Digital Live

Live

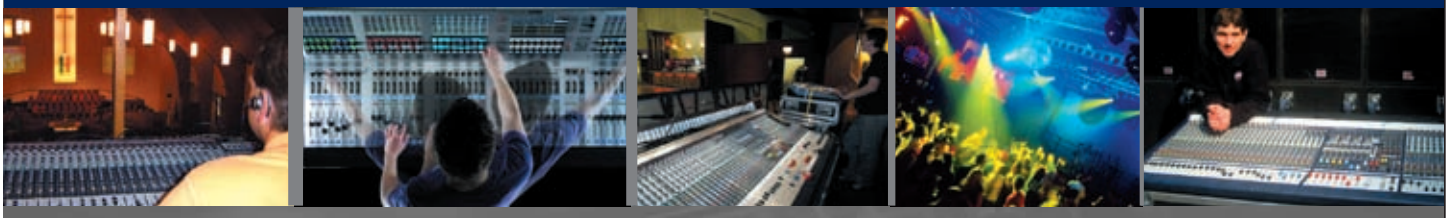
Multi-Purpose

Recording / Post-Production

DJ / Club Install

Power Supply Units

Broadcast



SOUNDCRAFT MIXING CONSOLES

RANGE CATALOGUE

Soundcraft

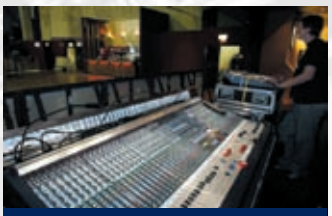
The Soundcraft Range

From live sound to post-production, Soundcraft mixing consoles are built to perform. With professional features, intuitive operation and uncompromised sound quality, Soundcraft consoles are relied upon throughout the professional audio industry, delivering optimum performance time after time.

Drawing from more than 30 years' mixing console design and manufacturing expertise, Soundcraft has developed a unique insight into professional audio requirements. World-class production techniques, combined with extensive testing procedures, ensure that every mixing console is built to the same exacting standards.


The Vi6 digital live mixer at London venue KOKO.

A unique collaboration between Soundcraft and our sister company Studer, with processing supplied by Lexicon and BSS Audio, the remarkable new Soundcraft Vi Series™ **Digital Live** consoles are setting new standards for intuitive operator control on tours and installations, including two Soundcraft Vi6™ mixers in the prestigious London music Venue KOKO.


An MH3 at Newcastle's Carling Academy (UK).

The choice of countless contractors, venues and houses of worship, Soundcraft's analogue **Live** console range is ideally equipped to handle the increasing demands of touring and fixed installations. From the highly-specified dual-format MH Series through the value-for-money GB Series and on to the LX7ii and the innovative GigRac powered mixer, Soundcraft live consoles combine superb sonic performance with uncompromising build quality, offering exceptional reliability, great flexibility and unprecedented mixing control.


A GB4 at Woodlawn Baptist Church, Baton Rouge, LA.

A comparison chart provides an at-a-glance guide to the range's features, simplifying the choice of console for any live application. Comparison charts are also provided for multi-purpose and recording/post-production consoles.

Soundcraft's **Multi-Purpose** console range combines professional facilities and sound quality with exceptional value. Suitable for stage and studio use, these consoles are ergonomically designed, achieving optimum performance from compact frames. With a choice of 6, 8, 12 and 20 mono input frame sizes – each with 2 stereo channels as standard, the EPM, EFX, MPM and MFX Series mixers encompasses a massive range of applications.

Soundcraft's **Recording / Post-Production** consoles are used in a wide variety of applications, from location audio to multitrack music recording. And as home studio recording grows ever more sophisticated, Soundcraft has responded with the refreshingly easy-to-use new breed of Compact mixers.


Students at Full Sail, FL, where 12 Ghost consoles are installed.

Designed for the varied requirements of on-air, TV and radio production, Soundcraft manufactures a full range of **Broadcast** consoles. Full information is contained in a separate Broadcast Catalogue, available on request or as a download at www.soundcraft.com.

Soundcraft also provides a range of mixers for the Club/DJ market, from DJ booth mixers to multichannel mixers for live performance stages.


From the DJ booth to the live performance stage, Soundcraft mixers rock the clubs.

This technical catalogue contains features, specifications and block diagrams on individual Soundcraft consoles and power supply units. For further information, please contact Soundcraft for a product information CD (see the following page) or an individual product brochure, or visit the Soundcraft websites at: **www.soundcraft.com** & **www.soundcraftdigital.com**


Soundcraft has received ISO 9001:2000 certification, following a major investment in our processes and manufacturing facilities.

The inclusion of artists in this publication does not imply endorsement.

Also available from Soundcraft

Additional information about the wide range of Soundcraft products can be found by visiting our websites at **www.soundcraft.com** and **www.soundcraftdigital.com** or by requesting an individual product brochure. We have also produced a number of guides and information CD-ROMs, designed to help you quickly find the information you need straight from your desktop.

PRODUCT INFORMATION CDs

Our Product Information CD is PC and Mac compatible and is designed to run on any standard web browser. The information CD features product summary pages, which contain a picture and brief description of each console in the Soundcraft range, together with brochures, technical data and user guides.

MIXING GUIDES

To help you get the most out of your Soundcraft console, we have produced a mixing guide - The Soundcraft Guide to Mixing - available in booklet and DVD formats. The guide contains information on choosing and using your mixer and sound equipment, together with connection and setup guides, mixing techniques, sample applications and troubleshooting. The guide is also available on the Product Information CD as a PDF file.

SOUNDCRAFT WEBSITES

Our websites **www.soundcraft.com** and **www.soundcraftdigital.com** are updated regularly and provide a great source for all the latest news from Soundcraft.
Here you can find useful information in the form of downloadable brochures, user guides, technical data sheets, mark-up sheets, application guides, software updates, logos, images and advertisements. The website also contains contact information for all sales, technical support and service enquiries.

For further information, please contact our Marketing Department on +44 (0)1707 665000 or via email at info@soundcraft.com

Soundcraft Vi Series™

Soundcraft Vi4™ DIGITAL LIVE SOUND CONSOLE
Soundcraft Vi6™ DIGITAL LIVE SOUND CONSOLE

Pictured : Vi6

- Digital live sound consoles with highly intuitive operation
- Vistonics™ II touchscreen interface relieves the burden of complex mental mapping
- FaderGlow™ illumination of fader tracks for at a glance status display
- Vi6 offers simultaneous mixing of 64 mono inputs into 35 outputs, with 24 insert send/return pairs assignable to any of the input or output channels
- Vi4 offers simultaneous mixing of 48 mono inputs into 27 outputs, with 24 insert send/return pairs assignable to any of the input or output channels
- 32 (Vi6) / 24 (Vi4) Group/Aux/Matrix busses
- 40-bit floating point digital audio processing
- Cat5 or Cat7 connection to remote stagebox
- Optional Fibre Optic interface
- Lexicon / BSS Audio processing

TYPICAL SPECIFICATIONS

Frequency Response	Stagebox Mic input to Line output .....+0/-1dB, 20Hz-20kHz AES/EBU In to AES/EBU Out .....+0/-0.2dB, 20Hz-20kHz
T.H.D. & Noise 22Hz-22kHz	Stagebox Mic In (min gain) to Local Line Out .....<0.003% @ 1kHz Stagebox Mic In (max gain) to Local Line Out .....<0.020% @ 1kHz Local Line In to Line Out (max gain) .....<0.003% @ 1kHz
Mic Input E.I.N.	22Hz-22kHz bandwidth, unweighted .....<-126dBu (150Ω source)
Residual Noise	Stagebox line output; no inputs routed, Mix fader @0dB ..... -95dBu
CMRR	Stagebox Mic input ..... 80dB @ 1kHz
Sampling Frequency	..... 44.1kHz, 48kHz (96kHz with DSP upgrade, when available)
Latency	Stagebox Mic Input to Local Line output ..... < 2ms @48kHz
AES/EBU Input Sample Rate	..... 32–108kHz (with SRC enabled)
DSP resolution	..... 40-bit floating point
Internal clock	Accuracy ..... < +/-50ppm Jitter ..... < +/-5ns
External Sync	..... BNC Wordclock, AES/EBU sync in, Video sync in
Oscillator	..... 20Hz to 20kHz/Pink/White Noise, variable level
Stagebox HP Filter **Channel HP filter** **Channel LP filter**	..... 80Hz fixed, 12dB per octave ..... 20Hz-600Hz, 18dB per octave ..... 1kHz-20kHz, 18dB per octave
EQ (Inputs and bus Outputs)	HF: ..... 20Hz-20kHz, +/-18dB Hi-Mid: ..... 20Hz-20kHz, +/-18dB Lo-Mid: ..... 20Hz-20kHz, +/-18dB LF: ..... 20Hz-20kHz, +/-18dB Q 0.3-8.7
Metering	Internal 20-segment LED bargraphs plus 9-segment gain reduction meters for all inputs and Outputs. Peak hold variable from 0-2s.

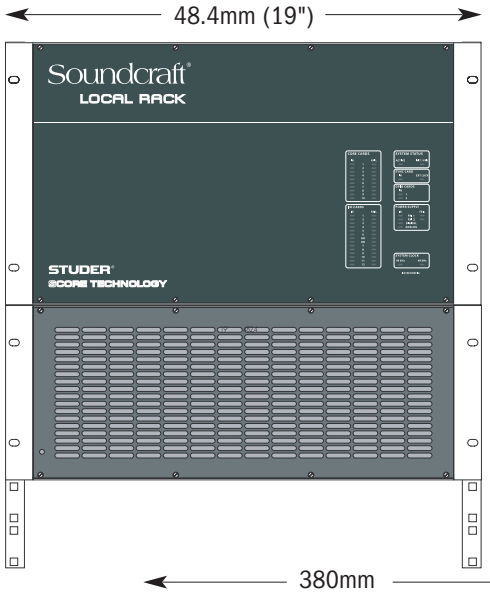
Mains Voltage operating range	..... 90-264V, 47-63Hz, autoranging
Mains Power Consumption	Control Surface: ..... 155W (165W redundant option) Local Rack: ..... 140W (150W redundant option) Stagebox*: ..... 140W (150W redundant option)

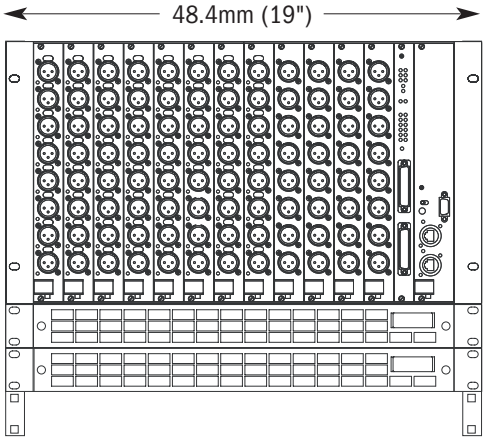
DIMENSIONS & WEIGHT

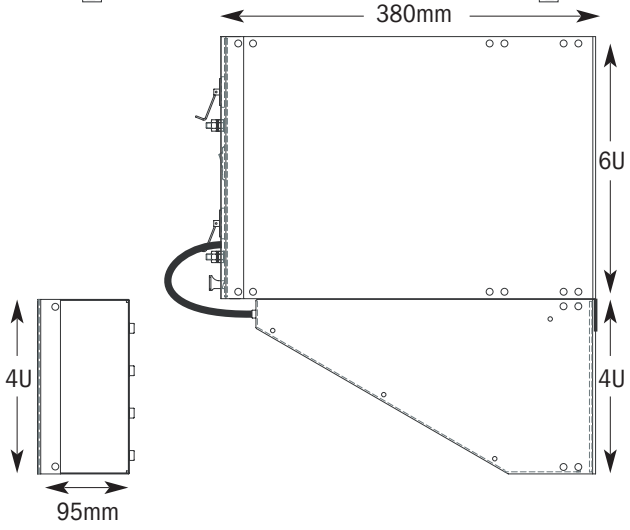
Height	Control Surface (Vi6/Vi4 – uncased) ..... 326.4mm (12.9") Local Rack* ..... 950mm (37.4") Stagebox* ..... 870mm (34.3")
Width	Control Surface (Vi6 - uncased) ..... 1757mm (69.2") Control Surface (Vi4 - uncased) ..... 1447mm (57.0") Local Rack* ..... 600mm (23.6") Stagebox* ..... 600mm (23.6")
Depth	Control Surface (Vi6/Vi4 - uncased) ..... 725.1mm (28.5") Local Rack* ..... 670mm (26.4") Stagebox* ..... 540mm (21.3")
Weight	Control Surface (Vi6 - uncased) ..... 63kg (140lb) Control Surface (Vi4 - uncased) ..... 52kg (115lb) Local Rack* ..... 50kg (110lbs) Stagebox 40kg (88lbs)

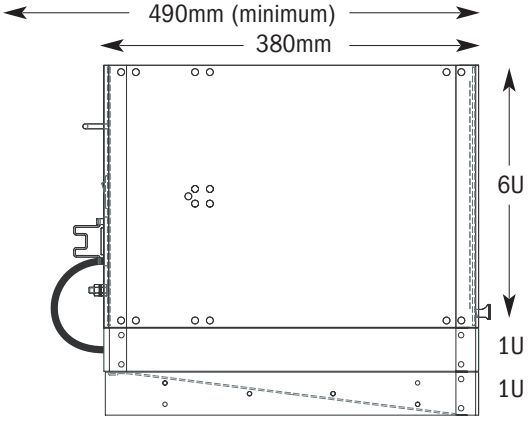
* Standard Flightcase

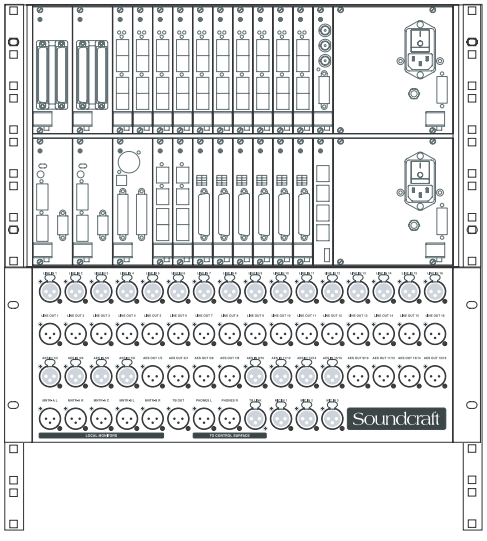
For more information visit www.soundcraftdigital.com

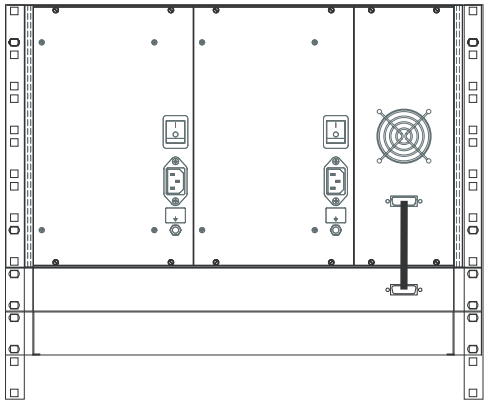

48.4mm (19")
Soundcraft
LOCAL RACK
STUDER
@CORE TECHNOLOGY


48.4mm (19")


380mm
6U
4U
4U
95mm


490mm (minimum)
380mm
6U
1U
1U


4U
Soundcraft



MH4 Live

- Now equipped to handle 16 separate monitor mixes
- Fully modular frame sizes: 24+4, 32+4, 40+4, 48+4, 56+4
- Flexible Auxiliary Bus structure (with up to four stereo sends for in-ear monitoring) allows use as FOH, Monitors or a combination
- 8 Group busses with 12 Aux busses in total (FOH mode)
- 16 Monitor busses (configurable as 16 mono, 12 mono/2 stereo, 8 mono/4 stereo) in Monitor mode
- LCR panning on inputs
- Semi-parametric EQ on stereo aux outputs
- Integral 20x8 Ouptut matrix
- 8 VCA groups and 8 Mute groups
- Snapshot automation and MIDI control
- Integrated control of dbx DriveRack and BSS Varicurve

TYPICAL SPECIFICATIONS

Frequency Response	XLR Input to any Output ..... +0/-0.5dB, 20Hz – 20kHz
T.H.D. (@+10dBu)	XLR In to Direct Out ..... < 0.006% @ 1kHz < 0.01% @ 10kHz XLR In to Mix Out ..... < 0.006% @ 1kHz < 0.01% @ 10kHz
Noise	Mic Input E.I.N. (22Hz-22kHz, unweighted) ..... < - 128dBu (150Ω source) Mix Output Residual Noise (no inputs routed, Mix fader @ 0dB) ..... -90dB Mix Output Bus Noise (48 ch. routed, faders @ -∞, Mix fader @ 0dB) . < -84dBu Grp Output Bus Noise (48 ch. routed, faders @ -∞, Grp fader @ 0dB) < -84dBu Aux Output Bus Noise (48 ch. routed, sends @ -∞, Grp fader @ 0dB) . < -85dBu
Crosstalk (1kHz, +20dBu input signals)	Input Channel muting ..... > 102dB Input fader cutoff ..... > 100dB Input pan pot isolation ..... > 60dB Mix routing isolation ..... > 102dB Group routing isolation ..... > 88dB Group-group crosstalk ..... < -90dB Group-Mix crosstalk ..... < -90dB Mix-group crosstalk ..... < -95dB Aux send off ..... < -93dB
CMRR	Mono input ..... -85dB @ 1kHz
Oscillator	63Hz to 10kHz/Pink Noise, variable level
HP Filter (Mono Input)	30-400Hz, 12dB/octave
EQ (Mono Input)	HF ..... 1.2kHz - 20kHz, ±15dB Hi-Mid ..... 750Hz - 12kHz, ±15dB Lo-Mid ..... 75Hz - 1.2kHz, ±15dB LF ..... 35Hz - 550Hz, ±15dB Q ..... 0.5 - 3.0
Metering	Overbridge .... 8 VU Meters monitoring Group/Aux/Matrix, + 3 VU Meters monitoring Left Mix/AFL/PFL, Right Mix/AFL/PFL & Mono (centre) Mix + Peak LEDs Mono & Stereo Inputs ..... 12-LED bargraph + Peak LED

