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.

Multifunctional Mixers

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Part No: 2L0650
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 fader pre-post switchable making them equally useful for multitrack recording or live use and 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 mid-sound situations. In addition, there are 4 Stereo returns, a separate Mono Sum Output and 2 Subgroup Outputs.

A truly professional feature 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.

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Onto effects from the world-leaders in digital signal processing.

Key Features:
- 26 inputs as standard
- 16 mono channels with UltraMic™ preamps
- 4 mono 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 busses
- 3-band ‘British’ EQ with swept mid-band
- 100Hz high-pass filter
- 6dB adjustable pads
- 10 segment tri-coloured metering
- 2 sub-group outputs
- Rack mountable with rotating rear panel
- Universal internal power supply

FX16ii

The professional’s choice for more than 10 years, now the FX16 gets stunning 24-bit Lexicon effects.
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.

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 effects, 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.
MORE CHANNELS, MORE AUXES AND 2 GROUP BUSSES. WHEN YOU NEED EVEN GREATER FLEXIBILITY, YOU NEED MFX/MPM.

Also suitable for music production, Soundcraft’s MFX/MPM 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 MFX mixers are empowered by built-in 24-bit Lexicon processing, delivering 32 stunning effects (see opening page). Both 12 and 20 mono input MPM mixers replace the MFX's internal FX send with a third Aux send, for operators preferring to use external effects.

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 MFX/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 2 (MFX) or 3 (MPM) 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. An integral universal power supply negates the need for an external power module.

### Key Features

<table>
<thead>
<tr>
<th>MPM</th>
<th>MFX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Built-in Lexicon 24-bit effects</td>
<td>4</td>
</tr>
<tr>
<td>Lexicon GB30 mic pre-amps</td>
<td>4</td>
</tr>
<tr>
<td>True, professional +48V phantom power for condenser microphones</td>
<td>4</td>
</tr>
<tr>
<td>2 Group busses</td>
<td>4</td>
</tr>
<tr>
<td>Stereo Mix output</td>
<td>12/20</td>
</tr>
<tr>
<td>Choice of frame sizes, each with 2 stereo inputs</td>
<td>2</td>
</tr>
<tr>
<td>Aux sends, globally switchable pre or post-fade</td>
<td>3 + 1 post fade</td>
</tr>
<tr>
<td>12 send</td>
<td>2</td>
</tr>
<tr>
<td>Universal internal power supply</td>
<td>-</td>
</tr>
<tr>
<td>Optional rack ears available</td>
<td>4</td>
</tr>
</tbody>
</table>
**MONO INPUT & MASTER SECTION**

**MONO INPUT MODULE**

- **Mic Input**: A female XLR connector accepts balanced or unbalanced mic signals. At -127dBu ER 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 which 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 covers frequencies from 150Hz to 3.5kHz and can be switched with a Q of 1.5.

- **Auxiliary Section**: For sending separate monitor mixes to the applications, or for use with its own line, an aux sends on each input channel cater for all requirements. Aux 1 is permanently sourced pre-fade, Aux 2 is individually switchable pre/post fader, and Aux 3 is permanently sourced post fader.

- **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 Solo/Mute button sends the signal to a separate group (for multitrack recording or to an additional set of speakers) or to a subgroup (for studio monitoring). A Solo In Place and PFL solo are available for studio monitoring and channel (pre 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 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 three rotary controls. 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 Solo to Mute 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, Mute or Sub Solo, with indicated by LEDs. A 2-track, Mix and Sub selector switches are also provided.

- **Aux Outputs and Stereo Returns**: 3 aux outputs are available on 1/4" jacks, each with rotary level controls and AFL switch. In addition, a rotary level control and AFL switch is provided for the 4 pairs of stereo returns on 1/4" jacks. Return 1-3 have their own level control switchable to Aux 1 or 2 with a separate level control switchable to Mix. Return 4 has its own level control switchable to Aux 1 or 2 with a separate level control switchable to Mix or Sub.
MONO INPUT, STEREO INPUT & MASTER SECTION

MONO INPUT MODULE

Input Connectors
A gold-plated balanced female XLR connector accepts balanced or unbalanced mic signals. At -127dBu EFM 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.

