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

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, 4 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.

A truly professional feature set is completed by 1000mm faders for precision mixing control, and the FX16i 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.

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 after time.

The FX16i, MFXi & EFX consoles.

Empowers the FX16i, 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.

Effects can be switched on and off using a footswitch.

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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.

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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 operator experience.

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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.

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Soundcraft’s MFXi/MPMi 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 MFXi mixers are empowered by built-in 24-bit Lexicon processing, delivering 32 stunning reverb, delay and chorus effects (see opening page). The MPMi versions replace the MFXi’s internal FX send with a third Aux send for operators preferring to use external effects. All MFXi/MPMi 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 CD, MP3 or other music source.

For increased versatility, each model in the MFXi/MPMi 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 (MFXi) or 3 (MPMi) 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 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 FX sections. An integral universal power supply negates the need for an external power module.

Rack ears are included with 12-channel consoles.

MPMi/MFXi

<table>
<thead>
<tr>
<th>Key Features</th>
<th>MPMi</th>
<th>MFXi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Built-in Lexicon 24-bit effects</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>Precision GB30 mic pre-amps</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>True, professional +48V phantom power for condenser microphones</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>2 Group busses</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>Number of Mic inputs, all with 2 stereo line inputs</td>
<td>12/20</td>
<td>4/12/20</td>
</tr>
<tr>
<td>Maximum inputs to mix</td>
<td>16-26</td>
<td>16-26-26</td>
</tr>
<tr>
<td>Aux sends, globally switchable pre or post-fade</td>
<td>1+1 post fade and 1 post fade</td>
<td>1+1 post fade</td>
</tr>
<tr>
<td>Universal internal power supply</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>Optional rack ears (standard on 12 channel)</td>
<td>✔</td>
<td>✔</td>
</tr>
</tbody>
</table>

The addition of a Kensington lock slot on MFXi/MPMi consoles provides a welcome level of security in installations.
**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 fade.
- **Sensitivity**: A rotary control on each input alters the sensitivity of the input signal, from -60dBu to 0dB.
- **High Pass Filter**: A switchable stereo 30kHz to 100kHz 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 at 12kHz and 80Hz. A swept mid frequency control enables frequencies from 35Hz 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 to live applications, or for use with 2 units three aux sends on each input channel. Aux 1 is permanently sourced pre-fade. Aux 2 is individually switchable pre/post fade and Aux 3 is permanently sourced post fade.
- **FX 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 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 Aux 1. Buttons for PFL, Mute, Store (user effect set-up) and Tap Tempo (for time/speed-based effects such as delays). Footswitch input for FX 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 & Phones Level**: Levels sent to the monitor output and headphones can be independently adjusted using these two rotary controls. A pair of headphones are plugged into the phones socket on the right hand side of the front panel. The monitor outputs are also operational for unbalanced monitoring 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 Solo switch provided. Two 10-segment LED peak-reading bargraph meters display the L-R output levels, which are replaced by active Solo signals when selected. A 2-track level control switch to Aux 1 or 2 with a separate unswitched switch to Mix or Sub. The FX return has its own level control switchable to Aux 1 or 2 with a separate unswitched switch to Mix or Sub.
The EFX stereo input channels feature 3-band EQ. The EPM stereo input channels feature 2-band EQ.

With no internal Lexicon effects, EPM input channels replace the FX send with a second Aux send. Aux send for use with external processors, or to create a monitor mix.

EFX input channels feature an FX send to the internal Lexicon effects processor, along with a mono line input.

The PFL Active LED will light. The current monitor selection, so if any PFL button is pressed, the meters will switch to monitor this and the reading bargraph meters monitoring the mix left and right outputs. These meters normally follow the mixer. However, if 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.

Levels sent to the monitor output and headphones can be independently adjusted using these rotary controls.

Monitor & Phones Level

Used to control the level sent 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.

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

Mix Outputs

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

FX Send (EFX only)

Available on balanced 1/4" jacks. For sending signal to the internal 24-bit Lexicon effects.

FX Send, Muting, and PFL

For sending signal to the internal Lexicon effects processor, cut or solo 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.

Auxiliary Section

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

FX Send (EFX only)

For sending signal to the internal Lexicon effects processor.

FX Send, Muting, and PFL

One (EFX) or two (EPM) Aux for sending separate monitor mixes in live applications, or for use with external effects. The Aux bus(es) can be globally switched to be pre or post fade on the 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 Aux 1. Buttons for PFL, Mute, Store (user effect set-up) and Tap Tempo (for time/speed-based effects such as delays). Footswitch input for FX on/off.

