



GRAHAM BLYTH FRSA

In the year of our 30th anniversary, Soundcraft co-founder and Technical Director Graham Blyth has taken a well established and classic Soundcraft microphone preamplifier to a new level of performance, resulting in the new GB30 preamp which boasts extraordinary clarity with exceptionally controlled overload characteristics.

Soundcraft's legendary 4-band EQ has also been improved further with the addition of elements derived from Soundcraft's highly successful MH Series consoles. This new design delivers the sound of the classic 'British EQ' enhanced even further with more focused HF and LF shelving sections.



Soundcraft Registered Community Trade Mark/RTM No. 000557827

SOUNDCRAFT

HARMAN INTERNATIONAL INDUSTRIES LTD.,
CRANBORNE HOUSE, CRANBORNE ROAD
POTTERS BAR, HERTS, EN6 3JN, UK
T: +44 (0)1707 665000
F: +44 (0)1707 660742
E: info@soundcraft.com

SOUNDCRAFT USA

8500 BALBOA BLVD.
NORTHRIDGE, CA 91329, USA
T: +1-818-920-3212
F: +1-818-920-3208
E: soundcraft-usa@harman.com

www.soundcraft.com

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

Part No: ZL0647



H A Harman International Company

EPM TYPICAL SPECIFICATIONS

Frequency Response	Mic/Line Input to any Output	+/-0.5dB, 20Hz - 20kHz
T.H.D.	Mic Sensitivity -30dBu, +14dBu @ Mix output	< 0.007% @ 1kHz
Noise	Mic Input E.I.N. (maximum gain)..... Aux, Mix and Masters (@ max, faders down)	-128dBu (150Ω source) < -85dBu
Crosstalk (@ 1kHz)	Channel Mute	> 96dB
	Fader Cut-off (rel +10 mark)	> 96dB
	Aux Send Pots Offness	> 86dB
EQ (Mono inputs)	HF	12kHz, +/-15dB
	MF (swept)	150Hz - 3.5kHz, +/-15dB
	LF	80Hz, +/-15dB
	Q.....	1.5
EQ (Stereo inputs)	HF	12kHz, +/-15dB
	LF	80Hz, +/-15dB
Power Consumption	Less than 20W
Operating Conditions	Temperature Range	-10°C to +30°C
Input & Output Levels	Mic Input	+17dBu max.
	Line Input	+30dBu max.
	Stereo Input	+30dBu max.
	Mix Output	+20dBu max.
	Headphones (@200Ω)	300mW
Input & Output Impedances	Mic Input	2.4kΩ
	Line Input	11kΩ
	Stereo Input	100kΩ
	Outputs	75Ω

MPM TYPICAL SPECIFICATIONS

Frequency Response	Mic/Line Input to any Output	+/-0.5dB, 20Hz - 20kHz
T.H.D. + Noise	Mic gain 30dB, -20dBu input Mix out, fader max @ 1kHz, i/p fader @ 0dB	<0.004 %
Noise (22Hz-22kHz measurement bandwidth)	Mic Input E.I.N. (maximum gain)..... Mix (@ max, faders down)	-128dBu (150Ω source) < -83dBu
Crosstalk (@ 1kHz)	Channel Mute	> 93dB
	Fader Cut-off (rel +10 mark)	> 93dB
	Aux Send Pots Offness	> 83dB
EQ (Mono inputs)	HF	12kHz, +/-15dB
	MF (swept)	150Hz - 3.5kHz, +/-15dB
	LF	80Hz, +/-15dB
	Q.....	1.5
EQ (Stereo inputs)	HF	8kHz, +/-15dB
	MF	720Hz, +/-15dB
	LF	60Hz, +/-15dB
Power Consumption	MPM20/2..... MPM12/2.....	35 Watts 30 Watts
Operating Conditions	Temperature Range.....	0°C to +40°C
Input & Output Levels	Mic Input	+16dBu max.
	Line Input	+30dBu max.
	Stereo Input	+30dBu max.
	Mix Output	+20dBu max.
	Headphones (@200Ω)	300mW
Input & Output Impedances	Mic Input	2.4kΩ
	Line Input	11kΩ
	Stereo Input	100kΩ
	Outputs	75Ω

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



EPM

MPM

MULTI PURPOSE MIXERS





SOUNDCRAFT SOUND QUALITY, PERFORMANCE AND VALUE FOR MONEY IN TWO VERSATILE RANGES OF MULTI PURPOSE MIXERS.



