www.solidstatelogic.com

SSL Live. The new standard for live mixing.

Live. This is SSL

Solid State Logic
SOUND || VISION

SSL Live

The start of something special.

Solid State Logic has been at the leading edge of audio console design for more than 35 years. Many of the concepts, features and creative approaches to audio production taken for granted today as 'the way things are done' in Music, Broadcast and Film Post production came to life on an SSL. Our name has always been synonymous with design innovation, with inventing intelligent, ergonomically superior audio production tools that enable talented audio engineers to work efficiently, creatively and to make music sound great.

SSL Live consoles carry all of that DNA. We are confident that when you try them for yourself you will agree... SSL Live consoles carry forward the SSL tradition and deliver something special. As with everything we do, we have looked carefully at how the world's leading live engineers work, got under the skin of live audio and then taken a fresh approach. SSL Live consoles present a truly superb user interface that can work the way you work today and introduce a collection of powerful new features that could change the way you work tomorrow.

There are now two consoles available in the SSL Live range: The L500 and L300. The powerful software features, superb interface, remote I/O and of course the impeccable SSL sound are common to them both. They vary only in physical size, Local I/O, amount of processing power available and price.

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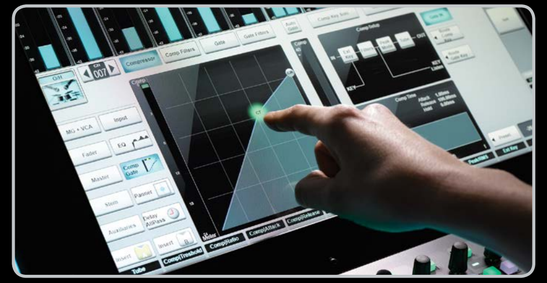
First Principles

The perfect balance of power and control.

Take Control

The key to a great control surface is a clear view of everything in your audio environment and finding exactly the control you need at your fingertips when you need it. With Live, SSL's obsession with ergonomics and workflow has delivered intelligent, elegant and comfortable layouts. All of the most commonly used functions are carefully arranged so that they sit within reach where your hands naturally fall on the console. There is a wealth of visual feedback with carefully considered use of colour change technology that will not fatigue the user during long periods of operation. Live control surfaces deliver a genuinely intuitive combination of gestural touch screen & hardware control and a whole collection of innovative features designed to streamline workflow.



The Power to Connect

L500 and L300 are very powerful consoles based on our new 'Tempest' platform, developed using patented technology, specifically to meet the demands of live production. We are of course very proud of our clever new processing technology, but at SSL our focus is always on what really matters and that is you having the power to do your job well. Live consoles harness Tempest's power in a sensibly flexible way to let you balance allocation of resource between signal processing and console architecture to suit each project. Thanks to the intrinsic flexibility of our approach, no matter how you configure it, when you compare the numbers, Live consoles give you more Inputs and Outputs, more Channels, Stem Groups, Auxes, VCA's and Masters, more processing tools and more signal processing power than many consoles with much bigger price tags.

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Control Surface

Up Close and Personal.

SSL Live control surfaces bring decades of design experience to the specific demands of live sound production. The result is uncluttered designs that are intuitive and ergonomically efficient with a collection of unique features to keep the operator in complete control at all times. The system lets you use your own balance of touch screen and hardware control to work the way you want to.

A single super bright, high resolution 19" central touch screen is the hub of the console, giving constant visual feedback and access to system configuration menus and the effects rack. It is the only touch screen available on a live console with true tablet style multi-touch gesture control, delivering an unprecedented degree of on screen parameter manipulation. The Console Overview menu provides a comprehensive view of all signal paths including channels, VCA's, Stem Groups, Auxes and more to provide immediate 'at a glance' feedback of all system levels and status without the need for any layer or bank navigation. The main screen is used in combination with the row of twelve 'quick controls' (a rotary control and three associated buttons) in the main fader tile. The quick controls can either be assigned to the same single parameter for all twelve channels or as 'detail' controls for individual EQ, Effects parameters etc. The quick control rotary functions can be flipped onto the faders. Colour coding ties together what is displayed on the screen, the quick controls and the Fader and Control Tiles.

The unique Channel Control Tile has its own dedicated high resolution touch screen surrounded by colour-coded rotary controls and rapid access selection buttons to provide instant physical control over EQ, Dynamics and insert effects for the currently selected signal path. The unique 'Focus Fader' enables the engineer to keep their hand in one place and have immediate fader control for the currently selected channel or user assigned and locked channel. The Focus Fader combines with the Channel Control Tile to form the Focus Channel.

