music
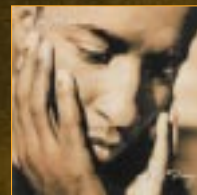# production
systems

Euphonix
digital control audio systems

Babyface

1996 Producer of the Year Grammy winner, Kenny "Babyface" Edmunds has installed two Euphonix consoles in his new LA Studio complex - Brandon's Way. Kenny's numerous projects include Eric Clapton's **Change the World**, the **Waiting to Exhale** soundtrack, Tony Braxton, and Boyz II Men.
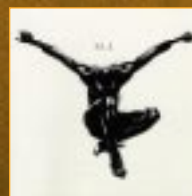
Glen Ballard

Glen Ballard produced the world's largest-selling album by a female artist on his Euphonix. To date, Alanis Morissette's album **Jagged Little Pill** has sold 22 million copies worldwide.
"I love the Euphonix, ...a simple clean analog signal path ...with total digital control is the perfect combination," says Ballard.

Film composer Hans Zimmer set a precedent when he and producer Jay Rifkin installed the first Euphonix CS3000 in their Santa Monica studios, Media Ventures. His credits include scores for **The Preacher's Wife, Crimson Tide**, and **The Lion King.**

CURB
S T U D I O S

On Music Row in Nashville, Curb Records opened a new studio featuring a 96 fader Euphonix. Curb Records' artists include: LeAnn Rimes, Lyle Lovett, and the Smokin' Armadillos. Pictured: owner, Mike Curb (left) and producer Chuck Howard (right).

Renowned producer Trevor Horn installed a 96 fader Euphonix in both his Sarm East and Sarm West studios in London. Trevor Horn has produced critically acclaimed albums for Seal and Rod Stewart on the Euphonix.

...the idea

Euphonix was founded in 1988 to bring to market an innovative successor to the traditional mixing console. Euphonix mixing systems apply computer power and software flexibility to enhance, automate, and streamline the mixing process that has traditionally suffered from the limitations of manual control.

Euphonix digital control consoles represent a breakthrough in the level of mixing and processing functions that are stored, recalled, and automated. The revolutionary system architecture provides higher audio performance at lower cost than traditional mechanically operated consoles or expensive and premature "all digital" offerings. Digital control provides a significant increase in operational efficiency and flexibility, while maintaining an easy and familiar control surface. All controls on the digital control surface may be stored and recalled in less than $1/30^{th}$ of a second. The purest audio quality is achieved through high-end analog audio circuitry placed under precision digital control. Analog audio is digitally manipulated and passed between inputs, outputs, inserts and monitors without the sonic and financial expense of digital converters. High reliability analog signal processing allows studios to preserve their investments in cabling, interfaces, tape machines, outboard gear, and maintenance practices.

...the design philosophy

The Euphonix digital control mixing system is based around a modular and scalable architecture. Systems may be specified to exactly match a facility's needs and financial resources today, yet still allow for future upgrades. A Euphonix purchase is an investment that is forward compatible. As Dolby Digital surround sound, DVD disks, DTS multi-channel CDs and other technological developments begin to change the demands placed on music recording and mixing, the unique modular system approach keeps audio systems current. Every Euphonix owner continues to benefit from significant new features and enhancements added through software releases and hardware options. The system is designed so that it may be upgraded and expanded in the field. Euphonix systems will keep a studio competitive and current into the next century.

When mega-star Bruce Springsteen returned to his acoustical roots to record **The Ghost of Tom Joad**, he chose a 96 fader Euphonix console for his studio, Thrill Hill Recording. Pictured: Engineer Toby Scott

Bruce Springsteen

London producer Steve Lipson is well known for his Annie Lennox projects. Recent work in his Euphonix equipped studio includes the latest Cher album.

Steve Lipson

"With the Euphonix, my clients get great value for money as more time is spent actually creating great tracks with absolutely no time wasted on resets," says Truls Birkeland, Studio Manager and Chief Engineer at Norlyd's Studio 1 in Norway. Also pictured: (right) engineer Jens Dryer

Norlyd

CSR Africa

Chris Ghelakis, owner of CSR Studio in Johannesburg, brings 'state-of-the-art' audio recording to South Africa. His credits include Ed Jordan, Arapaho and Yvonne Chaka Chaka.

