

MFXi/MPMi

Soundcraft 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 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.



The MFXi/MPMi 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 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.

MORE CHANNELS, MORE AUXES AND 2 GROUP BUSSES. WHEN YOU NEED EVEN GREATER FLEXIBILITY, YOU NEED MFXi/MPMi.

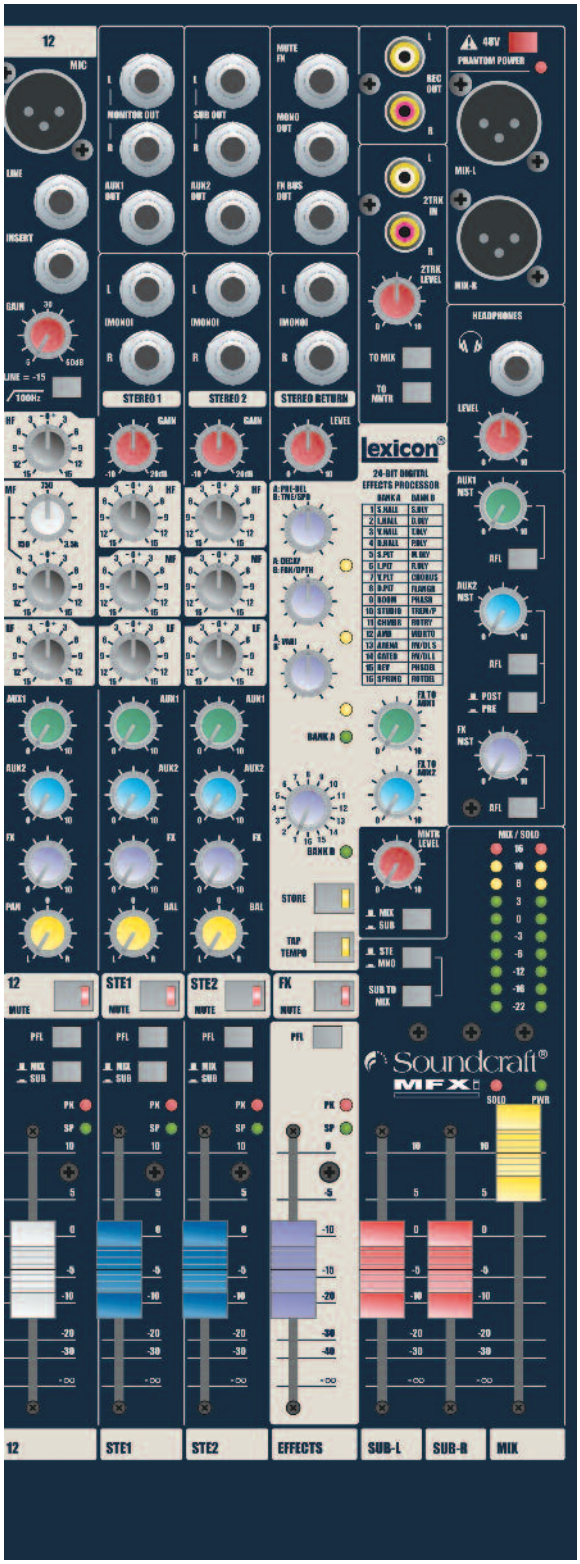


KEY FEATURES	MPMi	MFXi
· Built-in Lexicon 24-bit effects		✔
· Precision GB30 mic pre-amps	✔	✔
· True, professional +48V phantom power for condenser microphones	✔	✔
· 2 Group busses	✔	✔
· Stereo Mix output	✔	✔
· Number of Mic inputs, all with 2 stereo line inputs	12/20	8/12/20
· Maximum inputs to mix	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
· FX 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.

MONO INPUT, STEREO INPUT & MASTER SECTION



MFXi Mono Input Channel

MFXi Stereo Input Channel

MFXi Master Section

MFXI - MPMI: THE DIFFERENCES

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

With no internal Lexicon effects, MPMi input channels replace the FX send with a third Aux 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 ±15dB of gain adjustment (cut or boost).

Auxiliary Section
Two (MFXi) or three (MPMi) 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. Aux 1 is fixed pre-fade, Aux 2 is switchable pre or post-fade, and Aux 3 (FX on MFXi) is set post-fade.

FX Send (MFXi 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 ±15db, MF signals at 720Hz by ±15db and LF signals at 60Hz by ±15dB.

