

Scarlett Solo Studio

User Guide



Focusrite®

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OVERVIEW

Introduction

Thank you for purchasing the Third Generation Scarlett Solo Studio, part of the range of Focusrite professional audio interfaces incorporating high quality Focusrite analogue pre-amplifiers. You now have a simple, compact and complete solution for recording with a microphone or directly from instruments, by routing high quality audio to and from your computer.

In developing the Third Generation series of Scarlett interfaces, we have made further improvements to both performance and features to allow you to get the best out of your recordings. Audio specifications have been upgraded throughout the unit to give you greater dynamic range and even lower noise and distortion; additionally, the mic preamp now accepts higher input levels. An important enhancement is the inclusion of Focusrite's AIR function. Individually selectable on each channel, AIR subtly modifies the preamp's frequency response to model the sonic characteristics of our classic transformer-based ISA microphone preamps. When recording with good quality microphones, you will notice an enhanced clarity and definition in the important mid to high frequency range, just where it is most needed for vocals and many acoustic instruments.

You can also plug a guitar or bass straight into the dedicated instrument input: its high headroom will let you record without distortion or clipping. Both of Solo's inputs have Gain Halo meters, which makes it easy to set input levels. Solo now has balanced outputs, which means when you connect them to monitors or an amplifier with balanced inputs, your audio will be protected from any hum or interference.

Third Generation Scarlett interfaces are class compliant on macOS: this means they are plug-and-play, so no need to install a driver if you are a Mac user.

This User Guide provides a detailed explanation of the hardware to help you achieve a thorough understanding of the product's operational features. We recommend both users who are new to computer-based recording, as well as more experienced users, take the time to read through the User Guide so you are fully aware of all the possibilities the Scarlett Solo and accompanying software have to offer. If the main User Guide sections do not provide the information you need, be sure to consult support.focusrite.com, which contains a comprehensive collection of answers to common technical support queries.

Features

The Scarlett Solo Studio comprises a Third Generation Scarlett Solo audio interface, a Scarlett CM25 MKIII studio quality condenser microphone, a pair of Scarlett HP60 MKIII reference quality headphones and all the necessary software to get you started as quickly as possible.

The Scarlett Solo hardware interface is the key component in the Scarlett Solo Studio system; this provides the means of connecting the CM25 MkIII (or other) microphone, musical instruments or line level audio signals to a computer running Mac OS or Windows.

The signals applied at the Solo's physical inputs can be routed to your recording software at up to 24-bit, 192 kHz resolution via a USB connection. Similarly, the recording software's monitor or recorded output will appear at the Solo's physical outputs. (Note - audio recording software is frequently referred to as a "Digital Audio Workstation", or "DAW", and the term "DAW" is used throughout this user guide.)

The Solo's outputs can be connected to the HP60 MkIII headphones, or if you wish, to an amplifier and speakers, powered monitors, analogue mixer or any other analogue audio equipment you wish to use.

This lets you record "real-world" instruments into Ableton Live Lite, Pro Tools | First (or whichever other DAW you may use) along with – or instead of – any "native" sounds already available within your computer. Solo's Direct Monitoring feature lets you hear what you are playing in "real-time", without the effects of computer latency.

Box Contents

Along with your Scarlett Solo you should have:

- Scarlett CM25 MkIII condenser microphone and microphone clip
- Scarlett HP60 MkIII headphones
- XLR microphone cable (3 m)
- USB cable, Type 'A' to Type 'C'
- Getting Started Guide (printed inside the box lid)
- Important Safety Information

System requirements

The easiest way to check your computer's operating system (OS) is compatible with your Scarlett is to use our Help Centre's compatibility articles:

support.focusrite.com/hc/categories/200693655

As new OS versions become available over time, you can continue to check for further compatibility information by searching our Help Centre at support.focusrite.com.

GETTING STARTED

With the Third Generation, Scarlett interfaces introduce a new, faster way of getting up and running, using the Scarlett Quick Start tool. All you need to do is connect your Scarlett Solo to your computer. Once connected, you will see the device is recognised by your PC or Mac and the Quick Start tool will guide you through the process from there.

IMPORTANT: The Scarlett Solo has a single USB 2.0 Type C port (on the rear panel): connect it to your computer using the USB cable provided. Note that Scarlett Solo is a USB 2.0 device, and thus the USB connection requires a USB 2.0+ compliant port on your computer.

The Scarlett Solo does not need a separate power supply; It gets its power from your computer via the USB connection. However, we recommend when using a laptop, the laptop is powered using its AC adaptor, as otherwise the battery will drain faster than when powering from the laptop alone.

Your computer will initially treat your Scarlett as a Mass Storage Device (MSD), and during its first connection, the Scarlett will be in “Easy Start mode”.

Quick Start Tool

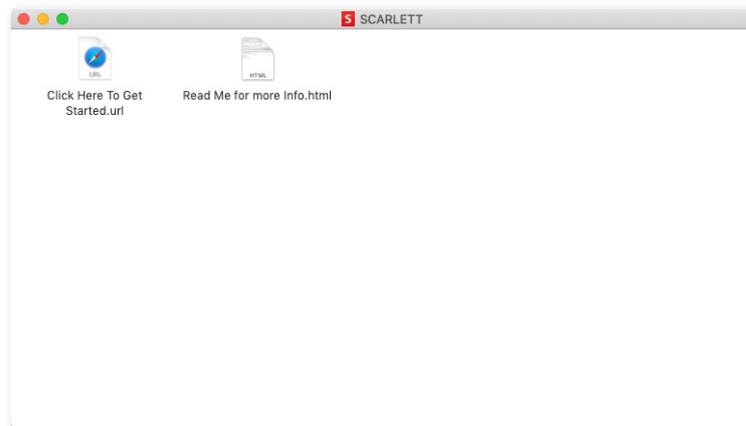
We have tried to make registering your Scarlett Solo as simple as possible. The procedure is designed to be self explanatory, but we have described each step below, so you can see how they should appear on either a PC or a Mac.