...music systems

The flexible Euphonix CS3000 system is offered in a wide variety of configurations. Factory options including renowned dynamics processors, surround sound buses, aux/cue/multitrack bus expansion, and master facilities expansion may be combined to augment the base system which is scalable from 8 to 104 faders. A unique software package, MixView, operates the audio hardware in tandem with the engineer while automatically adapting to the large number of possible system configurations.

The standardized CS3000M config-uration is specifically tailored to suit traditional music recording and mixing applications. The "M" system package includes a dynamics processor for every channel and the main mix buses, 12 multi-format buses (for use as additional aux/cue or surround mix buses, plus 4 aux/cue sends to 8 primary aux buses, 24 multi-track buses, and the Master Expansion option. In addition, an innovative new machine control interface is included to implement locating and cueing of multiple audio and video machines and the automation system from the console and a music sequencer at the same time. All system options may be factory fitted or installed as a field upgrade any time later with minimal disruption.
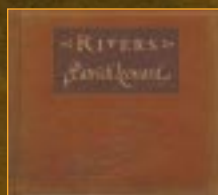
Patrick Leonard

"Recalling a template at any time is too cool! Euphonix SnapShots save time and add a dimension I wouldn't want to be without," says musician /producer, Patrick Leonard. Credits include Madonna, Pink Floyd and Bryan Ferry. His newest CD, Rivers, is available at 1-800-284-5888. Pictured: (right) Patrick Leonard (left) Marc Moreau

Stone Room

Since installing a Euphonix, London's Stone Room has been booked solid for commercial sessions. Projects include: Idha and The Diggers and Alphaville. Pictured: Managing Director, Rob Fisher

...music for film & television

The 12 multi-format buses provide up to 48 channels with an additional 12 assignable aux sends, controlled from the DSC rotary controls with send level, mutes and meters shown graphically on the screen. The engineer may alternately use these multi-format buses as surround sound mix buses with full panning. It is also possible to choose combinations of sends and surround buses. For example, with 12 multi-format buses the engineer can configure 8 sends per channel and use the last 4 buses as an LCRS surround sound mix bus. All major surround sound formats are supported. No other console offers this flexibility and power.

La Chappelle

"It's the desk I've been dreaming about for the last twenty years but didn't have time to design myself," says John Caffrey, producer, engineer and musician of Belgium's La Chappelle Studios. Pictured: studio partners Caffrey (left) and Pierre Piront

DJ Pooh

DJ Pooh hit double platinum with Tha Dogg Pound, an album entirely recorded and mixed on his Euphonix. Other credits include Color Me Badd and Snoop Doggy Dog. Pictured: Snoop Doggy Dog (left) DJ Pooh (right)

MUSIC BRAINS

Music Brains

The ability to control an entire studio via MIDI from the Digital Studio Controller made Euphonix the only choice for Tokyo's Music Brains studio.

NYC's Sony Music Studios offers its clients a magnificent music mixing room complete with a 56 fader Euphonix. Mariah Carey's TV special **Fantasy** was the CS2000's inaugural project. Pictured: Engineer John Alberts

Sony

Tony Taverner (left) and Jeff Allen of Sensible Music Studios in North London offer their clients the most innovative and up-to-date technology available including a 96 fader CS2000. Among their credits are Michael Jackson, Stevie Wonder and Orb.

Sensible Music

Legendary musician/producer George Duke enjoys the flexibility and ease of his CS2000. "Euphonix makes it really wonderful to work-- and much faster," comments Duke, whose credits include Natalie Cole and Al Jarreau.

George Duke

...midi

The CS Series of consoles include powerful MIDI control features allowing for connection to the studio's MIDI network. MIDI machine control is included from the console's transport and locate keys. The SnapShot Recall system also integrates MIDI program change data so SnapShots may be triggered externally from a sequencer. Each SnapShot also includes MIDI program change messages so outboard equipment may be re-programmed when a SnapShot is fired from the console. This becomes even more powerful when SnapShots are triggered from the SnapShot Automation system as effects devices can be made to change program number at an easily defined timecode point. Every channel fader on the console may be programmed to output MIDI control data so that the engineer may adjust external MIDI equipment using faders and the automation system to store and playback moves. Console objects may also receive MIDI control data so external controllers can be made to operate specific controls on the console.