Power Consumption	48 Ch Console, each 17V rail takes 6.5A (nominal) (measured without Littlites connected) The 8V rail takes 0.5A (nominal)
Operating conditions	Temperature Range ..... -10°C to +30°C Relative Humidity ..... 0% to 80%
Power Supply Unit	Type CPS800

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Mic Input ..... +26dBu max. Balanced Inputs ..... +21dBu max. Balanced Outputs ..... +21dBu max. Nominal Operating Level 0dBu
Input & Output Impedances	Mic Input ..... 2kΩ All other Inputs ..... > 10kΩ Headphone Output ..... 50Ω All other Outputs ..... < 75Ω

DIMENSIONS & WEIGHT

Height	All frame sizes ..... 365mm (14.4")
Width	24 channel ..... 1446mm (56.9") 32 channel ..... 1715mm (67.5") 40 channel ..... 1969mm (77.5") 48 channel ..... 2223mm (87.5") 56 channel ..... 2476mm (97.5")
Depth	All frame sizes ..... 813mm (32.0")
Weight	24 channel ..... 76 kg (167 lbs) 32 channel ..... 89 kg (196 lbs) 40 channel ..... 102 kg (225 lbs) 48 channel ..... 115 kg (253 lbs) 56 channel ..... 150 kg (557 lbs)

MH3 Live

- Semi-modular frame sizes: 24+4, 32+4, 40+4, 48+4, 56+4
- Flexible Auxiliary Bus structure with 2 stereo sends for in-ear monitoring
- 8 group busses and 12 aux busses (FOH mode)
- 12 monitor busses: 12 mono, or 8 mono + 2 stereo (Monitor mode)
- Swap mode allows fader control of Aux outputs in Monitor mode
- Integral 12x4 Output matrix, optional expansion to 12x8
- 3-band EQ on FX Returns 1-8, switchable to Group or Aux outputs
- LCR panning on inputs
- 8 VCA groups and 8 Mute groups
- Integrated control of dbx DriveRack and BSS Varicurve
- Integral LED bargraph metering for all inputs and outputs
- Optional VU output meterbridge

TYPICAL SPECIFICATIONS

Frequency Response	XLR Input to any Output ..... +0/-1dB, 20Hz – 20kHz
T.H.D. (@+10dBu)	XLR In to Direct Out ..... < 0.015% @ 1kHz < 0.02% @ 10kHz XLR In to Mix Out ..... < 0.015% @ 1kHz < 0.02% @ 10kHz
Noise	Mic Input E.I.N. (22Hz - 22kHz, unweighted) ..... < -128dBu (150Ω source) Mix Output Residual Noise (no inputs routed, Mix fader @ 0dB) ..... -95dB Mix Output Bus Noise (48 ch. routed, faders @ -∞, Mix fader @ 0dB) . < -85dBu Grp Output Bus Noise (48 ch. routed, faders @ -∞, Grp fader @ 0dB) < -85dBu Aux Output Bus Noise (48 ch. routed, sends @ -∞, Grp fader @ 0dB) . < -86dBu
Crosstalk (1kHz, +20dBu input signals)	Input Channel muting ..... > 95dB Input fader cutoff ..... > 88dB Input pan pot isolation ..... > 72dB Mix routing isolation ..... > 100dB Group routing isolation ..... > 99dB Group-group crosstalk ..... < -92dB Group-Mix crosstalk ..... < -100dB Mix-group crosstalk ..... < -100dB Aux send off ..... < -80dB
CMRR	Mono input ..... 85dB @ 1kHz
Oscillator	55Hz to 11kHz/Pink Noise, variable level
HP Filter (Mono Input)	30-400Hz, 12dB/octave
EQ (Mono Input)	HF ..... 1kHz - 20kHz, ±15dB Hi-Mid ..... 750Hz - 13kHz, ±15dB Lo-Mid ..... 75Hz - 1.3kHz, ±15dB LF ..... 30Hz - 500Hz, ±15dB Q ..... 0.5 - 3.0
Metering	All inputs and outputs ..... Internal 12-segment LED bargraphs (24-segment for L/R/C outputs) Optional VU Meterpod ... 8VU meters monitoring O/P Faders 1-8/Aux 9-12/Matrix 1-4 via bank selection, and L/R/C

Power Consumption	Mains Power: 56 Ch - 600VA max., 24 Ch - 300VA 48 Ch Console, each 17V rail takes 8.5A (nominal)(measured with 4 Littlites connected). The 8V rail takes 0.2A (nominal)
Operating conditions	Temperature Range ..... -10°C to +30°C Relative Humidity ..... 0% to 80%
Power Supply Unit	Type CPS800

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Mic Input ..... +26dBu max. Balanced Inputs ..... +21dBu max. Balanced Outputs ..... +21dBu max. Nominal Operating Level 0dBu
Input & Output Impedances	Mic Input ..... 2kΩ All other Inputs ..... > 10kΩ Headphone Output ..... 0.33Ω Recommended Headphone Impedance ..... 4-600Ω All other Outputs ..... < 75Ω

DIMENSIONS & WEIGHT

Height	All frame sizes ..... 276mm (10.9")*
Width	24 channel ..... 1419mm (55.8") 32 channel ..... 1683mm (66.2") 40 channel ..... 1947mm (76.5") 48 channel ..... 2211mm (87.0") 56 channel ..... 2475mm (97.4")
Depth	All frame sizes ..... 813mm (32.0")
Weight	24 channel ..... 68 kg (150 lbs) 32 channel ..... 80 kg (176 lbs) 40 channel ..... 92 kg (202 lbs) 48 channel ..... 103 kg (227 lbs) 56 channel ..... 115 kg (253 lbs)

* Excluding optional meterpod

MH2 Live

- Frame sizes: 24+4, 32+4, 40+4 and 48+4
- Single-piece front panel and individual channel PCBs
- MH3/4 mic amp design with 50dB range plus -20dB pad and separately switchable 1/4" Line input
- Swept high-pass filter and fully-swept 4-band EQ
- 8 group busses and 10 aux busses (FOH mode)
- 10 monitor busses: 10 mono or 8 mono + 1 stereo (Monitor mode)
- Pre/post fader switching in pairs (except 5-8 as one block of 4)
- LCR panning on inputs to mix
- 8 VCAs and 6 Mute Groups
- 4 Stereo Input channels with mic/line capability
- 4 Stereo line returns with 3-band fixed EQ, returns can route to output channels
- 11x4 Matrix built-in
- 12-segment Input and Output metering

TYPICAL SPECIFICATIONS

Frequency Response	XLR Input to any Output . . . . . +0/-1dB, 20Hz – 20kHz
T.H.D. (@+10dBu)	XLR In to Mix Out . . . . . < 0.03% @ 1kHz < 0.03% @ 10kHz
Noise	Mic Input E.I.N. (22Hz - 22kHz, unweighted) . . . . . < -128dBu (150Ω source) Mix Output Residual Noise (no inputs routed, Mix fader @ 0dB) . . . . . -90dB Mix Output Bus Noise (48 ch. routed, faders @ -∞, Mix fader @ 0dB) . < -83dBu Grp Output Bus Noise (48 ch. routed, faders @ -∞, Grp fader @ 0dB) < -82dBu Aux Output Bus Noise (48 ch. routed, sends @ -∞, Grp fader @ 0dB) . < -84dBu
Crosstalk (1kHz, +20dBu input signals)	Input Channel muting . . . . . > 95dB Input fader cutoff . . . . . > 90dB Input pan pot isolation . . . . . > 75dB Mix routing isolation . . . . . > 90dB Group routing isolation . . . . . > 90dB Aux send off . . . . . > 80dB
CMRR	Mono input . . . . . > 84dB @ 1kHz
Oscillator	63Hz to 10kHz, variable level
HP Filter (Mono Input)	30-400Hz, 12dB/octave
EQ (Mono Input)	HF . . . . . 1.2kHz - 20kHz, ±15dB Hi-Mid . . . . . 750Hz - 13kHz, ±15dB Lo-Mid . . . . . 75Hz - 1.3kHz, ±15dB LF . . . . . 30Hz - 500Hz, ±15dB Q 1.5
Metering	12-segment LED bargraphs for all inputs. 12-segment LED bargraphs for 8 Fader-controlled Outputs, plus LR & C. Aux 9/10 metered via the LR meters.

Power Consumption	Mains Power: 48 Ch: 300W max
Operating conditions	Temperature Range . . . . . -10°C to +30°C Relative Humidity . . . . . 0% to 80%
Power Supply Unit	Type Internal/DPS-4

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Mic Input . . . . . +26dBu max. Balanced Inputs . . . . . +21dBu max. Balanced Outputs . . . . . +21dBu max. Nominal Operating Level 0dBu
Input & Output Impedances	Mic Input . . . . . 2kΩ All other Inputs . . . . . > 10kΩ Headphone Output . . . . . 25Ω Recommended Headphone Impedance . . . . . 50-600Ω All other Outputs . . . . . < 75Ω

DIMENSIONS & WEIGHT

Height	All frame sizes . . . . . 256mm (10.0")*
Width	24 channel . . . . . 1271mm (50.0") 32 channel . . . . . 1509mm (59.4") 40 channel . . . . . 1732mm (68.2") 48 channel . . . . . 1956mm (77.0")
Depth	All frame sizes . . . . . 753mm (29.7")
Weight	24 channel . . . . . 51 kg (113 lbs) 32 channel . . . . . 67 kg (147 lbs) 40 channel . . . . . 83 kg (183 lbs) 48 channel . . . . . 100 kg (220 lbs)

GB8 Live

- 16, 24, 32, 40 and 48 channel frame sizes
- GB30 mic preamp and precision equalisation circuitry
- 4 full feature stereo channels
- 4 stereo returns
- Direct outputs on every channel (pre/post selectable)
- 4 segment input meters on every channel
- 100mm faders
- Switchable 48V phantom powering on every channel
- 8 Aux sends
- 18dB/octave high pass filter
- 8 sub groups
- 4 mute groups
- 11x4 output matrix
- 12-segment LED metering
- Record output with limiter and alternate output
- VU meterpod
- Integral power supply, with an external power supply link option

TYPICAL SPECIFICATIONS

Frequency Response	Mic/Line Input to any output . . . . . 20Hz – 20kHz, < 1dB
T.H.D.	Mic sens. -30dBu, +20dBu at all outputs . . . . . < 0.006% @ 1kHz
Noise	Measured RMS, 22Hz to 22kHz Bandwidth Mic Input E.I.N. @ unity gain . . . . . < -128dBu (150Ω source) Mix Output, 40 inputs routed to mix . . . . . < -82dBu Group Outputs . . . . . < -83dBu Aux Outputs . . . . . < -80dBu Matrix Outputs . . . . . < -89dBu
Crosstalk (@ 1kHz)	Input channel muting . . . . . < -97dB Input fader cutoff . . . . . < -95dB Input pan pot isolation . . . . . < -75dB Mix routing isolation . . . . . < -97dB Group routing isolation . . . . . < -97dB Adjacent channel isolation . . . . . < -99dB Group-Mix crosstalk . . . . . < -84dB Aux send off . . . . . < -84dB Matrix send off . . . . . < -84dB Typical CMRR at max gain @ 1kHz 80dB
Filter	HP (mono input) 100Hz, 18dB/octave
EQ (Mono Input)	HF . . . . . 13kHz, +/-15dB Hi-Mid . . . . . 550Hz – 13kHz, +/-15dB Lo-Mid . . . . . 80Hz – 1.9kHz, +/-15dB LF . . . . . 80Hz, +/-15dB Q 1.5
Metering	Input channels . . . . . tri-colour 4-segment LED bargraph Output channels . . . . . tri-colour 12-segment LED bargraphs
Power	AC mains supply (internal PSU) 85V-270V AC, 50/60Hz universal input Power consumption . . . . . Less than 150W
Operating Conditions	Temperature Range . . . . . -10°C to +30°C Humidity . . . . . 0% to 80%

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Mono & Stereo Mic Inputs . . . . . +15dBu max. Mono & Stereo Line Inputs . . . . . +30dBu max. Stereo Inputs & Insert Returns . . . . . +20dBu max. All Outputs . . . . . +20dBu max. Nominal operating level . . . . . 0dBu max. Headphone power . . . . . 2 x 250mW into 200Ω phones
Input & Output Impedances	Mic Input . . . . . 2kΩ Line Inputs and Stereo Returns . . . . . 10kΩ Input Channel Insert Return . . . . . 5k (with EQ in, otherwise worst case 3kΩ Mix, Group, Aux, Matrix & Direct outputs . . . . . 150Ω Insert Sends . . . . . 75Ω Recommended headphone impedance 50-600Ω

DIMENSIONS & WEIGHT

Height	All frame sizes . . . . . .159mm (6.26")*
Width	16 channel . . . . . .984mm (38.74") 24 channel . . . . . .1208mm (47.56") 32 channel . . . . . 1442mm (56.77") 40 channel . . . . . .1666mm (65.59") 48 channel . . . . . .1889mm (74.37")
Depth	All frame sizes . . . . . .656mm (25.83")
Weight	16 channel . . . . . .25 kg (55.1 lbs) 24 channel . . . . . 30 kg (66.1 lbs) 32 channel . . . . . .35 kg (77.2 lbs) 40 channel . . . . . .40 kg (88.2 lbs) 48 channel . . . . . .45 kg (99.2 lbs)

* Height with meterpod = 235mm (9.23")

GB4 Live

- 12, 16, 24, 32 and 40 channel frame sizes
- GB30 mic preamp and precision equalisation circuitry
- 2 full feature stereo channels
- 2 stereo returns
- Direct outputs on every channel (pre/post selectable)
- 4 segment input meters on every channel
- 100mm faders
- Switchable 48V phantom powering on every channel
- 8 Aux sends
- 18dB/octave high pass filter
- 4 sub groups
- 4 mute groups
- 7x4 output matrix
- 12-segment LED metering
- Record output with limiter
- Integral power supply, with an external power supply link option

TYPICAL SPECIFICATIONS

Frequency Response	Mic/Line Input to any output . . . . . 20Hz – 20kHz, < 1dB
T.H.D.	Mic sens. -30dBu, +20dBu at all outputs . . . . . < 0.006% @ 1kHz
Noise	Measured RMS, 22Hz to 22kHz Bandwidth Mic Input E.I.N. @ unity gain . . . . . < -128dBu (150Ω source) Mix Output, 40 inputs routed to mix . . . . . < -82dBu Group Outputs . . . . . < -83dBu Aux Outputs . . . . . < -80dBu Matrix Outputs . . . . . < -89dBu
Crosstalk (@ 1kHz)	Input channel muting . . . . . < -97dB Input fader cutoff . . . . . < -95dB Input pan pot isolation . . . . . < -75dB Mix routing isolation . . . . . < -97dB Group routing isolation . . . . . < -97dB Adjacent channel isolation . . . . . < -99dB Group-Mix crosstalk . . . . . < -84dB Aux send off . . . . . < -84dB Matrix send off . . . . . < -84dB Typical CMRR at max gain @ 1kHz 80dB
Filter	HP (mono input) 100Hz, 18dB/octave
EQ (Mono Input)	HF . . . . . 13kHz, +/-15dB Hi-Mid . . . . . 550Hz – 13kHz, +/-15dB Lo-Mid . . . . . 80Hz – 1.9kHz, +/-15dB LF . . . . . 80Hz, +/-15dB Q 1.5
Metering	Input channels . . . . . tri-colour 4-segment LED bargraph Output channels . . . . . tri-colour 12-segment LED bargraphs
Power	AC mains supply (internal PSU) 85V-270V AC, 50/60Hz universal input Power consumption . . . . . Less than 150W
Operating Conditions	Temperature Range . . . . . -10°C to +30°C Humidity . . . . . 0% to 80%

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Mono & Stereo Mic Inputs . . . . . +15dBu max. Mono & Stereo Line Inputs . . . . . +30dBu max. Stereo Inputs & Insert Returns . . . . . +20dBu max. All Outputs . . . . . +20dBu max. Nominal operating level . . . . . 0dBu max. Headphone power . . . . . 2 x 250mW into 200Ω phones
Input & Output Impedances	Mic Input . . . . . 2kΩ Line Inputs and Stereo Returns . . . . . 10kΩ Input Channel Insert Return . . . . . 5k (with EQ in, otherwise worst case 3kΩ Mix, Group, Aux, Matrix & Direct outputs . . . . . 150Ω Insert Sends . . . . . 75Ω Recommended headphone impedance 50-600Ω

DIMENSIONS & WEIGHT

Height	All frame sizes . . . . . .159mm (6.26")
Width	12 channel . . . . . .730mm (28.73") 16 channel . . . . . .842mm (33.13") 24 channel . . . . . .1065mm (41.93") 32 channel . . . . . 1300mm (51.17") 40 channel . . . . . .1523mm (59.96")
Depth	All frame sizes . . . . . .656mm (25.83")
Weight	12 channel . . . . . .20 kg (44.1 lbs) 16 channel . . . . . .22 kg (48.5 lbs) 24 channel . . . . . 27 kg (59.5 lbs) 32 channel . . . . . .32 kg (70.5 lbs) 40 channel . . . . . .37 kg (81.6 lbs)

