


I'm not robot  reCAPTCHA

**Continue**

# Peavey cs 800 manual

Audiokarma Home Audio Stereo Discussion Forums Home Forums > AudioKarma Audio Forums > Solid State > Discussion in 'Solid State' started by jryan464, Jan 2, 2008. (You must log in or sign up to reply here.) Audiokarma Home Audio Stereo Discussion Forums Home Forums > AudioKarma Audio Forums > Solid State > CS 800X4 - Call for pricing - Power Amplifier - 00510950 Building on the reputation of the world-famous Peavey CS® 800, which conquered the power amp market in the 1970s, the CS Series is the global standard bearer for workhorse reliability. Over the years, these amps have benefited from some of Peavey's most popular audio innovations, including the exclusive DDT™ compression/anti-clipping protection. With its 2RU design and power points up to 4080 watts, this latest evolution of the CS Series is leaner, louder and lighter than ever. Features 2-rack-space, 4-channel power amp featuring DDT™ 1 temperature dependant variable speed fan 5-year warranty Specifications 2 Ω4 Ω8 Ω Rated Output Power - 1 kHz, 400:1 Input CMRR @ 1 kHz > -93 dB Power Requirement 240V, 230V or 120V AC; 50-60 Hz Current Draw @ 1/3 power 1995 W 1365 W 795 W Idle Current Draw 60 W Cooling 80 mm DC fan, off until heat sink reaches 45° C, then variable speed Controls 4 attenuators, 2 mode select switches Indicator LEDs 4 DDT™ 4 Signal, 4 Power/Status Protection Temp, DC, turn-on transients, improper load or shorts Connectors Combi XLR & 6.3 mm input, Speakon® and Binding Post speaker output, IEC mains connector Construction 16 GA steel w/ cast aluminum front panel and steel grille Dimensions (HxWxD) 8.89 x 48.3 x 37.6 cm (3.5" x 19.0" x 14.8") Weight 17.37 kg (38.3 lbs) CS ® 500A 500 Watt Professional Stereo Amplifier Operating Guide Intend to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons. Intended to alert the user of the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product. CAUTION: Risk of electrical shock — DO NOT OPEN! CAUTION: To reduce the risk of electric shock, do not remove cover. No user serviceable parts inside. Refer servicing to qualified service personnel. WARNING: To prevent electrical shock or fire hazard, do not expose this appliance to rain or moisture. Before using this appliance, read the operating guide for further warnings. Este simbolo tiene el propósito de advertir al usuario de la presencia de instrucciones importantes sobre la operación y mantenimiento en la literatura que viene con el producto. PRECAUCION: Riesgo de corrientazo — ¡No abra! PRECAUCION: Para disminuir el riesgo de corrientazo, no abra la cubierta. No hay piezas adentro que el usuario pueda reparar. Deje todo mantenimiento a los técnicos calificados. ADVERTENCIA: Para evitar corrientazos o peligro de incendio, no deje expuesto a la lluvia o humedad este aparato Antes de usar este aparato, lea más advertencias en la guía de operación. Ce symbole est utilisé pour indiquer à l'utilisateur la présence à l'intérieur de ce produit de tension nonisolee dangereuse pouvant être d'intensité suffisante pour constituer un risque de choc électrique. Ce symbole est utilisé pour indiquer à l'utilisateur qu'il ou qu'elle trouvera d'importantes instructions sur l'utilisation et l'entretien (service) de l'appareil dans la littérature accompagnant le produit. ATTENTION: Risques de choc électrique — NE PAS OUVRI! ATTENTION: Afin de réduire le risque de choc électrique, ne pas enlever le couvercle. Il ne se trouve à l'intérieur aucune pièce pouvant être réparée par l'utilisateur. Confier l'entretien à un personnel qualifié. AVERTISSEMENT: Afin de prévenir les risques de décharge électrique ou de feu, n'exposez pas cet appareil à la pluie ou à l'humidité. Avant d'utiliser cet appareil, lisez les avertissements supplémentaires situés dans le guide. Dieses Symbol soll den Anwender vor unisolierten gefährlichen Spannungen innerhalb des Gehäuses warnen, die von Ausreichender Stärke sind, um einen elektrischen Schlag verursachen zu können. Dieses Symbol soll den Benutzer auf wichtige Instruktionen in der Bedienungsanleitung aufmerksam machen, die Handhabung und Wartung des Produkts betreffen. VORSICHT: Risiko — Elektrischer Schlag! Nicht öffnen! VORSICHT: Um das Risiko eines elektrischen Schlages zu vermeiden, nicht die Abdeckung entfernen. Es befinden sich keine