Used for patching in compressors or additional EQ or other signal processors. It can also be used for recording or multi-track recordings 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 balance within the ana amp 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 8kHz. 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
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 24-bit Lexicon effects.

Pan, Muting, and PFL
The Pan control adjusts the amount of the signal sent to the left and right buses. Mute and PFL buttons operate as on the mono input channels, cutting or isolating the stereo channel. With PFL pressed, the pre-fade signal will illuminate.

The Pan control positions each channel’s signal across the stereo image, with a Mute button to cut the signal completely. A PFL button isolates the signal for monitoring.

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 isolating the stereo channel. With PFL pressed, the pre-fade signal will illuminate.

FX Send (EFX only)
For sending signal to the internal 24-bit Lexicon effects.

Stereo Inputs are connected via balanced 1/4" jack inputs, delivering optimum performance with other professional audio equipment.

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
A gold-plated balanced female XLR connector accepts balanced or unbalanced mic signals. At -127dBu EFM 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.

Used for patching in compressors or additional EQ or other signal processors. It can also be used for recording or multi-track recordings 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 balance within the ana amp 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 8kHz. 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
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 24-bit Lexicon effects.

Pan, Muting, and PFL
The Pan control adjusts the amount of the signal sent to the left and right buses. Mute and PFL buttons operate as on the mono input channels, cutting or isolating the stereo channel. With PFL pressed, the pre-fade signal will illuminate.

The Pan control positions each channel’s signal across the stereo image, with a Mute button to cut the signal completely. A PFL button isolates the signal for monitoring.

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 isolating the stereo channel. With PFL pressed, the pre-fade signal will illuminate.

FX Send (EFX only)
For sending signal to the internal 24-bit Lexicon effects.

Stereo Inputs are connected via balanced 1/4" jack inputs, delivering optimum performance with other professional audio equipment.

Faders and Metering
Each stereo channel features a smooth 60mm fader, and a peak level LED indicating signal levels in excess of +17dBu.
**MONO INPUT, STEREO INPUT & MASTER SECTION**

**MONO INPUT MODULE**
- **Mic Input**: A gold-plated balanced female XLR connector accepts balanced or unbalanced mic signals. At -127dBu 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**: Equalization 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. Signals below 80Hz can be adjusted with the LF control, which features ±15dB of gain adjustment (cut or boost).
- **Auxiliary Section**: Two (MFX) or three (MPM) Aux sends for sending separate monitor mixes for live applications, or for use with external effects. In the Master Section, each Aux has its own master level control and AFL switch and can be globally switched pre or post fader (Aux 3 is post fader).
- **FX 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 solo’s 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 by ±15db, MF signals at 720Hz by ±15db and LF signals at 60Hz by ±15dB.
- **Auxiliary Section**: With 2 (MFX) or 3 (MPM) 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.
- **FX Send (MFX only)**: For sending signal to the internal 24-bit Lexicon effects.
- **Balance, 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 pre-fade 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 (MFX only)**: A relay 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 FX on/off.
- **+48V Phantom Power**: Global control over professional +48V phantom power is offered via a push button. When on, all XLR inputs provide 48V phantom power.
- **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, 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.
- **Mono Return (MFX only)**: Available on 1/4” jacks with level control for use with external processors.
- **Sub Groups**: Control over the Sub Groups comes via 1-8 Sub Group faders. The Sub Group outputs are 1/4” jacks.
- **Control over the Sub Groups via the Sub Group faders. The Sub Group outputs are 1/4” jacks.
- **Panning and Muting**: 1-8 Sub Group faders control the Sub Group levels while overall stereo mix is handled by a single stereo fader. A single stereo fader will move signal from both left and right outputs. Those mains normally follow the current monitor selection, so if any PFL button is pressed, the mains will switch to monitor mix and the PFL Active LED will light.