GB2 Live

- 16, 24 and 32 channel frame sizes
- Switchable 48V phantom powering on every channel
- 6 Aux sends
- 4 Sub groups (paired)
- 6 x 2 Output matrix
- GB30 mic preamps
- 4-band GB30 EQ
- Integral power supply, with an external power supply link option
- All metal TRS jacks and Neutrik XLRs
- Direct outputs on all mono input channels

TYPICAL SPECIFICATIONS

Frequency Response	Mic/Line Input to any output . . . . . 20Hz – 20kHz, < 1dB
T.H.D.	Mic sens. -30dBu, +20dBu at all outputs . . . . . < 0.006% @ 1kHz
Noise	Measured RMS, 22Hz to 22kHz Bandwidth Mic Input E.I.N. @ unity gain . . . . . < -128dBu (150Ω source) Mix Output, 40 inputs routed to mix . . . . . < -82dBu Group Outputs . . . . . < -83dBu Aux Outputs . . . . . < -80dBu Matrix Outputs . . . . . < -89dBu
Crosstalk (@ 1kHz)	Input channel muting . . . . . < -97dB Input fader cutoff . . . . . < -95dB Input pan pot isolation . . . . . < -75dB Mix routing isolation . . . . . < -97dB Group routing isolation . . . . . < -97dB Adjacent channel isolation . . . . . < -99dB Group-Mix crosstalk . . . . . < -84dB Aux send off . . . . . < -84dB Matrix send off . . . . . < -84dB Typical CMRR at max gain @ 1kHz 80dB
Filter	HP (mono input) 100Hz, 18dB/octave
EQ (Mono Input)	HF . . . . . 13kHz, +/-15dB Hi-Mid . . . . . 550Hz – 13kHz, +/-15dB Lo-Mid . . . . . 80Hz – 1.9kHz, +/-15dB LF . . . . . 80Hz, +/-15dB Q 1.5
Metering	Input channels . . . . . Signal present and peak LEDs Left and right output channels . . . . tri-colour 12-segment LED bargraphs
Power	AC mains supply (internal PSU) 85V-270V AC, 50/60Hz universal input Power consumption . . . . . Less than 150W
Operating Conditions	Temperature Range . . . . . -10°C to +30°C Humidity . . . . . 0% to 80%

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Mono & Stereo Mic Inputs . . . . . +15dBu max. Mono & Stereo Line Inputs . . . . . +30dBu max. Stereo Inputs & Insert Returns . . . . . +20dBu max. All Outputs . . . . . +20dBu max. Nominal operating level . . . . . 0dBu max. Headphone power . . . . . 2 x 250mW into 200Ω phones
Input & Output Impedances	Mic Input . . . . . 2kΩ Line Inputs and Stereo Returns . . . . . 10kΩ Input Channel Insert Return . . . . . 5k (with EQ in, otherwise worst case 3kΩ Mix, Group, Aux, Matrix & Direct outputs . . . . . 150Ω Insert Sends . . . . . 75Ω Recommended headphone impedance 50-600Ω

DIMENSIONS & WEIGHT

Height	All frame sizes . . . . . .159mm (6.26")
Width	16 channel . . . . . .790mm (31.10") 24 channel . . . . . .1013mm (39.88") 32 channel . . . . . 1247mm (49.09")
Depth	All frame sizes . . . . . .656mm (25.83")
Weight	16 channel . . . . . .22 kg (48.5 lbs) 24 channel . . . . . 25 kg (55.1 lbs) 32 channel . . . . . .30 kg (66.1 lbs)

GB2R Live

Pictured : GB2R 16

- Rotatable rear connector panel for rack or desktop use
- 12/2 channel version with 12 mono inputs and 2 stereo inputs, stereo Sub Group Output, Mix and Mono Sum Outputs – total inputs to mix 26
- 16 channel version with 16 mono inputs, Stereo Mix and Mono Sum outputs – total inputs to mix 22
- 8 (GB2R 16) or 10 (GB2R 12/2) busses
- 2 stereo inputs (GB2R 12/2 only)
- GB30 mic preamp and precision equalisation circuitry
- 6 Aux Outputs
- Direct Outputs on every mono channel
- 100mm faders
- Switchable +48V phantom power on every mic input
- 100Hz high pass filter
- Internal switched mode power supply
- Record output

TYPICAL SPECIFICATIONS

Frequency Response	Mic/Line Input to any output . . . . . 20Hz – 20kHz, < 1dB
T.H.D.	Mic sens. -30dBu, +10dBu at all outputs . . . . . < 0.006% @ 1kHz
Noise	Measured RMS, 22Hz to 22kHz Bandwidth Mic Input E.I.N. @ unity gain . . . . . < -128dBu (150Ω source) Mix Output, 16 inputs routed to mix . . . . . < -86dBu Group Outputs . . . . . < -86dBu Aux Outputs . . . . . < -86dBu
Crosstalk (@ 1kHz)	Input channel muting . . . . . < -97dB Input fader cutoff . . . . . < -95dB Input pan pot isolation . . . . . < -77dB Mix routing isolation . . . . . < -97dB Group routing isolation . . . . . < -97dB Adjacent channel isolation . . . . . < -99dB Group-Mix crosstalk . . . . . < -89dB Aux send off . . . . . < -84dB Typical CMRR at max gain @ 1kHz 90dB
Filter	HP (mono input) 100Hz, 18dB/octave
EQ (Mono Input)	HF . . . . . 13kHz, +/-15dB, 2nd order shelving Hi-Mid . . . . . 550Hz – 13kHz, +/-15dB Lo-Mid . . . . . 80Hz – 1.9kHz, +/-15dB LF . . . . . 80Hz, +/-15dB, 2nd order shelving Q 1.5
EQ (Stereo Input) (GB2R 12/2 only)	HF . . . . . 13kHz, +/-15dB, 2nd order shelving Hi-Mid . . . . . 2kHz, +/-15dB Lo-Mid . . . . . 450Hz, +/-15dB LF . . . . . 80Hz, +/-15dB, 2nd order shelving Q 0.8
Metering	Input channels . . . . . Single LEDs, Signal Present and Peak Left and right output channels . . . . tri-colour 12-segment LED bargraphs
Power	AC mains supply (internal PSU) 85V-270V AC, 50/60Hz universal input Power consumption . . . . . Less than 150W
Operating Conditions	Temperature Range . . . . . -10°C to +30°C Humidity . . . . . 0% to 80%

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Mono & Stereo Mic Inputs . . . . . +15dBu max. Mono & Stereo Line Inputs . . . . . +30dBu max. Stereo Returns & Insert Returns . . . . . +20dBu max. Any Output . . . . . +20dBu max. Nominal operating level . . . . . 0dBu max. Headphone power . . . . 2 x 250mW into 200Ω phones
Input & Output Impedances	Mic Input . . . . . 2kΩ Line Inputs and Stereo Returns . . . . . 10kΩ Input Channel Insert Return . . . . . 5k (with EQ in, otherwise worst case 3kΩ Mix, Group, Aux, & Direct outputs . . . . . 150Ω Insert Sends . . . . . 75Ω Recommended headphone impedance 50-600Ω

DIMENSIONS & WEIGHT

Depth (at deepest point) Rearcon rotated to rack mount Rearcon rotated for desktop use	 Both models . . . . . .159mm (6.26") Both models . . . . . .190mm (7.48")
Width With rack ears Without rack ears	 Both models . . . . . .483mm (19") Both models . . . . . 440mm (17.32")
Height	Both models . . . . . 445mm (17.52")
Weight	GB2R 12/2 . . . . . .12.2 kg (27 lbs) GB2R 16 . . . . . 12.2 kg (27 lbs)

Live 8 Live

- 16, 24, 32 and 40 channel frame sizes
- 8 sub groups
- UltraMic+ preamp with up to 66dB gain range
- +48V phantom power, individually switchable on each channel
- 4-band EQ with two swept mid bands
- 4 mute groups
- Additional outputs on 10 x 2 matrix
- Direct outputs on all mono channels

TYPICAL SPECIFICATIONS

Frequency Response	Line In to Mix Out via Group (longest path) ..... -1dB, 25Hz – 20kHz
T.H.D.	-10dBu Input routed to Mix +20dBu out ..... < 0.005% @ 1kHz
Noise	Mic Input E.I.N. (maximum gain) ..... -129dBu (150Ω source) Mix (32 mono & 4 stereo inputs routed to Mix, faders @ unity) .. -81dBu Mix (32 mono & 4 stereo inputs routed to Mix, faders down) ... -95dBu Aux (32 mono & 4 stereo inputs routed, O/P @ max, faders down) -86dBu Direct Output (input to post-fade output @ unity gain) ..... -90dBu Direct Output (input to post-fade output @ 40dB gain) ..... -81dBu Matrix Output (output @ max, sends down) ..... -93dBu
Crosstalk (@ 1kHz)	Fader Attenuation to Direct Output ..... 92dB @ 1kHz, 80dB @ 10kHz Fader Attenuation to Mix (36 ch. routed) .. 94dB @ 1kHz, 89dB @ 10kHz Fader Attenuation to Mix (1 ch. routed) .. 101dB @ 1kHz, 89dB @ 10kHz Typical Aux Attenuation ..... 88dB @ 1kHz, 83dB @ 10kHz Pan Isolation (36 ch. to Mix) ..... 76dB @ 1kHz, 68dB @ 10kHz Adjacent Channel Crosstalk ..... 99dB @ 1kHz, 95dB @ 10kHz Routing Isolation ..... 86dB @ 1kHz, 86dB @ 10kHz Mute Offness ..... 104dB @ 1kHz, 88dB @ 10kHz Typical CMRR at medium gain (50Hz – 10kHz) ..... > 80dB Typical CMRR at high gain (50Hz – 10kHz) ..... > 85dB
Filter	HP 100Hz, 18dB/octave
EQ (Mono Input)	HF ..... 13kHz, +/-15dB Hi-Mid ..... 550Hz – 13kHz, +/-15dB Lo-Mid ..... 80Hz – 1.9kHz, +/-15dB LF ..... 80Hz, +/-15dB
Metering	Integral meterbridge with 12-segment LED bargraph Output channels ..... integral
Power Consumption	99W (16 channel), 175W (24, 32 & 40 channel)
Operating Conditions	Temperature Range ..... -10°C to +30°C Humidity ..... 0% to 80%
Power Supply Unit	Type ..... DCP125 (16 channel), DCP200 (24, 32 & 40 channel)

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Mic/Line Input ..... +28dBu max. Stereo Input ..... +25dBu max. Cassette / CD Input ..... +18dBu max. Stereo Return ..... +22dBu max. Outputs ..... +22dBu max., +4dBu nominal
Input & Output Impedances	Mic Input ..... 1.8k All other Inputs ..... > 10k Headphone Output ..... 75 All other Outputs 75

DIMENSIONS & WEIGHT

Height	All frame sizes ..... 178mm (7")
Width	16 channel ..... 875mm (34.5") 24 channel ..... 1114mm (44.0") 32 channel ..... 1347mm (53.0") 40 channel ..... 1581mm (62.3")
Depth	All frame sizes ..... 685mm (26")
Weight	16 channel ..... 29.6 kg (65 lbs) 24 channel ..... 38.2 kg (84 lbs) 32 channel ..... 45.6 kg (100 lbs) 40 channel ..... 53.6 kg (118 lbs)

LX7ii Live

- 16, 24 and 32 channel frame sizes
- GB30 mic preamp and 4-band GB30 EQ
- 48V phantom power
- True 7-bus architecture
- Channel direct outputs
- Talkback facility
- Full-size 100mm faders
- Integral universal voltage, switched-mode PSU for light weight

TYPICAL SPECIFICATIONS

Frequency Response	XLR input to any Output . . . . . 20Hz – 20kHz, +0/-1dB
T.H.D.	All measurements at +10dBu output, 30dB gain XLR input to Direct output . . . . . < 0.007% @ 1kHz XLR input to Mix output . . . . . < 0.008% @ 1kHz
Noise	Mic Input E.I.N. (maximum gain) . . . . . <-128dBu (150Ω source) Mix (32 ch. routed to mix, faders down, 22Hz – 22kHz) . . . . . < -85dBu Group (32 ch. routed to mix, faders down, 22Hz – 22kHz) . . . . < -85dBu Aux (32 ch. routed to mix, faders down, 22Hz – 22kHz) . . . . . < -88dBu
Crosstalk (@ 1kHz)	Input channel muting . . . . . > 98dB Input fader cutoff . . . . . > 98dB Input pan pot isolation . . . . . > 82dB Mix routing isolation . . . . . > 98dB Group routing isolation . . . . . > 98dB Adjacent channel isolation . . . . . > 100dB Group-Mix crosstalk . . . . . < -84dB Aux send off . . . . . < -94dB Typical CMRR at max gain @ 1kHz 80dB
Filter	HP (mono input) 100Hz, 18dB/octave
EQ (Mono Input)	HF . . . . . 13kHz, +/-15dB Hi-Mid . . . . . 550Hz – 13kHz, +/-15dB Lo-Mid . . . . . 80Hz – 1.9kHz, +/-15dB LF . . . . . 80Hz, +/-15dB Q 1.5
Metering	Output channels . . . . . 6 tri-colour 12-segment LED bargraphs
Power	AC mains supply (internal PSU) 85V-270V AC, 50/60Hz universal input Power consumption . . . . . Less than 50W
Operating Conditions	Temperature Range . . . . . -10°C to +30°C Humidity . . . . . 0% to 80%

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Mic Input . . . . . +15dBu max. Line Input . . . . . +30dBu max. Stereo Inputs & Insert Returns . . . . . +20dBu max. All Outputs . . . . . +20dBu max. Nominal operating level . . . . . 0dBu max. Headphone power . . . . . 2 x 250mW into 200 phones
Input & Output Impedances	Mic Input . . . . . 2kΩ Line Inputs . . . . . > 10kΩ Input Channel Insert Return . 5k (with EQ in, otherwise . . . . . .worst case 1.8kΩ Mix, Group, Aux Outputs . . . . . 150Ω Insert Sends . . . . . 75Ω Recommended headphone impedance 50-600Ω

DIMENSIONS & WEIGHT

Height	All frame sizes . . . . . 164mm (6.5")
Width	16 channel . . . . . 653mm (25.7") 24 channel . . . . . 856mm (33.7") 32 channel . . . . . 1059mm (41.7")
Depth	All frame sizes . . . . . 503mm (19.8")
Weight (packed)	16 channel . . . . . 18.2 kg (40.0 lbs) 24 channel . . . . . 21.8 kg (48.0 lbs) 32 channel . . . . . 25.4 kg (56.0 lbs)

Spirit Monitor 2 Live

SPIRIT MONITOR 2

- 12-bus stage monitor / front of house mixing console
- 24, 32 and 40 channel frame sizes
- 4-band EQ with two swept mid bands
- UltraMic+ preamps on all mono inputs
- 12 monitor sends with 1-8 mono and 9-12 stereo
- Split outputs for easy connection to FOH mixing console
- 48V phantom power switchable on all channels
- Rackmountable external power supply

TYPICAL SPECIFICATIONS

Frequency Response	Input to Output, medium gain 15Hz – 45kHz (< -3dB), 25Hz – 25kHz (< -1dB)
T.H.D.	Mic sens. -10dBu, faders @ unity, send @ max, +20dBu @ all outs . <0.005% @ 1kHz
Noise	Mic Input E.I.N. (maximum gain) ..... -129dBu (150Ω source) Output Noise (24 inputs routed, sends down, master @ unity) . < -80dBu
Crosstalk (@ 1kHz)	Channel Send Range ..... > 90dB Channel Fader Range ..... > 80dB Mute Attenuation ..... > 100dB Adjacent Output Isolation ..... > 90dB Typical CMRR at max gain @ 1kHz ..... > 85dB Typical CMRR at any gain @ 50Hz ..... > 65dB
Filters	HP (Inputs) ..... 100Hz, 18dB/octave HP (Outputs 1-8) ..... OFF - 160Hz HP (Outputs 9-12) 60Hz
EQ (Mono Input)	HF ..... 13kHz, +/-15dB Hi-Mid ..... 550Hz – 13kHz, +/-15dB Lo-Mid ..... 80Hz – 1.9kHz, +/-15dB LF ..... 80Hz, +/-15dB
Metering	3-colour 12-segment LED bargraphs display levels on all output channels (pre/post-EQ) Two 3-colour 12-segment LED master bargraphs
Power Consumption	175W
Operating Conditions	Temperature Range ..... -10°C to +30°C Humidity ..... 0% to 80%
Power Supply Unit	Type DCP200

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Mic Input ..... +28dBu max. FX Return Input ..... +22dBu max. Insert Return ..... +22dBu max. Outputs ..... +22dBu max., +4dBu nominal
Input & Output Impedances	Mic Input ..... 1.8kΩ All other Inputs ..... > 10kΩ Headphone Output ..... 75Ω All other Outputs ..... < 75Ω

DIMENSIONS & WEIGHT

Height	All frame sizes ..... 88mm (3.5")
Width	24 channel ..... 1201mm (47.3") 32 channel ..... 1455mm (57.3") 40 channel ..... 1709mm (67.3")
Depth	All frame sizes ..... 591mm (23.3")
Weight	24 channel ..... 31.4 kg (69.1 lbs) 32 channel ..... 37.0 kg (81.4 lbs) 40 channel ..... 45.4 kg (100.0 lbs)

GigRac Live

GigRac 1000st shown

- Available in 2 models: GigRac 600 & GigRac 1000st
- 8 channel mixer
- XLR, jack and phono inputs
- 2-band channel equalisation (GigRac 600)
- 3-band channel equalisation (GigRac 1000st)
- On-board 7-band graphic equalisation
- High quality digital effects programmes
- 10-segment precision LED metering
- Independent Main and Monitor mixes

