

Laney

CONCEPT

Series Mixing Consoles

Concept 10

Concept 16

USER MANUAL

Concept 10 + Concept 16 *User Manual*

2

TABLE OF CONTENTS

Page 2	Contents
Page 3	General Information
Page 4	Concept 10/16 Features
Page 5	Concept 10/16 Quick Start Guide
Page 6	Concept 10/16 Quick Start Guide
Page 7	Concept 10/16 Quick Start Guide
Page 8	Concept 10/16 Quick Start Diagrams
Page 9	Concept 10/16 Quick Start Diagrams
Page 10	Mic/Line Channel Information
Page 11	Mic/Line channel information (cont)
Page 12	Mic/Stereo channel information
Page 13	Mic/Stereo channel Information (cont)
Page 14	Auxiliary Input information
Page 15	Auxiliary Output information
Page 16	Masters/Graphic Equaliser/Digital Effects Information
Page 17	Rear Panel Information
Page 18	Concept 10/16 Technical Specifications

Concept

THANK YOU

We at Laney are extremely pleased that you have decided to select a Concept product for your mixing and we wish to reinforce your judgement by ensuring you get off to a flying start by including this comprehensive user manual to assist you in getting to know your equipment.

3

Before switching on please read this manual carefully since whilst you may well be an experienced user no two brands are the same, and on reading this manual you will become aware of the subtle differences that your Concept mixer offers over its competitors.

UNPACKING

On unpacking your Concept mixer please check carefully for any signs of damage that may have occurred whilst in transit from the Laney factory to your dealer. In the unlikely event that there has been damage please repack your unit in its original carton and consult your dealer.

We would strongly advise you to store away your original transit carton since in the unlikely event that some time in the future your unit should develop a fault, you will be able to return it to your dealer for rectification securely packed.

IMPORTANT SAFETY INFORMATION

Your mixer is supplied with a three pin 'grounded' (or 'earthed') mains lead. Please make sure that the mixer is powered from a 'grounded/earthed' outlet.

WARNING - Never disconnect the earth from your mixer as this is potentially lethal !

If changing or fitting a plug yourself, ensure that the applicable wiring code is adhered to, for example in the UK the cable colour code is as follows:

EARTH OR GROUND	——	GREEN/YELLOW
NEUTRAL	————	BLUE
LIVE	————	BROWN

The mixer should never be exposed to moisture or wetness under any circumstances since this would represent a possible shock or fire hazard, and may cause expensive damage to your valuable possession.

In the unlikely event that a fuse should blow, it is imperative that you or your engineer, use a correctly rated replacement.

Details of the fuse required is printed on the rear panel of the mixer, please take special care to use a 'time delay' fuse wherever stated.

Concept

Laney have been established in audio amplification for over twenty five years, during which time it has firmly established itself as a benchmark for audio products.

Feedback from musicians and recording engineers, supported by original design ingenuity, are the parameters applied by Laney's development engineers to all new products.

Concept mixers explained within this manual are easy to use but incorporate features which make advanced set ups easy in any role.

