**K3 Theatre Typical Specifications**

<table>
<thead>
<tr>
<th>Connections</th>
<th>Impedance (Ω)</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low Impedance Input (XLR)</td>
<td>1.4k balanced</td>
<td>+1dBu to +12dBu (+24dBu max)</td>
</tr>
<tr>
<td>High Impedance Input (Jack)</td>
<td>1.4k balanced</td>
<td>+12dBu (-10dBV) to +18dBu (+24dBu max)</td>
</tr>
<tr>
<td>Insert Send (Jack)</td>
<td>75Ω</td>
<td>-20dBu (-26dBV) to +12dBu (+24dBu max)</td>
</tr>
<tr>
<td>Insert Return (Jack)</td>
<td>75Ω</td>
<td>-20dBu (-26dBV) to +12dBu (+24dBu max)</td>
</tr>
<tr>
<td>Direct Out (Jack)</td>
<td>75Ω</td>
<td>-20dBu (-26dBV) to +12dBu (+24dBu max)</td>
</tr>
<tr>
<td>FX Return (Jack)</td>
<td>75Ω</td>
<td>-20dBu (-26dBV) to +12dBu (+24dBu max)</td>
</tr>
<tr>
<td>2 - 3/4 Input (Jack)</td>
<td>75Ω</td>
<td>-20dBu (-26dBV) to +12dBu (+24dBu max)</td>
</tr>
<tr>
<td>Group Insert Send (Jack)</td>
<td>75Ω</td>
<td>-20dBu (-26dBV) to +12dBu (+24dBu max)</td>
</tr>
<tr>
<td>Group Insert Return (Jack)</td>
<td>75Ω</td>
<td>-20dBu (-26dBV) to +12dBu (+24dBu max)</td>
</tr>
<tr>
<td>Aux Input (Jack)</td>
<td>75Ω</td>
<td>-20dBu (-26dBV) to +12dBu (+24dBu max)</td>
</tr>
<tr>
<td>Matrix Output (XLR)</td>
<td>75Ω</td>
<td>-20dBu (-26dBV) to +12dBu (+24dBu max)</td>
</tr>
<tr>
<td>Mic Input (Jack)</td>
<td>75Ω</td>
<td>-20dBu (-26dBV) to +12dBu (+24dBu max)</td>
</tr>
<tr>
<td>Mic Input (XLR)</td>
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</tbody>
</table>

### EQ and Filter

<table>
<thead>
<tr>
<th>HP</th>
<th>Freq</th>
<th>HP Slope</th>
<th>Gain (±10dB)</th>
</tr>
</thead>
<tbody>
<tr>
<td>LF</td>
<td>Freq</td>
<td>LF Slope</td>
<td>Gain (±10dB)</td>
</tr>
<tr>
<td>LMF</td>
<td>Freq</td>
<td>LMF Slope</td>
<td>Gain (±10dB)</td>
</tr>
<tr>
<td>HF</td>
<td>Freq</td>
<td>HF Slope</td>
<td>Gain (±10dB)</td>
</tr>
</tbody>
</table>

### Auxiliaries

<table>
<thead>
<tr>
<th>Type</th>
<th>Level (Ω)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2/3/4/5/6/8</td>
<td>75Ω balanced</td>
</tr>
<tr>
<td>Pre/Post fade switched</td>
<td></td>
</tr>
</tbody>
</table>

### Oscillator

- Frequency response: 63Hz to 10kHz/Pink Noise variable level
- Output: +4dBu (+26dBu max) into 1kΩ

### THD and Noise

- High impedence (LP to Group or Mic (OP measured at +20dBu output) Less than 0.039% @ 1kHz 1kHz 1kHz
- Mic input (LP - 192kHz 20kHz - +24dBu (1kHz) measured) Less than -94.8dB (1kHz) measured
- Mix has output noise (24kHz rated) Less than -81dBu

### Crosstalk

- All measurements at 1kHz

### Channel routing and Channel fader attenuation

- Greater than 90dB

### Dimensions

- Width: 31.33" (795.80mm)
- Depth: 28.45" (722.80mm)
- Height: 14.7" (373.40mm)

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Note: The dimensions shown are nominal and may vary slightly from the actual measurements.
Creative Control

The world of professional sound reinforcement demands better performance and more facilities than ever before. At all levels, whatever the application, engineers are looking for both uncompromised sound quality and advanced mixing features. This is why Soundcraft has created K3 Theatre.

