

# MX™/MX FLITE CASE™ OPERATING GUIDE

## WARNING

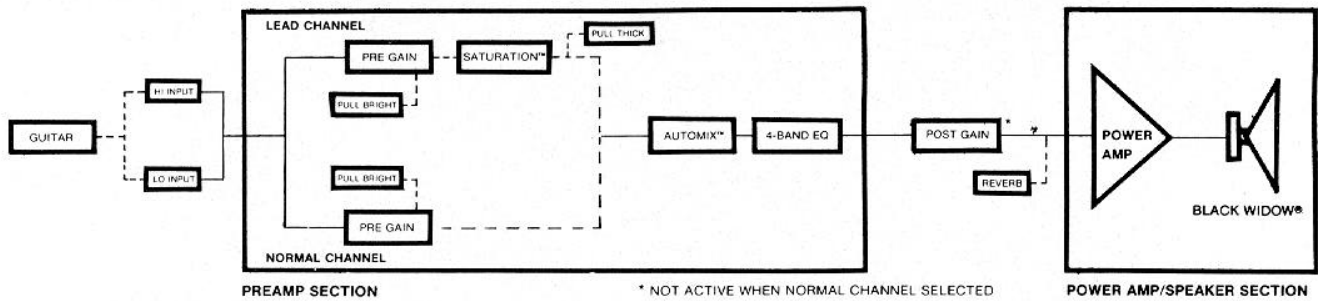
**TO PREVENT ELECTRICAL SHOCK OR FIRE HAZARD, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR**

**MOISTURE. BEFORE USING THIS APPLIANCE, READ THE BACK COVER FOR FURTHER WARNINGS.**

Congratulations! You are the owner of the most advanced tube-type amplification system available in today's marketplace. The new Peavey MX™ represents many years of manufacturing and production experience combined with the most up-to-date developments in tube-type technology and state-of-the-art electronics.

We have included many new and unique features and design innovations to make the MX™ a truly exceptional amp and one that should delight any serious performing musician. The overall operation of the MX™ is fairly straightforward, yet complex enough that it should be studied and practiced just as any musical instrument would be.

We recommend that you thoroughly read and understand this operating guide so that you may enjoy to the fullest the benefits and capabilities of this advanced system. The first step in realizing the potential of the MX™ is a basic understanding of how signal flows through the system from the guitar to the loudspeaker. We have included a basic block diagram of the signal flow through the MX™ for this purpose.



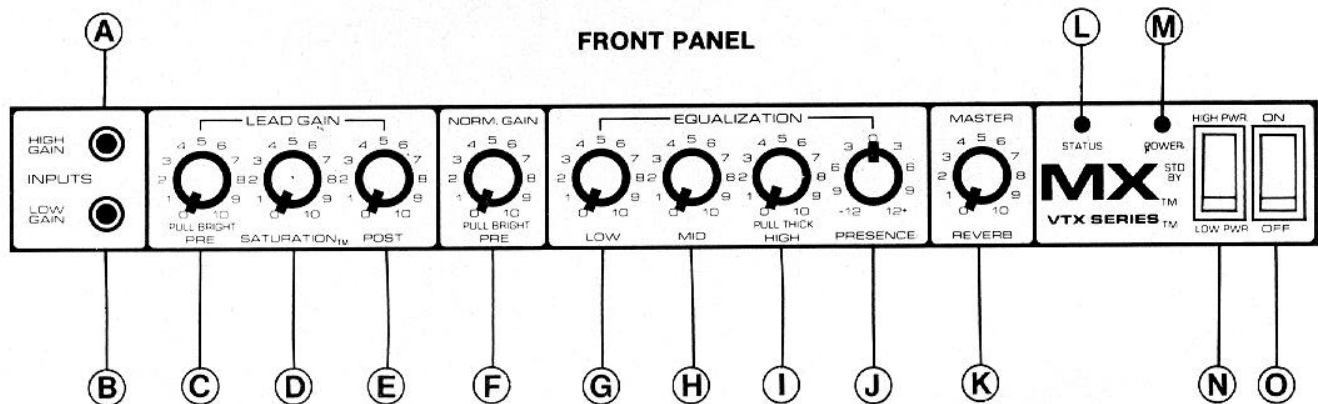
## SIGNAL FLOW

The signal flow chart indicates that the MX™ is basically a two-channel system (lead and normal channels) with two main electronic sections (preamp and power amp). When signal is introduced through either the high or low gain input jacks, it travels into the preamp section where it is amplified and processed in both lead and normal channels. In the lead channel, pull bright, SATURATION™ or thick effects may be added to the signal, or they may be bypassed. Note that in the normal channel only the pull bright effect can be added. Signal from both channels enters the AUTOMIX™ channel switching circuitry which is controlled by a remote footswitch. If the lead channel is selected, the signal from that channel **ONLY** enters the four-band equalization circuitry. From there it travels through the post gain control, other effects such as reverb, and then into the power amplifier. The power amplifier then delivers an amplified signal to drive the Black Widow® loudspeaker.