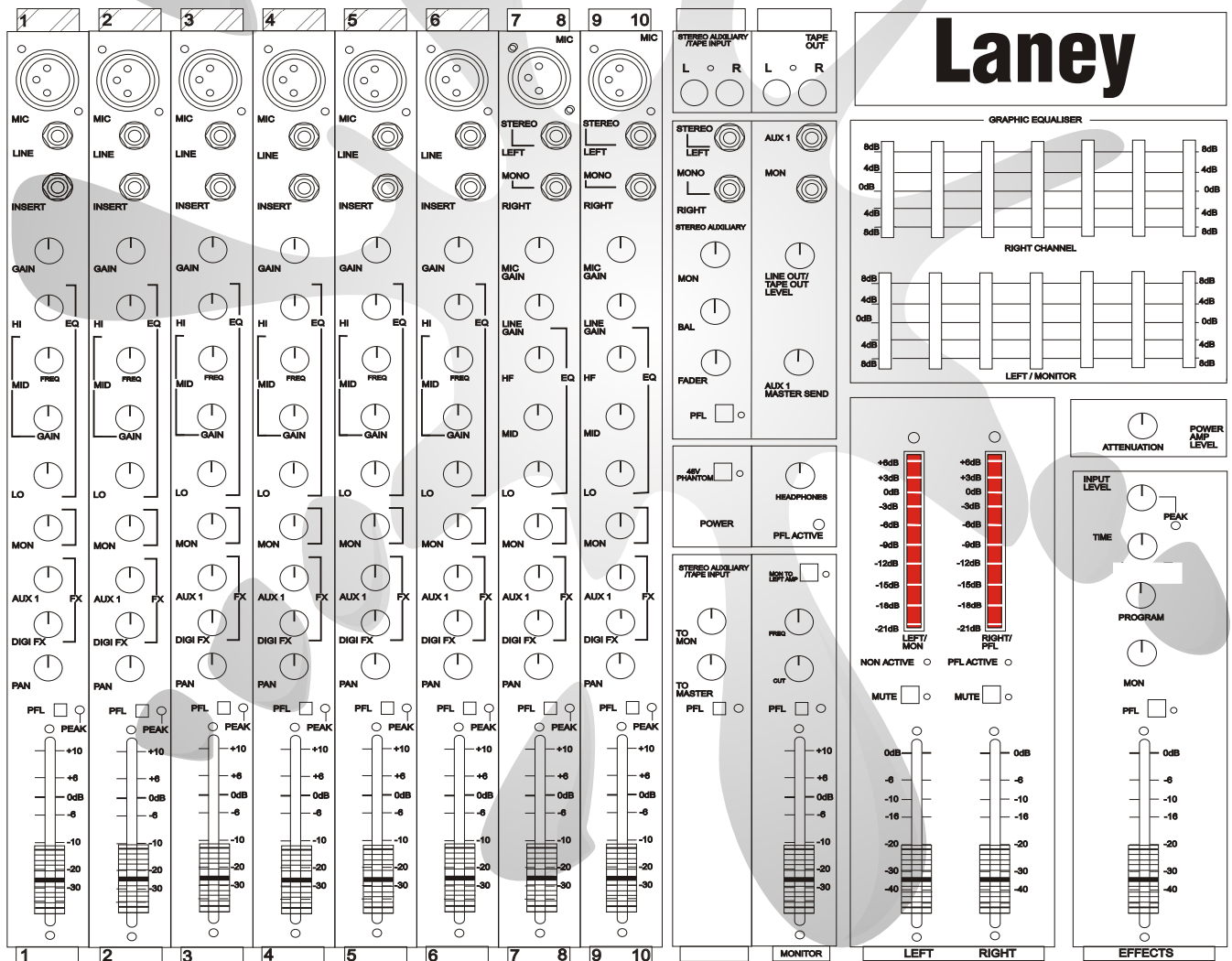
Sub-mixing - Main P.A. - Monitors

The mixers in this manual have a combination of Mic/line inputs and Mic/Stereo channels for extra flexibility.

SPECIAL FEATURES

- 6 or 10 Mic/Line channels
- 2 or 3 Mic/Stereo channels
- 2 * 300 Watt Output Power
- 7 Band Graphic EQ
- On Board Digital Reverb
- Phantom Power
- 3 Band EQ
- Mon/Aux 1/Digifx sends
- Pfl and Peak Facilities

4



Concept

Concept 10/16 Quick Start Guide

This is a quick start guide so you can be using your mixer sooner rather than later - you can then refer to the detailed description later in this manual when you need.

2 diagrams are provided to supplement this information following these tips

5

Plugging in !

Connect power to your mixer - always a good start !

Switch On -

Connect all your input signals Mics/DI's/Keyboards/Tape machines to their relevant input channels

Connect your condenser Mics before enabling Phantom power

****Do not connect dynamic Mics or unbalanced sources to mic inputs when Phantom power is enabled otherwise damage may occur to your mics or your mixer****

It's a good idea to label up each channel strip, so you know what is connected where - this can be done in chinagraph in the 'write on' areas or use a piece of masking tape along the front edge of the mixer (the old favourite)

It's always good practice to start work on mixer with all gain controls at minimum, all faders at minimum and all EQ set flat.