CS3000

Twin Bargraph Meters

Each channel includes twin meters that may be selected to display channel sources, post fader stereo outputs and automation levels.

CleaR Displays™

Optional eight character electronic fader displays can be added to the console in groups of sixteen. Separate fader names can be saved and recalled for each title, making transitions from one project to the next, fast and simple. No more lost or worn out masking tape strips.

VU Meters

The CS3000 includes three selectable mechanical VU meters used to show Left, Right and Mono levels (or LCR) sourced from either of the two main stereo buses. A Phase correlation LED display is also provided.

Mic/Line Preamps

Each channel includes two universal gain amplifiers which accept mic or line level signals. These input sections provide phase reverse, high pass filter, phantom power and variable gain control. Four additional balanced line inputs are included, making a total of six inputs per channel.

Cue/Aux Sends

4 dynamically automated level controls can be sourced from pre or post fader signals and may be assigned to any of eight auxiliary output buses-user selectable to operate as four mono or two stereo sends.

Moving Faders

The CS3000 is supplied standard with moving lower faders. Optionally, upper moving faders may be ordered. The automation system provides all standard moving fader functions including Monitor Before Record (preview) and Touch Record. Every fader may control a mono or stereo source, doubling the number of signals of the system is capable of controlling. Fader motors may be switched off if required.

CS3000 Frame

Fitted with comfortable leather arm rests and premium quality faders and rotary controls, the CS3000 frame is modular allowing additional sections to be added in the field. Special metalwork is available to convert single operator frames to dual operator systems. And custom options are available for fitting client equipment, such as reverb remotes, into blank panels.

Master Control Module

The Master Control Module houses the two master stereo output bus faders, monitor output controls, Aux send master controls, oscillator and solo controls, together with 8 selectable bargraph meters.

Central Control Features

DSC™ (Digital Studio Controller)

All Euphonix systems feature an assignable central control module, the Digital Studio Controller or DSC™. Located in the center of the console, the DSC is home to many of Euphonix most powerful features. Machine control, external MIDI control, SnapShot Recall™, Total Automation™, EQ, Dynamics, input and monitoring matrix, GPI programming, speaker selection, communications microphones, and surround panning all take advantage of these assignable rotary controls and keys to quickly process operator input.

I/O Control Module

Each module includes controls for four channels. All controls are placed within easy reach from a seated position. Channel controls include; twin bargraph meters, Mic/line input gain controls, four cue send controls, upper and lower faders, pan, and mute controls together with "hidden-til-lit" displays of routing and channel status.

Sliding Keyboard Tray

For easy access to the computer keyboard. Additional trays may be ordered.

TrackPanner™

For systems specified with multi-format surround sound mix buses this optional track ball module may be fitted to allow the selected channel's signal to be panned across a surround sound field.

Color Graphics Screen

An active matrix color screen provides real time graphical display of automation moves, EQ curves, dynamics processing, surround panning position, assignable aux levels, and bus master levels. Automation editing and project file management are also supported by this interface.

Assignable Rotary Control Set

Twelve assignable rotary controls work interactively with the screen for selection and adjustment of EQ, dynamics, expanded aux sends and surround panning. Turn a control, hear the changes and watch the graphics change. Simple and fast, the screen displays exact position and name.

Assignable Keys

16 function keys with 8 character labels. Used for SnapShot Recall, expanded monitor input selection, presets, speaker select and MIDI functions.

Channel Select & Routing Keys

Centralized selection of input channels for assignable control is made possible so the engineer never has to leave the monitoring sweet spot. Routing may also be assigned and displayed in this section.

Central Machine Controls

Full set of transport remote controls, which include powerful locate and screen based cue list search functions. Three Sony 9 pin and three MIDI machine control ports are provided along with time code reader / generator with video window inserter.

Automation Keys

Dedicated keys are provided for automation status and for functions such as SnapShot Automation and automation templates.

Assignable moving faders

Assignable moving faders allow the engineer centralized control of the currently selected channel faders.

Source Assign keys

Source keys select any or all of the 6 possible channel input sources (two universal mic/line and 4 line) and assign to either or both of the two stereo buses.

Master Control Panel

Numeric keypad, additional menu driven features and SpinKnob for machine control and scrolling lists.

The CS3000 offers major advantages over other systems for recording and overdubbing; advantages that benefit the engineer, the producer and the musician.