TYPICAL SPECIFICATIONS

Frequency Response	20Hz - 22kHz rel 1kHz Line in to Main out ..... +0.2/-2.5dB
T.H.D.	Mic I/P -20dB Pad 0dBu I/P at Main out (22Hz-22kHz) ..... 0.15% Mic I/P to Amp Out @ full power (22Hz-22kHz) 0.15%
Noise	Mic Input E.I.N. (maximum gain) ..... <-123dBu (150Ω source) Main out (Level control mid) ..... < -78dBu Mon out (Level control mid) ..... < -80dBu Amp out ..... < -57dBu
Crosstalk / Isolation	Main cutoff ..... -80dB Mon cutoff ..... -80dB
Outputs	Max out Main / Mon ..... 18dBu Power Output GigRac 600 ..... 2 x 300W ref 4Ω Power Output GigRac 1000st ..... 2 x 500W ref 4Ω
Metering	10-segment LED bargraph displays mix output levels
Power	Internal power supply

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Max Input Mic (20dB pad) (Ch1-Ch4) ..... -3.5dBu Max Input Mic (20dB pad) (Ch5-Ch8) ..... -18dBu Max Input Line (20dB pad) (Ch1-Ch4) ..... 10dBu Max Input Line (20dB pad) (Ch5-Ch8) ..... 3dBu Max Mic Gain to Main Out (Ch1-Ch4) ..... 60dBu Max Mic Gain to Main Out (Ch5-Ch8) 50dBu
Input & Output Impedances	Mic Input (Ch1-Ch4) ..... 5.5kΩ Mic Input (Ch5-Ch8) ..... 2.4kΩ Line Input (Ch1-Ch4) ..... 30kΩ Line Input (Ch5-Ch8) 40kΩ

DIMENSIONS & WEIGHT

Height	GigRac 600 ..... 222mm (8.75") GigRac 1000st ..... 267mm (10.5")
Width	GigRac 600 ..... 495mm (19.5") GigRac 1000st ..... 495mm (19.5")
Depth	GigRac 600 ..... 322mm (12.7") GigRac 1000st ..... 322mm (12.7")
Weight	GigRac 600 ..... 12.7 kg (27.9 lbs) GigRac 1000st ..... 12.0 kg (26.4 lbs)

COMPARISON OF FEATURES

Feature	GigRac 600	GigRac 1000st
Power Amp @ 4 Ohms	2 x 300W	2 x 500W
Size (Uncased)	4U / 7 inches	5U / 8.75 inches
Channel EQ	2 band fixed	3 band fixed
Stereo	No	Yes
Pan Controls	No	Yes
Graphic EQ	1 x 7 band Selectable to Main or Monitor path	1 x Stereo 7 band for Main Mix 1 x Mono 7 band for Monitor Mix
GigFX Presets	8	10
Output Meters	1 - Main Mix only	2 - Main L/R or Mono Main/Monitor Mixes
Playback Input	No	Yes
Standby Mute	No	Yes
Submix Input	Mono	Stereo
Mix output	Mono	Stereo

FX16ii Multi-Purpose

FX16ii

- 26 inputs as standard
- 16 mono channels with UltraMic™ preamps
- 4 stereo returns
- 4-bus architecture with sub-group routable to mix
- 24-bit Lexicon effects processor
- Direct ouputs individually switchable pre/post fade
- 100mm faders
- Inserts on all mono channels
- Inserts on stereo mix bus
- 3-band EQ with swept mid band on mono inputs
- 100Hz high-pass filter
- +48V phantom power
- 2 sub-group outputs
- Rack mountable with rotating rear panel

TYPICAL SPECIFICATIONS

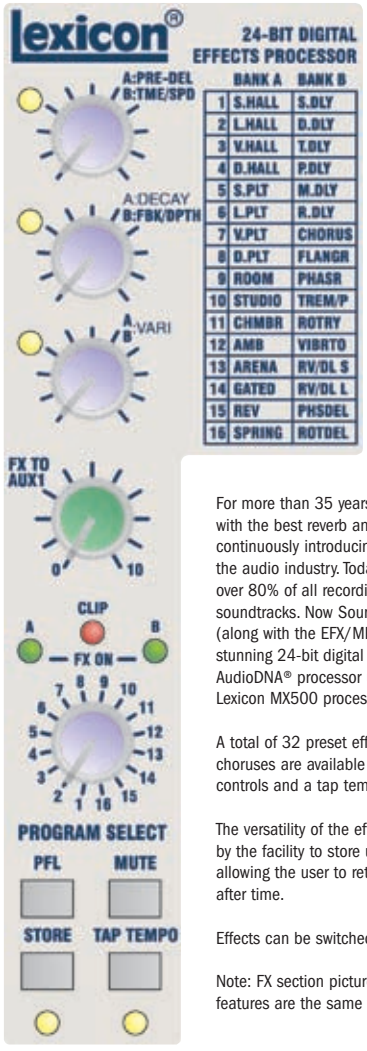
Frequency Response	Mic / Line Input to any Output . . . . . +/1dB, 20Hz – 20kHz
T.H.D.	Mic Sensitivity -30dBu, +14dBu @ Mix output . . . . . < 0.009% @ 1kHz
Noise	Mic Input E.I.N. (maximum gain) . . . . . -127dBu (150Ω source) Aux, Mix and Masters (@ 0dB, faders down) . . . . . < -84dBu
Crosstalk (@ 1kHz)	Channel Mute . . . . . > 96dB Fader Cut-off (rel +10 mark) . . . . . > 90dB 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 +30°C

INPUT / OUTPUT SPECIFICATIONS

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)

DIMENSIONS & WEIGHT

Height	148mm (5.8")
Width	Without rack brackets . . . . . 442mm (17.4") With rack brackets . . . . . 481mm (19.0")
Depth	442mm (17.4")
Weight	8.5kg (19lbs)



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 the FX16ii (along with the EFX/MFX – see pages 40 and 44) with stunning 24-bit digital effects processing using the same AudioDNA® processor used in the highly-acclaimed Lexicon MX500 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.

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 time after time.

Effects can be switched on and off using a footswitch.

Note: FX section pictured here is from EFX. Functions and features are the same for FX16ii, EFX and MFX.

Spirit M Series Multi-Purpose

SPIRIT M SERIES

- 4, 8 or 12 mono inputs with 3-band EQ (swept mid)
- 4 stereo inputs
- Rugged chassis design, with integral rackmount capability
- 4 dedicated level-controlled FX returns with master level control
- 4 auxiliary sends – 2 pre-fade, 2 post-fade
- Pre- /post-fade switchable direct output on every mono input channel
- Signal detect and peak LEDs on all input channels
- S/PDIF digital output
- Global 48V phantom power
- 100mm faders throughout

TYPICAL SPECIFICATIONS

Frequency Response	Mic / Line Input to any Output . . . . . +/-1dB, 20Hz – 20kHz
T.H.D.	Mic Sensitivity -30dBu, +20dBu @ all outputs . . . . . < 0.008% @ 1kHz
Noise	Mic Input E.I.N. (max. gain, 22Hz – 22kHz, unweighted) . . . . . -128dBu Aux and Mix Outputs (8 ch. routed, faders down, 22Hz – 22kHz, unweighted) . . . . . < -84dBu
Crosstalk	Channel Mute . . . . . < 90dB 20Hz – 10kHz, < 80dB 10kHz – 20kHz Fader Cut-Off (ref. Fader 0dB) . < 90dB 20Hz – 10kHz, < 80dB 10kHz – 20kHz Routing Isolation . . . . . < 90dB 20Hz – 10kHz, < 80dB 10kHz – 20kHz
Filter	HP 100Hz, 18dB/octave
EQ (Mono Input)	HF . . . . . 12kHz, +/-15dB MF . . . . . 240Hz – 6kHz, +/-15dB LF . . . . . 60Hz, +/-15dB
Operating Conditions	Temperature Range . . . . . -10°C to +30°C Humidity . . . . . 0% to 80%

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Microphone Input Maximum Level . . . . . +12dBu Mono Channel Line Input Maximum Level . . . . +38dBu Stereo Input Maximum Level . . . . . +21dBu Headphones Output (into 200Ω) . . . . . 150mW All Other Audio Outputs . . . . . +21dBu into 10kΩ
Input & Output Impedances	Mic Input . . . . . ~ 2kΩ Mono Channel Line Input . . . . . > 40kΩ Stereo Input (Stereo Mode) . . . . . > 30kΩ Stereo Returns . . . . . > 10kΩ Headphone Output . . . . . ~ 40Ω All Other Audio Outputs 75Ω

DIMENSIONS & WEIGHT

Height	All frame sizes . . . . . 119mm (4.7")
Width	4 channel, with sides . . . . . 397mm (15.6") 4 channel, without sides . . . . . 373mm (14.7") 8 / 12 channel, with sides . . . . . 506mm (19.9") 8 / 12 channel, without sides (rackmount) . . . . . 483mm (19.0")
Depth	All frame sizes, with sides . . . . . 523mm (20.6") All frame sizes, without sides (rackmount) . . . . . 490mm (19.3"), ...fits into 11U
Weight (incl. power supply)	4 channel . . . . . 6.75 kg (14.8 lbs) 8 channel . . . . . 8.25 kg (18.1 lbs) 12 channel . . . . . 8.55 kg (18.8 lbs)

EPM Series Multi-Purpose

Pictured : EPM12

- Frame sizes 6 mono + 2 stereo, 8 mono + 2 stereo and 12 mono + 2 stereo
- Precision GB30 mic preamps
- +48V phantom power
- 2 configurable auxiliary buses
- XLR-type and $^1/_4$" metal jack connector sockets
- 2-track playback inputs and record outputs
- Aux send globally switchable pre or post fade
- 3- band EQ with swept mid band (mono inputs)
- 2- band EQ on stereo inputs
- Inserts on all mono inputs
- 10-segment LED output metering
- Headphone output
- Simple rack mounting options

TYPICAL SPECIFICATIONS

Frequency Response	Mic / Line Input to any Output ..... +/-0.5dB, 20Hz – 20kHz
T.H.D.	Mic Sensitivity -30dBu, +14dBu @ Mix output ..... < 0.007% @ 1kHz
Noise	Mic Input E.I.N. (maximum gain) ..... -128dBu (150Ω source) Aux, Mix and Masters (@ max, faders down) ..... < -85dBu
Crosstalk (@ 1kHz)	Channel Mute ..... > 96dB Fader Cut-off (rel +10 mark) ..... > 96dB Aux Send Pots Offness ..... > 86dB
EQ (Mono inputs)	HF ..... 12kHz, +/-15dB, MF (swept) ..... 140Hz – 3kHz, +/-15dB LF ..... 80Hz, +/-15dB Q 1.5
Power Consumption	Less than 20W
Operating Conditions	Temperature Range ..... -10°C to +30°C

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Mic Input ..... +17dBu max. Line Input ..... +30dBu max. Stereo Input ..... +30dBu max. Mix Output ..... +20dBu max. Headphones (@200Ω) 300mW
Input & Output Impedances	Mic Input ..... 2.4kΩ Line Input ..... 11kΩ Stereo Input ..... 100kΩ Outputs 75Ω

DIMENSIONS & WEIGHT

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

EFX Series Multi-Purpose

Pictured : EFX8

- Frame sizes 8 mono + 2 stereo and 12 mono + 2 stereo
- Built- in Lexicon 24-bit effects
- Precision GB30 mic preamps
- +48V phantom power
- 1 configurable auxiliary bus
- 1 dedicated FX send
- XLR-type and $^1/_4$" metal jack connector sockets
- 2-track playback inputs and record outputs
- Aux send globally switchable pre or post fade
- 3- band EQ with swept mid band (mono inputs)
- 3- band EQ on stereo inputs
- Inserts on all mono inputs
- 10-segment LED output metering
- Headphone output
- Simple rack mounting options

See Soundcraft FX16ii for Lexicon Effects Information

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 Fader Cut-off (rel +10 mark) ..... > 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 ..... 720Hz, +/-15dB LF ..... 80Hz, +/-15dB
Power Consumption	Less than 35W
Operating Conditions	Temperature Range ..... 5°C to 40°C

INPUT / OUTPUT SPECIFICATIONS

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)

DIMENSIONS & WEIGHT

Height	All frame sizes ..... 91mm (3.6")
Width	EFX8 ..... 330mm (13.0") EFX12 ..... 432mm (17.0")
Depth	All frame sizes ..... 362mm (14.3")
Weight	EFX8 ..... 4.6 kg (10.1 lbs) EFX12 ..... 5.8 kg (12.8 lbs)

MPM Series Multi-Purpose

Pictured : MPM20

- Frame sizes 12 mono + 2 stereo and 20 mono + 2 stereo
- Precision GB30 mic preamps
- +48V phantom power
- 2 group busses
- 3 Aux sends, globally switchable pre or post fade
- 3-band EQ with swept mid band on mono inputs
- 3-band EQ on stereo inputs
- XLR-type and $^1/_4$" metal jack connector sockets
- 2-track playback inputs and record outputs
- Stereo Mix, Monitor and Headphone outputs
- Optional rack ears available

TYPICAL SPECIFICATIONS

Frequency Response	Mic / Line Input to any Output ..... +/-0.5dB, 20Hz – 20kHz
T.H.D. + Noise	Mic gain 30dB, -20dBu input Mix out, fader max @ 1kHz, i/p fader @ 0dB ..... <0.004 %
Noise (22Hz-22kHz measurement bandwidth)	Mic Input E.I.N. (maximum gain) ..... -128dBu (150Ω source) Aux, Mix and Masters (@ max, faders down) ..... < -83dBu
Crosstalk (@ 1kHz)	Channel Mute ..... > 93dB Fader Cut-off (rel +10 mark) ..... > 93dB Aux Send Pots Offness ..... > 83dB
EQ (Mono inputs)	HF ..... 8kHz, +/-15dB MF (swept) ..... 150Hz – 3.5kHz, +/-15dB LF ..... 150Hz, +/-15dB Q 1.5
Power Consumption	MPM20/2 ..... 35 Watts MPM12/2 ..... 30 Watts
Operating Conditions	Temperature Range ..... 0°C to +40°C

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Mic Input ..... +16dBu max. Line Input ..... +30dBu max. Stereo Input ..... +30dBu max. Mix Output ..... +20dBu max. Headphones (@200Ω) 300mW
Input & Output Impedances	Mic Input ..... 2.4kΩ Line Input ..... 11kΩ Stereo Input ..... 100kΩ Outputs 75Ω

DIMENSIONS & WEIGHT

Height	All frame sizes ..... 94mm (3.7")
Width	MPM12 ..... 432mm (17.0") MPM20 ..... 688mm (27.0")
Depth	All frame sizes ..... 405mm (16.0")
Weight	MPM12 ..... 6.7 kg (14.8 lbs) MPM20 ..... 9.3 kg (20.4 lbs)

MFX Series Multi-Purpose

Pictured : MFX12/2

- Frame sizes 8 mono + 2 stereo, 12 mono + 2 stereo and 20 mono + 2 stereo
- Built- in Lexicon 24-bit effects
- Precision GB30 mic preamps
- +48V phantom power
- 2 group busses
- 2 Aux sends, globally switchable pre or post fade
- Dedicated FX send
- 3-band EQ with swept mid band on mono inputs
- 3-band EQ on stereo inputs
- XLR-type and $^1/_4$" metal jack connector sockets
- 2-track playback inputs and record outputs
- Stereo Mix, Monitor and Headphone outputs
- Optional rack ears available

See Soundcraft FX16ii for Lexicon Effects Information

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 Fader Cut-off (rel +10 mark) ..... > 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 ..... 720Hz, +/-15dB LF ..... 80Hz, +/-15dB
Power Consumption	Less than 40W
Operating Conditions	Temperature Range ..... 5°C to 40°C

INPUT / OUTPUT SPECIFICATIONS

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)

DIMENSIONS & WEIGHT

Height	All frame sizes ..... 94mm (3.7")
Width	MFX8 ..... 403mm (15.9") MFX12 ..... 482mm (19.0") MFX20 ..... 688mm (27.0")
Depth	All frame sizes ..... 405mm (16.0")
Weight	MFX8 ..... 4.0 kg (8.8 lbs) MFX12 ..... 6.7 kg (14.8 lbs) MFX20 ..... 9.3 kg (20.4 lbs)

Ghost LE Recording/Post

- Highly versatile 8-bus mixing console
- 24 and 32 channel sizes, with an optional 24 input channel expander
- Comprehensive 4-band EQ, with 2 fully parametric mid-ranges
- Low noise mic amp
- External tape machine transport control
- 10 auxiliary send busses
- Powerful EQ

TYPICAL SPECIFICATIONS

Frequency Response	Mic/Line Input to any Output (sens. @ 30dB) . +0/-0.5dB, 20Hz – 20kHz
T.H.D.	Mic/Line to Direct Output (EQ out) . . . . . < 0.002% @ 1kHz Mic/Line to Direct Output (EQ in) . . . . . < 0.003% @ 1kHz Mix B to Direct Output (Swap pressed) . . . . . < 0.002% @ 1kHz
Noise	Mic Input E.I.N. (sensitivity @ -60dBu) . -128dBu measured at input point Mic Input E.I.N. (sensitivity @ -30dBu) . . . . . -128dBu (150Ω source) Direct Output (22Hz-22kHz, mic sens. @ -10dB, ch. fader @ unity, EQ out) -95dBu Direct Output (22Hz-22kHz, mic sens. @ -10dB, ch. fader @ unity, EQ in) -93dBu Bus Noise (22Hz – 22kHz, Gp O/Ps 1-8, no ch. routed, faders down) . -90dBu Bus Noise (22Hz – 22kHz, Gp O/Ps 1-8, 24 ch. routed, faders down) . -80dBu Mix Output (no ch. routed, mix fader @ unity, ch. faders down) . . . . . -90dBu Mix Output (24 ch. routed, mix fader @ unity, ch. faders down) . . . . . -80dBu
Crosstalk (@ 1kHz)	Mic Input to Line Input . . . . . -100dB Line Input to Mic Input . . . . . -90dB Mix B to Channel . . . . . -80dB Channel to Mix B . . . . . -75dB Fader Attenuation . . . . . -80dB
CMRR (@ 1kHz)	Mic Input, typical at sensitivity -30dBu . . . . . -90dB Line Input, typical at sensitivity 0dBu . . . . . -60dB
Filter	HP 100Hz, 18dB/octave
EQ (Mono Input)	HF . . . . . 12kHz, +/-15dB Hi-Mid . . . . . 400Hz – 20kHz, +/-15dB Lo-Mid . . . . . 25Hz – 1.5kHz, +/-15dB LF . . . . . 60Hz, +/-15dB Q . . . . . 0.7 – 6
Metering	Via a single LED that glows brighter as level increases and a peak LED Optional overbridge is available, with 12-segment LED bargraph metering
Power Consumption	450W
Operating Conditions	Temperature Range . . . . . -10°C to +30°C Humidity . . . . . 0% to 80%
Power Supply Unit	Type CPS275

