

AZTEC

LIVE PERFORMANCE CONSOLE

AZTEC MONO INPUT MODULE

48v enables phantom powering. A master isolator is provided on the rear connector panel.

High performance transconductance balanced microphone amplifier with gain variable from unity to 60dB.

LINE selects balanced line level input with gain range from -10dB to +25dB.

Ø inverts the polarity of mic and line inputs.

D-IN selects direct post-mic amp balanced D-sub input for easy show archive remix.

Direct variable level post mic amp balanced output with jack and D-sub interfaces for easy interface to recorders.

12dB per octave Hi-pass filter adjustable from 25Hz to 250Hz and in/out switch.

TREBLE equaliser with +/-15dB boost and cut variable from 1kHz to 22kHz and selectable bell or shelving characteristics.

Boost/cut controls on all equaliser bands have carefully designed laws for optimal 'real world' performance.

HI-MID equaliser with +/-15dB boost and cut variable from 0.4kHz to 8kHz with Q variable from 0.7 to 4 providing fine musical control or incisive problem-solving power.

LO-MID equaliser with +/-15dB boost and cut variable from 0.1kHz to 2kHz with Q variable from 0.7 to 4 providing fine musical control or incisive problem-solving power.

BASS equaliser with +/-15dB boost and cut variable from 25Hz to 500Hz and selectable bell or shelving characteristics.

INS IN opens the pre-EQ/pre-fader balanced insertion point with separate send/return jacks.

EQ IN inserts the 4 band equaliser into the signal path.

PK LED monitors signal levels at mic amp output, post insert and post EQ warning of levels within 3dB of clip.

Sends to Mono Auxiliary buses 1-8 with pre/post switching for 1, 2/3, 4/5, and 6/7/8. All sends have 6dB of gain available.

Send to Stereo Auxiliary bus A with level, pan and pre/post switching. The send control has 6dB of gain available

Send to Stereo Auxiliary bus B with level, pan and pre/post switching. The send control has 6dB of gain available

Advanced 'virtual bus reference' design ensures outstanding bus crosstalk and noise performance

Individual routing to each audio Sub-Group.

SG PAN enables panning between odd and even Sub-Groups.

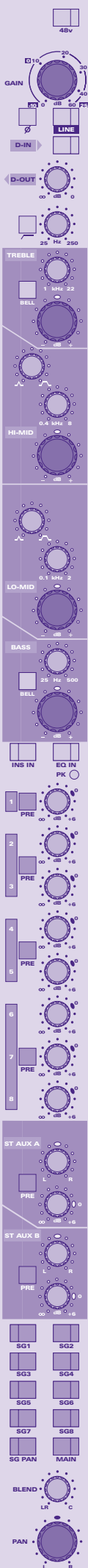
Routes the post-pan signal to the L,C,R Main buses.

Adjusts the relative levels of signals sent to the L/R and C Main buses allowing for accurate L/R panning as well as centre-image enhancement.

Left/Right (and odd/even) Pan pot with 3dB centre drop.

mono input module

audient



AZTEC SUB-GROUP OUTPUT MODULE

8 Sub-Group output modules are fitted in each Aztec console.

16 segment LED peak-reading meter can be set to monitor Sub-Group, Auxiliary or Matrix outputs using the meter select switches on the adjacent Stereo Auxiliary module.

Each of the eight Sub-Group output modules has a 12-way Matrix section.

The 12 rotary controls set the input to the Matrix bus from any of the Sub-Group, Auxiliary or Main L,C,R outputs as well as from an external balanced XLR input.

Matrix input level controls 1-8 can be switched in pairs to derive their signals from either the Sub-Group or Auxiliary output buses. All controls have 6dB of gain available.

Matrix input level controls with feeds from the Main L,C,R buses.

The Matrix output has a master level control with 6dB of gain available along with associated automation controlled Mute and Solo switches.

T/B assigns the internal talkback bus to the Matrix output.

In the default setting the Auxiliary Master output level is set using this rotary control with 6dB of gain available. The associated Mute and Solo switches are under automation control.