Teile darin, die vom Anwender repariert werden könnten. Reparaturen nur von qualifiziertem Fachpersonal durchführen lassen. ACHTUNG: Um einen elektrischen Schlag oder Feuergefahr zu vermeiden, sollte dieses Gerät nicht dem Regen oder Feuchtigkeit ausgesetzt werden. Vor Inbetriebnahme unbedingt die Bedienungsanleitung lesen. ENGLISH CS® 500A POWER AMPLIFIER Congratulations on your purchase of the new CS® 500A stereo power amplifier. This latest version is the most ever, using state-of-the-art analog power supply technology to deliver high fidelity and rock solid performance in a rack-space unit that's the little brother of the famous CS® 800S. This new design retains the extended performance capability of the old CS® 400X, providing very impressive two ohm output power capability, and maintaining the old 4 and 8 ohms ratings with awesome industry standards for power bandwidth, slew rate and distortion specifications. Following are the new CS® 500A specs: •Music Power: 275 W RMS @ 4 ohms, 400 W RMS @ 2 ohms (per channel) •Music Power: 550 W RMS @ 8 ohms, 800 W RMS @ 4 ohms (bridged) •Continuous Power: 200 W RMS @ 4 ohms, 250 W RMS @ 2 ohms (per channel) •Continuous Power: 400 W RMS @ 8 ohms, 500 W RMS @ 4 ohms (bridged) •Slew Rate: 40 V/microsecond, stereo mode, each channel •Power Bandwidth: 10 Hz to 50 kHz @ 4 ohms, @ rated power •Total Harmonic Distortion: Less than 0.03%, @ rated power •Hum and Noise: 100 dB below rated power, unweighted •Damping Factor: Greater than 300 @ 8 ohms, 100 Hz each channel Two heavy-duty analog transformers are used to provide extremely high power capability and are designed to fit a conventional two-rack-space unit. Additionally, the power supply is designed to produce a higher-than-normal no voltage value, and has large, over-sized electrolytic capacitors. This combination results in a power supply with a Dynamic Headroom value of more than +2 dB. As such this DH value will produce an awesome "music power" capability, resulting in a power amp that "sounds" much louder than one would expect from a typical 200 W RMS per channel unit. The supply has a thermal monitor system that will protect it from extreme overloads and excessive temperatures. The new CS® 500A retains the Peavey patented DDT™ compression system which virtually eliminates possibility of clipping. The new back panel design includes plug-in modules for both inputs and outputs, offering patching features and various connector choices. Two variable speed DC fans provide tremendous cooling capability demand. THE AMP FEATURES •Two-rack-space height...less than 17" depth •Advanced DDT™ compression system •Plug-in modular inputs •Dual XLR (balance)/phone jack (unbalance) with "thru" output per channel •Universal two and three-way crossover modules available as options •Other specialized modules available as options •Dual phone jack and 5-way binding post per channel •Dual Speakon® connectors and 5-way binding post per channel available as option •Replaceable channel modular construction •Two variable speed DC fans...lower noise levels •Calibrated/detented input attenuator control each channel •DDT™ activation LED and power LED each channel •Recessed rear panel DDT™ and bridge switch •IEC mains connector •Significantly reduced mains turn-on surge We hope you will find your new CS® 500A to be not just another power amplifier, but the most exciting power amplifier you have ever purchased. Please read over this owner's manual carefully. It will help you to use this exciting product to its greatest capability. 3 4 FRONT PANEL DDT™ ACTIVE LED (1) Illuminates when DDT™ Compression is taking place. With the ENABLE/DEFEAT switch in the DEFEAT position, the LED indicates when clipping distortion is occurring. POWER LED (2) Illuminates when AC power is being supplied to the amp and the associated channel is operational. Illumination is delayed slightly during the power-up cycle due to the transient suppression/thermal fault circuitry. If either channel experiences fault conditions or exceeds the safe operating temperature limits, that channel will shut down and the associated power LED will go out indicating such conditions exist. Also, whenever the BRIDGE mode is selected, the power LED on channel B is defeated (OFF), just as if there were a fault condition on channel B. This provides a positive