Technical Data Sheet

EPM12
EPM8
EPM6

EPM Series 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.

Architect's and Engineer's Specifications

Soundcraft EPM Mixing Console

January 2006

The audio mixing console shall be a self-contained unit, complete with input, output and master sections and an integral switched mode power supply capable of operating under various AC voltage inputs from 90VAC to 240V AC. The audio mixing console shall have 12 (8, 6) mono input channels, two stereo input channels and a stereo mix master output. It shall be possible to have the audio mixer mounted on a desktop or rack-mounted through optional rack mounting ears, and shall be of a rugged steel panelled construction. All jack sockets shall be of a metal construction.

The mono input channel shall have the following features: an electronically balanced wide range mic and line input on XLR and ¼" jack connectors with continuously variable sensitivity between –60dBu and -5dBu, globally switched 48V phantom power, a 3-band equaliser with shelving HF and LF controls at 12kHz and 60Hz with 15dB of cut or boost, and an MF control continuously variable from 140Hz to 3kHz with a Q of 0.77 and cut or boost of 15dB. Two auxiliary sends shall be provided, with individual level controls. Each Aux shall be individually globally switchable to be pre-fade or post-fade sends. Routing to the mix output shall be in stereo via a Pan control with –4.5dB centre-drop, along with Mute and SOLO (PFL) functions. A Peak LED shall warn of signals within 6dB of clipping. There shall be a pre-EQ insert point on a ¼" TRS jack, and a 60mm fader shall control the overall channel signal level.

The stereo input channel shall have the following features: Line input connectors on electronically balanced ¼" jack connectors with input gain continuously variable from 0 to +22dB. There shall be a two-band equaliser with HF and LF shelving controls at 12kHz and 60Hz with cut or boost of 15dB. Two auxiliary sends shall be provided, both with individual level controls and feeding a mono sum of the stereo channel to the Aux busses. Each Aux shall be individually globally switchable to be pre-fade or post-fade sends. Routing to the mix output shall be in stereo via a Balance control, along with Mute and SOLO (PFL) functions. A Peak LED shall warn of signals within 6dB of clipping, and a 60mm fader shall control the overall channel signal level.