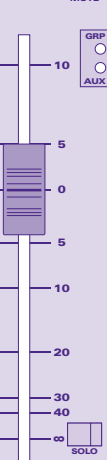
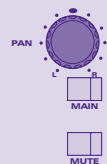
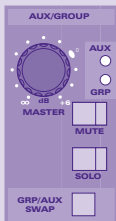
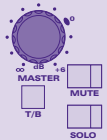
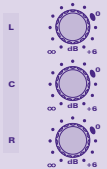
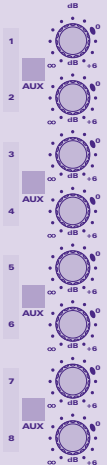
The GRP/AUX SWAP switch allows the functions of the Auxiliary and Sub-Group Master sections to be interchanged. With this switch depressed the Sub-Group output level is controlled by the rotary control and the Auxiliary output level by the fader. Associated Solo and Mute switches swap with the level controls. The pair of LEDs in each of the Auxiliary and Sub-Group sections indicates the current status.

In the default setting the Sub-Group Master output level is set using the 100mm fader with 10dB of gain available. The associated Mute and Solo switches are under automation control.

The Sub-Group output (or Auxiliary output if the GRP/AUX SWAP switch is depressed) can be assigned to the Main outputs with the same Pan and Blend functions as the input module.

sub-group output module

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stereo auxiliary module

AZTEC STEREO AUXILIARY MODULE

1 Stereo Auxiliary module is fitted in each Aztec console.

4 LEDs indicate the status of the incoming PSU rails. All Aztec PSUs have onboard switching to allow a second back-up supply to be used.

Large illuminated METER SELECT switches set the meters on the 8 Sub-Group output modules to read either the Sub-Group, Auxiliary or Matrix output levels.

Two identical general purpose fully balanced Stereo inputs are provided.

+/- 10dB input level adjust.

The Treble EQ is centred on 12kHz with 15dB of boost/cut

Bass EQ is centred on 50Hz with 15dB of boost/cut

Sends to 4 of the Mono Auxiliary buses and both the Stereo Aux A and B buses.

Adjusts the relative levels of signals sent to the L/R and C Main buses.

Adjusts the Main L/R balance.

8 segment LED peak-reading meter shows prefade signal level.

The overall level of the stereo input signal is controlled by a 100mm fader with 10dB gain available and associated automation controlled Mute and Solo switches.

Routing to each pair of audio Sub-Groups.

Routes the post-balance and blend signal to the L,C,R Main buses.

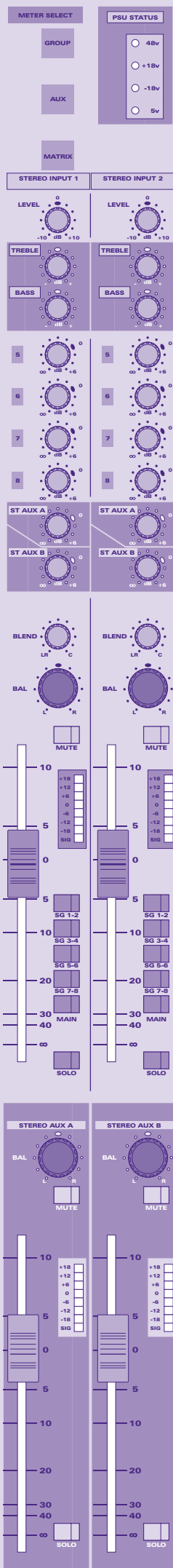
Stereo Auxiliary outputs A and B.

Adjusts the Stereo Auxiliary L/R balance.

8 segment LED peak-reading meter shows post-fade signal level.

The overall level of the Stereo Auxiliary signal is controlled by a 100mm fader with 10dB gain available and associated automation controlled Mute and Solo switches.

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master output module

AZTEC MASTER OUTPUT MODULE

1 Master output module is fitted in each Aztec console.

16 segment LED peak-reading meters for the Left, Centre and Right main outputs. These meters automatically switch to indicate Left, Centre and Right AFL solo levels when a solo is active. PFL solo levels are indicated by the fourth meter.

The brightness of the console lamps and LED status indicators can be independently controlled ensuring optimum visibility in bright daylight while allowing discreet illumination in darkened auditoria.

The front panel Talkback microphone XLR is duplicated on the Master connector panel. The input is 48v phantom powered and is followed by a high quality variable gain pre-amplifier.

A signal generator is provided, with switchable sine-wave and pink noise modes.

Comprehensive internal assignment of Talkback and Signal generator outputs is provided, along with the ability to send a balanced output to the rear mounted XLR.

Aztec boasts three SOLO modes; PFL, AFL and Solo-in-place. Default is mono PFL, depressing the AFL switch selects post fade stereo AFL. The destructive Solo-in-place over-rides AFL/PFL but can only be engaged by holding down the illuminated SIP button for 3 seconds or more.

ADD enables any number of solos to be selected.

The system is sensitive to the duration of Solo depression. A short push will latch, a push > 1 sec will cancel when released.

