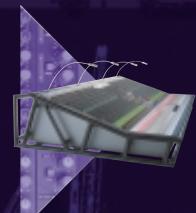


AZTEC
LIVE PERFORMANCE CONSOLE



Strong
IN FEATURES,
light
IN WEIGHT.





Designed specifically for the discerning sound reinforcement professional, and equally at home on the road or in a fixed installation, the new Aztec Live Performance Console rewrites the rules with class leading audio performance and features, an

innovative rugged light-weight frame structure and remarkable affordability.

Aztec is available in four frame sizes providing 32, 40, 48 or 52 inputs, 2 additional stereo line inputs and a stereo ambience mic input. Console and extender linking is

provided as standard.

The extensive feature set is the result of long experience combined with the feedback of many respected sound reinforcement professionals.



- Separate L, C, and R buses with individual trims on each of the output faders.
- 12 VCA Sub groups with VCA Solo.
- 8 Audio Sub Group outputs with balanced inserts.
- 8 Mono and 2 Stereo Auxiliary outputs with balanced inserts.
- 12 x 8 Matrix with balanced inserts.

- 4 band EQ with parametric mids, sweep HF and LF with switched Bell/ Shelf curves plus Sweep Hi-Pass filter.
- Optional full stereo input modules.
- All inputs and outputs fully balanced (including +4dBu Inserts).
- Mute and VCA assignment automation as standard.
- Midi message output for control of outboard equipment.

- Dedicated recorder interfaces for seamless performance archiving and post-production.
- Extensive peak reading LED metering.
- Flexible monitor outputs for headphones and engineer's wedge.
- Heavy duty linear PSU with integral back-up supply switching.





PASSION

At Audient we have a very clear understanding of what makes successful products. They are simply those that exceed our customers' expectations, offering them an unequalled blend of performance, features, quality and value. To deliver products that achieve success in these terms naturally requires vision, analysis, research, innovation and engineering expertise. But no matter how well these skills and techniques are employed there is one further vital ingredient - Passion.

The Aztec design team was assembled from individuals and specialist companies whose track records leave no doubt about their Passion to simply 'do it better'. At the heart of the team - David Dearden and Gareth Davies, responsible for iconic live performance consoles such as the DDA Q and QII Series as well as the Midas XL200, and Martyn Flood - originator of the Midas Legend Series.

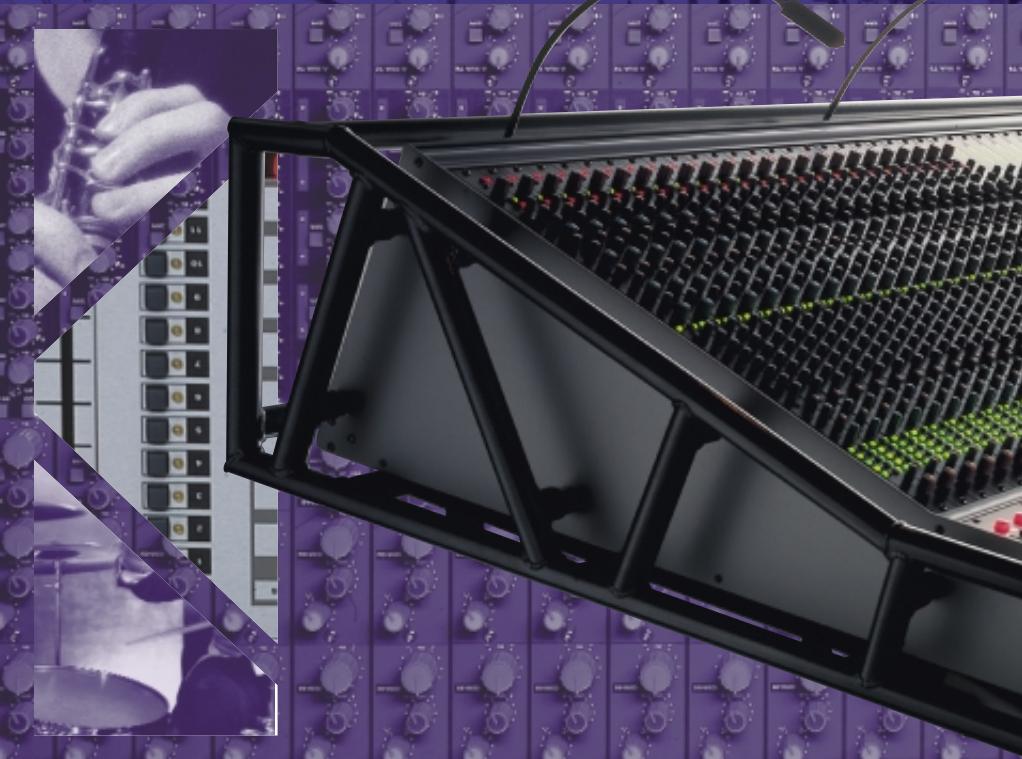
VISION

A world class design team never works in isolation. For our products to fulfill our goal of 'exceeding our customers' expectations' we first of all need to assemble and analyse those expectations. Too many products follow a 'well trodden trail' failing to take account of current trends and requirements. The ever increasing sophistication of contemporary live productions places important new demands on the operational and sonic performance of the FOH console. Aztec reflects the demands and wishes of the countless entertainment technology professionals whose input we sought in developing its specification.