Auxiliary Section
With 2 (MFXi) or 3 (MPM) Axum sends on the stereo input channels, the signal can be sent pre-fade (Aux 1), pre or post-fade (Aux 2) or post-fade (Aux 3/FX). Aux 2 is switchable pre or post-fade on the Master section.

FX Send (MFXi 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 (MFXi 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 FX on/off. The FX return fader has both Signal present and Peak LEDs for easy viewing of signal status. The FX master has AFL switching to check the level of the signal being sent to the FX 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.

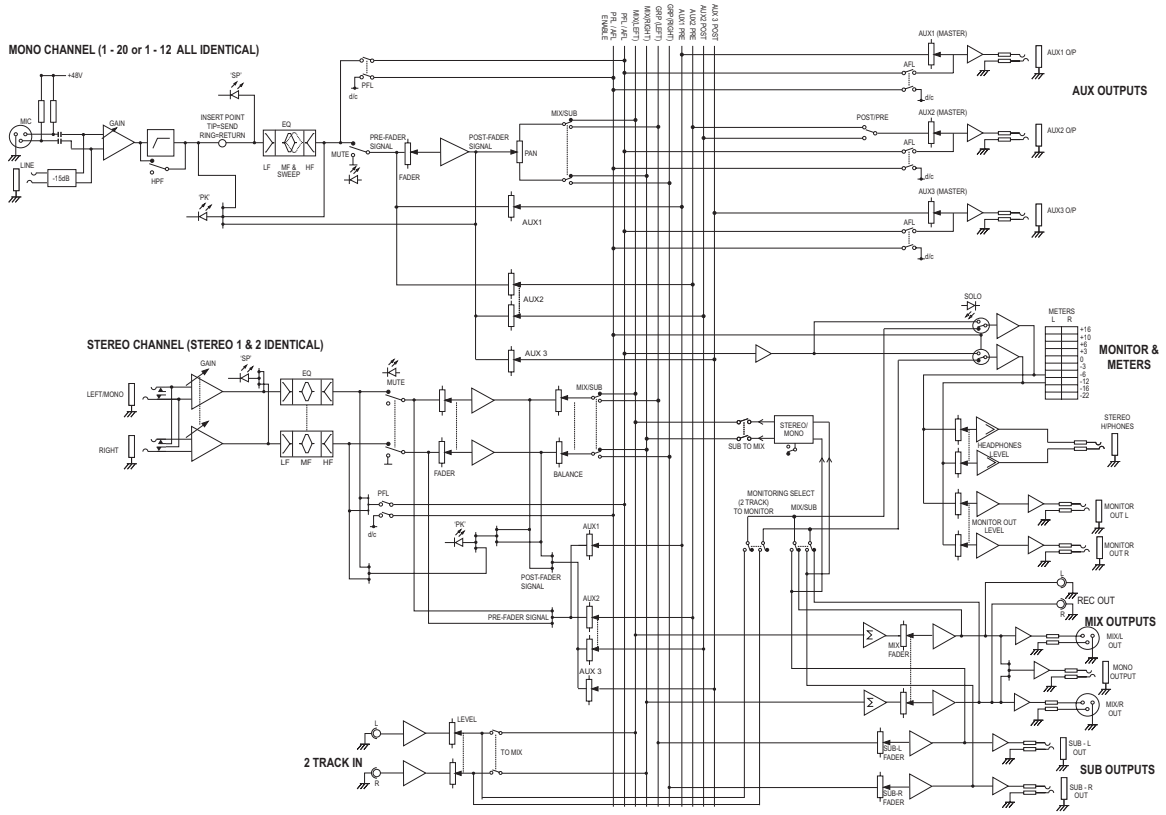
Stereo Return (MFXi only)
Available on 1/4" jacks with level control for use with external processors.