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Mic Input . . . . . -60dBu to -8dBu Line Inputs . . . . . -40dBu to +12dBu Group Outputs . . . . . -10dBV / +4dBu Mix Outputs . . . . . +4dBu
Input & Output Impedances	Mic Input . . . . . 2kΩ All other Inputs . . . . . > 10kΩ All Outputs . . . . . < 75Ω

DIMENSIONS & WEIGHT

Height	All frame sizes, with optional meterbridge . . . . . 227.79mm (8.97")
Width	24 channel . . . . . 1059.36mm (41.71") 32 channel . . . . . 1303.20mm (51.31") 24 channel expander . . . . . 815.52mm (32.11")
Depth	All frame sizes . . . . . 780.71mm (30.74")
Weight	24 channel . . . . . 44.0 kg (97 lbs) 32 channel . . . . . 53.6 kg (118 lbs) 24 channel expander . . . . . 33.0 kg (73 lbs)

Compact Recording/Post

COMPACT

- Desktop audio mixers
- Available in two versions: Compact 10 and Compact 4
- High quality Class A mic preamps
- Switchable +48V phantom power and indicator
- 3-band EQ on all input channels
- Switchable RIAA turntable equalisation
- Direct Injection for basses, guitars and keyboards
- Zero-latency monitoring
- Failsafe recording bus
- Dedicated artist and engineer headphone monitoring

TYPICAL SPECIFICATIONS

Frequency Response	Mic / Line Input to any Output ..... +/-0.5dB, 20Hz – 20kHz
T.H.D.	Mic gain 30dB, Mix out, fader max @ 1kHz ..... < 0.007%
Crosstalk (@ 1kHz)	Channel level cut-off (rel +10 mark) ..... > 80dB
EQ	HF ..... 12kHz, +/-12dB MF ..... 600kHz, +/-12dB LF ..... 60Hz, +/-12dB
Operating Conditions	Temperature Range ..... 0°C to +50°C

INPUT / OUTPUT SPECIFICATIONS

Input & Output Levels	Mic Input ..... +16dBu max. Line Input ..... +30dBu max. Stereo Input ..... +20dBu max. Headphones (@ 200Ω) 300mW
Input & Output Impedances	Mic Input ..... 2kΩ Line Input ..... 10kΩ Hi-Z Input ..... 300kΩ Stereo Input ..... 47kΩ Outputs 75Ω

DIMENSIONS & WEIGHT

Height	Compact 4 / 10 ..... 55mm (2.17")
Width	Compact 4 ..... 277mm (10.9") Compact 10 ..... 456mm (18.0")
Depth	Compact 4 / 10 ..... 246mm (9.69")
Weight	Compact 4 ..... 1.75 kg (3.85 lbs) Compact 10 ..... 2.75 kg (6.05 lbs)

UREI 1603/1605 DJ

KEY FEATURES

- 7 (1605) / 4 (1603) Full-function stereo channels
- Each has inputs selectable from Mic, Phono and Line connections
- Phono inputs are switchable to become Line level, individually
- Mic insert on channel 1 for ease of connecting external processing
- Rotateable rear panel allows connectors to be located on the rear or underneath of the console (for best cable access)
- External mute function mutes all channels except mic channel 1 to allow PA announcements but mutes music
- 3-band EQ on Channel 1 (Mic) +/-12dB
- 3-band ISOLATOR EQ on channels 2-7, isolating from full cut to +6dB
- 1 Aux send per channel: - Channel sends switchable pre/post fader individually; Aux Return conveniently located on top panel and can be assigned to crossfader
- Comprehensive CUE/Monitoring system, - Aux Send can be CUE'd to headphones, Aux Return can be CUE'd to headphones
- VCA-based crossfader reduces fader noise and allows fully variable control curves for total control of crossfade mixing style
- Headphone output on 1/4" and Mini-jack connectors
- EQ on headphone output
- Booth and Master Outputs on XLR, balanced and RCA, unbalanced
- Comprehensive booth controls - EQ, dim function and L/R/stereo output selector
- Separate master mono output
- High Pass filter on Master and booth outputs eliminates stage or turntable rumble
- Balance control on Master output
- Master and booth Output Mono switching
- Dj Mic (channel 1 only) to booth output defeat switch
- Tri-colour LED shows Signal/Beat/Peak metering
- Split Cue Headphone switch
- Flip function switches Cue and Mix in headphones (L and R)
- 10-segment Blue/White/Red LED output metering, which can read Left/Right or Split Cue/Mix
- Integral rack ears for easy desktop/rack mounting
- Individual channel gain structure controls (boost -/+14db or reduce -10db)
- Master output attenuator pads (engineer only -10db and -20db)

TYPICAL SPECIFICATIONS

Frequency Response	CD/Line ..... 20Hz-20kHz (+/-0.5dB) Phono ..... 20Hz-20kHz (+/-1.5dB/RIAA) Mic [Line] ..... 20Hz-20kHz (+/-2dB) [20Hz-20kHz (+/-0.5dB)] Aux/FX Return ..... 20Hz-20kHz (+/-0.5dB)
Signal/Noise Ratio	CD/Line ..... 90dB Phono ..... 75dB Mic [Line] ..... 70dB [90dB] Aux/FX Return 90dB
T.H.D. / Crosstalk	T.H.D. ..... <0.02% Crosstalk 80dB
Audio Inputs (Level / Impedance)	CD/Line ..... -12dBu/22kΩ Phono ..... -52dBu/47kΩ Mic[Line] ..... -52dBu/3k Ohms [-12dBu/22kΩ] Aux/FX Return ..... -12dBu/22kΩ
Audio Outputs (Level / Impedance)	Master (Balanced) ..... +2dBu/600Ω Master (Unbalanced) ..... +2dBu/1kΩ Booth Monitor, Mic Insert, FX Send ..... +2dBu/1kΩ Headphones ..... -2dBu/22
Power Supply	Internal universal voltage switched mode supply

DIMENSIONS & WEIGHT (1603)

Height	..... 87.6mm (3.5")
Width	..... without rack ears 338mm (13.3") ..... with rack ears 381mm (15")
Depth	..... 400mm (15.8")
Weight	..... 7.5kg (16.5lbs)

DIMENSIONS & WEIGHT (1605)

Height	..... 87.6mm (3.5")
Width	..... without rack ears 440mm (17.3") ..... with rack ears 483mm (19")
Depth	..... 400mm (15.8")
Weight	..... 8.7kg (9.1lbs)

Live Comparison Chart

Front of House	MH4 (dual purpose)	MH3 (dual purpose)	MH2 (dual purpose)	GB8	GB4
Mono Inputs	24-56ch	24-56ch	24-48ch	12-48ch	12-40ch
Sub Groups	8 (individual sends)	8 (individual sends)	8 (paired sends)	4 (paired sends)	4 (paired sends)
Master Outputs	L/R + Mono	L/R + Mono	L/R + Mono	L/R + Mono	L/R + Mono
Matrix	20 x 8	12 x 4 standard	11 x 4 standard	11 x 4 standard	7 x 4 standard
VCA Groups	8	8	8	-	-
Stereo Inputs	4 standard, more optional	4 standard, more optional	4	4 standard	2 standard
EQ	4 swept, 2 parametric	4 swept, 2 parametric	4 swept	2 fixed, 2 swept	2 fixed, 2 swept
Filters	Swept HPF	Swept HPF	Swept HPF	100Hz HPF	100Hz HPF
Aux Sends	12 Mono	12 Mono	10 Mono, 2 may be set as a stereo pair	8 i	8
Mute Groups	8	8	6	4	4
FX Returns	4 full stereo + 4 stereo with 4 band EQ	4 full stereo + 8 stereo with 3 band EQ	4 stereo with 3 band EQ	4 + 2 stereo inputs	2, stereo inputs
Linking	Audio + Logic	Audio + Logic	-	-	-
Other Features	LCR pan, Mute + MIDI snapshot	LCR pan, Mute + MIDI snapshot	LCR pan, Mic and Line input selection External MIDI Mute Control.	Integral PSU 12-segment output metering	Integral PSU, 12-segment output metering stereo modules

Stage Monitor	MH4 (dual purpose)	MH3 (dual purpose)	MH2 (dual purpose)	Spirit Monitor 2
Mono Inputs	24-56ch	24-56ch	24-48ch	24-40ch
Monitor Sends	8 mono + 4 stereo, or 12 mono + 2 stereo, or 16 mono	8 mono + 2 stereo	8 mono + 1 stereo, or 10 mono	12 (8 mono, 2 stereo)
Master Outputs	Stereo Wedge	Stereo Wedge	Stereo Wedge	Stereo + Wedge
Matrix	20 x 8	12 x 4 (expandable to 12 x 8)	11 x 4	-
VCA Groups	8	8	8	-
Stereo Inputs	4 standard, more optional	4 standard, more optional	4 standard	-
EQ	4 swept, 2 parametric	4 swept, 2 parametric	4 swept	2 fixed, 2 swept
Filters	Swept HPF	Swept HPF	Swept HPF	100Hz HPF
Mute Groups	8	8	6	-
FX Returns	Line I/P to each group	Line I/P to each group	4 x stereo routable to groups	2
Linking	Audio + Logic	Audio + Logic	-	-
Other Features	AFL selects page on BSS™ Varicurve or dbx DriveRack.	AFL selects page on BSS™ Varicurve or dbx DriveRack.	AFL selects page on BSS™ Varicurve or dbx DriveRack.	Stereo Ambience Mic Input

Live Comparison Chart

Front of House	GB2	GB2R 16	GB2R 12/2	Live 8	LX7ii
Mono Inputs	16-32ch	16ch	12ch	16-40ch	16-32ch
Sub Groups	8 (paired sends)	-	2	8 (paired sends)	4 (paired sends)
Master Outputs	L/R + Mono	L/R + Mono	L/R + Mono	L/R	L/R + Mono
Matrix	6 x 2 standard	-	-	2 standard	-
VCA Groups	-	-	-	-	-
Stereo Inputs	2 standard more optional	-	2	2	2
EQ	2 fixed, 2 swept	2 fixed, 2 swept	2 fixed, 2 swept	2 fixed 2 swept	2 fixed 2 swept
Filters	100Hz HPF	100Hz HPF	100Hz HPF	100Hz HPF	100Hz HPF
Aux Sends	6 switched in pairs)	6	6	6	6 (4 Pre/Post
Mute Groups	-	-	-	4	-
FX Returns	2, stereo inputs	3 stereo returns	Up to 5 stereo returns + 2 stereo inputs	8 + 4 stereo inputs	2
Linking	-	-	-	-	-
Other Features	Integral PSU 12 segment output metering available	Integral PSU 12-segment output metering Integral rack mounting kit	Integral PSU 12-segment output metering Integral rack mounting kit	Built-in LED input metering + VU meterpod	Integral PSU meterbridge

GigRac Powered Mixers	GigRac 600	GigRac 1000st
Mono Inputs	8ch	8ch
Stereo Inputs	4 stereo inputs (mono summed)	4 stereo inputs
EQ	2 fixed on inputs + 7-band graphic	3 fixed on inputs + 2 x 7-band graphic
Filters	-	-
Aux Sends	1	1
FX Returns	1 stereo return (submix input)	1 stereo return (submix input)
Other Features	2 x 300W portable 8 built in FX presets	2 x 500W, portable, 10 built in FX presets

Multi-Purpose Comparison Chart

	FX16ii	M Series	EPM	EFX	MPM	MFX
Rack Mount	Rack ears supplied	4,8 & 12 Integral (4 uses rack extender)	Optional	Optional	Optional	Optional
Frame Sizes	16	4, 8, 12	6, 8, 12	8, 12	12, 20	8, 12, 20
Mono Channels (mic or line)	16	4, 8, 12	6, 8, 12	8, 12	12, 20	8, 12, 20
Inserts	Mono inputs, Sub-mix, Mix	Mono inputs, Mix	Mono inputs, Mix	Mono inputs	Mono inputs	Mono inputs
Stereo Channels	4 stereo returns	4 stereo inputs	2 stereo inputs	2 stereo inputs	2 stereo inputs	2 stereo inputs
Groups	2	-	-	-	2	2
Direct Outs	All mono channels	All mono channels	-	-	-	-
EQ Bands (mono inputs)	3 (swept mid)	3 (swept mid)	3 (swept mid)	3 (swept mid)	3 (swept mid)	3 (swept mid)
EQ Bands (stereo inputs)	-	2 band fixed on stereo inputs	2 band fixed on stereo inputs	3 band fixed on stereo inputs	3 band fixed on stereo inputs	3 band fixed on stereo inputs
Filters	100Hz HPF mono inputs	100Hz HPF mono inputs	-	-	100Hz HPF mono inputs	100Hz HPF mono inputs
Auxiliary Sends	3 + Lexicon FX	4 (2 pre, 2 post)	2	1 + Lexicon FX	3	2 + Lexicon FX
Returns (Stereo returns include 2-track input)	5 stereo returns	4 stereo returns	1 stereo return	2 stereo returns	1 stereo return	2 stereo returns
Phantom Power	Switchable 1-8, 9-16	Global	Global	Global	Global	Global

Typical Applications:

Band/PA Setups	✔	✔	✔	✔	✔	✔
Small Venues, Conferences	✔	✔	✔	✔	✔	✔
Installed Sound	✔	✔	✔	✔	✔	✔
Schools, Houses of Worship	✔	✔	✔	✔	✔	✔
Studio Recording	✔	✔	✔	✔	✔	✔
Video Pre/ Post-Production	✔	✔	✔	✔	✔	✔
Sub/Location Mixing	✔	✔	✔	✔	✔	✔
Multimedia	✔	✔	✔	✔	✔	✔

Recording/Post-Production Comparison Chart

	Ghost LE	Compact
Digital/Analogue Audio	Analogue	Analogue
Frame Sizes	24, 32	4, 10
Meterbridge	Optional	-
EQ	4-band (with 2 fully parametric mids)	3-band fixed
Aux Sends	10	-
Groups	8	-
Mono Channels	24/32	2/4
Tape Returns	24/32	-
Stereo Channels / Returns	4	2/6
Dynamics	-	-
Expansion	24 Channel Expander available	-
Faders	100mm	-
MIDI Control	4 Faders (not LE)	-
Transport Controls	Yes	-
Phantom Power	Yes	Yes
Dynamic Automation	Mutes	-

Power Supply Units

All Soundcraft power supply units feature high quality components throughout. Features on the top-of-the-range CPS2000 include:

CPS2000

- Linear circuitry, using industry standard components
- Fewer voltage rails for greater simplicity and reliability
- Load is spread across several power devices on each rail, for optimum heat dissipation
- Voltage monitoring for world-wide use
- Front panel status LEDs indicating thermal shutdown and low mains power
- Heavy current wiring is all hard soldered, minimising number of connectors
- Built-in diode output linking allows two supplies to be paralleled for redundant operation, without a separate switcher box
- Heavy-duty Socapex® DC connectors on both the console and power supply
- Thermal sensing fan speed control for reduced noise and longer life

TYPICAL SPECIFICATIONS

Power Supply Unit	CPS2000	CPS800	CPS450/B	CPS275	CPS150
Height	177.0mm (7.0"), 4U	132.5mm (5.2"), 3U	88.1mm (3.5"), 2U	88.1mm (3.5"), 2U	85.0mm (3.3")
Width at Front	482.6mm (19.0")	482.6mm (19.0")	482.6mm (19.0")	482.6mm (19.0")	287.0mm (11.3")
Width at Rear	440.0mm (17.3")	434.0mm (17.1")	424.0mm (16.7")	427.5mm (16.8")	287.0mm (11.3")
Depth	436.0mm (17.2")	371.5mm (14.6")	305.0mm (12.0")	350.5mm (13.8")	190.0mm (7.5")
Weight	30 kg (66 lbs)	16 kg (35 lbs)	13.2 kg (29 lbs)	11 kg (24.2 lbs)	5.2 kg (11.4 lbs)
Output Voltage	+/-17V, +48V, +8V	+/-17V, +48V, +8V	+/-17V, +48V, +24V, +8V	+/-17V, +48V, +5V	+/-17V, +48V
Power Consumption	980W	650W	400W	450W	100W
Rackmount (as standard)	Yes	Yes	Yes	Yes	No
Rackmount Kit Available	–	–	–	–	Yes

TYPICAL SPECIFICATIONS

Power Supply Unit	DCP200	DCP125	DPS-2	DPS-3	DPS-4
Height	85.0mm (3.3")	85.0mm (3.3")	88.1mm (3.5"), 2U	90.0mm (3.6")	89.0mm (3.5")
Width at Front	375.0mm (14.8")	185.0mm (7.3")	482.6mm (19.0")	190.0mm (7.5")	483.0mm (19.0")
Width at Rear	375.0mm (14.8")	185.0mm (7.3")	431.0mm (17.0")	190.0mm (7.5")	431.0mm (17.0")
Depth	180.0mm (7.1")	210.0mm (8.3")	160.0mm (6.3")	240.0mm (9.45")	245.0mm (9.65")
Weight	7.8 kg (17.2 lbs)	4.2 kg (9.2 lbs)	3.0 kg (6.6 lbs)	2.5 kg (5.5 lbs)	4.0 kg (8.8 lbs)
Output Voltage	+/-17V, +48V, 12VAC	+/-17V	+/-15V, +48V, +5V, +8V	+/-17V, +48V, +12V	+/-17V, +48V, +12V
Power Consumption	175W	99W	80W	150W	300W
Rackmount (as standard)	No	No	Yes	–	Yes
Rackmount Kit Available	Yes	Yes	–	Yes	–

Broadcast Consoles

Soundcraft.
We Talk Broadcast.

