



<b>BLACK</b> BLACK LINE	<b>25</b> INPUTS	<b>8</b> CHANNELS	<b>3BAND</b> EQUALIZER	 <b>BALANCE</b>	<b>48V</b> PHANTOM
<b>CLEAN</b> FEED BUS	 <b>TH-2 HYBRID</b>	 <b>CUE</b>	<i>Super</i> <b>Faders</b> ALPS FADERS	 <b>COMMON RAIL</b>	<b>AUX</b> SEND BUS
 <b>FADER START</b>	 <b>EFFECT RETURN</b>	 <b>MONITOR</b>	 <b>PPM METER</b>	<b>TEST</b> OSCILLATOR	<b>NOISE</b> GATING
 <b>MASTER</b>					

# GPM 8.3 DATEQ

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Dateq's flagship:  
the 'must-have' tool for professionals...



The GPM 8.3 is Dateq's newest version of this flagship model and it signals a new phase in its life cycle. Although it hardly seems possible, the design has again been substantially improved, using the latest electronics technologies. Combined with the unique Common Rail Ground System this leads to an overall audible improvement in sound quality

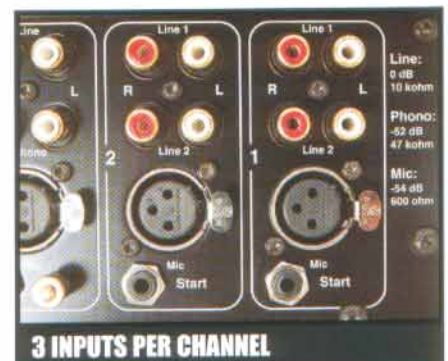
**Dateq's flagship: the 'must-have' tool for professionals...**



The GPM 8.3 uses a sturdy aluminum front panel with a distinguished black, scratch-resistant polycarbonate coating. Indications and texts are inside the coating, so even after years of tough work they will remain as legible as on the first day. The massive anodized aluminum frame ensures a very sturdy housing and can be mounted in a 19"-rack or a console.



The eight channels are fully stereo and offer three inputs each: Mic, Line 1 and Line 2. A push-button allows selection between Line 1 or 2. The stereo



inputs all use high-quality gold plated cinch connectors. This will prevent oxidation and thus guarantees extremely reliable long-term audio connections. Channels 3, 4, and 5 are specially designed for turntables, offering RIAA preamps and fader start.

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## 48V PHANTOM

Each channel has a microphone input using a low-noise pre-amp and switchable phantom power: so even the best condenser microphone may be used to it's fullest. Phantom power of +48 VDC is a standard feature and may be selected per channel via an internal jumper setting.

## 3 BAND EQUALIZER

The three-band equalizer is the refined result of Dateq's long experience in mixer design, offering optimum control frequencies and range. The High and Low section use 'shelving' filters: this enables extremely accurate adjustment of the sub-lows and ultra-highs. The Mid section works at 1400 Hz: the perfect spot for detailed control over speech and music.

## BALANCE

The Balance control adjusts the stereo image. For the microphone inputs it controls the stereo position of the signal.

## AUX SEND BUS

The Aux Send function provides a separate stereo output mix for added functionality. The Aux Send may be selected pre or post channel fader with the Pre/Post push-button. The Aux Send may be used - for example - during a live performance of an artist using taped music providing a separate foldback mix for stage monitoring. Or it may be used for a return feed to the studio room, to a field reporter, to an external studio, etc. A creative engineer will think of many other uses for the Aux Send...

## CLEAN FEED BUS

The GPM 8.3 has a unique Clean Feed mix buss: each channel may be (internally) selected to the Clean Feed buss ('Switch'). The signal is then sent to this mix buss (dependent on the selected microphone input). This may for instance be used to feed an external effects processor or telephone and codec communication lines. It is specifically designed so as to create reverb (and other) effects for microphone signals only.

## TH-2 HYBRID

The Clean Feed buss is also very useful when the GPM 8.3 is to be connected to a telephone line using the TH2 telephone hybrid. If configured properly, only the correct signal will be sent to the telephone return signal.

## CUE

The CUE switch activates the prefader listening function, the signal can be monitored via the powerful Phones output. The Cue signal is also available from a stereo jack at the rear panel to drive an external amplifier and loudspeaker (for instance in the booth).