Input Solos temporarily over-ride previously selected output Solos - indicated by the two LEDs adjacent to the Solo level control.

CLEAR flashes to indicate an active Solo and cancels all solos when depressed.

Two stereo monitor sections are provided. The MAIN MONITOR feeds balanced XLRs and unbalanced RCA phono connectors. The PHONES output uses monolithic power amplifiers to drive a 1/4 inch jack outlet under the armrest.

Each monitor has a LEVEL control with 6dB of gain available. EXT selects the external monitor input on both balanced XLRs and unbalanced RCA phonos. C TO L/R mixes the Main C signal equally to Monitor L and R. MONO sums the L and R Monitor signals. SOLO OFF disables the automatic Solo monitor switching and for added flexibility the feeds from the MAIN L/R and C outputs on the Phones monitor can be selected separately.

The STEREO AMBIENCE INPUT provides full facilities for creating a stereo audience mix for In-Ear monitor feeds.

The mic input is phantom powered with a high quality pre-amp offering up to 60dB gain.

The Treble EQ is centred on 12kHz with 15dB of boost/cut

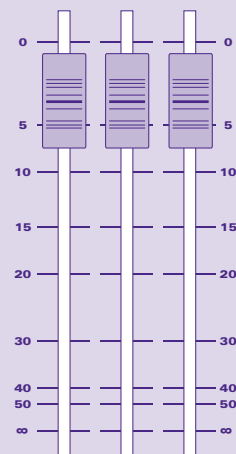
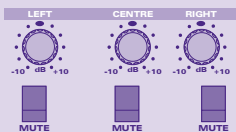
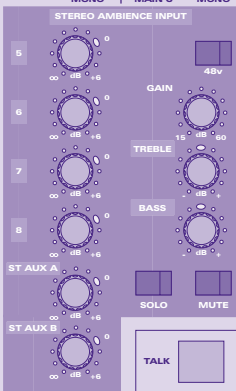
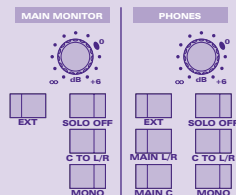
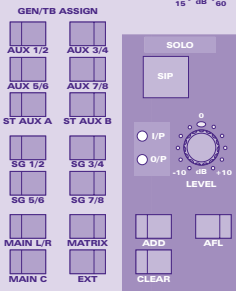
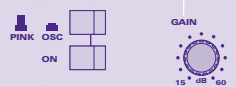
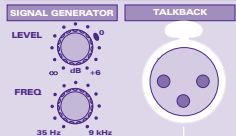
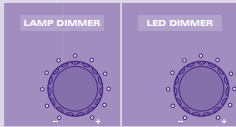
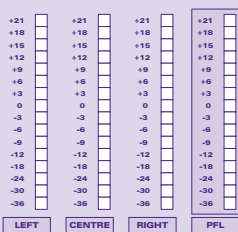
Bass EQ is centred on 50Hz with 15dB of boost/cut

Sends to 4 of the Mono Auxiliary buses and both the Stereo Aux A and B buses.

TALKBACK activates the talkback assignments set at the top of this module.

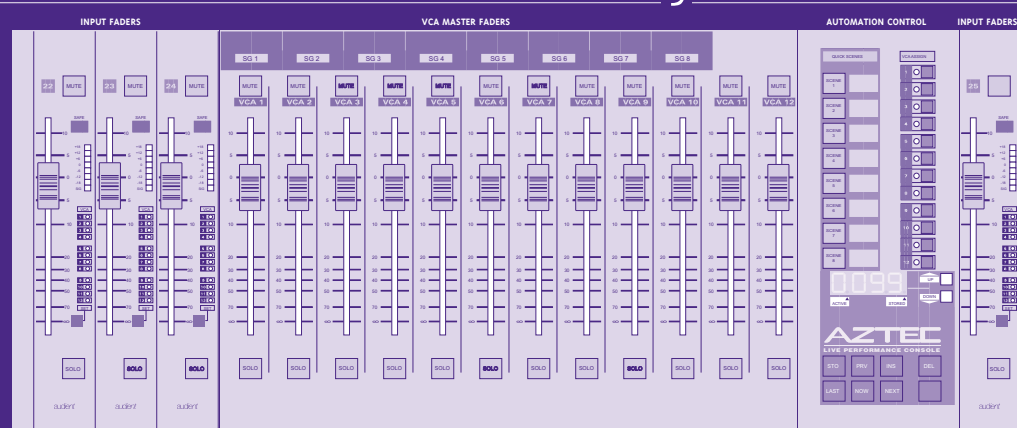
The Main L,C,R outputs are each equipped with 100mm faders, mutes and a trim control providing an additional +/- 10dB of gain adjustment. This feature allows the faders to always be operated at the desired position without having to use them to adjust L/C/R balance.