INNOVATION

Part of Audient's passion for product development is always to start with a clean sheet of paper, allowing the design to develop unhindered by historical constraints. With Aztec, that 'clean sheet of paper' approach began with the frame design and a goal of achieving a 50% weight saving over competitive products. The solution involved a partnership with Litestructures, one of the UK's most innovative aluminium structures specialists. The result - a unique exoskeleton, not only achieves the required



weight saving but also makes Aztec one of the most rugged and easy to handle live consoles around.

DESIGNGR

A comment is heard over and over again about David Dearden's designs - "They just sound so good". This is no 'accident of design' or result of luck. It is the product of untiring and meticulous attention to detail and a depth of experience and understanding gained over many years of both product design and product use. Careful component choice is part of this



process as is an approach to system design that ensures signal paths are kept as short as possible. Individual circuit elements are vitally important of course. The Aztec microphone amplifier is a new design. Based on the ASP8024 mic amp (which has been characterised by users as surpassing the performance of even many esoteric stand-alone preamps) the new design manages to push the 'state of the art' even further still. However, the overall 'real world' performance of complex systems like mixing consoles is dependent on far more than component choice and individual circuit elements. Aztec uses many proprietary design techniques to

ensure consistent and optimum performance - minimising the influences of ground currents, external noise sources and system interface issues.



Performance without day-in, day-out reliability is useless. We have gone to extraordinary lengths to ensure every aspect of Aztec's design is thoroughly robust. As well as its rugged but light-weight frame design every detail of Aztec's design takes account of the rigours of life in the live performance

arena. The individual modules are fabricated using an immensely strong dual skin box design. All rotary controls are high quality metal-shafted Alps types and each is individually fixed to the module within the box structure. Module interconnects are stress-free types and each one is secured with locking pins. All electronic components are generously specified and populated using the latest automated production techniques to ensure accuracy. The separate power supply unit is an over-specified linear design with on-board linking to allow connection to a second back-up supply.

Production is equally meticulous. Consoles are assembled by a dedicated team of professionals and are tested then electrically and thermally cycled, then tested again before despatch.



 **This is
Aztec**
~ we're proud
of it 





FREQUENCY RESPONSE

Mic input to any output
 $<+0, -0.3\text{dB}$ 20Hz-20kHz $>0, -40\text{dB}$ gain.

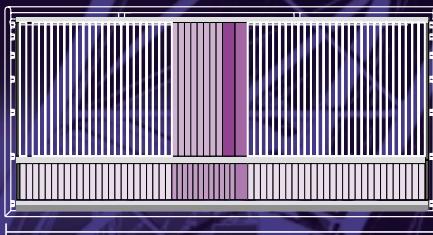
THD AT +20dBu OUTPUT

Mic input to any output $<0.05\%$ at 1kHz

NOISE

Mic EIN (20-20kHz, 150Ω source) $<-127.5\text{dBu}$
 Main Bus noise (no inputs routed) $<-95\text{dBu}$
 Main Bus noise (48 inputs routed) $<-80\text{dBu}$

52 channel Frame



Flight case (inc wheels) 1500mm x 2318mm x 480mm
 Console Weight 120kgs Flight case Weight 150kgs



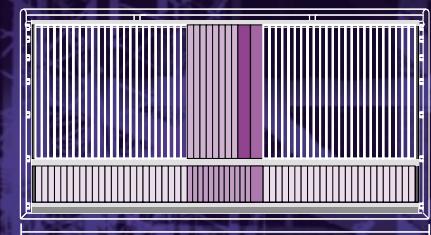
CROSSTALK AND MUTE ATTENUATION @ 1kHz

Fader Mute $>90\text{dB}$
 Main bus assign $>90\text{dB}$

MIC CMRR

70dB (Min gain)
 75dB (Max gain)

48 channel Frame



Flight case (inc wheels) 1500mm x 2190mm x 480mm
 Console Weight 105kgs Flight case Weight 139kgs



Strong in features, light in weight

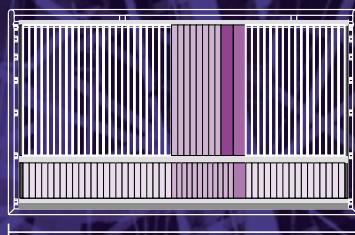
OUTPUTS (ALL ELECTRONICALLY BALANCED)

Maximum level
 All outputs (<75 ohms) $>+21\text{dBu}$
 (into 600 ohms)

INPUTS (ALL ELECTRONICALLY BALANCED)

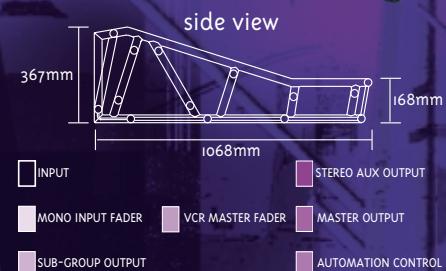
Maximum level
 Mic ($>2\text{k Ohms}$) $>+21\text{dBu}$ (min gain)
 Line ($>10\text{k Ohms}$) $>+35\text{dBu}$ (min gain)
 Insert return ($>10\text{k Ohms}$) $>+21\text{dBu}$

40 channel Frame

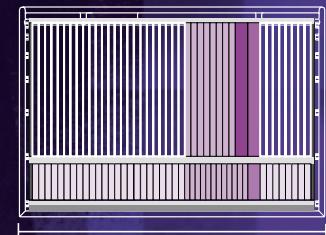


Flight case (inc wheels) 1500mm x 1938mm x 480mm
 Console Weight 92kgs Flight case Weight 121kgs

side view



32 channel Frame



Flight case (inc wheels) 1500mm x 1678mm x 480mm
 Console Weight 80kgs Flight case Weight 112kgs

Power supply unit



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