

FX16ii



EFX



EPM



MFXi



MPMi



Notepad



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MULTI PURPOSE MIXERS





FX16ii

THE PROFESSIONAL'S CHOICE FOR MORE THAN 10 YEARS, NOW THE FX16 GETS STUNNING 24-BIT LEXICON EFFECTS.

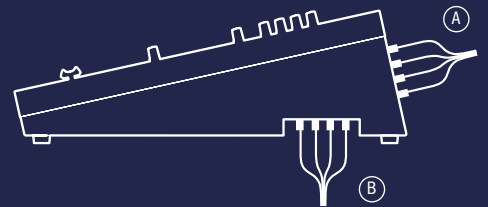
Great sound quality, professional build quality, flexible 4-bus architecture and a space-saving sixteen mic inputs and direct outputs in a rack-mounting frame made the original Soundcraft FX16 popular in both live and recording applications. Now the pro's choice gets even better with a new 24-bit Lexicon on-board effects section and universal internal power supply (see right).

A comprehensive feature set includes 16 mic/line inputs and 26 inputs to mix in total (including stereo returns and tape return to mix). In addition to the mix outputs, 2 buses allow groups of instruments to be sent to additional speakers, or sub-grouped to mix. 16 Direct Outputs are individually switchable pre or

post fader, making them equally useful for multitrack recording or live use. Both Solo In Place and PFL solo are available, for studio monitoring and channel gain set-up applications respectively.

All 16 mic/line inputs are equipped with high quality UltraMic™ preamps while a 'truly British' 3-band EQ with swept mid benefits from custom designed pots which give greater control across carefully chosen frequencies. There are 4 Auxiliary Sends, including a dedicated effects send, 1 pre-fade send and 2 pre/post-fader selectable sends which are equally useful as extra foldback sends or as effects sends in studio mixdown situations. In addition, there are 4 Stereo returns, a separate Mono Sum Output and 2 Subgroup Outputs.

A truly professional feature set is completed by 100mm faders for precision mixing control, and the FX16ii fits all of these features into a rugged, compact frame which can be optionally rack-mounted into a 10U space. Cables can be conveniently located behind the rack by simply rotating the connector pod.



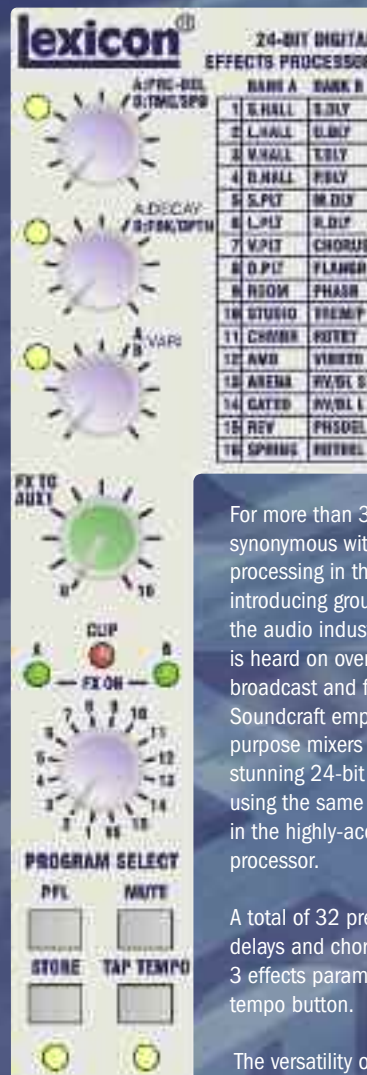
A - Connector pod positioned for desktop use.

B - Connector pod rotated for rack-mounting.

FX16ii



ON-BOARD EFFECTS FROM THE WORLD-LEADERS IN DIGITAL SIGNAL PROCESSING.



Empowers the FX16ii, MFXi & EFX consoles.

For more than 35 years, Lexicon has been synonymous with the best reverb and processing in the business, continuously introducing ground-breaking technology to the audio industry. Today, Lexicon processing is heard on over 80% of all recordings - broadcast and film soundtracks. Now Soundcraft empowers three ranges of multi-purpose mixers - FX16ii, EFX, and MFX - with stunning 24-bit digital effects processing using the same AudioDNA[®] processor used in the highly-acclaimed Lexicon MX300 processor.

A total of 32 preset effects including reverbs, delays and choruses are available along with 3 effects parameter controls and a tap tempo button.

The versatility of the effects section is further enhanced by the facility to store user-defined effects settings allowing the user to return to their favourite settings time after time.

Effects can be switched on and off using a footswitch.

KEY FEATURES

- 26 inputs as standard
- 16 mono channels with UltraMic™ preamps
- 4 stereo returns
- 4-bus architecture with sub-group routable to mix
- 24-bit Lexicon effects processor
- Direct outputs for multitrack recording individually switchable for pre/post fade operation
- 100mm faders
- Inserts on all mono channels
- Inserts on stereo mix bus
- 3-band 'British' EQ with swept mid-band
- 100Hz high-pass filter
- +48V phantom power
- 10 segment tri-coloured metering
- 2 sub-group outputs
- Rack mountable with rotating rear panel
- Universal internal power supply

Effects section from EFX mixer shown above. Features and functionality of FX16ii, EFX and MFXi mixers are the same, but layouts differ slightly.

**EPM**

EPM/EFX

SOUNDCRAFT SOUND QUALITY, PERFORMANCE AND VALUE FOR MONEY IN A VERSATILE RANGE OF MULTI PURPOSE MIXERS – AVAILABLE WITH AND WITHOUT EFFECTS.

EFX/EPM mixers bring Soundcraft sound quality, performance and value-for-money to a wide range of applications including recording, live sound, install and broadcast.

Available in 8 and 12 mono input channel configurations, the EFX mixers feature built-in Lexicon 24-bit processing, providing access to 32 world class reverb, delay and chorus effects (see previous page). For users preferring to use external processing, three EPM mixers – (6, 8 and 12 mono inputs – replace the EFX's internal FX send with a second Aux send. All EFX/EPM mixers feature 2 stereo channels as standard.

Configured for desktop use with all audio connectors conveniently located on the top panel, EFX/EPM mixers can be easily converted for rack-mounting using an optional rack kit, with each mixer occupying just 8U of standard rack space.

EFX/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 more than 30 years of experience manufacturing professional mixing consoles, Soundcraft has equipped the EFX/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.



Rack ears are included with 12 channel consoles.

KEY FEATURES	EPM	EFX
· Built-in Lexicon 24-bit effects		✓
· 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	✓	✓
· Choice of frame sizes, each with 2 stereo inputs	6/8/12	8/12
· Aux sends globally switchable pre or post-fade	2	1
· FX send	None	1
· Universal internal power supply	✓	✓
· Simple rack mounting options	✓	✓

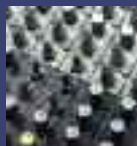


Mumps/Mufi

Soundtrack Mufi/Mumps mixers are compact and ideally equipped for live sound applications including fixed installations, houses of worship and portable PA.

8, 12 and 20 mono input Mufi mixers are empowered by built-in 24-bit Lexicon processing, delivering 32 stunning reverb, delay and chorus effects (see opening page). The Mumps versions replace the Mufi internal FAUX send with a third Axum send for operators preferring to use external effects. All Mufi/Mumps mixers 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 CID, MP3 or other music source.

