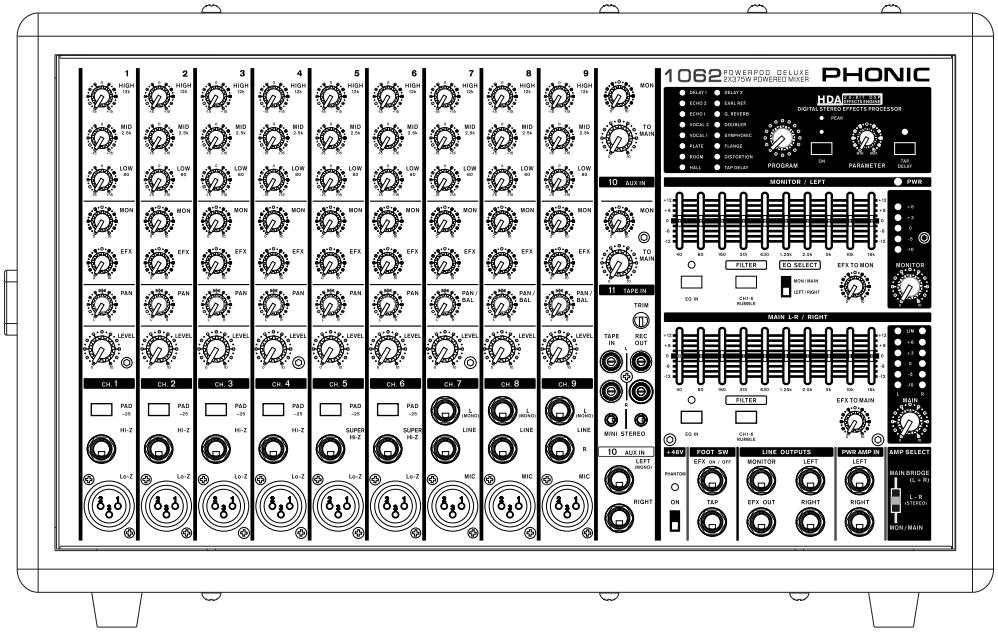
PHONIC

# POWERPOD 620
# POWERPOD 740
# POWERPOD 1060
# POWERPOD 1062DELUXE

DELUXE POWERED MIXERS



POWERPOD 1062DELUXE

English

User's Manual

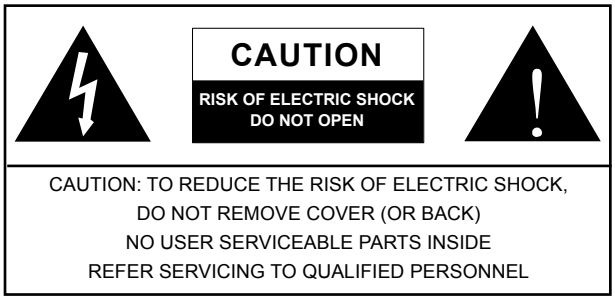
# IMPORTANT SAFETY INSTRUCTIONS

The apparatus shall not be exposed to dripping or splashing and that no objects filled with liquids, such as vases, shall be placed on the apparatus. The MAINS plug is used as the disconnect device, the disconnect device shall remain readily operable.

**Warning**: the user shall not place this apparatus in the confined area during the operation so that the mains switch can be easily accessible.

1. Read these instructions before operating this apparatus.
2. Keep these instructions for future reference.
3. Heed all warnings to ensure safe operation.
4. Follow all instructions provided in this document.
5. Do not use this apparatus near water or in locations where condensation may occur.
6. Clean only with dry cloth. Do not use aerosol or liquid cleaners. Unplug this apparatus before cleaning.
7. Do not block any of the ventilation openings. Install in accordance with the manufacturer's instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong is provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plug, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Use only with a cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

13. Unplug this apparatus during lighting storms or when unused for long periods of time.
14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.




The lightning flash with arrowhead symbol, within an equilateral triangle, is intended 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.

The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the appliance.

**WARNING:** To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture.

**CAUTION:** Use of controls or adjustments or performance of procedures other than those specified may result in hazardous radiation exposure.

# POWERPOD 620
# POWERPOD 740
# POWERPOD 1060
# POWERPOD 1062 DELUXE

## DELUXE POWERED MIXERS

USER'S MANUAL

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V1.4 10/16. 2005

# INTRODUCTION

Phonic Corp would like to congratulate you on the purchase of one of their extraordinary Powerpod Box Mixers, powered mixers that provide more than the average. Since its introduction, the entire Powerpod series has given other powered mixer lines a run for their money. With fantastically low noise levels, high signal handling abilities, exceptional output levels, simplified signal routing abilities, and ultra-smooth controls, the Powerpods 620, 740, 1060 and 1062 Deluxe all provide a level of dependability not often found in powered mixers as of late.

We know how eager you are to get started – getting the mixer out and hooking all your gear up is probably your number one priority right now – but before you do, we strongly urge you to take a look through this manual. Inside, you will find important facts and figures on the set up, use and applications of your brand new mixer. If you do happen to be one of the many people who flatly refuse to read user manuals, then we just urge you to at least glance at the Instant Setup section. After glancing at or reading through the manual (we applaud you if you do read the entire manual), please store it in a place that is easy for you to find, because chances are there's something you missed the first time around.

# FEATURES

## Powerpod 620

- 120W + 120W / 4 ohms amplifier for main 1 / main 2 or main / monitor (Bridge mono, 240W / 8 ohms)
- 24-bit digital stereo multi-effect processor with 8 programs plus foot switch
- Stereo 7-band graphic equalizers
- 6 balanced mic inputs through XLR jacks
- 8 line inputs through 1/4" jacks
- 2 Super Hi-Z inputs optimized for direct input of acoustic electric guitars and electric guitars or basses
- 2 built-in limiters
- 2-band channel EQ
- Pad control on channel 1~4
- Monitor and effect sends on each input channel
- 1 Aux input
  +48V phantom power
- Record output with trim control for recording level matching
- Handy mini-stereo I/O for MD, MP3 player/recorder, input with level control
- Mains power switchable between 115VAC and 230VAC

## Powerpod 740

- 220W + 220W / 4 ohms amplifier for main L & R or main / monitor (Bridge mono, 440W / 8 ohms)
- 24-bit digital stereo multi-effect processor with 16 programs plus foot switch
- Dual 7-band graphic equalizers with In/Out switches for main(stereo)/monitor or main L/R
- 7 balanced mic inputs through XLR jacks
- 10 line inputs through 1/4" jacks
- 2 Super Hi-Z inputs optimized for direct input of acoustic electric guitars and electric guitars or basses
- 2 built-in limiters
- Rumbling filters for mic inputs
- 3-band channel EQ
- Pad control on channel 1~4
- Monitor and effect sends on each input channel
- 1 Aux input
- +48V phantom power
- Record output with trim control for recording level matching
- Handy mini-stereo I/O for MD, MP3 player/recorder, input with level control
- Mains power switchable between 115VAC and 230VAC

## Powerpod 1060

- 250W + 250W + 250W / 4 ohms amplifier for main L & R and MIntor (Bridge mono, 500W / 8 ohms)
- 24-bit digital stereo multi-effect processor with 16 programs plus one main parameter control, tap control and foot switch
- Dual 10-band graphic equalizers with In/Out switches for main(stereo)/monitor or main L/R
- 9 balanced mic inputs through XLR jacks
- 12 line inputs through 1/4" jacks
- 2 Super Hi-Z inputs optimized for direct input of acoustic electric guitars and electric guitars or basses
- 3 built-in limiters
- Rumbling filters for mic inputs
- 3-band channel EQ
- Pad control on channel 1~6
- Monitor and effect sends on each input channel
- Stereo aux input
- +48V phantom power
- Record output with trim control for recording level

matching
- Handy mini-stereo I/O for MD, MP3 player/recorder, input with level control
- Mains power switchable between 115VAC and 230VAC

## Powerpod 1062

- 375W + 375W / 4 ohms amplifier for main L & R or main / monitor (Bridge mono, 750W / 8 ohms)
- 24-bit digital stereo multi-effect processor with 16 programs plus one main parameter control, tap control and foot switch
- Dual 10-band graphic equalizers with In/Out switches for main(stereo)/monitor or main L/R
- 9 balanced mic inputs through XLR jacks
- 12 line inputs through 1/4" jacks
- 2 Super Hi-Z inputs optimized for direct input of acoustic electric guitars and electric guitars or basses
- 2 built-in limiters
- Rumbling filters for mic inputs
- 3-band channel EQ
- Pad control on channel 1~6
- Monitor and effect sends on each input channel
- Stereo aux input
- +48V phantom power
- Record output with trim control for recording level matching
- Handy mini-stereo I/O for MD, MP3 player/recorder, input with level control
- Mains power switchable between 115VAC and 230VAC

# BASIC SETUP

## Getting Started

1. Turn all power off on the Powerpod Mixer. To ensure this, the AC cable should not be connected to the unit.
2. All faders and level controls should be set at the lowest level to ensure no sound is inadvertently sent through the outputs when the device is switched on. All levels should be altered to acceptable degrees after the device is turned on.
3. Plug all necessary instruments and equipment into the device's various inputs as required. This may include line signal devices, as well as microphones and/or guitars, keyboards, etc.
4. Plug any necessary equipment into the device's various outputs. This could include speakers, monitors, signal processors, and/or recording devices.

**NB.** No devices other than speakers should be connected to the power amp outputs. Plugging inappropriate devices into the mixer will likely cause damage to the device. Also, guitar cables should not be used to connect amplifiers to speakers.

5. Plug the supplied AC cable into the AC inlet on the back of the device, ensuring local voltage level is identical to that selected by the Voltage Selector on the rear of your device.
6. Plug the supplied AC cable into a power outlet of a suitable voltage.
7. Turn the power switch on.