Multi Gesture Touch Screen

Touch screen technology is nothing new but our main display is the first true multi touch screen with tablet style control to be offered in a live sound console. It is also the brightest available and able to deliver pin sharp daylight viewable detail. Our beautifully considered and organised graphical user interface provides comprehensive control of the entire console environment. It makes setting up channels with routing, Mute Groups, VCA's and Auxes intuitive and extremely quick. When it comes to assigning and editing EQ, Dynamics and Effects it has no rivals for clarity of information and ease of operation... and it's a lot more fun.

Fader Tile

Fader Tiles provide hands on control over signal paths. They are freely configurable to control any signal path, with clear bright variable colour coding. Fader Tiles are independent offering the ability to have up to 75 user assignable banks of faders available. Each Tile features 12 fader strips. Each strip includes a touch sensitive 100mm motorised fader, solo/mute buttons, Query button (which shows what is routed to or from the fader), Select button (to assign the strip to screen functions, or Focus Channel controls), individual LCD display and a set of quick controls. Alongside each channel fader are 14 segment level meter and separate gate and compression meters. To the right of the faders is a strip of Layer select buttons (with individual LCD displays) and a collection of menu buttons to select various aspects of the Tile's functionality, including 'Swap' which allows any bank to be set as a 'Home' set of strips. A 'Screen' key assigns the entire tile to the main screen, allowing any fader tile to be viewed and controlled from the screen. As part of the main screen menu system the Channel View gives an overview and direct control of the assigned strips.

External Monitor

In the heat of a live show getting a clear picture of your entire audio environment is invaluable and this is what our Console Overview menu offers. It provides a comprehensive view of all signal paths including: Channels, Auxes, Stem Groups, VCA's, Masters and Solo busses with metering, clipping, solo/mute status and more. When you need to see the status of a signal path immediately you don't want to interrupt the main console display or to navigate to the relevant layer, bank or mixer view. An optional sprung boom arm enables a standard screen to be mounted on either the left or right side of the console to be used to display the Console Overview menu or other menus, including the Automation.

Evolution and Revolution

Work Your Way.

We are all different. We all have our own way of doing things and of course for all of us, our own way is the right way. When it comes to control surface ergonomics, the SSL way is to provide solutions that aim to let everybody work how they want to. With SSL Live consoles most things can be done either via the touch screen or via the hardware controls or you can combine both approaches. We provide the traditional tools you are used to, but we also love to find new ways of doing things.

Focus Fader

The Focus Fader concept is brought to live sound for the first time here. It is a dedicated fader strip located in the Master Tile, positioned in the perfect position to rest your right hand on. This fader strip follows the currently selected channel, or can be locked to one specific channel, allowing the operator to select channels with their left hand and adjust with their right with exceptional speed. The workflow of the Focus Fader is intimately linked with the Channel Control Tile which also follows the currently selected channel giving immediate access to a full set of hardware controls.

Automation

As you would expect from the company that first introduced console automation over 30 years ago, SSL Live consoles feature an automation system that benefits from our unrivalled studio and broadcast background. Store virtually unlimited automation scenes. Use the extensive filters to choose exactly what settings the console stores or recalls, not just on a global basis but also on a per scene basis. Scene groups enable editing of all selected scenes in a single operation. Scenes can be triggered manually or from external triggers. Scenes even include the Eyeconix images and display brightness settings.

Solo & Talkback

SSL Live consoles offer a very flexible Solo and Talkback system. Two individual Solo Buses, each with dedicated push/select level controls, feed three Solo Channels which might be used for example with a wedge, headphones and in ear feeds. A mini matrix of Solo Select and Output Select buttons allow routing of either or both solo buses to any or all solo outputs quickly and easily. There are two Talkback Channels and two Talkback Output paths which also have dedicated controls and routing buttons that follow the same logic. The default solo source for each Solo Channel can be sourced from anywhere within the Live system, including Matrix outputs.

Flexible Ergonomics

Everything In Its Place.

We believe that creativity should not be hampered by technology. We also believe that having a pleasing place to work and a well organised space will help you do your best creative work. SSL Live consoles deliver an extremely flexible set of channel layout and recall tools and a combination of colour coding and superb screen graphics to help you get organised, stay in control and enjoy the view.

Colour Function

The visual cues the operator receives from a console are vital and our consoles use colour beautifully. Within the fader strips a single large LED strip is used to identify and organise the type of signal path (VCA, Aux etc) or the instrument group (drums, vocals etc) assigned to the fader. The colours used are freely definable by the operator. Controls designed for parameter editing (Aux send levels, EQ & Effect parameters etc) in the fader strips and in the Channel Control Tile also use colour coding. What is selected in the touch screens and the various sets of edit control hardware always follow each other.

