

A compact yet powerful user-friendly lightweight digital amp.

POWERSOFT K&M DIGITAL SERIES

Digital Power Amplifier



The M Series features four-channel amplifiers with optional digital signal processing. The four channels of relatively high levels of RMS power are produced from one single power supply, and the entire

package fits in one rack space. The M50Q (which we reviewed) is host to four volume controls (one per channel) and an on/off switch. The rear panel is home to the I/O, which includes four Neutrik Speakon outputs and four XLR balanced inputs. The K Series amplifier is equal in size, but is a two-channel unit with internal DSP, an Ethernet/AES3 interface, and a digital menu. Powersoft K Series amplifiers feature Powersoft's Power Factor Correction (PFC) technology, which creates a buffer between the power network and the power supply, allowing storage of a large amount of energy in a storage bank. PFC technology keeps the storage inside the amplifier 'full and ready', independent from the power supply. This allows the delivery of very high current draw even at 2Ω loads, regardless of voltage.

Both amplifiers give superb attack speed in both mains and monitor applications, with no latency properties from A/D conversions. They excel on the attack of drums and percussion, the smoothness in the vocal range and the ability to handle subwoofer applications. **AM**

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DIGITAL EDITION

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GBE - Contact distributor for details

www.powersoft-audio.com /

www.cuk-audio.com (distributor)

CONCLUSION

All in all, these Powersoft M and K Series power amps are an excellent addition to any rig.

The K Series unit with DSP+AESOP, in my opinion, is more suited to a main speaker system use, especially with the 2Ω capability, on-board DSP, with digital menu. The front panel access of the menu makes operation of the Powersoft K amplifier exceedingly simple. The optional Ethernet/AES3 interface allows easy connectivity to Powersoft's Armonia software, which provides easy set-up, network monitoring, and control of Powersoft amplifiers.

Before this review, I had not experienced Powersoft amplifiers. After experimenting with these two units, I am quite impressed with how versatile these digital amps really are, as I have had prior experience with other digital amps through the years. These may be the best sounding and most powerful I used. Thus, I give a full recommendation of the Powersoft K and M Series for touring, one-off gig, or installation applications.

They are fully roadworthy and handle extreme temperature locations very well.

Will James

CONSOLES

A small digital console designed to replace your small analogue console.

ALLEN & HEATH GLD

Digital Live Sound Console

For Allen & Heath, the GLD challenge was to replace the simplicity, reliability, sound quality, and cost of the original and much-loved analogue GL consoles with something digital. Why? Well, because it should be better. For a start, the simple additions of scene/cue recall and moving faders remain novelties in some places. Then there's processing and effects, layout flexibility, and more. Venues might even find that they can accommodate new business because of it, or that things that were difficult or impossible before, will become easy. How many local theatres have a rack of effects to call upon, or the extra facilities and headroom to accommodate, say, a touring talent with a band in tow.

The system consists of a main mixer unit (the GLD-80) plus I/O expansion rack options.

GLD-80 has all DSP on-board, 20 motorised faders, and a 8.5-inch touchscreen. Local I/O consists of four mic inputs, four XLR outputs, digital output, and MIDI, plus a local I/O expansion slot.

One neat facility is the ability to record and playback to/from a USB memory stick. You can record from any buss, master, aux send, or matrix outputs in WAV format, plus play back in WAV or MP3 format from the stick. **AM**



CONCLUSION

Possibly the most striking thing about the GLD is how accessible it looks... there is the sense that it gets straight to the point of being a mixer. The colours along the faders inspire confidence that you won't get lost; the touch screen is well proportioned, and the channel strip isn't squeezed into a corner...

For me, the point of a GL console was always that you could come in, plug in, and know that your show/event/function was well catered for, and that the mixer wasn't going to demand more of your time than the client.

Allen & Heath promises that the GLD can deliver. But now there's a 'D' at the end, maybe every now and again you could pull something special out of it's tool bag that makes the difference between 'sound reinforcement' and 'sound design'.

Paul Mac

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GLD-80 + GLD-AR2412 £5,652.91 ex VAT

GLD-80 + GLD-AR2412 + GLD-AR84 £6,267.35 ex VAT

www.allen-heath.com