## Channel Setup

1. To ensure the correct audio levels of each input channel is selected, every channel faders should first be set to 0.
2. Choose the channel that you wish to set the level of, and ensure that channel has a signal sent to it similar to the signal that will be sent when in common use. For example, if the channel is using a microphone, then you should speak or sing at the same level the performer normally would during a performance. If a guitar is plugged into that channel, then the guitar should also be used as it normally would be.

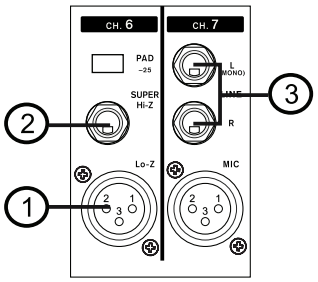
NB. It is probably best to have nothing plugged into channels which are not being set, just to ensure no signal is inadvertently sent through the channel.

3. This channel is now ready to be used; you can stop making the audio signal.
4. You should now select the next channel to set and go back to follow steps 1 through 3.

# MAKING CONNECTIONS

## Channel Inputs

The Powerpod 620, 740, 1060 and 1062 Deluxe Box Mixers supply various numbers input channels. The 620 Deluxe features a total of 6 channels, 2 of which accept stereo signals. The 740 Deluxe, on the other hand, features a total of 7 input channels, 3 of which accept stereo signals. The Powerpods 1060 and 1062 Deluxe both feature a total on 10 input channels, including 3 which feature stereo inputs. Each channel features a microphone XLR jack and at least one 1/4” Phone Jack for balanced and unbalanced connections. Each stereo channel features different inputs jacks, accepting either microphone inputs or stereo line inputs.




**1. XLR Lo-Z Inputs**

These XLR microphone inputs can be used in conjunction with a wide range of microphones, such as professional condenser, dynamic or ribbon microphones, with standard XLR male connectors. With low noise preamplifiers, these inputs serve for crystal clear sound replication.

**NB.** When using an unbalanced microphone, please ensure phantom power is switched off. However, when using condenser microphones the phantom power should be activated.

**2. 1/4" Hi-Z and Super Hi-Z Input Jacks**

These inputs accept typical 1/4” TRS or TS unbalanced inputs. The Hi-Z inputs accept balanced TRS inputs, and are for Microphone to line-level device (such as synthesizers and drum machines), where the Super Hi-Z inputs accept TS unbalanced sources, and can be used in conjunction with devices with higher impedance levels (including electric guitars and basses).

**NB.** When using a line-level device on your mixer, the PAD -25 button should be initiated.

**3. Stereo Channel Inputs**

Each of the Powerpod 740, 1060 and 1062 Deluxe Powered Mixers provide 3 stereo input channels (the Powerpod 620 Deluxe has 2), the inputs of which differ slightly to the mono channels. The 3-pin XLR inputs featured are for the addition of microphones with typical XLR male inputs, where the 2 Line 1/4" TS jacks are for the addition of various stereo line level input devices, such as keyboards. If you wish to use a monaural device on a stereo return input, simply plug the device’s 1/4" phone jack into the left (mono) stereo input and leave the right input bare. The signal will be duplicated to the right due to the miracle of jack normalizing.

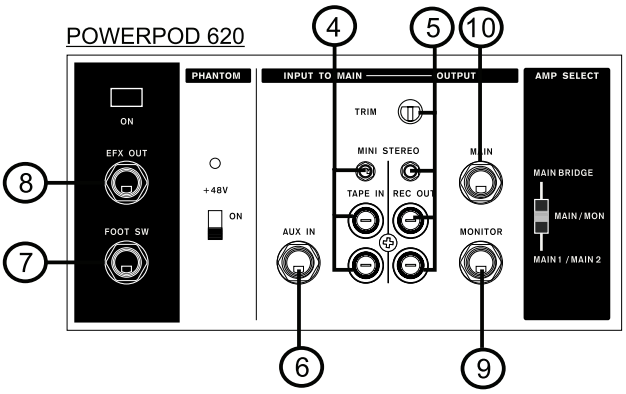
## Master Section

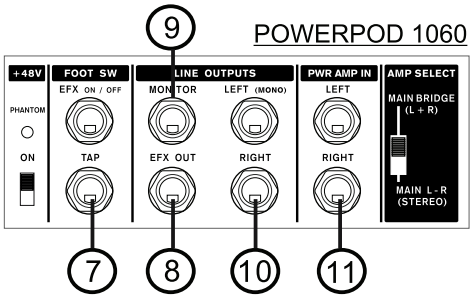
**4. Tape In (L and R)**

The first of these inputs accommodates RCA cables from such devices as tape and CD players. In addition to these inputs, however, Phonic has incorporated a mini stereo jack for the inclusion of such devices as mini disc (MD), portable CD, and MP3 players (such as the Apple iPod), as well as laptop computers. The line from this feed is directed to the Tape In mixing bus, before being fed through to the Main L/R mixing bus.

**5. Record Outputs (L and R)**

As with the Tape In ports, these outputs will accommodate RCA cables, able to be fed to a variety of recording devices. Also, similar to the Tape In ports, included are mini stereo jacks for the addition of recording devices such as MD players and laptop computers. A trim control is featured on these outputs to accommodate for devices with different recording levels.






**6. AUX Inputs**

These TS inputs (which are mono inputs on the Powerpods 620 and 740 Deluxe, stereo inputs on the Powerpods 1060 and 1062 Deluxe) connect the mixer with parallel external devices, such as sub mixers or external effect processors, receiving the processed signal from another source and feeding it to the AUX mixing buses. The stereo AUX inputs (featured on the Powerpods 1060 and 1062 Deluxe only) can be used as monaural inputs by simply plugging the device's 1/4" phone jack into the left (mono) stereo input and leave the right input bare. Your good friend, Jack Normalizing, will take care of the rest.

**7. Foot Switch Jacks**

These ports are for the inclusion of a non-latch foot switch, used to remotely adjust properties of the built-in Digital Effect processor. The Powerpods 620 and 740 Deluxe feature a single foot switch jack, which allows the user to remotely turn on and off the digital effects. The Powerpods 1060 and 1062 Deluxe, on the other hand, feature 2 foot switch jacks, the lower of which jack is used to adjust the tap delay properties, and the upper is used for the turning digital effects on and off.

**8. EFX (Effect) Outputs**

These 1/4" TS outputs are the final output from the EFX send mixing bus. This feed may be used to connect to an external digital effect processor, or even to an amplifier and speakers, depending on your desired settings.

**9. Monitor Outputs**

These 1/4" TS outputs are the final output from the Monitor send mixing bus. This feed may be used to connect to an amplifier and speaker. Feeding the output from the Monitor out to an amplifier (and possibly an equalizer) and then to a floor monitor speaker allows artists to monitor their own instruments or vocals whilst performing, or an engineer to monitor the mix.

**10. Main Outputs**

These jacks will output the final stereo line level signal sent from the main mixing bus. The primary purpose of these jacks is to send the Main output to external devices that may run in parallel with the mixer. This may include additional power amplifiers, mixers, PA systems, as well as a wide range of other possible signal processors. The Powerpods 620 and 740 Deluxe both feature a monaural main outputs, where the Powerpods 1060 and 1062 both feature stereo main output jacks.

**11. Power Amp Inputs**
**(Powerpods 1060 and 1062 Deluxe Only)**

These inputs support 1/4" TS plugs and can be used for the inclusion of an external line level stereo signals to the built-in power amplifier. If a device is connected to the power amp inputs, the main feed will automatically bypass the power amp and the inserted feed will be amplified and sent to the Speaker Outputs instead.

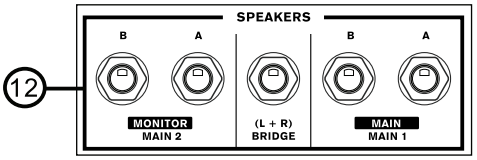
# Rear Panel

### 12. Speaker Outputs

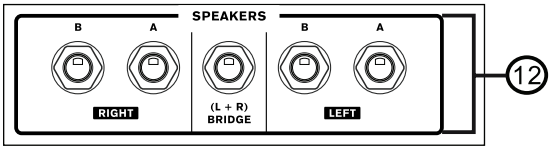
These jacks are used to connect to speakers, fed from the internal power amp. On all models, they consist of 1/4" Phone Jacks. The Amp Select switch determines the operation of these jacks. If the Amp Select switch is set to "Main L-R (Stereo)" or "Main / Moni" - or "Main 1 / Main 2" on the Powerpods 620 and 740 Deluxe - a single speaker with a 4 to 8 ohm load can be connected to jack A on both the left and right - or Main 1 and Main 2 - Speaker Outputs, or two speakers with a load between 8 and 16 ohms can be connected to both jacks A and B of the left and right (Main 1 / 2) Speaker Outputs. When using Bridge Mono mode, use the Speaker Output labeled "(L+R) Bridge" only to connect a Speaker with a loading between 8 and 16 ohms. Refer to the Speaker set up chart to the right for a more detailed indication of how to connect speakers.

**NB.** Due to the fact that the signal has been processed by the power amp, these ports should be used in conjunction with passive speakers only to avoid damaging any other equipment.