This modular 8-bus mixer has been designed to satisfy today's requirements for high quality mid-range sound reinforcement consoles. That means advanced mute scene setting and MIDI control, plus Top console features, such as sophisticated and precise EQ, input metering, an advanced solo system and eight prepost auxiliaries. If your monitoring requirements are more complex then you can team your K3 Theatre with Soundcraft's SM12 monitor console, which provides the flexibility of 34 foldback mixes.

K3 Theatre delivers an unprecedented degree of mixing control in a versatile package that will integrate into a wide range of live and installed sound situations. It offers an extensive range of frame sizes and modules, enhancing the inherent versatility of a modular 8-bus configuration.

But versatility is nothing without quality to match – K3 Theatre is designed and engineered to Soundcraft's customary high standards. That means it's built to last, with a rugged steel chassis protecting its circuitry and no compromises in design or component specification throughout. All the rear panel XLRs are gold-plated and inside, the circuit boards employ advanced surface mount technology.

The compact frame with its low sightline will fit in almost anywhere, and ensures excellent visibility from the mixing position. Larger K3 Theatre consoles, of 24-channels and above, can be fitted with an optional motor bridge.

K3 Theatre is the latest in a line of advanced PA console designs, running from the award-winning 200 Delta, Soundcraft's SM12 series of dedicated monitor consoles, which allow the engineer to quickly isolate problems such as feedback sources. Insert points, employing separate jacks throughout for the option of a fully balanced signal path, allow external processors to be inserted in channels, groups and the mix busses.

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CONTROL AND VERSATILITY

Other advantages apart, K3 Theatre introduces a unique MIDI and muting system: 128 mute scenes, controlling mutes on all channels, groups and stereo effects returns, are available at the touch of a button. Integrated MIDI control facilities allow the user to select programs in external effects units automatically when a mute scene is selected, and the DataBridge provides real-time fingerprint control of parameters via MIDI Continuous Controller information. For the first time, a console in this class combines audio excellence with truly integrated MIDI control facilities.

8-bus routing allows convenient grouping of channels, and there are advanced solo facilities, based on those found on Soundcraft's SM series of dedicated monitor consoles, which allow the engineer to quickly isolate problems such as feedback sources. Insert points, employing separate jacks throughout for the option of a fully balanced signal path, allow external processors to be inserted in channels, groups and the mix busses.

MORE CHOICE

A wide range of options means that K3 Theatre can be configured for a variety of needs, with a choice of mono or stereo input modules, EQ or FX dual group output strips, MIDI modules, master output channels, and a powerful matrix section that allows a 12x4 matrix to be fitted in the space of a single input module.

THE PROFESSIONAL MIXING PEDIGREE

Delivering all this in an elegant, ergonomically designed package, is no mean feat. But Soundcraft's continued success through almost 25 years at the top of the sound reinforcement business has only been possible through an alliance of smart design with advanced manufacturing – a combination which guarantees that K3 Theatre will fulfill the requirements of the most demanding productions.
K3 Theatre represents the next generation of mid-range PA consoles from Soundcraft, offering the ultimate in control and quality. The modular 8-bus design builds on the success of the award-winning Venue II, providing options such as a choice of dual group modules, a stereo input module, and a powerful matrix module. K3 Theatre is designed for sound reinforcement driven in a variety of situations, from installed or mobile theatre sound to presentations, audio-visual events, and live band concert hall front-of-house.

**THE K3 THEATRE DIFFERENCE**

The advantages of K3 Theatre become obvious as soon as the first source is plugged into the desk – whatever its level, the same XLR socket will take the signal via K3 Theatre’s wide range input stage into the choice of shelving or bell characteristics for the high and low frequency sections, and switchable Q for both mid bands. A separate high pass filter removes unwanted rumble and mic popping and leaves the semi-parametric LF controls to be used creatively.

For maximum flexibility when setting up monitor mixes and effects sends, all eight auxiliaries are pre/post switchable in pairs. K3 Theatre provides all the pan control, complete with a channel input strip designed for total flexibility, allowing complex front-of-house and monitor mixes to be controlled with ease and confidence.

The advanced solo circuitry with Auto Cancel and Solo Clear functions allows touch of a button, thanks to the integration of MBD with the 128 mute scenes, controlling inputs, group masters and stereo returns. Spot effects or atmospheres can be triggered via MBD at the touch of a button. And individual group output routing, independent of the pan control, completes a channel input strip designed for total flexibility, allowing complex front-of-house and monitor mixes to be controlled with ease and confidence.