EPM EPM mixers bring Soundcraft sound quality, performance and value-for-money to a wide range of applications including recording, live sound, install and broadcast. There are three models in the EPM range – the EPM6 (six mono inputs), EPM8 (eight mono inputs) and EPM12 (twelve mono inputs) – each with two stereo channels as standard. Configured for desktop use with all audio connectors conveniently located on the top panel, EPM mixers can be easily converted for rack-mounting using an optional rack kit, with each mixer occupying just 8U of standard rack space.

EPM mixers feature professional +48V phantom power for condenser microphones and use the same GB30 microphone preamps used on Soundcraft's acclaimed, large format GB series consoles to achieve exceptional clarity, low-noise and controlled overload characteristics. Drawing on over 30 years of experience manufacturing professional mixing consoles, Soundcraft has equipped the EPMs with all the appropriate features for modern mixing applications, at the same time creating an uncluttered and intuitive control surface that enhances the operator experience.

Visual feedback is further enhanced by peak LEDs on all input channels which are fed from multiple points in the signal path to ensure that nothing is overlooked. The LEDs illuminate in proportion to the signal level when approaching peaks, enabling the quality of the signal to be maximised through using all the available headroom.

Furthermore, the main stereo mix has 10-segment LED meters with a PFL Active LED to indicate that 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



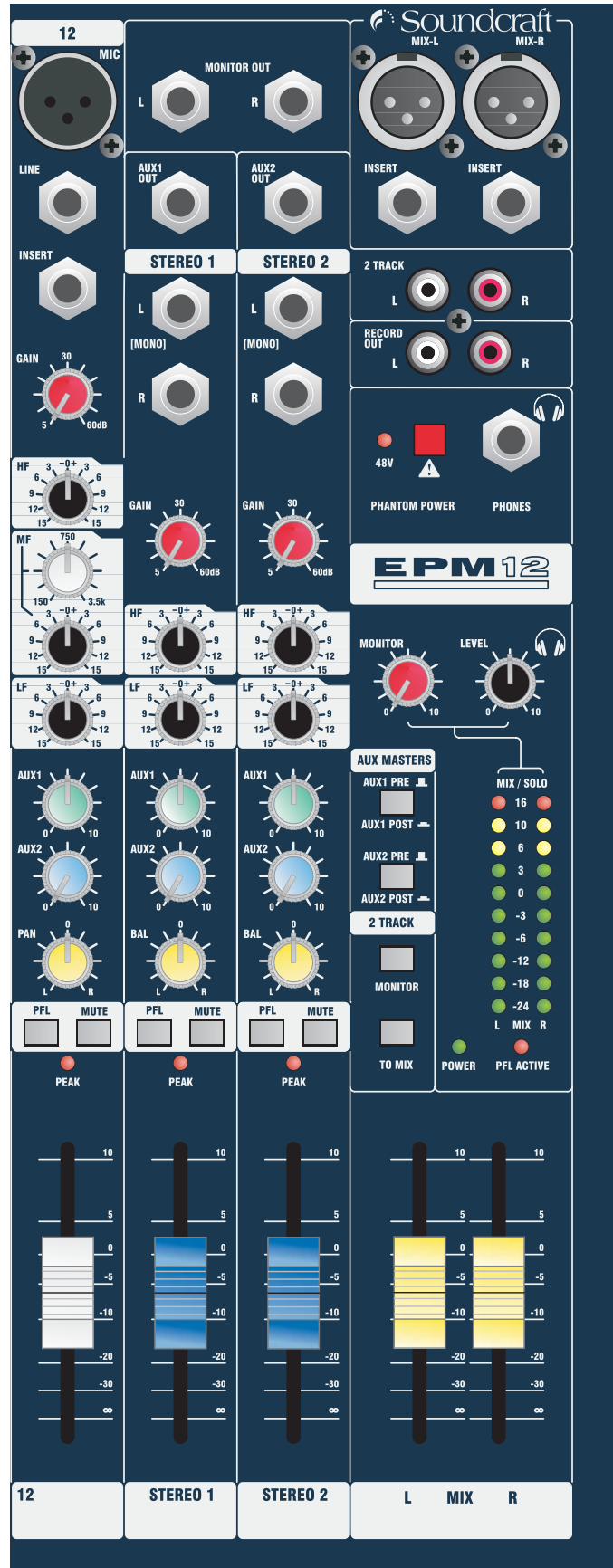
MPM Also suitable for music production, Soundcraft's MPM mixers are compact and ideally equipped for live sound applications including fixed installations, houses of worship and portable PA. Both 12 and 20 mono input channel versions (MPM12 and MPM20) include 2 stereo input channels along with a 2-track record output and a 2-track replay input which allows interval music to be easily played from CD, MP3 or other music source. Each model in the MPM range has two subgroups as