POWERPOD 620 / 740




POWERPOD 1060 / 1062

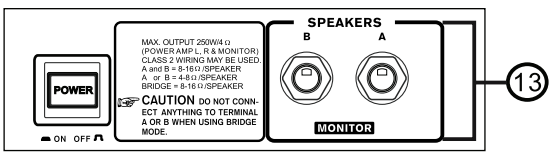



### 13. Monitor Speaker Outputs
### (Powerpod 1060 Deluxe only)

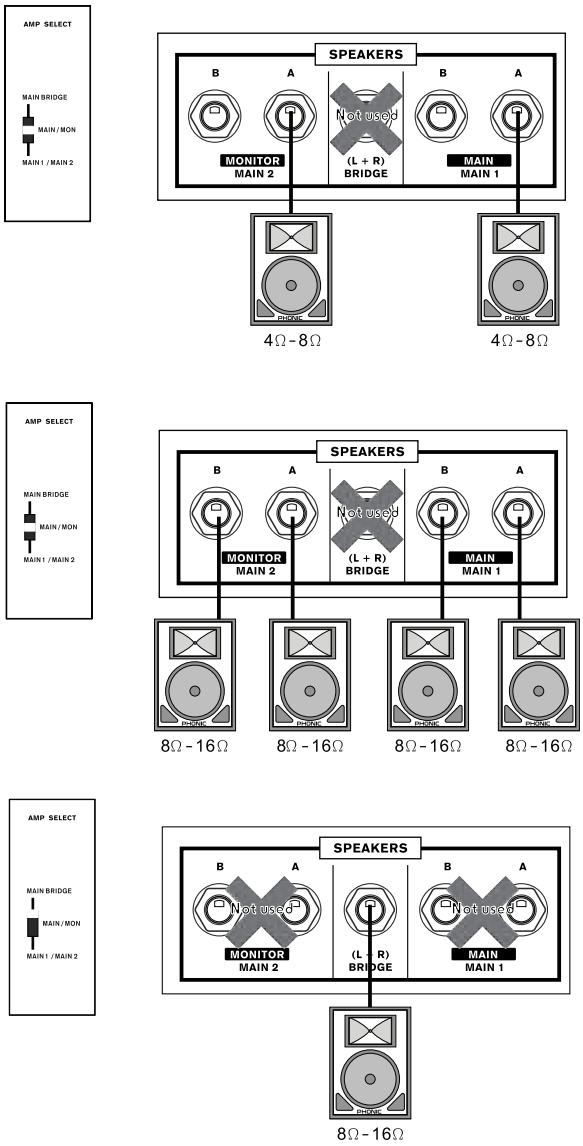
These 1/4" Phone Jacks are used to connect to speakers for monitoring purposes, fed from the internal power amp. These Monitor Speaker Jacks are featured on the Powerpod 1060 Deluxe only.

**NB.** Due to the fact that the signal has been processed by the power amp, these ports should be used in conjunction with passive speakers only to avoid damaging any other equipment.

POWERPOD 1060




Speaker Set Up




Using speakers with an incorrect loading can not only cause distortion, but also irreversible damage to the powered mixer. Please ensure the loadings of your speakers are consistent with those shown above.

# CONTROLS AND SETTINGS

## Rear Panel

**14. Power Button and AC Connector**

The power button, located on the rear of the Box Mixer, is used to activate the mixer. Of course, there's no point in activating the mixer if there's no power, therefore an AC connector has been included to ensure your Mixer gets the power it needs. Please use the power cable that is included with this mixer only.

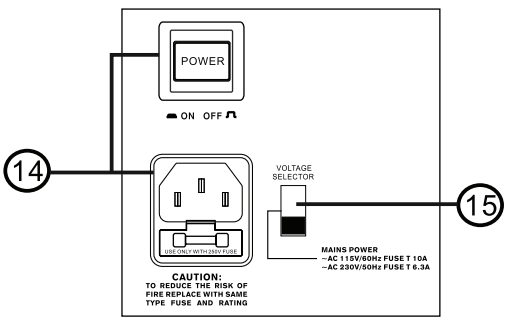
**NB.** Before connecting the AC cable to the Powerpod Mixer, please ensure the local voltage levels are identical to those chosen by the Voltage Selector switch.

**15. Voltage Selector**

This switch allows you to select from 2 mains power modes, 115 VAC / 60 Hz (Allowing you to use the device in Countries with voltages between 100V and 120V) or 230 VAC / 50 Hz (Allowing you to use the device in Countries with voltages between 220V and 240V). To change the Voltage Selector, you must first unscrew and remove the plastic cover that protects the switch. After changing the Voltage, please replace the plastic cover to ensure the voltage level is not inadvertently altered.

**NB.** Using incorrect voltages can cause irreversible damage to the mixer. All care must be taken in selecting the voltage appropriate to your zone. If unsure of local voltage levels, contact a knowledgeable source before using this mixer.

POWERPOD 1060

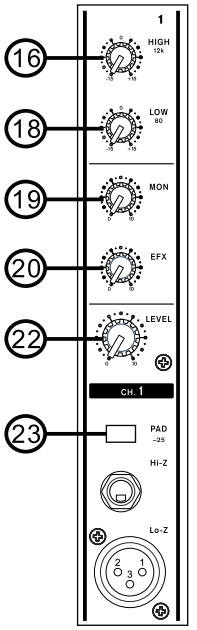



## Channel Controls

**16. HIGH (High Frequency) Control**

This control is used to give a shelving boost or cut of ±15 dB to high frequency (12 kHz) sounds. This will adjust the amount of treble included in the audio of the channel, adding strength and crispness to sounds such as guitars, cymbals, synthesizers and Michael Jackson.

POWERPOD 620



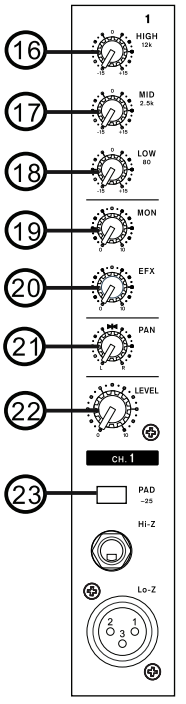

**17. MID (Middle Frequency) Control (Powerpods 740, 1060 and 1062 Deluxe only)**

This control is used to provide a peaking style of boost and cut to the level of middle frequency sounds at a range of ±15 dB. Changing middle frequencies of an audio feed can be rather difficult when used in a professional audio mix, as it is usually more desirable to cut middle frequency sounds rather than boost them, soothing overly harsh vocal and instrument sounds in the audio.

**18. LOW (Low Frequency) Control**

This control is used to give a shelving boost or cut of ±15 dB to low frequency (80 Hz) sounds. This will adjust the amount of bass included in the audio of the channel, and bring more warmth and punch to drums, bass guitars and Isaac Hayes.

POWERPOD 1060




**19. MON (Monitor) Level Control**

This control alters the signal level that is being sent to the Monitor mixing buses, the signal of which is suitable for connecting stage monitors, allowing artists to listen to the music that is being playing.

**20. EFX (Effect) Level Control**

This control alters the signal level

that is sent to the EFX output, which can be used in conjunction with external signal processors (this signal of which can be returned to mixer via the stereo return inputs), or simply as additional auxiliary outputs for any means required. These controls also adjust the level of audio that is sent to the built-in digital effect panel.

**21. PAN/BAL Control**

**(Powerpods 1060 and 1062 Deluxe only)**

This alternates the degree or level of audio that the left and right side of the main mix should receive. On mono channels, this control will adjust the level that the left and right should receive, where as on a stereo channel, adjusting the BAL control will attenuate the left or right audio signals accordingly.

**22. Channel Level Control**

This control will alter the signal level that is sent from the corresponding channel to the Main mixing bus.

**23. PAD -25 Button**

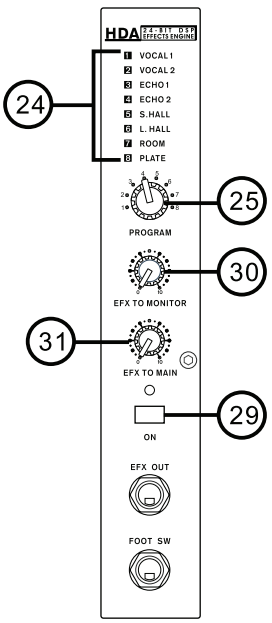
The PAD -25 button, located above the 1/4" Phone Jack of mono channels, is used to attenuate the input signal by 25 dB. This should only be pushed in when using line-level input devices.

## Digital Effect Processor

**24. Digital Effect Display**

This panel displays the titles of different effects that can be added to audio. When you select the effect, the LED by the effect name will illuminate (on the Powerpod 620 Deluxe the effect number is simply selected by using the Program Control - no LED indicators required), and the alteration be applied automatically. For a list of available effects, please observe the Digital Effect Table.

POWERPOD 620




**25. Program Control**

This control is used to scroll through the various effects shown on the Digital Effect Display. Turning the control will automatically change the effect and apply it to the mix. To see the list of available programs, please check the Digital Effect Table.

**26. Parameter Control**

**(Powerpods 1060 and 1062 Deluxe only)**

This will adjust the one main parameter of the digital effect that is currently applied to the audio feed. Please refer to the Digital Effects Table for more information on Effect parameters.

**27. Tap Delay Button and Indicator**

**(Powerpods 1060 and 1062 Deluxe only)**

When the tap delay effect is selected, this button is used to determine the delay time. By pushing the button several times, the mixer interprets the time between last two pushes and remembers this as the delay time until the button is pushed again; even after the power is turned off. When the tap delay effect is selected, the corresponding LED will flash at the intervals selected. The delay time can also be determined through use of a foot switch.

**28. Peak Indicator**

**(Powerpods 1060 and 1062 Deluxe only)**

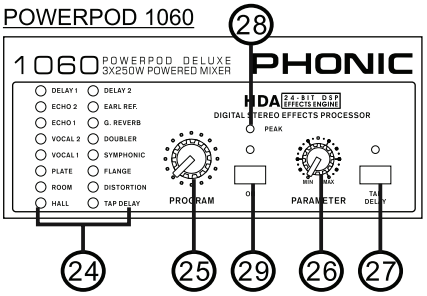
This LED indicator will illuminate when the Digital Effect Processor overloads. It is best to adjust the DSP Effect Fader so as to ensure the PEAK indicator does not light up. This will ensure a greater quality of audio.