You might wonder why it is so important to know about signal flow. Notice on the chart that the signal **MUST** flow through the sections containing the EQ and reverb. This tells you that these features are available on **BOTH** lead and normal channels. Now, notice that SATURATION™ and thick are post (after) the lead channel pre gain and pre (before) the AUTOMIX™. These two features may only be operated through the lead channel.

Please study the flow chart. Since each control interacts and therefore has an effect on other controls, a complete understanding of signal flow will lead to maximum utilization of the MX's™ advanced features and capabilities. We have also included several charts to give you some basic control settings with which to begin. Slight modifications to these settings may be necessary to suit your own individual tastes and performing requirements.

Following is an explanation of each control's purpose and operation. Experimentation with each control will aid in a better overall understanding of your new MX™.



## INPUTS

The MX™ provides two input jacks, each having different sensitivities and a unique arrangement allowing the gain of both inputs to be equalized when instruments are plugged into both jacks simultaneously.

The high gain jack (A) has considerably more sensitivity and input impedance than the low gain jack (B), and is the input normally used with most instruments, especially when maximum distortion and overdrive are desired.

The low gain jack exhibits approximately 6 dB less gain and is intended primarily for use with instruments which have extremely high output pickups. "Hot" pickups will sometimes prematurely overload the high gain input jack causing an unpleasant tonality and harsh overdrive characteristics.

You should experiment with both input jacks to determine which will best suit your own individual playing style and your instrument's output characteristics.

The difference between the two jacks may be seen by plugging into the high gain jack and setting the gain of the amp to an appropriate level. Now plug the instrument into the low gain jack, being sure to leave both amp and instrument gain at the same settings. The overall system gain will now be lower and you will notice a decrease in volume.

## LEAD CHANNEL GAIN BLOCK™

The MX™ has been designed utilizing Peavey's new GAIN BLOCK™ signal processing front end circuitry. The three interacting controls provide total control of the amp's gain structure (dynamics), harmonic content, overload texture, and output level.

Each of the three controls must be understood and experimented with in order to utilize the potential of this specialized circuitry. Note in the SIGNAL FLOW BLOCK DIAGRAM where each of these controls falls into the flow pattern. The setting of each control will interact and have an effect on the action of the other controls.

### PRE GAIN/PULL BRIGHT (C)

The lead channel pre gain control is similar to a conventional volume control in that it is the first level setting device in the system. Operation of this control is conventional even though the associated circuitry is quite different from older, totally passive units. Please be aware that this control exhibits the professional logarithmic (audio) taper, having approximately one-fourth of the gain achieved at the 12 o'clock position with the remainder being obtained as the control is rotated clockwise. This logarithmic action significantly increases the amount of "control latitude" available. Rotating the control clockwise increases the gain of the MX's™ preamp section and thus raises the volume level of the system.

The pre gain control also features an integral pull switch which adds a significant boost (8 dB) to the high frequencies when activated. This high frequency boost gives a nice "edge" to clean playing styles. However, experience has proven that this high boost tends to detract somewhat from the smooth overload characteristics when playing in the distortion mode. The pull bright switch should therefore be in its off (pushed in) position when the smoothest distortion characteristics are desired.

#### **SATURATION™ (D)**

This control is the element for setting the operating point of our new (patent applied for) and unique SATURATION™ circuitry. SATURATION™ is a very sophisticated circuit that synthesizes the action of vacuum tubes (valves) when they are overdriven. The SATURATION™ effect operates within the preamp section and exhibits more effect as the control is rotated clockwise.

The SATURATION™ control must be balanced with appropriate settings of the pre and post gain controls to obtain optimum results. The pre gain control must be set high enough to provide adequate drive voltage to the SATURATION™ circuitry while the SATURATION™ control is varied to achieve the desired overload characteristics. The post gain control is then set to achieve the desired output level and harmonic texture.

