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1 2 3 4 5 6 7 8 9 10 11 Table Contents 12 connectors not used; Channel A and B chassis ground wires are not used (connected to isolated floating terminals)! This wiring requires one jumper per channel for a total of two; The other two are kept! Again, the posting chart is on and check it thoroughly before proceeding! OUTPUTMODULE REAR VIEWBI-AMP MODE (21) (Option 4) Final wiring is really an anatural progression capability with four wired connections. actually warned configurations formost sound reinforcement systems. It will be revealed later in this mania. Contacts used in a typical loudspeakerenclosure are: 1 t 1 LOW-; 2 HI. With the above wiring arrangement, two wired loudspeaker enclosures can be connected to through two connectors. First, you need to adjust for the two-amp mode with each channel of signals coming from a suitable crossover, in which case the configuration of Channel A is minimal, and Channel B - highs. For this wiring: 1 t on both connectors, wired to display the signal; 1 on both connectors wired to the groundwire chassis channel; On both connectors, wired to display signal B; 2 on both connectors of the wired channel B chassis of the ground wire. This configuration also requires two jumpers to channel a total of four. Again, check the wiring module carefully! RELATED AND CONNECTIONThe Peavey commercial power amplifier series is designed for durability in commercial installations and the quality performance required in studio and home applications. The device is a standard rack-mounting configuration, 3 high and cooled at two variable speeds of internal fans. All entrance and weekend connections are on the back. The front panel contains LED lights to activate the power DDT, sensitivity controls and a power switch. INDUSTRIAL AND COMMERCIAL INSTALLATIONSFor commercial and other similar installations, which require sustained high power, should be installed ina standard EIA 19 rack. Do not leave a rack between each amplifier in the stack, as the fan pulls the air out of it and drains the hot air in front. A sufficient source of cool air should be provided for the amplifier when installing the rack. Fans must have an air source that is not heated by other equipment. If cool, the amplifier will start in a low-speed fanoperation, and will usually remain at low speed if a sustained high level of power work occurs. As the amplifier is heated, automatic thermal sensing circuits increase the fan's speed. Depending on the signal conditions and the amplifier loading, the fan's speed may increase to the maximum value, or it may decrease to a minimum value. This situation is quite normal. Insufficient cooling due to heated a decrease in airflow caused by the blocking of amplifier ports or the overload of the amplifier may cause a temporary shutdown of the thermal sensing system of amplifier amplifier amplifiers channel. It will inch the LED power channel on the front, stopping to illuminate. Depending on the available cooling air, the work will berestored to this channel relatively quickly, and the LED power supply will be illuminated. Corrective measures must be taken to determine the cause of the heat outage. If the amplifier is not overloaded or limited, and the air flow is normal in and out of the unit, steps should be taken to provide a cooler environment for all amps. As a rule, the cooler electronic equipment works, the longer its life. STUDIO AND HOME INSTALLATION: Most low- and medium-power applications can be installed in any configuration. If at all possible, the unit is located at the top of the equipment stack. This will prevent any sensitive equipment from overheating with hot air rising from the power amplifier. Typically, most home and studio requirements will never cause the highest fan speed possible. However, if this happens, it may indicate that you have not taken the necessary steps to ensure proper cooling. Remember that closed in the closet, will have serious cooling problems, even at low power levels. Again, unintentional short circuiting or sustained rebooted use can also lead to a temporary heat stop. Most home wires and electrical circuits only have 15 amps. Two amplifiers can cause the power amplifier switch to unload 15 if there is a serious overload. CS @ 500A POWER AMPLIFIER Congratulate you on buying the new CS @ 500A stereo power amplifier. This latest version is the most advanced ever. Using modern analog power technology to deliver high precision and rock solid performance in a two-rack space unit that is the younger brother of the famous CS @ 800S. This new design retains advanced performance capabilities of the old CS @ 400X, providing a very impressive two ohm power output, and maintaining old 4 and 8 ohms ratings with amazing industry standards for bandwidth power, killed speed and distortion. Below are the new specifications of CS @ 500A: Music Power: 275 W RMS 4 ohms, 400 W RMS 2 ohms (per channel) Musical power: 550 W RMS 8 ohms, 800 W RMS 4 ohms (bridge) 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 (bridge) Slew Speed: 40 B/Microsecond, stereo mode, bandwidth of each channel: from 10 Hz to 50 kHz, 4 oms, - nominal power Total Harmonic distortion: less than 0.03%, - nominal power and noise: 100 dB below par power, weightless damping factor: More than 300 and 8 oms, 100 Hz each channel Two The analog transformer is used to provide extremely high power and is designed to fit nicely into the usual two-rack-space unit. In addition, the power supply is designed to produce a higher than usual cost without load and has a large, large, electrolytic capacitors. This combination results in power power with a high dynamic stock cost of more than 2 dB. Thus, this DH value will produce awesome music power outputcapability, resulting in a power amplifier that sounds much