**MFX - MPM: THE DIFFERENCES**
- MFX input channels feature an FX send to the internal Lexicon effects processors, along with 2 Aux sends for use with external processors, or to create a monitor mix.
- With no internal Lexicon effects, MPM input channels replace the FX send with a third Aux send.
**DIMENSIONS & WEIGHTS**

<table>
<thead>
<tr>
<th>Model</th>
<th>Width (mm)</th>
<th>Height (mm)</th>
<th>Depth (mm)</th>
<th>Weight (kg)</th>
</tr>
</thead>
<tbody>
<tr>
<td>EPM8</td>
<td>483 (19&quot;)</td>
<td>148 (5.8&quot;)</td>
<td>442 (17.4&quot;)</td>
<td>8.5</td>
</tr>
<tr>
<td>EFX2 with rack</td>
<td>483 (19&quot;)</td>
<td>148 (5.8&quot;)</td>
<td>442 (17.4&quot;)</td>
<td>8.5</td>
</tr>
<tr>
<td>EFX12</td>
<td>432 (17&quot;)</td>
<td>141 (5.6&quot;)</td>
<td>362 (14.3&quot;)</td>
<td>4.6</td>
</tr>
</tbody>
</table>

**EPM/EFX TYPICAL SPECIFICATIONS**

<table>
<thead>
<tr>
<th>Frequency Response</th>
<th>Mic/LINE Input</th>
<th>-150Hz – 1.5kHz, +/-15dB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Levels</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Line Input</td>
<td>+30dBu max.</td>
<td></td>
</tr>
<tr>
<td>Mic Input</td>
<td>+15dBu max.</td>
<td></td>
</tr>
<tr>
<td>Power Consumption</td>
<td></td>
<td>Less than 35W</td>
</tr>
<tr>
<td>Operating Conditions</td>
<td>Temperature Range</td>
<td>5°C to +40°C</td>
</tr>
<tr>
<td>Input &amp; Output</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Line Input</td>
<td>+30dBu max.</td>
<td></td>
</tr>
<tr>
<td>Mic Input</td>
<td>+15dBu max.</td>
<td></td>
</tr>
<tr>
<td>Headphones (455Ω)</td>
<td>300mW</td>
<td></td>
</tr>
</tbody>
</table>

**MPM12/2 TYPICAL SPECIFICATIONS**

<table>
<thead>
<tr>
<th>Frequency Response</th>
<th>Mic/LINE Input</th>
<th>-150Hz – 1.5kHz, +/-15dB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Levels</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Line Input</td>
<td>+30dBu max.</td>
<td></td>
</tr>
<tr>
<td>Mic Input</td>
<td>+15dBu max.</td>
<td></td>
</tr>
<tr>
<td>Power Consumption</td>
<td></td>
<td>Less than 40W</td>
</tr>
<tr>
<td>Operating Conditions</td>
<td>Temperature Range</td>
<td>5°C to +40°C</td>
</tr>
<tr>
<td>Input &amp; Output</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Line Input</td>
<td>+30dBu max.</td>
<td></td>
</tr>
<tr>
<td>Mic Input</td>
<td>+15dBu max.</td>
<td></td>
</tr>
<tr>
<td>Headphones (455Ω)</td>
<td>300mW</td>
<td></td>
</tr>
</tbody>
</table>

**MPM12/2 with Rack TYPICAL SPECIFICATIONS**

<table>
<thead>
<tr>
<th>Frequency Response</th>
<th>Mic/LINE Input</th>
<th>-150Hz – 1.5kHz, +/-15dB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Levels</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Line Input</td>
<td>+30dBu max.</td>
<td></td>
</tr>
<tr>
<td>Mic Input</td>
<td>+15dBu max.</td>
<td></td>
</tr>
<tr>
<td>Power Consumption</td>
<td></td>
<td>Less than 40W</td>
</tr>
<tr>
<td>Operating Conditions</td>
<td>Temperature Range</td>
<td>5°C to +40°C</td>
</tr>
<tr>
<td>Input &amp; Output</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Line Input</td>
<td>+30dBu max.</td>
<td></td>
</tr>
<tr>
<td>Mic Input</td>
<td>+15dBu max.</td>
<td></td>
</tr>
<tr>
<td>Headphones (455Ω)</td>
<td>300mW</td>
<td></td>
</tr>
</tbody>
</table>

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 electrically balanced inputs and outputs.