indication that the CS® 500A is in bridge mode. INPUT SENSITIVITY (3) Maximum power amplifier input gain (minimum sensitivity) is achieved at the full clockwise setting. This setting yields maximum mixer/system headroom. A setting of less than full clockwise will yield lower system noise at the expense of headroom. Calibration indicates sensitivity in dBV necessary to attain the full output power rating. POWER SWITCH (4) Depress to "on" position to power up unit. AIR EXHAUST PORT (5) This is where the hot air from the heat sinks exhaust from the amplifier. Any restriction or blockage could cause excessive operation temperatures, and the unit could shut down! REAR PANEL 6 10 9 BREAKER (6) CS® 500A uses a circuit breaker in place of the main fuse. This breaker is provided to limit the current to the analog power and thereby protect it from overheating and possible destruction due to fault conditions in the amplifier. The trip current been carefully chosen to allow continuous power output performance while still providing adequate protection for the power Normally, this breaker should not trip unless there is a fault in the amplifier circuitry that draws excessive mains current. abnormal conditions such as a short circuit on either or both channels or continuous operation at overload or clipping, especially into a 2 ohm load, will cause the breaker to trip. If this occurs, simply reset the breaker and correct the cause of the overload. When tripped, the button on the breaker will be outward nearly 1/2" and can be reset by pushing inward. A normal reset button length is about 1/4". If this "thermal" type breaker does trip, the simply pushing the button back in will reset it after waiting a brief period of time to allow it to cool. If the breaker trips instantly when you attempt to reset it, the unit should be taken to a qualified service center for repair. IEC MAINS POWER CONNECTOR (7) The CS® 500A is fitted with a universal IEC connector. Into this connector one should always insert a heavy-duty #16 AWG 3 conductor line cord with a ground pin. This line cord should be connected to an independent mains circuit capable of supporting at least 15 amps continuously or greater. This is particularly critical for sustained high power applications. If the socket used does not have a ground pin, a suitable ground lift adapter should be used and the third wire grounded properly. Never break off the ground pin on the 3 conductor line cord. The use of extension cords should be avoided. If, however, their use is necessary, always use a three-wire type with at least a #16 AWG wire size. The use of lighter wire will severely limit the power capability of this amplifier. Always use a qualified electrician to install any necessary electrical equipment. To minimize the risk of shock or fire hazard, always be sure that the amplifier is properly grounded. DDT™ SWITCH (8) This switch is used to either ENABLE or DEFEAT the DDT™ compressor. MODE SWITCH (9) This switch is used to select either STEREO or BRIDGE mode of operation. THE BI INPUT MODULE (10) 14 11 12 13 11 12 14 The standard input module shipped with each amplifier is called the BI MODULE. It offers both XLR electronic balanced and phone jack quasi-balanced inputs for each channel using Neutrik's® new "combo" connector to save panel space. The Female XLR inputs (11) are connected to dual OP AMP circuitry which offers very low noise and extremely high common mode rejection ratio to minimize outside interference! The Female 1/4" Phone Jack Input (12) in the center of the "combo" connectors is also connected to a unique "quasi-balanced" circuitry. When used, these 1/4" jacks are not "chassis grounded" but connected to ground through a relatively low impedance which is part of a "ground loop" elimination circuitry associated with the input. This feature will normally allow "hum free" oper when relatively short 1/4" cable patches are made to this input from various outputs on this amp and other equipment that share same rack with this amp. This "quasi-balanced" circuit is "automatic," and is virtually invisible in normal usage. It cannot be def Beaten by the two XLR connectors is a recessed switch (13) that allows the user to select the desired polarity (phase) of the inputs. This switch is a push-push type, and a small diameter "tool" is required to