#### **NOTE**

IT SHOULD BE REMEMBERED THAT THE SATURATION™ EFFECT TAKES PLACE WITHIN THE PREAMP SECTION. WHEN THE PRE AND POST GAIN CONTROLS ARE OPERATED AT OR NEAR MAXIMUM SETTINGS, AND THE AMP APPROACHES MAXIMUM OUTPUT, THE SATURATION™ CIRCUIT WILL HAVE CORRESPONDINGLY LITTLE EFFECT ON THE TOTAL SOUND OF THE AMP AS THE NORMAL OVERLOAD CHARACTERISTICS OF THE TUBE POWER AMP SECTION COME INTO EFFECT.

#### **POST GAIN (E)**

The post gain control sets the input sensitivity and output level of the MX's™ lead gain block. The action of this control is similar to a master volume control and can be used to determine the overload dynamics of the lead gain block section by decreasing the sensitivity of the power amp. Rotating the control clockwise increases the sensitivity of the power amp and the overall volume level of the system.

For clean playing styles within the lead gain block, this control should be operated near or at its maximum setting. When distortion is desired, the setting of the control becomes even more important. For optimum SATURATION™ effects and smoothest distortion characteristics, the control should be set at "5" or lower. Settings higher than "5" may create an overload situation within the tube-type power amp section adding additional harmonics and overload textures. Experimentation with this control will determine which setting will best suit your individual playing style.

#### **NORMAL GAIN/PULL BRIGHT CONTROL (F)**

The normal gain controls the amount of amplification in the normal channel. This normal channel is connected through our AUTOMIX™ switching system and **simultaneously** acts as its **own** master volume control for the "clean" output level. The normal gain control is similar in operation to the pre gain control in the lead channel except that it feeds straight into the tone circuits instead of through the SATURATION™ circuitry. This channel is provided to enable either a SATURATION™ type sound (distortion) or a "clean" sound to be obtained and selected remotely through the AUTOMIX™ system.

#### **NOTE**

THE NORMAL CHANNEL CAN BE SELECTED BY THE REMOTE SWITCH ONLY.

The normal channel also features a pull boost switch for the high frequencies enabling 8 dB of high frequency boost. This brightness capability significantly enhances the usefulness of the normal channel. Generally, the normal channel is used for "clean" playing, while the lead channel (with SATURATION™) is recommended for playing in the distortion mode.

#### **EQUALIZATION**

Your new MX™ features unique 4-band equalization circuitry which will provide almost unlimited tonal variations. The low, mid and high bands are of the passive type preferred by many rock guitarists with the fourth band being an "active" presence control.

The presence control effects an extremely high band of frequencies and is placed at a very precise point within the frequency spectrum to either smooth out or give an edge to overall tonality as required by playing style, a particular guitar, and/or playing technique. We feel that this combination of active and passive tone circuitry results in far more satisfactory performance than either active or passive alone.

#### **LOW EQ (G)**

The low frequency control determines the low frequency response of the amplifier. Rotating the control clockwise increases low end (bass) response.

#### **NOTE**

TO AVOID PREMATURELY OVERDRIVING THE POWER AMP, CARE SHOULD BE TAKEN NOT TO OVERBOOST THE LOW END. WITH GUITAR SIGNALS, EXTREME BASS BOOST DOES NOT ADD SIGNIFICANTLY TO THE PROJECTION CAPABILITIES OF THE AMP, BUT DOES CONSUME A DISPROPORTIONATE AMOUNT OF THE AVAILABLE POWER, USUALLY AT THE EXPENSE OF THE MID AND HIGH FREQUENCIES.

#### **MID FREQUENCY EQ CONTROL (H)**

The mid EQ control determines the level of the vital midrange frequencies. Our research indicates that the midrange is often the most important (and overlooked) range of frequencies. This midband is what actually makes guitars and amps sound the way they do. The extremes of highs and lows sometimes have minimal effect on the overall tonal color, while those frequencies we call the midrange really make the vital difference between merely a good and a great sound. The middle frequency EQ control will enable tremendous tonal variation and is designed to interact slightly with both the low EQ and the high EQ controls. This interaction or overlapping action enables endless subtle tonal "shadings" to be achieved.

The action of the middle control is conventional with increasing midrange response as the control is rotated clockwise. This control is very effective in determining the overall "color" of the sound when using the SATURATION™/overload features of the amp. Generally, a much "thicker" and "fatter" sound is obtainable when more mid boost is used for hard rock. For clean country/jazz playing, more mid cut is usually better....In any case, this EQ works and should be used to fine tune the overall low and high EQ to produce the desired tonal color.