Sound Quality

The CS3000 provides an extremely clean and transparent signal path, which ensures that signals are captured to the storage medium with optimum clarity. The Universal Inputs feature state-

However each Euphonix channel includes two four band Equalizers allowing both the source and the monitor signal to be processed!

Real Monitor Mixes

The CS3000M includes 12 assignable aux sends, normally dedicated to the lower monitor faders, along with the dynamics and filters, giving these lower moving faders enough facilities to allow the engineer to make truly powerful mixes during recording

recording, tracking, overdubbing

of-the-art preamplifiers with ruler-flat frequency response and ultra-low noise and distortion. The balanced line inputs are optimized for line-level signals, and provide high common mode rejection and plenty of headroom. Euphonix consoles are known worldwide for their noticeably superior sonic quality, and this tradition continues with the CS3000.

Recording Configuration

Upper faders usually source mic or line inputs to the multitrack buses or to the direct channel outputs. Since each fader can control a mono or stereo input, it is possible to bring in stereo sources on a single fader, doubling the system's input capability! The 4 automated cue/aux send controls per channel are used for providing up to two stereo foldback mixes. Lower faders act as monitor faders, exactly the same as with an in-line system.

and overdubbing. Euphonix automation allows the engineer to include automation of the monitor mix if necessary which is especially useful during the overdubbing process. A monitor mix no longer has to be a rough mix; it can now have the full power of a final mix with EQ, dynamics, filters, 12 sends and automated moving faders!

SnapShot Recall

SnapShot Recall enables the artist to move from one cue to another instantly; no waiting for the console to be reset manually. SnapShot recall also brings back complex cue mixes, all routing, source levels and processing at the touch of a button. The system encourages the engineer to refine the monitor mix over time, providing the artist with a better mix to record/overdub too, and creates a more refined monitor mix at the end of each session.

Total Automation

Euphonix provides a level of creative possibilities that have never been possible on consoles with automation systems limited to just faders and mutes. With MixView software version 3.0 the Euphonix provides expressive dynamic automation of upper and lower channel faders and mutes, stereo panning, aux sends, and EQ. In addition, SnapShots may be fired live to timecode allowing instantaneous mix changes to occur at transition points or breakdowns in the mix (a feature unique to the Euphonix).

possible to run automation during the overdubbing process without interfering with normal operation. Parts of the console may be automated while others may be set to manual. Automation moves are shown on screen for each control in the selected channel.

Signal Processing

The Euphonix CS3000 is equipped with powerful processing such as the highly acclaimed 4 band equalizers and the optional advanced dynamics processors and filters. Each dynamics

mixing

SnapShot Recall

Integral to each mix is a SnapShot of the entire console. When a Euphonix mix is loaded, every control, including EQs, dynamics, filters, pans and routing are instantly recalled. At any time a SnapShot of the console's settings may be saved and instantly compared to a previously stored SnapShot at the push of a button making it easy to audition subtle changes from one mix to another. Instant recall of the settings makes it a simple matter to go back and make changes to an older mix. It also makes it possible to A/B compare final mixes on-the-fly with earlier monitor mixes made months ago. A newly included comprehensive off-line editing package provides the engineer with tools to cut, copy, insert, delete and merge one mix with another.

Simple To Operate

Euphonix automation is comprehensive and simple to operate, with dedicated keys for master status, and standard modes such as write, trim, touch record, safe, monitor-before-record, write-to-head, write-to-end and write-through the entire mix. It is even

processor includes programs to compress, expand, de-ess, limit and gate.

Lower faders are typically sourced from the multitrack return, freeing the automated upper faders for mono or stereo effects returns and additional live inputs to the mix. Each fader has a dedicated EQ, doubling the number of full function paths in the system during remix.

Effects Devices

The CS3000M offers the ultimate mixing facility by adding dynamics to all lower faders and providing a total of 16 sends available for effects: 4 send controls in each channel feed 8 aux buses, and 12 additional assignable sends per channel. The upper faders may also be used as a send from lower fader signals to a multitrack bus, then routed to outboard effects devices in exactly the same way as an in-line system is used. Stereo effects devices may be returned on a single fader, which greatly increases input capacity during mixdown.