Mac users only:

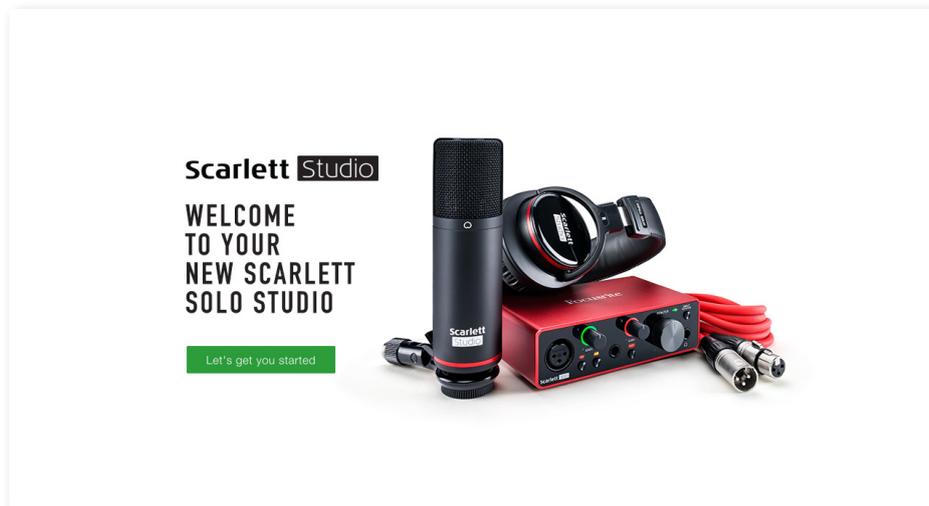
On connecting your Scarlett Solo to your Mac, a Scarlett icon will appear on the desktop:



Double-click on the icon to open the Finder window shown below:



Double-click on the “Click Here to Get Started.url” icon. This will redirect you to the Focusrite website, where we recommend you register your device:



Click on “Let’s get you started”, and you’ll see a form which will be partly prefilled for you automatically. When you submit the form, you’ll see options to go straight to the downloads to get the software for your Scarlett, or to follow a step by step setup guide based on how you want to use your Scarlett.

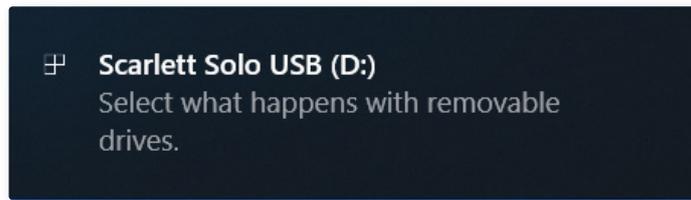
Once you have installed the Focusrite Control software to set up and configure your interface, the Scarlett will be switched out of Easy Start mode so it no longer appears as a Mass Storage Device when connected to your computer.

Your OS should switch the computer’s default audio inputs and outputs to the Scarlett. To verify this, go to **System Preferences > Sound**, and ensure the input and output are set to **Scarlett Solo**.

For detailed setup options on a Mac, open **Applications > Utilities > Audio MIDI Setup**.

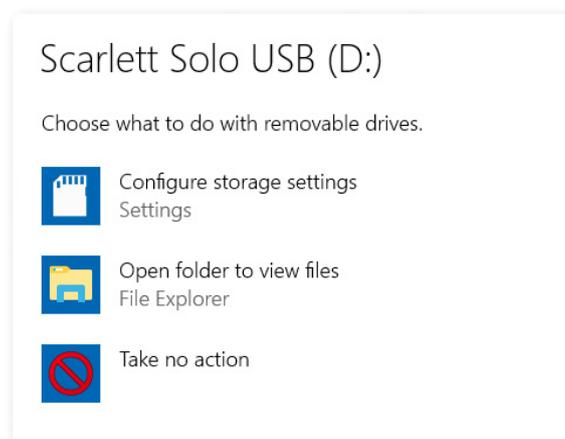
Windows users only:

On connecting your Scarlett Solo to your PC, a Scarlett icon will appear on the desktop:

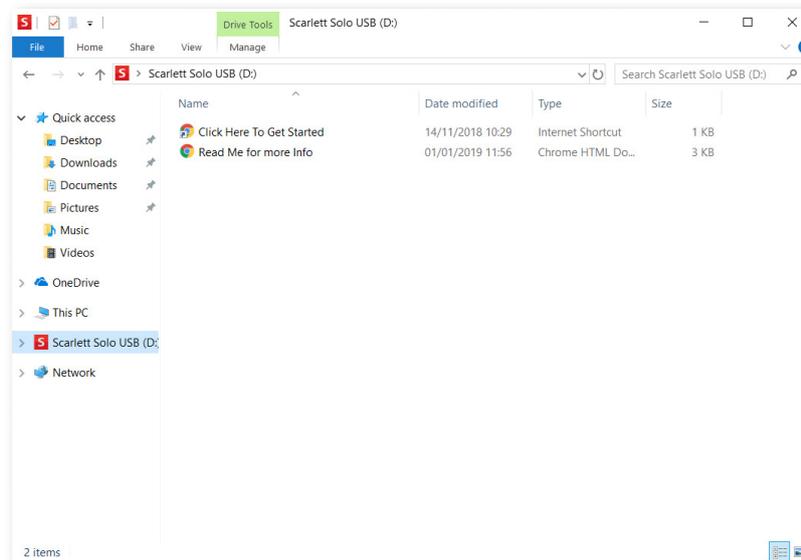


(Note that the drive letter may be something other than D:, depending on other devices connected to your PC.)