well as a main stereo mix, making control of groups of channels much easier to manage. These are supplemented by 3 Auxiliary busses which can be used for effects sends or to provide a foldback monitor mix for artists.

Sound quality is assured by Soundcraft's now-legendary GB30 mic preamp designs and the use of professional condenser microphones is facilitated by the provision of globally switched +48V phantom power. An integral universal power supply negates the need for an external power module.

- KEY FEATURES**
- Precision GB30 mic pre-amps
 - True, professional +48V phantom power for condenser microphones
 - 2 Group busses
 - Stereo Mix output
 - 12 and 20 mono input channel frame sizes, each with two stereo inputs
 - 3 Aux sends, 1 & 2 globally switchable pre or post-fade, 3 post-fade
 - Universal internal power supply
 - Optional rack ears available





EPM Mono Input Channel EPM Stereo Input Channel EPM Master Section

MONO INPUT MODULE

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 (Line Inputs have -20dB attenuation). 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 150Hz to 3.5kHz 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 PFL

The Pan control positions each channel's signal across the stereo image, with a Mute button to cut the signal completely. A PFL 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 CHANNEL

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 PFL buttons operate as on the mono input channels, cutting or soloing the stereo channel. With PFL 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

+48V 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

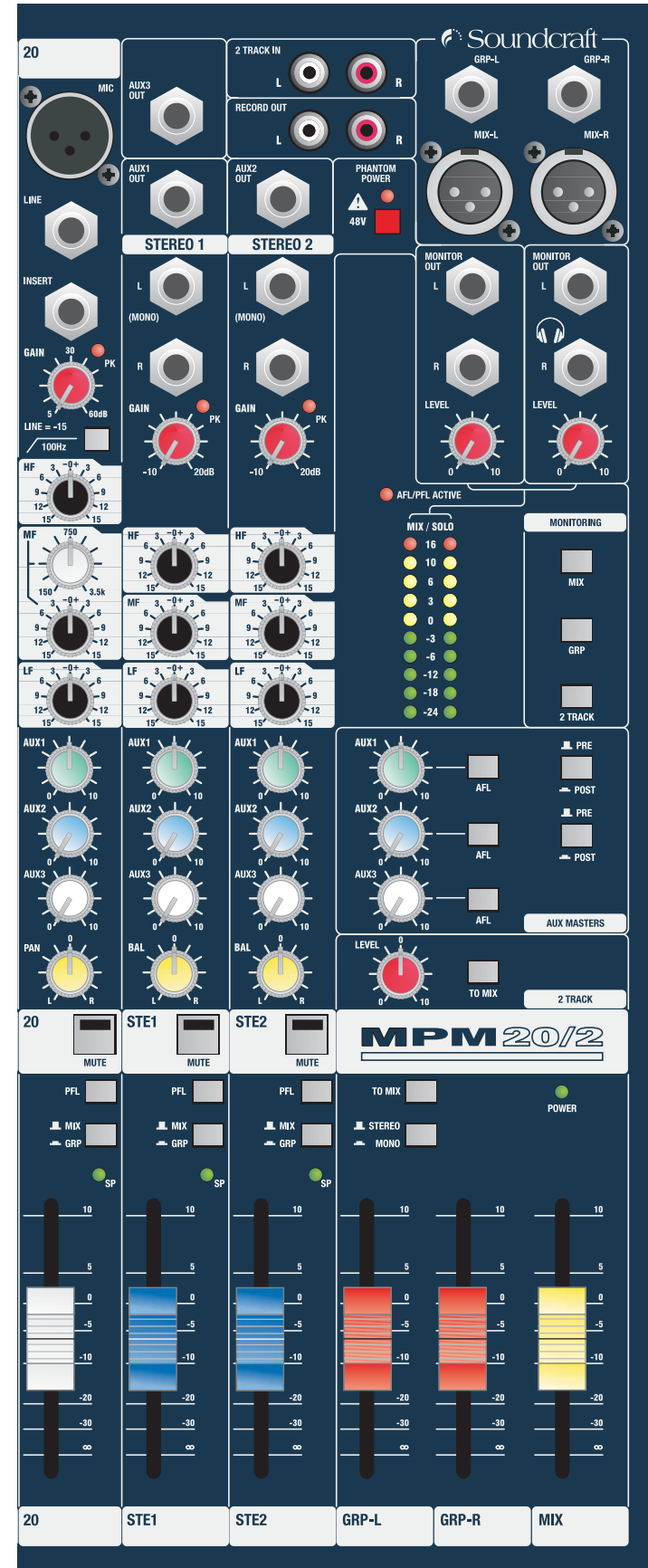
The main left and right mix outputs are provided on balanced XLR connectors.

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.



MPM Mono Input Channel MPM Stereo Input Channel MPM Master Section

MONO INPUT MODULE