For increased versatility, each model in the Mufi/Mumps 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 2 (Mufi) or 3 (Mumps) Auxiliary busses which can be used for effects sends or to provide a foldboat monitor mix for artists.



The Mufi/Mumps consoles use vertically mounted PCBs which are secured with nutted pots for extra strength, stability and easy servicing. Well-spaced controls provide easy access at those critical control moments, enhanced by clear legending which highlights linked or associated functions.

Sound quality is assured by Soundtrack now-legendary GB30 mic preamp and the use of professional condenser microphones is facilitated by the provision of globally switched +48V phantom power. New circuit designs have improved audio quality, and lowered the overall noise floor of the console and FAUX sections. An integral universal power supply negates the need for an external power module.



Rack ears are included with 12 channel consoles.

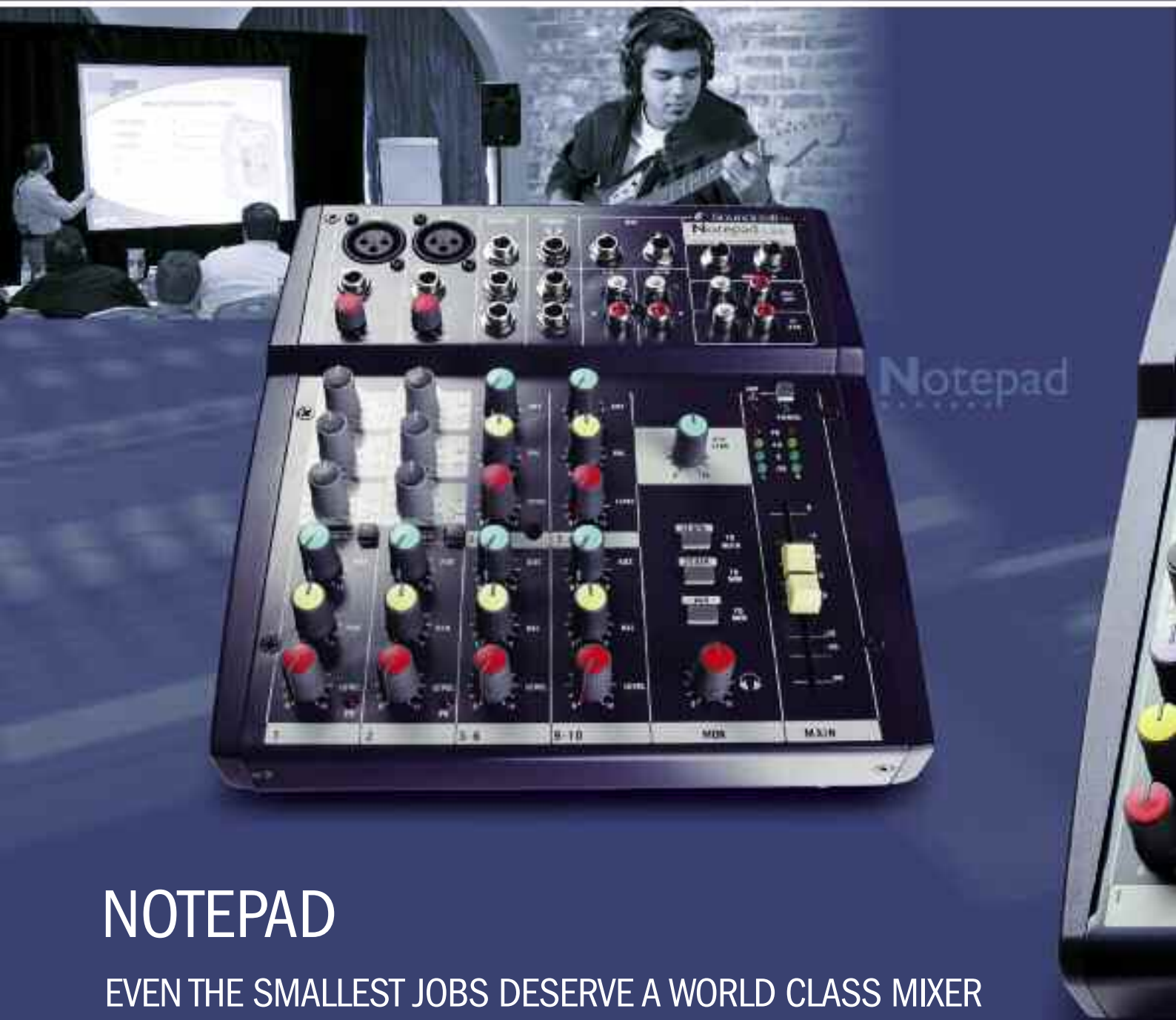
MORE CHANNELS, MORE AXELS AND 2 GROUP BUSSES.
WHEN YOU NEED EVEN GREATER FLEXIBILITY,
YOU NEED Mufi/Mumps.



KEY FEATURES	Mumps	Mufi
· Built-in Lexicon 24-bit effects		✓
· Precision GB30 mic pre-amps	✓	✓
· True, professional +48V phantom power for condenser microphones	✓	✓
· 2 Group busses	✓	✓
· Stereo Mix output	✓	✓
· Number of Mic inputs, all with 2 stereo line inputs	12/20	8/12/20
· Maximum inputs to mix	18/26	16/20/28
· Aux sends, globally switchable pre or post-fade	1 + 1 pre fade and 1 post fade	1 + 1 pre fade
· FAUX send	None	1
· Universal internal power supply	✓	✓
· Optional rack ears (standard on 12 channel)	✓	✓



The addition of a Kensington lock slot on MFXi/MPMi consoles provides a welcome level of security in installations.



NOTEPAD

EVEN THE SMALLEST JOBS DESERVE A WORLD CLASS MIXER

In applications including A/V presentations, small band PAs and background music systems, you may only have a small number of channels to mix – but you still want to mix them properly.

The Notepad 102, 124 and 124 FAUX models boast Soundcraft audio performance with the acclaimed GB30 mic preamp and EQ technology in a highly-compact and solid chassis. Each 124 model has 4 mono mic/line inputs while the Notepad 102 has 2 mono mic/line inputs. All models boast 4 stereo line

inputs, and suit a very wide range of applications where simple yet high-quality mixing is required.

The Notepad 124FAUX is complemented by an integral digital effects processor which has a feed from every input and over 100 effects, including a pink noise and test setting. The FAUX control can also be used to set delay tap tempo, a feature not found in many mixers in this class. On the Notepad 124, the FAUX send is replaced by a standard AUX send with a dedicated output. Both models provide a recording

output of the mix on RCA/Phono connectors as well as a stereo input for CID playback etc.

Other highly-desirable functions include a high-pass filter on the mono inputs, a 60mm fader for the mix output selectable sensitivity of +4dBu or 10-dBv on each stereo input (Notepad 124 models only) and multi-segment led metering on the mix output along with a headphone monitoring output.



KEY FEATURES	102	124	124FAUX
· Mic inputs with precision GB30 mic preamps	2	4	4
· Stereo line channels for use with keyboards, MP3 player, etc.	4	4	4
· Switchable +dB V on stereo inputs		✓	✓
· Classic sounding Soundcraft GB30 3 band British EQ	✓	✓	✓
· 100Hz High Pass filter on each mic input	✓	✓	✓
· Over 100 powerful built-in digital effects			✓
· +48V phantom power (global)	✓	✓	✓
· Axum/FAUX sends	1	1	1



MONO INPUT MODULE

Mic Input

A female XLR connector accepts balanced or unbalanced mic signals. At -127dbu 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

A pre-EQ insert is available on a 1/4" jack.