**29. Effect On Button and Indicator**

This button is pushed to turn the corresponding effect panel on or off. When the effect processor is turned on, the corresponding LED illuminates.

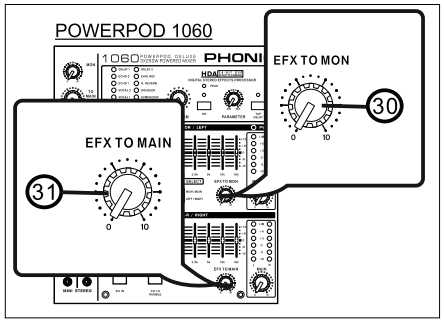
## Master Section

POWERPOD 1060



**30. EFX To Monitor Control)**

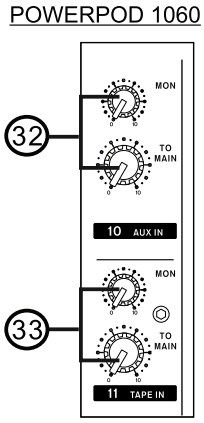
This controls the level of the processed signal from the built-in effect processor, that is sent to the Monitor mixing bus.



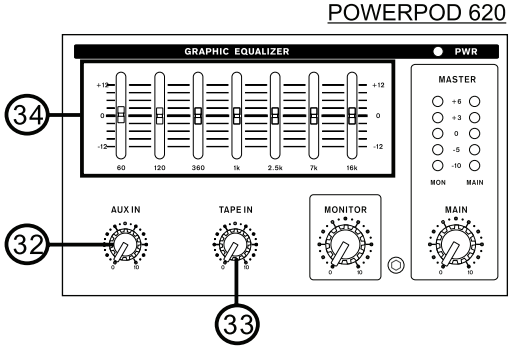

**31. EFX To Main Control**

This controls the level of the processed signal from the built-in effect processor, that is sent to the Main L/R mixing bus.

**32. AUX In Controls**




The Powerpods 620 and 740 Deluxe feature a single AUX in control (located beneath the Main Equalizer) that adjusts the final level of the AUX in input that is sent to the Main mixing bus. The Powerpods 1060 and 1062 Deluxe, on the other hand, feature 2 AUX in Controls. One that adjusts the final level that is sent to the Monitor mixing bus (the upper control), another that controls the final level that is sent to the Main L-R mixing bus (the lower control).




**33. Tape In**

The Powerpod 620 Deluxe features a single Tape in control (located below the equalizer) that adjusts the final level of the AUX in input that is sent to the Main mixing bus. The Powerpods 740, 1060 and 1062 Deluxe, on the other hand, feature 2 Tape in controls. One that adjusts the final level that is sent to the Monitor mixing bus (the upper control), another that controls the final level that is sent to the Main mixing bus (the lower control).

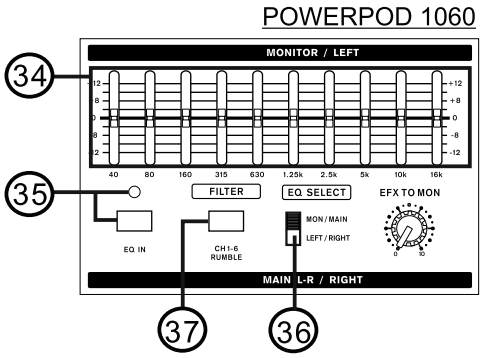
**34. Graphic Equalizers**

These graphic equalizer allows you to adjust the frequency response of a signal, with a maximum of ±12 dB of signal boost or cut for each of the frequencies. The Powepods 740, 1060 and 1062 Deluxe each feature dual Graphic Equalizers, with models 1060 and 1062 feature two 10-band equalizers and the 740 feature two 7-band equalizers. The Powerpod 620 features a single stereo 7-band equalizer for both the Main and Monitor signals. The uppermost equalizer is for alteration of the Monitor signal (when the EQ switch is in the appropriate position it becomes the Main Left EQ - on the Powerpods 1060 and 1062 - and the Main 2 EQ - on the Powerpod 740), where the lower equalizer is for the Main L-R signal (or Main Right signal on Powerpods 1060 and 1062, Main 2 on Powerpod 740).

**35. EQ IN and Indicator**

**(Powerpods 740, 1060 and 1062 Deluxe only)**

This button activates the graphic equalizer in which it accompanies. The corresponding LED indicator illuminates when the EQ is activated.

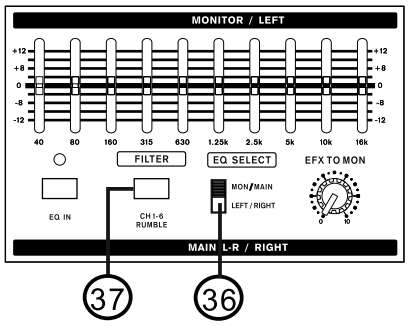


**36. EQ Select Switch**

**(Powerpods 740, 1060 and 1062 Deluxe only)**

This switch (featured on the Powerpods 740, 1060 and 1062 Deluxe only) enables you to select the way you utilize the pair of Equalizers on these models. On models 1060 and 1062, when the switch is in the uppermost position it enables you to use the top equalizer for the Monitor signal, and the bottom equalizer for the Main L/R signal; the lower position enables the equalizers to be used for the Main Left and Right signals. On the 740 model, however, the uppermost position is identical as the 1060 and 1062; however the lower position allows the equalizers to be used for the mixer's Main 1 and 2 signals.

POWERPOD 1060




**37. Rumble Filter**

**(Powerpods 740, 1060 and 1062 Deluxe only)**

This button enables a high-pass filter on channels 1 through to 6 of the Mixer (channels 1 through 4 on the Powerpod 740 Deluxe), effectively removing stage rumble from your audio signal.

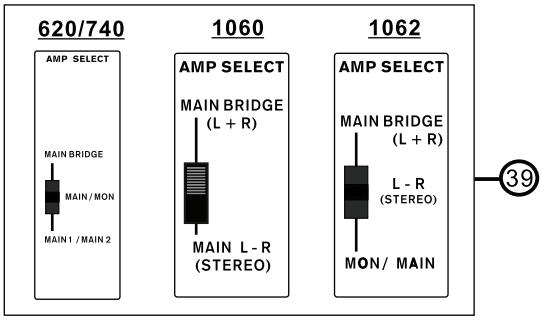
**38. Phantom Power Switch and Indicator**

When this switch is in the on position it activates +48V of Phantom Power for all XLR jacks of all channels on the Powerpod Mixers, allowing condenser microphones to be used on these channels. The corresponding LED will illuminate when the Master Phantom Power is activated.

**39. Amp Select Switches**

This switches control the activity of the built-in power amp, enabling the user to alternate between the different signals which can be processed by the built-in power amp and routed to the speaker outputs on the rear of the device. This switch allows you to select from: Main/Monitor – taking the monitor and main signals and directing them to the appropriate speaker outputs – Main L / Main R – using the Main L/R signal to feed the speaker outputs – and Main Bridge – which combines the Main Left and Right signal and feeds them through the (L+R) Bridge output.

**NB.** When using a mono bridge connection, do not connect a speaker to any of the Main/Monitor A or B jacks, located on the rear of the mixer. Use the "(L+R) Bridge" speaker jack only.



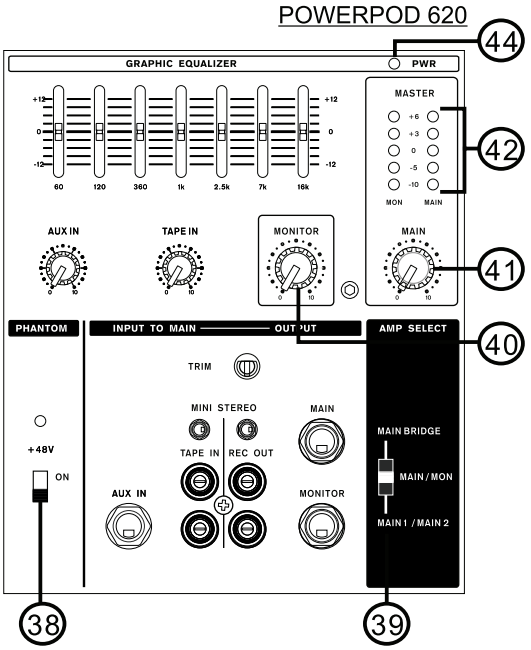

**40. Monitor Level Control**

This rotary control allows the user to adjust the final signal level sent to all Monitor outputs.

**41. Main Level Control**

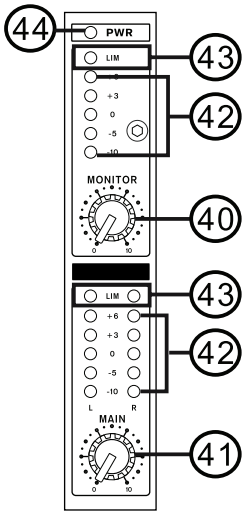
This rotary control allows the user to adjust the final signal level sent to the Main L-R and Speaker outputs.

POWERPOD 620



**42. Level Meter**

POWERPOD 1060




These level meters give accurate indications of when audio levels of the Main L/R stereo (or Main mono) and Monitor outputs reach certain levels. The 0 dB indicator illuminates is approximately equal to an output level of +4 dBu. It is suggested for the maximum use of audio to set the various levels controls so that it sits steadily between 0 and the second highest level indicated on the Level Meter to make full use of audio, while still maintaining fantastic clarity. The 620 Deluxe features a single dual 5-segment LED display, the 740 Deluxe features a two single 5-segment LED displays (for monitor and main signals), and the 1060 and 1062 both feature a single 5-segment Monitor LED level display and a dual 5-segment Main LED level display.