Every day, all over the world, broadcast facilities large and small rely on Soundcraft consoles. During our 30 year history, Soundcraft has established an enviable reputation for innovation, reliability and intuitive design, along with unbeatable value for money. Today's Soundcraft Broadcast Console range incorporates both analogue and digital technologies. Facilities seeking an analogue solution can choose from a comprehensive range of nine consoles, each of them modular in design and configurable to match precisely the relevant application. Those choosing a digital route will discover in Soundcraft's RM1d / RM1ds a console which achieves exceptional sound quality, flexibility and ease of use at a price not previously associated with digital consoles of such sophisticated specification. Analogue or digital, the choice is yours. A console for broadcast, the choice is Soundcraft.

RADIO CONSOLES

RM1d DIGITAL

series 15

series 10

RM1ds DIGITAL

RM105

RM100

PRODUCTION CONSOLES

BB100

B400

B800

Soundcraft Broadcast Consoles: A Comparison of Features

	TV/RADIO PRODUCTION			RADIO PRODUCTION / ON-AIR	
	B800	B400	BB100	Series 15	Series 10
Digital/Analogue	Analogue	Analogue	Analogue	Analogue	Analogue
Frame sizes	24, 32, 40, 48, 56	24, 32, 40, 48, 56	14, 22, 30, 38, 46	16, 24, 32	16, 24, 32
Script Tray	-	-	-	optional	optional
Output busses	ST1 (stereo)	ST (stereo)	ST (stereo)	STEREO (stereo)	STEREO (stereo)
	ST2 (stereo)	8 GROUPS (4 mono/4 stereo)	8 GROUPS (8 mono)	MONO (mono)	MONO (mono)
	8 GROUPS (4 mono/4 stereo)	3 AUX (mono)	8 AUX (mono)	AUX (mono)	AUX (mono)
	6 AUX (mono)	1 AUX (stereo)	1 AUX (stereo)	4 GROUP (stereo)	-
	2 AUX (stereo)	-	-	-	-
External inputs	8 stereo	8 stereo	-	4	4
Effects returns	1 per group module	1 per group module	1 per group pair 1 to the mix	-	2 (production
External talkback inputs	yes	yes	-	2	2
Talkback output	yes	yes	-	yes	yes
Equalisation	4-band sweep	3-band, swept mid	4-band swept mids (mono) 3-band swept mid (stereo)	3-band *	3-band *
Filters	HP 100Hz (mono + stereo) LP 12kHz (stereo)	HP variable	HP 80Hz	HP 80Hz	HP 80Hz
Remote start / stop (Mono Module)	yes	yes	-	-	yes
Remote start / stop (Stereo Module)	yes	yes	-	yes	yes
Fader start	yes	yes	yes	yes	yes
Auto-cue / pfl	Auto-cue	Auto-cue	pfl	Auto-pfl	Auto-pfl
Phantom power	yes	yes	yes	yes	yes
Headphone outs	Engineer's / Studio / Guest	Engineer's / Studio / Guest	Engineer's	Presenter's / Studio / Guest	Presenter's / Studio

* EQ is optional

RADIO PRODUCTION / ON-AIR

	RM1d	RM1ds	RM105	RM100
Digital/Analogue	Digital	Digital	Analogue	Analogue
Frame sizes	6, 12	6,12	8, 12, 20	8, 12, 20
Script Tray	12 fader only	12 fader only	optional	optional
Output busses	STEREO 1 (stereo)	PROGRAMME (stereo)	PGM (stereo)	PGM (stereo)
	STEREO 2 (stereo)	AUDITION (stereo)	AUX (stereo)	AUD (stereo)
	AUX 1, 2 (mono/ste)	AUX 1, 2 (mono/ste)	MONO (mono)	MONO (mono)
	-	-	-	-
	-	-	-	-
External inputs	4	4	4	4
Effects returns	1 (built-in version only)	1 (built-in Lexicon FX)	- Lexicon FX)	-
External talkback inputs	1 on 6 fader,	1 on 6 fader, 2 on 12 fader	- 2 on 12 fader	-
Talkback output	yes	yes	yes	yes
Equalisation	3-band	3-band	2-band *	none
Filters	HP variable	HP variable	-	-
Remote start / stop (Mono Module)	yes	yes	-	-
Remote start / stop (Stereo Module)	yes	yes	yes	yes
Fader start	yes	yes	yes	yes
Auto-cue / pfl	Auto-pfl	Auto-cue	Auto-cue	Auto-cue
Phantom power	yes	yes	yes	yes
Headphone outs	Presenter's / Studio / Guest	Presenter's / Studio / Guest	Presenter's / Guest	Presenter's / Guest

Digital Radio Console

RM1d DIGITAL

RM1ds DIGITAL

In the modern, multi-operator environment, the instant reconfigurability offered by digital console technology is priceless. With over 100 presets offering instant setup for every conceivable mixing task, Soundcraft's RM1d / RM1ds Digital Radio Consoles are perfect for increasing efficiency throughout the broadcast and production studio.

The RM1d is available in frame options: 6-fader, 12-fader or 12-fader with script tray. The RM1ds, also available in these frame sizes, offers a control surface for those more familiar with U.S.-style consoles. The 6-fader console has 6 input channels on the left of the console and a master section on the right; the 12-fader console has 12 input channels on the left of the console and a master section on the right while the faders on the 12-fader version can be split with six either side of a recessed script tray with a master section on the right.

INPUT CHANNEL SECTION

The RM1d / RM1ds input section offers control of two assignable inputs per channel. Each input can be derived from a digital or analogue source – the selection is displayed in the window at the top of the channel strip as shown.

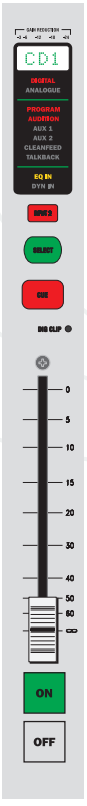
EQ, PAN & AUX CONTROLS

3-band EQ is provided on every input channel, as well comprehensive dynamics including compression, limiting and gating. All controls in this section automatically change to display settings for the channel currently being edited – their current setting is indicated by illuminated green LEDs which surround each rotary control.

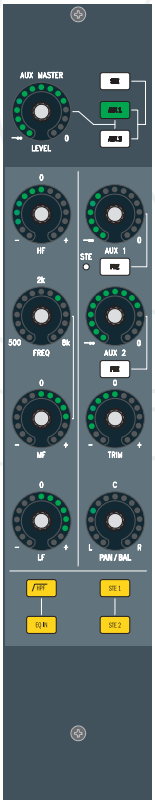
MASTER SECTION

The RM1d / RM1ds master section houses the LCD display. From here, a menu driven system is navigated with the arrowed cursor keys, making operation very fast and intuitive. Beneath this are the master faders; on-air users may prefer to disable them with an internal menu option. An on-board Lexicon multi-effects processor provides a wide range of effects including reverb, chorus and delay. Any mic can be configured as the presenter's talkback microphone source – and routed to the individual headphone outputs for studio and guest. Monitoring sources for the studio and control room are independently selectable between the four external stereo inputs, the two auxiliary busses, and the two main stereo outputs, STE 1 and STE 2 (labelled PROG and AUD on the RM1ds).

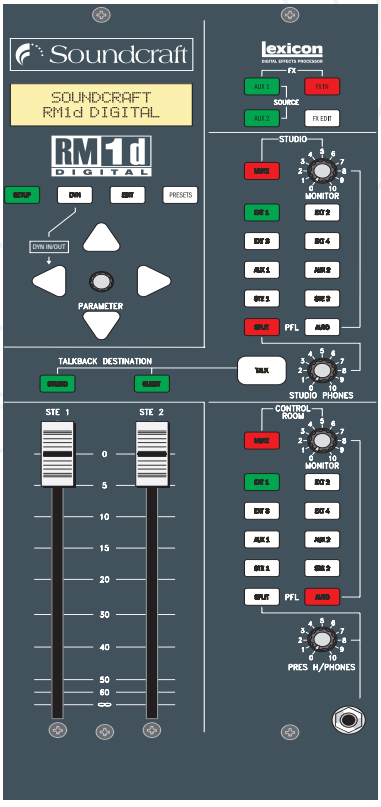
RM1d Dual input channel strip



RM1ds Dual input channel strip



EQ and Aux controls (RM1d and RM1ds)



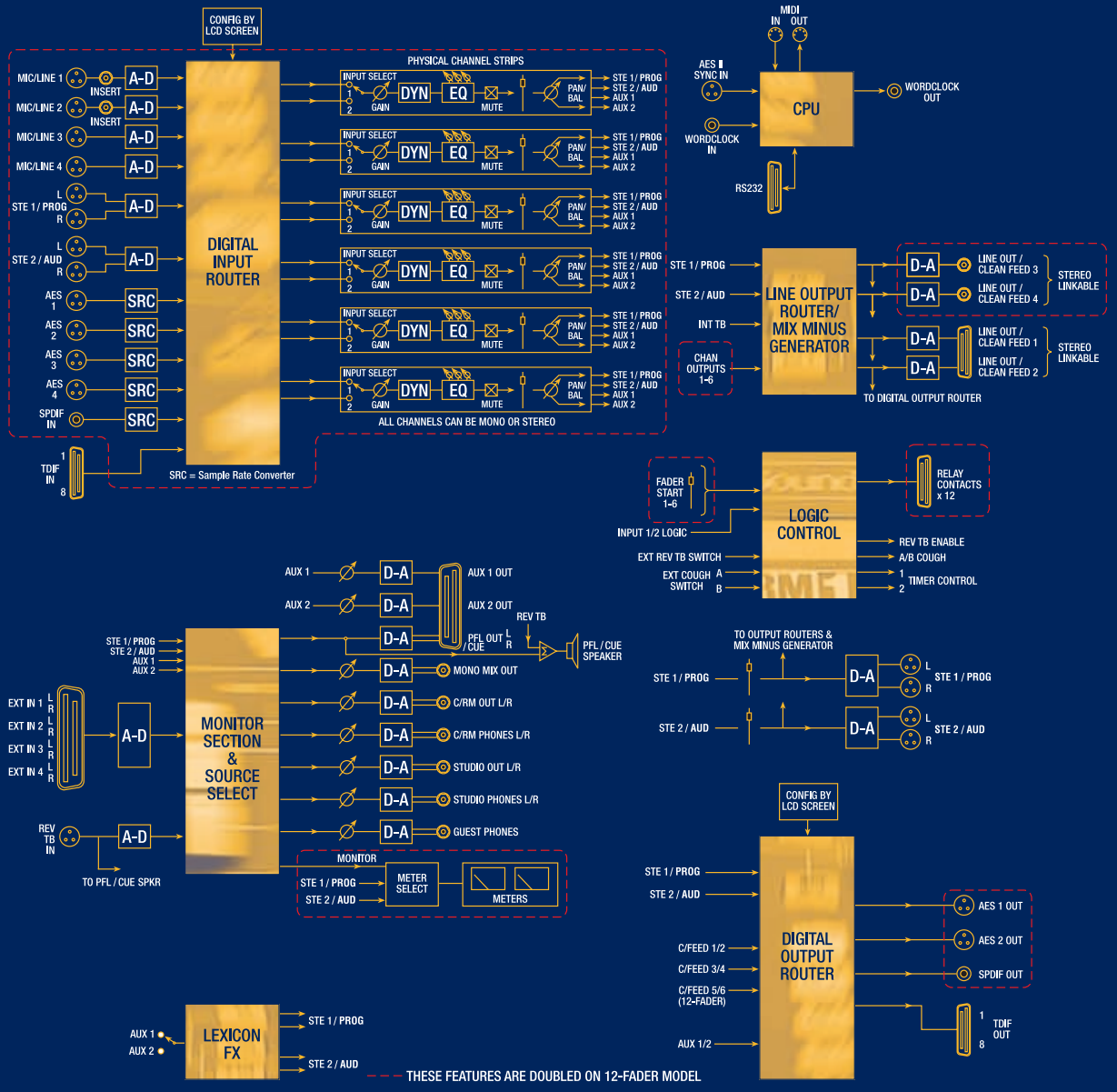
Master section with LCD, monitoring controls and Lexicon effects processor (RM1d and RM1ds)

INTUITIVE FLEXIBILITY IN SIGNAL INPUT & ROUTING

The diagram below shows the full potential of the system. A pool of inputs is passed through a digital input router which can distribute that signal, via the Input 1/2 selector switch on the physical input channel strips, to the input faders.

Once processed, the signal is passed through the digital output router at which point it can be assigned to one of a range of physical output connectors on the back of the console. Digital signal input, output and all internal processing throughout takes place at 24-bit resolution – if 16 or 20-bit output is required, dither is applied.

On-board sample rate conversion, combined with Word Clock I/O, ensures that syncing is never a problem. And with over 100 console-wide presets providing instant configurability for every conceivable mixing task, global setup can be achieved in a matter of seconds.



On-Air & Production Console

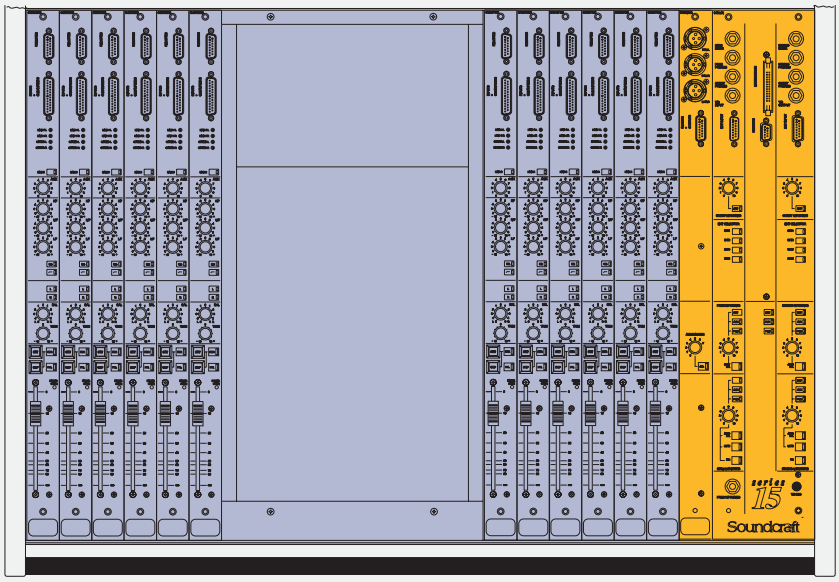
series 15

Extending Soundcraft's highly successful range of analogue radio consoles, the Series15 is a fully modular mixer designed for on-air and broadcast production use within local radio stations and smaller studios of national broadcasters. The Series15 is the most comprehensively equipped console in Soundcraft's analogue range, offering features such as four stereo groups, insert points and highly flexible monitoring capabilities.

The Series15 is available as a broadcast version, or as a production version which has four stereo groups, in frame sizes of 16, 24 or 32 modules. In addition to the Master and Monitor modules which are included as standard on both variants of the console, there is a choice of Dual Mic, Stereo Line and Mono or Stereo Telco input modules, as well as a Source Select module. The fact that all Series15 modules - input and output - are available in broadcast or production versions, together with further options such as EQ and limiting, means that the total number of module variants offered for the Series15 is an incredible 18. Each module is shown on the following spread.

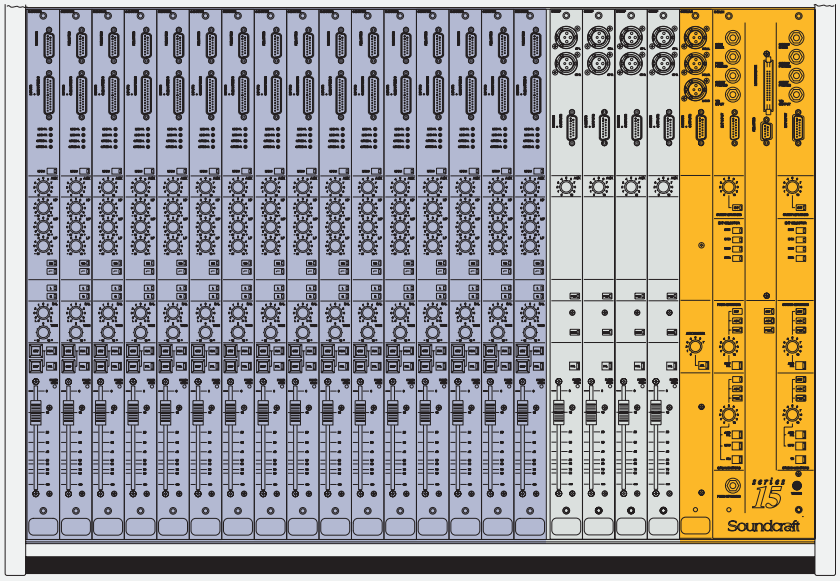
Typical Series 15 Console Layouts

On-Air Version: 16, 24, 32 module frame sizes available



Inputs / Scripts Tray positions | Master Position

Production version: 16, 24, 32 module frame sizes available



Inputs / Scripts Tray positions | Groups Position | Master Position

NOTES

A typical Series 15 Production Console will offer 4 sub-groups and a master module, which reduces by 8 the number of input channels from the specified frame size.