Direct Output

A Direct Output for multitrack recording is available on a 1/4" jack can be switched pre/post fader.

Sensitivity

A rotary control on each input alters the sensitivity of the input signal, from -60dBu to 0dB.

High Pass Filter

A switchable stereo 18dB/octave 100Hz high-pass filter can be used to cut stage rumble.

EQ Section

Equalisation is split into three bands with shelving HF and LF controls providing 15dB of cut or boost (gain adjustment) at 12kHz and 80Hz. 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, with a Q of 1.5.

Auxiliary Section

For sending separate monitor mixes in live applications, or for use with fx units three axum sends on each input channel cater for all requirements. Axum1 is permanently sourced pre-fade, Axum 2 is individually switchable pre/post fade and Axum 3 is permanently sourced post fade.

FAUX Send

For sending signal to the internal 24-bit Lexicon effects.

Pan, Muting, Sub, Mix and Solo

The Pan control positions each channel's signal across the stereo image, with a Mute button to cut the signal completely. The Sub/Mix buttons sends the signal to a separate group (for multitrack recording or to an additional set of speakers) or to a subgroup to mix. Both Solo In Place and PFL solo are available, for studio monitoring and channel gain set-up applications respectively.

Faders and Metering

Each mono channel features a smooth 100mm fader, and a peak level LED indicating signal levels within 6dB of clipping.

MASTER SECTION

Effects

A rotary control selects the effect program, with three rotary controls for effect parameters and one to control the effects level sent to Axum 1. Buttons for PFL, Mute, Store (user effect set-up) and Tap Tempo (for time/speed-based effects such as delays). Footswitch input for FAUX on/off.

+48V Phantom Power

Dual global control over professional +48V phantom power is offered via push buttons (split channels 1-8 and 9-16). LEDs illuminate when active.

2-Track Inputs

2-track recorder inputs are on unbalanced RCA phono connectors. A 2-track level control is also provided.

Monitor Output and Mix Insert

Available on balanced 1/4" jacks.

Sub Group Output and 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

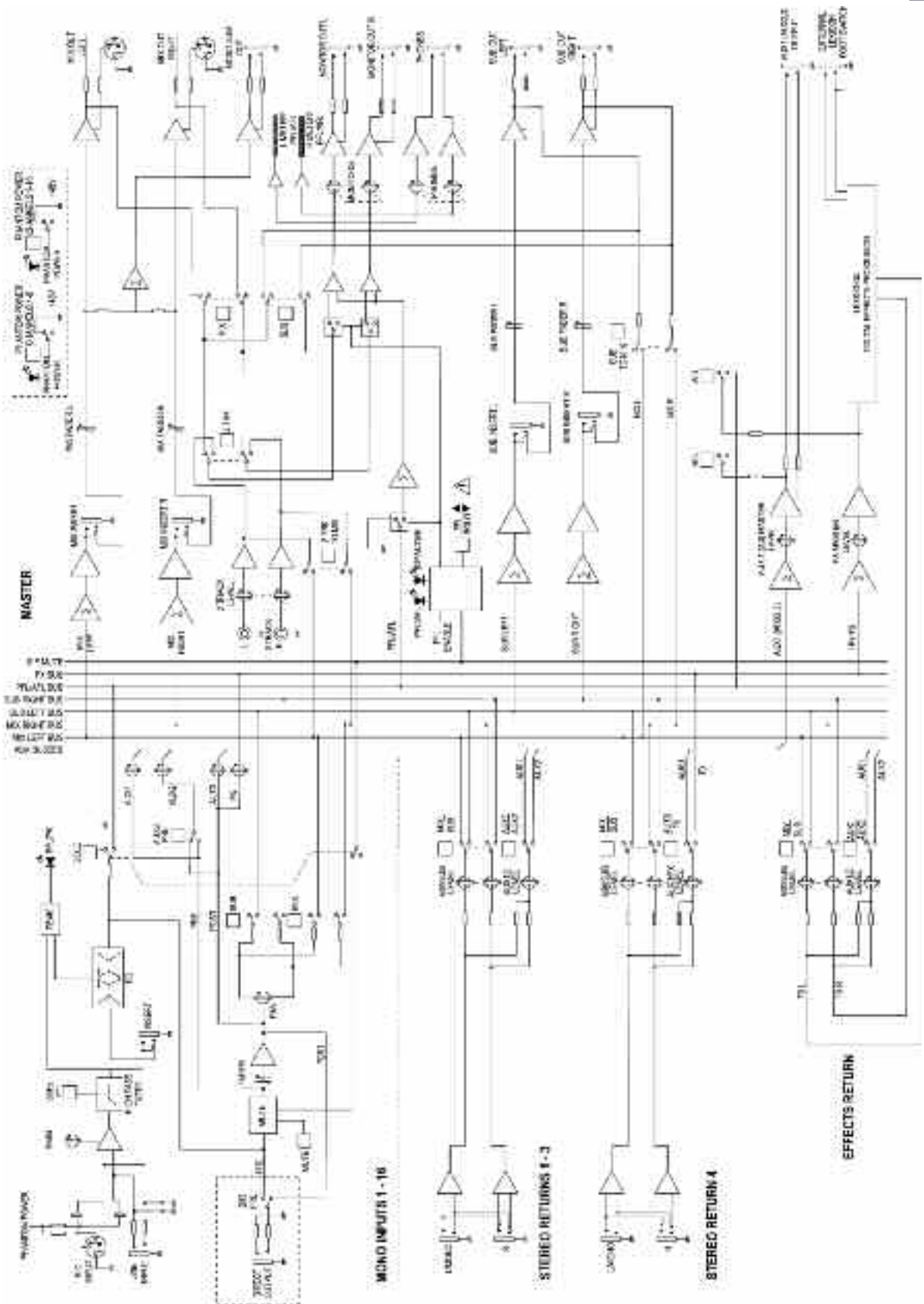
Levels sent to the monitor output and headphones can be independently adjusted using these two rotary controls. And when a pair of headphones are plugged into the phones socket at the bottom right of the mixer, the monitor outputs are still operational for simultaneous listening by a performer and engineer.

Faders and Metering

Controlling the sub group outputs and overall stereo mix level are two pairs of 100mm faders, with a Sub to Mix switch provided. Two 10-segment 3-colour LED peak-reading bargraph meters display the L-R output levels, which are replaced by an active Solo signal. A Solo Mode switch selects PFL/AFL Solo or SIP Solo, with indicated by LEDs. 2-track, Mix and Sub selector switches are also provided.

Axum Outputs and Stereo Returns

3 axum outputs are available on 1/4" jack, each with rotary level controls and AFL switch. In addition, a rotary level control and AFL switch is provided for FAUX. 4 pairs of stereo returns are provided on 1/4" jacks. Returns 1-3 have their own level control switchable to Axum 1 or 2 with a separate level control switchable to Mix or Sub. Return 4 has its own level control switchable to Axum 3 or FAUX send with a separate level control switchable to Mix or Sub. The FAUX return has its own level control switchable to Axum 1 or 2 with a separate level control switchable to Mix or Sub.





