www.solidstatelogic.com

SSL Live. The new standard for live mixing.

Live. This is SSL.

Solid State Logic
SOUND || VISION

The 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.

The Live may be the first ever SSL live sound console but it carries all of that SSL DNA. We are confident that when you try it for yourself you will agree... this console carries forward the SSL tradition and delivers 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. The Live presents a truly superb user interface that can work the way you work today and introduces a collection of powerful new features that could change the way you work tomorrow. It has more sheer power and connectivity than anything else available at its price and of course, as you would expect from any audio console that bears the SSL name... it sounds impeccable.

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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 the Live, SSL's obsession with ergonomics and workflow has delivered an intelligent, elegant and comfortable layout. 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. The Live control surface delivers 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

The Live is a very powerful console based on our new 'Tempest' platform, developed 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 harnesses 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 gives 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.

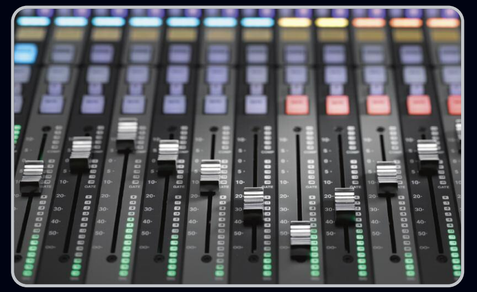
The SSL Live control surface brings decades of design experience to the specific demands of live sound production. The result is an uncluttered design that is intuitive and ergonomically efficient with a collection of unique features to keep the operator in complete control at all times. The system lets 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. A separate System Monitor screen 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 and combines with the Channel Control Tile to form a '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 a variety of different signal paths including Channels and VCA's with clear bright variable colour coding. Fader Tiles are independent so tile set ups can be swapped instantly around the console and offer potential for basic dual user operation. 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 legend 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 legend displays) and a collection of menu buttons to select various aspects of the Tile's functionality. A 'Screen' key assigns the entire tile as the controls for the screen mixer view, so any Fader Tile can be used as the master.

Channel Control Tile

For those who prefer hands on hardware the Channel Control Tile provides an expanded set of hardware and touch screen controls for the selected Channel. It features a 5.7" high res touch screen surrounded by 15 rotary controls. Dedicated button panels below for EQ, Dynamics, Panning and insert effects instantly call groups of parameters to the tile controls. Above the screen, additional sets of controls call Input and Delay parameters to the controls and a rapid access button set calls channel configuration parameters including Auxes, Stem Groups, VCA's and Mute Groups to enable channel configuration using hardware controls instead of the main touch screen.

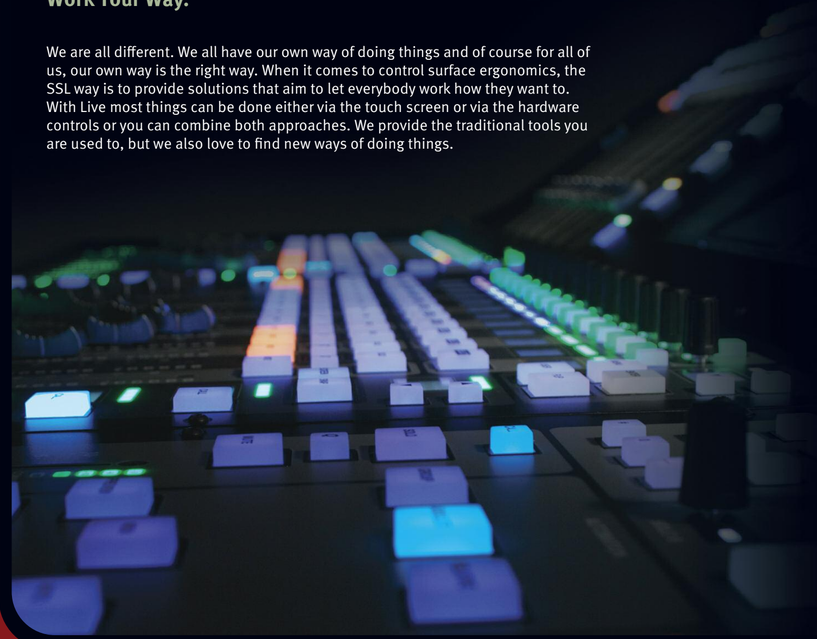
System Monitor

In the heat of a live show getting a clear picture of your entire audio environment is invaluable. 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. Our dedicated System Monitor lets you see it at a glance. An optional sprung boom arm enables a standard screen to be mounted on either the left or right side of the console. 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.