#### **HIGH FREQUENCY EQ/PULL THICK CONTROL (I)**

This control element determines the amount of high frequency boost in the output signal. The action of this control is conventional with an increasing amount of high boost obtained as the control is rotated clockwise. This high EQ circuit is extremely effective and should provide more than enough tonal variation for achieving almost any amount of "top end" required.

When playing hard rock, it is usually not a good idea to use maximum high end boost since excessive highs tend to make the smooth overload characteristics of the amp somewhat more strident and hard than is usually desirable.

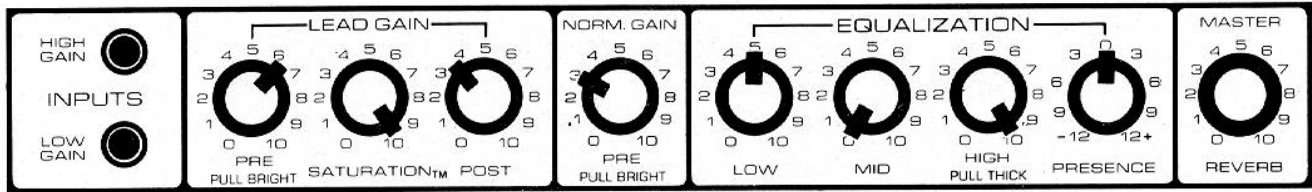
#### **PULL THICK**

Incorporated into the high equalization control is a "PULL THICK" switch which drastically alters the tonality of the entire equalization system. This pull switch adds significant amounts of upper mid frequencies and has the overall tendency to create a full "thick" midrange tonality. The pull thick control when used in conjunction with SATURATION™ will produce today's "rock" sound. The thick effect may be obtained only in the lead channel.

#### **NOTE**

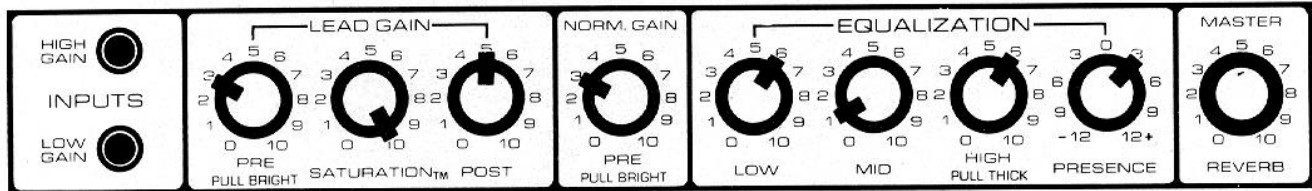
THE NORMAL CHANNEL IS ONLY AVAILABLE THROUGH USE OF THE AUTOMIX™ FOOTSWITCH. THE PULL THICK FEATURE IS BYPASSED WHEN THE NORMAL CHANNEL IS SELECTED BY THE AUTOMIX™ FOOTSWITCH. WHEN THE PULL SWITCH IS ACTIVATED, THE HIGH FREQUENCIES MAY BECOME LESS PRONOUNCED BECAUSE OF THE FULLNESS ADDED BY THE BOOSTED MIDDLE FREQUENCIES. IN ADDITION, NORMAL TONE CONTROL ACTION (ESPECIALLY THE MIDDLE CONTROL) IS LESS PRONOUNCED AND EFFECTIVE.

