

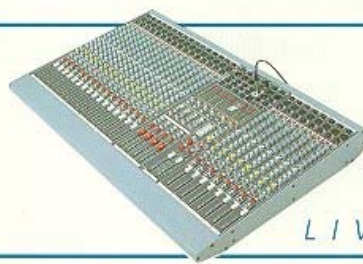
GL3

WHEN YOU'RE
MIXING WITH
PROFESSIONALS



ALLEN
&
HEATH

**Dual Purpose Live Console -
Front of House and Monitor**



ALLEN & HEATH GL3 LIVE CONSOLE

FLEXIBLE STAGE MONITOR

WHY MIX WITH ANYONE ELSE?

All the features and functions you'll ever need in a live sound environment ... whether for conference sound ... in a club ... theatre ... or church ... for touring ... contract hire ... or stereo recording. Yet the simplest and cleverest button of all means that you can switch GL3 from a Front-of-House console to a Monitor console, or use a combination of both functions simultaneously. A powerful advantage when the versatility of your equipment can be the key to success.





Low cost without compromise, GL3 has 4 band mid sweepable EQ, 6 Aux sends with 2 pre-post switches and a unique switching facility for Front-of-House or Monitor configuration, or a combination of both.

INPUT

A wide-ranging padless input pre-amplifier matches the connected audio source to the console to ensure optimum performance. Individual +48V microphone phantom power switches are recessed to avoid accidental operation. MIC/LINE selects a balanced mic or the XLR source. Connecting to the additional 1/4" jack input automatically overrides the XLR line input. PHASE reverses input signal polarity to correct phase differences often encountered in multiple microphone placement or due to reverse wired inter-connecting cables. The normalised INSERT socket provides a pre-EQ -20dB break point for inserting an external signal processing device into the channel path. This may also be used as a pre-fade direct output by linking send to return to the plug.

4-Band Equaliser

Shelving HF, LF and two wideband peak/dip mix sweeps provide 14 dB of cut and boost. EQ IN switches the equaliser in or out of the channel path. Centre detents set the response flat.

6 Aux Sends

6 individual sends with 1-4 and 5,6 switchable pre/post fader provide effects and feedback needs for F.O.H. or monitor mix sends for ON-STAGE console operations. Internal options set pre-fade (pre/post EQ and pre/post mute) and fixed (unswitched) pre or post if required.

Routing

Centre detented PAN positions the signal between 1 (odd) and 9 (even) of the selected group/L-R mix. The 750mm long throw FADER provides a further 10dB boost above the normal '0' operating position. MUTE switches the channel off.

Checking the Signal

A green SIGNAL LED provides dynamic indication of pre-fade signals above -20dBu. The red PEAK LED warns of potential overload 6dB before clipping at any of 3 key points in the channel path. Pressing PFL routes the pre-fade signal to the console oscilloscope system to check sound quality and gain setting.

GROUP

F.O.H. or Stage Monitor?

The recessed STAGE MONITOR MODE switch determines the way in which the group signal path is arranged. For conventional FRONT-OF-HOUSE operation (switch up) the group mix is routed to the main signal path through INSERT, FADER and MUTE switch to the balanced XLR output, while providing subgrouping, PFL monitoring, PEAK warning and bargraph metering. The related aux mix routes through the rotary SEND MASTER level control to the 1/4" jack aux output, with AFL monitoring available, to provide an effects or feedback send. With the switch pressed (using a pen tip or similar) the signal path is optimised for ON-STAGE operation. This feeds the aux mix through the main signal path to provide a full feature balanced stage monitor send. The group mix is disabled in this mode. Comprehensive aux signal checking is available with both pre-fader PR and post-fader AR. The rotary SEND MASTER 'JOB' car 'one at a time' AFL monitoring. Alternatively, this control may be used to adjust the level in an engineers WEDGE MONITOR MIX available from the console MONO output.

Stereo Return

Used for returning processed signals from external effects devices or as additional line level inputs, this section features level and centre detented pan controls, full routing matrix, and separate 1/4" jack left and right inputs. Only plugging into the left jack routes the signal to both left and right for mono sources.

Subgrouping

Pressing L-R routes the group (or aux) signal to the stereo mix to combine several sounds together under one 'master' fader. Adjusting PAN positions the group within the stereo image and enables both mono or stereo subgrouping. Together with the group MUTE switch this feature allows 'scene' switching which is especially useful in live sound applications.



FRONT-OF-HOUSE AND MONITOR CONSOLE

MANUFACTURED IN ENGLAND BY ALLEN & HEATH

GL3 ALLEN & HEATH

MASTER Monitoring the System
Peak reading LED bargraph meters display the group-R for aux signal levels. '0' indicates the correct operating level for optimum performance and represents +4dBu at the balanced outputs. The PROGRESS MONITOR section allows the engineer to listen to L-R (aux 5-6) or 2 TRACK return using up to two pairs of stereo headphones or a monitor speaker system while displaying the selected source on the L and R meters. Pressing any AFL or PFL switch interrupts left and right of the monitor with the signal and displays AFL (AFL active LED on) or PFL (PFL or AFL+PFL LED on) on the R meter only.

