FULL LINE - FEBRUARY 2024 - WEB EDITION

Contents

Full line - February 2024

L-Acoustics can trace its inception to 1977 when particle physicist Christian Heil attended a Pink Floyd concert. His love of music combined with a fascination for Pink Floyd's groundbreaking approach to sound design would ultimately spark a lifelong calling. Heil founded L-Acoustics in 1984 to serve the live events industry by creating pragmatic solutions that enable sound professionals to elevate the audience experience.

Years of research, experimentation, and prototyping culminated in the advent of the line source array in 1992. Heil's invention offered a leaner, lighter, and more cost-effective alternative to the heavy and power-hungry «wall of sound» approach to stacking loudspeakers. By achieving greater throw, directional precision, and clarity, the line source array invented by L-Acoustics represented a clear win for live productions, fans, and mixing engineers, disrupting the music industry and paving the way for the rise of modern live entertainment.

As the world slowly emerges from the devastating effects of the COVID pandemic, we must look back on a year of unique challenges that brought the live entertainment industry to a sudden halt.

The response of solidarity, courage, resilience, and creativity from our employees and partners was nothing short of remarkable. Our teams quickly stepped up by adapting to the digital world. We introduced free daily webinars, hosted our first virtual global product launch event for the newest addition to our loudspeaker family, launched an eStore for merchandise, and enhanced our online presence with a completely revamped website.

Through our partners' dedication and creativity, our systems made their way from festival and theater stages into the world of socially distanced entertainment ranging from livestreaming studios to drive-in concerts and virtual crowd noise systems.

We witnessed an increased interest in L-ISA Immersive Hyperreal designs, from house of worship to theater and special events. First introduced in 2016 and experienced by over 12 million people, L-ISA delivers multi-dimensional, highly natural sound that is accurately matched to the visual content. L-ISA brings awareness to sound's vitality in today's productions, offering unprecedented authenticity with panoramic, object-based mixing and enveloping the listener in unparalleled fully dimensional audio.

Despite the crisis, L-Acoustics remains true to its scientific foundations and spirit of questioning the status quo, fostering innovation with more than 20% of the team dedicated to research and development. Our pioneering approach to electro-acoustics is complemented by our expertise in psychoacoustics, mechanics and automation, electronics, software, signal processing, and instructional design.

As live events gradually return – our recent endeavors to reimagine live and virtual events will continue to strengthen the fabric of services and solutions we provide to our pro sound community.

L-Acoustics was founded on the ambition to elevate the industry, and we will continue to shape the future of sound.

"Sound surrounds us, entertains us, and connects us to the art, music, and cultural events that are meaningful to us. Sound is truly the vector of emotion and should be central to the audience experience. We believe that sound can and should be spectacular, cinematic, magical, intimate... or anything the artist wants it to be. It is precisely this, our desire to create tools that make audio gloriously impactful and true, that drives everything we do at L-Acoustics."

Dr. Christian Heil, President and Founder of L-Acoustics

Technologies

Coaxial Technology

1989

In 1989, L-Acoustics introduced the first coaxial loudspeaker enclosure for professional sound reinforcement, bringing studio quality to near-field applications for the first time. Since then, coaxial technology has been implemented in all L-Acoustics point sources.

Wavefront Sculpture Technology

1992

With the proprietary Wavefront Sculpture Technology, the L-Acoustics V-DOSC system was the first line array to operate coherently across the whole audible frequency range. Since 1992, this major technological innovation is at the heart of every L-Acoustics line source element, with a specifically tailored WST for each product.

3D Engine

2004

In 2004, Soundvision was the first acoustical and mechanical modeling software for L-Acoustics sound systems. Soundvision is powered by a 3D engine to generate highly detailed models and provide real-time calculation of impact coverage, SPL mapping and mechanical data.

Array Morphing

2009

Array morphing was introduced in 2009. This DSP algorithm allows to set a unique frequency response for a line source.Multiple geometry line source arrays can be combined in the same installation while offering the same sonic signature.

PANFLEX

2014

Introduced with K2 in 2014, Panflex offers the possibility to widen or narrow the directivity pattern of line sources thanks to adjustable L-Fins. With Panflex, users can adapt the system coverage pattern to match the complex shape of any audience geometry.

Ellipsoid Waveguide

2015

The L-Acoustics Ellipsoid Waveguide made its debut in 2015 in the X12 and X15 HiQ coaxial enclosures. By providing a distinct coverage angle for both vertical and horizontal dimensions, it extends the versatility of the enclosures, as well as improving control over the reverberant field.

Laminar Venting

2007

Introduced for the first time in 2007 in the SB28, the laminar venting technology is a progressive vent design that drastically minimizes turbulence noise leading to an increase in output capability. All current L-Acoustics loudspeaker enclosures with low-range capacities feature L-Vents.

L-DRIVE

2007

In 2007, L-Acoustics introduced the proprietary L-DRIVE circuit. When transducers operate in the nonlinear domain (at high excursion, high temperature or high voltage), L-DRIVE smartly regulates power to extend the component durability, while preserving the sonic transparency and dynamic range of the system.

L-FINS

2008

Introduced in 2008 with the K1 system, the L-Fins waveguide marked the transition from the “V” transducer layout of legacy V-DOSC and dV-DOSC systems to the “K” transducer layout. L-Fins significantly improve the precision and smoothness of the directivity pattern in the horizontal plane.

L-ISA Immersive Hyperrealism

2016

L-ISA technology empowers the presentation of sound as a multidimensional art. This comprehensive sound technology ecosystem provides an extremely natural and vivid soundscape that heightens emotion and invites the listener inside the music. The L-ISA ecosystem combines the L-ISA Processor, L-ISA Controller, with loudspeakers, amplified controllers, prediction and control software.

MILAN

2019

L-Acoustics is a founding member of the Milan group within the Avnu Alliance. Milan was created to support interoperability at the application layer to provide reliable installation and configuration of products. It is the first tangible solution for promising deterministic, reliable, and future-proof delivery of networked media.

L-SMART

2022

L-SMART is a suite of advanced power management technologies, developed by L-Acoustics, which uses predictive modeling algorithms to manage the PSU and the individual amplification channels. Hardware sensors’ feedback data which is analyzed by the DSP to match the real-time needs of the loudspeaker system being driven.

In its over thirty years of research and development, L-Acoustics engineers have developed a number of major technologies in acoustics, mechanical engineering, amplification, control, signal processing, networking, material science... These innovations contribute to better, more predictable performances, increased flexibility in sound design, and faster setup.

Integrated Cardioid

2023

Integrated Cardioid is a patented technique to control the energy in the low frequencies. Dedicated drivers produce a polarized concentration of energy with perfect summation towards the audience and broadband rejection anywhere else, matching cardioid or supercardioid patterns.

NEW PRODUCT

X6i-X8i

Expanding possibilities

L-Acoustics expands its commitment to the installation market with the new Xi Series. The Xi Series is designed to bring concert sound to any space and to meet the demand of every integration project that requires powerful, quality audio in a discrete format that blends seamlessly into any room architecture.

The Xi Series extends a well-established range of installation-specific speakers from L-Acoustics, with two new coaxial models: X8i and X6i. Two different formats and one shared goal: to provide integrators and consultants with a comprehensive tool palette to match the size, bandwidth, and output needs for any short-throw application. The familiar slim, rectangular silhouettes are magnified by the absence of technical elements on the visible faces, which allows for simple and elegant integration into venues requiring natural and powerful sound.

X8i and X6i are designed using coaxial technology, which provides constant tonal balance over distance, consistent off-axis response, and eliminates minimum listening distance. Both loudspeakers feature laminar vents for clear low-frequency power, an improved internal acoustic design that allows them to match the sonic performance to the project needs, and a weather-resistant fabrication, boasting an IP55 protection rating for prolonged outdoor use.

The installation market is vast, and every situation is unique. This is why X8i and X6i come with a variety of accessories that allow them to be mounted in any orientation, anywhere in a space.

Integrating concert sound has never been simpler.

NEW PRODUCT

LC16D

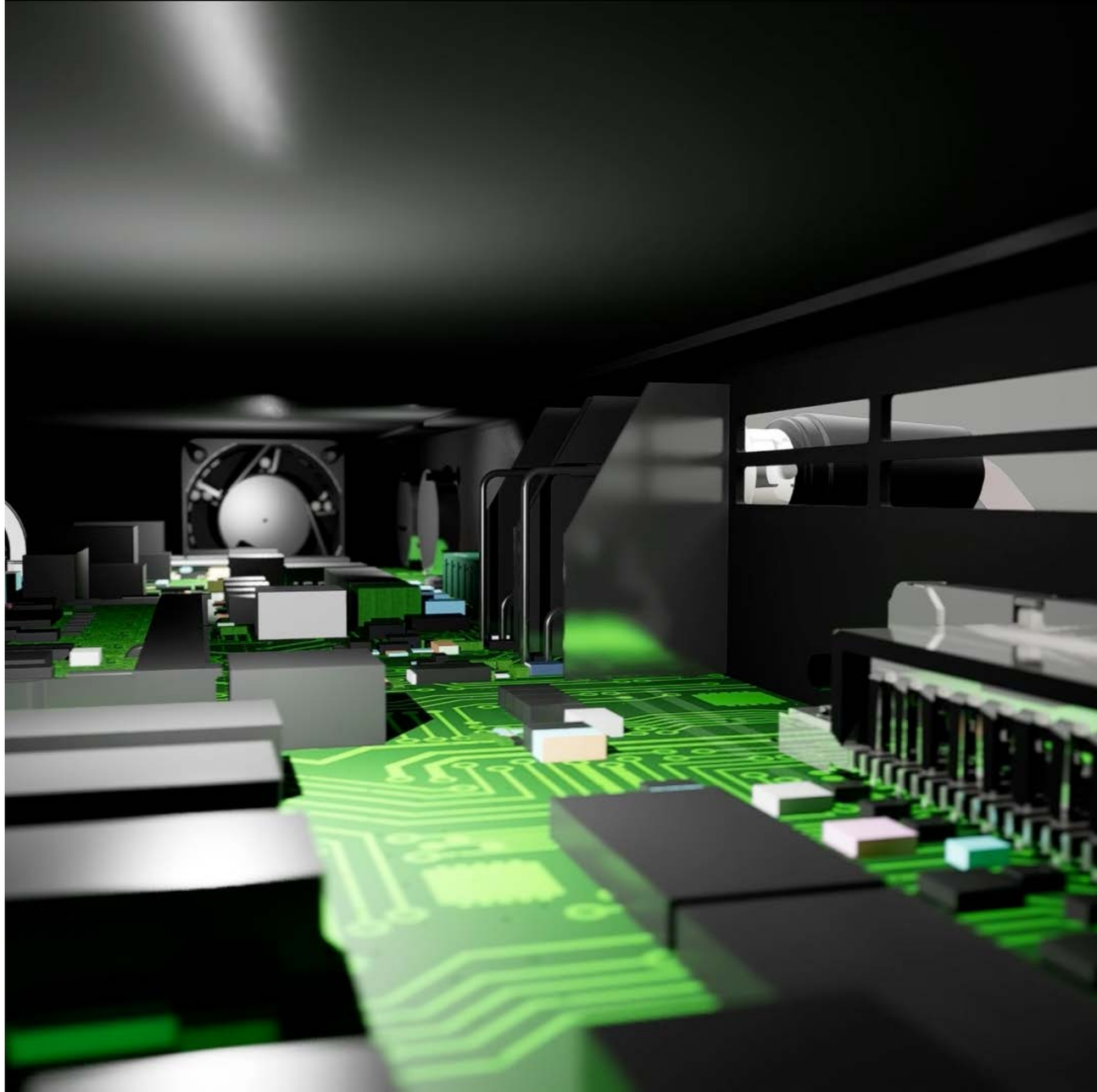
Simply connect

Legacy audio protocols, such as MADI and AES/EBU, continue to be used extensively across the professional audio industry. LC16D enables interfacing and conversion between these formats and a deterministic, redundant Milan-AVB network. LC16D offers dynamic mapping of channels, and comprehensive synchronization options, with remote control via a simple to use embedded web interface.

Up to 16 AES/EBU inputs and outputs can be connected, with Asynchronous Sample Sate Converters (ASRC) available on each AES/EBU input. Up to 64 MADI inputs and outputs can be connected. Used together, up to 80 input sources and 80 output destinations can be connected and dynamically mapped to and from a redundant Milan-AVB network.

The comprehensive clocking options facilitate the selection of a reference from any of six different sources, which is then presented to all outputs, enabling clock distribution across a system. Up to three levels of power redundancy are available using a combination of the internal PSU and the dual, PoE-supporting, Ethernet ports.

By acting as an on-ramp and off-ramp for a redundant Milan-AVB network, LC16D can be deployed as part of any system where the audio network needs to be interfaced with AES/EBU and MADI formats. The extensive feature set makes it the perfect tool for rental, fixed installation, broadcast, corporate, yachts, home cinemas, and recording studio applications. Whether at the Front-of-House position, interfacing multiple digital consoles and devices, or at the monitor position, enabling connection to amplified controllers and IEM systems, the ease of configuration, dynamic mapping, and clocking options make it a flexible addition to any system.



Omnia Day Club – Los Cabos, MX

Loudspeakers

Short throw - Up to 15 m

- X Series

Medium throw - Up to 45 m

- S Series
- A Series

Long throw - Beyond 35 m

- K Series
- L Series

Subwoofers

- SUB Series

X4i

The power of small

POINT SOURCE COAXIAL

Restaurant outdoor terrace

Speakers that fit into small spaces tend to sacrifice sound quality for the right fit. Most professionals feel that loudspeakers that provide powerful sound are too large for delicate architectural applications. Yet, the first time, X4i gives you both: the output you expect from L-Acoustics in a highly weatherized enclosure, purpose-built to melt into standard construction. Measuring only 3.9 inches / 99 millimeters deep, X4i can be hidden in walls, stair risers, stage lips and pit rails, yet still produce the signature of an L-Acoustics-engineered birch wood cabinet. The high-performance coaxial X4i is versatile, can complement a main L-Acoustics system as front or under-balcony or used as surrounds and overheads for multichannel L-ISA projects. On its own, X4i is ideal for vocal reinforcement and with Syva Sub, it can also be used for background music both indoors and outdoors in bars, restaurants, museums, conference rooms, or any hospitality venue.