## MAXIMUM SATURATION / RHYTHM & BLUES



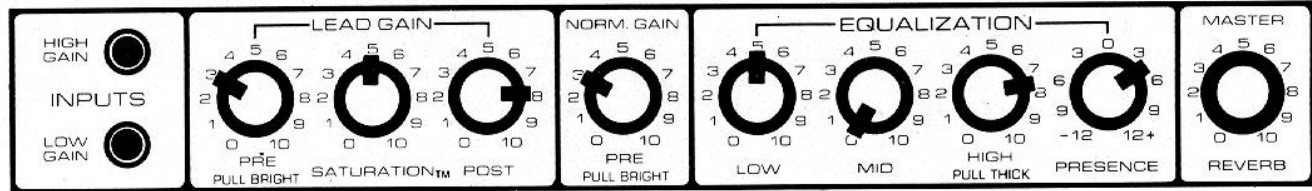
ACTIVATE

## SOFT SATURATION / COUNTRY ROCK



ACTIVATE

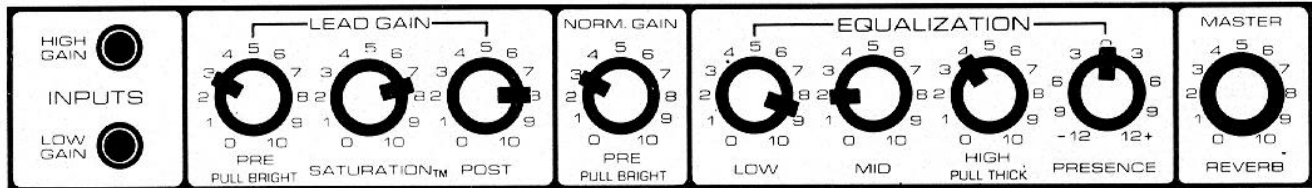
## BLUES / COUNTRY



ACTIVATE

ACTIVATE

## ROCK / JAZZ



ACTIVATE

### PRESENCE EQ CONTROL (J)

To allow total control, we have included an active type presence circuit allowing true boost and cut capabilities. This control is located POST the regular EQ controls and is provided for precisely tailoring the extreme highs. The presence control is capable of making the output signal extremely "mellow" but still "lively" as well as adding tremendous "bite" in the boost positions. It is recommended that when utilizing the SATURATION™ effect, the final edge or presence of the signal be adjusted with this control. Experience has proven that extreme boosts of the presence frequencies tend to cancel out some of the mellowness of the amp's overload characteristics. Again, experimentation is the key to achieving optimum results.

### MASTER REVERB CONTROL (K)

This control determines how much delayed signal (reverb) is blended back into the main output signal. This control is conventional in operation and should present no difficulty. Please remember that the reverb function may be remotely controlled by use of the AUTOMIX™ footswitch plugged into the remote switch socket on the rear of the chassis.

### OPERATIONAL STATUS LED (Green) (L)

The green LED indicates when the amplifier is operational (green on) or is in the standby mode (green off).

### PILOT LED (Red) (M)

The red pilot LED (light emitting diode) indicates when the on/off switch has been placed in its "on" position and power is being supplied to the amplifier. This LED has a virtually infinite life span and should never need replacing throughout the life of the unit.

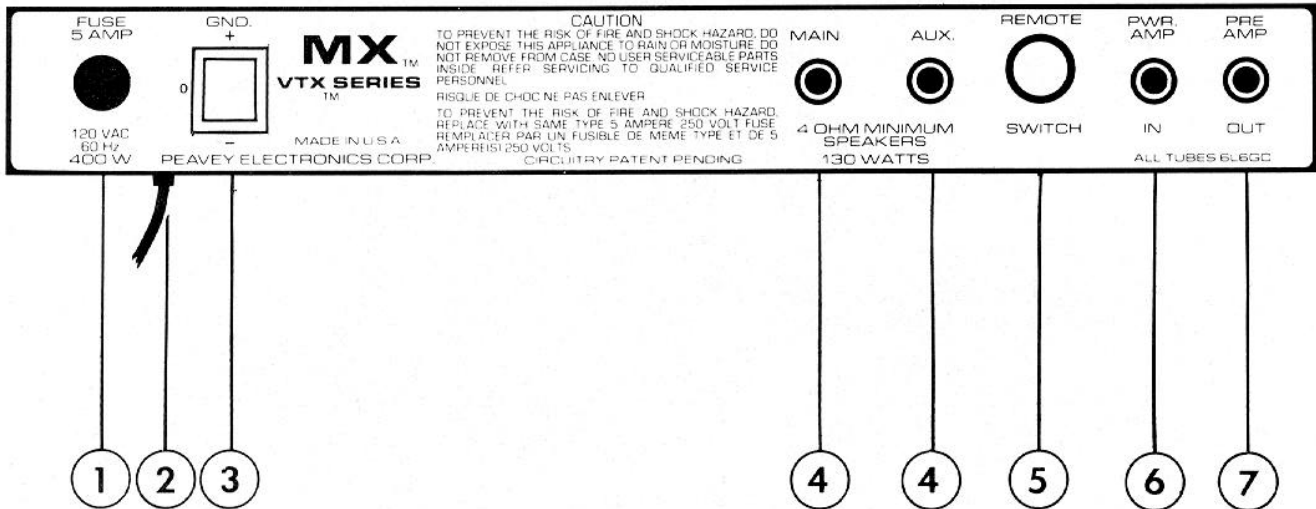
### HI POWER/STANDBY/LO POWER SWITCH (N)

The MX™ is equipped with a three-position switch which yields full power, one-fourth power (half as loud), and "standby" in the center position.