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 (Line Inputs have -20dB attenuation). 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 150Hz to 3.5kHz 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, three aux sends on each input channel cater for all requirements. In the Master Section, each Aux bus has its own master level control and AFL switch. Auxes 1 and 2 can be globally switched pre or post fader (Aux 3 is post fader).

Pan, Muting, PFL and Routing

The Pan control positions each channel's signal across the stereo image, with an illuminated Mute switch to cut the signal completely. A PFL button solos the signal for monitoring. The mono channels can be routed to either the main Mix outputs or the Sub Groups via the Mix/Grp switch.

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 CHANNEL

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 three fixed shelving controls, adjusting HF signals at 8kHz, MF signals at 720Hz and LF signals at 60Hz by ±15dB.

Auxiliary Section

With 3 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, PFL and Routing

The balance control adjusts the amount of the signal sent to the left and right busses. Mute and PFL buttons operate as on the mono input channels, cutting or soloing the stereo channel. With PFL pressed, the prefade signal is fed to the headphones, control room output and meters. The stereo input channels can be routed to either the main Mix outputs or the Sub Groups via the Mix/Grp switch.

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

+48V 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. The Playback to Mix control routes the signal directly to the main mix, replacing the signal that is present.

Monitor Switching

Monitor outputs are switchable between 2-track Replay, Mix and Groups.

Monitor Outputs

Available on balanced 1/4" jacks, the Headphone and Control Room monitor outputs feature independent level control.