2-Track Record and Replay
2 pairs of phono connectors allow convenient connection to a 2-track recorder such as cassette or DAT, and provide separate SEND and RETURN level controls and replay monitoring. The send may also be used as an additional balanced L-R output with independent level control.

Intermission Playback
Pressing L-R routes the 2-track return to L-R post-fades allowing the console to be set up with the L-R faders down while playing intermission programme through the main outputs.

Mono Fill or Wedge Mix
The recessed STAGE MONITOR MODE switch determines the function of the balanced mono output. For F.O.H. applications (switch up) the mono L and R outputs are summed to drive a centre 'mono fill' speaker system. For ON-STAGE operation (switch pressed) the output becomes AFL, interrupted by PFL to drive an engineers WEDGE MONITOR system. The wedge mix is created by pressing the required aux AFL switch combination and adjusting the SEND MASTERS for the desired mix. In this mode the mono output is divided by 16dB when TALK is pressed thus avoiding wedge loudspeaker feedback.

Talkback to Aux
Individual pre-select switches and the large momentary TALK switch lets the engineer talk to any combination of the 6 aux mixes using a plug-in gooseneck microphone.

TWO INTO ONE WILL GO
Front-of-House Console

- ▶ 4 band 2 sweep channel equaliser with input switch
- ▶ 6 aux send controls with prepost fader switching on 1-4 and 5, 6
- ▶ 4 balanced AUX group outputs with subgrouping to stereo
- ▶ Comprehensive master section providing stereo and mono outputs, talkback and an advanced stereo record/play system

Stage Monitor Console

- ▶ balanced mic and line inputs with wide ranging pre-amplifier and 4-band equaliser
- ▶ 6 stage monitor sends with prepost fader switching on 1-4 and 5, 6
- ▶ 6 balanced XLR stage monitor outputs with full metering and signal checking
- ▶ Comprehensive master section providing engineers wedge output and assignable talkback system

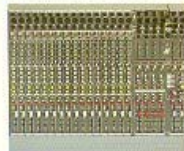
Multimode Operation

- ▶ Stereo + mono F.O.H. console with 4 full feature stage monitor sends and 2 effects sends

Other Features

- ▶ Easy expandable in blocks of 2 channels
- ▶ 4 stereo return inputs with separate left and right connectors and full routing
- ▶ Signal present and 3-point peak indicators on all channel inputs
- ▶ Mute switches, AFL checking and peak indicators on group L-R and mono outputs
- ▶ Inserts on channel inputs, groups and L-R outputs
- ▶ Electronically balanced channel inputs and group L-R and mono outputs
- ▶ SBC lamp connector
- ▶ Safety mains earthing of chassis
- ▶ Rugged yet stylishly compact all metal construction and quality components ensure continued reliability.

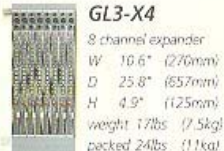
ALLEN & HEATH GL3 FREEDOM OF CHOICE LIVE CONSOLE



GL3-416
16-4-2-1 (16-6)
W 30.1" (765mm)
D 25.8" (657mm)
H 4.9" (125mm)
weight 43lbs (19.5kg)
packed 68lbs (31kg)



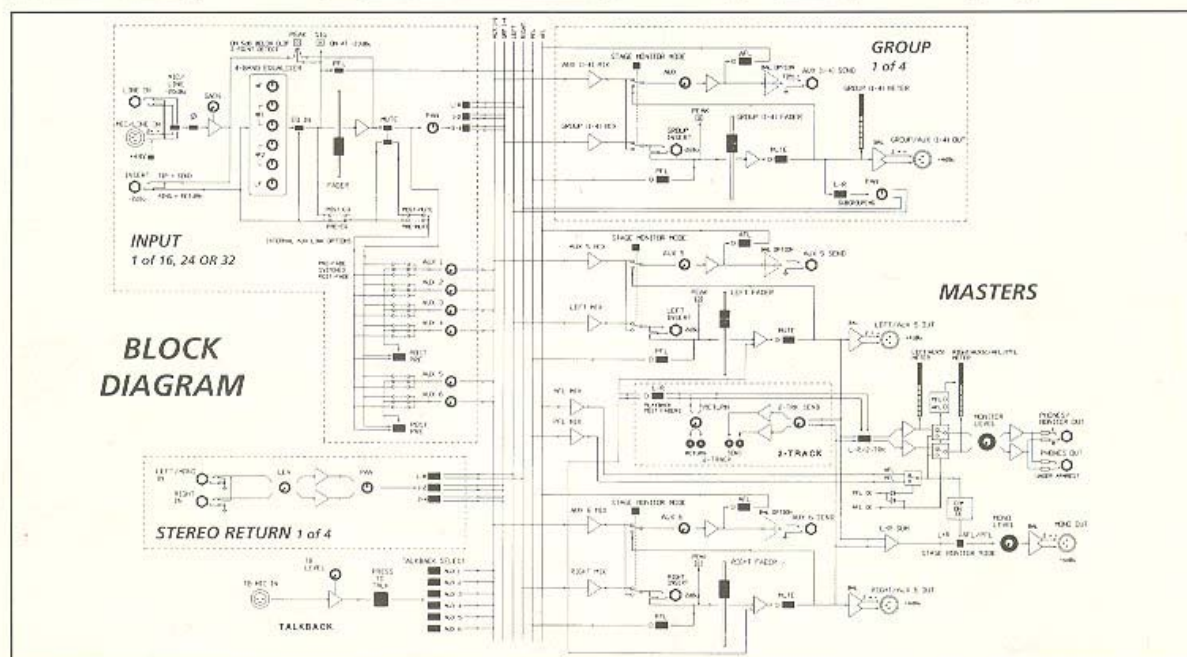
GL3-424
24-4-2-1 (24-6)
W 49.2" (1035mm)
D 25.8" (657mm)
H 4.9" (125mm)
weight 60lbs (27kg)
packed 90lbs (41kg)