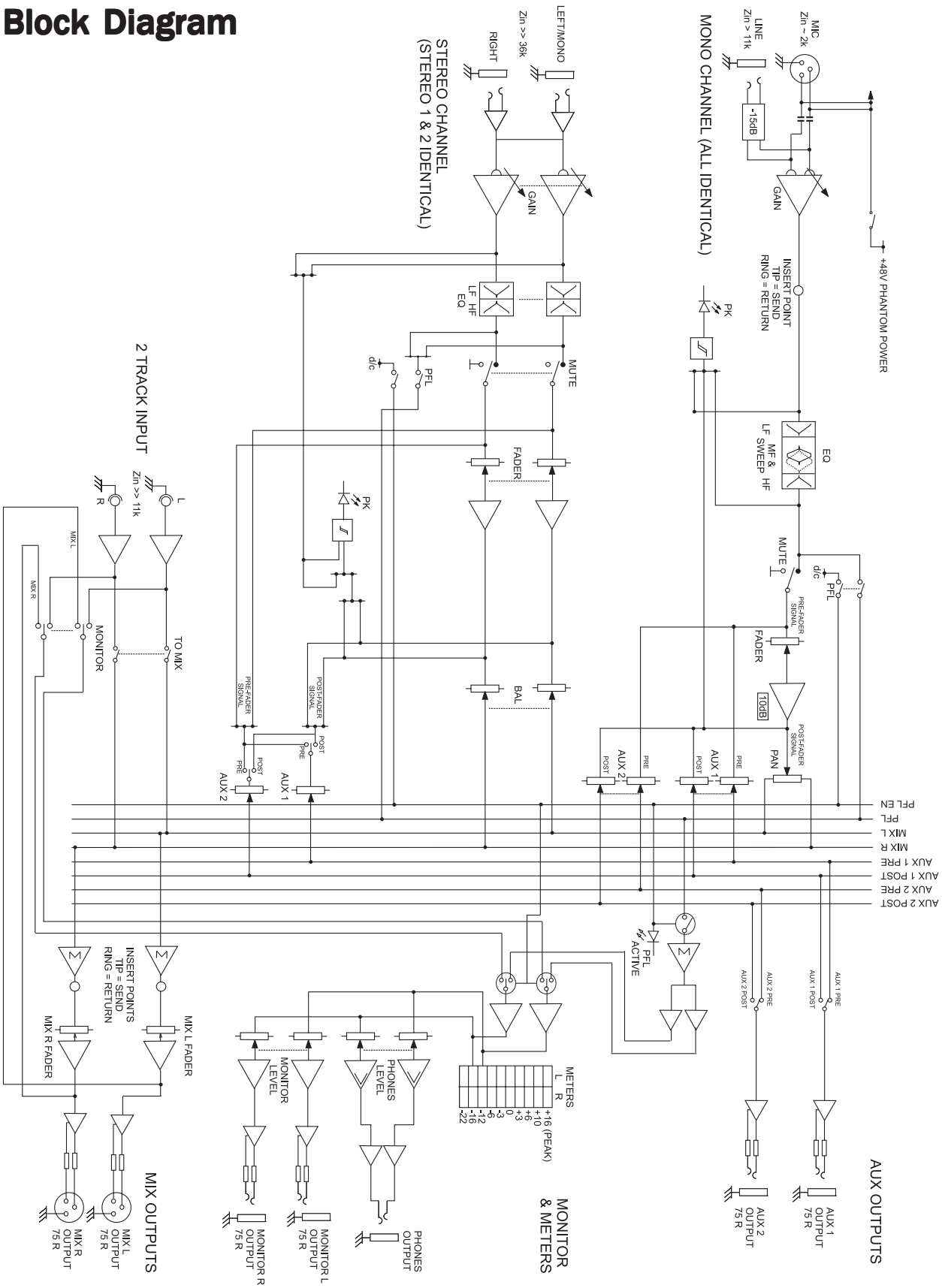
The Master section shall contain the following facilities: a stereo playback input and record output, a stereo mix output, monitor outputs, output metering, a ¼" headphone output mounted on the console front panel, 2 Aux master outputs, and a global 48V phantom power switch with LED. The Playback inputs shall be routed to the Mix outputs via a gain control when a PLAYBACK TO MIX button is pressed, and to the monitor outputs when a MONITOR PLAYBACK is pressed. Ten-segment LED bargraph meters shall be used to display L-R output levels, which shall be replaced by an active SOLO signal. The main stereo mix output shall be controlled by 100mm faders and fed to electronically balanced XLR connectors. There shall be Mix Inserts on ¼" jack connectors.

The two Auxiliary Master outputs shall be fed to electronically balanced ¼" jack connectors. The output level of the ¼" jack headphone and monitor feeds shall be variable and may be replaced automatically by any SOLO signal.

The specifications and dimensions of the console shall be as published in the Soundcraft EPM brochure.

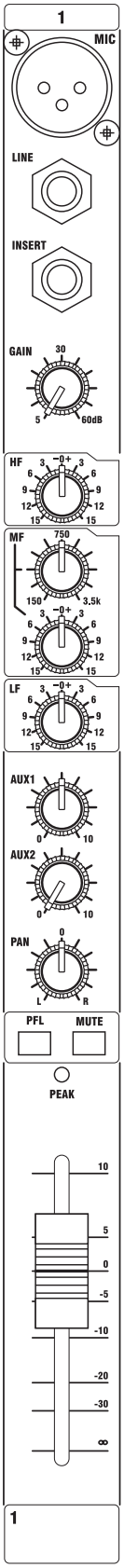
The audio mixing console shall be the **Soundcraft EPM Console.**