> “In developing X4i, our aim was to provide unsurpassed utility without compromising on sound quality while catering to known architectural constraints. X4i is quite literally the perfect fit for the integration needs of today’s installation markets.”
>
> Cédric Montrezor, Director of Application, Install

5XT

Good things in small packages

POINT SOURCE COAXIAL

SPYSCAPE – NYC, NY, USA – L-ISA

5XT offers the L-Acoustics sonic signature in an ultra-compact 5-inch enclosure. Packing a punch with high MF/HF SPL, 5XT complements many larger sound systems in front-fills or distributed applications. Its wide conical directivity pattern gives a smooth off-axis response, assuring the best sound for the audience.

Available in a wide variety of custom colors, 5XT can be easily integrated into any building style for ultimate discretion, satisfying the most demanding architectural needs. Rigging options include wall-mount, ceiling-mount, and pole-mount in various orientations for integration into any possible situation.

"We chose the 5XT speakers not only for their small size, but also for their big solutions. The 110° conical directivity coverage brings a lot to the design. The dispersion of the 5XT also means that less speakers are needed compared to other traditional small speaker solutions."

Shane Smith, LMG Director of Audio for the US Democratic Presidential Debate

X6i

Expanding possibilities

POINT SOURCE COAXIAL L-VENTS

The X6i is a two-way passive coaxial loudspeaker designed to be discreet, elegant, and powerful. Its slender streamlined silhouette is supported by a wide range of purpose-made accessories that make it easy to integrate into any space. With clear, studio-like sound, X6i is ideal for vocal or musical reinforcement in small theaters, live clubs, luxury and hospitality spaces, houses of worship, homes & yachts, broadcast and recording studios.

The X6i is highly versatile and can be customized to match the sonic performance required for your project. It comes with two presets that can transform it into a high output loudspeaker, with maximum SPL of 123 dB down to 70 Hz, or a full bandwidth loudspeaker, with maximum SPL of 117 dB down to 55 Hz.

The X6i is available through the RAL custom -program and is highly weather -resistant, with an IP55 rating. This makes it an ideal choice for indoor and outdoor events or installations, even in harsh atmospheric conditions.

English Countryside Manor

X8

Big PA sound in a compact box

POINT SOURCE COAXIAL L-VENTS

X8 is the ideal live monitor, with the capacity to accurately translate the sonic signature of a large sound system at FOH or in control rooms. X8 boasts high SPL and extended LF resources in a compact format carrying the pristine L-Acoustics sonic signature. The point source wide, conical directivity pattern imparts excellent spatialization and no minimum listening distance, assuring a flawless listening experience when monitoring sound. X8 can also be rigged in various configurations, including pole, wall or ceiling-mounted or flown. Configurations are quick and easy, with the complete range of rigging accessories offered, whether using X8 as a monitor, or as an integral part of a larger PA system. X8 is appreciated for its power, broad bandwidth, and pristine sound.

Refik Anadol: Machine Hallucination, ARTECHOUSE – NYC, NY, USA – L-ISA

“The stage design for Adele’s Hello world tour called for clear sightlines, leading us to choose the X8 as the front fill system for its minimal footprint and high SPL. These little speakers provided a beautiful sound with excellent clear highs and a nice warm body that perfectly matched the performance of the larger K2 FOH system. The X8 gave us high reliability and great headroom not just as fill, but also at FOH where Dave Bracey, Adele’s sound engineer, became a big fan of those little fellows for monitoring.”

Ulf Oeckel, System Designer and Technician, Adele World Tour

X8i

Expanding possibilities

POINT SOURCE COAXIAL L-VENTS

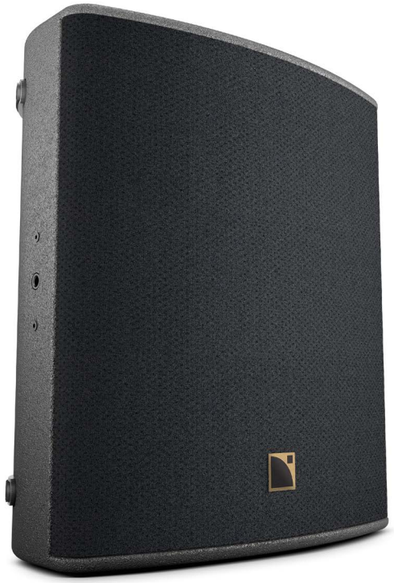
The X8i is a two-way passive coaxial loudspeaker designed to be discreet, elegant, and powerful. Its slender streamlined silhouette is supported by a wide range of purpose-made accessories that make it easy to integrate into any space. With clear, concert-like sound, X8i it ideal for vocal or musical reinforcement in performing arts centers, houses of worship, corporate facilities, and studios.

The X8i is highly versatile and can be customized to match the sonic performance required for your project.

It comes with two presets that can transform it into a high output loudspeaker, with maximum SPL of 129 dB down to 65 Hz, or a full bandwidth loudspeaker, with maximum SPL of 123 dB down to 45 Hz.

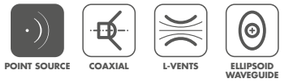
The X8i is available through the RAL custom -program and is highly weather -resistant, with an IP55 rating. This makes it an ideal choice for indoor and outdoor events or installations, even in harsh atmospheric conditions.

Bacchanalia – London, UK



X12

Jack of all trades



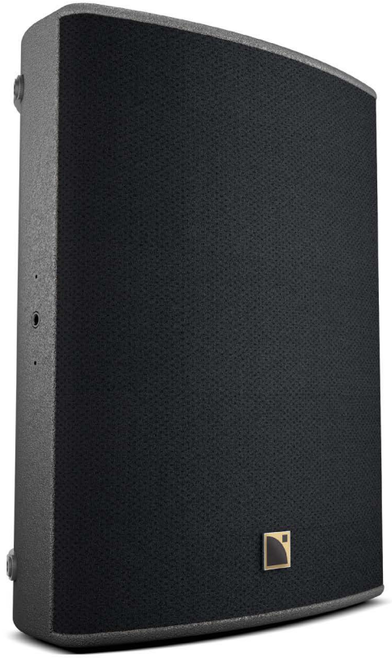
X12 is a jack of all trades, taking on any short-throw sound duty imaginable. X12 can be flown or mounted for multi-channel, distributed or fill applications but is powerful and rugged enough to be deployed as a stage monitor. Its ellipsoid directivity of 90° × 60° gives optimal coverage for a multitude of situations, and the compact footprint allows it to be discreetly integrated into any architecture or scenery, preserving sightlines for the audience.
X12's passive design gives it maximum efficiency, reducing the need for amplified controllers.

At only 20 kg/44 lb, X12 is easy to rig or mount in any situation. Integrated risers allow for a 35° or 55° angle on stage, and a wide range of rigging accessories offers infinite install possibilities. X12 is a valuable, versatile tool in the sound engineer's toolbox no matter what sound job is required.

Zero Gravity – Dubai, UAE

" I appreciate the versatility of X12. It looks great and is durable – one of the reasons it was perfect for the outdoor distributed system at Zero Gravity. As an FOH system, the stereo imaging is excellent; as fill, it stands up to the biggest house system, and as a stage monitor, it's got punch. But most importantly, it sounds great. It's got impact while retaining a warm, natural sound. "

Gareth Armstrong, Delta Solutions, Zero Gravity Sound Designer



X15 HiQ

Diva of the stage

POINT SOURCE · COAXIAL · L-VENTS · ELLIPSOID WAVEGUIDE

X15 HiQ is the ultimate stage monitor: impressively powerful yet melts into the stage with an ultra-sleek profile. Its active design and low-latency preset guarantee the best experience on stage. Its 40° × 60° beam-width focuses on the artist only, offering excellent acoustic isolation from other performers. Able to endure even the most energetic artists, X15 HiQ is built to take abuse yet remain strong and flexible: its built-in risers allow it to be angled at 35° or 55° onstage.

At only 21 kg/46 lb, X15 HiQ is easy to rig or mount in any situation and will ensure minimum space and weight in trucks. A wide range of rigging accessories offers infinite install possibilities, including special narrow fill applications.

X15 HiQ has become a staple of any stage and a favorite of artists.

The Los Angeles Philharmonic Orchestra – Seoul, KR – L-ISA

“ I use EQ sparingly, only applying it to individual source inputs and the X15 HiQ translates those sources beautifully, without needing additional filters. I configure the wedges in stereo setting them back a bit from the artist and in this configuration it gave me an extremely stable polar response across its operating bandwidth, and nice stereo imaging. Even at a distance, the vocals are smooth, not aggressive yet still in your face, with plenty of gain before feedback. The X15 HiQ is a powerful and beautiful sounding wedge. ”

Joe Campbell, Monitor Engineer, Adele World Tour 2016-17

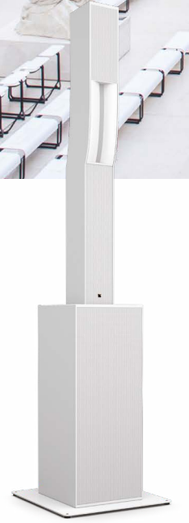
SYVA

Performance art

COLINEAR SOURCE · DOSC · L-FINS · L-VENTS

Syva associated products:
Syva Low and Syva Sub

Louis Vuitton: Runway, Paris Fashion Week – Paris, FR



Syva colinear source is a new breed of speaker that combines L-Acoustics' line source heritage with plug-and-play simplicity and an elegant design. Tailor-made for projects that demand discretion, Syva blends into or enhances any event or venue.

With an impactful 142 dB of peak SPL, Syva covers 140° and up to 35 m / 115 ft with consistent sound pressure. Quick and easy to deploy, Syva can be pole- or wall-mounted or simply ground-stacked wherever needed.

For any special event or installation calling for extensive surface coverage, visual discretion, and quick install times, Syva is the perfect solution.

" As soon as I saw Syva, with its remarkably fluid form, I suspected this might be a good solution and as soon as I heard it, I knew it was right for this project. I demonstrated it to the Vuitton team and they were completely convinced by the sound and were impressed enough with the look that they chose to make it part of the set. No need to hide it! "

Alain Français, Sound Designer for Louis Vuitton fashion shows

SOKA

Integrate discreetly

COLINEAR SOURCE · DOSC · L-FINS · L-VENTS

Syva associated products:
SB6i

Lounge bar

Soka employs the same colinear source technology and coverage pattern as Syva but is tailored for discreet and elegant integration. With very compact dimensions and a single technical face, Soka blends seamlessly into the decor when mounted on walls or disappears almost entirely when integrated into the walls.

At just over a meter tall and less than 10 cm deep, its slender body fits nine 3,5" LF drivers and three 1" HF compression drivers producing up to 133 dB of peak SPL using the 200 Hz preset or 124 dB with the 60 Hz, balancing the desire for more bandwidth or more SPL.

With the RAL custom-color program, an IP55 weather rating and a plethora of accessories Soka is ideal for vocal and music reinforcement in architectural settings, corporate spaces, churches, museums, artistic performances, or as surrounds in performing arts centers.

" Colinear source technology gives Soka all the benefits of line source technology: high output, extended throw, razor-sharp control, and elevated coherence, Soka will be prized for its ability to provide astonishing performance in spaces that require ultimate discretion to allow the design space to shine. "

Germain Simon, Director of Product Management, Loudspeakers

A10-A10i

Performance and discretion

CONSTANT CURVATURE LINE SOURCE

DOSC

L-VENTS

PANFLEX

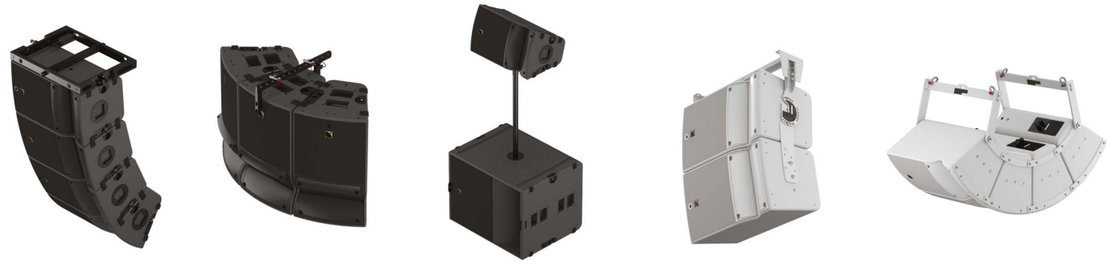
A10(i) associated product:
KS21(i)

The compact size and lighter weight of A10 make it ideal for applications with visual constraints. On its own, A10 combines optimal bandwidth and clarity for vocal reinforcement or light music, producing an ideal SPL to-size ratio to complement a larger system as fills. On a stick, stacked or flown, vertically or horizontally, as a single enclosure or in a line source arrangement, A10 fits into any venue.

A single preset for both Focus and Wide models combined with the adjustable directivity, offers easy performance and unlimited adaptability. Boasting a high SPL-to-size ratio, A10 can be coupled with the KS21 subwoofer for events requiring broader bandwidth and larger contour.

A10i is the install version with streamlined rigging and a custom color palette for installations calling for architectural discretion.

Rooftop Party: Don't Let Summer Die at Nashville Underground – Nashville, TN, USA



Deployment examples for A10 rental (brown) and A10i installation (white)

A15-A15i

Performance and simplicity

CONSTANT CURVATURE LINE SOURCE

DOSC

L-VENTS

PANFLEX

A15(i) associated product:
KS21(i)

A15 was designed to provide the bandwidth and contour of a large format line source system in an simple and ultra-scalable solution for medium throw applications. As a speaker-on-a-stick, stacked or flown with the companion KS21 subwoofer, vertically or horizontally, A15 scales to any application from 50 to 5,000 people. A15 delivers our renowned concert performance and reliability in a multi-purpose system fast to deploy and offers unparalleled flexibility.

A single preset for both Focus and Wide models facilitate connectivity, offering easy performance. While adjustable directivity, combined with sophisticated optimization tools in Soundvision, gives A15 unlimited adaptability.

A15i is the install version with streamlined rigging and a custom color palette for installations calling for architectural discretion.

Jazzopen – Stuttgart, DE

Deployment examples for A15 rental (brown) and A15i installation (white)

KIVA II

Power is beautiful

VARIABLE CURVATURE LINE SOURCE

DOSC

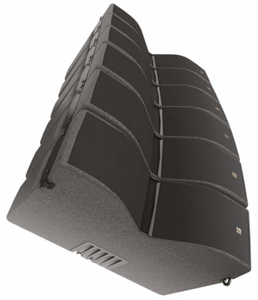
Kiva II associated product:
SB15m

Kiva II is an ultra-compact modular line source, adding 6 dB of peak SPL versus its predecessor, maximized amplifier density with 16-ohm impedance, and a sturdy cabinet.