A typical Series 15 On-Air Console requires a master module which reduces by 4 the number of input channels from the specified frame size. An optional script tray will reduce this number by a further 8 input channels.

The colours on these diagrams representing the different module positions correspond to the coloured strips above the modules overleaf.

DUAL MIC INPUT MODULE

The Series15's Dual Mic Module is available in four variants; broadcast or production, and with or without EQ. There are two mic inputs on each channel with a push-button selecting the second signal. Phantom power is set via an internal jumper, while input sensitivity is adjusted by recessed presets at the top of the panel. Signal level is controlled via the 100mm VCA fader, with Pan control and Group buttons (Group buttons on production versions only) positioning the signal in the stereo mix. Cue light signalling can be controlled by the master fader when FDR is selected, and a warning LED shows when the fader is open. An auxiliary send routes the signal to the mono aux bus, with balanced insert points (pre EQ) selectable via an internal PCB switch. The optional 3-band EQ delivers ±10dB gain at 180Hz, 3kHz and 10kHz, with a high pass filter also provided even if EQ is not specified.

STEREO MODULE

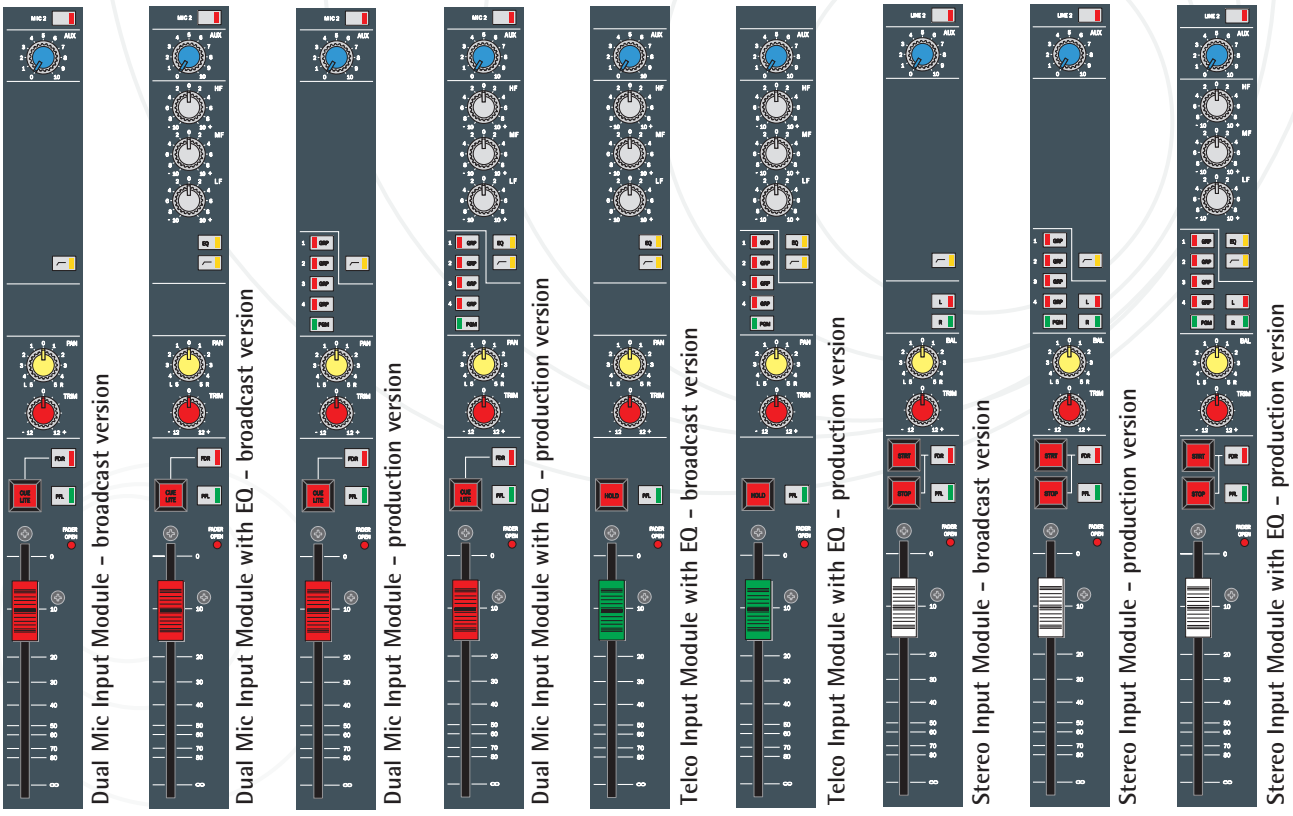
There are three variants of the Stereo Module; broadcast or production without EQ, and production with EQ. The Stereo Module has connections for two stereo line inputs; Line 1 has adjustable input sensitivity, while Line 2 is fixed at 0dB gain. Line 2 is selectable from the front panel. Remote Start and Stop functions may be controlled by the fader when FDR is selected, with these buttons lighting to display remote status. The Fader Open LED lights whenever a fader moves from its back stop. EQ, where specified, offers the same specifications as on the Dual Mic Module.

MONO OR STEREO TELCO MODULES

Both the Mono and Stereo Telco Modules allow connection to a telephone hybrid, enabling live connection of telephone callers on-air. The Stereo Telco Module's features are similar to those of the Stereo Module - it is available in the same three variants - but it has a stereo clean feed output instead of insert sends, enabling signals to be relayed to a remote studio via ISDN lines. When PFL is selected, the console's talkback is routed to the clean feed, allowing a two way conversation to take place. The Mono Telco Module - complete with EQ in either broadcast or production variants - has a mono line input and clean feed output, with levels adjustable via recessed presets. The PFL switch routes the talkback to the clean feed as on the Stereo Telco Module and, when PFL is cancelled, a Hold button latches the telephone hybrid when waiting to put the caller on air. External talkback inputs are also provided.

STEREO GROUP OUTPUT MODULE

The Stereo Group Module has outputs via balanced XLR and unbalanced D-type connectors. Each stereo group can be



Dual Mic Input Module - broadcast version
Dual Mic Input Module with EQ - broadcast version
Dual Mic Input Module - production version
Dual Mic Input Module with EQ - production version
Telco Input Module with EQ - broadcast version
Telco Input Module with EQ - production version
Stereo Input Module - broadcast version
Stereo Input Module - production version
Stereo Input Module with EQ - production version

routed to the main stereo mix using the PGM switch, or can be summed to mono. The PFL switch routes the group output (pre-fade) to the PFL bus; this can be programmed to cancel on the opening of the fader. An optional limiter section has controls for threshold and release time, with gain reduction displayed via LEDs.

STEREO MASTER MODULE

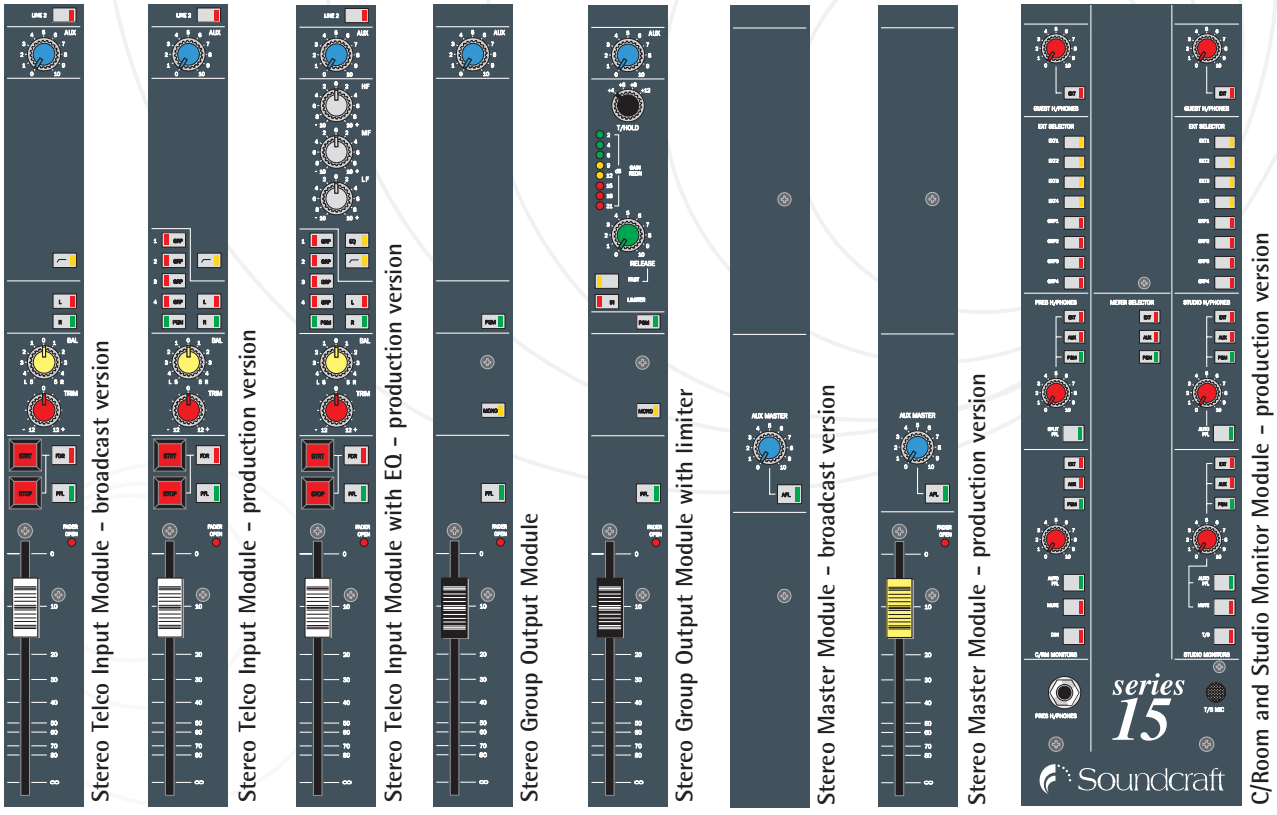
The Series15 has three main outputs - stereo and mono programme and mono auxiliary; the Master Module offers global control over master levels for these busses. The production version of this module has a 100mm VCA fader to control stereo output, while the broadcast version has no master fader, thereby avoiding accidental or inadvertent ducking during transmission or layoff. The aux signal may be routed to the PFL bus via the AFL switch, with +10dB of gain flexibility provided by the Aux Master control.

MONITOR MODULE

The Monitor Module is essentially three modules in one. On the left are the monitoring controls for the Control Room, Presenter's headphones and the first Guest headphone output, and on the right is an identical set of controls, this time applying to the Studio monitors, Studio headphones and the second Guest Headphone output. Each set offers a choice of PGM, AUX or EXT, with the EXT then being selected further up the module between the four stereo external inputs and the four subgroups (when they are installed on the production version of the console). When Auto PFL is pressed on either side, the PFL signal will be monitored. Dim and Mute buttons are provided for the Control Room side, with a T/B switch and mic on the Studio side for communicating to the Studio headphones and monitors as well as dimming the control room monitors. The meter output is sourced from the Meter Selector switches which are located in the centre of the console - either EXT, AUX, PGM, or pre fade if any PFL is selected.

OPTIONS

- A recessed script tray or blank panel can be installed.
- Meterbridge options include: single or twin mono VU or PPM meters (large or small), custom bargraph panel, cue loudspeaker, and dual digital timer.
- Faders can be specified as either carbon or conductive plastic.
- The Master Module is available with or without master faders.
- The console is powered by an external CPS275 power supply which can be optionally rackmounted, and linked to an additional CPS275 for redundancy if required.



On-Air & Production Console

series 10

The Series10 is a fully modular on-air mixing console designed for use in local radio stations and smaller studios of national radio broadcasters. It has been designed specifically to meet the needs of broadcast and production engineers by offering total operational flexibility and a wide choice of configurations. 12, 20 or 28-input frames may be specified, which comprise Mono, Stereo, Telco and Source Select Modules.

MONO MODULE

The Line button at the top of the Mono Module toggles between the microphone and line level inputs. Sensitivity is adjusted by the recessed presets on the top of the front panel. An auxiliary send is provided for external effects, as a record feed, or for foldback purposes. An HP filter and three band EQ combine with a PFL bus and Pan and Gain controls to offer total versatility in the broadcast environment.

STEREO MODULE

Two line level stereo sources can be connected to the Stereo Module; the Line 2 button toggles between them. Independent L/R gain is adjustable via the recessed presets at the top of the channel strip, and fine control is afforded by the Balance pot. A high quality 100mm long-throw fader governs output level.

TELCO MODULE

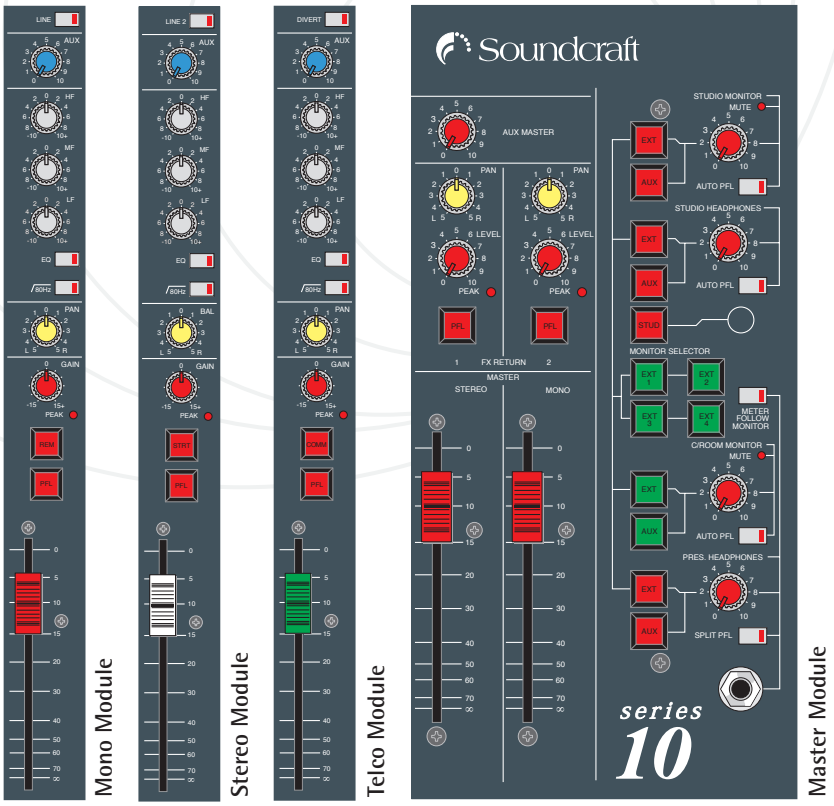
Designed for connection to a telephone hybrid, the Telco Module's features are similar to those found on the mono module, but instead of a second input it offers a balanced clean feed output.

MASTER MODULE

The Series10 has two main outputs - Master Stereo and Master Mono. In addition to these it has an Auxiliary send for effects, foldback or an isolated record feed. The Production version has two mono effects returns with Level and Pan controls. Studio Monitor, Studio Headphones, Control Room Monitor and Presenter's Headphones can all be derived from either of the Master busses, the Auxiliary send, or the four external inputs. Comprehensive presenter to studio talkback facilities are also available.

OPTIONS

- A recessed script tray with an equivalent width of eight modules can be specified.
- A six module wide script blank panel can be fitted.
- Meter bridge options include: Single or twin mono VU or PPM meters (large or small), custom bargraph panel, cue loudspeaker, and dual digital timer.
- A stereo Source Select Module is available, which allows connection of multiple stereo signals without using additional inputs.
- Faders can be specified as either carbon or conductive plastic.
- The Master Module is available with or without master faders.
- The 90-240V power supply can be optionally rackmounted.



On-Air Console

RM105

Designed for use in local radio and other broadcast applications where ease of use must be married with an added level of functionality, the Soundcraft RM105 is a fully modular on-air console which provides a versatile and cost-efficient studio control package.

The RM105's frame can be specified to be 8, 12 or 20 input channels wide. Mono, Stereo, Telco and Source Select input modules are available, in addition to a Master Module which is included as standard.

MONO MODULE

The Mono Module accepts an input source at microphone or line level, with 48V phantom power enabled internally if required. Input gain is attenuated by the recessed presets. An insert point allows external signal processing. The channel output is always sent to the PGM (Program) bus, and can be routed to the post-fade AUX (Auxiliary) bus via the Aux pot. The optional switchable 2-band EQ affords a gain range of ±10dB at 100Hz and 8kHz.

STEREO MODULE

The Line 2 button at the top of the channel strip switches between the two stereo line level inputs. Recessed presets attenuate the L/R sensitivity, and the optional switchable 2-band EQ offers a gain range of ±10dB at 100Hz and 6.5kHz. The signal can be routed to the AUX bus via the post-fade Aux pot.