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 Live 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.



VCA's, Mute Groups & Main Fader

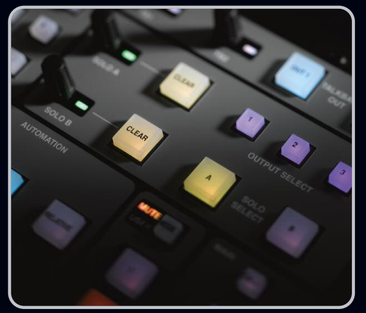
The essential tools of the live mixer are provided in abundance. The Live provides 36 VCA's and ten Mute Groups. Any fader can be assigned to a VCA. Mute Groups have a dedicated bank of buttons in the Master Tile. Any channel can be assigned to a VCA or Mute Group within the channel assignment menu on the touch screen. The Main Fader, also located in the Master Tile, has its own metering, solo/mute and Query buttons and can be assigned to any Channel, Stem Group, Aux, VCA, Master or Matrix output.

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 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, the Live features 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

The SSL Live features a superior Solo system. Two individual Solo Busses, each with dedicated push/select level controls, feed three Solo Output paths 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 busses to any or all solo outputs quickly and easily. There are two Talkback Busses and two Talkback Output paths which also have dedicated controls and routing buttons that follow the same logic. Any channel can be routed to Solo or Talkback.

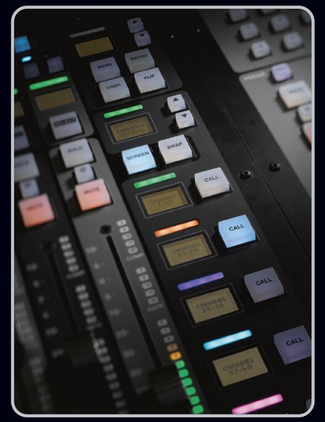
Flexible Ergonomics

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. The Live delivers 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 the Live uses 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. The 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 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

The SSL Live introduces 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 full Stem Group is in essence a fully featured input channel without the mic/line input stage. It features all of the processing and routing functionality of a Channel. Ideal for when you want to route a number of channels to the same effects processor. Dry Stem Groups are also available and use less processing power. A dry Stem Group is ideal for things like basic effects returns. Like an Aux, Channel and Master, Stems can be configured in mono, stereo and LCR. Unlike a traditional subgroup, full and dry Stem Groups can be routed to another Stem Group to create a highly flexible and easy to manage mixing environment.

Process Order

Unique to the Live 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 the Live we have taken things to the next level. At its heart Live has 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 it a comfortable and safe two man lift. It is also designed for life in a wide range of environments... it isn't waterproof but it is ready for any level of non condensing humidity planet earth has to throw at it. The Live is designed to operate in a complete spectrum of lighting conditions. It has 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 Console is not the only one who lives 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.

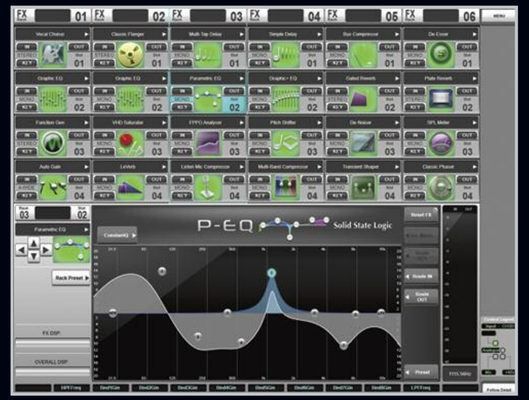
Flightcases available as an option.

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 the SSL Live. 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.

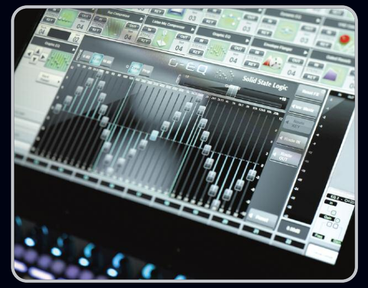
The Live provides the audio processing toolkit that generations of SSL mix engineers have used to create countless hit recordings along with a suite of freshly developed processors. The full processing paths include a four band parametric EQ that can be switched between a precise constant Q mode and '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. The console also features 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

The Live console features 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. The Live features 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 30 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.