Despite its ultra-compact format, Kiva II features L-Acoustics Wavefront Sculpture Technology, giving it a long throw capability and delivering even SPL from the front row to the back of the audience. Its coplanar transducer arrangement and K front grill generate a symmetric horizontal coverage of 100° without secondary lobes over the entire frequency range.

Weighing only 14 kg / 31 lb, the product's elegant lines and flush-fitted rigging allow it to melt into any architecture. Kiva II is a natural fit for installations in performing arts centers and special events demanding minimum visual obtrusion, particularly in L-ISA multichannel configuration installations.

Texas Live! – Arlington, TX, USA



" Our Kiva II keeps the elegance of its predecessor, but that's where the comparison ends. Delivering an extra 6 dB, the model offers an impressive peak SPL of 138 dB. Kiva II features the best SPL-to-size ratio and is the benchmark in its format category. Beside the whopping SPL, we also bring reinforced weather resistance, a rigging visual safety check, and new rigging accessories to expand the range of applications. "

Brian Anderson, Sound Technician, Capitol Theater

KARAII -KARA IIi

The Dawn of a new Kara

VARIABLE CURVATURE LINE SOURCE

DOSC

L-VENTS

PANFLEX DSP

Kara II(i) associated products:
SB18 and SB18 IIi

The Kara II modular line source delivers ultimate flexibility to any sound design with its optional low-frequency extension. This active, two-way compact enclosure boasts exceptional throw as well as smooth and wide horizontal directivity. Deployed alone, Kara II is ideal for enhanced speech and vocal programs. With the SB18 subwoofer, Kara II delivers full range performance, capable of reproducing high impact low frequency for the most energetic music concerts.

Kara II(i), the install version with streamlined rigging and a custom color palette, allows Kara II to adapt to any install which calls for architectural discretion.

INSTALLATION VERSION

Johnny Marr, EartH – London, UK – L-ISA

" With the addition of Panflex, Kara II boasts four-in-one directivity: one box handily covers any audience geometry. Kara II morphs to fit any design, offering consistent coverage and SPL distribution with precise focus in four different directivity patterns: 70° or 110° symmetrical and 90° asymmetrical, steering to either the left or right. In its 70° configuration, Kara II packs a full 2 dB more than in 110°. "

Germain Simon, Director of Product Management, Loudspeakers

K3-K3i

Full-range.
Compact.
No compromises.

VARIABLE CURVATURE LINE SOURCE

DOSC

L-VENTS

PANFLEX DSP

K3(i) associated product:
KS28

Satisfying all the requirements for mid-size events from 1,000 to 10,000 people, K3 is a true full-range line source. K3 integrates 12” transducers to deliver large-format system performance but is dimensioned in a typical 10” compact format. With reduced subwoofer and amplification needs, K3 deployment is fast, simple, sustainable, and economical.

Boasting an optimized mechanical design for reduced weight, K3 integrates easily into venues with space restriction.

Laminar vents for a powerful and linear low frequency response, time-tested effortless captive rigging, and Panflex™ adjustable horizontal directivity, make K3 the right tool for any audience and complements the larger K1 or K2 systems for large-scale touring events, festivals, and concerts.

K3i, the install version with streamlined rigging and custom color palette, fits indoor and outdoor events calling for architectural discretion.

The Eastern - Atlanta, GA, USA

“ Our design team created a dual-12-inch-based system with the form factor and price of a 10-inch design, without the inherent performance compromises of 10-inch loudspeakers. K3 offers long-throw, full-range performance in a compact, accessible package, tailor-made for small to mid-capacity events and venues that are the mainstay of most sound providers. It is a ‘no compromises’ tool, perfectly adapted to the current event landscape and, when paired with K1 and K2, is quickly and powerfully scalable for large-capacity events. ”

Florent Bernard, Executive Director of Application Design

K2

Lightweight Heavyweight

VARIABLE CURVATURE LINE SOURCE

DOSC

L-VENTS

PANFLEX DSP

K2 associated product:
K1-SB

K2 offers the same pristine, powerful sonic signature as K1 in a lighter, more compact format and with 10° inter-element angles for maximum versatility. K2 can be deployed as a complement to K1 or as a standalone system for events or installations with audiences of up to 20,000 without sacrificing power.

Lightest in its class, K2 can be flown even under the most stringent rigging limitations. And with the exclusive L-Acoustics Panflex adjustable horizontal directivity, K2 focuses sound coverage on the audience only, handily addressing the most challenging acoustic environments or noise pollution issues for outdoor events.

With integrated rigging compatible with K1 and the entire K System, technicians the world over seek out K2 for its lightning-fast setup.

Aerosmith Deuces are Wild residency – Las Vegas, NV, USA – L-ISA

“ The variable horizontal coverage of K2 is invaluable in being able to optimize coverage and keep energy away from unwanted parts of stadiums. ”

Josh Lloyd, Audio Engineer at Britannia Row Productions

K1

The industry benchmark

VARIABLE CURVATURE LINE SOURCE

DOSC

L-VENTS

L-FINS

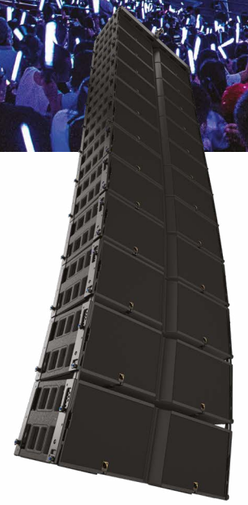
K1 associated product:
K1-SB

K1 is the benchmark for sound at global stadium tours and the world's most renowned outdoor festivals. K1 has no equal in SPL per meter. Coupled with the K1-SB, offers an unprecedented level of directivity control, making it the leader for handling noise containment and throw issues in outdoor settings.

With proprietary, state-of-the-art rigging, the K1 is the go-to choice for precise deployment and lightning-fast load-in and load-out.

Top productions demand K1 and can rely on the L-Acoustics Rental Network to deliver the pristine and impactful sound signature of K1 to their audiences the world over.

Zhang Jie Future Live Tour, Beijing National Stadium – Beijing, CN



" For me, K1 is the only serious choice for stadiums, given its superior throw capability and high directivity control. K1 on the LA12X amps takes the system to a new level! "

Antony King, Front of House Engineer for Depeche Mode

L2 - L2D

The sound.
The shape.
The future.

PROGRESSIVE ULTRA-DENSE LINE SOURCE · DOSC · PANFLEX · L-VENTS · INTEGRATED CARDIOID

L2 associated product:
L2D

Inaugurating the L Series, L2 and L2D are full-range line source elements designed for medium to large-sized mobile and installation applications, in stereo configurations satisfying audiences from 1 200 to 12 000 people or in L-ISA configurations for audiences from 2 500 to 25 000 people. Based on the patented Progressive Ultra-dense Line Source (PULS) technology, the L Series solves all the challenges faced by the industry, combining sonic performance, with unprecedented power-to-size and weight ratios, and extraordinary ease of deployment. And prescribes to the environmental challenges of today and tomorrow by substantially reducing the quantity of materials used, rationalizing the truck volume and weight, and limiting the storage space required, all this directly reduces our carbon footprint from manufacturing to operation.

L2 and L2D is the ideal choice for mid-sized festivals and tours yet also in performing arts, musicals, broadcast, corporate events, and much more.

Coachella 2023 – CA, USA

“ L Series was truly impressive in terms of its coverage consistency, it was nearly impossible to hear any transition between elements of the array. The tonal consistency was incredible; every listener had the same audio experience. The cardioid behavior of the box meant that once moving out of the coverage zone, it was difficult to tell if the system was on!”

Josh Lloyd, Britannia Row Head of Engineering and Special Projects

Subs

Solid Foundations

OMNI / CARDIO SUBWOOFER

L-VENTS

L-Acoustics subwoofers complement systems in applications where extended bandwidth is required. All subs incorporate high excursion drivers, ultra-low vibration walls, and laminar airflow L-Vents with a flared profile, resulting in a dramatic reduction of port noise, maximized dynamics and power handling, and an exceptional level of performance.

L-Acoustics subwoofers can be deployed in different configurations, making them versatile enough to address any rental or fixed installation application. Engineers and sound designers can choose from standard or cardioid configurations, creating a variety of symmetric and asymmetric directivity patterns adapted to each specific design.

Ferdinands Feld Festival – Rotenburg-Wümme, DE

“ The KS28 is 50 per cent louder and 30 pounds lighter than the SB28. They have a tighter, deeper and richer sound, which helped to enhance David’s show. ”

Colin Norfield, Front of House Engineer for David Gilmour

Blue Man Group, Speechless Tour – North America – L-ISA

Electronics

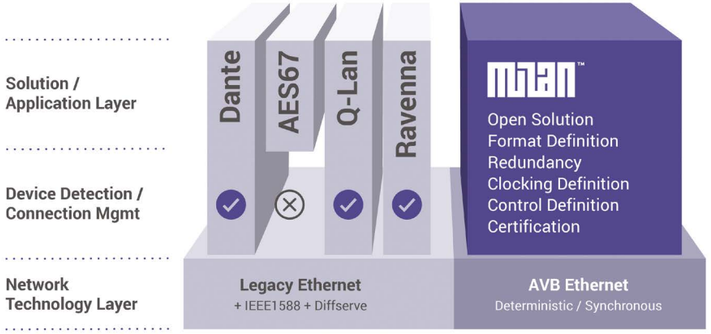
Networking

Processors

Amplified controllers

MILAN

The future of Audio Networking

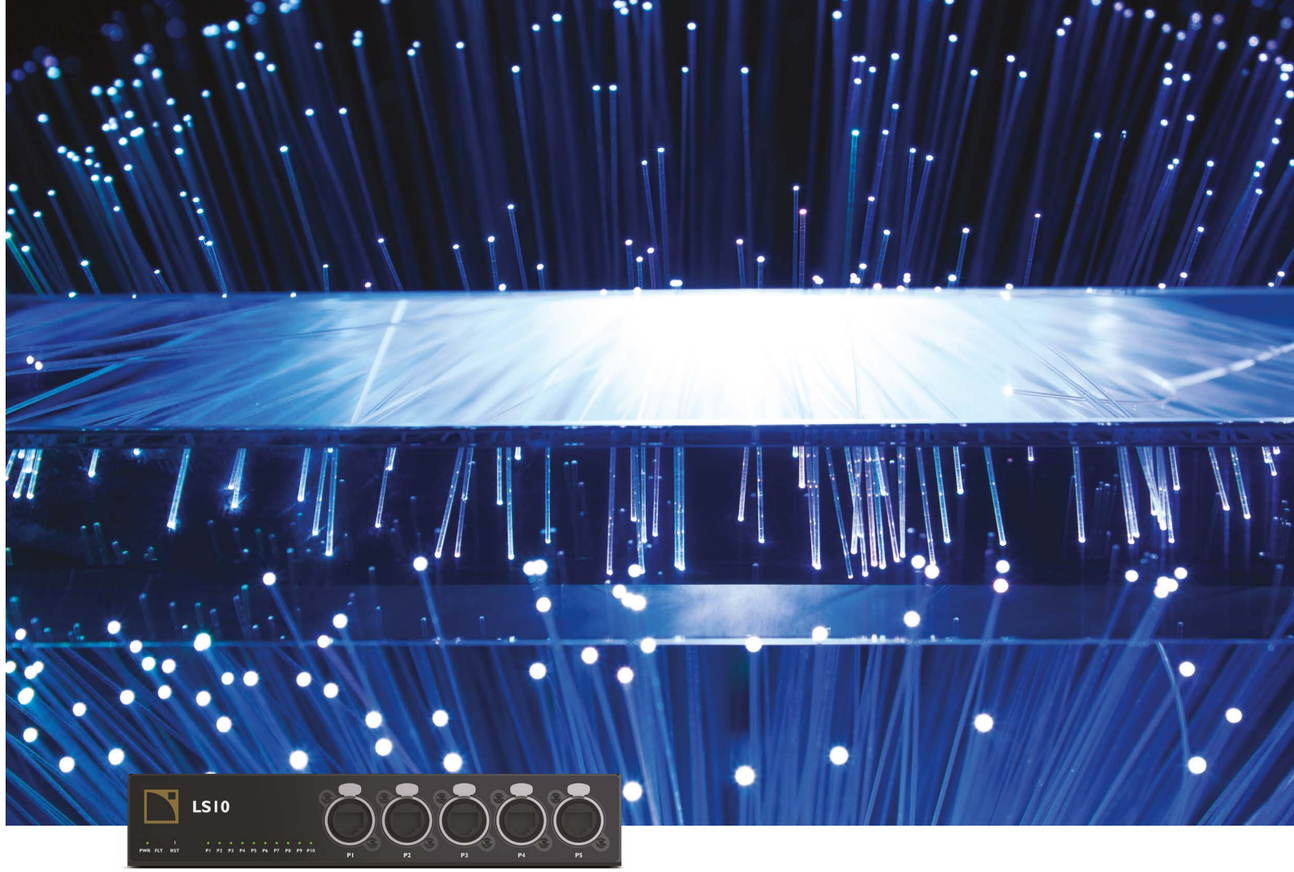


As a founding member of the Milan initiative, L-Acoustics is one of the first manufacturers to design AVB and Milan natively into its ecosystem. From the FOH position with the P1 processor to the LS10 AVB switch and amplified controllers, L-Acoustics offers a “full AVB” environment, passing audio and control with ease on a single network cable.

Milan offers superior audio quality over other traditional digital signal transports, by ensuring absolute synchronicity of media clocks across the entire network. Native multi-channel, multi-point insertion and routing capabilities offer unparalleled flexibility.

Once network connectivity is established, Milan reserves bandwidth specifically for deterministic delivery, ensuring that users will never drop out or lose information during a show or live performance, even on a busy network. For ultimate reliability, users can set up a primary and secondary network architecture by simply running an additional network path, creating a seamless redundant network, minimizing cable needs for a cost-effective solution compared to standard redundant methods.

With Milan and AVB, users can focus on what they do best: create unforgettable experiences for clients and audiences.