Layers and Banking

SSL has been implementing layer and bank based channel layout and navigation for more than 20 years in our digital broadcast, music and post consoles. Our Live system is elegant, flexible and delivers a highly customisable workspace that keeps even large scale projects organised and accessible. Each fader tile can display up to five scrollable layers. Each layer has up 5 vertical banks, with each bank having a dedicated call button (layers and banks are colour coded and can have user text to identify them). Channels can be organised in any order anywhere within this structure.

Spill

Sometimes the simplest things are the best. Our unique Spill feature enables the individual channels within an LCR or stereo path to be folded away under a single fader. Spill then lays them out on demand across the adjacent fader strips for relative adjustment or editing... when you're done fold them away again. It saves layout space and makes manipulating multi channel elements a lot easier.

Eyeconix

In a console with banks and paging, speed of channel identification can make the difference between embarrassment and excellence. SSL's unique Eyeconix display enables colour coded bitmap images to be displayed with each channel greatly reducing the time taken to identify and access the desired controls.

Channel Architecture

Channels

The Live Channel architecture is easy to configure and extremely flexible. Channels have their own dedicated processing power and can be full with complete processing or dry and consume less processing power. Full channels have an unrivalled set of process tools with hi and lo-pass filters, four band parametric EQ which carries the legendary SSL tonal character (switchable between Legacy or constant Q), compressor with a new tube 'warmth' effect, expander/gate, delay, panning and all pass filter. There are two insert points. Dry Channels have no processing tools, two inserts and use less processing power. The Channel setup panel in the touch screen makes configuration and routing fast and intuitive.

Stem Groups

SSL Live consoles introduce a new type of signal path not found on other live consoles which we are calling the Stem Group. It functions in a similar way to a traditional subgroup, however a Stem Group has an increased feature set that makes it enormously powerful. A Stem Group is a unique type of hybrid mix bus that takes the key functions of a Sub Group, an Input, an Aux and a Matrix and rolls them into one extremely powerful tool. Stem Groups offer incredibly flexible routing options within the mix engine not found on any other live console. As with all other path types they can be configured in mono, stereo and LCR. Both full and dry versions are available. Stem Groups offer truly new and powerful ways to think about mixing and offer flexible solutions to manage your creative environment.

Process Order

Unique to SSL Live consoles is the ability to change the order of path processing blocks for Channels, Stem Groups, Masters etc in real time. A simple 'block swipe' user interface in the main touch screen allows elements to be dragged and dropped to any point in the signal path giving absolute flexibility.

Built For The Road

Ready For The All Weather Hard Knocks Life Of The Road.

SSL has a global reputation for the highest standards of build quality and first class support. With our Live consoles we have taken things to the next level. At their heart is a stainless steel chassis that is expecting a life on the road and it is well balanced with weight distributed carefully and well placed lifting points to make them a comfortable and safe two man lift. They are also designed for life in a wide range of environments... they aren't waterproof but are ready for any level of non-condensing humidity planet earth has to throw at them. They are designed to operate in a complete spectrum of lighting conditions. They have the brightest touch screens available on a live console and powerful colour change LED's throughout with the punch to remain crystal clear even in full daylight. There is a concealed light strip along the top of the front panel to illuminate the control surface in low lighting conditions. There are three front panel rotary controls to adjust brightness of the console: one each for the screens, control LED's and light strip. These brightness controls respond to automation to aid blackouts.

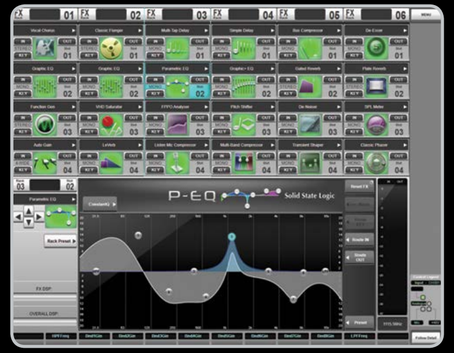
The Consoles are not the only ones who live on the road so there is a front panel USB port which is there to enable complete show files to be saved and loaded via a USB drive. The automation system features an extremely powerful filter system which allows the operator to define on a global or per scene basis which settings will be recalled, so that for example everything except Master Output EQ settings can be recalled for the show. SSL's Offline Setup Application (SOLSA) is described later in this brochure.

Audio Precision

No Compromise.

SSL has always set the audio performance benchmark for others to reach and sound quality is the primary design consideration of SSL Live consoles. Nothing is sacrificed so that the ultimate sonic performance can be delivered. The Live local I/O and Stageboxes deliver SSL SuperAnalogue™ performance with better than industry standard studio grade mic pre's combined with 24bit/96kHz DAC's to deliver a frequency response that is within 0.05 dB from 20 Hz to 20 kHz (within 1.3dB down to 10Hz) and a THD of 0.005%. 64-bit internal processing is used throughout guaranteeing maximum precision to support the highest standards of audio performance within all our processors.