Effects



EQ

In addition to the options included in the Live full processing channels the effects rack offers additional EQ options: a 32 band Graphic EQ (with selectable 6dB, 12dB or 18dB gain range) and a 10 band Parametric with a menu of selectable filter characteristics per EQ band and the unique G+EQ, a program shaping EQ based on node selection operated with a familiar graphic EQ user interface.

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 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. 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

Based on the algorithms of our acclaimed X-Verb plug-in, 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 and Plate reverbs, a superb vocal processor and the creative effect 'D Gen' processor.

Delay

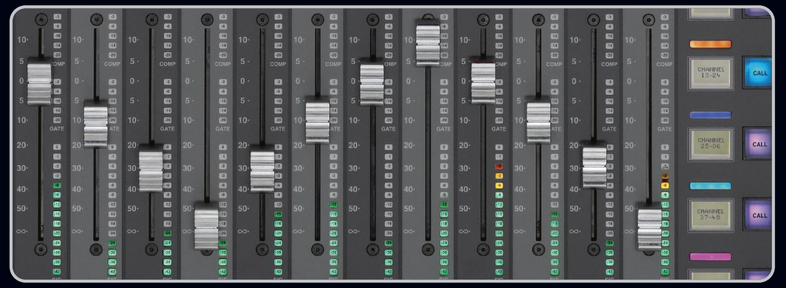
From simple delays to complex multi tap echoes, the Delay effects are ultra versatile and processor friendly. A classic Delay and Multi-Tap Delay processors are provided and both devices feature modulation, filters and tap tempo making complex delays easy to achieve.

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 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.”

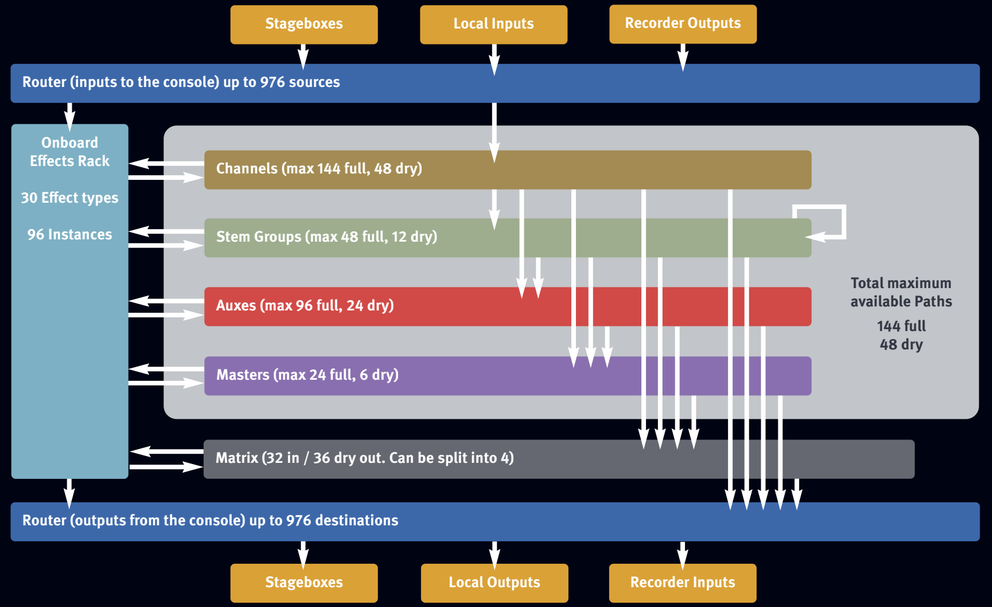
The SSL Live is powered by Tempest, a new fourth generation digital audio platform developed specifically to meet the demanding requirements of the live environment. Learning from more than 25 years of digital console development, Tempest is a ground up development. All legacy code – the key to the sonic 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 the Live with all of the mixer architecture, processing power and connectivity to handle large scale events. The Live signal processing engine is integrated entirely within the control surface.