LS10 is a plug-and-play Avnu-certified AVB switch that integrates seamlessly within the L-Acoustics ecosystem to simplify connectivity further, uniting audio and control distribution. LS10 runs out-of-the-box AVB, providing a reliable network solution that does not require IT expertise. On its own or as an integral part of the LA-RAK II AVB and LA-RAK III, LS10 distributes audio and control via front and rear EtherCON™ connectors and SFP cages, enabling long-distance optical links. Two units mounted side-by-side on LS10-RAKSHELF, the dedicated 1U rack shelf, effortlessly create a seamless redundant network.The rugged LS10 incorporates features designed to overcome the challenges of touring events but also installation applications. The quick, 5-second startup time allows for rapid recovery in case of power loss. A configurable GPO port enables status monitoring, and the auxiliary DC input offers ultimate reliability. With LS10, lightning-quick setup of a stable distribution of your AVB signal is ensured without the need for extensive IT knowledge or experience.

LC16D

Simply connect

LC16D is a multichannel converter that bridges MADI and AES/EBU legacy digital formats bidirectionally with a Milan-AVB network. Supporting up to 128 Milan-AVB inputs and outputs simultaneously, LC16D offers dynamic mapping of channels, and comprehensive synchronization options, with remote control via a simple to use embedded web interface. Flexible power options and seamless Milan-AVB network audio connections deliver robust redundancy features as standard, all housed in a compact and rugged 1RU chassis.

Up to 16 AES/EBU inputs and outputs can be connected, with asynchronous sample rate converters (ASRC) available on each input pair, enabling sources from multiple clock domains to be accommodated. The ASRCs can also be disabled as required. MADI offers a high-density connection which is widely supported by most digital mixing platforms and playback devices. At 96 kHz sampling rate, 32 input and 32 output channels are available, and at 48 kHz, 64 inputs and outputs are supported.

LC16D is designed as a plug-and-play device: out of the box all legacy digital inputs and outputs are presented to the Milan-AVB streams with a one-to-one channel mapping, AES/EBU first and then MADI. Only the required clock reference needs to be selected and LC16D is ready to pass audio. While providing this straightforward conversion the freedom to dynamically map channels is also available. Collectively, up to 80 legacy digital input sources and 80 output destinations can be connected to and from the Milan-AVB network. The remaining Milan- AVB channels, from the available 128 outputs, can be utilized to combine selections of AES/EBU and MADI input channels, creating custom Milan-AVB streams for optimized distribution to multiple network destinations. The dynamic mapping function also allows diverse Milan-AVB sources across multiple streams to be routed to the MADI and AES/EBU outputs from the network, bringing additional flexibility and versatility.

With LC16D no additional remote-control software is needed, the comprehensive embedded web interface is simple and intuitive to use. Any device with a web browser and IP connection can be used to control, configure, and manage the LC16D, including basic settings, channel mapping, and setup of the GPIOs. Additionally, ten onboard user memories are available to store and load configurations. These can also be saved to a remote device, to build a library of configurations for backup or transferring between multiple LC16D.

P1 AVB Processor

M1 Measurement platform

P1 is a 3-in-1 digital processing solution that serves as a front-end processor, a bridging audio matrix, and a fully integrated system tuning platform with LA Network Manager.

P1 is a gateway to the expanding L-Acoustics ecosystem. It increases audio quality, simplifies the audio path from front-of-house to the amplified controllers, and provides a hardware platform for system tuning. It answers the demand from both touring and installation applications for an integrated and easy-to-use front-end platform.

In addition to analog and AES/EBU I/O, P1 is an AVB talker, bridge, and listener compliant with the Milan protocol. This helps deliver higher audio quality, simplifies signal distribution and processing as a front-end processor and matrix mixer and provides an integrated measurement platform to ensure best performance.

P1 is directly controlled and managed within LA Network Manager software – making it simple, reliable, and convenient for L-Acoustics users. P1 is a step forward in the optimization and longevity of all L-Acoustics systems.

“ Integrating the M1 suite of measurement tools and the P1 AVB audio processor into LA Network Manager results in a streamlined system calibration process. These powerful new tools will allow engineers to be show ready faster thank ever before. ”

Cyril Perrin, Director of Software Development

L-ISA Processor II

Immersive audio processor

As the heart of L-ISA technology, the L-ISA Processor II enables object-based mixing, allowing each sound object to be independently spatialized in a 3D soundscape and faithfully scaled from a studio mix to any venue or system configuration.

With boosted processing power, L-ISA Processor II supports 128 inputs and up to 128 outputs, depending on the license activated, all at 96 kHz. It can process 96 objects with spatial processing parameters and the patent-pending room engine. Housed in a ruggedized chassis made for live, with redundant power supplies, L-ISA Processing II supports Milan-AVB with seamless redundancy, on top of MADI, for premium sound quality and streamlined system deployment.

L-ISA Processor II is controlled by L-ISA Controller and offers16, 32, 64 or 128 outputs via a licensing model.

Bon Iver – YouTube Theater, Inglewood, CA, USA

> “ With L-ISA Processor II, we’ve greatly lowered the cost barrier that once prohibited small to mid-sized productions from even considering immersive designs. Now that L-ISA has been opened up to a much wider potential user base, we’re looking forward to seeing how some of our new customers will be choosing to ‘wow’ their audiences with intimately engaging audio. ”

Guillaume Le Nost, Executive Director of Creative Technologies, L-Acoustics

Amplified controllers

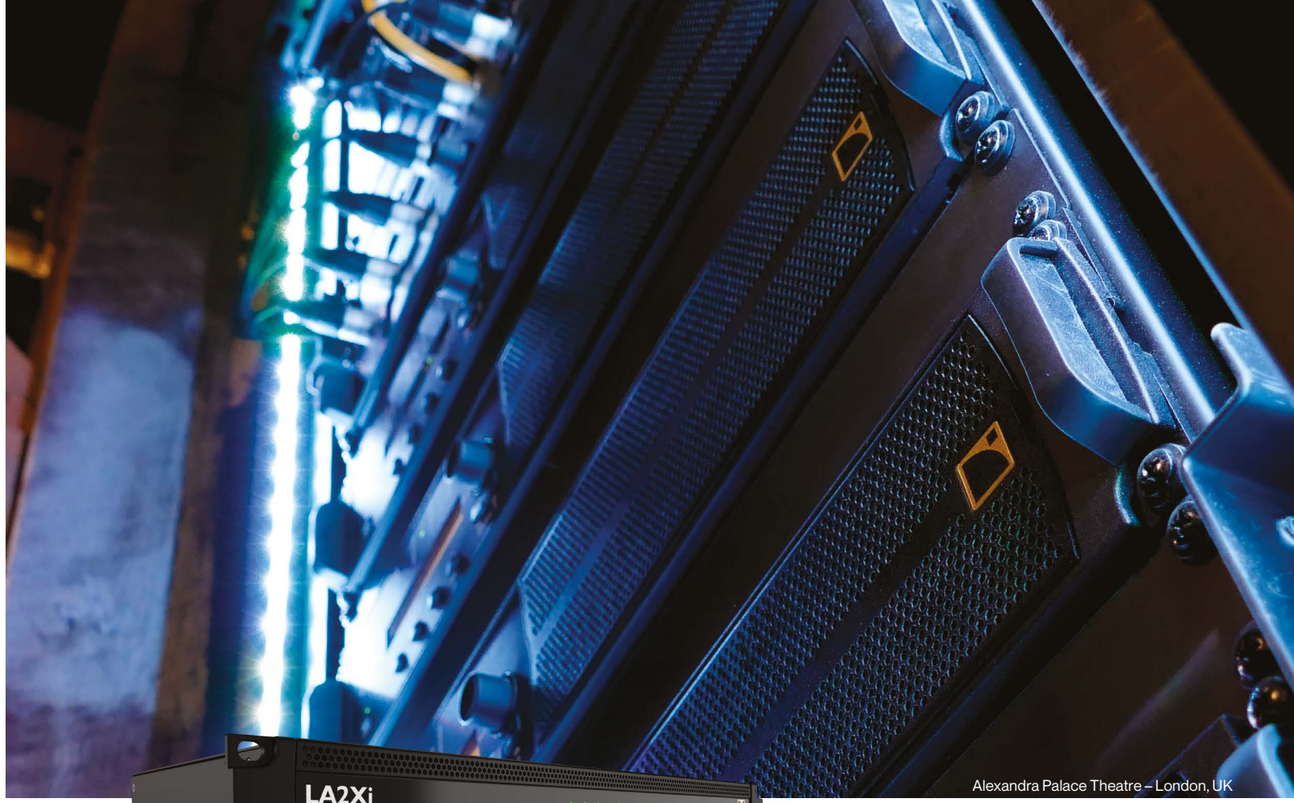
Brain power

L-Acoustics amplified controllers offer high performance and efficient loudspeaker amplification, 96 kHz/32-bit digital signal processing, and comprehensive system protection in a single ergonomic package integrated with LA Network Manager.

Relying on a proprietary Switched Mode Power Supply with Power Factor Correction to deliver high energy (power × hold time) for best LF reproduction, from 240 V down to 100 V with high immunity to unstable mains.

All amplified controllers have analog and AES/EBU inputs and also include an AVB bridge and a listener compliant with the Milan-AVB protocol. Automatic fallback functions make the creation of redundant audio paths possible with constant delay and constant level.

The DSP combines IIR and FIR filters to generate perfectly linearized phase curves and significantly improved impulse responses for an even, more natural, transparent, and realistic sound experience. For fixed installations, these amplified controllers can be controlled through third-party AV solutions from Q-SYS®, CRESTRON®, Control4®, Savant®, and via HTTP API.



Alexandra Palace Theatre – London, UK

LA2Xi is a four-channel amplified controller primarily for permanent installations. Designed to match the power of small format loudspeakers, LA2Xi can also be used to support larger loudspeakers at lower SPL capability (4 x 4 single-ended mode) or at full SPL capability (4 x 3, 4 x 2, or 4 x 1 bridge mode).

The streamlined and elegant 1U front panel hides a owerful DSP engine with features for loudspeaker management, protection and monitoring as well as a comprehensive set of tools for system adjustment and calibration. In addition to analog and AES/EBU, LA2Xi integrates Milan-AVB signal inputs with seamless network redundancy. Four GPIO and a 24 V DC backup power for the DSP card offers external control and improved reliability. The optional I/O-CON offers an alternative connectivity solution based on fast-locking Neutrik® connectors widely used in professional audio applications. The flexible LA2Xi is ideal for background music systems in leisure venues, distributed fills, studio monitors, and private auditorium systems.

LA7.16i - LA7.16

Amplify differently

LA7.16 and LA7.16i are 16 x 16 architecture amplified controllers which bring unique solutions to applications that can benefit from high discretization amplification and processing. Each of the 16 output channels can deliver up to 1300 W at 8 ohms or 1100 W at 4 ohms, making them capable of driving most L-Acoustics loudspeakers in large quantities.

The touring focused features of the LA7.16 include a front panel touch display and a locking SC32 output connector. LA7.16i incorporates features tailored for installation applications, such as terminal block connectors, GPIOs, and a backup 24V DC input enabling the DSP card to continue functioning if mains power is lost. Both amplified controllers are Milan certified supporting Milan-AVB seamless network redundancy, and are remotely controlled and monitored using LA Network Manager. Smart mains current limiting and circuit breaker emulation are also included.

Most systems are composed of a varied mix of loudspeaker types, passive and active, small and large, sub and full range, and often with temporal offsets in the signals. This leads to unique power delivery needs, at specific times, for each amplifier channel, reducing the overall demand on the PSU. LA7.16 and LA7.16i integrate L-Acoustics System Modeling Adaptive Resource Technology, or L-SMART, which intelligently matches the real-time needs of the loudspeaker enclosures being driven and the available power. The PSU can provide extremely high short-term peak power and


Circular Dimensions (Microscape) Coachella – CA, USA.

7000 W for longer hold times, and this energy is delivered dynamically and intelligently, assuring optimum system performance.

LA7.16 and LA7.16i will benefit all types of rental applications and integration projects which involve any system that uses diverse combinations of loudspeaker elements, such as arenas, stadiums, theaters, performing arts centers, museums, exhibitions, and hospitality spaces.

Deployments requiring individual channel processing, such as L-ISA hyperreal and immersive hyperreal systems, can exploit the 16 discrete inputs and outputs. Additionally, line sources can benefit from single-element discretization, leveraging Autofilter to deliver even more uniform coverage across the audience space.

Efficiency is a core design principle of LA7.16 and LA7.16i. Packaged in a lightweight and compact 2U chassis, these amplified controllers contribute to lowering the costs of deployment, whether for touring or integration, by reducing the required racks, transport, and infrastructure for almost any system.