select the desired position. Set to the out (d) position, the polarity is pin #3 positive, pin #2 negative, and pin #1 ground. This is the polarity found on most Peavey power A Although this is not the world "standard" (IEC) polarity, it was chosen by Peavey more than 20 years ago, and thus we offer this ty to be consistent with products both past and present. If this amplifier is used with other competitive products which use the standard polarity, then the "in" position of switch (13) should be selected yielding pin #2 positive, pin #3 negative, and pin #1 As with any electronic gear, polarity (phasing) is important, because the loudspeaker enclosures associated with this power must be in phase with any other loudspeaker enclosures associated with other power amps. If one loudspeaker system were to while the other "pulls," a serious sound "cancellation" could result. Changing the setting of the polarity switch has the same effect reversing the polarity of the loudspeaker connections at the output. Each channel also has a Female Phone Jack (14) labeled "thru". This jack offers very flexible patching capability. When the input connectors (11) are used, this THRU jack is the output of the electronic balanced input circuitry, and as such can be used "line out" to connect to the other input jack on this amplifier or other amps in the same rack. Thus, one balanced mixer feed can connected to the amp via the XLR connector and then further distributed locally via the THRU jack. Alternatively, when the 1/4" phone jack input (12) is used as the input, the THRU jack becomes a "bridged" input to it (similar to a Y-cord), again allowing this input signal to be patched to the other input jack on this amplifier or other amps in the system. IMPORTANT: The THRU jack is not intended to be "input", and inadvertent usage as such will result in excessive loading of the input source. Although not a catastrophic mistake, it will cause a significant reduction in "system gain" due to the loading, and will seriously limit the overall system performance. Additional input modules are available from your authorized Peavey Dealer. Details of these modules and the installation instructions can be secured from this source. THE P1 OUTPUT MODULE (15) The standard output module shipped with each 15 amplifier is called the P1 MODULE. It offers both dual 1/4" jacks and 5-way binding post speaker outputs for each channel. For each channel, the outputs are in parallel, hence the speaker connection cables can be terminated with 1/4" phone plugs, or banana plugs or stripped wires for use in the binding post terminals. For sustained high power applications, the use of the binding post terminals are recommended; however, care must be exercised to assure the correct speaker phasing. The red binding posts are the signal outputs from each channel, and the black binding posts are chassis ground. The red binding post should be connected to the positive inputs of the associated loudspeakers. For bridge mode operation, only the red binding posts are used, and the associated loudspeaker load is connected between the two red binding posts. The red binding post associated with Channel A should be considered the positive output for the system and thus should be connected to the positive input of the associated loudspeaker system. Regardless of what connections are used, the minimum parallel speaker load should always be limited to 2 ohms per channel or 4 ohms bridge mode for any application. Operation at loads of 4 ohms per channel or 8 ohms bridge mode is more desirable for sustained operation applications due to the fact that the amplifier will run much cooler at this loading. Operation above 4 ohms per channel and even open circuit conditions can always be considered safe; however, sustained operation at loads below 2 ohms could result in temporary amplifier shut down due to the thermal limits fault circuitry. THE P1 OUTPUT MODULE REAR VIEW (16) This diagram shows the wiring for the P1 MODULE. Note that 16 the module itself is upside down. This is the desired position when re-connecting this and any other module. Once the correct connections to the 1/4" spades are made, then the module itself can be rotated upward and inserted into the rear panel of the CS®-500A, and the panel screws replaced. WARNING: Never operate the CS® 500A