

CENTURY SERIES

GTx



Technical Data Sheet

TECHNICAL SPECIFICATIONS

FREQUENCY RESPONSE	
+0.0, -0.5dB, 20Hz to 20 kHz (referenced to 1kHz)	
TOTAL HARMONIC DISTORTION	
Mic input to Group output	
20Hz to 20 kHz at +15dBu	<0.01%
NOISE (22Hz to 22kHz)	
Mic EIN	-129 dBu
Mix Bus Output Noise (20 ch routed)	-80 dBu
Aux Bus Output Noise (20 ch routed)	-80 dBu
CROSSTALK (Measured at 1kHz)	
Channel Mute	>102 dB
Channel Fader Attenuation	>96 dB
Channel Routing	>85 dB
Channel Aux Send Attenuation	>93 dB
INPUT/OUTPUT IMPEDANCES	
Mic Input	4kΩ balanced
Line Input	>10kΩ balanced
Outputs	140Ω balanced
INPUT/OUTPUT LEVELS (0VU = +4 dBu, 1.23V RMS)	
Mic Input Sensitivity	+4 to -62 dBu
Line Input Sensitivity	+12 to -38 dBu
Input Insertion Point Level	+4 dBu
Output Insertion Point Level	-2 dBu
Nominal Output Level	+4 dBu
Maximum Balanced Output Level	+28 dBu

Load support recommendations have been supplied to assist in road case construction.

All specifications subject to change without notice. © 1997 Crest Audio Inc.

CONFIGURATIONS

Century GTx Consoles are available in the following eight-bus configurations:

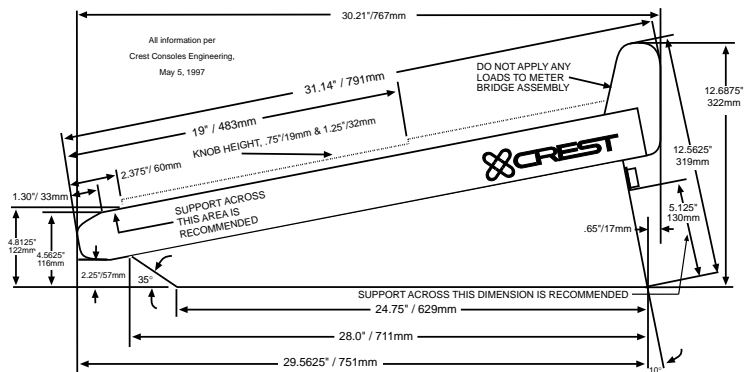
- 32 INPUTS (44 FRAME)
- 40 INPUTS (52 FRAME)
- 52 INPUTS (64 FRAME)

All Century GTx Consoles are available with stereo input modules and additional matrix modules.