Ennio Morricone – Milan, IT – L-ISA

Software

Soundvision

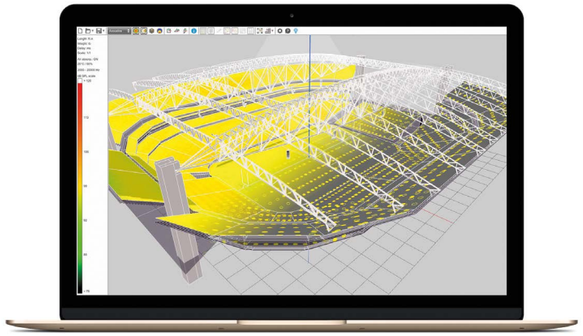
LA Network Manager

L-ISA Studio

L-ISA Controller

Soundvision

3D sound design

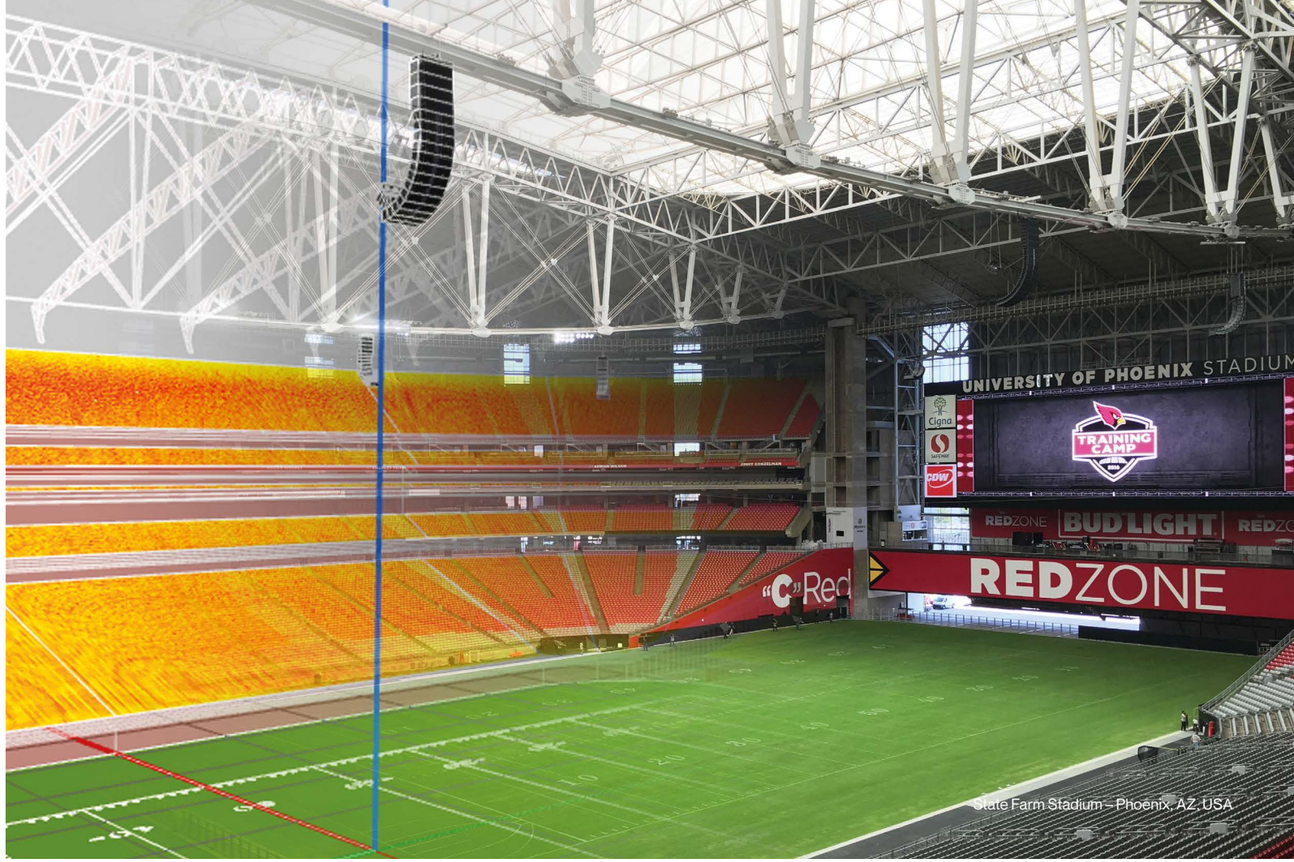


Soundvision is an industry-leading 3D modeling software that supports sound designers to create acoustical and mechanical simulations of L-Acoustics sound systems. Audience zones can be drawn, imported from CAD files, or uploaded from the L-Acoustics online database of the world's most renowned venues.

Soundvision allows highly accurate sound designs, with real time calculation of impact coverage and SPL mapping. Soundvision also provides mechanical data with detailed set-up information for installers and riggers.

Recent enhancements to Soundvision include the powerful Autosplay and Autofilter tools, which further simplify, accelerate, and improve system optimization. Autosplay automatically adjusts line source inter-element angles to optimize both the wavefront integrity and SPL distribution. Autofilter automatically applies unique FIR filters to line source elements to improve consistency throughout the venue.

These filters can then be loaded into LA Network Manager to streamline the user experience.



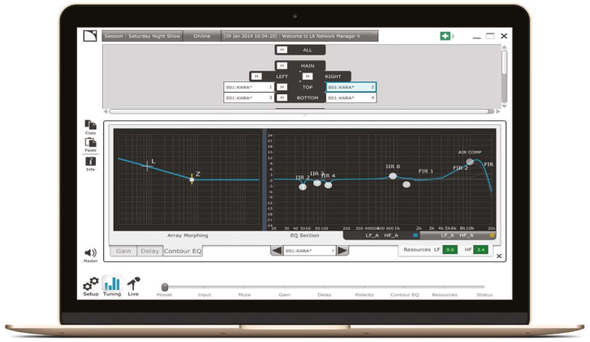
State Farm Stadium – Phoenix, AZ, USA

" What I like most about L-Acoustics Soundvision is its accuracy in predicting actual performance of the sound system.We have not had a single instance where the predicted performance and measured performance were even moderately different, and this allows me to accurately design installation projects both for new construction and for building redesigns. It is obvious that L-Acoustics has mastered the science of prediction, and the fact that they have been so consistent over the years is a testament to their manufacturing precision. "

Deward Timothy, Poll Sound

LA Network Manager

Setup. Tuning. Live.



LA Network Manager remote control software provides real time control and monitoring of L-Acoustics electronics. From Setup, Tuning, and Live, each typical phase of the engineering workflow corresponds to a specific page offering a dedicated set of tools making the interface intuitive and quick to use.

Import Soundvision project data in LA Network Manager. Based on sound design and array zoning parameters, logical groups are created. Gain, delay, and tonal balance parameters are transferred to these groups and fully available to the user.

The latest updates integrate Autoclimate and M1.

Autoclimate calculates system equalization optimization that corresponds to changes in atmospheric conditions, thereby maintaining the original system response, preserving show quality from start to finish.

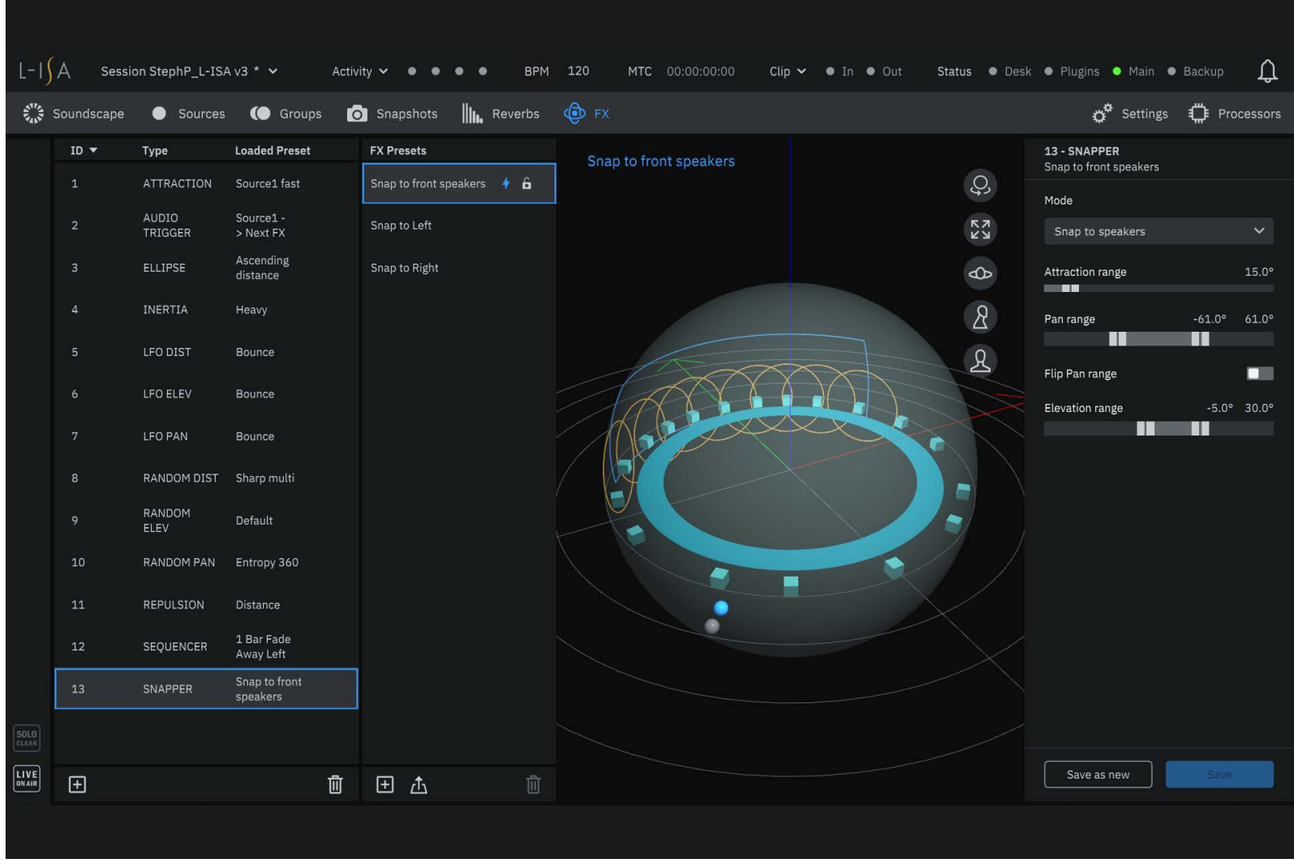
The M1 suite is a comprehensive set of measurement tools from data acquisition through system tuning to live monitoring. M1 harnesses the power of L-Acoustics P1 processor and amplified controllers to offer a streamlined system calibration process.

Bon Iver – Santa Barbara Bowl, Santa Barbara, CA, USA

> “ LA Network Manager with its intuitive user interface provides a high level of hands-on system control without sacrificing accurate and fast operation under real-world conditions. ”
>
> Marc Benard, Head of Application Design, Electronics and Control

L-ISA Studio

Create. Immerse. Anywhere.



L-ISA Studio is a software suite offering an L-ISA 3D control interface and audio processing on a personal computer. Through L-ISA Studio's binaural engine, natural, immersive 3D audio can be produced using headphones with head tracking – or up to 16 loudspeakers in any studio.

L-ISA Studio integrates with every major DAW on the market without an external soundcard. Designed for the pre and post-production stages, it ensures seamless scaling to the real live environment via L-ISA Controller.

Control strategies, sonic trajectories, and real-time behaviors can be defined in the studio or via headphones. Connection to game engines, optical and RF-based tracking systems, or other creative solutions via the Open Sound Control (OSC) protocol allows interactive environment testing at the earliest stages of a project from a plain laptop. With the integrated room engine, any multi-track project can be produced into a variety of audio formats, from 5.1 to Dolby Atmos, or to re-mix a studio session or live show in an immersive format for broadcast, theaters, or BluSpace.

> " We are very proud to present L-ISA Studio, the ultimate swiss army knife for anyone who creates with sound. Now, your object-based mix and immersive production can go anywhere you go! Your venue, be it real or imaginary, can come with you too. All you need is a pair of headphones and a laptop. Your imagination is the limit. "
>
> Sherif El Barbari, Director of L-ISA Labs

L-ISA Controller

Intuitive 3D mixing

The hub for all L-ISA functionality, the L-ISA Controller is an integrated software suite that enables object-based mixing, along with comprehensive control and programming capabilities in a single platform.

The L-ISA Controller provides a powerful control gateway for each source parameter. Control workflow can be customized by choosing between integrated snapshots, the L-ISA Source Control Plug-ins (VST, AAX, AU), real-time optical and RF-based tracking solutions, or a wide range of third party software and hardware devices via the Open Sound Control (OSC) protocol, allowing the sound engineer to mix in the familiar environment of a favorite console and access L-ISA as an integrated element of the existing workflow.

The L-ISA Controller offers an extraordinarily intuitive 3D mixing environment that makes the process of multidimensional mixing straightforward.

Max Cooper – O_2 Brixton Academy, London, UK

> “ With each sonic element having its own distinct identity in the wider soundscape, I had several moments during the concert where I noticed things that I’d never noticed before. As a mix engineer, being able to identify elements to operate on with speed and precision made mixing this complex band easier, faster and even more fun. ”

Xandy Whitesel, Front of House Engineer for Bon Iver

JK Tyl Theatre – Pilsen, CZ

Acoustics

Ambiance

AMBIANCE

CONNECTING SOUND AND SPACE

JK Tyl Theatre – Pilsen, CZ

As an extension of the L-ISA ecosystem, Ambiance provides a solution for spaces that need acoustic flexibility to optimize the experience of both performers and audiences alike, ranging in applications from transparent and natural acoustic performances to the most demanding high-SPL productions with object-based mixing and anything in between.

This is achieved with an array of strategically placed microphones, L-Acoustics loudspeakers and electronics, and the advanced 3D Room Engine powered by the L-ISA Processor II.

A separate Ambiance license is required for any Ambiance project and can be activated on up to (2) L-ISA Processor II units. The license enables the routing of up to 32 room microphones via P1 Processors over Milan-AVB to the Room Engine. Ambiance can work with any Live license depending on the requirements of the project.

Through parametric design, the L-ISA approach to 3D audio reverberation in the L-ISA Room Engine gives the power to shape the venue's acoustic identity in the form of bespoke Ambiance Signatures by acutely adjusting and Late.

The Ambiance acoustic system consists of a comprehensive immersive loudspeaker design, requiring both surround and overhead systems to properly create an acoustic field. An existing L-ISA frontal system can start as the foundation for Ambiance with these additional loudspeaker systems added as needed for each project.

Both loudspeaker and microphone systems are designed within Soundvision to fit the room geometry and volume that can then be imported into L-ISA Controller.

Ambiance can be controlled with the L-ISA Controller software on both Mac and Windows platforms, external OSC commands, configurations stored directly on the L-ISA Processor II, and with Q-Sys and Crestron third party control systems for simple, elegant touch panel interfaces. This allows for simple and elegant control for end-users of all kinds, from presenters and music directors, to Front of House Engineers mixing a live performance with L-ISA's object based mixing.

Support

Services

Education

Services

Elevate the listener experience with premium support

L-Acoustics' total system approach to sound goes beyond hardware and software. Whether you're a rental provider, system integrator, professional end-user or artist you can benefit from a wide palette of L-Acoustics services. Our in-house engineers and certified consultants have been carefully selected for their skills and professional experience in the audio industry and are committed to optimizing your sound performance from content creation to its diffusion through a sound system or via streaming.

From the early stages of content creation, sound design through system commissioning, or show support, every project presents its own unique set of constraints, objectives, and challenges. L-Acoustics can help at any of these stages:

- With pre-production support for contents creators, tours, musicals, and special events
- With architectural drafting and sound system design services to ensure the successful design of a sound system for your project
- With dedicated support for product demonstrations and Open Days to ensure the successful presentation of our products and technologies
- With sound system calibration services carried out by our team of highly experienced application engineers
- With dedicated on-site support during the implementation of our sound systems and L-ISA Immersive Hyperreal Sound technology at the show

At L-Acoustics, we believe that exceptional service contributes to elevating the listener experience.