with either the output or input modules removed. Operating in this manner will allow the air flow from the fans to escape from these openings instead of flowing through the power amp and power supply components, and thereby not provide adequate cooling for these components. Following are several other module rear views of a different module and the various wiring schemes. The diagram above and the ones following are provided so that these modules can be correctly wired. Always double-check the wiring. A miswired module can cause severe audio problems, and in the worst case, can cause loudspeaker degradation and failure. In all cases, the color-coded wires are indicated. The double red and yellow wires are the power amp outputs and are not interchangeable. The black wires are the power amp ground connections and are interchangeable. THE S2 OUTPUT MODULE (17) 17 The S2 output module offers dual Speakon® Quick Connectors and a unique patching capability to wire these connectors to meet the particular application. The Speakon® is a four-wire connector with the con- nections labeled as 1+, 1-, 2+ and 2-. Depending upon the loudspeaker needs, these connections can be used in various ways. NOTE: Consult your loud- speaker specifications to determine the wiring config- uration (mode) that will best suit your system. THE S2 OUTPUT MODULE REAR VIEW — STANDARD STEREO MODE 9 Option 1 (18) This Speakon® wiring arrangement shown below is 18 as follows: 1+ as the channel signal output and 1- as the channel chassis ground. This is the de facto standard for most low-to-medium power loudspeak- er systems. This wiring allows one enclosure to be connected to Channel A and one enclosure to be connected to Channel B. The 2+ and 2- connections are not used in this application. Please notice that the binding posts on the S2 module also use the 1+ and 1- wiring arrangement. The Channel A red and black binding posts are always connected to the Channel A Speakon® 1+ and 1- respectively. Similarly, the Channel B red and black binding posts are always connected to the Channel B Speakon® 1+ and 1- respectively. WARNING: The S2 module is shipped with four jumpers plugged in a "storage" configuration across the normally unused 2+ and 2- Speakon® pins. These jumpers are used in other modes of operation following. This "storage" configuration could cause a shorting problem if a particular loudspeaker system's Speakon® connectors are wired in the high current configuration outlined next (1+ and 2+ are connected and 1- and 2- are connected). In this case, we recommend that you remove the jumpers. THE S2 OUTPUT MODULE REAR VIEW — HIGH CURRENT STEREO MODE Option 2 (19) Many high power loudspeaker systems use the full capability 18 of the Speakon® connector by paralleling 1+ and 2+, and paralleling 1- and 2-. This wiring improves the current handling capability of the system and reduces losses. Many subs with Speakons are wired this way. The S2 module can be rewired to this configuration using the supplied jumpers on the rear of the module. Normally, four jumpers are plugged into a "storage" configuration to prevent losing them. In this case, one jumper is connected between 1+ and 2+ and another jumper is connected between 1- and 2- for each channel. This is a total of four jumpers. The following diagram shows the new wiring of the jumpers. Notice that for this mode the binding post can still be used as normal outputs for both channels. THE S2 OUTPUT MODULE REAR VIEW - 20 BRIDGE MODE Option 3 (20) The following wiring allows the Speakons to be the bridge outputs with both in parallel. Such an arrange- ment permits two 8 ohm enclosures to be connected in parallel to the CS®-500A in Bridge Mode. In this case, the wiring is as follows: 1+ on both connectors wired to Channel A signal output; 1- on both connec- tors wired to Channel B signal output; 2+ and 2- on both connectors not used. The Channel A and B chassis ground wires are not used (and are plugged into isolated floating terminals.) This wiring requires one jumper per channel for a total of two; the other two are "stored". Please note for this wiring, both red binding posts are now connected to the Channel A output, and both black binding posts are now connected to Channel B output. Consequently, to connect additional speakers in bridge mode one must use a red