EFX Mono Input Channel

EFX Stereo Input Channel

EFX Master Section

EFX - EPM: THE DIFFERENCES

EFX input channels feature an FAUX send to the internal Lexicon effects processor, along with a single Axum send for use with external processors, or to create a monitor mix.

With no internal Lexicon effects, EPM input channels replace the FAUX send with a second Axum send.

The EFX stereo input channels feature 3-band EQ. The EPM stereo input channels features 2-band EQ.

MONO INPUT MODULE

Mic Input

A gold-plated balanced female XLR connector accepts balanced or unbalanced mic signals. At -127dBu 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 -15dB 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 ± 15 dB of gain adjustment (cut or boost).

Auxiliary Section

One (EFX) or two (EPM) Axum for sending separate monitor mixes in live applications, or for use with external effects. The Axum bus(es) can be globally switched to be pre or post fade on the master section.

FAUX Send (EFX only)

For sending signal to the internal 24-bit Lexicon effects.

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

The EFX features three fixed shelving controls, adjusting HF signals at 8kHz by ± 15 dB, MF signals at 720Hz by ± 15 dB and LF signals at 60Hz by ± 15 dB. The EPM features two fixed shelving controls, adjusting HF signals at 12kHz by ± 15 dBu and LF signals at 80Hz by ± 15 dB.

Auxiliary Section

The signal(s) can be sent pre-fade or post-fade according to master selection, for use in a monitor mix or for effects processing.

FAUX Send (EFX only)

For sending signal to the internal 24-bit Lexicon effects.

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 pre-fade 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

Effects (EFX only)

A rotary control selects the effect program, with three rotary controls for effect parameters and one to control the effects level sent to Axum 1. Buttons for PFL, Mute, Store (user effect set-up) and Tap Tempo (for time/speed-based effects such as delays). Footswitch input for FAUX on/off.

+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.

Stereo Return (EFX only)

Available on 1/4" jacks with level control for use with external processors.

Mix Outputs

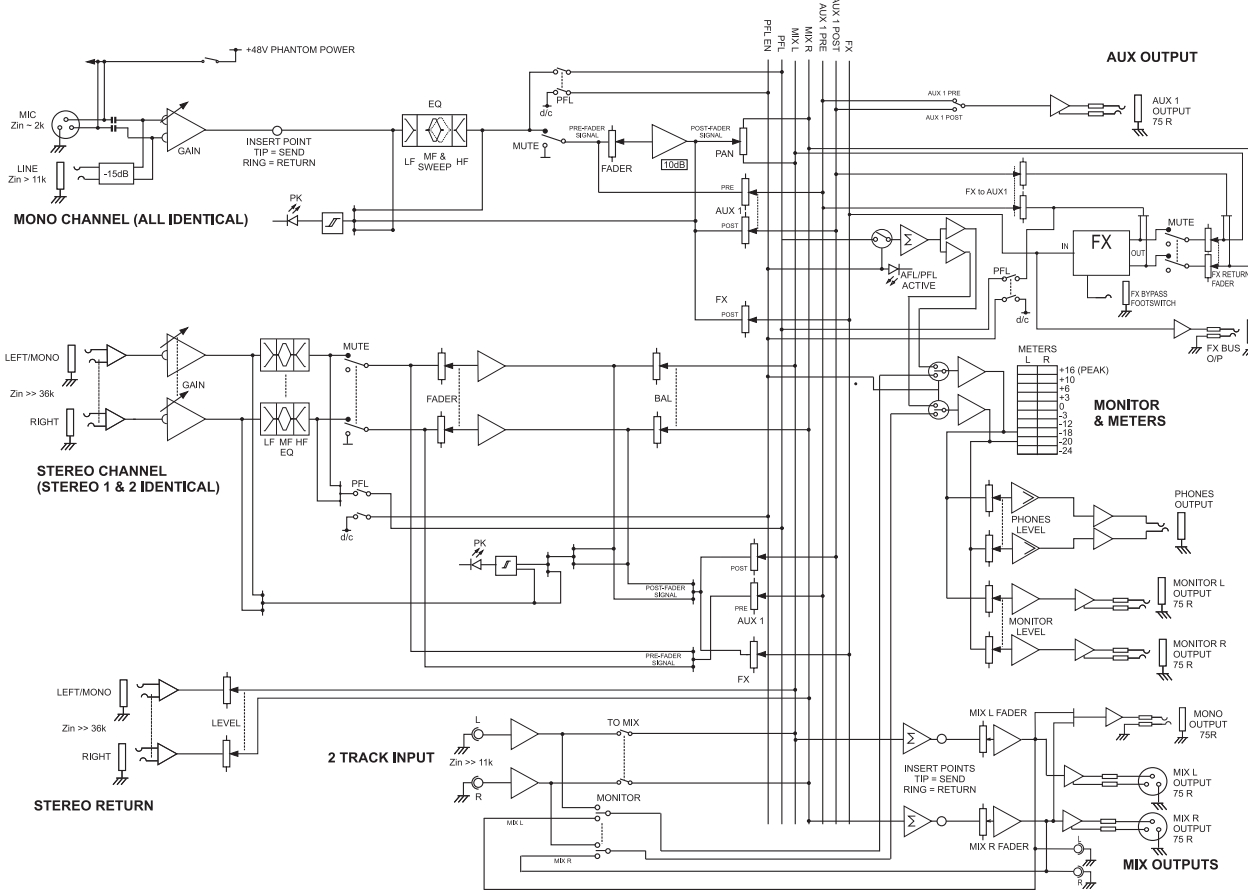
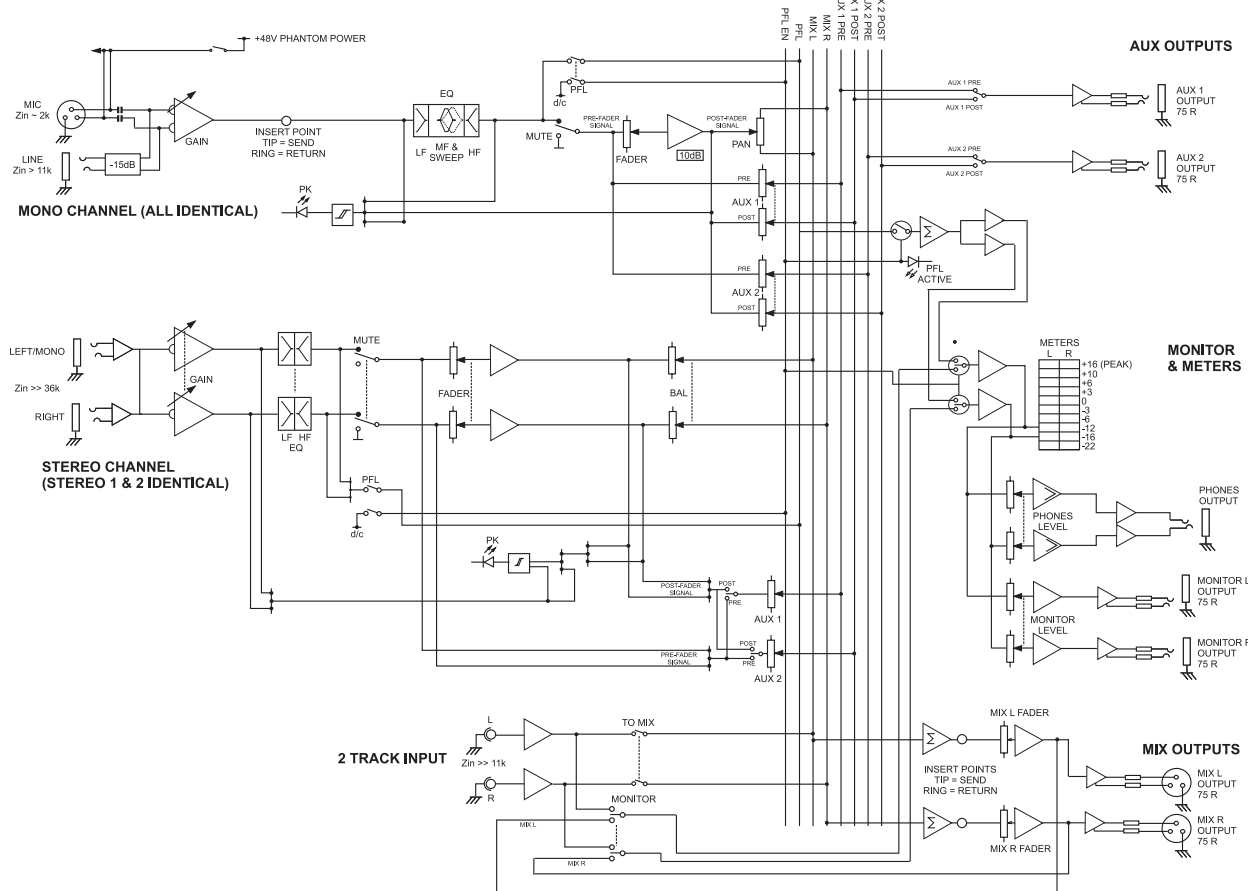
The main left and right mix outputs are provided on balanced XLR connectors.