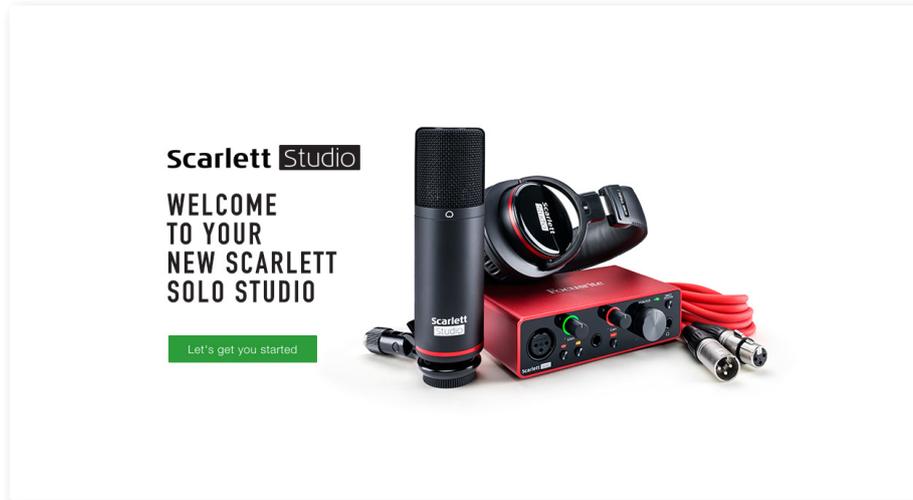
Double-click on the pop-up message to open the dialogue box shown below:



Double-click on "Open folder to view files": this will open an Explorer window:



Double-click “Click Here to Get Started”. This will redirect you to the Focusrite website, where we recommend you register your device:



Click on “Let’s get you started”, and you’ll see a form which will be partly prefilled for you automatically. When you submit the form, you’ll see options to go straight to the downloads to get the software for your Scarlett, or to follow a step by step setup guide based on how you want to use your Scarlett.

Once you have installed the Focusrite Control software to set up and configure your interface, the Scarlett will be switched out of Easy Start mode so it no longer appears as a Mass Storage Device when connected to your computer.

Your OS should switch the computer’s default audio inputs and outputs to be the Scarlett. To verify this, right click on the Sound icon on the taskbar and select **Sound Settings**, and set the Scarlett as the Input and Output Device.

All users:

Note that a second file - “More Info & FAQs” - is also available during the initial set-up process. This file contains some additional information about the Focusrite Quick Start tool which you may find helpful if you have any issues with the procedure.

Once registered, you will have immediate access to the following resources:

- Focusrite Control (Mac and Windows versions available) - see NOTE below
- Multi-language User Guides

You can find the licence codes and links for the optional bundled software in your Focusrite account. To find out what bundled software is included with Scarlett 3rd generation, please visit our website:

focusrite.com/scarlett

NOTE: Installing Focusrite Control will also install the correct driver for your device. Focusrite Control is available to download at any time, even without registering: see “Manual Registration” below.

Manual Registration

If you decide to register your Scarlet at a later date you can do so at:

customer.focusrite.com/register

You will need to enter the Serial Number manually: this number can be found on the base of the interface itself, and also on the barcode label on the side of the box.

We recommend you download and install our Focusrite Control application, as this will disable Easy Start mode and unlock the full potential of the interface. Initially, when in Easy Start mode, the interface will function at sample rates up to 48 kHz. Once Focusrite Control is installed on your computer, you can work at sample rates up to 192 kHz.

If you decide not to download and install Focusrite Control immediately, it can be downloaded at any time from:

customer.focusrite.com/support/downloads

To force your Scarlett out of Easy Start mode without first registering it, connect it to your computer and press and hold the **48V** button for five seconds. This will ensure your Scarlett has full functionality. Please bear in mind that should you wish to register your Scarlett after taking this action, you will need to do so manually, as explained above.

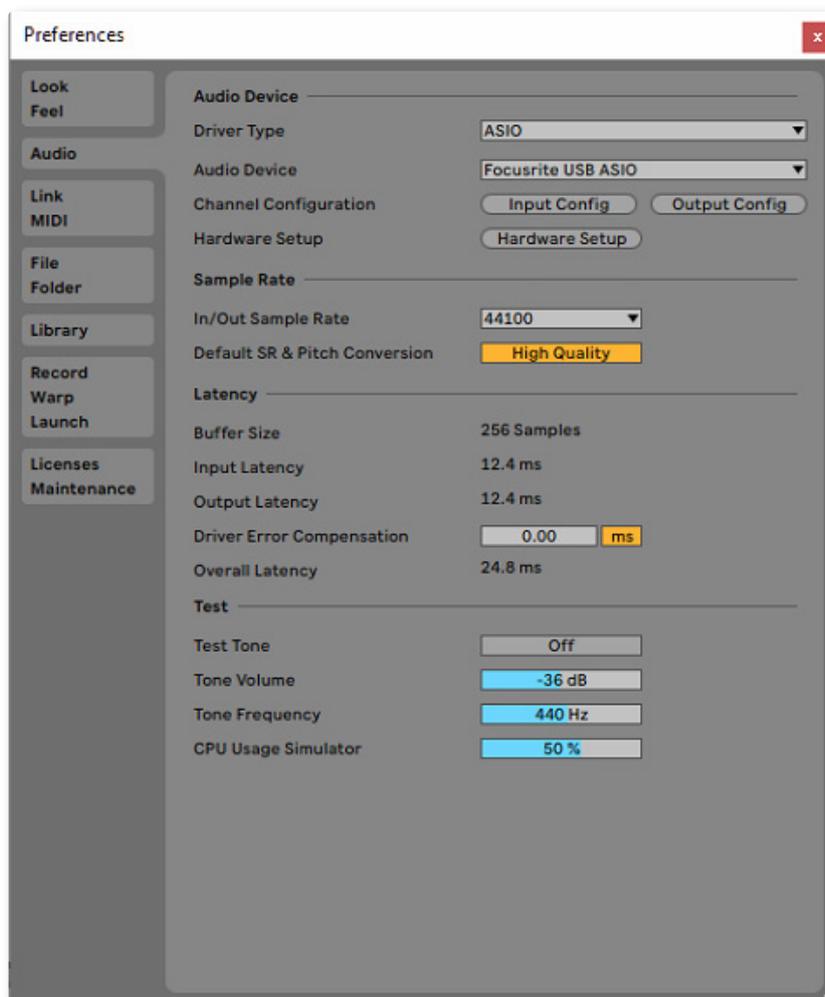
Audio Setup in your DAW

The Scarlett Solo is compatible with any Windows-based DAW that supports ASIO or WDM or any Mac-based DAW that uses Core Audio. After following the Getting Started procedure described above, you can start using your Scarlett Solo with the DAW of your choice.