Dynamics & Filters

The ES108A, an eight channel dynamics option, features a unique architecture employing DSP to precisely compute the gain function. This approach results in a state-of-the-art gain control device with unmatched sonic performance. The ES108A supports SnapShot Recall so functions can be stored and reset at the touch of a button. Users can add their own presets to the library of factory presets available at all times from the removable non-volatile memory.
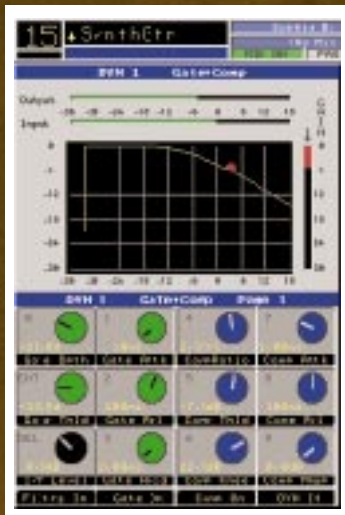
EQ

Each channel has two 4-band digital control equalizers. EQs can be instantly adjusted from one setting to the next using the SnapShot Recall system, or dynamically automated under MixView 3.0. A real-time color graphic display of the EQ response curve, complete with band interaction, sets new standards for ease and speed. EQ is adjusted from the center mix position using the central assignable controls; no more gymnastics are needed to adjust and listen to
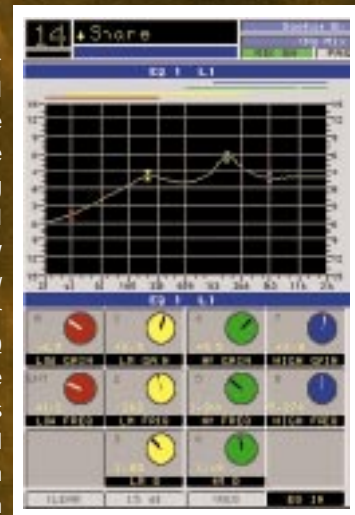
dynamics, EQ and Aux Sends

A Euphonix patented color graphical display shows dynamic gain control in action. The Gain Ball™ makes set-up, operation, and monitoring of the ES108A's operation fast, simple and intuitive. A red ball tracks the theoretical gain curve in real-time and visually indicates attack and release time adjustments. For the first time the effect of dynamic processing can be accurately predicted and displayed. Standard gain functions are available to be used simultaneously. A new mode, Dynamic Notch, creates a frequency dependent gain reduction band ideal for use in de-essing or de-ringing, as well as solving many other gain related problems.

Also as a part of each channel the ES108A includes a pair of digital control filters which can be individually selected to low pass, high pass, band pass, or notch. These 12 dB per octave filters can be placed in the main signal path, or the side chain of the gain control element. The ES108A is so flexible it even allows the operator to select negative compression ratios for very special gain-based effects. The ES108A is more than just a compressor / expander / limiter- it's a creative tool!

subtle EQ adjustments, since the operator is always in the monitoring sweet spot.

Critically acclaimed for musicality and flexibility, the Euphonix EQ features the broadest mid-band frequency sweep range and overlap of any analog console EQ. The Lo-Mid band sweeps from 41.2 Hz to 1.3 kHz, and the Hi-Mid band sweeps from 659 Hz to 21.5 kHz both with an adjustable Q from .32 to 11.6. The two independent EQs in each channel can be locked together for precise stereo signal control or placed in series on a mono signal to create complex EQ characteristics, capable of creating effects or solving the most stubborn problems.

Extra Aux Sends

Adding the optional Audio Cube™, a system can be expanded to include from 4 to 48 additional aux output buses, making the total aux sends available a staggering 56! Either channel fader may access these buses. Information relative to the Audio Cube is stored and recalled as a part of the SnapShot Recall system. A future planned upgrade will provide dynamic automation of these send levels, and like all Euphonix modular expansions, this can be added to the system at any time.

...more time to create

Traditional consoles, even those with so-called "total recall", still require hours of manual knob resetting during a project in order to get back to saved titles and mixes. These mechanically operated systems have never had the ability to recall outboard dynamics and effects processors. Imagine the time saved if it were possible to jump from one title to the next in just a minute instead of an hour. Artists' performances would be improved by allowing them to be continuously creative without the down time it takes to manually reset the console. Producers would find they required less time to get the tracks recorded. Projects would be completed faster than possible with a manual reset console system.