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.





Mufi Mono
Input Channel

Mufi Stereo
Input Channel

Mufi Master
Section

MFX - MPM: THE DIFFERENCES

Mufi input channels feature an FAUX send to the internal Lexicon effects processor, along with 2 Axum sends for use with external processors, or to create a monitor mix. Mufi consoles include an additional stereo return to mix with its own level control.

With no internal Lexicon effects, Mumps input channels replace the FAUX send with a third Axum send.

MONO INPUT MODULE

Mic Input

A gold-plated balanced female XLR connector accepts balanced or unbalanced mic signals. At -127dbu 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 -15dB 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 ± 15 dB of gain adjustment (cut or boost).

Auxiliary Section

Two (Mufi) or three (Mumps) Axum sends for sending separate monitor mixes in live applications, or for use with external effects. In the Master Section, each Axum bus has its own master level control and AFL Axum 1 is fixed pre-fade, Axum 2 is switchable pre or post-fade, and Axum 3 (FAUX on Mufi) is set post-fade.

FAUX Send (MFX only)

For sending signal to the internal 24-bit Lexicon effects.

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, along with Signal Present and Peak level indicator LEDs, which are located just above the fader for easy viewing of signal status.

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 by ± 15 db, MF signals at 720Hz by ± 15 db and LF signals at 60Hz by ± 15 db.

Auxiliary Section

With 2 (Mufi) or 3 (Mumps) Axum sends on the stereo input channels, the signal can be sent pre-fade (Axum 1), pre or post-fade (Axum 2) or post-fade (Axum 3/FAUX). Axum 2 is switchable pre or post-fade on the Master section.

FAUX Send (Mufi only)

For sending signal to the internal 24-bit Lexicon effects.

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

Effects (Mufi only)

A rotary control selects the effect program, with three rotary controls for effect parameters and two to control the effects level sent to Auxes 1 and 2. Buttons for PFL, Mute, Store (user effect set-up) and Tap Tempo (for time/speed-based effects such as delays). Footswitch input for FAUX on/off. The FAUX return fader has both Signal present and Peak LEDs for easy viewing of signal status. The FAUX master has AFL switching to check the level of the signal being sent to the FAUX section (or external processor).

+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 selectable from 2-Track input, and Mix or Sub outputs.

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.

Stereo Return (Mufi only)

Available on 1/4" jacks with level control for use with external processors.