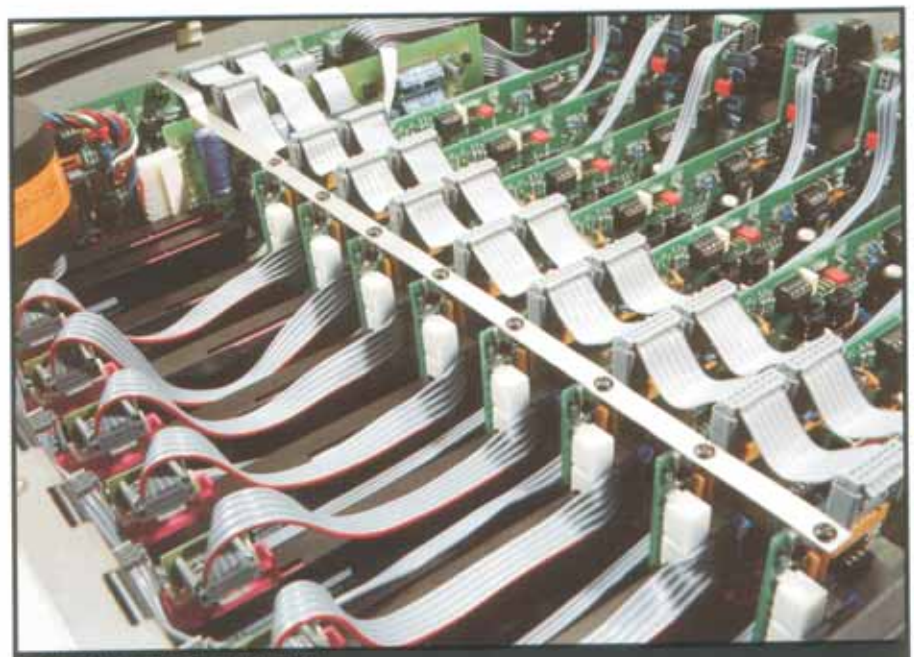
The Cue signal level can be accurately monitored using the PPM meters.

## Super Fader ALPS FADERS

All faders of the GPM 8.3 are ALPS conductive plastic 'superfaders'. These use special conductive plastic tracks instead of the usual carbon tracks. This increases the endurance and reliability immensely. In addition these faders are very light to the touch, comfortable to work with and mechanically robust. Each channel fader has an built-in switch that may be used for the Fader Start function or external signaling purposes.

## COMMON RAIL

The Master section is designed using a new type of mix circuit, based on the Common Rail Ground System. In addition the noise floor has again been lowered. So even the finest details remain audible, the sound is completely neutral and the final result is an extremely clean signal quality.



COMMON RAIL GROUND BUS

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The GPM 8.3 has a new feature that will satisfy even the most critical users: when there is no input signal, the output is muted. This prevents the often irritating audible 'hiss' of systems in standby status.



The Master section has an extra Return input: the signal may be mixed into the output mix using the rotary control. This input may be used for instance for the effects processor return signal or the output of an external mixing console.



The GPM 8.3 uses precision PPM meters to enable accurate monitoring of internal and external signal levels. With the Meter Select buttons you select the signal to be shown: Master, Monitor, Aux or Cue.



The built-in 1 kHz Test Oscillator may be used to adjust components connected to the outputs of the GPM 8.3.



The adjustable Monitor output might be used to connect sound reinforcement or recording equipment.



The Master output uses electronically balanced XLR connectors. The output signal is buffered by a powerful driver stage so even very long cable runs to the sound system will not degrade the signal level. The Monitor, Aux, Clean Feed and Cue outputs use gold-plated cinch connectors.

### TECHNICAL SPECIFICATIONS <sup>1)</sup>



#### INPUTS

Mic ..... XLR-3F electronically balanced  
impedance ..... 600 ohm  
level ..... -54 dB @ 600 ohm (nominal), variable  
noise ..... <-126 dB (IHF-A)  
headroom ..... +40 dB  
phantom power ..... +48 VDC

Phono inputs 3, 4, 5 ..... cinch  
correction ..... RIAA preamplifier  
impedance ..... 47 kohm  
level ..... -5 mV @ 1 kHz  
channel separation ..... >60 dB @ 1 kHz  
noise ..... <-72 dB (IHF-A)

LINE 1 - LINE 2 ..... cinch unbalanced  
impedance ..... 22 kohm  
level ..... 0 dB  
channel separation ..... >60 dB @ 1 kHz  
noise ..... <-92 dB (IHF-A)

#### EQUALIZER

High ..... 12 kHz, ±15 dB, shelving  
Mid ..... 1400 Hz, ±12 dB, bell  
Low ..... 50 Hz, ±15 dB, shelving

#### SPECIAL INPUT: EFFECT RETURN

Impedance ..... 10 kohm  
level ..... 0 dB

#### FREQUENCY RESPONSE

Mic to Master ..... 50 Hz - 25 kHz, ±1 dB  
Line to Master ..... 20 Hz - 25 kHz, ±1 dB

#### OUTPUTS

Master ..... XLR-3M balanced, +6 dB / 600 ohm  
Master ..... cinch unbalanced, 0 dB / 600 ohm  
Monitor ..... cinch unbalanced, 0 dB / 600 ohm  
Clean Feed ..... cinch unbalanced, 0 dB / 600 ohm  
Record ..... cinch unbalanced, pre-master, 0 dB / 10 kohm  
Headphone (CUE) ..... 6.3 mm stereo jack, 0.3 W into 4 - 32 ohm

#### GENERAL

Power supply voltage ..... 220 - 240 VAC / 50-60 Hz  
..... Other voltages optional  
Power consumption ..... 40 W  
Fader start ..... jack connector, 48 V / 1 A

#### SIZE (WXHXD)

Top panel ..... 483 x 400 mm (19" - 9 HU)  
Mounting ..... 445 x 380 x 110 mm

#### WEIGHT

Nett ..... 8.8 kg

1) ..... Reference level 0 dB = 0.775 V

*DATEQ Audio Technologies reserves the right to amend specifications without notice in line with technological developments. © 2000 DATEQ Audio Technologies.*

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