To allow you to get started if you do not already have a DAW application installed on your computer, both Pro Tools | First and Ableton Live Lite are included; these will be available to you once you've registered your Scarlett Solo. If you need help installing either DAW, please visit our Getting Started pages at focusrite.com/get-started, where Getting Started videos are available.

Operating instructions for Pro Tools | First and Ableton Live Lite are beyond the scope of this User Guide, but both applications include a full set of Help files. Instructions are also available at avid.com and ableton.com respectively.

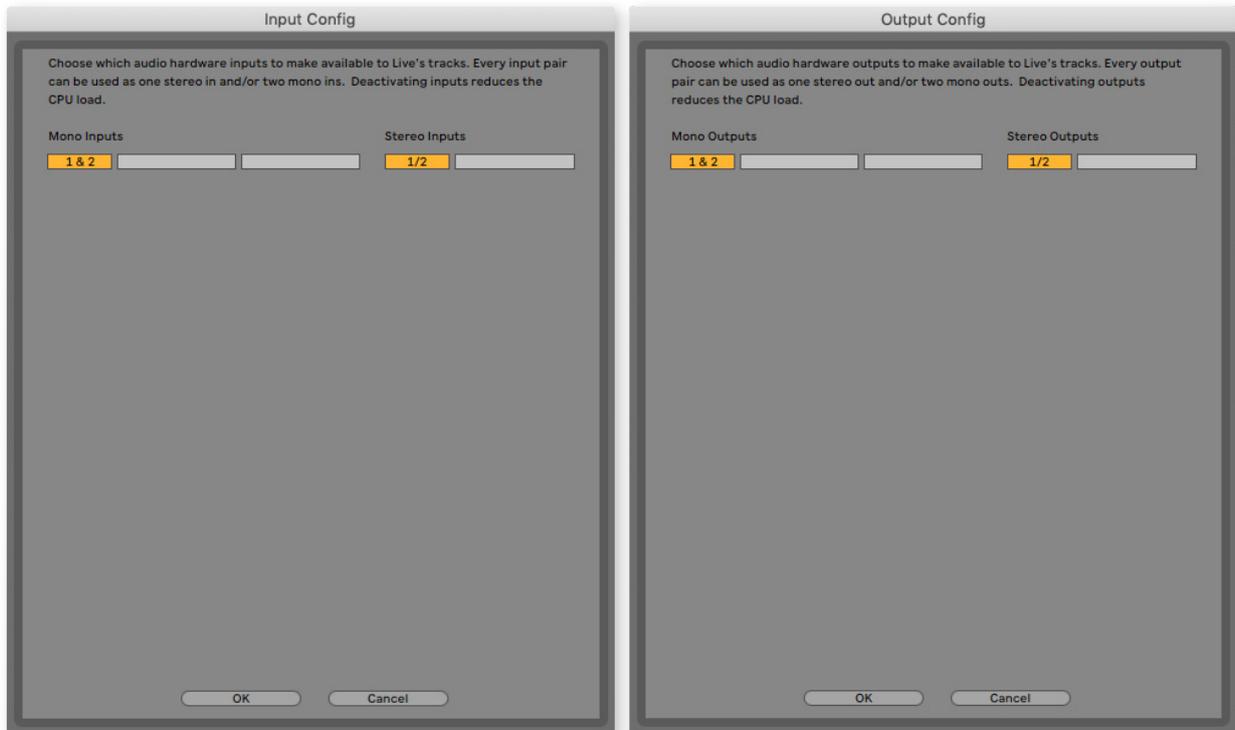
Please note - your DAW may not automatically select the Scarlett Solo as its default I/O device. You must manually select **Focusrite USB ASIO** as the driver on your DAW's Audio Setup* page. Please refer to your DAW's documentation (or Help files) if you are unsure where to select the ASIO or Core Audio driver. The example below shows the correct configuration in the Ableton Live Lite Preferences panel (Windows version shown).



*Typical name. Terminology may differ between DAWs.

Once the Scarlett Solo is set as the preferred Audio Device* in your DAW, its inputs and outputs will appear in your DAW's Audio I/O preferences. Depending on your DAW, you may need to enable certain inputs or outputs before use.

The two examples below show two Inputs and two outputs enabled in the Ableton Live Audio Preferences.