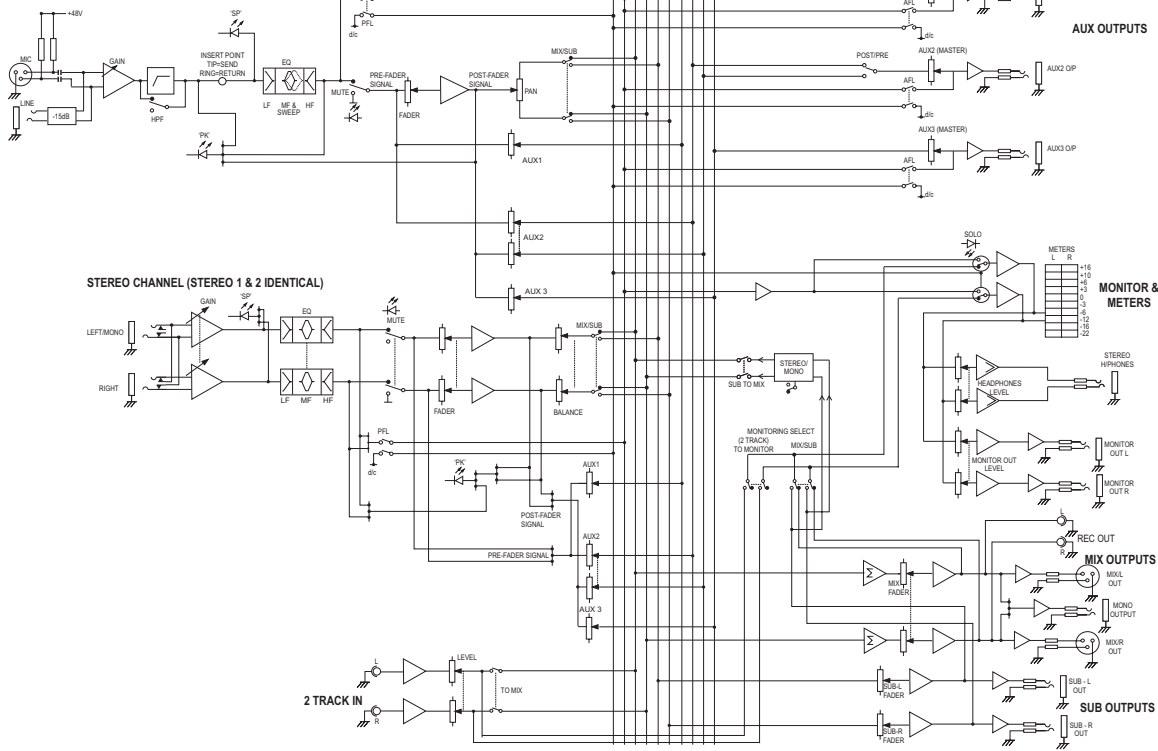
Sub Groups

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

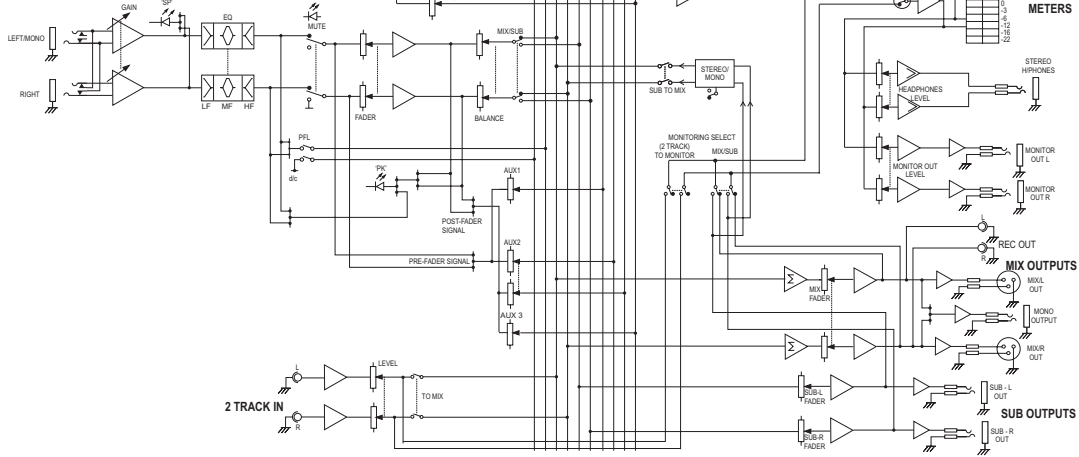
Faders and Metering

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.

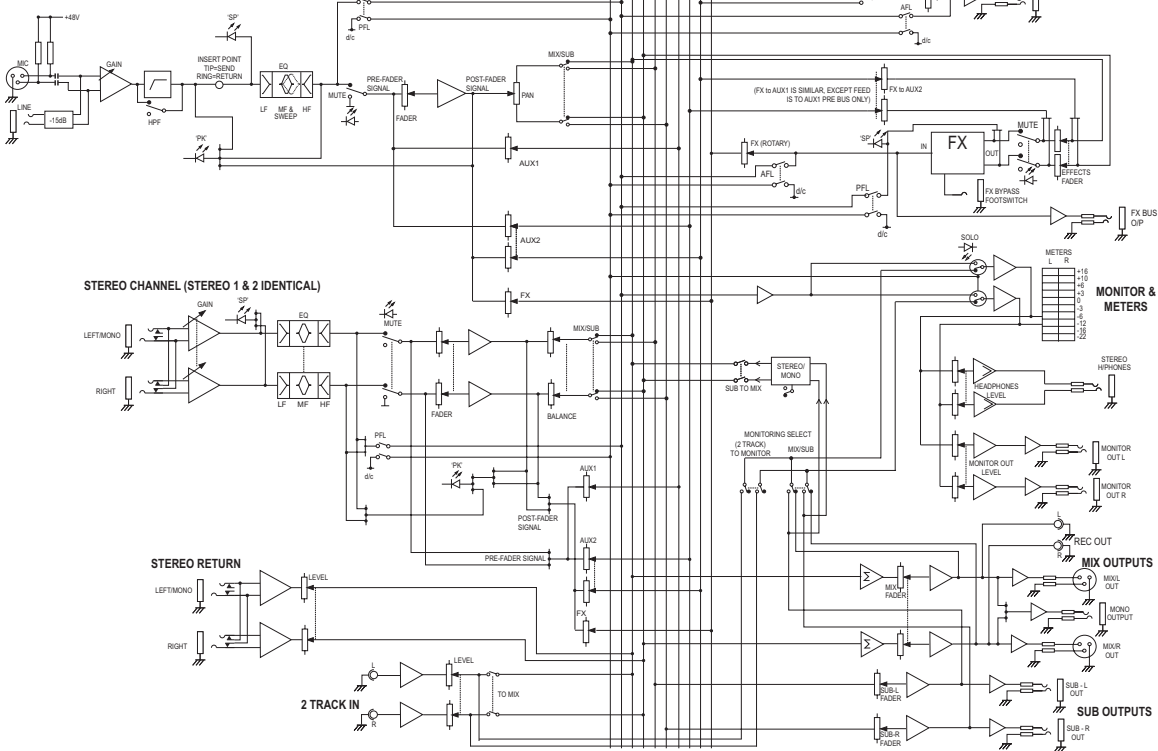
MONO CHANNEL (1 - 20 or 1 - 12 ALL IDENTICAL)



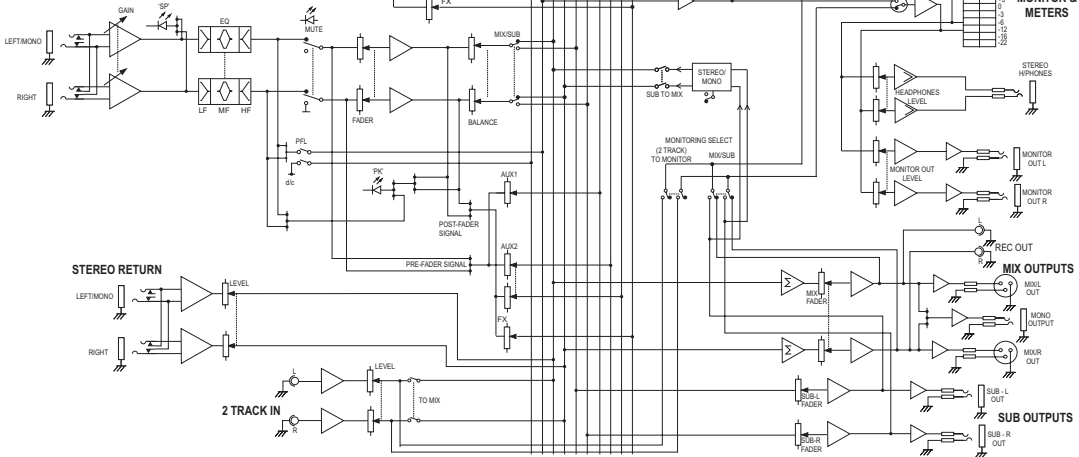
STEREO CHANNEL (STEREO 1 & 2 IDENTICAL)



MONO CHANNEL (1 - 20 or 1 - 12 or 1 - 8 ALL IDENTICAL)



STEREO CHANNEL (STEREO 1 & 2 IDENTICAL)





MONO INPUT MODULE

Mic Input

A female XLR connector accepts balanced or unbalanced mic signals. At -128.5dbu 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.

Sensitivity

A rotary control on each input alters the sensitivity of the input signal, with a gain range of 5 - 60dB.

High Pass Filter

A switchable 100Hz high-pass filter can be used to cut stage rumble.

EQ Section

Equalisation is split into three bands providing 15dB of cut or boost (gain adjustment) at 12kHz, 1kHz and 80Hz.

Auxiliary Section

For sending separate monitor mixes in live applications, the aux send is pre fader (102/124 only).

FAUX Send

For sending signal to the internal effects (124FAUX only).

Pan

The Pan control positions each channel's signal across the stereo image.

Faders and Metering

Each mono channel features a rotary fader, and a peak level LED indicating signal levels within 6dB of clipping.

STEREO INPUT CHANNEL

Input Connectors

The stereo inputs are connected via balanced 1/4" jack inputs, delivering optimum performance with other professional audio equipment. Input sensitivity is switchable from +4dBu to -10dBV to accommodate professional and consumer equipment (124/124FAUX only). The 102 features 2 balanced 1/4" jack inputs at +4dBu for connecting professional equipment and 2 on RCA phono connectors for consumer equipment.

Auxiliary Section

For sending separate monitor mixes in live applications, the aux send is pre fader (102/124 only).