### ON/OFF SWITCH (O)

The on/off switch is a simple, two-position switch which should present no operational problems.

## BACK PANEL



### FUSE (1)

The MX's™ fuse is located within the cap of the fuseholder at the extreme left of the rear panel. If the fuse should fail, IT MUST BE REPLACED WITH THE SAME TYPE AND VALUE IN ORDER TO AVOID DAMAGE TO THE EQUIPMENT AND TO PREVENT VOIDING THE WARRANTY. If your MX™ repeatedly blows fuses, it should be taken to a qualified service center for repair.

### WARNING

THE FUSE SHOULD ONLY BE REPLACED WHEN THE MX'S™ POWER CORD HAS BEEN DISCONNECTED FROM ITS POWER SOURCE.

### LINE CORD (2)

For your safety, we have incorporated a three-wire line (mains) cable on the bottom of the chassis with proper grounding facilities. It is not advisable to remove the ground pin under any circumstances. If it is necessary to use the amp without proper grounding facilities, suitable grounding adaptors should be used. Much less noise and greatly reduced shock hazard exist when the unit is operated with the properly grounded receptacles.

### GROUND LIFT SWITCH (3)

This switch is the three-position type with the center (O) position completely removing the internal grounding capacitor from the circuit. This position is normally recommended for situations where the AC power receptacle is known to contain a properly grounded third wire. If properly grounded AC mains supply is not available, a suitable ground lift adaptor should be used. The (+ and -) positions are used to ground the amplifier properly when only two-wire services are available. One of these positions will yield the lowest amount of residual hum or "popping" when the instrument is touched.

### NOTE

THE GROUND LIFT SWITCH IS NOT OPERATIONAL ON 220 VOLT AND 240 VOLT EXPORT MODELS.

### SPEAKER JACKS (4)

A special output transformer allows the MX™ to deliver its full 130 watt RMS output into either a four ohm or a two ohm speaker load. The internal speaker load from the factory is four ohms and should be plugged into the main jack.

When a four ohm extension cabinet is employed in addition to the internal four ohm load, it should be plugged into the auxiliary jack. The auxiliary jack is a switching jack which activates the two ohm tap on the output transformer allowing full power output into both speaker systems.

When it is desired to use an extension cabinet with an impedance greater than four ohms, it should also be plugged into the auxiliary jack. Power output will be **slightly** decreased in this mismatched configuration.

### CAUTION

WE DO NOT RECOMMEND OPERATING THE MX™ INTO LESS THAN A TWO OHM TOTAL LOAD. **NO VACUUM TUBE AMP SHOULD EVER BE OPERATED WITHOUT A LOAD (SPEAKER) ON THE OUTPUT JACKS.**

### AUTOMIX™ REMOTE SWITCH SOCKET (5)

The remote switch socket is the standard "DIN" type and serves as the amp connection for the AUTOMIX™ remote footswitch. Please note that the DIN plug has an indentation that must be mated with the matching indentation in the footswitch receptacle on the rear panel. This keying action allows the footswitch to be connected only in the proper manner. If the plug is forced or undue pressure is exerted on the shell or pins, damage could result to the plug or the socket. As with any precision device, reasonable care should be exercised.

### AUTOMIX™

AUTOMIX™ is Peavey's unique control system which allows channel selection and effects activation (reverb) via a remote footswitch. NOTE — STANDARD USE OF THE AUTOMIX™ CIRCUITRY IS TO SELECT BETWEEN THE DISTORTION MODE IN THE LEAD CHANNEL AND A CLEAN SOUND IN THE NORMAL CHANNEL.

### PREAMP OUT/POWER AMP IN (6) (7)

To allow "in line" patching of various accessories, we have included a system of preamp out/power amp in jacks on the rear panel. The preamp out is the straight preamp signal which is the sum of the outputs of the two channels plus reverb. The output level is approximately 1 volt RMS and is relatively low (600 ohms) impedance. The preamp out signal is connected through a switching contact to the power amp input jack, and normally the preamp out is internally connected to the power amp's input. This circuit allows basically two modes of operation. When signal is taken from the preamp output, signal is also delivered to the internal power amplifier. If access to the internal power amplifier is needed or if some accessory device such as a noise gate, delay line, effects device, etc., is to be patched "in line," then the **preamp output** signal must be connected to the **auxiliary unit's input**, while the **auxiliary unit's output** must be connected to the **power amp input** with shielded cables, thereby placing the auxiliary unit in series or "in line" with the normal signal path. Additional booster amp/speaker combinations should be patched using the preamp output. With this unique patching facility, many interesting effects can be accomplished.