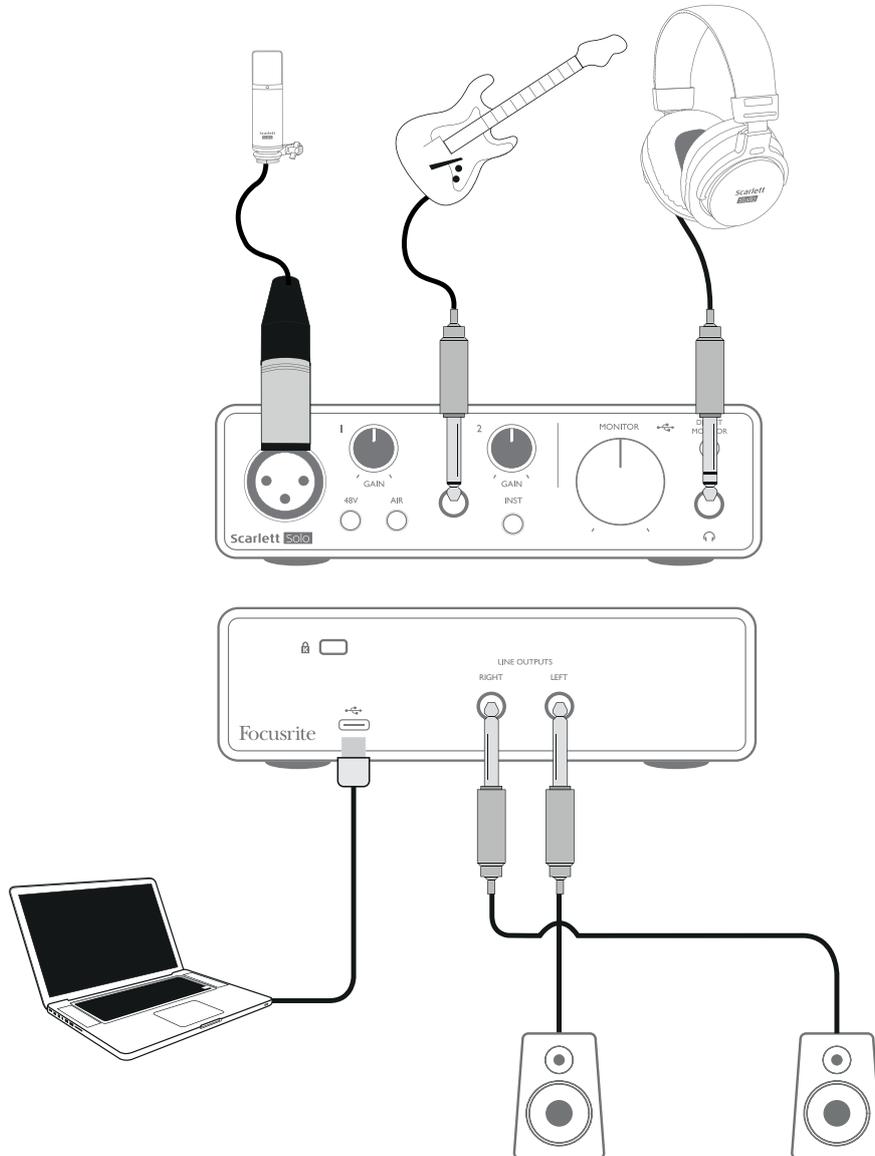


*Typical name. Terminology may differ between DAWs.

Examples of Usage

Scarlett Solo is an ideal audio interface for many DAW applications running on a laptop or other computer, PC or Mac. A typical set of connections is illustrated below.

Connecting a microphone or instrument



This setup shows a typical configuration for recording using DAW software on your Mac or PC. You would record vocals through Input 1 and guitar through Input 2 into your recording application, while monitoring the playback via headphones.

Scarlett Solo's inputs are on the front panel; Input 1 uses a standard 3-pin XLR socket, and is configured to work with microphones of most types; you will find a mating XLR male connector on the end of the mic cable supplied. Input 2 uses a 1/4" (6.35 mm) jack socket (2-pole when in instrument mode and 3-pole when used as a line input), and is intended to accept higher level signals from a guitar or bass.

Recording with a microphone

The Scarlett CM25 MkIII microphone supplied with Scarlett Solo Studio is a studio quality condenser mic which is ideal for recording vocals and most acoustic instruments. Connect the CM25 MkIII to the Scarlett Solo's Input 1 with the XLR cable supplied.

Condenser microphones (also sometimes referred to as “capacitor” microphones) require a source of DC power to operate. This is almost always supplied by “phantom” powering from the mic pre-amp to which the mic is connected (early and special-purpose condenser mics might have a separate power supply). For the CM25 MkIII (or any other condenser mic) to work with the Scarlett Solo, press the **48V** button on the front panel (see front panel diagram on page 17 item [3]). We recommend you follow the following sequence:

- Turn the input gain [2] to minimum
- Connect the microphone
- Press the 48V button
- Increase the input gain to the required level



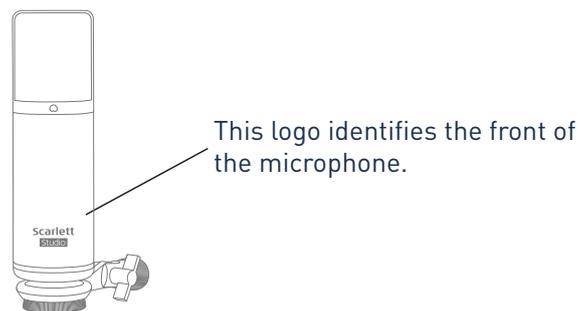
Other types of microphone (including the common dynamic type) do not require phantom power, and may suffer damage if phantom power is applied. Some cheaper condenser microphones are able to operate from a lower phantom power voltage – typically 15 V. You should check the mic spec to see if it is safe to operate it from 48 V; if not, obtain a suitable external phantom power supply.

Microphone Dos and Don'ts

A guide to microphone technique is beyond the scope of this User Guide (though many excellent books and online video tutorials on the subject are available), but if you are new to recording with a studio quality microphone, you need to observe a few golden rules.

DO use a mic stand. The CM25 MkIII has an industry-standard 5/8" threaded insert which allows it to be mounted on most mic stands. An 3/8" adaptor is included to allow it to be fitted to mic stands that have this thread size. Inexpensive short, long and boom stands are available from music stores.

DO observe the microphone's orientation. The CM25 MkIII has a cardioid response pattern; this means it has a "front" and a "back", and if you point it the wrong way round, it will sound odd. The front of the CM25 MkIII can be identified by the CM25 MkIII logo.



DON'T ignore the room acoustics. You probably won't have the luxury of a recording studio's perfect acoustics. Be aware of how reverberant the room is. Reverberation is neither good nor bad, but often inappropriate. Some instruments will benefit from being recorded in a reverberant space, others won't. A "dead" acoustic is generally better than a "live" one, because reverberation can be added electronically in the recording process, but room reverberation on the recording can't be removed.

DON'T blow into a microphone to test it! Lightly rub or scratch the grille instead.

DO experiment with microphone placement. Remember you will not only be recording the vocal or instrument, but the effect of the microphone position relative to the voice or instrument as well, and this will be affected by the room acoustics. Moving the mic around, and trying recordings at different distances and angles to the source will produce different sounding results, some of which will be better than others.