FAUX Send

For sending signal to the internal effects (124FAUX only).

Bal

The Balance control adjusts the amount of the signal sent to the left and right busses.

Faders and Metering

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

MASTER SECTION

Effects (124FAUX only)

A rotary control selects the effect program, with another rotary control setting the TX level to the main L/R outputs. FAUX to Mon switches the FAUX to the L/R monitor outputs. The program control is also used for the Tap Tempo facility, for time/speed-based effects such as delays.

+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

Available on balanced 1/4" jacks.

Stereo Return (EFX only)

Available on 1/4" jacks with level control for use with external processors.

Mix Outputs

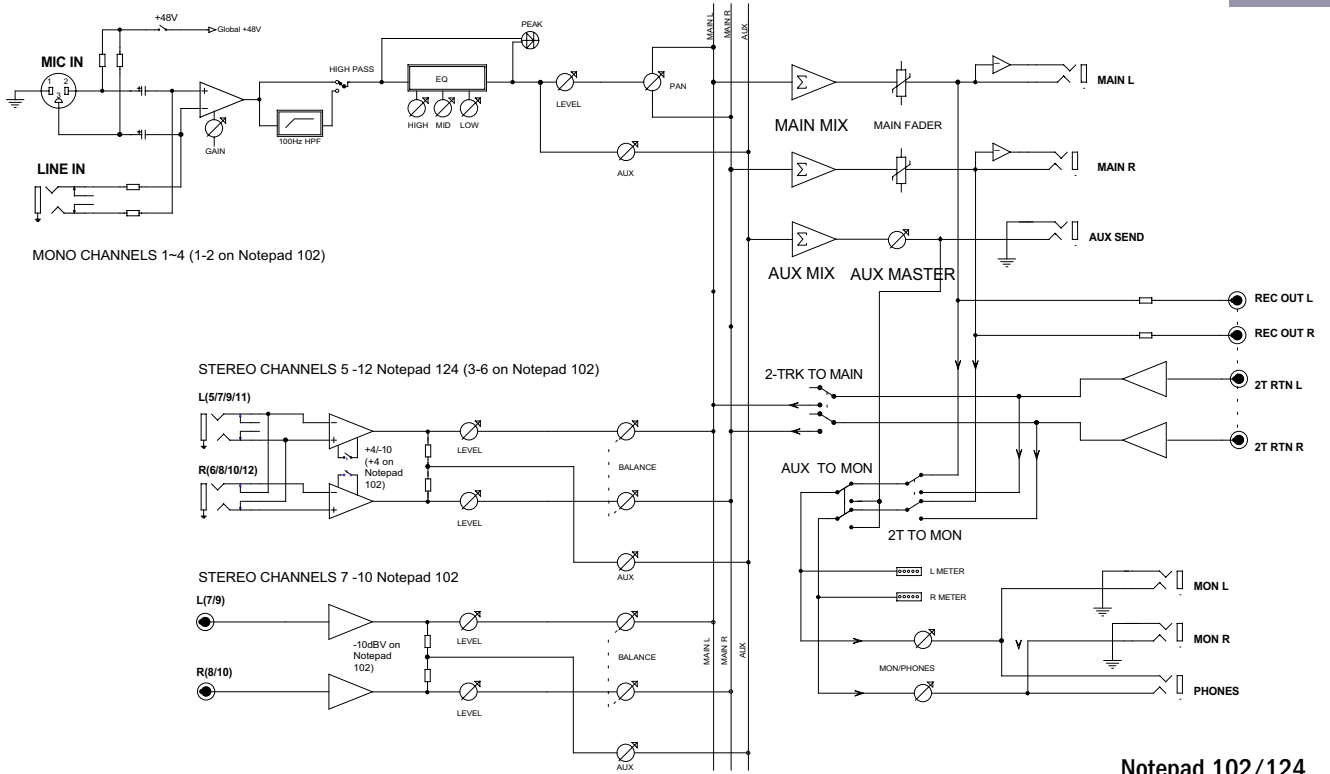
The main left and right mix outputs are provided on balanced 1/4" jacks.

Monitor & Phones Level

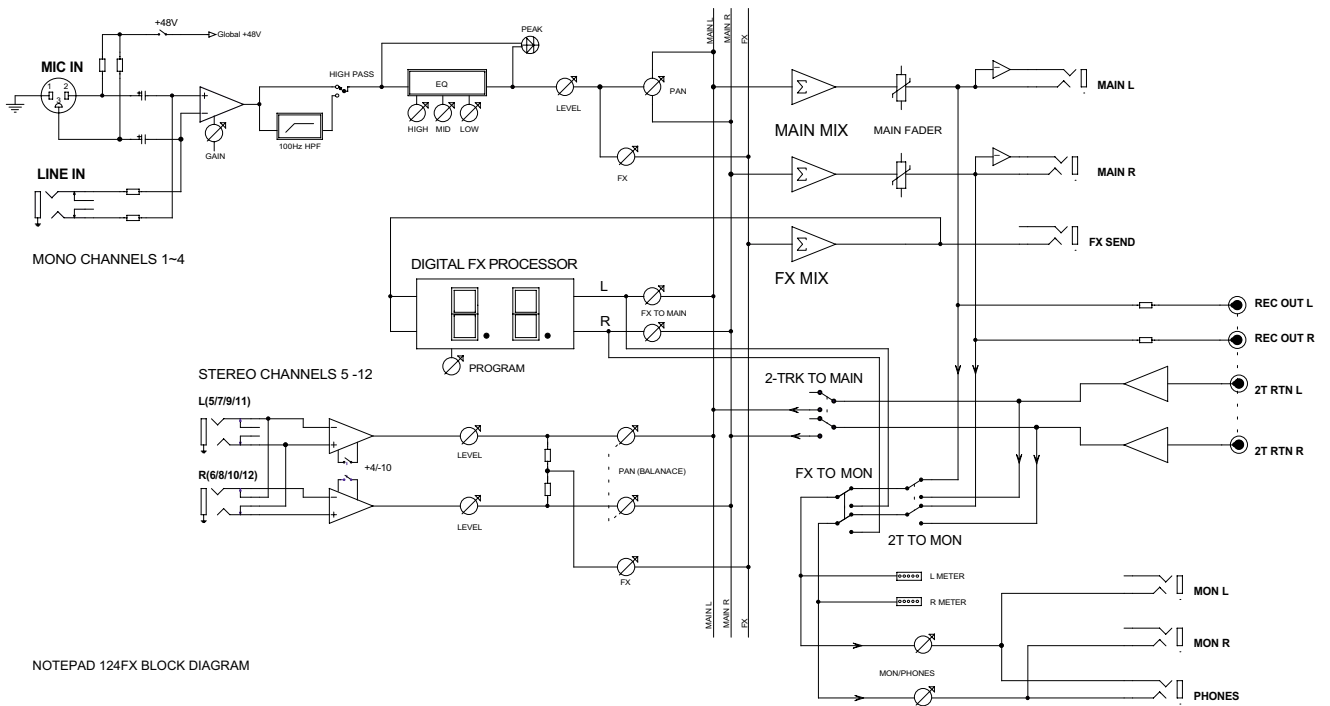
Levels sent to the monitor output and headphones are adjusted using a rotary control. And when a pair of headphones are plugged into the phones socket at the bottom right of the mixer, the monitor outputs are still operational for simultaneous listening by a performer and engineer.