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

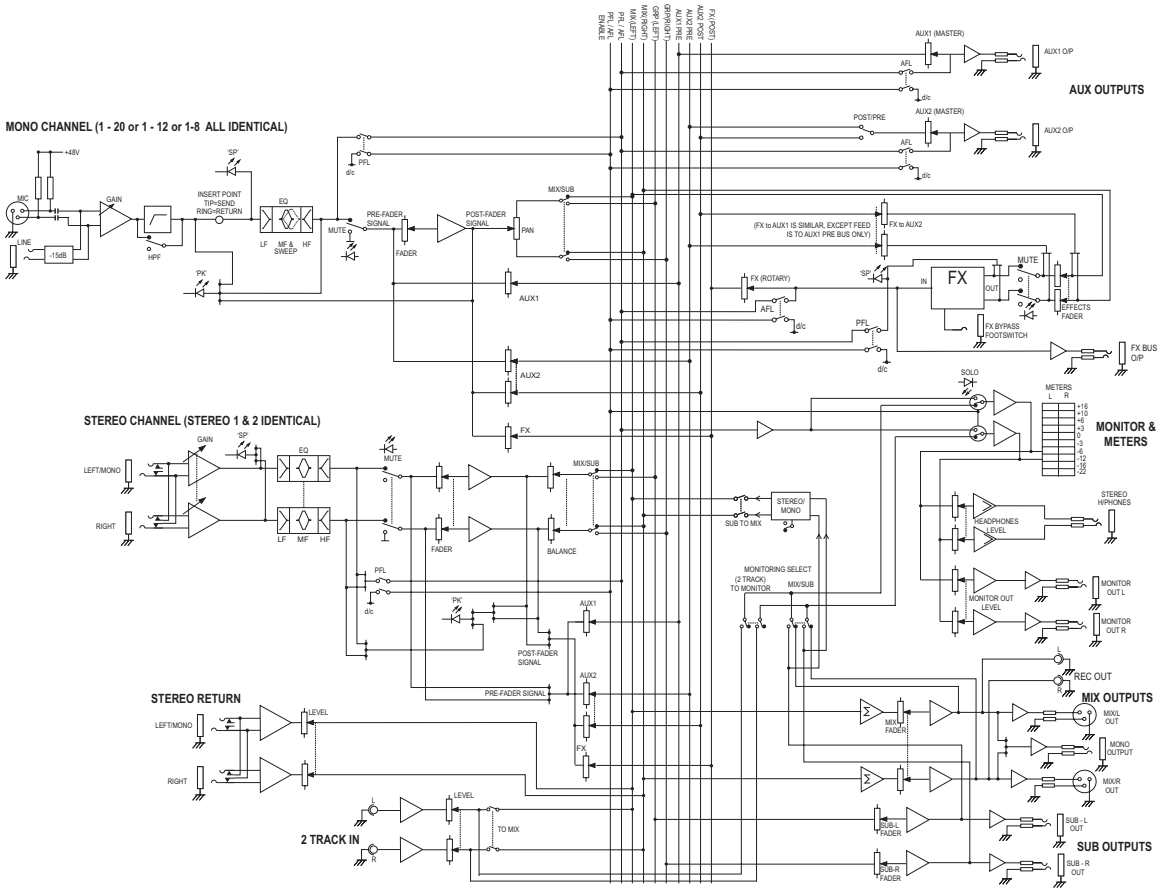
Faders and Metering
L-R Group faders control the Sub Group levels while overall stereo mix is handled by a single 60mm fader, with two 10-segment 3-colour LED peak-reading bargraph meters monitoring the mix left and right outputs. These meters normally follow the current monitor selection, so if any PFL button is pressed, the meters will switch to monitor this and the PFL Active LED will light.

BLOCK DIAGRAMS

MPM



MFX



DIMENSIONS & WEIGHTS

FX16ii



	Width	Height	Depth	Weight
FX16ii	442mm (17.4")	148mm (5.8")	442mm (17.4")	8.5 kg (19.0 lbs)
FX16ii with rack ears (10U)	481mm (19")	148mm (5.8")	442mm (17.4")	8.5 kg (19.0 lbs)

EPM



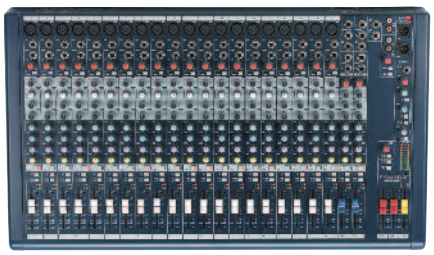
	Width	Height	Depth	Weight
EPM6	280mm (11.0")	91mm (3.6")	362mm (14.3")	4.0 kg (8.8 lbs)
EPM8	330mm (13.0")	91mm (3.6")	362mm (14.3")	4.6 kg (10.1 lbs)
EPM12	432mm (17.0")	91mm (3.6")	362mm (14.3")	5.8 kg (12.8 lbs)

EFX



	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)

MPMi



	Width	Height	Depth	Weight
MPMi12/2	482mm (19.0")	94mm (3.7")	405mm (16.0")	6.7 kg (14.8 lbs)
MPMi20/2	688mm (27.0")	94mm (3.7")	405mm (16.0")	9.3 kg (20.4 lbs)