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fader section and systems interface

audient



FADERS

Aztec Input faders are arranged in 8 channel wide panels. There is a single larger panel for the 12 VCA Master faders and the 3 Main Output faders are fitted on the Master output module.

The Input fader contains the VCA assignment controls as well as the channel fader, its associated automation controlled Mute and Solo switches and the 8-LED peak-reading channel meter.

VCAs are assigned by first enabling the required VCA Sub Group or Groups on the Central control panel below the Master module and then simply using the SET button to load the VCA selection into the channel's memory.

The VCA assignment along with the Mute and Solo status can be stored as part of any one of the 999 Automation scene stores. Whether stored as part of a Scene or

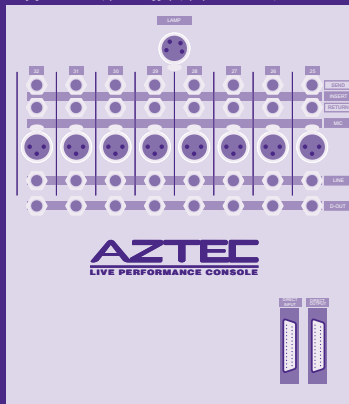
not, the Channel VCA assignments and Mute/Solo settings are automatically saved and then restored when the console is next powered-up.

Channels may be completely isolated from automation control by depressing the SAFE switch.

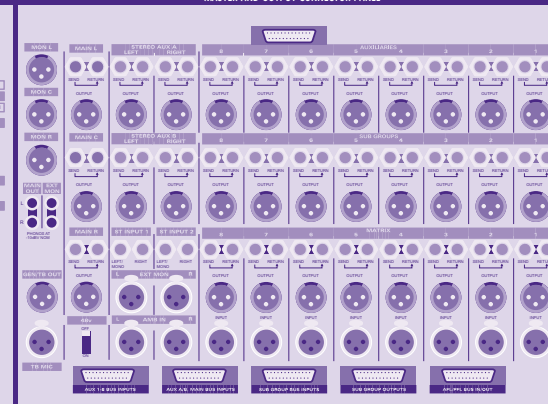
AUTOMATION

Aztec features a powerful Scene Automation controller. VCA assignments and Mute status can all be saved, in any order, to any of 999 scene stores using the STO button. Scene recall can be either consecutive, using the NEXT and LAST buttons or random by selecting the required Scene number using the UP and DOWN keys, and then pressing the NOW button. Up to 9 additional Scenes may be inserted between existing consecutively numbered Scenes using the INS button.

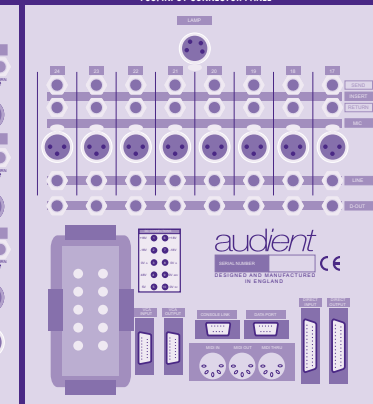
INPUT CONNECTOR PANEL (25-32 SHOWN. 1-8, 9-16 AND 33-40, 41-48 WHERE FITTED, ARE IDENTICAL).



MASTER AND OUTPUT CONNECTOR PANEL



PSU/INPUT CONNECTOR PANEL



AZTEC SYSTEM INTERFACES

Aztec Input module connectors are arranged in 8 channel wide panels. There is a single larger panel for the Master and Output interfaces.

On all frame sizes, the PSU, Midi, Data and System link connectors are fitted to the channel 17-24 Input module connector panel. All rear mounted connectors are physically protected by the external tubular frame.

XLRs are wired Pin 2 hot, Jacks are Tip hot. Pin 1 of all XLRs and the sleeves of all jacks are connected to chassis.

All audio nominal levels are +4dBu with the exception of the four RCA phono connectors which are at -10dBV nominal.

Audio 25-pin D-sub connectors are wired according to Tascam DA98 standard. Lamp connectors are 4-pin female XLRs with pins 3 and 4 wired.

The PSU connector is a heavy duty Harting type with latching clips. Aztec Power supplies are provided with twin outlets and integral automatic switching to allow easy interface of a back-up supply.