DO use the CM25 MkIII to mic up a guitar amplifier if you want to include the contribution to the sound the amplifier makes. But be aware high sound levels can be produced close to the loudspeaker, and if you need high volume, you may get a better result by moving the mic away from the amplifier. Also, be aware you will get a subtly different sound if you point the mic at the centre of the loudspeaker cone compared to the edge.

DON'T forget a microphone is unforgiving – it will not only pick up what you are trying to record, but any other sound source in the room, like a clock, the air con, heating, or a chair creaking. You know how you take those holiday photos of a great bit of scenery and it's only when you look at the pictures later you see the power cables right across the view? It's the same with recording. You might not notice extraneous sounds at the time, but the mic will and you'll hear them on the recording. To remove any unwanted low frequency rumble, it is advisable the High Pass Filter (HPF) on the mic's DAW channel is enabled.

Using Direct Monitoring

You will frequently hear the term “latency” used in connection with digital audio systems. In the case of the simple DAW recording application described above, latency will be the time it takes for your input signals to pass through your computer and audio software. Latency can be a problem for a performer who wishes to record while monitoring their input signals.

Scarlett Solo is fitted with a “Direct Monitoring” option, which overcomes this problem. Setting the front panel **DIRECT MONITOR** switch to ON will route your input signals directly to Scarlett Solo’s headphone and main monitor outputs. This enables you to hear yourself with zero latency – i.e., in “real time” – along with the computer playback. Your inputs will be summed to mono, so both mic and instrument will appear in the centre of the stereo image. Note that the input signals to your computer are not affected in any way by the use of Direct Monitor.

When Direct Monitoring is set to ON, ensure your recording software is not set to route its input (what you are currently recording) to its output. If it is, you will hear yourself “twice”, with one signal audibly delayed as an echo.

Monitoring with **DIRECT MONITOR** set to OFF can be useful when using an FX plug-in to your DAW to create a stereo effect which contributes to the live performance. In this way, you will be able to hear exactly what is being recorded, complete with the FX. However, some latency may result, the amount depending on the DAW’s buffer size and processing power of the computer.

Headphone monitoring

The Scarlett Solo Studio package includes a pair of high quality HP60 MkIII headphones. They are lightweight and durable, and should prove comfortable to wear for extended periods. The headband is adjustable.

The HP60 MkIII headphones have a low noise, oxygen-free copper cable, fitted with a ¼” (6.35 mm) 3-pole (TRS) jack plug. This should be connected to the socket at the right hand side of Scarlett Solo’s front panel (indicated by a  symbol). The Scarlett Solo’s headphone output is, of course, suitable for use with other models of headphones: if they terminate in a 3.5 mm TRS “mini jack”, use a TRS ¼”-to-3.5 mm jack adaptor

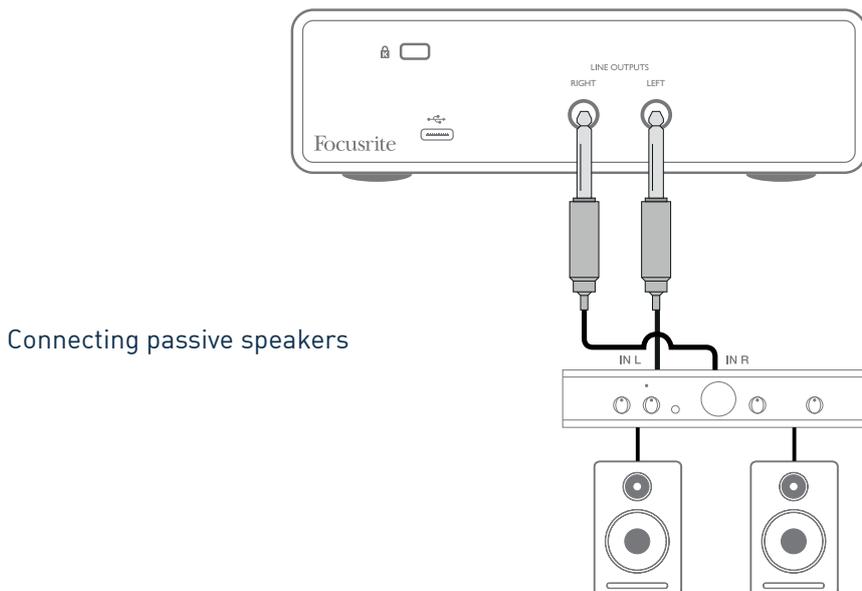
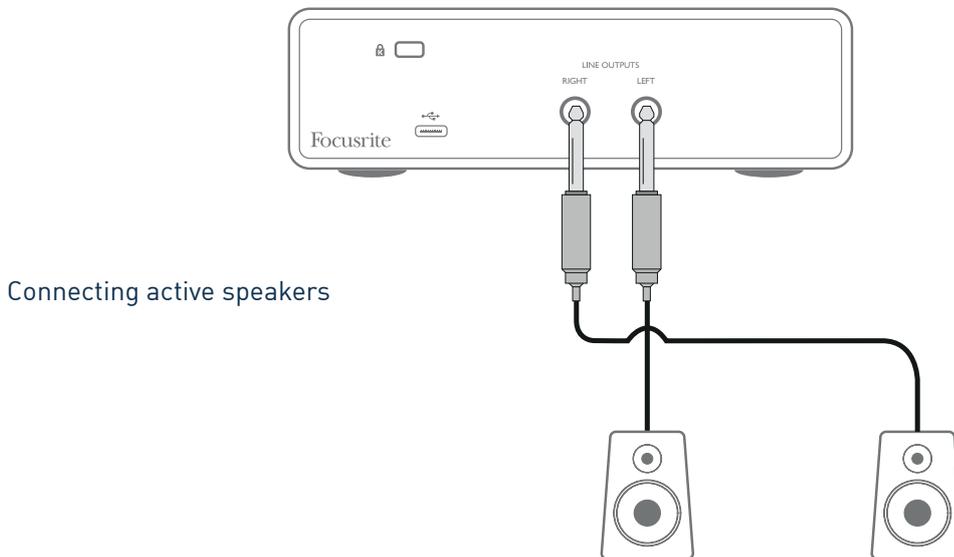
Headphones will let you hear both what you are recording - your current input signal(s), plus any tracks you’ve already recorded in your computer. Note: Set the front panel **DIRECT MONITOR** switch to ON when recording. The pre-recorded tracks will be heard in stereo, and the current input signals in mono – central in the stereo image. If you are using both the mic and instrument inputs, the two inputs will be summed in mono. The volume in the headphones can be adjusted by the rotary **MONITOR** control.