**43. Limiters**
**(Powerpods 740, 1060 and 1062 Deluxe only)**

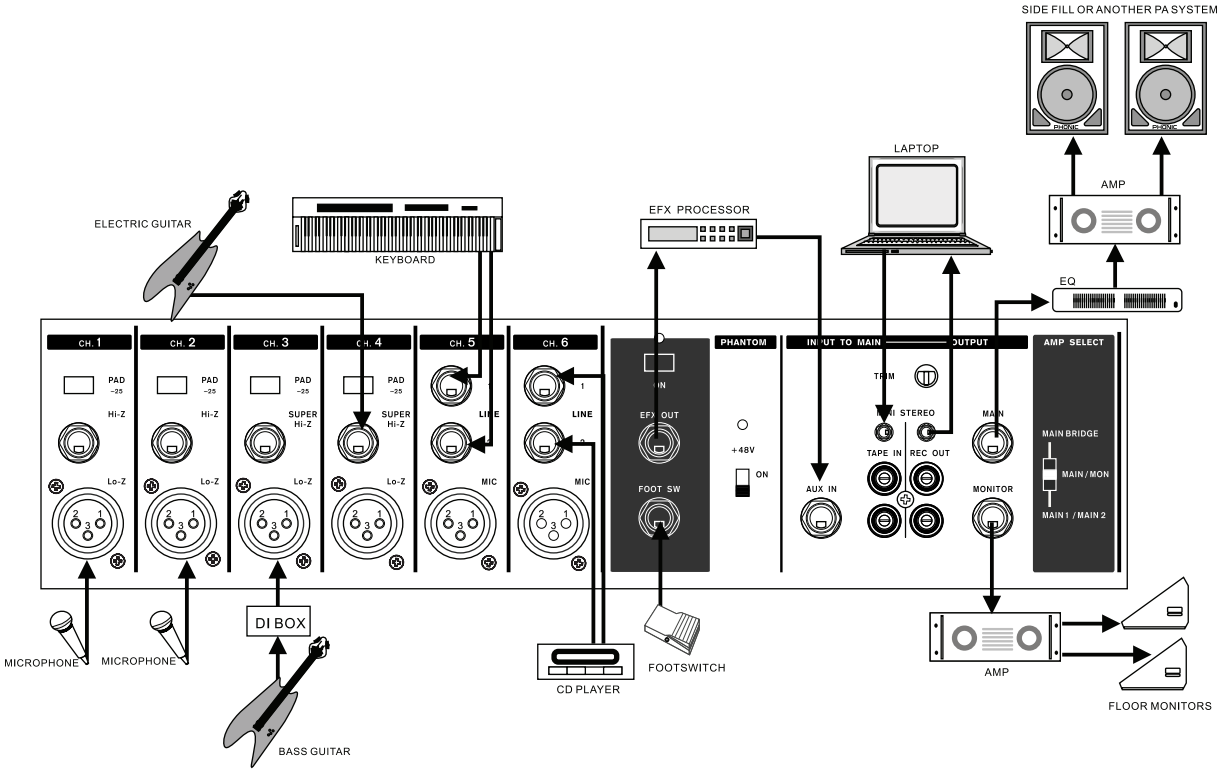
These LED indicators illuminate when the power amplifier's built-in limiters are activated, which effectively reduce signal levels when they reach high levels that could prove to damage sound quality.

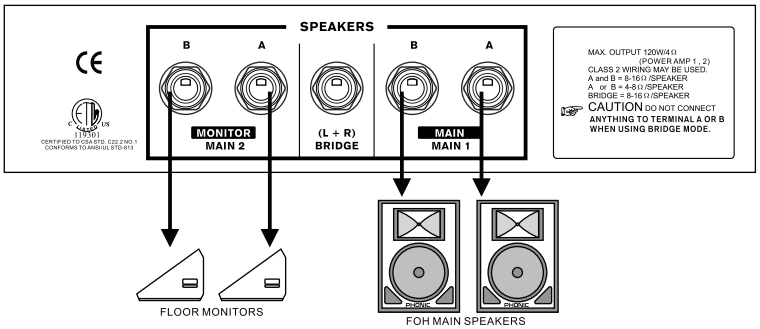
**44. Power Indicator**

This LED indicator illuminates when power of your Powerpod Mixer is activated.

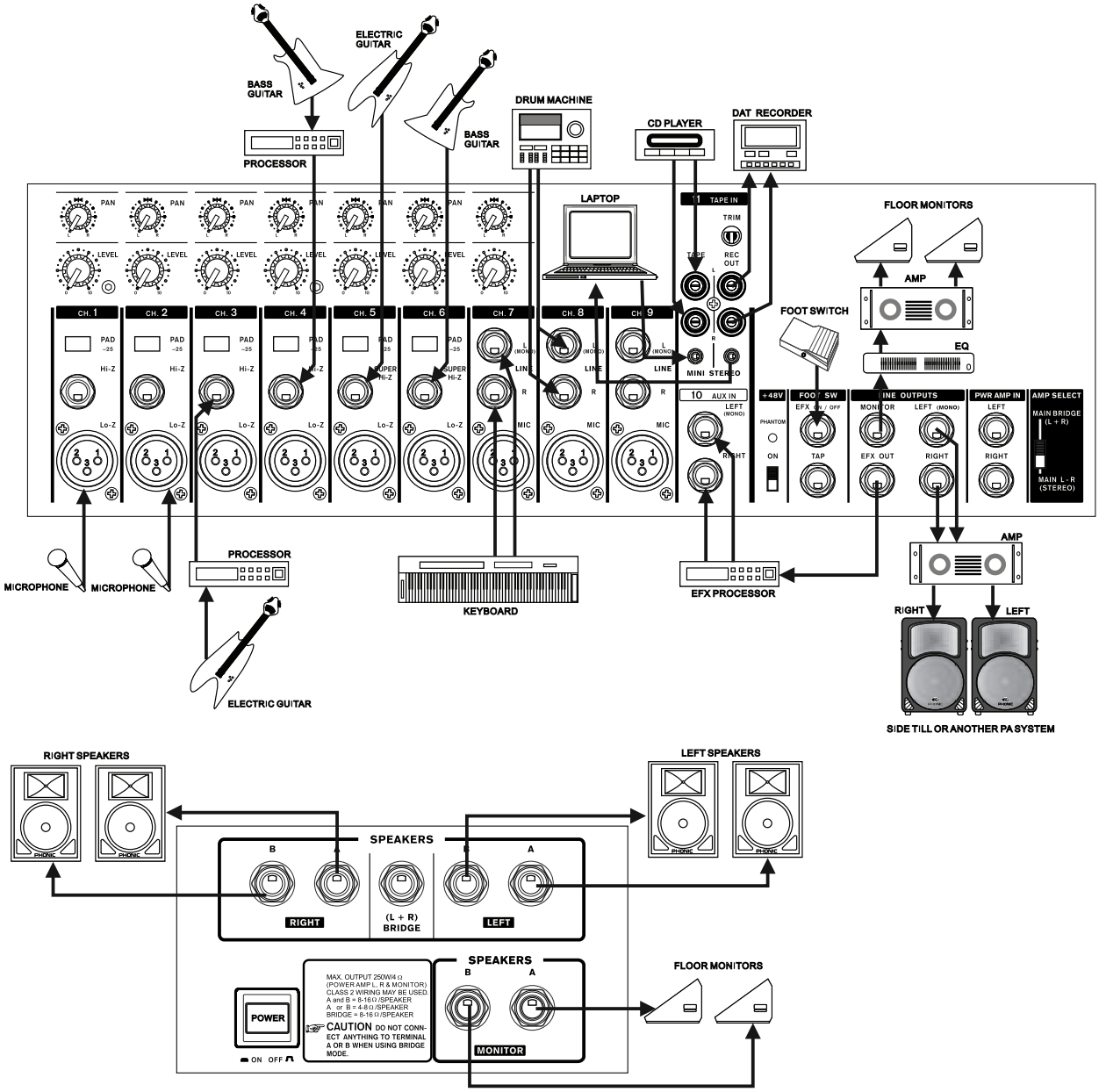
# APPLICATION

## Powerpod 620



## Powerpod 1060



# DIGITAL EFFECT TABLES

## Powerpod 620 Deluxe Effects

| No. | Program Name | Program Description |
|---|---|---|
| 1 | VOCAL 1 | Ideal for Echo and Reverb of vocals |
| 2 | VOCAL 2 | Ideal for Echo and Reverb of vocals |
| 3 | ECHO 1 | Ideal for Echoing vocals |
| 4 | ECHO 2 | Ideal for Echoing vocals |
| 5 | S. HALL | Ideal for mimicking the acoustics of a Small Hall |
| 6 | L. HALL | Ideal for mimicking the acoustics of a Large Hall |
| 7 | ROOM | Creates acoustics similar to those of a Small Room |
| 8 | PLATE | Simulates a Plate Reverb device, creating hard sounding Reverberation |

## Powerpod 740 Deluxe Effects

| Program Name | Program Description |
|---|---|
| VOCAL 1 | Ideal for Echo and Reverb of vocals |
| VOCAL 2 | Ideal for Echo and Reverb of vocals |
| VOCAL 3 | Ideal for Echo and Reverb of vocals |
| ECHO 1 | Ideal for Echoing vocals |
| ECHO 2 | Ideal for Echoing vocals |
| S. HALL | Ideal for mimicking the acoustics of a Small Hall |
| M. HALL | Ideal for mimicking the acoustics of a Medium Hall |
| L. HALL | Ideal for mimicking the acoustics of a Large Hall |
| CATH. | Creates acoustics similar to those of a Cathedral |
| ROOM 1 | Creates acoustics similar to those of a Small Room |
| ROOM 2 | Creates acoustics similar to those of a Medium Room |
| PLATE 1 | Simulates a Plate Reverb device, creating hard sounding Reverberation |
| PLATE 2 | Simulates a Plate Reverb device, creating hard sounding Reverberation |
| GATE REVERB | Produces effect by cutting the reverberation |
| FLANGE | Adds a sense of pitch to the sound |