SSL Live consoles provide the audio processing toolkit that generations of SSL mix engineers have used to create countless hit recordings along with a suite of freshly developed processors. The full processing paths include a four band parametric EQ that can be switched between a precise constant Q mode and 'SSL Legacy EQ' with our well known unique tonal character, hi- and lo-pass filters with selectable slopes, SSL dynamics presented as separate compressor, analogue style tube emulator, expander/gate as well as a delay line and cleverly configured all pass filter. Our Live consoles also feature precision analysis tools such as the fixed point per octave spectrum analyser and the acclaimed Dialogue Automix system from SSL's broadcast consoles.



Effects Rack

SSL Live consoles feature an internal effects rack that can be accessed via the insert points of Channels, Stems, Auxes and Masters as well as from the router. Designed to emulate a studio setup, the effects rack allows engineers to feel immediately comfortable creating complex effect routings with every parameter stored as part of the console automation. There are seven categories of studio quality, mono, stereo and multi-channel, ultra low latency effects designed specifically for live use. Reverbs, Delays, Modulation effects, EQ and even the famous SSL Stereo Bus Compressor are all included in a suite of more than 40 effects and tools. The effects rack has its own dedicated processing core with adaptive processing that intelligently reduces the overall processor overhead as you increase the effects load. Depending on the effect type up to 96 effects can be used in an L500 and up to 48 in an L300.

EQ

In addition to the options included in the full processing channels the effects rack offers additional EQ options: The G-Flex EQ (which comes in 8, 16, 24 & 32 filter versions) offers incredibly flexible Graphic EQ filters, a 10 or 6 band Parametric with a menu of selectable filter characteristics per EQ band and the smooth Contour program shaping EQ based on node selection operated with a familiar graphic EQ user interface. Allowing the creation of asymetric EQ curves.

Dynamics

In addition to SSL's renowned channel Dynamics in the full processing channels, a full complement of insert effects includes our famous Stereo Bus Compressor and Listen Mic Compressor along with high quality De-esser, Dynamic EQ, gate, Multiband Compressor and Transient Shaper.

Noise & Warmth

The VHD Saturator is a digital emulation of the highly regarded SSL Variable Harmonic Drive (VHD) circuit that introduces variable amounts of 2nd or 3rd order harmonic distortion to give controllable blends of transistor grit or tube style warmth. There are 'Guitar Cabinet' and 'Bass Cabinet' emulations. Our Denoiser is the ideal processor for controlling noise polluted source material. Our Enhancer provides non EQ based frequency control tools and our Pitch Shifter is smooth and pure.

Effects

Reverb

Our Reverb tool kit brings studio hardware grade depth and precision to on board console effects. There is a complete collection including Gated, Early Reflection, Ambient, Cathedral, Stadium, Recording Room, Tight ER and Plate reverbs, a superb vocal processor and the creative effect 'D Gen' processor.

Delay

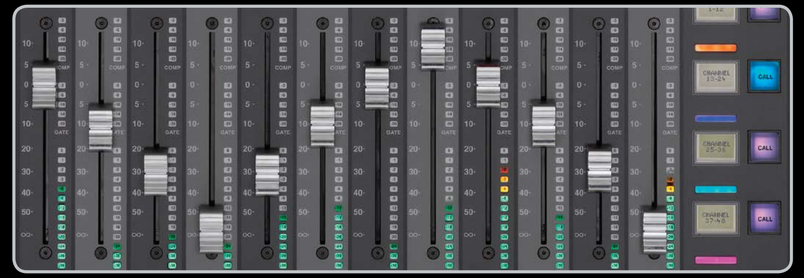
From simple delays to complex multi tap echoes, the Delay effects are ultra-versatile and processor friendly. Delay types include: 'Classic' & Multi-Tap, Tape Echo, Ping Pong and feature modulation, filters and tap tempo making complex delays easy to achieve.

Modulation

Taking inspiration from both studio and live standards, we have created a diverse and fully featured range of Modulation effects that have a classic warm sonic signature with lots of depth and character. The selection includes: Band Split Flanger, Classic Flanger, Envelope Flanger, Classic Phaser, Chorus and Guitar Chorus.

Audio Toolbox

When it comes to setting up, there is a fully featured tone/noise generator, a precision SPL Meter, a Phase Scope and the only built in FFT Analyser that provides true Fixed Point Per Octave analysis and thus truly accurate frequency analysis throughout the frequency spectrum.



