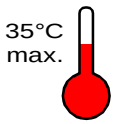
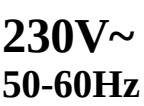
SAFE OPERATION AND GENERAL RECOMMENDATIONS

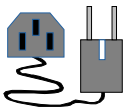
Keep away from water and humidity, weather, electrical discharge and strong sun or heat radiation.



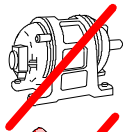
For adequate cooling the ambient temperature should not exceed 35°C. Do not operate immediately after changing the ambient temperature. Particularly when moving from cold to hot and humid environment, the metal parts and electronic components can be affected by condensed water. Wait for about 15 min. until the PODIUM MXV-P will be adapted to the ambient temperature.



Make sure to connect the PODIUM MXV-P to the appropriate supply voltage and quality mains supply. Use the cable that is supplied with the PODIUM MXV-P, the connection must be 3-pole grounded. If you are uncertain about it, grounding should be checked by an expert. To avoid risk of injury (i.e. tripping over cables) or damaging cables and the device, the connected lines should be placed very careful.



Do not operate the PODIUM MXV-P and the connected devices near the strong electromagnetic fields and/or high voltage equipment, like emitting antennas (i.e. for instance mobile telephone), large transformers, motors and generators, neon lights.



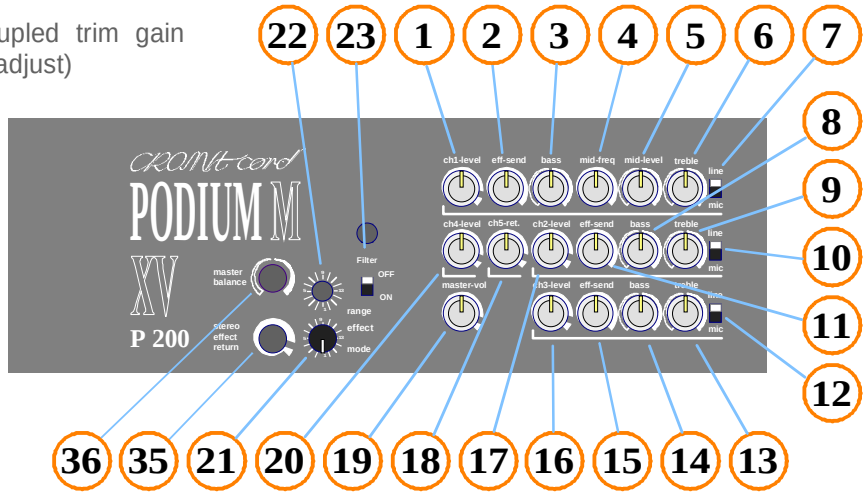
Do not expose yourself to excessive hearing of volume or high sound pressure levels. Be aware of the possible consequences for your hearing. Try allways when possible to place the PODIUM MXV-P effective to improve the listening volume for the audience while reducing the sound pressure level in the near field to the level that is necessary. Normally the PODIUM MXV-P should be placed at the same height as the ears of the audience.

For servicing or repair refer to an authorized expert, avoid unauthorized alteration, do not try to open or disassemble any screw or connection.

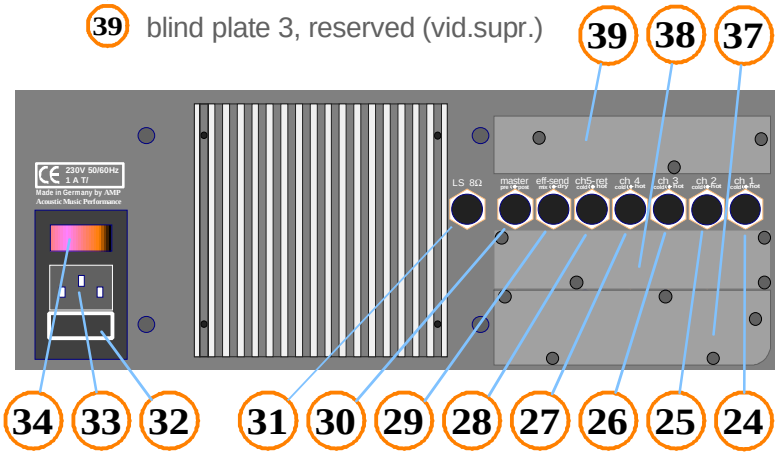
For damages that are caused by unauthorized alteration or misuse we refuse any responsibility.