Architecture

Absolute Power and Ultimate Flexibility.

The processing power allocation and I/O architecture of the Live is extremely flexible. The console can have up to 976 physical inputs and outputs. There is a selection of local I/O and Stageboxes for remote I/O. Effects have their own dedicated processing which is dynamically allocated. The rest of Live’s power is also allocated according to configuration. There are 192 simultaneous mix paths at 96kHz. These can be assigned as Channels, Stem Groups, Auxes and Masters to suit demands and configured as mono, stereo or LCR with either full processing or dry as required. 144 of the mix paths are full processing paths and 48 mix paths are dry. A mono Channel will use one path, a stereo two, and an LCR consumes three. Output routing to the PA system is handled by a discrete 32 x 36 Output Matrix which can be fed from Channels, Stem Groups, Auxes and Masters. The Matrix, which can be segmented into four separate smaller matrices if desired, offers dry paths with two insert points per path, has gain control on each crosspoint and can serve up outputs for a wide range of line driver and PA control systems.

MADI I/O connects the SSL Live-Recorder option, a robust 1U device that can record 64 tracks at 96kHz continuously from the console’s input stage and play back through the channels in Soundcheck mode.



Local I/O

Convenience and Connectivity.

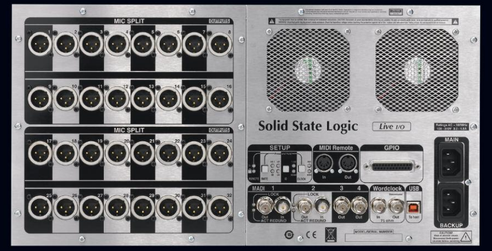
With any digital console the potential for the highest standards of performance are entirely dependent upon the quality and capability of its I/O. The Live is equipped with a fully featured collection of Input and Output connectivity with the capacity to serve both Front of House and Monitor applications. The Live I/O meets the exacting audio benchmark SSL has set with the SuperAnalogue™ range of analogue 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 and the console operates at 96kHz. 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. Listening tests are recommended.

The Live 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. The Live features auto sensing so identifies any SSL Live I/O connected within the software routing pages. The standard local analogue I/O configuration provides; 14 mic/line inputs, 2 dedicated Talkback mic/line inputs, 12 line outputs, 4 Headphone/Monitor outputs and there is chassis space to expand with another 16 mic/line inputs and 16 line outputs. The standard AES/EBU digital I/O configuration provides 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. The standard MADI port configuration is 2 redundant pairs of coaxial connections (expandable to 4 pairs) and 2 redundant pairs of optical connections. If redundancy is not required, these connections can be independent, providing a maximum of twelve ports. In addition there is a separate 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 consoles have redundant power supplies.

Remote I/O

Flexibility and Scalability.

A fully scalable set of remote I/O units are available for the Live 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 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

As standard the 5U ML 32.32 analogue stagebox is fitted with 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. The unit also features an additional pair of coaxial outputs for connection to a second SSL Live console for monitor mixing. There is also an optional rear-mounting panel for 32 split analogue mic outputs, which are derived before the active electronics of the mic/line amps (but after phantom power injection). There are sample rate and clock setup buttons and a pair of dedicated wordclock connections. MIDI and GPIO connections are also supplied for alternative remote control methods. Alternative options are available loaded with only 32 front panel input connections or 32 output connections.

D 32.32 - AES/EBU Stagebox

The D 32.32 is a 2U digital stagebox providing 16 x AES/EBU pairs of front panel XLR connectors. The standard operating rate of the Live is 96 kHz and sample rate conversion is available for all AES/EBU connections. The D 32.32 rear panel features exactly the same connectivity as the analogue stagebox with redundant coaxial MADI I/O, MADI output to a second console, setup controls and remote control connectivity.

BL II.D - MADI Concentrator

The standard version of this 2U unit features a redundant pair of SSL's proprietary Blacklight II connectors on the front panel (which can be expanded 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 of the standard unit provides 8 redundant pairs of coaxial MADI connectors (which can be expanded to 16 pairs). This high density MADI I/O device delivers pristine digital audio interconnection between any configuration of ML 32.32 analogue and D 32.32 AES/EBU units and a second SSL Live console.

Solid State Logic

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