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With no internal Lexicon effects, MPMi input channels replace the FX send with a third Aux send.

**MONO INPUT, STEREO INPUT & MASTER SECTION**

**MONO INPUT MODULE**

**Mic Input**
A dual polarized balanced female XLR connector accepts balanced or unbalanced mic signals. At 15kHz, 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, pasted.

**Input Level**
Ideal for patching in compressors or additional EQ 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 allows the gain of the input signal, from +5 to +60dB (Line Inputs are -12dB attenuated), linearly from the following depends on gain control over the entire gain range.

**EQ Section**
Equalization is split into three bands. The high frequency control provides 15dB of cut or boost, (gain adjustment). For frequencies above 24kHz, a sweep EQ control is linearly from 24kHz to 3kHz to be adjusted with a sweep from 24kHz to 3kHz at the selected frequency. Signals below 24kHz can be adjusted with the LF control, which features a 0dB to +15dB adjustment (cut or boost).

**Auxiliary Section**
Pan (M1) or three (MFX1) Aux sends for sending separate monitor mixes in live applications, or for use with external effects. In the Master Section, each Aux bus has its own master level control and AFL.

**Pre-Fader Signal**
Aux 1 is fixed pre-fade level, Aux 2 is switchable pre or post-fade, and Aux 3 (MFX1) is post-fade.

**FX Send (MFX1 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 Main switch to cut the signal completely. A PFL button enables the signal for monitoring. The stereo channels can be routed to the main Mix outputs or the Sub Groups via the Mix/Grp switch.

**Faders and Muting**
Each channel features a smooth 60mm fader, along with Signal Present and Peak level indicators (LED), which are located just above the fader for easy viewing of signal levels.

**STEREO INPUT CHANNEL**

**Input Connectors**
The stereo inputs are connected via balanced 1/4" jack inputs, delivering optimum performance with other professional audio equipment.

**Line Input**
A dual polarized balanced female XLR connector accepts balanced or unbalanced line level signals. At 15kHz, the line amp is extremely quiet and transparent with excellent overload characteristics.

**Mic Input**
A dual polarized balanced female XLR connector accepts balanced or unbalanced mic signals. At 15kHz, the mic amp is extremely quiet and transparent with excellent overload characteristics.

**EQ Section**
Equalization is split into three bands. The high frequency control provides 15dB of cut or boost, (gain adjustment). For frequencies above 24kHz, a sweep EQ control is linearly from 24kHz to 3kHz to be adjusted with a sweep from 24kHz to 3kHz at the selected frequency. Signals below 24kHz can be adjusted with the LF control, which features a 0dB to +15dB adjustment (cut or boost).

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**Faders and Muting**
Each channel features a smooth 60mm fader, along with Signal Present and Peak level indicators (LED), which are located just above the fader for easy viewing of signal levels.

**MASTER SECTION**

**Effects (MFX1 only)**
A rotary control selects the effect program, with three rotary controls for effect parameters and two to control the effects level (see below). A 1 and 2 button for the 2 and 3 bands, with a line level control for the 1 and 2 bands, and a sweep EQ control for the 3 band. A Tempo button (for time/beat-based effects such as delay). Traditional input for FX input, off. The FX button can be used for selecting between standard and effects only, depending on the selected signal.

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

**3-Track Inputs and Outputs**
3 stereo channel inputs and also send to a balanced stereo RCA connector. The 3 tracks consist of the stereo signal to the main mix, replacing the signal that is present.

**Input Selectors**
Available on each input, 1/4" jack, to the headphones and Control Room connector outputs feature independent level control.

**Mix Outputs**
The main left and right mix outputs are provided on balanced stereo BNC connectors.

**Monitor Outputs**
Available on balanced 1/4" jack, the headphone and Control Room monitor outputs feature independent level control.

**Front Sub Group Outputs**
Available on balanced 1/4" jack, the Sub Group outputs are provided on balanced BNC connectors.

**Tempo (for time/speed-based effects such as delays)**
A Tempo button for selecting between standard and effects only, depending on the selected signal.