## Powerpod 1060 and 1062 Deluxe Effects

| Program Name | Program Description | Parameter Controllability | |
|---|---|---|---|
| | | Parameter | Variable Range |
| HALL | Ideal for mimicking the acoustics of a Hall | Reverb Time | 0.3 sec – 10 sec |
| ROOM | Creates acoustics similar to those of a Small Room | Reverb Time | 0.3 sec – 3.2 sec |
| PLATE | Simulates a Plate Reverb device, creating hard sounding Reverberation | Reverb Time | 0.3 sec – 10.0 sec |
| VOCAL 1 | Ideal for Reverb of vocals | Reverb Time | 0.3 sec – 10.0 sec |
| VOCAL 2 | Ideal for Reverb of vocals | Reverb Time | 0.3 sec – 10.0 sec |
| ECHO 1 | Ideal for Echoing vocals | Delay Time | 0 – 800 ms |
| ECHO 2 | Ideal for Echoing vocals | Delay Time | 0 – 800 ms |
| DELAY 1 | Delays the audio signal | Delay Time | 0 – 800 ms |
| DELAY 2 | Delays the audio signal | Delay Time | 0 – 800 ms |
| EARLY REF. | Modifies early reflections, creating a deeper sound or an echo-like effect | Room Size | 0.1 – 10.0 |
| GATE REVERB | Produces effect by cutting the reverberation | Room Size | 0.1 – 5.0 |
| DOUBLER | Creates an effect simulating 2 vocalists | Pitch Fine | 0 – 50 |
| SYMPHONIC | Adds richly layered depth to the sound | Depth | 0 – 100% |
| FLANGE | Adds a sense of pitch to the sound | Modulation Frequency | 0.05 – 4.00 Hz |
| DISTORTION | Used to distort the sound | Drive | 0 – 100% |
| TAP DELAY | Allows you to select the delay time by clicking a button twice or by use of a footswitch. The amount of feedback is adjusted using the PARAMETER control. | Feedback Gain | 0 – 99% |
| | | Delay Time | 100 ms (600 bpm) – 2690 ms (22.3 bpm) |

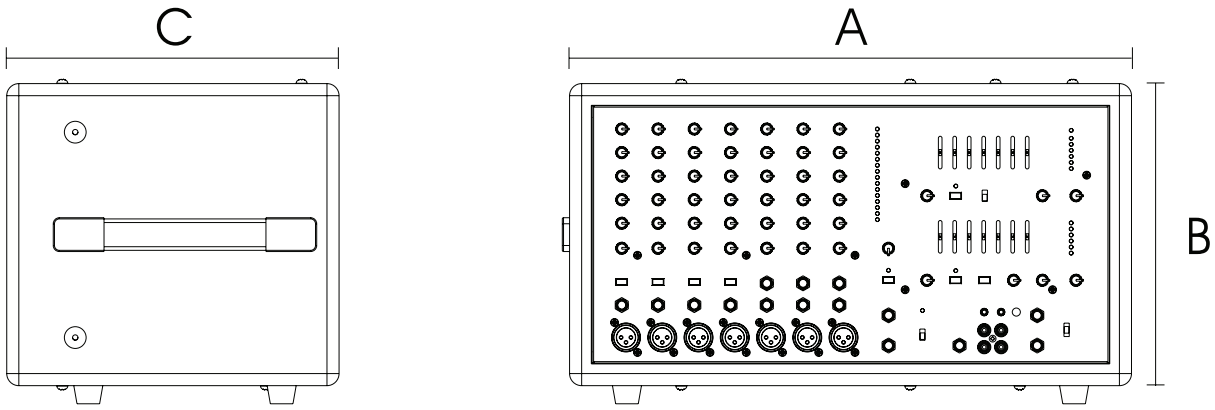
# SPECIFICATIONS

| | Powerpod 620 Deluxe | Powerpod 740 Deluxe | Powerpod 1060 Deluxe | Powerpod 1062 Deluxe |
|---|---|---|---|---|
| **POWER AMP, output power in watts @THD<0.5%, 1KHz** | | | | |
| Number of Power channels | 2 | 2 | 3 | 2 |
| Limiter | 2 | 2 | 3 | 2 |
| 8 ohms per channel | 80 | 145 | 165 | 245 |
| 4 ohms per channel | 120 | 220 | 250 | 375 |
| 8 ohms bridge mono | 240 | 440 | 500 | 750 |
| **Inputs** | | | | |
| Lo-Z / Hi-Z channels | 4, 2 with super Hi-Z (470K ohms) | 4, 2 with super Hi-Z (470K ohms) | 6, 2 with super Hi-Z (470K ohms) | 6, 2 with super Hi-Z (470K ohms) |
| Balanced Mic/ Line-Level channels | 2 | 3 | 3 | 3 |
| 2T input | 1x Mini Stereo & 2x RCA | 1x Mini Stereo & 2x RCA | 1x Mini Stereo & 2x RCA | 1x Mini Stereo & 2x RCA |
| Aux returns | 1 x 1/4” TS, Unbal. | 1 x 1/4” TS, Unbal. | 2 x 1/4” TS (Stereo) | 2 x 1/4” TS (Stereo) |
| **Outputs** | | | | |
| Main out | 1x 1/4” TS, Unbal. | 1x 1/4” TS, Unbal. | 2 x 1/4” TS (Stereo), Unbal. | 2 x 1/4” TS (Stereo), Unbal. |
| Monitor out | 1 x 1/4” TS, Unbal. | 1 x 1/4” TS, Unbal. | 1 x 1/4” TS, Unbal. | 1 x 1/4” TS, Unbal. |
| Efx send | 1 x 1/4” TS, Unbal. | 1 x 1/4” TS, Unbal. | 1 x 1/4” TS, Unbal. | 1 x 1/4” TS, Unbal. |
| REC out | A Pair, RCA & Mini Stereo | A Pair, RCA & Mini-Stereo | A Pair, RCA & Mini-Stereo | A Pair, RCA & Mini-Stereo |
| Speaker outputs | 5 x 1/4” TS | 5 x 1/4” TS | 7 x 1/4” TS | 5 x 1/4” TS |
| **Channel Strips** | **6** | **7** | **9** | **9** |
| Monitor / Effect send controls | 2 | 2 | 2 | 2 |
| Pan/Balance control | N/A | N/A | Y | Y |
| Volume Controls | Rotary | Rotary | Rotary | Rotary |
| Pad in/out | CH 1~4 | CH 1~4 | CH 1~6 | CH 1~6 |
| **Master Section** | | | | |
| Aux returns | 1, Mono | 1, Mono | 1, Stereo | 1, Stereo |
| Effects Return to Monitor | Yes | Yes | Yes | Yes |
| Faders | Moni, Main (Rotary) | Monitor, Main (Rotary) | Monitor, Main L/R (Rotary) | Monitor, Main L/R (Rotary) |
| **Metering** | | | | |
| Number of channels | 2 | 2 | 3 | 3 |
| Segments | 5 | 5 | 5 | 5 |
| **Phantom Power Supply** | +48V DC | +48V DC | +48V DC | +48V DC |
| Switches | Global | Global | Global | Global |
| **Digital Effect Processor** | 8 preset programs (24-bit) with foot switch (effect on / off) | 16 preset programs (24-bit) with foot switch (effect on/off) | 16 effects with one main parameter control, tap delay control, foot switch (effect on / off, tap) | 16 effects with one main parameter control, tap delay control, foot switch (effect on / off, tap) |

| **Graphic EQ** | Stereo 7-band | 2 x 7-band (assignable to Main 1 / Main 2) | ST+1 (assignable to main L & R), 10-band | ST+1 (assignable to main L & R), 10-band |
|---|---|---|---|---|
| Center Frequency | 60, 120, 360, 1K, 2.5K, 7K, 16 KHz | 60, 120, 360, 1K, 2.5K, 7K, 16K Hz | 40, 80, 160, 315, 630, 1.25K, 2.5K, 5K, 10K, 16K Hz | 40, 80, 160, 315, 630, 1.25K, 2.5K, 5K, 10K, 16K Hz |
| Range | ±12 dB | ±12 dB | ±12 dB | ±12 dB |
| **Noise: 20Hz to 20KHz bandwidth, IHF-A weighted, line inputs to main L/R outputs, all channels assigned, panned L/R** | | | | |
| Master output, all fader down | <-78 dBu | <-78 dBu | <-78 dBu | <-78 dBu |
| Power amp output, all fader down | <-63 dBu | <-63 dBu | <-63 dBu | <-63 dBu |
| **THD** | | | | |
| Power output, 1KHz, 20Hz to 20KHz | @60 Watts, 4 ohms <0.5% | @110 Watts, 4 ohms <0.5% | @125 Watts, 4 ohms <0.5% | @187.5 Watts, 4 ohms <0.5% |
| Any output, 1KHz @ +14dBu, 20Hz to 20KHz, channel inputs | <0.3% | <0.3% | <0.3% | <0.3% |
| **CMRR (1 KHz @ -60dBu, Gain at maximum)** | 80 dB | 80 dB | 80 dB | 80 dB |
| **Crosstalk (1KHz @ 0dBu, 20Hz to 20KHz bandwidth, channel in to main L/R outputs)** | | | | |
| Channel fader down, other channels at unity | <-63 dB | <-63 dB | <-63 dB | <-63 dB |
| Channel muted, other channels at unity | <-64 dB | <-64 dB | <-64 dB | <-64 dB |
| **Frequency Response (Mic input to output)** | | | | |
| 20Hz ~ 20KHz, line level o/p @ +4dBu into 600 ohms | +0/-2 dB | +0/-2 dB | +0/-2 dB | +0/-2 dB |
| 20Hz ~ 20KHz, power amp o/p 1 watt into 8 ohms | +0/-2 dB | +0/-2 dB | +0/-2 dB | +0/-2 dB |
| **Maximum Level** | | | | |
| Mic preamp input | +10 dBu | +10 dBu | +10 dBu | +10 dBu |
| All other inputs | +22 dBu | +22 dBu | +22 dBu | +22 dBu |
| Unbalanced output | +22 dBu | +22 dBu | +22 dBu | +22 dBu |
| **Impedance** | | | | |
| Lo-Z input (Mic in) | 2.2K ohms | 2.2K ohms | 2.2K ohms | 2.2K ohms |
| Hi-Z input (Line in) | 5K ohms | 5K ohms | 5K ohms | 5K ohms |
| Super Hi-Z (Line in) | 470K ohms | 470K ohms | 470K ohms | 470K ohms |
| All other input | >10K ohms | >10K ohms | >10K ohms | >10K ohms |
| RCA 2T output | 1.2K ohms | 1.2K ohms | 1.2K ohms | 1.2K ohms |
| All other outputs | 560 ohms | 560 ohms | 560 ohms | 560 ohms |
| **Equalization** | 3-band, ±15 dB | 3-band, ±15dB | 3-band, ±15dB | 3-band, ±15dB |
| Low EQ | 80 Hz | 80 Hz | 80 Hz | 80 Hz |