Dialogue Automix

Taken directly from our broadcast consoles, our Dialogue Automix system is a powerful aid to the professional mix engineer. One of the most challenging tasks a mix engineer can face is riding the faders to maintain a smooth, balanced mix in something like an awards show with multiple presenters. Dialogue Automix allows the operator to set the relative mix of up to 12 microphones (per effect instance) and then automatically makes fast, transparent crossfades between them in response to incoming signal levels. It has two distinct benefits: it helps eliminate 'noises off' and uses a smart algorithm that maintains unity gain across the entire mic group, thus keeping the overall background noise level smoothly balanced. It frees the mix engineer to focus on balance and sound quality rather than be chained to the faders.

Tempest

Such stuff as dreams are made on.

SSL Live consoles are powered by Tempest, a new fourth generation digital audio platform developed specifically to meet the demanding requirements of the live environment. Learning from more than 25 years of digital console development, Tempest is a ground up development. All legacy code – the key to the sonic excellence of previous generations of SSL digital consoles – has been rewritten in the latest software languages. The high capacity signal processing engine at the heart of Tempest uses SSL's patented Optimal Core Processing™(OCP) to deliver highly efficient and reliable performance with minimal latency. Tempest delivers all of the power required to equip SSL Live consoles with all of the mixer architecture, processing power and connectivity to handle large scale events. The Tempest signal processing engine is integrated entirely within the control surface.

Stunning Audio Performance

The finest studio grade sound on stage.

SSL Live consoles meet the exacting audio benchmark SSL has set with the SuperAnalogue™ range of analogue studio consoles. It delivers a frequency response that is within 0.05 dB from 20 to 20 KHz (within 1.3dB down to 10Hz) and a THD of 0.005%. Digital to Analogue Conversion is 24bit/96kHz, the console operates at 96kHz, internal processing is 64bit. The local and remote I/O mic/line amps use SSL's patented mic amp technology to deliver the highest quality signal to the console. The circuitry is DC coupled (no electrolytic capacitors in the signal path) and high input impedance. Mic amp gain is controlled with extreme precision in more than 16,000 steps ensuring totally smooth control, very good common mode rejection and extremely low distortion. It all adds up to an exceptionally detailed sound we are sure you will love.

L500 Vs L300

Two sizes one soul.

There are two models available in the SSL Live console range, the larger L500 and the smaller L300. At SSL we believe that offering a smaller console should not mean compromising and reducing quality or features. Both consoles use the same Remote I/O, use identical audio conversion and internal audio engine. Both consoles use the same Fader Tiles and although the layout of the Master Tile and Control Tile is brought into the same area of the control surface with the L300 the controls available are identical to those in the L500. The main touch screens are different – they both respond identically but the L300 screen has a lower maximum brightness – it's still brighter than most and as bright as any competing screen. Both consoles use the same software with identical architecture, routing capability and of course audio processing tool kit – so a full channel on the L500 is the same as a full channel on the L300 and they both offer exactly the same outstanding collection of insert Effects. The differences between the two models centre on physical size, available channel paths & processing power and available I/O. The differences are so straightforward they are summed up extremely clearly in the comparison opposite. The L300 is physically smaller, offers less connectivity and is not quite as powerful as the L500, so it is a more compact, lower cost option – it's that simple.

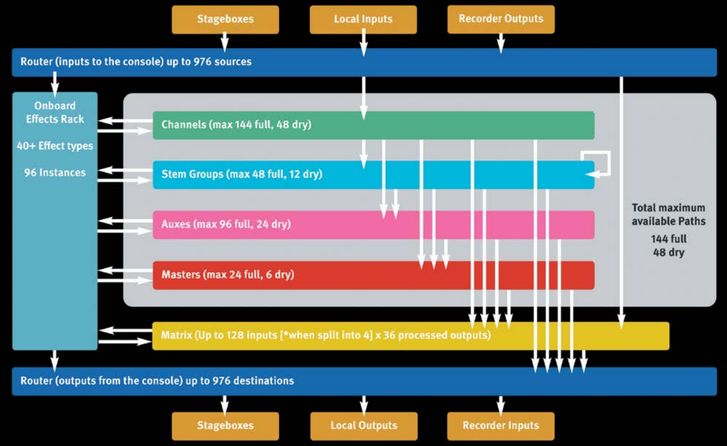
	L300	L500
Paths	128 (96 full, 32 dry)	192 (144 full, 48 dry)
Fader Tiles	Two (24 +2 faders)	Three (36 +2 faders)
Matrix	32 inputs / 36 outputs	32 inputs / 36 outputs
VCA's	36	36
FX slots	48	96
FX types	40+	40+
Sample rate	96kHz	96kHz
Local analogue I/O	16 mic/line, 16 line out	Up to 32 inputs and 32 outputs
Local AES/EBU I/O	4 pairs (with SRC)	Up to 8 pairs (with SRC)
MADI ports (coax/optical)	8 (4 redundant pairs)	Up to 12 (6 redundant pairs)
MADI FX loop	Optical in/out x 1	Optical in/out x 1
Blacklight	Optional redundant pair	Optional 2 redundant pairs
Maximum I/O	568 in / 568 out	962 in / 962 out
Channel Control Tile	Option	Standard
Main touch-screen	19" 600 Nits	19" 1,500 Nits
Power Supply	Two redundant as standard	Two redundant as standard
Width	923mm (36.3")	1,191mm (46.9")
Weight	81Kg (180lbs)	90Kg (200lbs)
Software	SSL Live V2.5	SSL Live V2.5

L500 Architecture

Absolute Power and Ultimate Flexibility.