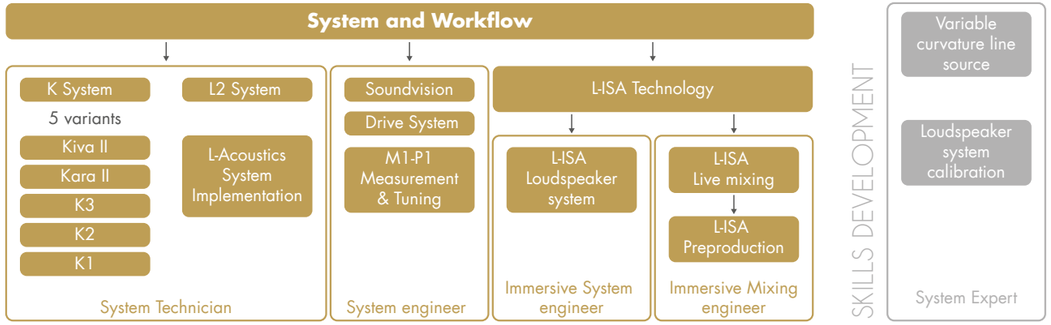
La Grand Bleu - Palais des Congrès, Paris, FR

" As an L-Acoustics application engineer, I have the opportunity to work with a wide range of professionals, from users to integrators to consultants. Our team offers support to audio professionals right from the early stages of their project, all the way through to commissioning and training. From small live clubs to the world's most renowned venues, our goal is to always ensure that we offer engineering-driven advice and expertise with the goal of attaining the optimum sound solution for each individual project. "

Julien Laval, Application Engineer at L-Acoustics

Education

A new blended learning approach



Our education program, recognized throughout the industry, is an asset for pro audio professionals and those in the industry. Our online L-Acoustics Education Platform hosts various courses regarding a specific product or topic. These courses are instructor-led sessions, held either in-person or online, and accompanied by digital learning activities. They are developed and maintained by the L-Acoustics education team with the expertise and support of our collaborators and users.

By following one of the suggested product paths, professionals are trained on the L-Acoustics products relevant to their pro audio industry role. Advanced courses on product-agnostic topics help acquire additional expertise and optimize the use of L-Acoustics tools. Courses are delivered worldwide by a network of 80+ certified trainers regularly updated by the Education team. In-person courses are organized by request or at the L-Acoustics headquarters in Paris-Saclay (France) and Westlake (USA) - and through a global network of 24 Authorized Training Centers.

The L-Acoustics Education platform hosts all the learning material associated with instructor-led sessions. Students also get access to extra learning material and an education community according to their certification history. This personalized service is accessible for 1-year upon the completion of any course.

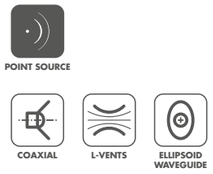
“ Thank you for this informative and exciting training course ! Thank you for putting the knowledge, the know-how, the conviction, the useful and appreciable argumentation, the accuracy of the doubt or the questioning, your honesty and joviality at our disposal. ”

Fabien Aubert, Front of House Engineer

X series

SHORT THROW
UP TO 15 m

- Single element deployment
- Axisymmetric or ellipsoidal directivity



4 Seasons Hotel	Hamburg, DE
Adele	World Tour
Chanel Fashion Show	Havana, CU
Cherry Hills Community Church	Highland Ranch, CO, USA
The Coopers Malthouse Theatre	Melbourne, AU
European Parliament	Brussels, BE
Festival of Life	London, UK
First Baptist Church	Los Angeles, CA, USA
Hard Rock Cafe	Orlando, FL, USA
Hollywood Bowl	Hollywood, CA, USA
Jersey Boys	London, UK
Peter Gabriel + Sting	Tour
The Royal Opera	Stockholm, SE
Terminal 5	NYC, NY, USA
Yale University	New Haven, CT, USA
Zero Gravity	Dubai, UAE

	X4i	5XT	X6i	X8
Type	Passive 2-Way	Passive 2-way	Passive 2-way	Passive 2-way
Amplified controller	LA7.16i, LA2Xi, LA4X, LA12X	LA7.16, LA2Xi, LA4X, LA12X	LA7.16i, LA2Xi, LA4X, LA12X	LA7.16, LA2Xi, LA4X, LA12X
Usable bandwidth (-10 dB)	120 Hz - 20 kHz ([X4] preset)	95 Hz - 20 kHz ([5XT] preset)	54 Hz - 20 kHz ([X6i_50] preset)	60 Hz - 20 kHz ([X8] preset)
Maximum SPL [1]	116 dB ([X4] preset)	121 dB ([5XT] preset)	123 dB ([X6i] preset)	129 dB ([X8] preset)
Coverage angle (-6 dB) [2]	110° axisymmetric	110° axisymmetric	90° axisymmetric	100° axisymmetric
Transducers	LF: 1 × 4" neodymium HF: 1 × 1.4"	LF: 1 × 5" bass-reflex HF: 1 × 1" compression	LF: 1 × 6.5" neodymium HF: 1 × 1.5" compression	LF: 1 × 8" bass-reflex HF: 1 × 1.5" compression
Rigging	M5 inserts for X-U4i M6 inserts for rigging accessories	3/8" insert for microphone stand M6 inserts for ETR5 U-bracket	8 M6 inserts for rigging accessories	35 mm pole-mount socket X-UL8 and X-US8 brackets,X-UTILT Wedge angle: 35° from vertical
Physical data W × H × D	116 × 116 × 99 mm 4.6 × 4.6 × 3.9 in	165 × 165 × 165 mm 6.5 × 6.5 × 6.5 in	187 x 362 x 170 mm 7.4 x 14.2 x 6.7 in	250 × 424 × 264 mm 9.8 × 16.7 × 10.4 in
Weight (net)	1 kg / 2.2 lb	3.5 kg / 7.7 lb	6.3 kg / 14 lb	12 kg / 26 lb

	X8i	X12	X15 HiQ
	Passive 2-way	Passive 2-way	Active 2-way
	LA7.16i, LA2Xi, LA4X, LA12X	LA7.16, LA2Xi, LA4X, LA12X	LA7.16, LA2Xi, LA4X, LA12X
	43 Hz - 20 kHz ([X8i_40] preset)	59 Hz - 20 kHz ([X12] preset)	55 Hz - 20 kHz ([X15] preset)
	129 dB ([X8i] preset)	136 dB ([X12] preset)	138 dB ([X15] preset)
	90° axisymmetric	H × V: 60° × 90° symmetric	H × V: 40° × 60° symmetric
	LF: 1 × 8" neodymium HF: 1 × 1.5" compression	LF: 1 × 12" bass-reflex HF: 1 × 3" compression	LF: 1 × 15" bass-reflex HF: 1 × 3" compression
	8 M6 inserts for rigging accessories	35 mm pole-mount socket X-UL12 and X-US1215 brackets, X-UTILT Wedge angles: 35°/55° from vertical	35 mm pole-mount socket X-UL15 and X-US1215 brackets, X-UTILT Wedge angles: 35°/55° from vertical
	240 x 480 x 217 mm 9.4 x 18.9 x 8.5 in	430 × 496 × 375 mm 16.9 × 19.5 × 14.8 in	430 × 580 × 375 mm 16.9 × 22.8 × 14.8 in
	11 kg / 24 lb	20 kg / 44 lb	21 kg / 46 lb

1 - Peak level at 1m under free-field conditions (half-space for subwoofers) using pink noise with crest factor 4 (preset specified in brackets).
2 - Horizontal plane convention: plane parallel to the longest sides of the enclosure.

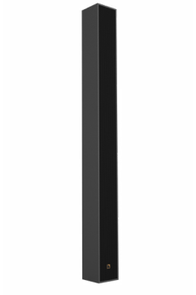
S series

- Single element deployment
- Wide horizontal and narrow vertical directivity

COLINEAR SOURCE

DOSC L-FINS L-VENTS

MEDIUM THROW
UP TO 35 m



	Syva	Syva Low	Syva Sub	Soka
Type	Passive 2-way	Bass-reflex	Bass-reflex	Bass-reflex
Amplified controller	LA7.16i, LA2Xi, LA4X, LA12X	LA7.16i, LA2Xi, LA4X, LA12X	LA7.16i, LA2Xi, LA4X, LA12X	LA7.16i, LA2Xi, LA4X, LA12X
Usable bandwidth (-10 dB)	87 Hz - 20 kHz ([SYVA] preset)	40 Hz ([SYVA LOW_100] preset)	27 Hz ([SYVA SUB_100] preset)	60 Hz - 20 kHz ([SOKA_60] preset)
Maximum SPL [1]	137 dB ([SYVA] preset)	137 dB ([SYVA LOW_100] preset)	128 dB ([SYVA SUB_100] preset)	133 dB ([SOKA_200] preset)
Coverage angle (-6 dB) [2]	H × V: 140° × (+5°/-21°)	Standard	Standard	H × V: 140° × (+5°/-21°)
Transducers	MF: 6 × 5" bass-reflex HF: 3 × 1.75" compression	2 × 12"	1 × 12"	MF: 9 × 3.5" bass-reflex HF: 3 × 1" compression
Rigging	Pole-mounted with Syva Pole Stacked on Syva Low / Sub Flown with Syva Bar / Wall	Stacked with Syva Base	Stacked with Syva Base	On-wall integation via dedicated hard-ware with silent blocks In-Wall integration
Physical data W × H × D	144 × 1304 × 209 mm 5.7 × 51.3 × 8.2 in	334 × 849 × 350 mm 13.1 × 33.4 × 13.8 in	334 × 849 × 350 mm 13.1 × 33.4 × 13.8 in	99 × 1065 × 99 mm 3.9 × 41.9 × 3.9 in
Weight (net)	21 kg / 46 lb	29 kg / 64 lb	27 kg / 60 lb	9.4 kg / 20.3 lb

1 - Peak level at 1m under free-field conditions (half-space for subwoofers) using pink noise with crest factor 4 (preset specified in brackets).
2 - Horizontal plane convention: plane parallel to the longest sides of the enclosure.

Gianluca Vacchi's condominium - Miami, FL, USA

alt-J Forest Hill Stadium	Queens, NY, USA	**Mountain Christian Church**	Abingdon, MD, USA
alt-J Royal Albert Hall	London, UK	**Maritim Hotel**	Bonn, DE
Arizona State University Neeb Hall	Phoenix, AZ, USA	**Victoria's Secret Fashion Show**	New York City, NY, USA
Evergreen Ministries	Hudsonville, MI, USA	**Santos Tour Down Under**	Adelaide, AU
Evangelisch-Lutherische Apostelkirche	Harburg, DE	**Sorbonne University**	Paris, FR
Louis Vuitton Fashion Show	Louvre Museum, Paris, FR	**Hollywood Bowl**	Los Angeles, CA, USA

A series

MEDIUM THROW
UP TO 45 m

- Deployment in horizontal / vertical lines
- Incremental coverage with fixed inter-element angles

CONSTANT CURVATURE LINE SOURCE
DOSC
L-VENTS
PANFLEX

Bicentennial Center Arena	Salina, KS, USA
Calvary Church	Sumner, WA, USA
CBC/Radio-Canada's Historic Studio 42	Toronto, CA
Hollywood Bowl	Hollywood, CA, USA
National Theatre	London, UK
Omnia Nightclub	Las Vegas, NV, USA
Oslo Nightclub	London, UK
Palais Montcalm	Québec City, CA
Parkteatret Scene	Oslo, NO
Pepsi Center	Mexico City, MX
Primavera Festival	Barcelona, ES

	A10 Wide	A10 Focus	A15 Wide	A15 Focus
Type	Passive 2-Way	Passive 2-Way	Passive 2-Way	Passive 2-Way
Amplified controller	LA7.16, LA2Xi, LA4X, LA12X	LA7.16, LA2Xi, LA4X, LA12X	LA7.16, LA2Xi, LA4X, LA12X	LA7.16, LA2Xi, LA4X, LA12X
Usable bandwidth (-10 dB)	67 Hz - 20 kHz ([A10] preset)	66 Hz - 20 kHz ([A10] preset)	42 Hz - 20 kHz ([A15] preset)	41 Hz - 20 kHz ([A15] preset)
Maximum SPL [1]	137 dB ([A10] preset)	140 dB ([A10] preset)	141 dB ([A15] preset)	144 dB ([A15] preset)
Coverage angle (-6 dB) [2]	Enclosure: 30° – L-Fins: 70° / 110° symmetrical or 90° asymmetrical	Enclosure: 10° – L-Fins: 70° / 110° symmetrical or 90° asymmetrical	Enclosure: 30° – L-Fins: 70° / 110° symmetrical or 90° asymmetrical	Enclosure: 10° – L-Fins: 70° / 110° symmetrical or 90° asymmetrical
Transducers	LF: 1 × 10" bass-reflex HF: 1 × 2.5" compression	LF: 1 × 10" bass-reflex HF: 1 × 2.5" compression	LF: 1 × 15" bass-reflex HF: 1 × 3" compression	LF: 1 × 15" bass-reflex HF: 1 × 3" compression
Rigging	Flown V. with A10-BUMP or A10-RIGBAR Flown H. with A10-LIFT Pole-mounted with A-MOUNT Stacked with A-TILT	Flown V. with A10-BUMP or A10-RIGBAR Flown H. with A10-LIFT Pole-mounted with A-MOUNT Stacked with A-TILT	Flown V. with A15-BUMP or A15-RIGBAR Flown H. with A15-LIFT Pole-mounted with A-MOUNT Stacked with A-TILT	Flown V. with A15-BUMP or A15-RIGBAR Flown H. with A15-LIFT Pole-mounted with A-MOUNT Stacked with A-TILT
Physical data W × H × D	347/180 × 581 × 344 mm 13.7 / 7 × 22.9 × 13.5 in	350/292 × 581 × 339 mm 13.8 / 11.5 × 22.9 × 13.3 in	424/182 × 764 × 494 mm 16.7/7.2 × 30 × 19.4 in	427/347 × 764 × 490 mm 16.8/13.7 × 30 × 19.3 in
Weight (net)	20 kg / 44 lb	22 kg / 49 lb	33 kg / 73 lb	35 kg / 77 lb