Please note that the power amp input has a sensitivity of 1 volt RMS at an input impedance of 20K ohms. Any device capable of interface with this impedance and/or level should function satisfactorily.

## BLACK WIDOW® LOUDSPEAKERS

The MX™ was developed utilizing the latest advances in design technology and state-of-the-art electronics. We therefore felt it was appropriate that its internal speaker system be just as technologically advanced.

A field replaceable cone/basket assembly, rigid cast aluminum frame, and massive magnetic assembly with F.F.G. (Focused Field Geometry™) are but a few of the features that make the Black Widow® ideal for the performer who insists on reliability and performance.

The Black Widow® features high efficiency, high power handling and specially tailored response characteristics. Its unique field replaceable basket assembly makes the re-coning process a thing of the past.

DANGER	
EXPOSURE TO EXTREMELY HIGH NOISE LEVELS MAY CAUSE A PERMANENT HEARING LOSS. INDIVIDUALS VARY CONSIDERABLY IN SUSCEPTIBILITY TO NOISE INDUCED HEARING LOSS, BUT NEARLY EVERYONE WILL LOSE SOME HEARING IF EXPOSED TO SUFFICIENTLY INTENSE NOISE FOR A SUFFICIENT TIME.	
THE U.S. GOVERNMENT'S OCCUPATIONAL SAFETY AND HEALTH ADMINISTRATION (OSHA) HAS SPECIFIED THE FOLLOWING PERMISSIBLE NOISE LEVEL EXPOSURES:	
DURATION PER DAY IN HOURS	SOUND LEVEL dBA, SLOW RESPONSE
8	90
6	92
4	95
3	97
2	100
1½	102
1	105
½	110
¼ or less	115

ACCORDING TO OSHA, ANY EXPOSURE IN EXCESS OF THE ABOVE PERMISSIBLE LIMITS COULD RESULT IN SOME HEARING LOSS. EAR PLUGS OR PROTECTORS IN THE EAR CANALS OR OVER THE EARS MUST BE WORN WHEN OPERATING THIS AMPLIFICATION SYSTEM IN ORDER TO PREVENT A PERMANENT HEARING LOSS IF EXPOSURE IS IN EXCESS OF THE LIMITS SET FORTH ABOVE. TO INSURE AGAINST POTENTIALLY DANGEROUS EXPOSURE TO HIGH SOUND PRESSURE LEVELS, IT IS RECOMMENDED THAT ALL PERSONS EXPOSED TO EQUIPMENT CAPABLE OF PRODUCING HIGH SOUND PRESSURE LEVELS SUCH AS THIS AMPLIFICATION SYSTEM BE PROTECTED BY HEARING PROTECTORS WHILE THIS UNIT IS IN OPERATION.

**CAUTION**

THIS AMPLIFIER HAS BEEN DESIGNED AND CONSTRUCTED TO PROVIDE ADEQUATE POWER RESERVE FOR PLAYING MODERN MUSIC WHICH MAY REQUIRE OCCASIONAL PEAK POWER. TO HANDLE OCCASIONAL PEAK POWER, ADEQUATE POWER "HEADROOM" HAS BEEN DESIGNED INTO THIS SYSTEM. EXTENDED OPERATION AT ABSOLUTE MAXIMUM POWER LEVELS IS NOT RECOMMENDED SINCE THIS COULD DAMAGE THE ASSOCIATED LOUDSPEAKER SYSTEM. PLEASE BE AWARE THAT MAXIMUM POWER CAN BE OBTAINED WITH VERY LOW SETTINGS OF THE GAIN CONTROLS IF THE INPUT SIGNAL IS VERY STRONG.