L500 processing power allocation and I/O architecture is extremely flexible. The console has 962 inputs and 962 outputs. It has 192 mix paths at 96kHz. These paths can be assigned as Channels, Stem Groups, Auxes and Masters to suit demands and configured as mono, stereo or LCR. A mono Channel consumes one path, a stereo two, and an LCR three. 144 of the mix paths are full processing paths and 48 are dry. The combination of full and dry path types can be allocated to suit different applications. Insert Effects have their own dedicated processing which is also dynamically allocated.

A 32 x 36 Output Matrix also has its own dedicated processing and can be segmented into four separate smaller matrices if desired. All 36 Matrix Output paths have High and Low Pass Filters, 4 band EQ, 2 seconds of delay and our unique All Pass Filters available. This is in addition to two inserts that can be used with both the internal Effects Rack and external processing.

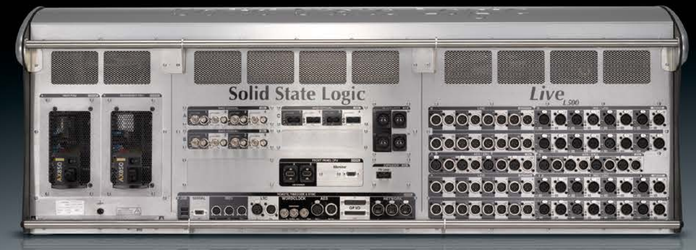


L500 Local I/O

Convenience and Connectivity.

L500 is equipped with a fully featured collection of Input and Output connectivity with the capacity to serve both Front of House and Monitor applications. L500 provides a versatile collection of local I/O built into the control surface so can operate without the use of any Stageboxes if required and has good connectivity for local peripherals when used in a pure FOH role. SSL Live consoles feature auto detection so identify any SSL Live I/O connected within the software routing pages.

Standard L500 local analogue I/O configuration; 14 mic/line inputs, 2 dedicated Talkback mic/line inputs, 12 line outputs, 4 Headphone/Monitor outputs. There is chassis space to expand with another 16 mic/line inputs and 16 line outputs. Standard AES/EBU digital I/O configuration: 4 pairs of inputs and 4 pairs of outputs (expandable to 8 in & 8 out pairs). AES/EBU I/O has fully variable sample rate conversion. Standard MADI port configuration: 2 redundant pairs of coaxial (expandable to 4 pairs) and 2 redundant pairs of optical. If redundancy is not required, these connections can be independent, providing a maximum of twelve ports. In addition there is a separate optical MADI port (out/in), designed for use as an 'FX Loop' for connecting an external FX device such as a laptop. The standard configuration has no SSL Blacklight II connectors but there is an option to add one or two redundant pairs. The back panel also accommodates connectors for MIDI, LTC, Wordclock and GP I/O. The console has redundant power supplies.

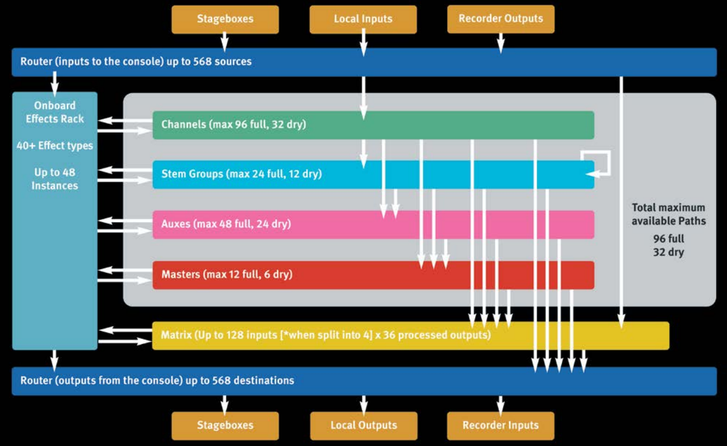


L300 Architecture

Smaller but still mighty.

L300 processing power allocation and I/O architecture is extremely flexible. The console has 568 inputs and 568 outputs. It has 128 mix paths at 96kHz. These paths can be assigned as Channels, Stem Groups, Auxes and Masters to suit demands and configured as mono, stereo or LCR. A mono Channel consumes one path, a stereo two, and an LCR three. 96 of the mix paths are full processing paths and 32 are dry. The combination of full and dry path types can be allocated to suit different applications. Insert Effects have their own dedicated processing which is also dynamically allocated.