TELCO MODULE

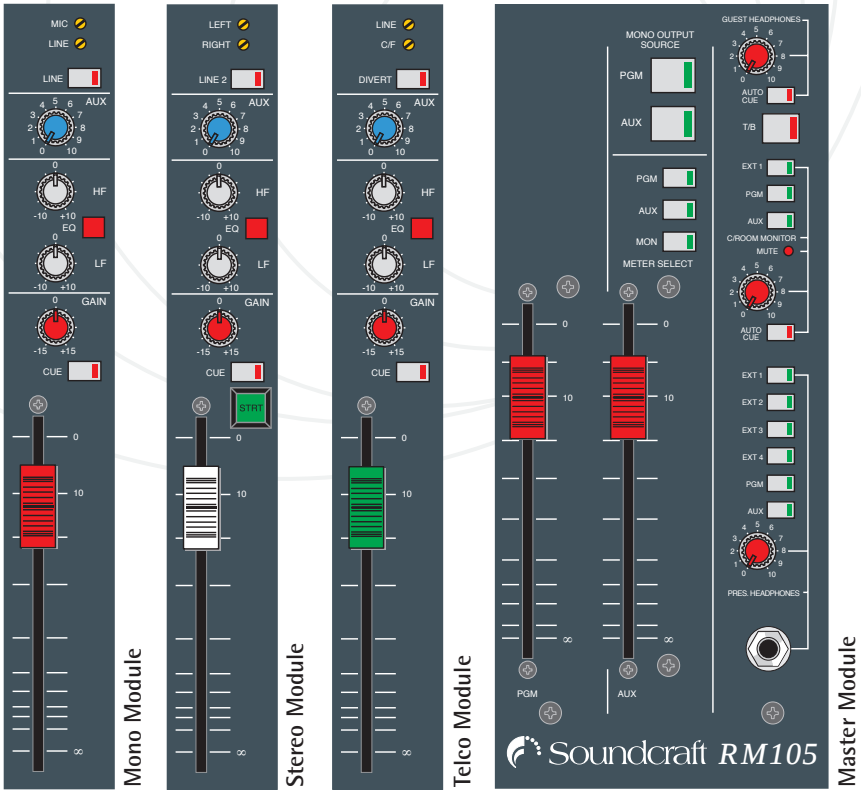
Providing an efficient means of connecting telephone callers straight to air, the Telco Module accepts a balanced input and offers a balanced clean feed. A pre-fade insert point allows external signal processing. The optional switchable 2-band EQ offers ±10dB at 100Hz and 8kHz. The Aux pot permits routing to the AUX (Auxiliary) bus.

MASTER MODULE

The RM105 has three main outputs - stereo Program, stereo Auxiliary and a Mono output that can be sourced from either PGM or AUX. The line level Control Room Monitor output can be derived from PGM, AUX or Ext 1, and the Presenter's and Guest Headphones are independently selectable between PGM, AUX, and the four external inputs (which are connected via a 15-pin D-connector). The meters can be set to measure PGM, AUX, or to read the Control Room Monitor selection.

OPTIONS

- A seven module wide script tray can be installed.
- PPMs can be specified instead of VUs.
- The deluxe meterbridge provides a digital machine timer and Cue speaker.
- The 20-channel frame is fitted with four meters, one pair being permanently fed from the PGM output.
- A stereo Source Select Module is available, which allows connection of multiple stereo signals without using additional inputs.
- The VCA faders can be specified as either carbon or conductive plastic.
- The Master Module is available with or without master faders.
- The 90-240V power supply can be optionally rackmounted.



On-Air Console

RM100

The Soundcraft RM100 is a fully modular radio on-air console which is ideal for use in local radio and other smaller broadcast applications. Designed with ease of use as the prime consideration, it offers a fully-featured yet affordable studio control package.

The RM100 is available in three frame sizes of 8, 12 or 20 input channels. The modules are selected from the range of Mono, Stereo, Telco and Source Select. A Master Module is standard with every console.

MONO MODULE

A mono source at microphone or line level can be connected to the Mono Module. 48V phantom power can be enabled internally, with input sensitivity adjusted via the recessed presets. An insert point allows external signal processing. The signal can be routed to the PGM (Program) and AUD (Audition) busses using the large illuminated routing switches. Channel level is controlled by a high quality carbon or conductive plastic 100mm VCA fader.

STEREO MODULE

Two stereo line level sources can be connected to each Stereo Module; the B switch toggles between them. L/R gain is adjustable between -12dB and +9dB via recessed presets, and the signal can be routed to the PGM and AUD busses.

TELCO MODULE

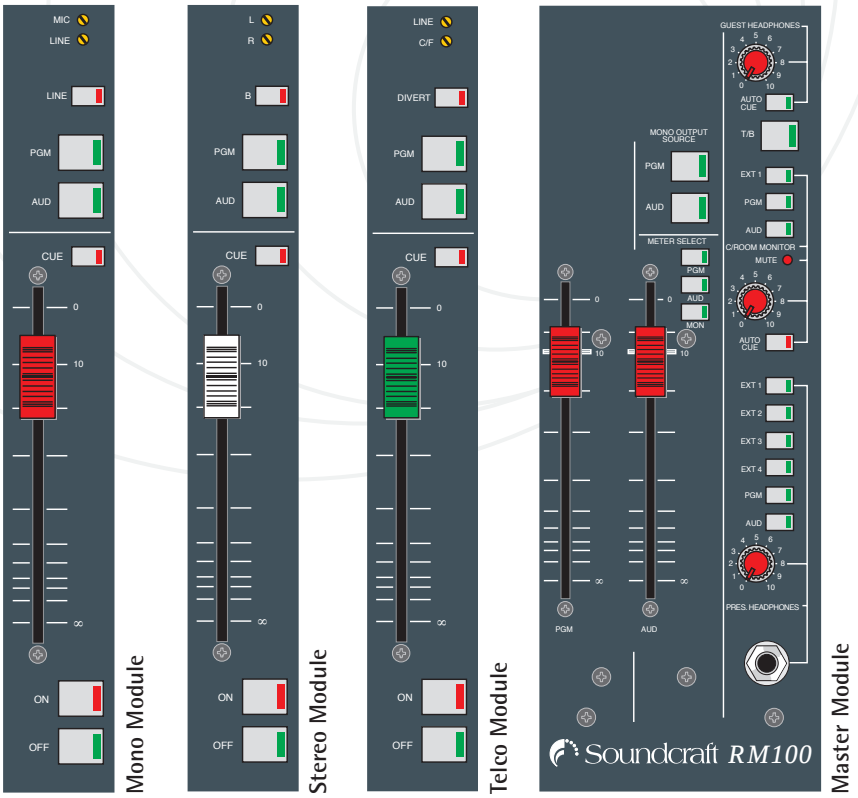
Designed for connection to an external telephone hybrid, the Telco Module's input gain and clean feed output attenuation are adjusted via recessed presets. A pre-fade insert point allows external signal processing. Routing controls are similar to those on the Mono Module.

MASTER MODULE

The RM100 has three main outputs - stereo Program, stereo Audition and a Mono output that can be sourced from either PGM or AUD. The line level Control Room Monitor output is derived from either PGM, AUD or Ext 1, and the Presenter's and Guest Headphones sources can be independently selected from PGM, AUD, or the four external inputs (which are connected via a 15-pin D-connector). The meters can be set to measure PGM, AUD, or to follow the Control Room Monitor source.

OPTIONS

- A script tray with an equivalent width of seven modules can be specified.
- PPMs are available instead of VUs.
- The deluxe meterbridge provides a digital machine timer and integral Cue speaker.
- The 20-channel frame is fitted with four meters, one pair being fed from the PGM output.
- A stereo Source Select Module is available, which allows connection of multiple stereo signals without using additional inputs.
- The VCA faders can be specified as either carbon or conductive plastic.
- The Master Module is available with or without master faders.
- The 90-240V power supply can be optionally rackmounted.



Production Console
BB100

With the relentless expansion of Broadcasting in all parts of the world, we have recognised the market's need for a new, more cost-effective, small format audio console which is not only well-featured, but also able to deliver the performance and build quality expected by today's Broadcast professionals.

The BB100 is a versatile member of our range of professional audio mixing consoles with a flexible design aimed primarily at broadcasters, yet suitable for use in many other applications.

FEATURES:

- Up to 32 channels can be fitted
- Up to 8 subgroups can be fitted
- 8 Aux sends, Aux 1-2 can be configured as stereo
- Up to 5 Stereo FX returns (depending on the number of subgroups fitted)
- Four chassis sizes are available – typical configurations are: 8 + 2 stereo / 4 / 2; 16 + 2 stereo / 4 / 2; 24 / 8 / 2; 32 / 8 / 2
- Mono channels have 4 band EQ, Stereo channels have 3 band EQ. Both have swept mids with adjustable Q and In/Out switch
- LED indication on all important switches
- Major inputs and outputs are balanced
- Stereo PFL/AFL bus
- Many internal jumper links for user configuration
- Line up oscillator with 3 frequencies
- Metering uses 28 segment led meters and moving coil meters

FEATURES USEFUL TO BROADCASTERS:

- Up to 4 Cleanfeed Outputs with talkback. These outputs can be changed (using internal jumpers) to an output matrix fed from the groups and main output
- Fader Starts and External Mutes
- "Soft" Mute circuits
- Stereo channels have M-S (Sum and Difference) Switches
- Control Room Monitor with external inputs and outputs for Main and Nearfield speakers. One of the sources has a 4 input sub mixer for returns from video machines
- Direct Outputs on all mono input channels
- Channel Meters reading the prefade signal
- Studio Monitor with talkback. This output is automatically muted by the On Air switch or when a channel fader is open and that channel is selected to "Mic"
- Conductive plastic faders
- The On-Air Switch also inhibits line-up tone and oscillator signals and provides an output which can be used to operate an external On-Air lamp. The On-Air function can also be activated from outside the console

MODULES AVAILABLE:

Mono Input
Stereo Input
Dual Subgroup
Aux Master & Comms
Master & Monitor

TECHNICAL SPECIFICATIONS:

NOISE
EIN - 200Ω source, Gain 70dB,
20kHz band RMS .....-127dBu
One Line input to Stereo, Gain unity,
20kHz band RMS .....-86 dBu

THD
Mic input to Main output with 10k or 600Ω load, Test signal -30dBu @ 1kHz, Gain 40dB ..<0.03%
Line input to Main output with 10k or 600Ω load, Test signal +20dBu @ 1kHz, Gain unity .<0.01%

FREQUENCY RESPONSE
All Filters & EQ out, output load 10k
Mic input to Main output, Gain 60dB,
test signal -40dBu .....+/- 0.5dBu (20Hz - 20kHz)
Line input to Main output, Unity gain,
test signal +20dBu .....+/- 0.5dBu (20Hz - 20kHz)

CROSSTALK
Channel breakthrough .....Better than -90dBu (40Hz - 15kHz)

(CH1 to Subgroup 1, CH4 to Subgroup 4, Gain unity, Test signal +20dBu to CH1, 200Ω load to CH4, Measured @ Subgroup 4 output)

Channel Pan cut-off .....Better than -65dBu (@ 1kHz)

(CH1 to Subgroup 4, Pan hard right, Gain unity, Test signal +20dBu to CH1, Measured @ Subgroup 3 output)

MAXIMUM SIGNAL HANDLING
Mic input .....+25dBu (with PAD)
Line input .....+25dBu
Subgroup & Main Outputs .....+25dBu (600Ω load or higher)

IMPEDANCE
Mic input .....> 1 k2 (20Hz - 20kHz)
Line input .....15k (20Hz - 20kHz)
Outputs .....75Ω (@ 1 kHz)

POWER CONSUMPTION
10-4-2 .....console approx. 0.5 kW
32-8-2 .....console approx. 1.2 kW

Also available: Production Consoles

Finding the right console for demanding broadcast applications has never been easy. The varied requirements of live TV broadcast, production and OB installations means that only highly customised versions of existing mixers have been suitable, especially where space is at a premium.

Soundcraft changes all this with the B400 and B800, specialised yet highly flexible modular broadcast consoles enabling the user to configure a powerful, compact mixing solution that precisely meets their needs.

To obtain further information on any of these consoles, please contact Soundcraft for a brochure, or visit the website.

B400

Based on the B800, the B400 delivers a level of configurability unrivalled in its class. Input frames can comprise any combination of Mono, Stereo and Stereo Telco modules. 8 Mono or 4 Stereo Groups can be specified while the individual Monitor, Communications and Stereo Master Modules, fitted to the B400 as standard, offer a range of facilities to satisfy the most demanding engineer. Yet despite its specification, the B400 provides a budget-friendly solution for facilities of all sizes.

B800

Extensive configuration options available within modules mean that the features and flexibility you would previously have expected only on a customised desk are available within the B800's compact frame. In terms of audio routing, remote control and signalling facilities, the B800 sets a new standard for versatility, and compact, ergonomic efficiency.

Five frame sizes are available, accepting up to 48 inputs. The desk can be configured with 8 mono or 4 stereo groups, and there are two fully independent stereo master output modules. 6 mono and 2 stereo aux sends are provided. Extensive monitoring and cue facilities include stereo AFL/PFL, and several sets of speaker and phones outputs. There are 4 VCA groups for additional level control.

Radio Range Technical Specifications

	RM1d / RM1ds
Frequency Response	All Outputs ..... +0.5/-0.5dB, 20Hz – 20kHz
A-D & D-A Conversion	Sampling Rates ..... 44.1kHz, 48kHz All Inputs ..... 24-bit, 128x oversampling All Outputs ..... 24-bit, 128x oversampling Signal Delay (Channel In to Mix Out) ..... < 1.4ms @ 48kHz External Word Clock ..... AES 11/BNC
SRC	Sample Rate Conversion Range ..... 40kHz – 50kHz
Dynamic Range	Internal DSP ..... 24-bit (56-bit bussing) Mic/Line Input to Mix Output ..... 106dB Stereo Input to Mix Output 106dB
T.H.D.	Mic/Line Input 1kHz @ 30dB gain to Mix Output @+14dBu .....< 0.01% Stereo Input 1kHz @ 0dB gain to Mix Output @+14dBu ..... < 0.005%
Noise	Mic E.I.N. ..... < -127dBu (150Ω source) Mix Output (Mix fader down) ..... < -90dBu Mix Output (Mix fader @ unity, no channels routed) ..... < -90dBu Mix Output (Mix fader @ unity, one channel routed) ..... < -88dBu Mix Output (Mix fader @ unity, two channels routed) ..... < -86dBu
Crosstalk	Adjacent Channels ..... > 90dB Fader Attenuation ..... > 100dB Channel Mute Attenuation ..... > 100dB
Filter	HP ..... Frequency programmable, 12dB/octave
EQ	HF ..... 10kHz, +/-12dB MF ..... 500Hz - 8kHz, +/-12dB LF ..... 100Hz, +/-12dB
Metering	Two VU or PPM meters with source from STE1, STE2 or follow control room selection. Extra pair of meters provided on 12-fader consoles.
Power Consumption	100W
Operating Conditions	Temperature Range ..... -10°C to +30°C Humidity ..... 0% to 80%
Power Supply Unit	Type (RM1d / RM1ds) ..... DPS-1 / DPS-2
Input & Output Levels	Mic/Line Inputs ..... -60dBu to 0dBu Stereo Input ..... -18dBu to 0dBu Max. Output ..... +18dBu into 1kΩ
Input & Output Impedances	Mic Input ..... Selected: XLR 2k4, Jack 3kΩ .....Deselected: XLR 5kΩ, Jack 8k3 Line Input ..... Selected: XLR 5kΩ, Jack 8k2 .....Deselected: XLR 5kΩ, Jack 8k3 Insert Returns ..... > 10kΩ All Outputs ..... < 75Ω
Nominal Level	Analogue Inputs & Outputs ..... 0dBu = -18dBFS

	Series15	Series10	RM105	RM100
FREQUENCY RESPONSE Mic / Line input	20Hz-20kHz, +0, -0.5dB	20Hz-20kHz +0, -0.5dB	20Hz-20kHz +0, -1dB	20Hz-20kHz +0, -1dB
NOISE (20Hz-20kHz bandwidth unweighted) Mic E.I.N. Line E.I.N.	 <-128dBu <-86dBu	 <-127dBu <-83dBu	 -127dBu -85dBu	 -127dBu -85dBu
DISTORTION THD and noise	0.015% @ 1kHz	<0.01% @ 1kHz	<0.02% @ 40Hz-20kHz	0.02% @ 40Hz-20kHz
INPUT LEVELS* Microphone input Maximum input level Mic/Line /Telco insert point Mono line input Stereo line input Telco input	 -70dBu to -20dBu 0dBu n/a Line 1: -10dBu to +4dBu Line 2: 0dBu -10dBu to +4dBu	 -70dBu to -23dBu -2dBu n/a -10dBu to 0dBu Line 1: -10dBu to 0dBu Line 2: 0dBu or -10dBV -10dBu to 0dBu	 -70dBu to -20dBu +4dBu -10dBu unbal -30dBu to +6dBu -10dBu to +4dBu -10dBu to +4dBu	 -70dBu to -20dBu +6dBu -10dBu unbal -48dBu to +2dBu -12dBu to +9dBu -12dBu to +9dBu
INPUT IMPEDANCES Microphone input Mono line input Stereo line input Telco	 ~2k2Ω n/a >10kΩ >10kΩ	 >1.5kΩ >20kΩ >10kΩ >10kΩ	 2.2kΩ >20kΩ >40kΩ >40kΩ	 >1.5kΩ 20kΩ 40kΩ 40kΩ
OUTPUT LEVELS Balanced outputs Max output level	 STE, MON, AUX, Insert, Clean feed, Groups +26dBu (All)	 Left, Right, Mono, Aux, Clean feed +21dBu (All)	 PGM, AUX, Mono, Clean feed +26dBu (All)	 PGM, AUD, Mono, Clean feed +26dBu into 600Ω (PGM, AUD, Mono) +20dBu into 600Ω (Telco clean feed)
Nominal output level	0dBu for PPM4 (+4dBu for 0VU)	0dBu for PPM4 (+4dBu for 0VU)	0dBu for PPM4 (+4dBu for 0VU)	0dBu for PPM4 (+4dBu for 0VU)
OUTPUT IMPEDANCES Output impedances	 >75Ω	 >75Ω	 <75Ω	 <75Ω

*All channel inputs are electronically balanced