- Read all safety and operating instructions before using this product.
- All safety and operating instructions should be retained for future reference.
- Obey all cautions in the operating instructions and on the back of the unit.
- All operating instructions should be followed.
- This product should not be used near water, i.e. a bathtub, sink, swimming pool, wet basement, etc.
- This product should be located so that its position does not interfere with its proper ventilation. It should not be placed flat against a wall or placed in a built-in enclosure that will impede the flow of cooling air.
- This product should not be placed near a source of heat such as a stove, heater, radiator or another heat producing amplifier.
- Connect only to a power supply of the type marked on the unit adjacent to the power supply cord.
- Never break off the ground pin on the power supply cord. For more information on grounding write for our free booklet "Shock Hazard and Grounding."
- Power supply cords should always be handled carefully. Never walk or place equipment on power supply cords. Periodically check cords for cuts or signs of stress, especially at the plug and the point where the cord exits the unit.
- The power supply cord should be unplugged when the unit is to be unused for long periods of time.
- Metal parts can be cleaned with a damp rag. The vinyl covering used on some units can be cleaned with a damp rag, or an ammonia based household cleaner if necessary.
- Care should be taken so that objects do not fall and liquids are not spilled into the unit through the ventilation holes or any other openings.
- This unit should be checked by a qualified service technician if:
  - The power supply cord or plug has been damaged.
  - Anything has fallen or been spilled into the unit.
  - The unit does not operate correctly.
  - The unit has been dropped or the enclosure damaged.
- The user should not attempt to service this equipment. All service work should be done by a qualified service technician.

### MX™/MX FLITE CASE™ SPECS:

#### POWER AMPLIFIER SECTION:

##### RATED POWER & LOAD:

130 W RMS into 4 or 2 ohms

##### POWER @ CLIPPING:

(5% THD, 1 KHz, 120 VAC line)

Typically @ 4 ohm tap:

95 W RMS into 8 ohms

140 W RMS into 4 ohms

2 ohms not recommended

Typically @ 2 ohm tap:

95 W RMS into 4 ohms

140 W RMS into 2 ohms

1 ohm not recommended

Typically @ 4 ohm tap @ Lo power setting:

22 W RMS into 8 ohms

30 W RMS into 4 ohms

##### FREQUENCY RESPONSE:

+0, -2 dB, 50 Hz to 20 KHz @ 100 W RMS into 4 ohms

@ 4 ohm tap

##### HUM & NOISE:

Greater than 90 dB below rated power

##### POWER REQUIREMENTS: (Domestic)

400 watts, 50/60 Hz, 120 VAC

##### PREAMP SECTION:

THE FOLLOWING SPECS ARE MEASURED AT 1 KHZ WITH

THE CONTROLS PRESET AS FOLLOWS:

LEAD GAIN PULL BRIGHT OFF (IN)

SATURATION™ @ 0

POST GAIN @ 10

NORMAL PRE GAIN @ 0

NORMAL GAIN PULL BRIGHT OFF (IN)

LOW & HIGH EQ @ 10

MID EQ @ 0

PULL THICK OFF (IN)

PRESENCE @ 0 dB

REVERB @ 0

NOMINAL LEVELS ARE WITH PRE GAIN @ 5

MINIMUM LEVELS ARE WITH PRE GAIN @ 10

##### PREAMP JACK A INPUT:

Impedance: High Z, 220K ohms

Nominal Input Level: -28 dBV, 40 mV RMS

Minimum Input Level: -46 dBV, 5 mV RMS

Maximum Input Level: +4 dBV, 1.5 V RMS

##### PREAMP JACK B INPUT:

Impedance: High Z, 44K ohms

Nominal Input Level: -22 dBV, 80 mV RMS

Minimum Input Level: -40 dBV, 10 mV RMS

Maximum Input Level: +10 dBV, 3 V RMS

##### PREAMP OUTPUT:

Load Impedance: 1K ohms or greater

Nominal Output: 0 dBV, 1V RMS

#### POWER AMP INPUT:

Impedance: High Z, 22K ohms

Designed Input Level: 0 dBV, 1V RMS

#### SYSTEM HUM & NOISE @ NOMINAL INPUT LEVEL:

(20 Hz to 20 KHz unweighted)

78 dB below rated power

#### EQUALIZATION:

Special Low, Mid & High passive type EQ circuitry

Presence: +12 dB @ 5 KHz, Shelving (Active EQ)

Pull Bright: +6 dB @ 2 KHz

Pull Thick: Special EQ

#### FLITE CASE SPECS:

¼" Construction

Durable metal corner guards and aluminum extrusions

Front and rear panel removable flite case covers

Forced air cooling

Due to our efforts for constant improvement,

features and specifications listed herein are subject to change without notice.



#### BLACK WIDOW® FEATURES:

- Super Structure™ magnet assembly
- Focused Field Geometry (FFG™)
- Field replaceable basket assembly
- Four inch edge-wound aluminum voice coil
- Rigid cast-aluminum frame
- Rear cooling vent
- Optimized cone assembly



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PEAVEY ELECTRONICS CORPORATION

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