Mix Outputs

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

Sub Groups

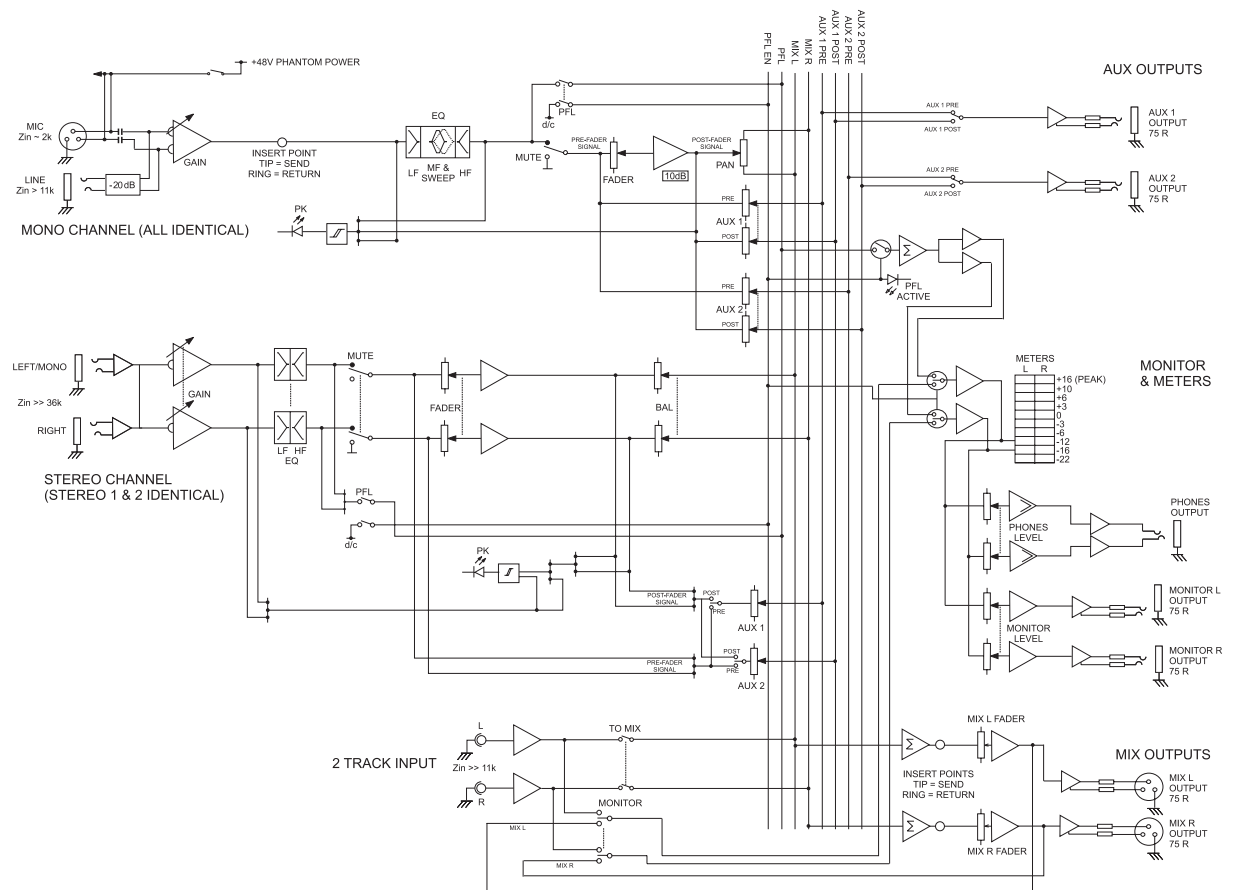
Control over the Sub Groups comes via L-R Sub Group faders. The Sub Group outputs are 1/4" jacks