USER MANUAL CROMAcord PODIUM MXV-P200

OPERATING ELEMENTS AND FEATURES



1. Channel 1- volume control with coupled trim gain control (SAGA = Semi automatic gain adjust)
2. Channel 1 - Effect, controls the volume of the signal to be sent to the effect unit
3. Channel 1 - Bass equalizer control
4. Channel 1 - frequency control of the semiparametric mid-frequency equalizer
5. Channel 1 - mid-equalizer volume control
6. Channel 1 -Treble equalizer control
7. Channel 1 - Input sensitivity selector of the preamplifier, "mic" for low , "line" for higher input level
8. Channel 2 - Bass equalizer control
9. Channel 2 - Treble equalizer control
10. Channel 2 - Input sensitivity selector of the pre-amplifier, "mic" for low, "line for higher input level
11. Channel 2 - ffect, controls the volume of the signal to be sent to the effect unit
12. Channel 3 - Input sensitivity selector of the pre-amplifier, "mic" for low, "line for higher input level
13. Channel 3 - Treble equalizer control
14. Channel 3 - Bass equalizer control
15. Channel 3 - Effect, controls the volume of the signal to be sent to the effect unit
16. Channel 3 - Volume control with coupled trim gain control (SAGA = Semi automatic gain adjust)
17. Channel 2 - Volume control with coupled trim gain control (SAGA = Semi automatic gain adjust)
18. Channel 5 - volume control
19. Master volume control
20. Channel 4 - volume control
21. Program selector 1 for integrated effect-device type 0200
22. Program selector 2 for integrated effect-device (option)
23. Filter-equalizer switch to cut mid -low frequency at 350 Hz
24. Channel 1- balanced 3-pole input socket for 6,3mm jack plug
25. Channel 2- balanced 3-pole input socket for 6,3mm jack plug
26. Channel 3 - balanced 3- pole input socket for 6,3mm jack plug
27. Channel 4 - balanced 3- pole input socket for 6,3mm jack plug
28. Channel 5 - balanced 3- pole input socket for 6,3mm jack plug
29. Mix-output of the levels adjusted by the effect controls, "mix"= from the output of the integrated effect device (option),"dry" = without effect or from the input of effect-device.
30. 2 preamplifier master outputs before filter equalizer switch and the signal controller/ limiter, "post" = after master volume control, "pre" = before master volume control.
31. Output for extension loudspeaker min. 8 Ohm
32. Mains fuse holder 250V/5x20mm 1 A slow-blow, contains 1 spare fuse for replacing
33. Mains inlet connector (EN60 320-1 for cold condition)
34. lighting mains power switch
35. not in use, reserved for optional upgrading
36. not in use, reserved for optional upgrading
37. blind plate 1, reserved for optional accessory module
38. blind plate 2, reserved (vid. supr.)
39. blind plate 3, reserved (vid.supr.)



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OPERATION INSTRUCTIONS (page 1)

1. Start position before switching on:
In order to avoid unpredictable operation conditions, as idle noise, feedback, distortion, etc. the PODIUM MXV-P should be set to start position before switching on:
1.1. "master-vol" 19,"ch - level" 1, 16, 17, 18, 20, "eff-send" 2, 11, and 15 set to zero level, left terminal.
1.2. Equalizer controls 3, 5, 6, 8, 9, 13, 14 in position center groove
1.3. Sensitivity selectors 7, 10, 12 in position "line"
1.4. "Filter" switch 23 in position "off"
Now you can switch-on the mains power supply 34

2. Input connection:
Depending on the instrument or signal source and the required features, there are different possibilities of using up to 5 instruments at the same time. Plug in the cable to the appropriate input connector :
2.1. channel 4 27 or channel 5 28 suited for sources and instruments with high output level, if there is no need to use an internal equalizer and also no need for adding an internal effect to be mixed down, for instance: instruments with preamplifier and/or equalizer, like keyboard, CD player, etc.
2.2. channel 2 25 or channel 3 26 for sources and instruments that can not be amplified as stated before 2.1.
2.3. Channel 1 24 for sources and instruments, when a semi-parametric mid equalization is required.
2.4. Channel 1, 2, or 3 suited for microphones with low output level with possibility to make balanced connection with adapter-cable 3-pole jack to XLR-female