DIMENSIONS

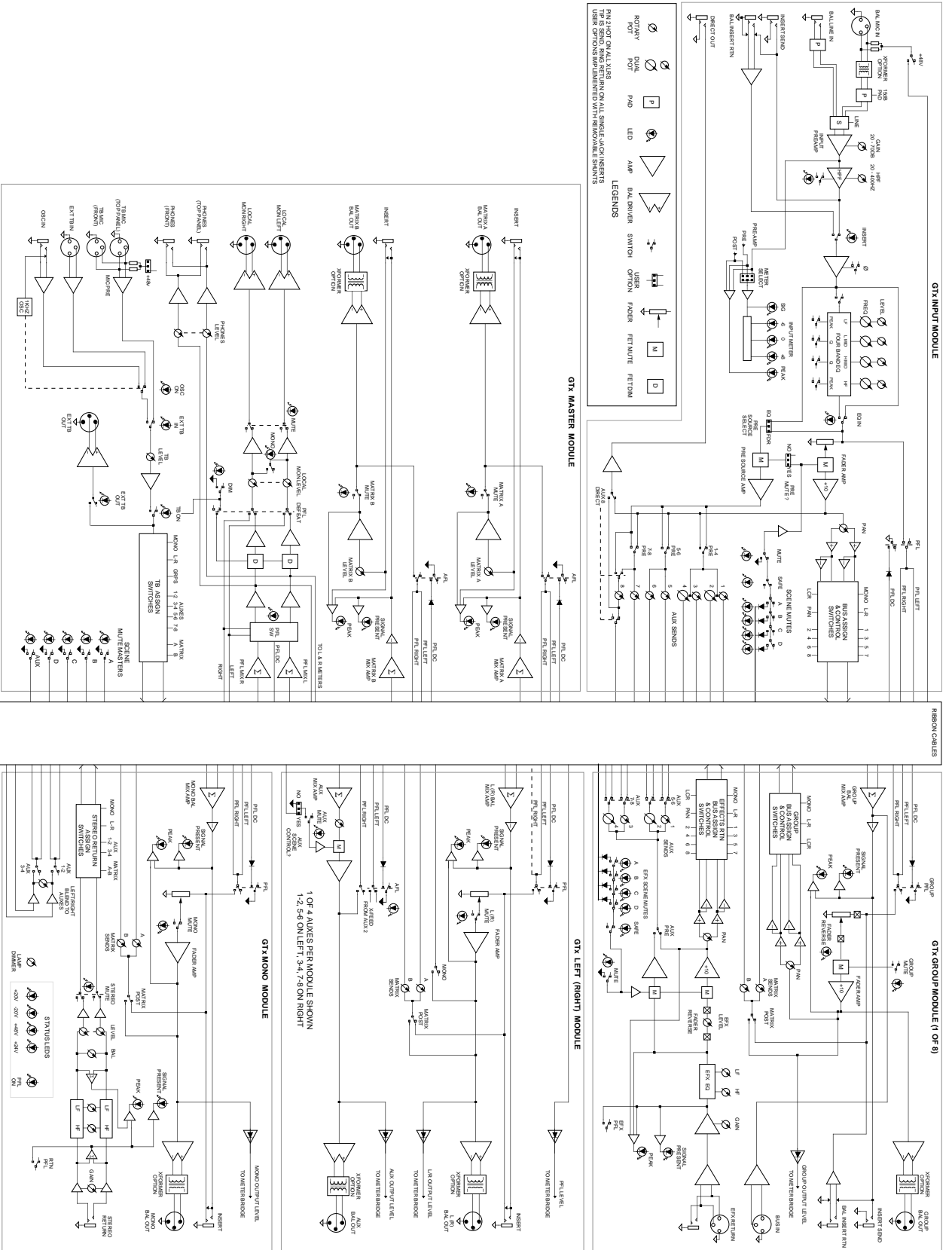
The following table contains dimensions for all Century GTx consoles. (L x W x H)

Frame Size	Imperial	Metric
44	58" x 30.21" x 12.75"	1460 x 767 x 324mm
52	67" x 30.21" x 12.75"	1700 x 767 x 324mm
64	82" x 30.21" x 12.75"	2070 x 767 x 324mm