and black binding post pair rather than connecting across both red binding posts as in the default arrange- ment. THE S2 OUTPUT MODULE REAR VIEW - 21 Module Option 4 (21) wiring arrangement is a natural progression @ capability with its four wire connec- tion the preferred configuration for reinforcement systems. The Speakon® in the typical biamped speaker enclosure = LOW+, 1- = LOW-, 2+ = HI+, 2- = HI-. This is. In this case, two biamped wired enclosures can be connected to a CS-S the two Speakon® connectors. First, the amp must be configured for biamp with each signal supplied from a suitable crossover, and the configuration is: Channel A as and Channel B as the "highs". For this the wiring is: 1+ on both connectors wired to Channel A signal output; 1- on both connectors wired to Channel A chassis wire; 2+ on both connectors wired to Channel B signal output; 2- on both connectors wired to Channel B chassis ground wire. again requires two jumpers per channel for a total of four. Always check the diagram and wire the module with care. wiring, both red binding posts are now connected to the Channel A output, and both black binding posts are now connected ground. Thus, both binding post red/black pairs are the biamped loud output, and can be used to drive additional sub enclo- if desired. AND CONNECTION CS® 500A commercial series power amplifier is designed for durability in commercial installations and the quality of required in studio and home applications. The unit is a standard rack-mount configuration, 3 1/2" high and is cooled by -speed internal fans. All the input and output connections are on the back panel. The front panel contains LED indicators and DDT™ activation, detented and calibrated sensitivity controls, and a mains power switch. AND COMMERCIAL INSTALLATIONS and other installations where sustained high powered operation is required, the CS® 500A should be mounted in a EIA 19" rack. It is not necessary to leave rack space between each amplifier in the stack, since the fan pulls air in from the exhausts the hot air out the front. An adequate source of cool air must be provided for the amplifier when rack-mounted. The internal fans must have a source of air that is not preheated by other equipment. If cool, the amplifier will start up in low-speed fan operation, and will normally stay at low-speed operation unless sustained high power operating levels occur. As the amplifier heat sinks heat up, the automatic thermal sensing circuitry will increase the fan speed. Depending upon signal conditions and amp loading, the fan speed may increase to a maximum value, or it may decrease to a minimum value. This situation is quite normal. Inadequate cooling due to preheated air, a reduction of air flow caused by blockage of the amplifier's inlet/outlet ports, or severely overloading the amp may cause the amplifier's thermal sensing system to temporarily shut down that particular channel. This will be indicated by the channel power LED on the front panel ceasing to illuminate. Depending upon available cooling air, operation will be restored to that channel relatively quickly, and the power LED will then be illuminated. Corrective action should be taken to determine the cause of the thermal shutdown. If the amplifier is not severely overloaded or shorted, and air flow is normal in and out of the unit, steps should be taken to provide a cooler environment for all the amplifiers. As a general rule, electronic equipment in a cooler environment will have a longer and more useful service life. STUDIO INSTALLATION In most lowto medium-power applications, the CS® 500A can be mounted in any configuration. It is desirable that, if at all possible, the unit be located at the top of an equipment stack. This will prevent possible overheating of any sensitive equipment by the hot air rising from the power amplifier. As a general rule, most home and studio requirements will never cause maximum high speed fan operation. If it does, however, this may indicate that you have not taken the necessary steps to provide adequate cooling. Remember, closed up in a cabinet, the CS® 500A will have severe cooling problems, even at low power levels. Again, inadvertent short circuit or sustained overloaded usage could also cause temporary thermal shutdown. BRIDGE MODE The bridge mode on stereo amplifiers is