3. Adjusting the signal:
The individual volume of each channel is to be adjusted with the controls "ch-level" 1, 16, 17, 18, 20, the required volume of the total mix of the individual channels is to be adjusted with "master-vol" 19.
3.1. Start adjusting the choosen channel and turn clockwise the appropriate control "ch-level", as well as the control "master-vol" 19 until the signal can be heard. Try to adjust or limit for your ease the hearing-volume with 19 in order to observe the sound quality of the output. Turn slowly the control "ch-level" clockwise and increase the volume as long as the signal is clean and undistorted but not over the discontinued mark at the end of the scale. When you begin to perceive any distortion, turn back the control until the distortion disappears. Test the result then also with a signal that could be typically the loudest possible to be expected and repeat the procedure if necessary.
3.2. Check now maximum volume performance by turning the control 19 to the discontinued mark at the end of the scale. If the level is not enough, use one of the channels 1, 2, or 3 for this signal, put the appropriate sensitivity selector to position "mic" and repeat the procedure 3.1. if necessary.
3.3. If desired, adjust the equalizer controls of the appropriate channel at your convenience. Particularly when setting one or various equalizer controls to considerable high amplification gain, it may become necessary to reduce or to readjust the appropriate "ch-level" corresponding to the procedure 3.1.

OPERATION INSTRUCTIONS (page 2)

4. Connecting an external effect-device:
Connect the socket "eff-send" (29) to the input of the effect-device, as well as it's output to the input "ch 5-ret" (28). Adjust at your convenience with "eff-send" (2), (11), and (15) the relative intensity of the effect for each individual channel. First of all set the appropriate "eff-send" control of the instrument that can be expected to require the highest intensity close to maximum, adjust at your convenience the total mix of the required intensity with the control "ch5-ret" (18). Then adjust the required effect-intensity of the other channels with their appropriate "eff-send" controls.

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5. Using the preamp outputs:
The 3-pole "master-out" socket (30) is delivering 2 independant unbalanced preamplifier outputs that can be used at the same time with a cable <3-pole jack to 2xmono jack> . Particularly for avoiding hum generated by ground loops, the connection to other amplifiers and devices that are grounded through a 3-pole mains connection (multiple grounded) should be splitted by using a DI-BOX or a suited audio-transformer.
5.1. The signal of the pin "pre" does never depend on "master-vol" (19), it works as if "master-vol" would be set at maximum. The users hearing-volume towards the built-in amplifier can be adjusted independently at any moment with the control (19).This is particularly suitable e.g. when connecting to a P.A. sound reinforcement system, while using the amplifier as active monitor or when connecting to a recording-device while keeping the recording level constant.
5.2. The signal of the pin "post" is always depending proportionally on the control "master-vol" (19). This is particularly suitable when connecting other amplifiers that will be controlled together as slaves.

6. Connecting extension cabinet:
Make sure that the impedance is minimum 8 Ohm and that the technical condition of the speaker-system (i.e. risk of wrong impedance due to failure of a tweeter) and it's cables and connectors (i.e. risk of short circuit due to damaged components !) is perfect. Plug the speaker cable (min. 2x0,75mm² diameter) with 2-pole jack into the socket (31) .Do not use microphone or instrument cables.

TECHNICAL DATA

INPUTS:

Channel 1 - line/mic	-20dB to +6dB / -50dB to -20dB /2x 160KΩ unbalanced, balanced when using 3-pole plug
Bass equalizer	+ - 13 dB/ at 100 Hz
Mid intensity	+ 15 dB/ -13 dB at 1,6KHz (frequency control at middle position)
Mid frequency	375 Hz to 5,5 KHz
Treble equalizer	+ 12 dB/-15 dB at 10 KHz
Effect send	post volume control
Channel 2 - line/mic	-20dB to +6dB / -50dB to -20dB /2x 80KΩ unbalanced, balanced when using 3-pole plug
Bass equalizer	+ - 13 dB/ at 100 Hz
Treble equalizer	+ 12 dB/-15 dB at 10 KHz
Effect send	post volume control
Channel 3 - line/mic	same as Channel 2
Channel 4 - line	-3 dB bis + 7 dB / 2x 60 KΩ unbalanced, balanced when using 3-pole plug
Channel 5 - line	same as Channel 4