Faders and Metering

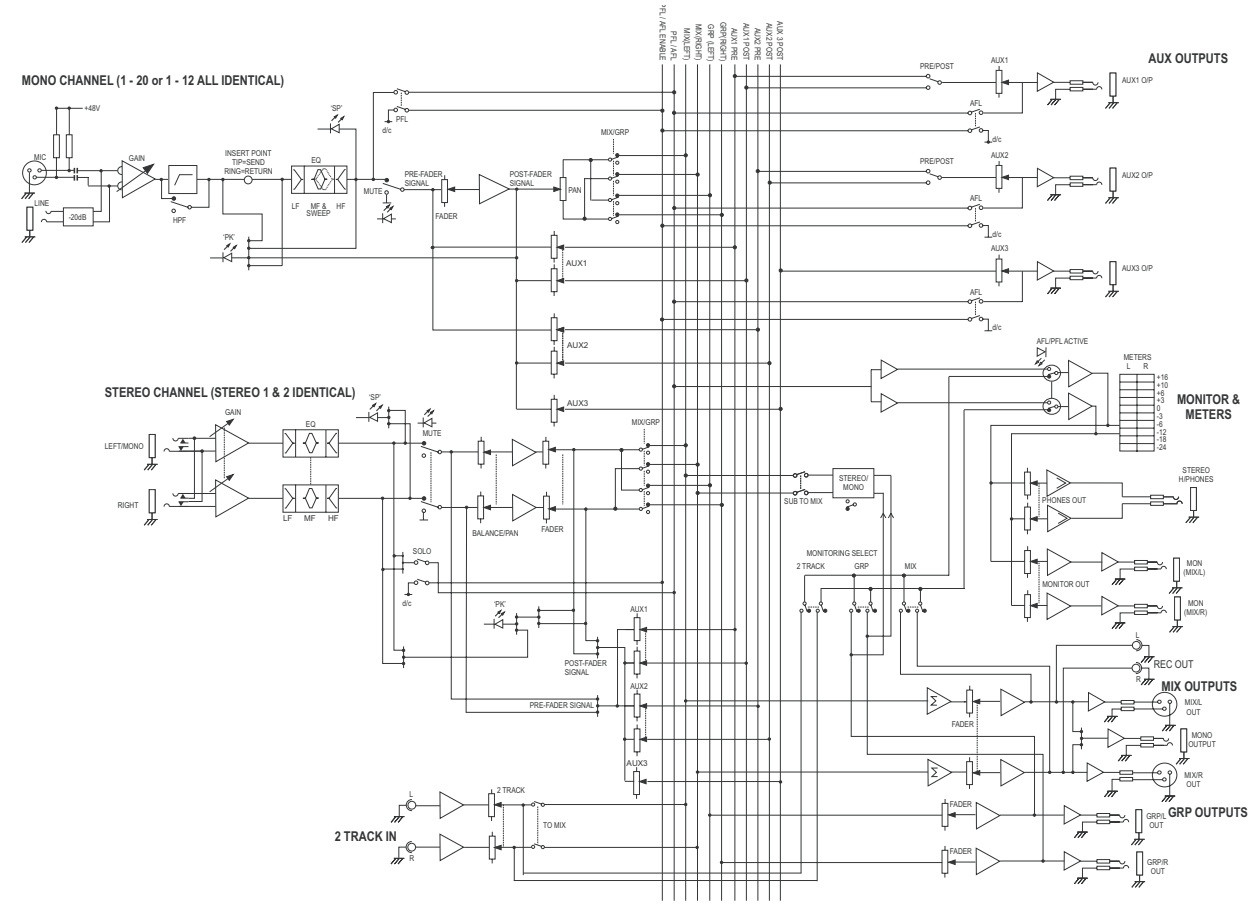
L-R Group faders control the Sub Group levels while overall stereo mix is handled by a single 60mm fader, with two 10-segment 3-colour LED peak-reading bargraph meters monitoring the mix left and right outputs. These meters normally follow the current monitor selection, so if any PFL button is pressed, the meters will switch to monitor this and the PFL Active LED will light.

BLOCK DIAGRAMS

TOP PANELS, CONNECTORS, DIMS & WEIGHTS



	Width	Height	Depth	Weight
EPM6	280mm (11.0")	91mm (3.6")	362mm (14.3")	4.0 kg (8.8 lbs)
EPM8	330mm (13.0")	91mm (3.6")	362mm (14.3")	4.6 kg (10.1 lbs)
EPM12	432mm (17.0")	91mm (3.6")	362mm (14.3")	5.8 kg (12.8 lbs)



	Width	Height	Depth	Weight
MPM12	432mm (17.0")	94mm (3.7")	405mm (16.0")	6.7 kg (14.8 lbs)
MPM20	688mm (27.0")	94mm (3.7")	405mm (16.0")	9.3 kg (20.4 lbs)