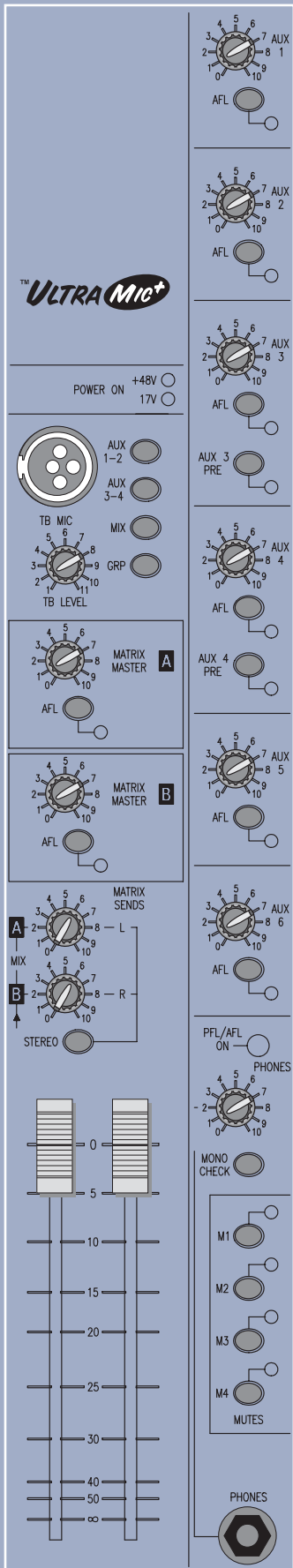
Pressing the PFL switch provides a mono sum solo of the pre-fade, post-EQ signal.

Fader/Route/Muting switch

The fader, mute switch and routing switch behave identically to the mono channels.



Master Section



Mix and Matrix outputs are provided on 4 impedance-balanced XLR connectors. The Mix inserts are pre-fader. A pair of unbalanced -10dBV jacks allow the performance to be recorded. The six Aux master outputs are also impedance-balanced.

Matrix Sends and Masters

Two rotary controls allow the Mix L and R busses to be fed to the Matrix outputs, either as a mono sum or individually to Matrix A and B respectively. The Matrix masters above govern the level of Matrix A and B outputs. Both may be soloed after the fader.

Talkback Section

A balanced XLR connector allows a microphone signal to be routed to Aux 1-2, Aux 3-4, the Mix, or the Groups. A rotary control governs talkback level.

Auxiliary Masters

Six rotary controls govern the overall level of each Aux master. Each can be soloed after the fader for monitoring. In addition, Auxes 3 and 4 can be switched post-fader, post-EQ globally.

Mute Masters

Four switches control the status of the Mute Groups. The associated LED illuminates when any mute group is active.

Headphones Section

A jack is provided for use with headphones with impedances of 200 Ohms or greater. Level is controlled by a rotary fader. The PFL master LED illuminates if any solo is active.

Master Faders

The Mix L & R levels are controlled by 2 custom-built 100mm long throw linear faders.

Group Outputs

Connectors (see below)

Each group has an impedance-balanced output with a male XLR connector and a pre-fade insert point. All stereo returns are balanced.

Stereo Returns

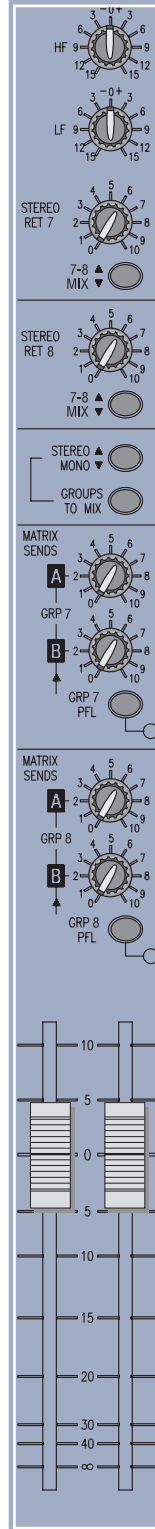
8 Stereo Returns are provided in the group section, for use as effects returns, or as additional stereo inputs. The returns in the top row include 2 band EQ with 15dB of cut or boost at 12kHz and 80Hz. Each return can be routed to Mix or to the pair of groups directly below it. A rotary control determines the level of the signal.

Matrix Sends

For the creation of two independent mixes derived from the groups, in addition to the group and mix outputs: ideal for monitor sends and speaker fills. Each group signal can be fed independently to Matrix A, Matrix B, or a combination of the two.

Group Controls

Custom-built 100mm long throw linear faders provide 10dB of extra gain above the "zero" mark whilst still ensuring smooth operation. Each group can be soloed pre-fader by using the PFL switch. Pressing the STEREO/ MONO switch routes the groups to mix in pairs or for use as mono subgroups feeding both sides of the mix.



Block Diagram, Dimensions and Connectors