**Footswitch Input**
A rotary control selects the effect program, with three rotary controls for effect parameters and two to control the effects level (see below). A 1 and 2 button for the 2 and 3 bands, with a line level control for the 1 and 2 bands, and a sweep EQ control for the 3 band. A Tempo button (for time/beat-based effects such as delay). Traditional input for FX input, off. The FX button can be used for selecting between standard and effects only, depending on the selected signal.

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**Front Sub Group Outputs**
Available on balanced 1/4" jack, the Sub Group outputs are provided on balanced BNC connectors.

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**Mix Outputs**
The main left and right mix outputs are provided on balanced stereo BNC connectors.

**Monitor Outputs**
Available on balanced 1/4" jack, the headphone and Control Room monitor outputs feature independent level control.

**Front Sub Group Outputs**
Available on balanced 1/4" jack, the Sub Group outputs are provided on balanced BNC connectors.

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**Mix Outputs**
The main left and right mix outputs are provided on balanced stereo BNC connectors.

**Monitor Outputs**
Available on balanced 1/4" jack, the headphone and Control Room monitor outputs feature independent level control.

**Front Sub Group Outputs**
Available on balanced 1/4" jack, the Sub Group outputs are provided on balanced BNC connectors.
### DIMENSIONS & WEIGHTS

**FXi12i**
- Width: 442mm (17.4")
- Height: 146mm (5.8")
- Depth: 442mm (17.4")
- Weight: 8.5 kg (18.8 lbs)

**FXi12i** with rack ears (350)
- Width: 481mm (19")
- Height: 148mm (5.8")
- Depth: 442mm (17.4")
- Weight: 8.5 kg (18.8 lbs)

**EPM12**
- Width: 330mm (13.0")
- Height: 91mm (3.6")
- Depth: 362mm (14.3")
- Weight: 4.6 kg (10.1 lbs)

**EPM12**
- Width: 330mm (13.0")
- Height: 91mm (3.6")
- Depth: 362mm (14.3")
- Weight: 4.6 kg (10.1 lbs)

**MPM12/2**
- Width: 482mm (19.0")
- Height: 94mm (3.7")
- Depth: 405mm (16.0")
- Weight: 6.7 kg (14.8 lbs)

**MPM12/2/2**
- Width: 488mm (20.0")
- Height: 94mm (3.7")
- Depth: 405mm (16.0")
- Weight: 6.7 kg (14.8 lbs)

### SPECIFICATIONS

#### FXi12i TYPICAL SPECIFICATIONS
- **Frequency Response**: Mic / Line Input to any Output — +1.5dB, 20Hz – 20kHz
- **T.H.D.**: Mic Sensitivity: 30dBu, +4dBfs @ Main output — +0.00% @ 1kHz
- **Noise**: Mic Input E.I.N. (maximum gain) — -127dBu (@150Ω source)
- **Crosstalk**: Channel Mix — > 96dB

#### EPM / FXi TYPICAL SPECIFICATIONS
- **Frequency Response**: Mic / Line Input to any Output — +1.5dB, 20Hz – 20kHz
- **T.H.D.**: Mic Sensitivity: 30dBu, +4dBfs @ Main output — +0.00% @ 1kHz
- **Noise**: Mic Input E.I.N. (maximum gain) — -127dBu (@150Ω source)
- **Crosstalk**: Channel Mix — > 96dB

#### EPM / MPMi TYPICAL SPECIFICATIONS
- **Frequency Response**: Mic / Line Input to any Output — +1.5dB, 20Hz – 20kHz
- **T.H.D.**: Mic Sensitivity: 30dBu, +4dBfs @ Main output — +0.00% @ 1kHz
- **Noise**: Mic Input E.I.N. (maximum gain) — -127dBu (@150Ω source)
- **Crosstalk**: Channel Mix — > 96dB

#### Input & Output Levels
- **Input & Output Impedances**: Mic Input — 2k
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#### Power Consumption
- **Temperature Range**: 5°C to +40°C
- **Operating Conditions**: Less than 40W

#### Operating Conditions
- **Power Consumption**: Less than 40W
- **Temperature Range**: 5°C to +40°C

#### MPMi / FXi SPECIFICATIONS
- **Frequency Response**: Mic / Line Input to any Output — +1.5dB, 20Hz – 20kHz
- **T.H.D.**: Mic Sensitivity: 30dBu, +4dBfs @ Main output — +0.00% @ 1kHz
- **Noise**: Mic Input E.I.N. (maximum gain) — -127dBu (@150Ω source)
- **Crosstalk**: Channel Mix — > 96dB

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.