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The K3 Theatre Console, designed for theatrical applications, offers an advanced input configuration for single or multi-source audio. A high megaphone and channel count, with switchable input sensitivity, provides for a single or an ensemble of stereo signals. The input options include two stereo inputs for playback machines. Eight groups with four stereo FX returns are provided, as well as additional stereo returns. The compact frame ensures that the largest console will fit into a modest control space.

This fully featured 24-channel theatre console includes inputs for 40 mono mic or line channels, and is optimised for theatrical productions requiring a high degree of pre-recorded playback material. 24 mono and eight stereo FX returns are available, allowing for extensive pre-processing of group signals. The channel output appears on a balanced XLR, while eight independent aux sends provide path-mix return signals, except for 7 and 9 which can be switched by internal jumpers to stereo operation.

The channel signal can be routed in stereo to part of group or stereo mix bus, via a balance control and stereo mixer, or in mono to the mono bus. 4-band stereo send control is provided, allowing for additional signal path processing, with separate ground compensated send and balanced return jacks. The K3 Theatre, offers an advanced input facility for a single or multiple stereo or mono sources. A high megaphone and channel count, with switchable input sensitivity, provides for a single or an ensemble of stereo signals. The input options include two stereo inputs for playback machines. Eight groups with four stereo FX returns are provided, as well as additional stereo returns. The compact frame ensures that the largest console will fit into a modest control space.

The K3 Theatre Input Module, as fitted to the K3 Theatre, offers an advanced input configuration for single or multi-source audio. A high megaphone and channel count, with switchable input sensitivity, provides for a single or an ensemble of stereo signals. The input options include two stereo inputs for playback machines. Eight groups with four stereo FX returns are provided, as well as additional stereo returns. The compact frame ensures that the largest console will fit into a modest control space.

The K3 Theatre Input Module provides input facilities for stereo sources, with a single-channel module or a two-channel module. The input source is switch selected from two sets of balanced stereo inputs on the rear panel. A stereo mix is provided, with a swept mid band. A level control provides extensive variation in input level. The channel signal is routed in stereo to part of group or stereo mix bus, via a balance control and stereo mixer, or in mono to the mono bus. 4-band stereo send control is provided, allowing for additional signal path processing, with separate ground compensated send and balanced return jacks. The K3 Theatre, offers an advanced input facility for a single or multiple stereo or mono sources. A high megaphone and channel count, with switchable input sensitivity, provides for a single or an ensemble of stereo signals. The input options include two stereo inputs for playback machines. Eight groups with four stereo FX returns are provided, as well as additional stereo returns. The compact frame ensures that the largest console will fit into a modest control space.
balanced jack on the rear panel. AFL is provided, and internal jumpers allow the rotary controls to be disconnected so that additional group modules can provide fader-controlled aux sends.

Both your monitor and front-of-house mixes are produced to the highest possible standards. Whether you use your SM12 purely in its own right with outstanding monitoring capabilities, your live sound will be in the best possible hands.

The talkback section provides an XLR input for a dynamic mic. Full muting facilities are available on both group output and monitor outputs, plus master solo controls, oscillator, and 2-track returns. The stereo mix left and right signals are controlled by 100mm faders, and appear on balanced XLRs at the rear panel. Soundcraft's unique advanced solo system, as used on the SM16 and SM24 consoles, speeds up soundchecks with its logical method of operation and reduces the risk of feedback by quickly isolating problematic sources. Every input channel features a wide-range XLR connector for mix or line input level, together with phantom power, phase reversal, and low frequency roll-off. The EQ section features four switchable bands, and the twelve aux sends are switched in pairs to be pre or post-fade.
Part Numbers and Options

**Fully-fitted Consoles**
- K3 16 channel console fitted with 16 Theatre inputs + 4 Dual Eq Groups
- K3 24 channel console fitted with 24 Theatre inputs + 4 Dual Eq Groups
- K3 32 channel console fitted with 32 Theatre inputs + 4 Dual Eq Groups
- K3 48 channel console fitted with 48 Theatre inputs + 4 Dual Eq Groups
- K3 64 channel console fitted with 64 Theatre inputs + 4 Dual Eq Groups
- K3 24 channel console fitted with 24 Dual FX Groups
- K3 32 channel console fitted with 32 Dual FX Groups
- K3 48 channel console fitted with 48 Dual FX Groups