| | | | | |
|---|---|---|---|---|
| Mid EQ | N/A | 2.5 KHz | 2.5 KHz | 2.5 KHz |
| Hi EQ | 12 KHz | 12 KHz | 12 KHz | 12 KHz |
| Rumble filter | N/A | 75 Hz, 18 dB/oct | 75 Hz, 18 dB/oct | 75 Hz, 18 dB/oct |
| **Foot switch** | Digital effect mute: ON/OFF | Digital effect mute: ON/OFF | Digital effect mute: ON/OFF | Digital effect mute: ON/OFF |
| **Microphone Preamp E.I.N.** | | | | |
| 150 ohms terminated, max gain | <-122 dBm | <-122 dBm | <-122 dBm | <-122 dBm |
| **Power Consumption (Average Maximum)** | 120 Watts | 220 Watts | 375 Watts | 375 Watts |
| **Power Requirement** | Switchable between 115 VAC and 230 VAC, 50/60 Hz | Switchable between 115/230 VAC, 50/60 Hz | Switchable between 115/230 VAC, 50/60 Hz | Switchable between 115/230 VAC, 50/60 Hz |

# DIMENSIONS

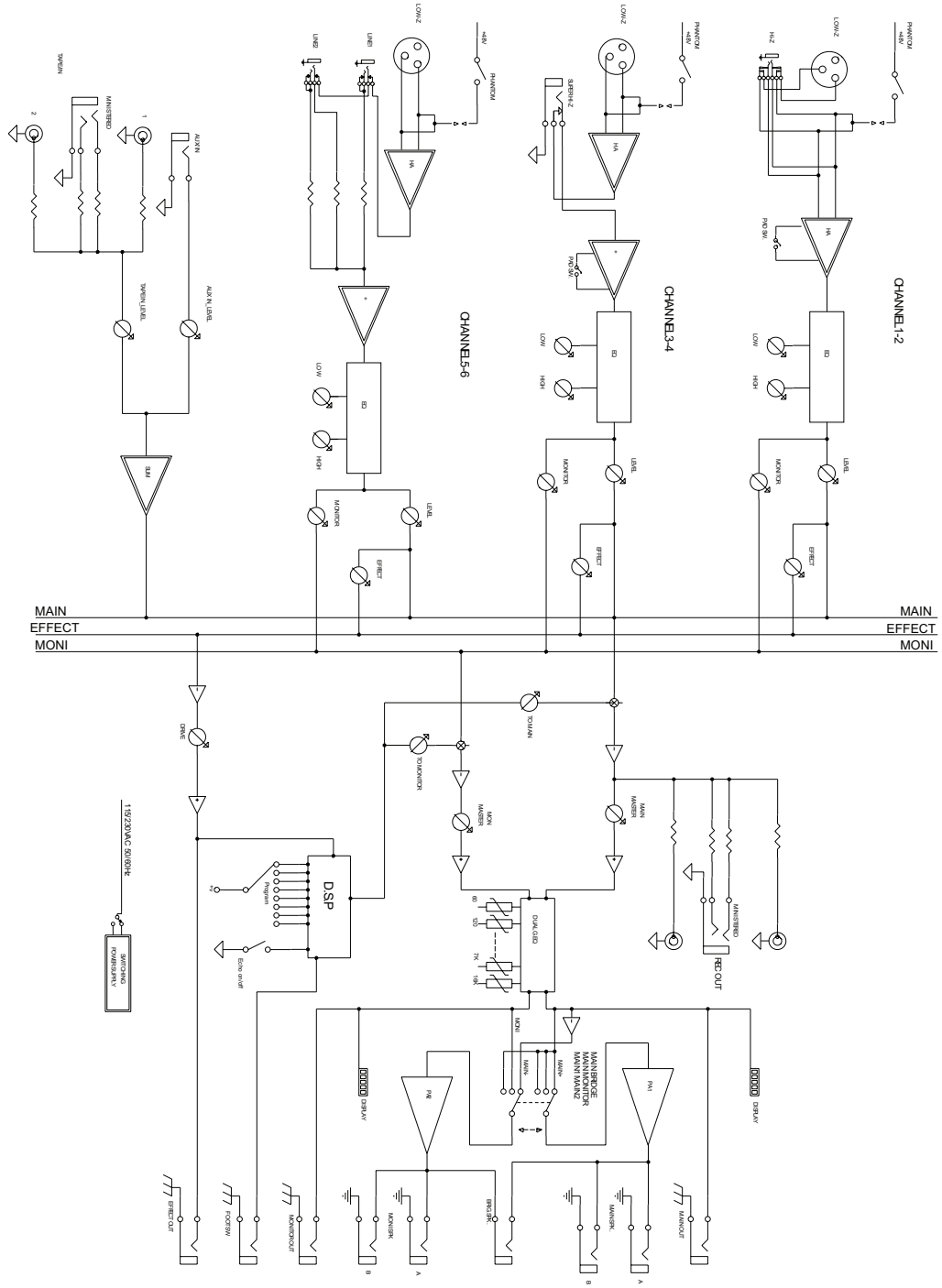



| | POWERPOD 620 | POWERPOD 740 | POWERPOD 1060 | POWERPOD 1062DELUXE |
|---|---|---|---|---|
| **A** | 440 mm (17.3 inches) | 471 mm (18.5 inches) | 471 mm (18.5 inches) | 471 mm (18.5 inches) |
| **B** | 245 mm (9.6 inches) | 265 mm (10.4 inches) | 285 mm (11.2 inches) | 285 mm (11.2 inches) |
| **C** | 275 mm (10.8 inches) | 275 mm (10.8 inches) | 275 mm (10.8 inches) | 275 mm (10.8 inches) |