	A10i Wide	A10i Focus	A15i Wide	A15i Focus
	Passive 2-Way	Passive 2-Way	Passive 2-Way	Passive 2-Way
	LA7.16i, LA2Xi, LA4X, LA12X	LA7.16i, LA2Xi, LA4X, LA12X	LA7.16i, LA2Xi, LA4X, LA12X	LA7.16i, LA2Xi, LA4X, LA12X
	67 Hz - 20 kHz ([A10] preset)	66 Hz - 20 kHz ([A10] preset)	42 Hz - 20 kHz ([A15] preset)	41 Hz - 20 kHz ([A15] preset)
	137 dB ([A10] preset)	140 dB ([A10] preset)	141 dB ([A15] preset)	144 dB ([A15] preset)
	Enclosure: 30° – L-Fins: 70° / 110° symmetrical or 90° asymmetrical	Enclosure: 10° – L-Fins: 70° / 110° symmetrical or 90° asymmetrical	Enclosure: 30° – L-Fins: 70° / 110° symmetrical or 90° asymmetrical	Enclosure: 10° – L-Fins: 70° / 110° symmetrical or 90° asymmetrical
	LF: 1 × 10" bass-reflex HF: 1 × 2.5" compression	LF: 1 × 10" bass-reflex HF: 1 × 2.5" compression	LF: 1 × 15" bass-reflex HF: 1 × 3" compression	LF: 1 × 15" bass-reflex HF: 1 × 3" compression
	Flown V. with A10i-BUMP or A10i-RIGBAR Flown H. with A10i-LIFT Flown H/V with A-U10i Stacked with A10i-TILT	Flown V. with A10i-BUMP or A10i-RIGBAR Flown H. with A10i-LIFT Flown H/V with A-U10i Stacked with A10i-TILT	Flown V. with A15i-BUMP or A15i-RIGBAR Flown H. with A15i-LIFT Flown H/V with A-U15i Stacked with A15i-TILT	Flown V. with A15i-BUMP or A15i-RIGBAR Flown H. with A15i-LIFT Flown H/V with A-U15i Stacked with A15i-TILT
	347/180 × 569 × 366 mm 13.7 / 7.1 × 22.4 × 14.4 in	350/294 × 569 × 366 mm 13.8 / 11.6 × 22.4 × 14.4 in	424/180 × 752 × 521 mm 16.7/7.1 × 29.6 × 20.5 in	427/345 × 752 × 516 mm 16.8/13.6 × 29.6 × 20.3 in
	18 kg / 40 lb	19 kg / 42 lb	29 kg / 64 lb	33 kg / 73 lb

1 - Peak level at 1m under free-field conditions (half-space for subwoofers) using pink noise with crest factor 4 (preset specified in brackets).
2 - Horizontal plane convention: plane parallel to the longest sides of the enclosure.

K series

LONG THROW
BEYOND 35 m

- Deployment in vertical lines
- Adjustable coverage with variable inter-element angles

VARIABLE CURVATURE LINE SOURCE

DOSC · L-VENTS · L-FINS · PANFLEX DSP

Creamfields Festival	Daresbury, UK
Coachella Valley Music and Arts Festival	Indio, CA, USA
Hammerstein Ballroom	Manhattan, NY, USA
Hollywood Bowl	Los Angeles, CA, USA
La Philharmonie de Paris	Paris, FR
Mark Knopfler	World Tour 2019

P!nk	World Tour 2019
Post Malone	North American Tour 2019/2020
Reading / Leeds Festival	Reading / Leeds, UK
Swiss Tech Convention Center	Lausanne, CH
Tomorrowland	Boom, BE
Toyota Center, NBA Houston Rockets	Houston, TX, USA

	Kiva II	Kara II	Kara IIi	K3	K3i	K2	K1	K1-SB
Type	Passive 2-way	Active 2-way	Active 2-way	Active 2-way	Active 2-way	Active 3-way	Active 3-way	Bass-reflex
Amplified controller	LA7.16, LA2Xi, LA4X, LA12X	LA7.16, LA2Xi, LA4X, LA12X	LA7.16i, LA2Xi, LA4X, LA12X	LA7.16, LA4X, LA12X	LA7.16i, LA4X, LA12X	LA7.16, LA4X, LA12X	LA12X	LA12X
Usable bandwidth (-10 dB)	70 Hz - 20 kHz ([KIVA II] preset)	55 Hz - 20 kHz ([KARA II_70] preset)	55 Hz - 20 kHz ([KARA II_70] preset)	42 Hz - 20 kHz ([K3_70] preset)	42 Hz - 20 kHz ([K3_70] preset)	35 Hz - 20 kHz ([K2_70] preset)	35 Hz - 20 kHz ([K1] preset)	30 Hz ([K1SB_60] preset)
Maximum SPL [1]	138 dB ([KIVA II] preset)	142 dB ([KARA II_70] preset)	142 dB ([KARA II_70] preset)	143 dB ([K3_70] preset)	143 dB ([K3_70] preset)	147 dB ([K2_70] preset)	149 dB ([K1] preset)	145 dB ([K1SB_X]) preset)
Coverage angle (-6 dB) [2]	H x V: 100° × 15° [3]	H x V: 70° / 90° / 110° x 10° [3]	H x V: 70° / 90° / 110° x 10° [3]	H x V: 70°/90°/110° x 10°	H x V: 70°/90°/110° x 10°	H × V: 70° / 90° / 110° × 10° [3]	H × V: 90° × 5° [3]	Standard
Transducers	LF: 2 × 6.5" bass-reflex HF: 1 × 1.75" compression	LF: 2 × 8" bass-reflex HF: 1 × 3" compression	LF: 2 × 8" bass-reflex HF: 1 × 3" compression	LF : 2 x 12" bass-reflex HF: 1 x 4" compression	LF : 2 x 12" bass-reflex HF: 1 x 4" compression	LF: 2 × 12" bass-reflex MF: 4 × 6.5" bass-reflex HF: 2 × 3" compression	LF: 2 × 15" bass-reflex MF: 4 × 6.5" bass-reflex HF: 3 × 3" compression	2 × 15"
Rigging	Flown/stacked with KIBU II/ KIBU-SB Pole-mounted with KIET II Under balcony with KIET II	Flown with M-BUMP / KARA-MI-NIBU Stacked with M-BUMP / KARA-MINIBU	Flown with M-BUMP IIi / M-RIGBARi Stacked with M-BUMP IIi	Flown with K3-BUMP / K3-RIGBAR Stacked with K3-Chariot	Flown with K3i-BUMP / K3i-RIGBAR Stacked with K3i-BUMP	Flown with K2-BUMP Stacked with K2-Chariot	Flown with K1-BUMP	Flown with K1-BUMP, K2-BUMP
Physical data W × H × D	520 × 202/104 × 357 mm 20.5 × 8/4.1 × 14 in	733 × 252/162 × 482 mm 28.9 × 9.9/6.4 × 19 in	730 × 250/164 × 482 mm [4] 28.7 × 9.8/6.4 × 19 in [4]	950 x 355/286 x 400 mm 37.4 x 13.9/11.2 x 15.7 in	907 x 355/288 x 403 mm 35.7 x 13.9/11.3 x 15.9 in	1338 × 354/286 × 400 mm 52.7 × 14/11.3 × 15.8 in	1342 × 438 × 520 mm 52.8 × 17.2 × 20.5 in	1342 × 434 × 520 mm 52.8 × 17.1 × 20.5 in
Weight (net)	14 kg / 31 lb	26 kg / 57 lb	21 kg / 46 lb [4]	43 kg / 94.7 lb	37 kg / 81.6 lb	56 kg / 123 lb	106 kg / 234 lb	83 kg / 183 lb

1 - Peak level at 1m under free-field conditions (half-space for subwoofers) using pink noise with crest factor 4 (preset specified in brackets).
2 - Horizontal plane convention: plane parallel to the longest sides of the enclosure. 3 - Maximum inter-enclosure angle. 4 - Physical data may vary with versions. Consult detailed specs.

L series

LONG THROW
BEYOND 35 m

- Deployment in vertical lines
- Fixed progressive curvature optimized with Autofilter

PROGRESSIVE ULTRA-DENSE LINE SOURCE
INTEGRATED CARDIOID
DOSC
PANFLEX
L-VENTS

L2

L2D

	L2	L2D
Type	Active 16-channel	Active 16-channel
Amplified controller	LA7.16 / LA7.16i	LA7.16 / LA7.16i
Usable bandwidth (-10 dB)	45 Hz - 20 kHz (L2_110 Preset)	45 Hz - 20 kHz (L2D_110 Preset)
Maximum SPL [1]	155 dB (L2_70 Preset) for full element 147 dB (L2_70 Preset) for first module	151 dB (L2D_70 Preset) for full element 147 dB (L2D_70 Preset) for first module
Coverage angle (-6 dB) [2]	Vertical : 10° progressive directivity pattern Horizontal : 4 x Panflex modules 70°/110° or 90° asymmetric integrated cardioid or supercardioid patterns	Vertical : 60° progressive directivity pattern Horizontal : top 2 modules with Panflex 70°/110° or 90° asymmetric bottom 2 modules fixed progressive from 110° to 140° integrated cardioid or supercardioid patterns
Transducers	LC: 4 × 12'' bass reflex LF: 8 × 10'' bass reflex HF: 8 × 3'' compression	LC: 4 × 12'' bass reflex LF: 8 × 10'' bass reflex HF: 8 × 3'' compression
Rigging	Flown with L2-BUMP and L2-BAR or L2-RIGBAR Stacked with L2-CHARIOT	Flown with L2-BUMP and L2-BAR or L2-RIGBAR Stacked with L2D-CHARIOT
Physical data W × H × D	850 mm x 559 mm / 1197 mm 33.5 in x 22 in / 47.2 in	850 mm x 559 mm / 1252 mm 33.5 in x 22 in / 49.3 in
Weight (net)	158 kg / 348 lb	149 kg / 328 lb

Helene Fischer, Rausch Tour 2023, Barclays Arena - Hamburg, DE

Sub series

SUB **SUBWOOFERS**

- Ground-stacked / flown deployment
- Omni / cardioid configurations

OMNI / CARDIO SUBWOOFER

L-VENTS

	SB6i	SB10i	SB15m	SB18
Type	Bass-reflex	Bass-reflex	Bass-reflex	Dual bass-reflex
Amplified controller	LA7.16i, LA2Xi, LA4X, LA12X	LA7.16i, LA2Xi, LA4X, LA12X	LA7.16, LA2Xi, LA4X, LA12X	LA7.16, LA2Xi, LA4X, LA12X
Usable bandwidth (-10 dB)	29 Hz ([SB6_60] preset)	27 Hz ([SB10_100] preset)	40 Hz ([SB15_100] preset)	32 Hz ([SB18_100] preset)
Maximum SPL [1]	117 dB ([SB6_200]) preset)	124 dB ([SB10_200]) preset)	137 dB ([SB15_100]) preset)	138 dB ([SB18_100]) preset)
Coverage angle (-6 dB) [2]	Standard	Standard	Standard or cardioid	Standard or cardioid
Transducers	2 × 6.5"	1 × 10"	1 × 15"	1 × 18"
Rigging	On-wall/On-ceiling integation with silent blocks In-Wall/In-ceiling integration	Stacked On-wall/On-ceiling integation with silent blocks In-Wall/In-ceiling integration	Flown with KIBU-SB Stacked with KIBU-SB 35 mm pole-mount socket	Flown with M-BUMP / KARA-MINIBUEX Stacked M-BUMP / KARA-MINIBUEX 35 mm pole-mount socket
Physical data W × H × D	532 × 99 × 360 mm 20.9 × 3.9 × 14.2 in	540 × 178 × 540 mm 21.3 × 7 × 21.3 in	580 × 439 × 520 mm 22.8 × 17.3 × 20.5 in	750 × 553 × 707 mm 29.5 × 21.8 × 27.8 in
Weight (net)	8.5 kg / 18 lb	15 kg / 33 lb	36 kg / 79 lb	52 kg / 115 lb

	SB18 IIi	KS21	KS21i	KS28
	Dual bass-reflex	Bass-reflex	Bass-reflex	Bass-reflex
	LA7.16i, LA2Xi, LA4X, LA12X	LA7.16, LA2Xi, LA4X, LA12X	LA7.16i, LA2Xi, LA4X, LA12X	LA2Xi, LA12X
	32 Hz ([SB18_100] preset)	31 Hz ([KS21_100] preset)	31 Hz ([KS21_100] preset)	25 Hz ([KS28_100] preset)
	138 dB ([SB18_100]) preset)	138 dB ([KS21_100] preset)	138 dB ([KS21_100] preset)	143 dB ([KS28_100] preset)
	Standard or cardioid	Standard or cardioid	Standard or cardioid	Standard or cardioid
	1 × 18"	1 × 21"	1 × 21"	2 × 18"
	Flown with M-BUMP IIi	Flown with A15-BUMP or A15-RIGBAR 35 mm pole-mount socket with threaded insert	Flown with A15i-BUMP or A15i-RIGBAR Flown with A-U15i	Flown with KS28-BUMP
	701 x 540 x 728 mm 27.6 x 21.2 x 28.7 in	764 × 571 × 620 mm 30 × 22.5 × 24.4 in	752 × 569 × 629 mm 29.6 × 22.4 × 24.7 in	1351 × 565 × 719 mm 53.2 × 22.2 × 28.3 in
	48 kg / 106 lb	49 kg / 108 lb	49 kg / 108 lb	79 kg / 174 lb

1 - Peak level at 1m under free-field conditions (half-space for subwoofers) using pink noise with crest factor 4 (preset specified in brackets).
2 - Horizontal plane convention: plane parallel to the longest sides of the enclosure. 3 - Physical data may vary with versions. Consult detailed specs.