A 32 x 36 Output Matrix also has its own dedicated processing and can be segmented into four separate smaller matrices if desired. All 36 Matrix Output paths have High and Low Pass Filters, 4 band EQ, 2 seconds of delay and our unique All Pass Filters available. This is in addition to two inserts that can be used with both the internal Effects Rack and external processing.

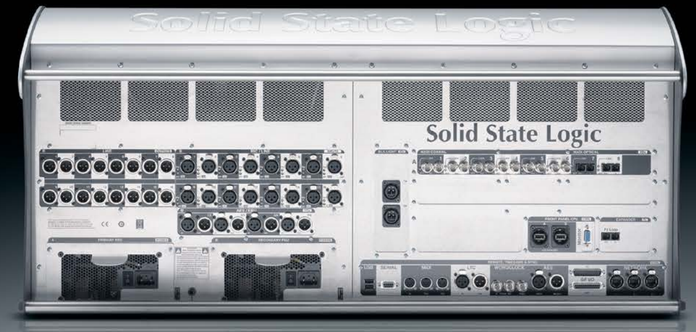


L300 Local I/O

Convenience and Connectivity.

L300 is equipped with a fully featured collection of Input and Output connectivity with the capacity to serve both Front of House and Monitor applications. L300 provides a versatile collection of local I/O built into the control surface so can operate without the use of any Stageboxes if required and has good connectivity for local peripherals when used in a pure FOH role. SSL Live consoles feature auto detection so identify any SSL Live I/O connected within the software routing pages.

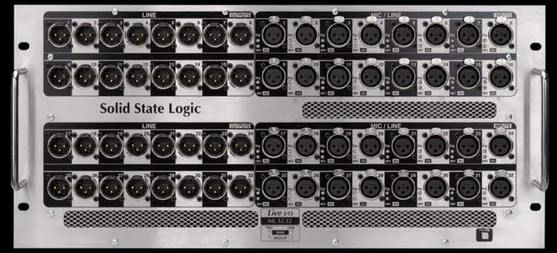
L300 local analogue I/O configuration; 14 mic/line inputs, 2 dedicated Talkback mic/line inputs, 12 line outputs, 4 Headphone/Monitor outputs. AES/EBU digital I/O configuration: 4 pairs of inputs and 4 pairs of outputs. AES/EBU I/O has fully variable sample rate conversion. Standard MADI port configuration: 3 redundant pairs of coaxial and 1 redundant pair of optical. If redundancy is not required, these connections can be independent, providing a maximum of eight ports. In addition there is a separate optical MADI port (out/in), designed for use as an 'FX Loop' for connecting an external FX processing such as a system using Waves Multirack or a VST effects host. The standard configuration has no SSL Blacklight II connectors but there is an option to add one redundant pair. The back panel also accommodates connectors for MIDI, LTC, Wordclock and GP I/O. A 2nd redundant power supply is standard.

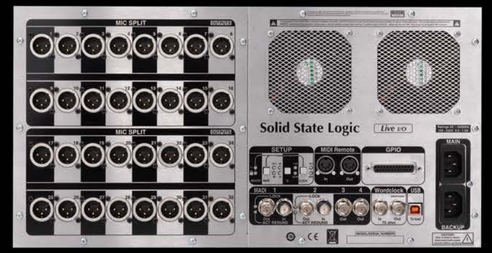


Remote I/O

Flexibility and Scalability.

A fully scalable set of remote I/O units are available for SSL Live consoles including analogue, AES/EBU digital and MADI devices. Interconnection between console and stage is via MADI. Remote gain control data is carried via MADI. For simpler systems standard coaxial MADI can be used to connect the console directly to analogue and/or digital AES/EBU Stageboxes. For higher channel count systems, SSL's proprietary Blacklight II high bandwidth multiplexed MADI is used to reduce the number of interconnecting cables. Blacklight II carries 256 @ 96kHz audio signals, equivalent to eight MADI connections, bi-directionally down a single multimode fibre. A MADI Concentrator box located at the stage is then used to distribute standard coaxial MADI to the analogue and AES/EBU Stageboxes, a second SSL Live console or other MADI devices. When two or more SSL Live consoles are connected to the same I/O, arbitrated gain sharing allows specification of which console has master gain control. All I/O stageboxes are fitted with dual redundant power supplies.