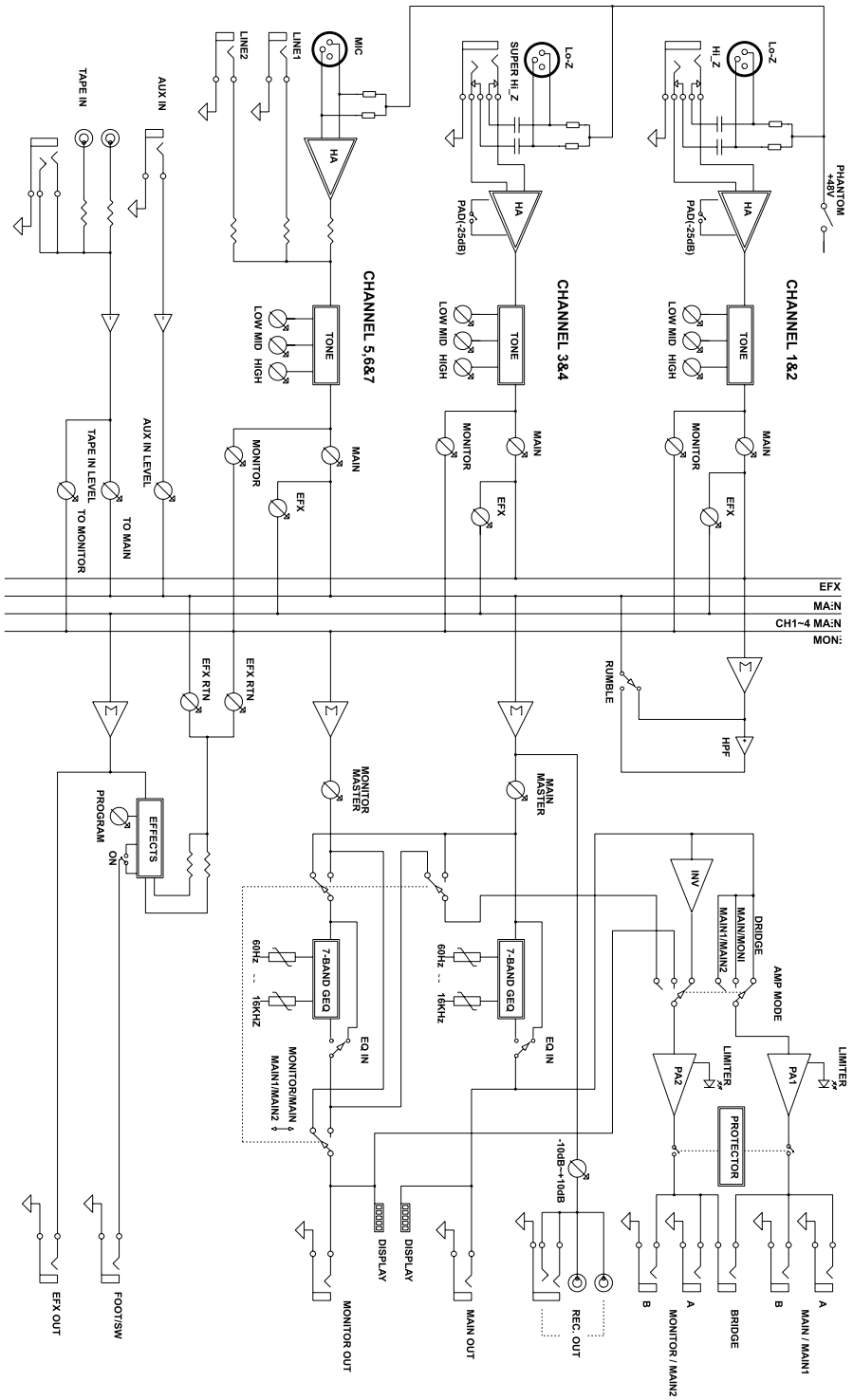
# WEIGHT

| | |
|---|---|
| **POWERPOD 620** | 12.5 kg (27.5 lbs) |
| **POWERPOD 740** | 13.5 kg (29.7 lbs) |
| **POWERPOD 1060** | 14 kg (30.8 lbs) |
| **POWERPOD 1062DELUXE** | 14 kg (30.8 lbs) |

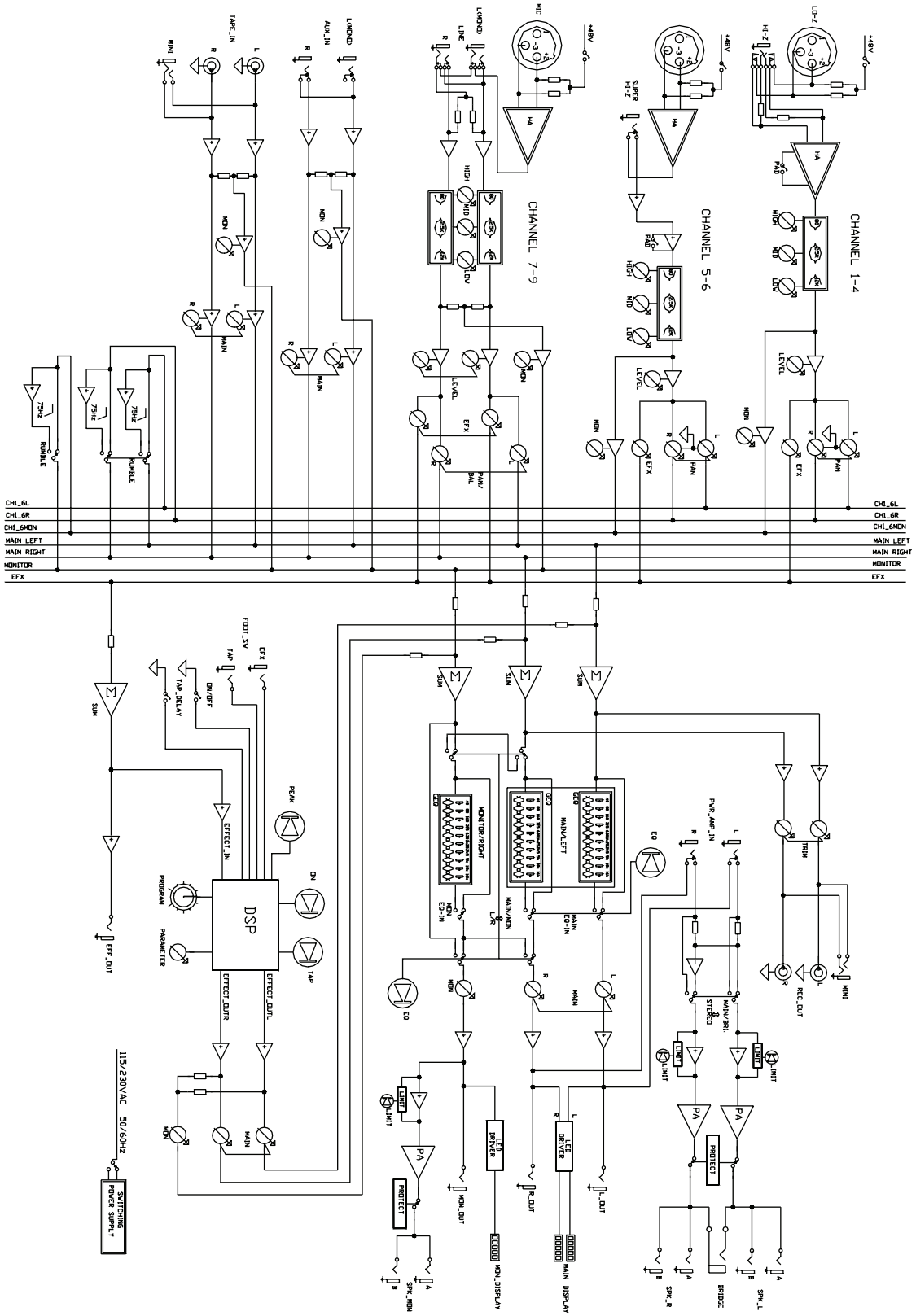
# POWERPOD 620 BLOCK DIAGRAM



# POWERPOD 740 BLOCK DIAGRAM



# POWERPOD 1060 BLOCK DIAGRAM



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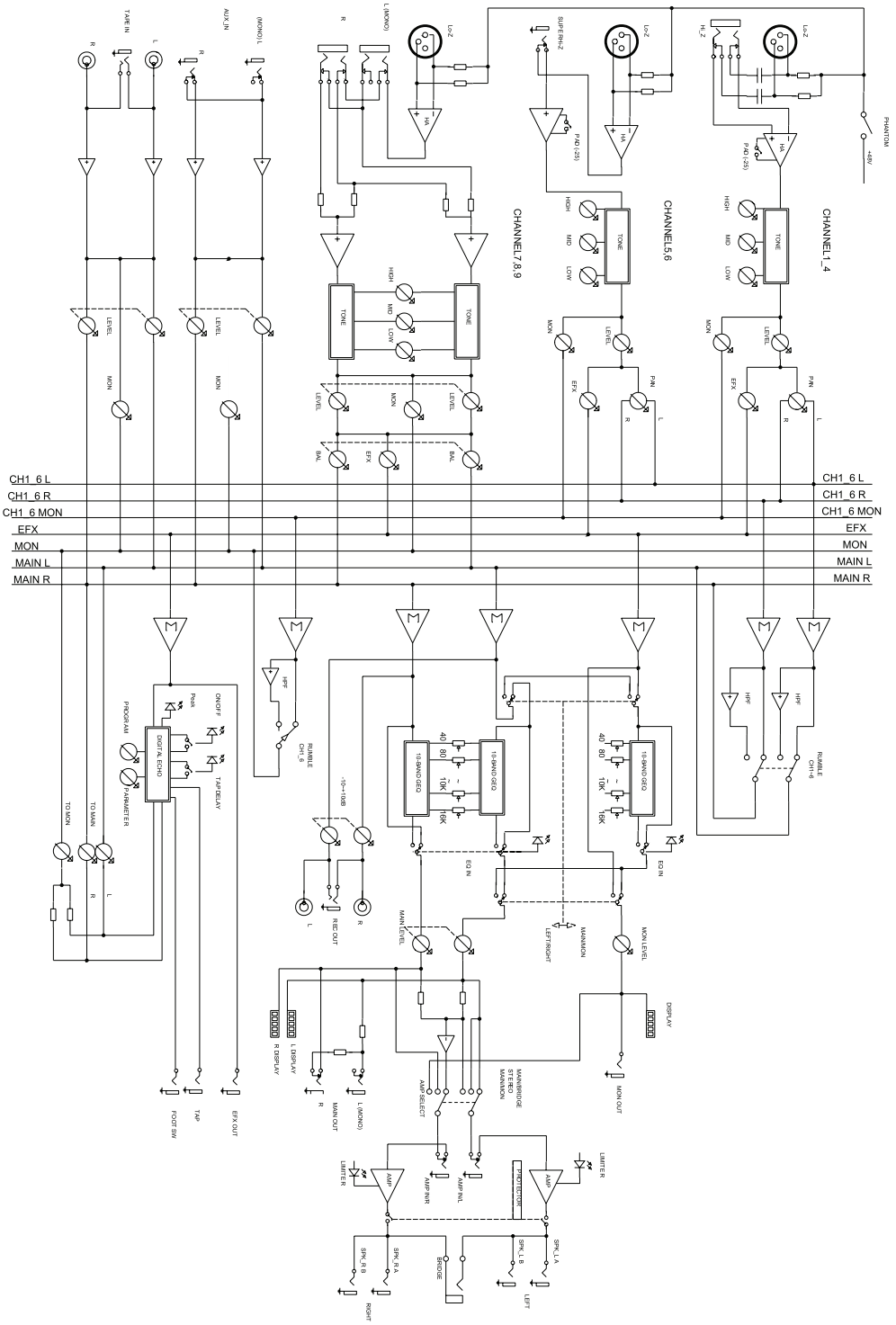

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**Phonic America Corporation**
**6103 Johns Road, #7**
**Tampa, FL 33634**
**(813) 890-8872**
**support@phonic.com**
**http://www.phonic.com**

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