often misunderstood as to its actual operation and usage. In basic terms, when a twochannel amplifier is operated in bridge mode, it is converted into a single channel unit with a power rating equal to the sum of both channels' power ratings, at a load rating of twice that of the single channel rating. In this case, the CS™ 500A is rated at 250 W RMS per channel into 2 ohms. The bridge mode ratings are 500 W RMS into 4 ohms (minimum load). The bridge mode operation is accomplished by placing the mode switch into the bridge position, connecting the load between the red binding posts of each channel, and then using Channel A as the input channel. All Channel B input functions are defeated. Often sound technicians use bridge mode operation to drive sound distribution systems in very large public address applications. Unfortunately, due to power levels involved, the CS® 500A power amplifier can only supply about 45 V RMS in bridge mode, and therefore cannot successfully drive 70-volt systems directly without using expensive matching transformers. DDT™ Peavey's patented DDT™ compression system enables the sound technician to maximize the performance of the amplifier/speaker combination by preventing the power amp from running out of headroom (clipping). This system is activated by unique circuitry that senses signal conditions that might overload the amplifier. The circuitry will reduce the amplifier's gain whenever clipping is imminent. The threshold of compression is clipping itself and no specific threshold control is used. This technique effectively utilizes every precious watt available for the power amplifier to reproduce the signal, while at the same time minimizes clipping and distortion, and thus significantly reduces the potential of loudspeaker degradation and damage. The DDT™ system is an automatic, hands-off approach to the problem of power amplifier clipping. Since the CS® 500A power amplifier uses a circuit breaker for over-current protection, the DDT™ compression system plays even a more important role in the continuous performance by preventing each channel from clipping and overloading. Continuous operation at clipping can cause the circuit breaker to trip, but with the DDT activated this problem is minimized. For this reason, you should always have the DDT system enabled. CS® 500A SPECIFICATIONS MUSIC POWER (IHF-202): (Typical value, 120 VAC, 60 Hz) Stereo mode, both channels driven, 20 mS burst 2 ohms, 1 kHz, 1% THD: 400 W RMS per channel 4 ohms, 1 kHz, 1% THD: 275 W RMS per channel 8 ohms, 1 kHz, 1% THD: 165 W RMS per channel Bridge mode, mono: 4 ohms, 1 kHz, 1% THD: 800 W RMS 8 ohms, 1 kHz, 1% THD: 550 W RMS CONTINUOUS POWER: (Typical value, 120 VAC, 60 Hz) Stereo mode, both channels driven 2 ohms, 1 kHz, 1% THD: 250 W RMS per channel 4 ohms, 1 kHz, 1% THD: 200 W RMS per channel 8 ohms, 1 kHz, 1% THD: 130 W RMS per channel Bridge mode, mono: 4 ohms, 1 kHz, 1% THD: 500 W RMS 8 ohms, 1 kHz, 1% THD: 400 W RMS RATED POWER: (120 V AC, 60 Hz) Stereo mode, both channels driven 4 ohms, 10 Hz to 20 kHz, 0.03% THD: 190 W RMS per channel 8 ohms, 10 Hz to 20 kHz, 0.02% THD: 120 W RMS per channel POWER SUPPLY DYNAMIC HEADROOM (IHF-202) Stereo mode, both channels driven, 20 mSec burst 2 ohms, 1 kHz: +2.04 dB 4 ohms: 1 kHz: +1.38 dB 8 ohms: 1 kHz: +1.04 dB POWER BANDWIDTH: Stereo mode, both channels driven @ rated power, 4 ohms,

2532206022.pdf  
operations\_manager\_roles\_and\_responsibilities.pdf  
1608ed0f6014cc--zilaponapolututuv.pdf  
tesco\_fresh\_bleach\_safety\_data\_sheet  
high\_risk\_myelodysplastic\_syndromes\_patients  
autocad\_2018\_xforce\_keygen\_64\_bit  
torque\_equation\_of\_three\_phase\_induction\_motor  
89440862298.pdf  
160b55809d9e3b--ronugemilesub.pdf  
descargar\_musica\_gratis\_grupo\_bryndis\_otro\_ocupa\_mi\_lugar  
antivirus\_free\_with\_product\_key  
psychology\_in\_modules\_10th\_edition\_d  
how\_to\_convert\_pdf\_to\_word\_file\_online  
how\_long\_does\_ecdl\_course\_take  
bubajafotomime.pdf  
18002214881.pdf  
gokigeseqizelo.pdf  
android\_studio\_install\_apk\_to\_phone  
james\_stewart\_calculus\_9e.pdf  
43383806509.pdf  
65624808439.pdf  
160817d919f347--borekut.pdf  
perfume\_the\_story\_of\_a\_murderer\_full\_movie\_in\_hindi\_dubbed\_download\_hd  
26501734538.pdf  
what\_is\_the\_hebrew\_holy\_book  
160927c72d1559--10647601035.pdf