

The Soundcraft Professional Range comprises a series of mixers from small multipurpose to large format dual-mode consoles for the most sophisticated event.

LX7ii 7-bus Mixer



GB Series Dual Mode medium format Live Consoles



MH Series Dual-Mode large format Live Consoles



and others...



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This equipment complies with the EMC Directive 89/336/EEC



Part No: ZL0640

H A Harman International Company

TYPICAL SPECIFICATIONS

Frequency Response	Mic/Line input to any output.....	20Hz to 20kHz +/-0.5dB
THD & Noise		<0.007%
-30dBu Input routed to Mix, Mic gain 30dB		
Mic Input EIN	22Hz-22kHz unweighted.....	-128dBu (150Ω source)
Bus Noise	Measured RMS, 20Hz to 20kHz Bandwidth Line inputs selected at unity gain and terminated 150Ω	
Mix	Mix at Max, Faders down.....	<-85dBu
Crosstalk	Channel Mute.....	>96dB
typically @1kHz	Fader cut-off (rel +10 mark).....	>96dB
	Aux Send pot offness.....	>86dB
Input & Output Impedances	Microphone Input.....	2.4kΩ
	Line Input.....	11kΩ
	Stereo Input.....	100kΩ
	Outputs.....	75Ω
Input & Output Levels	Mic/ .Line input Maximum Level.....	+17dBu
	Line input Maximum Level.....	+30dBu
	Stereo Input Maximum Level.....	+30dBu
	Mix Output Maximum level.....	+20dBu
	Headphones (at 200Ω).....	300mW
EQ (Mono Input)	HF.....	12kHz, ±15dB, shelving
	Mid.....	140Hz - 3kHz, ±15dB, Q=1.5
	LF.....	80Hz, ±15dB, shelving
Metering		12-segment LED bargraphs for Mix L&R outputs
Operating conditions	Temperature Range.....	-10°C to +30°C
	Relative Humidity.....	0% to 80%
Power Supply	Integral lightweight switched-mode PSU	
AC mains supply		85V-270V AC, 50/60Hz universal input
Power consumption		Less than 20W

Note: These figures are typical of performance in a normal electromagnetic environment. Performance may be degraded in severe conditions. All measurements refer to electronically balanced inputs and outputs.

EPM



MULTIPURPOSE MIXER



MULTIPURPOSE MIXERS FOR ANY EVENT

Looking for a simple, easy to use mixer that delivers an exceptional audio performance?

For recording, live, install or broadcast use there’s an EPM mixer for you. EPM is available in three models: EPM6 (6 mono inputs), EPM8 (8 Mono inputs) and EPM 12 (12 Mono inputs), each with 2 stereo channels as standard.



The emphasis with the Soundcraft EPM is very firmly on quality audio performance, with an easy to understand control surface uncluttered by unnecessary facilities. The now-famed GB30 Mic preamp (as used on the large format LX7ii and GB Series desks) provides high headroom and precision control of mic signals.



Mic and line inputs are provided on balanced XLR and 1/4” jack connectors, with the main stereo outputs on balanced XLRs for best integration with other professional equipment. There are also insert points on every mono channel and the mix outputs for external signal processing.

By fitting rack ears (available as a separate kit), the EPM mixer can quickly be transformed into a rack-mounted desk suitable for use on the road or in custom furniture. All three mixers in the range occupy just 8U of standard rack space.

Because levels are constantly changing throughout the signal path – from the preamp stage, through filtering and EQ – the EPM mixers provide peak LEDs on all input channels.

These monitoring LEDs are fed from multiple points in the signal path to ensure nothing is overlooked. The LEDs also employ proportional illumination to show signal level when approaching peaks, allowing you to maximise the quality of any signal by utilising all the available headroom.

The main stereo mix has 10-segment LED meters, with a PFL Active indicator to show whether any channels are being solo’d.

KEY FEATURES

- Multi-point signal channel status monitoring with proportional illumination
- Precision GB30 mic pre-amps
- True, professional +48V phantom power for condenser microphones
- Insert points for external processing
- 6, 8 and 12 mono input channel frame sizes, each with two stereo inputs
- 2 Aux sends, each globally switchable pre or post-fade
- Universal internal power supply
- Simple rack mounting options

Mono Input

Mic Input

A gold-plated balanced female XLR connector accepts balanced or unbalanced mic signals. At -128dbu EIN the mic amp is extremely quiet and transparent with excellent overload characteristics.

Line Input

A balanced 1/4” jack for connecting balanced or unbalanced electronic instruments, such as keyboards.

Insert

Used for patching in compressors or additional EQ or for other signal processors. It can also be used for recording to multi-track recorders if necessary.

Gain

A rotary gain control on each input alters the gain of the input signal, from +5 to +60dB. Linear circuitry within the preamp delivers smooth gain control over the entire gain range.

EQ Section

Equalisation is split into three bands. The shelving HF control provides 15dB of cut or boost (gain adjustment) for frequencies above 12kHz. A swept mid frequency control enables frequencies from 140Hz to 3kHz to be adjusted with up to 15dB of cut or boost at the selected frequency. Signals below 80Hz can be adjusted with the LF control, which features ±15dB of gain adjustment (cut or boost).

Auxiliary Section

For sending separate monitor mixes in live applications, or for use with fx units two aux sends on each input channel cater for all requirements. Each Aux bus can be globally switched to be pre or post fade on the master section.

Pan, Muting, and SOLO

The pan control positions each channel's signal across the stereo image, with a mute button to cut the signal completely. A SOLO button solos the signal for monitoring.

Faders and Metering

Each mono channel features a smooth 60mm fader, and a peak level LED indicating signal levels in excess of +17dBu.

Stereo Input

Input Connectors

The stereo inputs are connected via balanced 1/4” jack inputs delivering optimum performance with other professional audio equipment.

EQ Section

There are two fixed shelving controls, adjusting HF signals at 12kHz and LF signals at 80Hz by ±15dB.

Auxiliary Section

With 2 aux sends on the stereo input channels, the signal can be sent pre-fade or post-fade according to master selection, for use in a monitor mix or for effects processing.



Bal, Muting, and PFL

The balance control adjusts the amount of the signal sent to the left and right busses. Mute and SOLO buttons operate as on the mono input channels, cutting or soloing the stereo channel. With SOLO pressed, the prefade signal is fed to the headphones, control room output and meters.

Faders and Metering

Each stereo channel features a smooth 60mm fader, and a peak level LED indicating signal levels in excess of +17dBu.

Master Section

Phantom Power

Global control over professional +48V phantom power is offered via a push button. When active, an LED will illuminate.

2-Track Inputs and Outputs

2-track recorder playback inputs and record sends are on unbalanced RCA phono connectors. Monitor Playback routes the playback input to your monitoring system or to the headphones, replacing any existing monitoring signals. Playback to Mix routes the playback signal directly to the main mix, replacing any signal that may be present, perfect for intermission music or as a master mute.

Monitor Output and Mix Insert

Available on balanced 1/4” jacks.

Mix Outputs

The main left and right mix outputs are provided on balanced XLR connectors.

Monitor & Phones Level

Levels sent to the monitor output and headphones can be independently adjusted using these two rotary controls. And when a pair of headphones are plugged into the phones socket at the bottom right of the mixer, the monitor outputs are still operational for simultaneous listening by a performer and engineer.

Faders and Metering

Controlling the overall stereo mix level are two 60mm faders, with two 10-segment 3-colour LED peak-reading bargraph meters monitoring the mix left and right outputs. These meters normally follow the current monitor selection, so if any PFL button is pressed, the meters will switch to monitor this and the PFL Active LED will light.