MFXi



	Width	Height	Depth	Weight
MFXi8/2	383mm (15")	94mm (3.7")	405mm (16.0")	4.0 kg (8.8 lbs)
MFXi12/2	482mm (19.0")	94mm (3.7")	405mm (16.0")	6.7 kg (14.8 lbs)
MFXi20/2	688mm (27.0")	94mm (3.7")	405mm (16.0")	9.3 kg (20.4 lbs)

SPECIFICATIONS

FX16ii 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)	-127dBu (150Ω source)
	Aux, Mix and Masters (@ 0dB, faders down)	< -84dBu
Crosstalk (@ 1kHz)	Channel Mute	> 96dB
	Aux Send Pots Offness	> 86dB
EQ (Mono inputs)	HF	12kHz, +/-15dB
	MF (swept)	150Hz – 3.5kHz, +/-15dB
	LF	80Hz, +/-15dB
	Q	1.5
Power Consumption		Less than 40W
Operating Conditions	Temperature Range	5°C to +40°C
Input & Output Levels	Mic Input	+15dBu max.
	Line Input	+30dBu max.
	Stereo Input	+30dBu max.
	Mix Output	+20dBu max.
	Headphones (@150Ω)	300mW
Input & Output Impedances	Mic Input	2kΩ
	Line Input	10kΩ
	Stereo Input	65kΩ (stereo), 35kΩ (mono)
	Outputs	150Ω (balanced), 75Ω (unbalanced)

MPMi/MFXi 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)	-126.5dBu (150Ω source)
	Aux, Mix and Masters (@ 0dB, faders down)	< -82dBu
Crosstalk (@ 1kHz)	Channel Mute	> 90dB
	Aux Send Pots Offness	> 82dB
EQ (Mono inputs)	HF	12kHz, +/-15dB
	MF (swept)	150Hz – 3.5kHz, +/-15dB
	LF	80Hz, +/-15dB
	Q	1.5
EQ (Stereo inputs)	HF	12kHz, +/-15dB
	MF	720Hz, +/-15dB
	LF	80Hz, +/-15dB
	Q (MF)	0.8
Power Consumption		Less than 40W
Operating Conditions	Temperature Range	5°C to +40°C
Input & Output Levels	Mic Input	+15dBu max.
	Line Input	+30dBu max.
	Stereo Input	+30dBu max.
	Mix Output	+20dBu max.
	Headphones (@150☐)	300mW
	Recommended headphones impedance	32 - 200Ω
Input & Output Impedances	Mic Input	2kΩ
	Line Input	10kΩ
	Stereo Input	45kΩ
	Outputs	150Ω (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)	-127dBu (150Ω source)
	Aux, Mix and Masters (@ 0dB, faders down)	< -85dBu
Crosstalk (@ 1kHz)	Channel Mute	> 96dB
	Aux Send Pots Offness	> 86dB
EQ **(Mono inputs)**	HF	12kHz, +/-15dB
	MF (swept)	150Hz – 3.5kHz, +/-15dB
	LF	80Hz, +/-15dB
	Q	1.5
EQ (Stereo inputs)	HF	12kHz, +/-15dB
	MF (EFX Only)	720Hz, +/-15dB
	LF	80Hz, +/-15dB
	Q (MF)	0.8
Power Consumption		Less than 35W
Operating Conditions	Temperature Range	5°C to +40°C
Input & Output Levels	Mic Input	+15dBu max.
	Line Input	+30dBu max.
	Stereo Input	+30dBu max.
	Mix Output	+20dBu max.
	Headphones (@150Ω)	300mW
Input & Output Impedances	Mic Input	2kΩ
	Line Input	10kΩ
	Stereo Input	65kΩ (stereo), 35kΩ (mono)
	Outputs	150Ω (balanced), 75Ω (unbalanced)

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.

Soundcraft® by HARMAN

SOUNDCRAFT
HARMAN INTERNATIONAL INDUSTRIES LTD.,
CRANBORNE HOUSE, CRANBORNE ROAD
POTTERS BAR, HERTS, EN6 3JN, UK
T: +44 (0)1707 665000
F: +44 (0)1707 660742
E: soundcraft@harman.com

SOUNDCRAFT USA
8500 BALBOA BLVD.
NORTHRIDGE, CA 91329, USA
T: +1-818-920-3212
F: +1-818-920-3208
E: soundcraft-usa@harman.com

www.soundcraft.com

Soundcraft reserves the right to improve or otherwise alter any information supplied in this document or any other documentation supplied hereafter. E&OE 06/12
This equipment complies with the EMC Directive 89/336/EEC

Part No: ZL0605

CE

Dealer / Distributor