louder than one would expect from a typical 200 W RMS per unit channel. The supply has a thermal monitoring system that will protect it from extreme overload and over-exploitation. The new CSPage 2 We hope you'll find your new CS @ 500A to be not just another power amplifier, but the most exciting power amplifier you've ever purchased. Please read this owner's guide carefully. This will help you use this exciting product to itsgreatest capabilities. FRONT PANEL DDT ™ ACTIVE LED (1) highlights ™ DDT is compressed. With the ENABLE/DEFEAT switch in the defeat position, the LED indicates when distortions are cut off. POWER LED (2) Illuminates when ac-current power is delivered to the amplifier and the associated channel works. Lighting is delayed slightly, due to a power cycle due to transient suppression/thermal fault schemes. If a channel experiences faulty conditions or raises safe operating temperature limits, this channel will be closed and the associated power LED will come out indicating such conditions exist. Also, whenever the BRIDGE mode is selected, the LED power on Channel B is defeated (OFF), just as if there was an afault condition on Channel B. This gives a positive sign that the CSPage 3 especially in 2 ohm load, will result in a switch in the journey. If this happens, simply drop the switch and fix the cause of the overload. When stumbling, the button on the switch will be outward almost 1/2 and can be reset by clicking inside. The normal reset button is about 1/4. If this thermal type of switch makes the trip, then just pressing the button back will reset it after waiting for the briefperiod time to allow it to cool down. If the trip switch is instantaneous when trying to reset it, the device should be taken to a qualified serving ice center for repair. IEC MAINS POWER CONNECTOR (7) CS @ 500A is equipped with a versatile IEC connector. In this connector should always be inserted a heavy #16 the cord of the AWG 3 conductor line with a normal AC fork with a ground pin. This linear cord must be connected to an independent suite chain capable of supporting at least 15 amps continuously or more. This is especially important for sustainable high power applications. If the socket used does not have a ground pin, a suitable adapter should be used for a ground elevator, and the third wire is grounded properly. Never come off the ground pin on 3 conductor cord line. Extending should be avoided. If, however, their use is a process, always use a three-wire with at least #16 the size of the AWG wire. The use of lighter wire will severely limit the cap-bility power of this amplifier. Always use a qualified electrician to install any any Electrical equipment. To minimize the risk of impact or fire hazard, always make sure that the amplifier is properly grounded. DDT ™ SWITCH (8) This switch is used either FOR ENABLE or DEFEAT ™ compressor. MODE SWITCH (9) This switch is used to select STEREO or BRIDGE work mode. B1 INPUT MODULE (10) The standard input module supplied with each amplifier is called B1 MODULE. It offers both THER electronic balance and phone socket quasi-balanced insic channel inputs using Neutrik's @ a new combo connector to preserve panel space. Women's XLR Entrances (11) are connected to the dual AMPOP circuit, which offers a very low noise level and a very high overall rejection rate to the mini-mis of external interference! The entrance of the women's 1/4 Phone Jack Input (12) in the center of the connector combo is also connected to a unique quasi-balanced entrance circle. When using these 1/4 jacks are not grounded, but are connected to the ground through a relatively low insoustance scheme, which is part of the scheme to eliminate the ground loop associated with the entrance. This feature will usually allow drone free operations when relatively short 1/4 cable patches are made for this input from various outlets on this amp and other equipment that share the same rack with this amplifier. This quasi-balanced circuit is automatic and virtually invisible in normal use. It cannot be defeated. Between the two XLR connectors is a recessed switch (13), which allows the user to choose the desired polarity (phase) XLRinputs. This switch is a push-push type, and a small-diameter tool is required to select the right position. Set on an out (default) position, the polarity of the contact #3 positive, contact #2 negative, and contact #1 ground. This is the polarity found on most Peavey power amplifiers. Although it is not a world standard (IEC) polarity, it was chosen by Peavey more than 20 years ago, and thus we offer this polari-ty to be in line with the products of both the past and the present. If this amplifier is used with other competitive products that use IECstandard polarity, then the switch position (13) should be chosen yielding contact #2 positive, contact #3 negative, and contact #1 ground. As with any electronic transmission, polarity (phased) is important because the loudspeaker hull associated with this power amplifier will be in phase with any other loudspeaker enclosures associated with other power amplifiers. If one loudspeaker system was pushing and another was pulling, a serious cancellation sound could result. Changing the polarity switch adjustment has the same effect as changing the polarity of the loudspeaker connections at the exit. Each channel also has a female phone Jack (14) Through. This jack offers a very flexible way to fix. When XLRinput connectors are used (11), this THRU connector is the way out of the electronically balanced input scheme, and as such can be used as a line out to connect to another input connector on this amplifier or other other in the same rack. Thus, one balanced feed mixer can be 14 11 12 13 11 12 14 5 This guide is related to the following products:

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