OUTPUTS:

Master prefader:	+ 16 dB at 10KΩ – or + 4 dB at 600Ω unbalanced, short circuit proof
Master postfader:	same as master prefader (Option: master outputs can be internally bridged to configure one balanced output)
Master effect:	same as master prefader

SIGNAL PROCESSING (for internal power amplification):

Filter switch:	6 dB cut at 350 Hz
Signalcontroller:	fully automatic, dynamic compressor-limiter and signal enhancer with dynamic frequency-response-matching and complex selective regulation of up to 30 dB, for best psychoacoustic results of acoustic music instruments and microphones.

Power amplification: 60/90/120 Watt RMS 8Ω/RMS 4Ω (with extension speaker- cabinet min.8Ω connected)/music power, protection-circuits against switching-on noise, over-heat and short circuit

Speakers: 2-way system with 8" low-mid speaker and dyn. high frequency driver/horn, 98 dB/1W/1m, frequency range 55-20000 Hz

Power supply: 230V~/50-60 Hz/ 125 VA, mains fuse 1A slow-blow
(can be internally changed to 115V~/50-60Hz/125VA, 1,6A slow-blow)

Cabinet: 16mm high-density particle board, spatter finish RAL 4004 (~dark purple-ruby), protective front of perforated sheet metal 1,5mm, prepared to mount optional std. flange for speaker-stand on up to 3 sides/2axis and to add optional protecting hard cover for transportation. Dimensions: 396mm x 290mm x 265mm, Weight:11kg

DIGITAL MULTIEFFECT EQUIPMENT type 0200

The built-in effect-device is wired internally to the output's 29 pin "dry" coming from channels 1 to 3 that are individually adjustable by their appropriate controls 2, 11, and 15. Referring to the programm chart below, the desired effect mode can be selected by using the 16-step rotary encoder 21. The output of the effect-device is internally wired to pin "mix" of the socket 29 and at the same time connected also through the switched socket 28 to it's appropriate pin "hot". The intensity of the effect signal returned through channel 5 can be adjusted and mixed to the master signal with the appropriate control 18.

1	Delay 1	125 ms slapback delay for vocals and guitars
2	Room 3	Warm room for guitars and rhythm instruments
3	Room 2	Ambience for acoustic mixes and synth sounds
4	Plate 3	Short vintage plate reverb for snares and guitars
5	Chorus	Chorus for guitars and pianos
6	Plate 1	Classic plate reverb for lead vocals and instruments
7	Room 1	Hardwood studio for acoustic instruments
8	Plate 2	Sizzling bright plate reverb for vocals and drums
9	Flange	Flanger for jet wash effects
10	Rotary Speaker	Rotary speaker emulation for organs and guitars
11	Hall 1	Bright hall reverb for drums, guitars, and vocals
12	Chorus/Room1	Chorus with reverb for guitars, synths, and pianos.
13	Delay 2	190ms delay for percussive arpeggios
14	bypass	No effect, output signal is a identical digital copy
15	Hall 2	Warm hall for acoustic guitars, pianos and vocals
16	Chorus/Room 2	Auto-wah guitar effect reverb for lead instruments

Connecting additional effect-devices and combined applications:

A) The output cable of an external effect-device is connected to the input 28 .The socket's integrated switch automatically disconnects the internal routing of channel 5 to the internal effect-device. Channel 5 is now receiving only the output signal of the external device. The output "eff-send" 29 has to be connected to the input of the external device by using a 3-pole plug. Connected with pin "dry", the external device receives a signal without effect. Connected with pin "mix", the external device receives the output signal of the internal device.

B) Pin "mix" of the socket 29 is connected to pin "hot" of the socket 28 . The internal effect-device can be used as stated before. At the same time the input of an external device can be connected as mode A), it's appropriate output can be returned and individually adjusted through any channel or by various channels..

C) The various combinations proposed before at A) and B) can be selected and controlled externally using a suitable connection device, e.g. a foot switch.

Technical data:

ADC,DAC: 24 bit, 44,1 KHz, 64x oversampling, frequency range : 20-20000 Hz

Noise: -105 dB, THD+N: -95 dB, Input max ! : +10dB/2KΩ , Output: +20dB/10KΩ