Please be aware headphones are capable of generating high sound pressure levels at the ear; prolonged exposure to high sound levels may impair your hearing. Never turn headphones volume up any further than necessary.

Connecting Scarlett Solo to loudspeakers

You can use the ¼" jack outputs on the rear panel to connect monitor speakers. Active monitors have internal amplifiers with a volume control, and can be connected directly. Passive loudspeakers require a separate amplifier; the rear panel outputs should be connected to the amplifier's inputs.



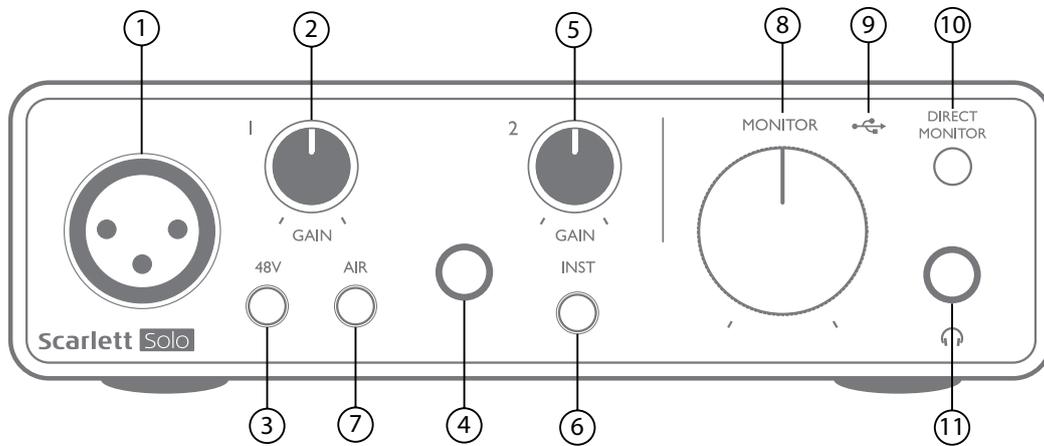
The line outputs are 3-pole (TRS) ¼" (6.35 mm) jack sockets, and are electronically balanced. Typical consumer (Hi-Fi) amplifiers and small powered monitors will have unbalanced inputs, either on phono (RCA) sockets, or via a 3.5 mm 3-pole jack plug intended for direct connection to a computer. In either case, use a suitable connecting cable with jack plugs at one end.

Professional power amplifiers will generally have balanced inputs; we recommend using balanced cables to connect these to the outputs of the Scarlett Solo.

NOTE: You run the risk of creating an audio feedback loop if loudspeakers are active at the same time as a microphone! We recommend you always turn off (or turn down) monitoring loudspeakers while recording, and use headphones when overdubbing.

HARDWARE FEATURES

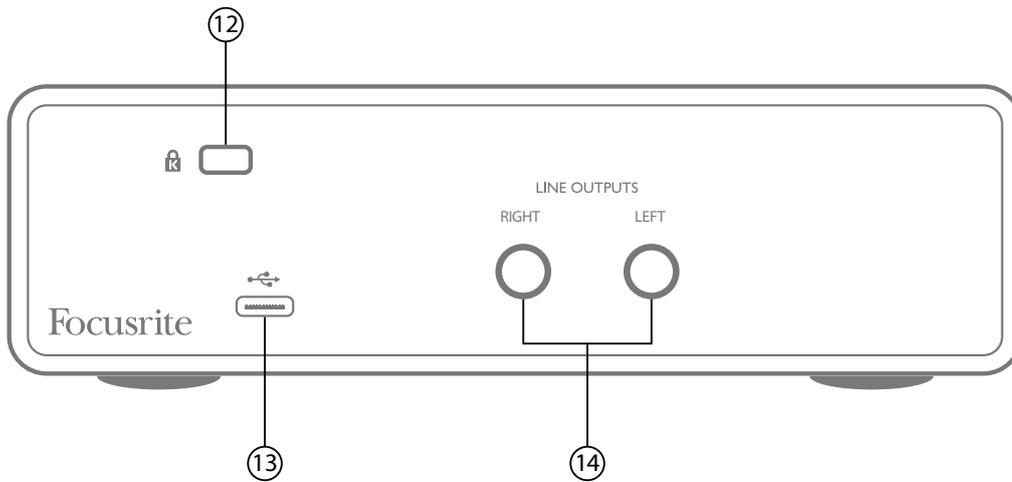
Front Panel



The front panel includes the input connectors for mic and line/instrument signals, and the input gain and monitoring controls.

1. **Input 1** – electronically balanced input via 3-pin XLR socket for microphones.
2. **GAIN 1** – adjust the gain for the microphone signal at Input 1. The gain controls have tri-colour LED ‘rings’ to confirm signal level: green indicates an input level of at least -24 dBFS (i.e., ‘signal present’), the ring turns amber at -6 dBFS to indicate the signal is close to clipping, and finally to red at 0 dBFS (digital clipping).
3. **48V** – phantom power switch for mic input - enables 48 V phantom power at the XLR socket.
4. **Input 2** – ¼” TRS jack socket to connect both instruments (unbalanced TS jack) or mono line level (balanced) sources.
5. **GAIN 2** – adjusts the gain for the line/instrument signal at Input 2. The gain control has a tri-colour LED ring as [2].
6. **INST** – Instrument/Line level switch for Input 2 – switches gain to suit instrument or line level signals. ‘INST’ illuminates red when Instrument mode is selected. Note that INST mode may also be selected from Focusrite Control.
7. **AIR** – switch enabling AIR mode for the mic input. AIR modifies the frequency response of the input stage to model the classic, transformer-based Focusrite ISA microphone preamps. ‘AIR’ illuminates yellow when the mode is selected. Note that AIR may also be selected from Focusrite Control.
8. **MONITOR** – main monitor output level control - sets the output level at the rear panel outputs and the front panel headphone output.
9.  **USB LED** – a green LED illuminates when the Scarlett is connected and recognised by your computer.
10. **DIRECT MONITOR** – selects monitoring of input signals (mixed with the DAW output) to be directly from inputs (ON) or via the DAW (OFF).
11.  – ¼” TRS output jack. If your headphones have a ¼” TRS jack plug, connect them directly; if they have a 3.5 mm TRS “mini jack”, use a TRS ¼”-to-3.5 mm jack adaptor. Note that it is likely headphones fitted with 4-pole TRRS plugs will not operate correctly.