All of this is possible today with Euphonix, the only digital control analog audio console that recalls and resets all the major components of a mixing environment automatically. Euphonix title recall resets faders, mutes, pan/bal, aux send levels, EQ settings, dynamics settings, routing, surround panning, MIDI program change for external signal processors, monitor configuration, tape location cues ...Everything instantly!

add noise gating, compression, expansion, ducking, de-essing, and other frequency selective processing functions to every channel.

Audio subgroups may be specified in three different configurations: 24 mono (or 12 stereo) subgroups sourced from lower faders, 12 mono, or 6 stereo subgroups sourced from all faders. These configurations can be changed easily in the field. Two stereo outputs, plus PFL, AFL and solo buses completes the bus structure of the system.

...delivers the highest sound quality

The most demanding audio professionals use Euphonix mixing systems because of their exceedingly high sound quality. Audio circuitry is built without compromise, using only the highest grade components, delivering the cleanest audio path possible while at the same time, providing all the power and flexibility expected of full digital control. All audio signal processing is housed in the Audio Tower so noise, RFI, and crosstalk can be minimized. Circuit layout is optimized for maximum audio performance, not limited by the

the benefits of digital control

...more creative possibilities

Euphonix SnapShot Recall™ is a digital "picture" of the console's surface. Within 1/30th second SnapShot recall will reset the controls to those positions previously stored. It's a a powerful tool which frees mixers from banal mechanical tasks and allows for a greater focus to be placed on the sound of the final mix.

SnapShot Recall can be used to create multiple mixes and to compare them instantly in real-time. SnapShot Recall allows instant changes of EQ and/or dynamics without being forced to tie up two channels of the mixing system. This frees valuable faders for more inputs to the mix. Euphonix digital control system with SnapShot Recall makes remixing a project easier and faster than ever. Once the title is recalled and the console is reset, you are right back to where you left off, ready to start mixing again without laboring for hours to get "close" to where you were before!

...more routing & processing flexibility

From an operational standpoint, the Euphonix provides a wide range of functionality without compromising user access. Each channel strip features 2 variable gain universal amplifiers and 4 line level inputs. Any of these 6 input sources can be assigned in mono or stereo to either of two long throw faders, one upper and one lower (moving faders available). Two 4 band digital control EQ sections can be placed into the signal paths either as mono or a locked stereo pair. Each channel also has 4 dedicated, dynamically automated auxiliary output controls, selectable as mono or stereo sends to any of 8 dedicated output buses and if more are needed, than up to 48 extra send buses may be added at any time. Optional dynamics processors

physical restrictions of an input module as is required in a traditional, mechanical style console.

...assures the highest reliability

High reliability and ease of maintenance is achieved through the combination of analog circuitry, mature software and modular hardware. Audio electronics housed in the Audio Tower are fan cooled and built in removable tray assemblies with local voltage regulation. Design is modular throughout, for easy replacement and troubleshooting of all system components. Mix Controller modules are grouped as four channels and can be removed or replaced in seconds. Multiple processors provide independent operation of the Mix Controller (digital control surface), the Audio Tower (analog processing), and the MixView computer. Even in the event the computer is off-line or the digital control surface loses power, the audio output is not interrupted. Optional redundant power supplies provide uninterrupted power under the most difficult conditions.

...prepared for the future

Ready to meet the audio demands of surround-sound, DVD, DTS multi-channel CD, and any other future development, Euphonix's optional Hyper-Surround system provides stereo and surround panning from every channel and fully supports all multi-channel formats in use today. With unique software controlled configuration, Euphonix Hyper-Surround lets you create custom mix formats up to 32 channels wide, complete with automated panning. The multi-format mix buses used for Hyper-Surround mixing are supplied as an optional hardware module (Audio Cube), which can be added even after installation, protecting one's investment.

expanded facilities

• 64 Input Monitor Matrix

Inputs are configurable as mono, 2 ch, or 4 ch LCRS stem returns, which can be named and selected quickly from the DSC assignable keys.

• 8 Stereo Output Matrix

2 stereo buses and/or 4 monitor returns can be routed to any of 8 stereo outputs. Independently selectable for simultaneous stereo monitoring/dubbing operations.

