TYPICAL SPECIFICATIONS

Frequency Response  Mic/Line input to any output..................................................20Hz to 20kHz +/-0.5dB
THD & Noise  -30dBu input routed to Mix, Mic gain 30dB
Mic input EIN  22Hz-22kHz unweighted..............................................................-128dBu (150Ω source)
Bus Noise  Mix at Max, Faders down........................................................................<85dBu
Crosstalk  Channel Mute.........................................................................................>96dB
Aux Send pot offness.....................................................................................>96dB

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.........................................................-10ºC to +30ºC
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.
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 EPM12 (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 – the preamp stage, therefore ensuring 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.

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