ML 32.32 - Analogue Stagebox

The 5U ML 32.32 analogue stagebox has 32 remote controlled SSL SuperAnalogue™ mic/line inputs and 32 line outputs on the front panel. Multiple units can be used to create larger systems. Remote switchable phantom power is available to all inputs. A/D D/A conversion takes place within the stagebox and the standard unit has two pairs of coaxial MADI In/Out configured as a redundant pair on the rear panel. I/O sharing between SSL Live consoles is made possible via an additional pair of coaxial MADI outputs. There is an optional rear-mounting 32 analogue mic output split panel. There are sample rate and clock setup buttons and a pair of wordclock connections. MIDI and GPIO connections are also supplied for alternative remote control methods.

D 32.32 - AES/EBU Stagebox

The D 32.32 is a 2U digital stagebox providing 16 x AES/EBU pairs via front panel XLRs. The unit offers sample rate conversion from the standard 96 kHz operating rate to other rates. The rear panel features exactly the same connectivity as the analogue stagebox.

BL II.D - MADI Concentrator

This 2U unit features a redundant pair of SSL's proprietary Blacklight II connectors on the front panel (expandable to two pairs). Each connection carries 256 channels of audio at 96 kHz and is used for efficient cable connection to the console. The rear panel provides 8 redundant pairs of coaxial MADI connectors (expandable to 16 pairs). This high density MADI I/O device delivers digital audio interconnection between any configuration of analogue and digital stageboxes and facilitates I/O sharing.

Network I/O: MADI-Bridge

Provides an interface between a Dante IP Audio Network and MADI. It has on board Sample Rate Conversion so can deliver 32 channels at 96kHz into a 48kHz Dante network. It has dual MADI, IP Network ports and PSU which can be used as a fully redundant solution or in Split Mode to connect two 96kHz MADI streams to a 48kHz Dante Network (and vice versa). It also offers a unique front panel headphone confidence monitoring system.

Offline Software

Your pre show preparation tool.

The SSL OffLine Setup Application or SOLSA allows creation and editing of Live console Showfiles on your laptop or desktop PC. Almost anything that can be done on a console can be manipulated and configured 'offline' when access to a console is not possible.

This includes console architecture configuration and setup of Fader Tile Layers and Banks. Stageboxes and I/O routing can also be assigned along with the creation of scenes and other automation editing. SOLSA also allows you to add effects, manipulate channel processing settings, bus routing and VCA assignments. SOLSA includes the same inline Help System as the Live console software, offering a built in user guide with tutorials and reference sections.

"SSL definitely did their homework to make it sound as analogue as possible. This console is the most analogue-correct digital console I've ever encountered. It sounds phenomenal. It's very intuitive and user-friendly. There are a lot of options as to how you can set up SSL Live. Everything is built-in, the reverbs sound glorious and it's all on board, I don't have to go out and buy a console and then say, 'Okay, now I need some external piece of software or hardware to get what I want.' Everything I need is right there in one box to make the sound how I need to make it, which makes my job easier."

Kenny Kaiser. FOH. The Killers.

"Once I finally got to see the console, it drew me right in. I actually never heard the console before I decided to use it. I know what an SSL sounds like in the studio; they're sonically incredible. For me, it's mostly about design, use, accessibility and how I could lay the desk out for what I need to do. I don't have any static mixes with the band, every song is different, so there's never quite the same setup each night. I have to have a console that I can get around on very rapidly. This setup lets me have multiple modes of accessibility to my work surface, which is key."

Brian Montgomery. Monitors. Santana.

"The first thing to say about Live is that it sounds really quite good and makes mixing live audio very easy. You get lots of separation and clarity. The EQ is musical, never harsh, and the dynamics are transparent even when compressing a signal hard, as you would expect from an SSL console. The mixes come together quickly when starting from scratch. Because the audio is very clearly defined, you have more options regarding relative levels, so elements of a mix that may normally be masked with another console are still clearly audible. This leads to accomplishing the often illusive third dimension to a mix that live engineers strive for — and that is a real sense of depth."

Ben Findlay. FOH. Peter Gabriel.

Solid State Logic

International HQ: Begbroke, Oxford, England OX5 1RU · Tel +44 (0)1865 842300 · sales@solidstatelogic.com

Cologne: Tel +49 7001 8658 42300 · sales@solidstatelogic.com
Los Angeles: Tel +1 213 249 9229 · lasales@solidstatelogic.com
New York: Tel +1 212 315 1111 · nysales@solidstatelogic.com
Paris: Tel +33 (0)1 48 67 84 85 · frsales@solidstatelogic.com
Singapore: Tel +65 6438 2272 · sales@solidstatelogic.com
Thailand: Tel +66 2 587 5111 · akaraphol@ssl-bkk.com
Tokyo: Tel +81 (0)3 5474 1144 · jpsales@solid-state-logic.co.jp
Zagreb: Tel +38 513 079 405 · sales@solidstatelogic.com

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