Block Diagram

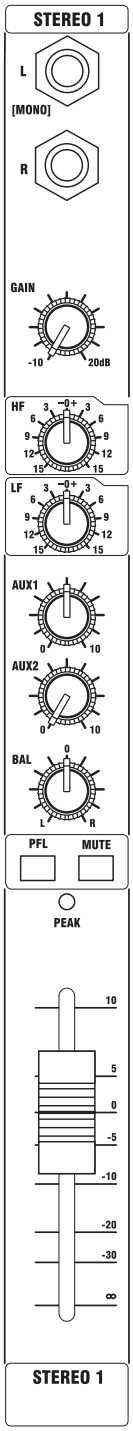


Inputs & Outputs

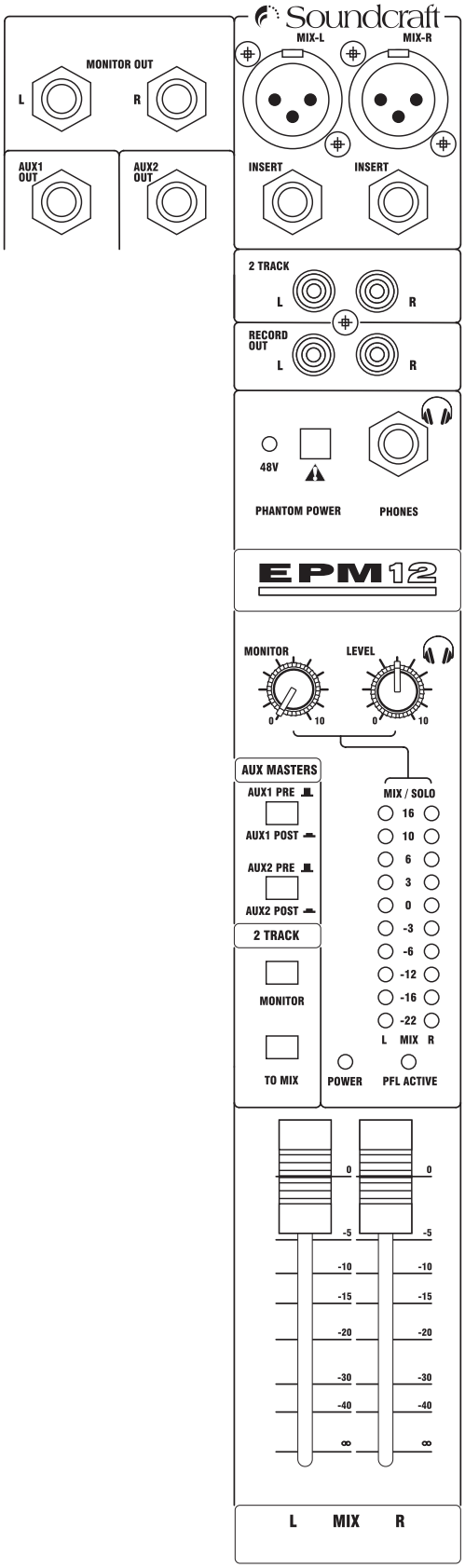
Mono Input



Stereo Input



Master Section



Typical Technical 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	Microphone Input	2.4kΩ
Impedances	Line Input	11kΩ
	Stereo Input	100kΩ
	Outputs	75Ω
Input & Output	Mic/Line input Maximum Level	+17dBu
Levels	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	150Hz - 3.5kHz, ±15dB, Q=1.5
	LF	60Hz, ±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
Dimensions	EPM6	280mm(11")W, 90.5mm(3.56")H, 362mm(14.25")D
	EMP8	330mm(13")W, 90.5mm(3.56")H, 362mm(14.25")D
	EMP12	432mm(17")W, 90.5mm(3.56")H, 362mm(14.25")D
Weight	EPM6 5kg(11.02lbs), EPM8 5.6kgs(12.34lbs), EPM12 6.7kgs(14.77lbs)	

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.
E&OE

Soundcraft

A Harman International Company

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