Architect's & Engineer's Specifications - Century GTx

The GTx live sound console shall be constructed in modular fashion and be housed in a steel frame with molded plastic side panels. The console shall be usable in a 'tabletop' set up or with optional stands. Standard output module configuration will occupy 12 module positions including a standard 2 channel output matrix system. The console shall be black with white labeling and utilize XLR lighting device connectors with dimmer system. A meter bridge shall be included that monitors console signals using mechanical meters with solid state illumination. Signals to be monitored include Left output, Right output, Mono (Center) output, Stereo PFL signal and 8 group output signals. On 52 and 64 module position frames, 8 auxiliary output meters are also to be provided. The console shall have a pair of XLR talkback mic and headphone jack connectors, with one set being located beneath the far right side of the armrest and a second pair on the top panel of the console. The GTx live sound console shall feature a defeatable Left-Center-Right (LCR) panning system. On each input channel: All microphone inputs shall be electronically balanced and accessed via 3-pin XLR connectors and have an EIN of -129 dBm. All input channel line inputs shall be electronically balanced and accessed via 1/4" TRS jacks. Input module insert and return points shall be via individual 1/4" jacks and controlled by a front panel switch with LED. Additional input controls include: a +48 volt phantom power switch, a -15 dB pad switch (-20 dB for stereo input channels), adjustable high pass filter control (20-400Hz) with on switch and LED, a polarity reverse switch with LED, and 4-band sweep EQ (LF- 40-800Hz, LMF- 100Hz-2kHz, HMF- 400Hz-8kHz, HF- 1.5k-20kHz) with peak/shelve switches on the high and low EQ bands, switchable bandwidth on low-mid and high-mid bands, and an EQ In switch with LED. Each input channel shall also have a FET controlled (10 millisecond ramp) mute switch with LED, affecting all assigned outputs including auxiliary sends. Assignment switching is provided to the following output sections: Left/Right, Mono, Subgroup 1, Subgroup 2, Subgroup 3, Subgroup 4, Subgroup 5, Subgroup 6, Subgroup 7 and Subgroup 8. An LCR switch reconfigures the Left/Right and Mono assignment system to a true Left/Center/Right mix system. A Pan On switch allows conventional panning between any odd and even subgroup assignment regardless of the position of the LCR configuration switch. A 5-segment signal level LED indicator is provided to monitor signal levels, and a multiple sample point peak LED is provided to monitor potential overload situations. Input modules also include a PFL switch with LED indicator, 4 scene mute preset switches, scene mute safe switch with LED, and a 100mm long throw fader. Each input channel shall have eight auxiliary send level controls. The aux send section shall include three pre/post fader switches: one for auxes 1-4, one for 5&6, and one for 7&8. The aux sends shall be internally selectable pre or post EQ and pre or post mute. There shall be an Aux 8 direct switch that shall allow the Aux 8 rotary knob to directly control the output of the 1/4" direct output connector. Optional stereo input modules will be available. The console shall be configured in an eight bus arrangement. The effect return section of each group module shall have a gain control, a two-band fixed EQ, sub-group assignment switches, L/R and Mono assignment switches with an LCR configuration switch, aux send level controls for Auxes 1 through 4 with 1-2 switchable to 5-6, and 3-4 switchable to 7-8, a pan control, a level control, a dynamic signal present LED and peak LED, and a PFL switch. 4 scene mute switches (A-D) with scene mute safe switch with LED will be available on each return section. The group mix section of the module shall have a pan control, a FET controlled (10 millisecond ramp) mute switch with LED, assignment switches for Left/Right and Mono with an LCR configuration switch. Each group mix section will have balanced (XLR) group insert connections. There will be a send level control for two Matrix mixes (A & B) on each group module with source selection matrix post fader switch. It shall also have a fader reverse switch with LED that allows the group fader to control the level of the modules effect return. A PFL switch, dynamic signal present LED and peak LED, and a 100mm long throw fader shall also be provided on the group module. The master section shall have the following features: eight aux master controls with associated AFL switches and eight aux scene mute switches with LED's, a 100mm long throw fader for each of the Left, Right, and Mono (Center) master outputs, balanced (XLR) insert connections for Left, Right, and Mono (Center) master outputs, an assignable comprehensive talkback system, monitor control (with balanced XLR output), stereo program input section with Stereo EQ, lamp dimming control, and four+two aux scene mute master switch section, each with LED. Two master matrix output sections include level control, Mute switch with LED, AFL monitor switch and peak and signal present LED indicators. The two Matrix output signals are to be derived from the consoles group output signals, left, right, and mono output signals. Additional matrix output modules may be installed in the console frame if unused space is available. The standard power supply shall be housed in a 14 ga. steel chassis that shall occupy two 19" rack spaces. The power supply shall have the ability to be daisy-chained to additional power supplies to provide a fail-safe operating environment. Connection of two or more power supplies shall not require additional interface hardware other than interface cable. The live sound console shall be: the Crest Audio Century GTx.



Century GTX Console Block Diagram

Crest Audio reserves the right to make changes or improvements in manufacturing or design which may affect specifications.

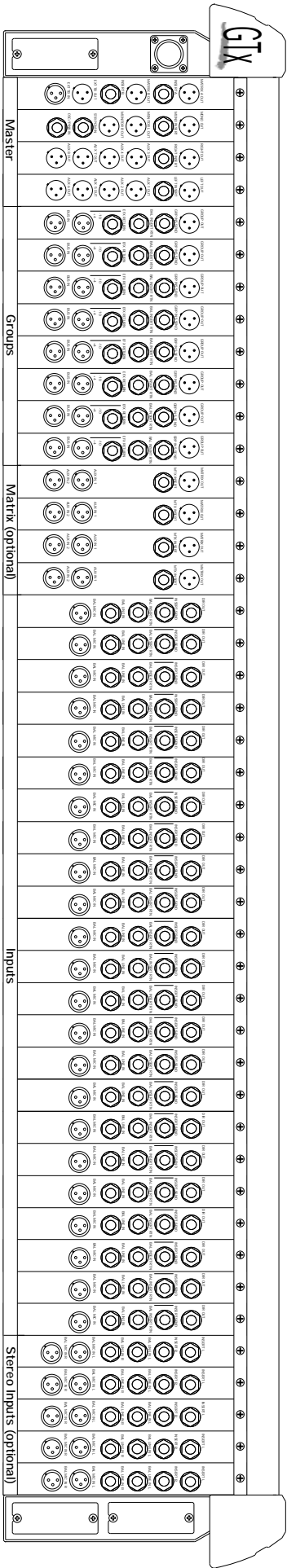


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For use on an 11 inch x 17 inch sheet, print this page out at 130%

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44/52 FRAME CONSOLE METERBRIDGE SHOWN. (METER BRIDGE NOT SHOWN ON REAR VIEW)