• 8 Stereo Speaker Outputs

8 line level speaker outputs, software configurable as inter-cancelling or additive groups. Automatic studio speaker feed muting is available when a studio mic is opened.

• 3 Communications Microphone Inputs

These microphone inputs may be used for a variety of talkback and listenback functions, allowing two way communications between the console operator, talent, and studio personnel.

• 16 General Purpose Interface Relays (GPIs)

GPIs are ideal for interfacing cart machines or other switch closure driven devices to the CS3000's manual or automated control systems.

• Clean Feeds for ST1 and ST2

Clean feeds bypass the MX464 electronics unit completely, insuring basic console operations even if the electronics unit is inactive.

• Mono Feeds for ST1 and ST2

Left and Right signals from the two main stereo buses are electronically summed and fed to a high quality balanced line driver.

• Comprehensive 288 Jack Patchbay

Premium quality half-normalled TT jacks wired to multi-pin connectors and shielded in a metal enclosure.

Surround Sound for Today...and Tomorrow

Home theater surround-sound systems and motion pictures have raised consumer expectations for multi-channel audio playback. Advanced TV will add significantly to the growing demand for programming in surround-sound. DVD and HDCD technologies now provide media capable of delivering multi-channel music and video programs. Plans now in development from DTS to supply multi-channel music disks with 5.1 channels of high quality sound from a Compact Disc.

A console that can't keep pace with these trends faces the same destiny as the typewriter. The Euphonix CS series consoles are designed to integrate seamlessly with the Audio Cube expansion module, adding from 4 to 48 multi-format mix buses. Hyper-Surround software then defines these buses as stem mix outputs for multi-channel mixing. Formats can be defined as wide as 32 channels. High resolution controls (pan, surround, focus, divergence, and boom level) allow for precise positioning of sounds, both audibly and through an intuitive graphic display screen.

HYPER-SURROUND ™

...standard features

- SnapShot Recall- total console reset in less than 1/30th second
- Total Automation of all console controls to timecode
- Dynamic automation of faders, mutes, stereo pan, EQ and aux sends
- Comprehensive MIDI machine control and MIDI program change automation
- High resolution active matrix color graphic display screen
- DSC central control section with dual moving faders
- Two automated long-throw faders (mono or stereo) per channel
- Two automated pan controls per channel
- Two 4-band parametric EQs per channel
- 24 user configurable multi track buses
- Two stereo mix buses
- 4 automated aux sends to 8 aux buses
- Two high-intensity led bargraph meters (Peak/VU selectable) per channel
- DCA (Digitally Controlled Attenuator) level controllers for high accuracy, wide bandwidth, ultra low noise and distortion
- DCA group master control from any fader
- Pre-wired fully connectorized TT patchbay (premium quality jacks)
- High speed MixView processing platform with hard disk, removable hard drive, and MIDI interface
- 6 inputs (2 universal mic/line, 4 fixed line) per channel
- 5 outputs (3 pre-fader and 2 post-fader) per channel
- Three master VU meters and led phase correlation display
- 3 programmable stereo monitor outputs that may be linked together for 4 or 6 channel monitoring
- 8 high-intensity led bargraph master meters
- Software defined control surface allowing feature upgrades

...system options

Multi-Format Buses — Adds 4 to 48 extra multi-format bus feeds for aux/cue sends, mix-minus/IFB feeds, or surround panning buses.

Dynamics — 8 channels of dynamics processing providing simultaneous gate/ expander, compressor/limiter, and hi/lo pass filters. Settings can be stored and recalled as part of a SnapShot for instant recall

Master Expander — Master Facilities Expansion: 64 input monitor matrix, 8 stereo output record matrix, 8 Stereo Speaker Outputs, 3 Communications Microphone Inputs, 16 General Purpose Interface Relays (GPIs), Direct Feeds for ST1 and ST2, Mono Feeds for ST1 and ST2, Comprehensive 288 jack patchbay

CleaR Displays — Channel label electronic alphanumeric Readout, electronic fader labels

Hi Rel PSU — Redundant power supply option

Audio routing matrix — Provides up to 48 input by 48 output routing with computer control

Machine Control — Central machine control synchronizing hub for multi-machine production environments