Networking

AVNU-CERTIFIED AVB SWITCH

- Seamless integration within the L-Acoustics ecosystem
- United audio and control distribution
- Reliable networking

LS10

Type	10-port Ethernet AVB switch, Avnu-certified Designed to support network redundancy
Ethernet ports	8 Gigabit Neutrik EtherCON™ and 2 SFP cages
Power supply	Integrated SMPS 100 - 240 V / 50 - 60 Hz
Redundant power circuit	1 redundant 24V DC power input 1 redundant 24V DC power output
Startup time	5 seconds
Management	gPTP priority, RSTP
GPO	General fault indication
Physical data	Height: 1U Width: 1 / 2 U Weight (net): 1.5 kg / 2.2 lb
Accessory	Rack mountable tray accommodating two LS10

Converters

NETWORK AUDIO CONVERTERS

- Interface multiple digital audio format
- Embedded web UI
- Flexible synchronization
- Power over Ethernet

LC16D

Type	AES/EBU + MADI Network Audio Converter
Audio inputs	128 channels Milan-AVB with seamless redundancy 16 AES/EBU with integrated ASRC Up to 64 MADI
Audio outputs	128 channels Milan-AVB with seamless redundancy 16 AES/EBU Up to 64 MADI
Architecture	128 channels x 128 channels with dynamic mapping, conversion and multiplexing
Audio connectivity	2 x 1Gb/s Ethernet ports (PoE), 2 x DB25 (AES59), 2 x MADI BNC, 2 x Word clock BNC
Audio clock sources	Internal, Milan-AVB (CRF or audio stream), Word clock, MADI, AES/EBU
Sample Rate	96 kHz or 48 kHz
Power Redundancy	AC mains and 2 x Power over Ethernet
Control	Integrated Web interface, LA Device Scanner, GPIO

Processors

SYSTEM GATEWAY - 3D PROCESSING

- Gateway to L-Acoustics drive platform (P1)
- Object based processing (L-ISA Processor II)

P1

Type	Milan AVB processor and measurement platform
Architecture	96 kHz / 32-bit floating point 20 in x 16 out (+headphones) Matrix mixing to 8 DSP busses + Cue Bus Direct routing for format conversion
I/O	4 Mic/Line inputs (48V), 4 Line I/O, 4 AES/EBU I/O, 8 AVB I/O
Redundancy	Time-aligned redundant signal distribution
Processing (per bus)	Gain, mute, polarity Delay up to 4000 ms 16 EQ filters Clip protection
Measurements	System impulse response acquisition Simultaneous measurements at multiple locations Silent tuning
Network	2x Ethernet AVB 1Gb/s ports, Milan-certified Seamless network redundancy
Control	LA Network Manager Q-SYS™, Crestron®

L-ISA Processor II

Type	L-ISA multichannel audio processor
Audio inputs	128 Milan-AVB with seamless redundancy MADI BNC
Audio outputs	Up to 128 (licensed-based) Milan-AVB with seamless redundancy MADI BNC Stereo headphone output Stereo AES/EBU output
DSP at 96 kHz	96 objects with L-ISA parameters (pan, distance, width, elevation, aux sends) and patent-pending room engine Direct routings
Audio clock sources	AVB/CRF Word Clock (BNC) MADI BNC
Network	1 Gb/s Ethernet port (RJ45)
Control	L-ISA Controller

Touring racks

- AVB with Milan seamless redundancy
- 12 or 48 channels of amplification in 9RU
- Usable worldwide

LA-RAK II AVB

LA-RAK III

	LA-RAK II AVB	LA-RAK III
Type	Touring Rack for L-Acoustics systems	Touring Rack for L-Acoustics systems
Amplification	Hosts 3 x LA12X for maximum drive flexibility and power	Hosts 3 x LA7.16 for maximum density and efficiency
Distribution	2 x LS10 switches for redundant AVB network Analog audio signal panel AES / EBU audio signal panel Universal power distribution panel	2 x LS10 switches for redundant AVB network Analog audio signal panel AES / EBU audio signal panel Universal power distribution panel
Physical	Shock-absorbing 9U frame with removable doors and dolly	Shock-absorbing 9U frame with removable doors and dolly
Deployment	Stacked, flown or mounted on K1 / K2 bumpers	Stacked, flown or mounted on L2 / K2 bumpers
Other	Rigging compatibility with LA-RAK II / LA-RAK III Electrical compatibility with LA-RAK II / LA-RAK III	Rigging compatibility with LA-RAK II AVB Electrical compatibility with LA-RAK II AVB

Amplified controllers

- Loudspeaker amplification
- Digital signal processing
- Comprehensive system protection

DRIVE PLATFORMS

	LA7.16(i)
Type	Class D amplified controller with PFC
Output Power	16 X 700 W at 16 ohms 16 x 1300 W at 8 ohms 16 x 1100 W at 4 ohms
Architecture	96 kHz/32-bit floating point DSP AVB, AES/EBU or analog
Processing	Array Morphing Multiband EQ Air absorption compensation filter 1000 ms delay per output
Technology	L-DRIVE advanced system protection L-SMART adaptive power management
Network	2x Ethernet AVB 1Gb/s ports, Milan-certified Seamless network redundancy
Control	LA Network Manager Q-SYS™ and Crestron®

	LA2Xi
Type	Class D amplified controller with PFC
Output Power	4 x 640 W at 4 ohms 2 x 1260 W at 8 ohms 1 x 2550 W at 4 ohms
Architecture	96 kHz/32-bit floating point DSP 4 in x 4 out Bridge modes: 4 x 3, 4 x 2, 4 x 1. AVB, AES/EBU and analog
Processing	Array Morphing Multiband EQ Air absorption compensation filter 1000 ms delay per output
Technology	L-DRIVE advanced system protection
Network	2x Ethernet AVB 1Gb/s ports, Milan-certified Seamless network redundancy
Control	LA Network Manager Q-SYS™, Crestron®, Extron®, SNMP, Control4 and Savant

	LA4X
Type	Class D amplified controller with PFC
Output Power	4 x 1000 W at 4 ohms 4 x 1000 W at 8 ohms
Architecture	96 kHz/32-bit floating point DSP 4 in x 4 out AVB, AES/EBU and analog
Processing	Array Morphing Multiband EQ Air absorption compensation filter 1000 ms delay per output
Technology	L-DRIVE advanced system protection
Network	2x Ethernet AVB 1Gb/s ports, Milan-certified
Control	LA Network Manager Q-SYS™, Crestron®, Extron®, SNMP, Control4 and Savant

	LA12X
Type	Class D amplified controller with PFC
Output Power	4 x 3300 W at 2.7 ohms 4 x 2600 W at 4 ohms 4 x 1400 W at 8 ohms
Architecture	96 kHz/32-bit floating point DSP 4 in x 4 out AVB, AES/EBU and analog
Processing	Array Morphing Multiband EQ Air absorption compensation filter 1000 ms delay per output
Technology	L-DRIVE advanced system protection
Network	2 x Ethernet AVB 1Gb/s ports, Milan-certified Seamless network redundancy
Control	LA Network Manager Q-SYS™, Crestron®, Extron®, SNMP, Control4 and Savant

Installation references

SPORT FACILITIES

ALLIANCE ARENA	Munich, DE
AT&T CENTER, NBA SPURS	San Antonio, TX, US
ENTERPRISE CENTER, NHL ST. LOUIS BLUES	St.Louis, MO, US
MALAYSIA NATIONAL STADIUM	Kuala Lumpur, MY
ROGERS ARENA, NHL CANUCKS	Vancouver, BC, CA
ROLAND GARROS	Paris, FR
STATE FARM STADIUM, NFL CARDINALS	Phoenix, AZ, US
WELLS FARGO CENTER, NBA 76ers	Philadelphia, PA, US

HOUSES OF WORSHIP

CAVATINA HALL	Bielsko-Biała, PL
ELEVATION CHURCH BALLANTYNE	Charlotte, NC, US
GRACE METHODIST CHURCH	Singapore, SG
LDS CONFERENCE CENTER	Salt Lake City, UT, US
MARTINIKERK	Groningen, NL
SACRED ASSEMBLY	Johannesburg, ZA
SRI SATHYA SAI PREMAMRUTHAM ASHRAM	Muddenahalli, IN
ST. JAMES CHURCH	Medjugorje, BA

LIVE CLUBS

AYU DAYCLUB	Las Vegas, NV, US
BROOKLYN STEEL	Brooklyn, NY, US
CAIRO JAZZ CLUB	Cairo, EG
EARTH	London, UK
HAMMERSTEIN BALLROOM	New York, NY, US
LA CIGALE	Paris, FR
MUSE BAR	Chengdu, CN
STADTGARTEN HAMBURG	Hamburg, DE
TROUBADOUR	Los Angeles, CA, US

NIGHTCLUBS

JEWEL NIGHTCLUB @ ARIA	Las Vegas, NV, US
HI CLUB	Ibiza, SP
HIVE CLUB	Zurich, CH
LE BRIDGE	Paris, FR
OMNIA	Las Vegas, NV - US / San Diego, CA - US / Los Cabos, MX
OSLO HACKNEY	London, UK
TEMPLE BAR	Dublin, IE
ZERO GRAVITY	Dubai, AE

CONVENTION CENTERS

CARTIER FONDATION	Paris, FR
DUESSELDORF CCD CONGRESS CENTER	Duesseldorf, DE
FUZHOU GOVERNMENT NEW BUILDING	Fuzhou, CN
KUALA LUMPUR CONVENTION CENTER	Kuala lumpur, MY
MELBOURNE EXHIBITION CENTER	Melbourne, AU
MINEAPOLIS CONVENTION CENTER	Minneapolis, MN, US
STOCKHOLM CONFERENCE HALL	Stockholm, SE
SWISS TECH CONVENTION CENTER	Lausanne, CH

PERFORMING ARTS CENTERS

LANDESTHEATER TIROL	Innsbruck, AT
NATIONAL GRAND THEATRE	Beijing, CN
PEPSI CENTER	Mexico City, MX
PHILHARMONIE DE PARIS	Paris, FR
ROYAL CARRE THEATRE	Amsterdam, NL
RESORTS WORLD THEATER	Las Vegas, NV, US
SMART FINANCIAL CENTRE	Sugar Land, TX, US
STAR PERFORMING ARTS CENTRE	Singapore, SG
YOUTUBE THEATER	Los Angeles, CA, US

Rental references

FESTIVALS

AUSTIN CITY LIMITS	Austin, TX, USA
BLUESFEST	Byron Bay, AU
BOSTON CALLING	Boston, MA, USA
COACHELLA	Indio, CA, USA
CMA FESTIVAL	Nashville, TN, USA
CREAMFIELDS	Daresbury, UK
DOWNLOAD FESTIVAL	Castle Donington, UK
EUROCKÉENNES	Belfort, FR
GLOBAL CITIZEN	Mumbai, IN
HEAVEN AND HELLFEST	Mexico City, MX
LOLLAPALOOZA	Santiago, CL - Sao Paolo, BR - Chicago, IL, USA
PENTAPORT ROCK FESTIVAL	Incheon, KR
PRIMAVERA FESTIVAL	Barcelona, SP
ROCK AM RING	Nürburgring, DE
ROLLING LOUD	Miami, FL, USA
READING / LEEDS	Reading / Leeds, UK
SUMMERFEST	Milwaukee, WI, USA
TOMORROWLAND	Boom, BE
WONDERFRUIT	Pattaya, TH

SPECIAL EVENTS

AEROSMITH DEUCES ARE WILD in L-ISA	Las Vegas Residency
ASIAN GAMES	Jakarta, ID
BBC PROMS in L-ISA	London, UK
BRIT AWARDS	London, UK
F1 MEXICO CITY GRAND PRIX	Mexico City, MX
F1 SINGAPORE GRAND PRIX	Singapore, SG
GOLDEN MELODY AWARDS	Taipei, TW
HOUSTON RODEO AND LIVESTOCK SHOW	Houston, TX, USA
LE GRAND BLEUE in L-ISA	Palais des congrès, Paris, FR
LOUIS VUITTON FASHION SHOW	Paris, FR
VICTORIA'S SECRET FASHION SHOW	New York City, NY, USA

TOURS

ALT-J	North America Tour - 2018
BON IVER in L-ISA	EMEA TOUR 2022
CÉLINE DION	Asia Tour - 2018
CHER	North America Tour - 2019
DEPECHE MODE	World Tour - 2018
FOO FIGHTERS	World Tour - 2017/2018
HARRY STYLES	World Tour - 2018
HELENE FISCHER	European Tour - 2018
HUGH JACKMAN	World Tour - 2019
LORDE	North America Tour - 2018
LU HAN	China Tour - 2018/2019
MARK KNOPFLER in L-ISA	World Tour - 2019
MUMFORD AND SONS	World Tour - 2018/2019
PHIL COLLINS	World Tour - 2019
P!NK	World Tour - 2018/2019
POST MALONE	North America Tour - 2019
RADIOHEAD	North American Tour - 2018
RAMMSTEIN	European Tour - 2019
ZHANG JIE FUTURE LIVE	Asian Tour - 2018/2019

MUSICALS

ABBA VOYAGE in L-ISA - London, UK	2022 - present
BOOK OF MORMON - US Broadway	2011 - present
CABARET - US National Tour	2016 - present
CAGES THE MUSICAL in L-ISA - London, UK	2022 - present
FALCO - Das Musical	2018 - present
FUNNY GIRL - US Broadway	2022 - present
HAMILTON - US Broadway	2015 - present
MAGIC MIKE THE MUSICAL - UK West End	2018 - present
RENT 20th ANNIVERSARY - US National Tour	2016 - present
SOME LIKE IT HOT - US Broadway	2022 - present
WEST SIDE STORY - Europe, Middle East, Asia	2016 - present

Certified providers

L-Acoustics is present in 85 countries through a network of Certified Distributors, Rental Partners, and System Integrators. This certification ensures that end-users always receive the same high-quality service from professionals committed to our quality charters.

DISTRIBUTION NETWORK

Alongside the L-Acoustics in-house team, the Distribution Network is committed to serving the professional audio industry in over 50 countries. Distributors assist and support system integrators, rental companies, engineers, consultants, and end-users; provide access to demonstration equipment, and ensure local product availability and customer service.

RENTAL NETWORK

The L-Acoustics Rental Network comprises over 700 agents worldwide. Our agents operate on the most prestigious tours, festivals, and events around the globe. They are committed to providing equipment according to the L-Acoustics system standards and experienced technicians trained and certified on L-Acoustics systems.

SYSTEM INTEGRATOR NETWORK

The L-Acoustics System Integrator Network follows a precise charter set out by L-Acoustics. A systematic approach from project analysis, electro-acoustic and mechanical specification, system tuning, commissioning, and training is provided by highly qualified personnel. Integrators and consultants can benefit from the accumulated experience of nearly 20,000 installations worldwide.

L-Acoustics
13 rue Levacher Cintrat • 91460 Marcoussis • France
+33 1 69 63 69 63 • info@l-acoustics.com

l-acoustics.com • l-isa.l-acoustics.com • estore.l-acoustics.com

L-Acoustics Inc.
2645 Townsgate Road
Suite 600
Westlake Village CA 91361
United States
+1 805 604 0577

L-Acoustics Ltd.
67 Southwood Lane
Highgate
London N6 5EG
United Kingdom
+44 1 722 411 234

L-Acoustics Pte. Ltd.
380 Jalan Besar 16-103
Singapore 209000
Republic of Singapore
+65 6871 4026