Back Panel



12. **K** (Kensington security lock) – secure your Scarlett Solo to a suitable structure if desired.
13.  USB 2.0 port – Type C connector; connect the Scarlett Solo to your computer with the cable supplied.
14. **LINE OUTPUTS: LEFT** and **RIGHT** – 2 x 1/4" (6.35 mm) TRS jack sockets; +10 dBu output level (variable), electronically balanced. Either 1/4" TRS (balanced connection) or TS (unbalanced connection) jack plugs can be used.

SPECIFICATIONS

Performance Specifications

All performance figures measured in accordance with the provisions of AES17, as applicable.

Supported sample rates	44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, 192 kHz
Microphone Input	
Dynamic Range	111 dB (A-weighted)
Frequency Response	20 Hz to 20 kHz ± 0.1 dB
THD+N	<0.0012% (minimum gain, -1 dBFS input with 22 Hz/22 kHz bandpass filter)
Noise EIN	-128 dB (A-weighted)
Maximum Input Level	+9 dBu at minimum gain
Gain Range	56 dB
Input impedance	3 k Ω
Line Input	
Dynamic Range	110.5 dB (A-weighted)
Frequency Response	20 Hz to 20 kHz ± 0.1 dB
THD+N	<0.002% (minimum gain, -1 dBFS input with 22 Hz/22 kHz bandpass filter)
Maximum Input Level	+22 dBu at minimum gain
Gain Range	56 dB
Input impedance	60 k Ω
Instrument Input	
Dynamic Range	110 dB (A-weighted)
Frequency Response	20 Hz to 20 kHz ± 0.1 dB
THD+N	<0.03% (minimum gain, -1 dBFS input with 22 Hz/22 kHz bandpass filter)
Maximum Input Level	+12.5 dBu at minimum gain
Gain Range	56 dB
Input impedance	1.5 M Ω
Line Outputs	
Dynamic Range	108.5 dB (A-weighted)
Maximum Output Level (0 dBFS)	+15.5 dBu; balanced outputs
THD+N	<0.002% (maximum level, -1 dBFS input with 22 Hz/22 kHz bandpass filter)
Output impedance	430 Ω
Headphone Output	
Dynamic Range	104 dB (A-weighted)
Maximum Output Level	7 dBu
THD+N	<0.002% (maximum level, -1 dBFS input with 22 Hz/22 kHz bandpass filter)
Output impedance	<1 Ω

Physical and Electrical Characteristics

Analogue Input 1	
Connector	Balanced, via female 3-pin XLR on front panel
Phantom power	48 V phantom power switch
AIR function	Front panel switch or via Focusrite Control
Analogue Input 2	
Connector	¼" (6.35 mm) jack socket on front panel INST mode: unbalanced, 2-pole (TS) LINE mode: balanced (TRS)
Line/Instrument switching	Front panel switch or via Focusrite Control
Analogue Outputs	
Main outputs	Balanced, 2 x ¼" TRS jacks on rear panel
Stereo headphone output	¼" TRS jack on front panel
Output level control (main and headphone)	On front panel
Direct Monitoring	Front panel switch; allows zero-latency monitoring of inputs
Other I/O	
USB	1 x USB 2.0 Type C connector
Front Panel Indicators	
USB power	Green LED
Gain Halos	Tri-colour LED rings (with GAIN controls)
Phantom power	Red LED
Instrument mode	Red LED
AIR mode	Amber LED
Direct Monitor mode	Green LED
Weight and Dimensions	
W x H x D	143.5 mm x 43.5 mm x 95.8 mm 5.65 in x 1.71 in x 3.77 in
Weight	320 g 0.71 lb

Scarlett CM25 MkIII Microphone Specifications

Capsule	
Element	Electret Condenser
Diameter	20 mm
Polar Pattern	Unidirectional (cardioid)
Performance and Electrical characteristics	
Sensitivity	-36 dB \pm 2 dB (0 dB = 1 V/Pa at 1 kHz)
Frequency Response	20 Hz to 20 kHz
Impedance	200 Ω \pm 30% (at 1 kHz)
Recommended Load Impedance	>10 k Ω
Equivalent Noise Level	16 dBA (A-weighted IEC651)
S/N Ratio	74 dB
Power Requirement	48 V phantom supply
Current	3 mA
Performance and Electrical characteristics	
Mounting	Standard 5/8" female; 3/8" adaptor supplied
Net Weight	496 g, inc. DCZ-16 mic clip
Body Dimensions	49.5 mm (dia.) x 158 mm (length) 1.95 in (dia.) x 6.22 in (length)

Scarlett HP60 MkIII Headphones Specifications

Type	Closed-back
Drive diameter	50 mm
Impedance	32 Ω
Sensitivity	98 dB \pm 3 dB
Frequency response	20 Hz to 20 kHz
Max. power rating	1.2 W
Cable length	3 m (approx.)
Connectors	3.5 mm stereo jack, 6.35 mm screw-on adaptor
Weight	288 g (inc. cable)

TROUBLESHOOTING

For all troubleshooting queries, please visit the Focusrite Help Centre at support.focusrite.com.

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Full Terms and Conditions of the Warranty can be found at focusrite.com/warranty.

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