Custom Frames — Multiple operator systems available on special request

PicMix — Multi-channel Monitoring System

portable demo systems

Euphonix maintains a number of small, portable demo systems for use when making sonic or operational evaluations in studios that may already have a console installed. Call your nearest Euphonix sales and service office to make an appointment for an in-studio test of the CS3000.
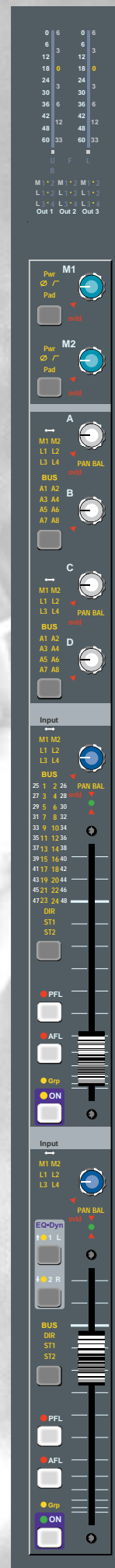
OUT1,2,3
Insert Sends (Pre-Fader Outs) Shows which sources are sent to inserts

M1& M2 Inputs
Mic or line variable gain, phase rev, phantom, hi pass filter

Cue/Aux ABCD
4 automated sends to 8 buses can be sourced from any of the six inputs and may be configured as 4 mono or 2 stereo pairs

Upper Mono/Stereo Fader and Pan
Sourced from any or all 6 inputs and feeds post pan/bal to ST1, ST2, Group buses, and DIRect outs

Lower Mono/Stereo Fader and Pan
Sourced from any or all 6 inputs and feeds post pan/bal to ST1, ST2, Group buses, and DIRect outs

training

There are over 350 systems installed worldwide making Euphonix an extremely popular mixing system. This popularity creates a large demand for operator training. Euphonix is committed to providing in-depth training programs through individual offices or via new demo systems made available to areas not directly served by the offices. Euphonix provides a detailed operational manual and one-on-one training for engineers interested in learning the system. The Euphonix web site also includes training resources with on-line versions of the System Overview available for browsing or download.

The Euphonix system is easy to learn, with simple operation of EQ, dynamics, aux sends and automation. Its unique routing is different from in-line systems due to the large number of inputs and outputs available from the console. Most engineers feel at home after a couple of sessions behind the console. Once you master powerful features such as the SnapShot Recall system it is difficult to go back to a traditional analog system. To find out why the Euphonix is so popular and easy to learn, contact any of the Euphonix offices or distributors to schedule training or a self paced tutorial.

web page

Euphonix has been online since October 1995 with one of the industry's most informative websites. Our website has over 100 pages of information about the company and the CS range of consoles. The website provides a unique up-to-date resource for anyone interested in finding out about Euphonix. There are diagrams, contact and e-mail details, distributor lists, in-depth product

brochures and a large industry links page. For up-to-the-minute news about Euphonix check out this very valuable resource.

www.euphonix.com

International Sales and Service

Worldwide Headquarters
Located in the heart of the Silicon Valley, 30 miles south of San Francisco. Headquarters includes manufacturing, administration, marketing, engineering, and service departments. An on-site studio is fitted with a 96 fader CS3000 system with surround sound monitoring for sales, demonstrations and product testing.

Los Angeles
The Los Angeles office is within 30 minutes drive of most major studios. Sales management for the United States, Canada and Pacific Rim countries as well as LA service are located in this office. An on-site studio provides training and demonstrations to clients from all over the world.

New York
Centrally located, the New York office includes a fully equipped demonstration studio and is perfectly situated to serve this thriving metropolis. Sales and service for the Eastern United States are managed from here.

Nashville
Located on the world famous Music Row, the Nashville office is ideally situated for direct access to the country music scene. The office provides sales and service for the South East region of the United States and includes a demonstration studio for training and sales.

London
Our London office provides a European sales and service base for Euphonix. The UK market is served directly from this office while sales in other European countries are managed through distributors.

Tokyo
The new Tokyo office reflects Euphonix commitment to this important market. Like all of our Euphonix offices, the Japanese office includes sales, service and a demonstration studio with an emphasis on engineer training.

awards

TEC AWARD 1996

TEC AWARD 1994

Satis-Fecit 1996

PAR Excellence 1996

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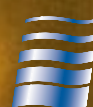
Euphonix
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