GL3-X4
8 channel expander
W 10.6" (270mm)
D 25.8" (657mm)
H 4.9" (125mm)
weight 17lbs (7.5kg)
packed 24lbs (11kg)



MPS9G
8 channel power supply
W 3.9" (100mm)
D 11.8" (300mm)
H 4.3" (110mm)
weight 8lbs (3.5kg)



SPECIFICATIONS:

0dBu = 0.775 Volts RMS 0 dBV = 1 Volt RMS
INTERNAL OPERATING LEVEL: -20dBu
INTERNAL HEADROOM: +23dB
MAX OUTPUTS: balanced +27dBu into 600 ohms
unbalanced +21 dBu into 2kohms
METERS: peak responding bargraph 0VU = +4dBu
PEAK LEDS: on 5dB before clipping
SIG LEDS: dynamic responding, on at -20dBu

FREQUENCY RESPONSE: 20Hz TO 20kHz +0/-1 dB
DISTORTION: THD 0.015% line in to mix out at 1kHz
CROSSTALK: output mute better than 100dB at 1kHz
channel mute better than 75 dB
L-R separation better than 65 dB
NOISE: 22Hz to 22kHz
MIC EIN -128 dB into 150 ohms
LINE pre-amp at 0dB -88 dBu
MAX noise (16 routed) -80 dB ref 0VU

CONSTRUCTION: All metal chassis.
Single panel with individual removable circuit
assemblies. Removable base.
External power supply.
POWER REQUIREMENTS: 50/60Hz 100W
Mains voltage set for local requirements.
PHANTOM POWER: +48V DC
Individually switched via 5.8 kohms.

INPUTS:				OUTPUTS:									
MIC IN	XLR	pin 2 hot, 3 cold	balanced	2 kohms	variable	-70 to -10 dBu	L-R out	XLR	pin 2 hot, 3 cold	balanced	50 ohms	+4 dBu	-27 dBu max
LINE IN	XLR	pin 2 hot, 3 cold	balanced	10 kohms	variable	-50 to +10 dBu	MIXING OUT	XLR	pin 2 hot, 3 cold	balanced	50 ohms	+4 dBu	-27 dBu max
	or	1/4" JACK	tip hot, ring cold	balanced	10 kohms	variable	-50 to +10 dBu	GROUP OUT	XLR	pin 2 hot, 3 cold	balanced	50 ohms	+4 dBu
STEREO RETURN	1/4" JACK	tip hot, ring cold	unbalanced	10 kohms	variable	-10 dBV rms	AUX OUT	1/4" JACK	tip hot, ring cold	unbalanced	75 ohms	+4 dBu	-21 dBu max
2-TRACK RETURN	RCA PHONO		unbalanced	>6 kohms	variable	-10dBV rms	or	option	tip hot, ring cold	balanced	50 ohms	+4 dBu	-27 dBu max
INSERT RETURN	1/4" JACK	tip send, ring ret	unbalanced	>6 kohms	variable	-20dB	2-TRACK SEND	RCA PHONO		unbalanced	75 ohms	variable	+21 dBu max
TALKBACK MIC	XLR	pin 2 hot, 3 cold	unbalanced	25 kohms	variable	-50 to -4 dBu	INSERT SEND	1/4" JACK	tip send, ring ret	unbalanced	75 ohms	-2 dBu	+21 dBu max
							MONITOR OUT	1/4" JACK	tip left, ring right	unbalanced	100 ohms	+4 dBu	+21 dBu max
							PHONES OUT	1/4" JACK	tip left, ring right	for stereo headphones 8 to 400 ohms			

DEALER

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