**Module Options**
- K3 Theatre Input Module
- K3 Stereo Input Module
- K3 Dual EQ Module
- K3 Dual FX Group Module
- K3 Blank Module
- K3 Master Module

**Power Supplies**
- Spare (PS2400) 24V a 30 Power Supply

**Flightcases**
- K3 16 channel Flightcase with wheels
- K3 32 channel Flightcase with wheels
- K3 48 channel Flightcase with wheels

**Spare and manuals**
- Microphone Input Transformer kit
- Soundcraft K3 Theatre Brochure
- Customer Spares Kit
- Soundcraft K3 Theatre Manual
- Spare User Manual

**Level Diagram**

**Architect’s Specification**

The Theatre Input Module shall have the following features; an electronically balanced low-impedance input via an XLR socket and high-impedance input on a 3-pin XLR socket giving a sensitivity range of -15dB to +15dB while maintaining a 15 ohm output impedance. These inputs shall be switchable between phantom power on and off. The input levels at the Theatre Input Module shall be of a fully modular design, allowing for easy configuration and expansion. The Theatre Input Module shall also provide two switchable stereo line level sources on balanced jacks with a continuously variable gain range. Additionally, the Theatre Input Module shall provide a peak LED and illuminated Solo switch for monitoring at all times. A three-segment LED meter and a separate PFL indicator shall be provided, plus a Preset LED to indicate the status of each channel for the previewed scene. There shall be a selectable pre or post EQ insert point using separate send and balanced return jacks. All connections shall be integral with the main module.

The Dual Group/EQ Module shall have the following features: two switchable stereo line level sources on balanced jacks with a continuously variable gain range giving a sensitivity of -20dBu to +15dB. The Dual Group/EQ Module shall also provide two switchable stereo line level sources on balanced jacks with a continuously variable gain range. Additionally, the Dual Group/EQ Module shall provide a peak LED and illuminated Solo switch for monitoring at all times. A three-segment LED meter and a separate PFL indicator shall be provided, plus a Preset LED to indicate the status of each channel for the previewed scene. There shall be a selectable pre or post EQ insert point using separate send and balanced return jacks. All connections shall be integral with the main module.

The Dual Group/FX Module shall have the following features: two switchable stereo line level sources on balanced jacks with a continuously variable gain range giving a sensitivity of -20dBu to +15dB. The Dual Group/FX Module shall also provide two switchable stereo line level sources on balanced jacks with a continuously variable gain range. Additionally, the Dual Group/FX Module shall provide a peak LED and illuminated Solo switch for monitoring at all times. A three-segment LED meter and a separate PFL indicator shall be provided, plus a Preset LED to indicate the status of each channel for the previewed scene. There shall be a selectable pre or post EQ insert point using separate send and balanced return jacks. All connections shall be integral with the main module.

The Master Module shall have the following features: two switchable stereo line level sources on balanced jacks with a continuously variable gain range giving a sensitivity of -20dBu to +15dB. The Master Module shall also provide a peak LED and illuminated Solo switch for monitoring at all times. A three-segment LED meter and a separate PFL indicator shall be provided, plus a Preset LED to indicate the status of each channel for the previewed scene. There shall be a selectable pre or post EQ insert point using separate send and balanced return jacks. All connections shall be integral with the main module.

The MIDI Scene Set Module shall be capable of storing up to 128 scenes comprising channel and group modules, MIDI Program changes and continuous controller data. A three-segment LED display shall be used to show scene number, MIDI channel, controller number or program change for the current or previous scene. Eight preset buttons shall be used to assign instant recall scenes. A Preset Facility shall be provided which will display the main status of the console for any scene without affecting the audio output. Providing of external devices shall be possible via MIDI Program Changes and Note On/Off data. One external device parameter shall be continuously configurable to maintain master DDA level which may be re-assigned with every new scene.

The optional Quad Matrix Module may be fitted in any quantity and each output shall receive a contribution from each of the 8 groups, Mix L, R and Mono, as well as an input from a stereo return. The Quad Matrix Module shall provide two stereo return sources on balanced jacks with a continuously variable gain range giving a sensitivity of -20dBu to +15dB. The Quad Matrix Module shall also provide a peak LED and illuminated Solo switch for monitoring at all times. A three-segment LED meter and a separate PFL indicator shall be provided, plus a Preset LED to indicate the status of each channel for the previewed scene. There shall be a selectable pre or post EQ insert point using separate send and balanced return jacks. All connections shall be integral with the main module.

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