Faders and Metering

Controlling the overall stereo mix level is a 60mm fader, with two 4-segment 3-colour LED peak-reading bargraph meters monitoring the mix left and right outputs.



Notepad 102/124



NOTEPAD 124FX BLOCK DIAGRAM

Notepad 124FAUX

DIMENSIONS & WEIGHTS



	Width	Height	Depth	Weight
FAUX16ii	442mm (17.4")	148mm (5.8")	442mm (17.4")	8.5 kg (19.0 lbs)
FAUX16ii with rack ears (10U)	481mm (19")	148mm (5.8")	442mm (17.4")	8.5 kg (19.0 lbs)



	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
EFX8	330mm (13.0")	91mm (3.6")	362mm (14.3")	4.6 kg (10.1 lbs)
EFX12	432mm (17.0")	91mm (3.6")	362mm (14.3")	5.8 kg (12.8 lbs)



	Width	Height	Depth	Weight
Mumps12/2	482mm (19.0")	94mm (3.7")	405mm (16.0")	6.7 kg (14.8 lbs)
Mumps20/2	688mm (27.0")	94mm (3.7")	405mm (16.0")	9.3 kg (20.4 lbs)



	Width	Height	Depth	Weight
Mufi8/2	383mm (15")	94mm (3.7")	405mm (16.0")	4.0 kg (8.8 lbs)
Mufi12/2	482mm (19.0")	94mm (3.7")	405mm (16.0")	6.7 kg (14.8 lbs)
Mufi20/2	688mm (27.0")	94mm (3.7")	405mm (16.0")	9.3 kg (20.4 lbs)



	Width	Height	Depth	Weight
102	215mm (8.5")	45mm (1.8")	220mm (8.7")	1.2 kg (2.6 lbs)
124	242mm (9.5")	45mm (1.8")	220mm (8.7")	1.6 kg (3.5 lbs)
124FAUX	242mm (9.5")	45mm (1.8")	220mm (8.7")	1.6 kg (3.5 lbs)

SPECIFICATIONS

FAUX16ii TYPICAL SPECIFICATIONS

Frequency Response	Mic/Line Input to any Output	+/-1dB, 20Hz - 20kHz
T.H.D.	Mic Sensitivity -30dBu, +14dBu @ Mix output	< 0.09% @ 1kHz
Noise	Mic Input E.I.N. (maximum gain) Axum, Mix and Masters (@ 0dB, faders down)	-127dBu (150Ω source) < -84dBu
Crosstalk (@ 1kHz)	Channel Mute Axum Send Pots Offness	> 96dB > 86dB
EQ (Mono inputs)	HF MF (swept) LF Q	12kHz, +/-15dB 150Hz - 3.5kHz, +/-15dB 80Hz, +/-15dB 1.5
Power Consumption		Less than 40W
Operating Conditions	Temperature Range	5°C to +40°C
Input & Output Levels	Mic Input Line Input Stereo Input Mix Output Headphones (@150Ω)	+15dBu max. +30dBu max. +30dBu max. +20dBu max. 300mW
Input & Output Impedances	Mic Input Line Input Stereo Input Outputs	2kΩ 10kΩ 65kΩ (stereo), 35Ω (mono) 150kΩ (balanced), 75Ω (unbalanced)

Mumps/Mufi TYPICAL SPECIFICATIONS

Frequency Response	Mic/Line Input to any Output	+/-1.5dB, 20Hz - 20kHz
T.H.D.	Mic Sensitivity -30dBu, +14dBu @ Mix output	< 0.01% @ 1kHz
Noise	Mic Input E.I.N. (maximum gain) Axum, Mix and Masters (@ 0dB, faders down)	-126.5dBu (150Ω source) < -85dBu
Crosstalk (@ 1kHz)	Channel Mute Axum Send Pots Offness	> 96dB > 86dB
EQ (Mono inputs)	HF MF (swept) LF Q	12kHz, +/-15dB 150Hz - 3.5kHz, +/-15dB 80Hz, +/-15dB 1.5
EQ (Stereo inputs)	HF MF LF	12kHz, +/-15dB 720Hz, +/-15dB 80Hz, +/-15dB
Power Consumption		Less than 40W
Operating Conditions	Temperature Range	5°C to +40°C
Input & Output Levels	Mic Input Line Input Stereo Input Mix Output Headphones (@150Ω) Recommended headphones impedance	+15dBu max. +30dBu max. +30dBu max. +20dBu max. 300mW 32 - 200Ω
Input & Output Impedances	Mic Input Line Input Stereo Input Outputs	2kΩ 10kΩ 45kΩ 150kΩ (balanced), 75Ω (unbalanced)

EPM/EFX TYPICAL SPECIFICATIONS

Frequency Response	Mic/Line Input to any Output	+/-1.5dB, 20Hz - 20kHz
T.H.D.	Mic Sensitivity -30dBu, +14dBu @ Mix output	< 0.02% @ 1kHz
Noise	Mic Input E.I.N. (maximum gain) Axum, Mix and Masters (@ 0dB, faders down)	-127dBu (150Ω source) < -85dBu
Crosstalk (@ 1kHz)	Channel Mute Axum Send Pots Offness	> 96dB > 86dB
EQ (Mono inputs)	HF MF (swept) LF Q	12kHz, +/-15dB 150Hz - 3.5kHz, +/-15dB 80Hz, +/-15dB 1.5
EQ (Stereo inputs)	HF MF (EFX Only) LF	12kHz, +/-15dB 720Hz, +/-15dB 80Hz, +/-15dB
Power Consumption		Less than 35W
Operating Conditions	Temperature Range	5°C to +40°C
Input & Output Levels	Mic Input Line Input Stereo Input Mix Output Headphones (@150Ω)	+15dBu max. +30dBu max. +30dBu max. +20dBu max. 300mW
Input & Output Impedances	Mic Input Line Input Stereo Input Outputs	2kΩ 10kΩ 65kΩ (stereo), 35Ω (mono) 150kΩ (balanced), 75Ω (unbalanced)

NOTEPAD TYPICAL SPECIFICATIONS

Frequency Response	Mic/Line Input to any Output	+/-1.5dB, 20Hz - 20kHz
T.H.D.	Mic Sensitivity -30dBu, +10dBu @ Mix output	< 0.005% @ 1kHz
Noise	Mic Input E.I.N. (maximum gain) Axum, Mix and Masters (@ 0dB, at unity)	-128.5dBm (150Ω source) < -85dBu
Crosstalk (@ 1kHz)	Channel Faders Master Faders	> 87dB > 100dB
CMRR (@ 1kHz)	Master Faders	> 90dB
EQ	High Pass Filter HF MF LF Q	100Hz @ 12dB/Octave 12kHz, +/-15dB 1kHz, +/-15dB 80Hz, +/-15dB 0.7
Power Consumption		Less than 40W
Operating Conditions	Temperature Range	5°C to 40°C
Input & Output Levels	Mic Input Line Input Stereo Input Mix Output Headphones (@32Ω)	+10dBu max. +22dBu max. +20dBu max. +25dBu max. 300mW
Input & Output Impedances	Mic Input Line Input Stereo Input Outputs	2kΩ 18kΩ 20kΩ 150Ω

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.



GRAHAM BLYTH FRSA

To mark Soundcraft's 30th anniversary, co-founder and Technical Director, Graham Blyth, took 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.



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

Part No: ZL0605



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