Input Channel

Do not be intimidated by the input channels on your mixer as its function is very simple:-

- 1)The gain control - makes little signals big, so they are as far above noise as possible but not so high that the signal is clipped - the peak LED illuminates when clipping is near.
- 2)The EQ section - tonally changes the input signal, this is just like the tone controls on your Hi-Fi but with more knobs. The controls are labelled-Hi, Mid(gain + Frequency) and Lo controls
- 3)It lets you send the signal to places of use e.g. A Monitor send for a vocalist/Musician Aux 1 and Digifx if you want to add echo/reverb to a signal. These send controls are labelled Mon, Aux 1 and Digifx
- 4)You can adjust the signals position in the stereo image using the Pan control.
- 5)Fader - this controls the signal level being sent to Masters

Setting the gain on an Input Channel

By now you will have connected your input signals to your mixer and be ready to set your input gain controls.

- 1)Enable Pfl on the channel which you wish to set up - the right meter shows the signal level in that channel and the channel's signal appears on the headphones
- 2)Tell the vocalist/musician to play - while he plays you should set the channel gain control so that 0dB to +6dB will illuminate on signal peaks
- 3)Increase the channel fader to between -10 and 0dB and then increase the master faders to a level which is a satisfactory volume - power amp level control should be about -6dB.
- 4)This point is a good time to set the EQ - remember if you boost a lot you will have to reset the input gain control as described in 2)

FX

Certain instruments will benefit from the addition of some form of effect for instance snares can be made sound 'bigger' with the addition of a reverb or maybe a vocal could be thickened up with a bit of delay.

Concept

You can send signals to FX using the Aux 1 and DigiFx controls on the channels .

The Aux 1 master send control adjusts the overall level sent to external FX units via the Aux 1 output socket . Signals from external FX units should be returned by the Stereo auxiliary - a rotary fader is then used to control the level of FX signal sent to masters, enabling a mix to established between FX signal and signal without FX

6

The DigiFx control sends signals to the DigiFx section. The input level control on the DigiFx should be set so the Peak light in the DigiFx section is just prior to it illuminating, like the Stereo auxiliary, a fader is provided to control the FX signal sent to the masters.

Time to mix

One way to do this is to increase all the input channels to approx. -10dB to 0dB. Ask the band to play, Increase the master faders for to a satisfactory volume level. Adjust the input channel faders so there level relative to other instruments sounds good - e.g. the keyboard player does not sound louder than the lead vocalist.

You can also adjust the position of an instrument in the stereo image - e.g. to bring a vocalist out in the mix, you could pan all other signals Left or Right by varying amounts.

A graphic equaliser is provided allowing the overall sound of your mix to be fine tuned .

Feedback

As you set up your mix you will probably have problems with feedback.

This occurs when microphones pick up sound from the loudspeakers creating a loud whistling/howling sound - very disturbing

Here are a few ways to prevent this

- 1)make sure the sound from the speakers ,connected to your Mixers speaker outs, cannot be picked up by microphones .(speakers are best in front + facing away from the band)
- 2)Keep the faders down on microphones which are not needed.
- 3)Try to cut rather than boost when using any EQ.
- 4)If feedback does occur use the channel EQ /graphic EQ to stop it, this can be done by cutting at the frequency which the feedback occurs.

A feedback filter is provided on the monitor send

Recording

If you want to record your mix a tape out is provided to connect to tape/DAT/MD/DCC machines.

The line out / tape out level controls the level sent to the tape machine.

Mon to left Amp

There may be a time when you want to provide the main P.A. and monitors from you mixer .You can do this by enabling the Mon to Left Amp switch. When you enable this switch, the signal from the monitor fader is sent via the left graphic to the left power amp the Left and Right masters are summed and sent to the right power amp via the right graphic.

Concept

The Left and Right stereo mix are still available on the line outs should wish to connect additional power amps and speakers.

7

Advanced Set-up's

The flexible routing facilities on you Concept 10/16 allow advanced set-ups to be achieved. The line outs/tape outs have a separate level control, this allows a slave amplifier to be connected and its volume level be controlled from the your mixer. This slave amp could be used for the connection of a subwoofers/active loudspeaker or speakers in another room. The line outs always have the left and right masters on them this could enable you to still have the main PA in stereo when mon to left amp is enabled ,provided you have an additional power amp.

Finally.....

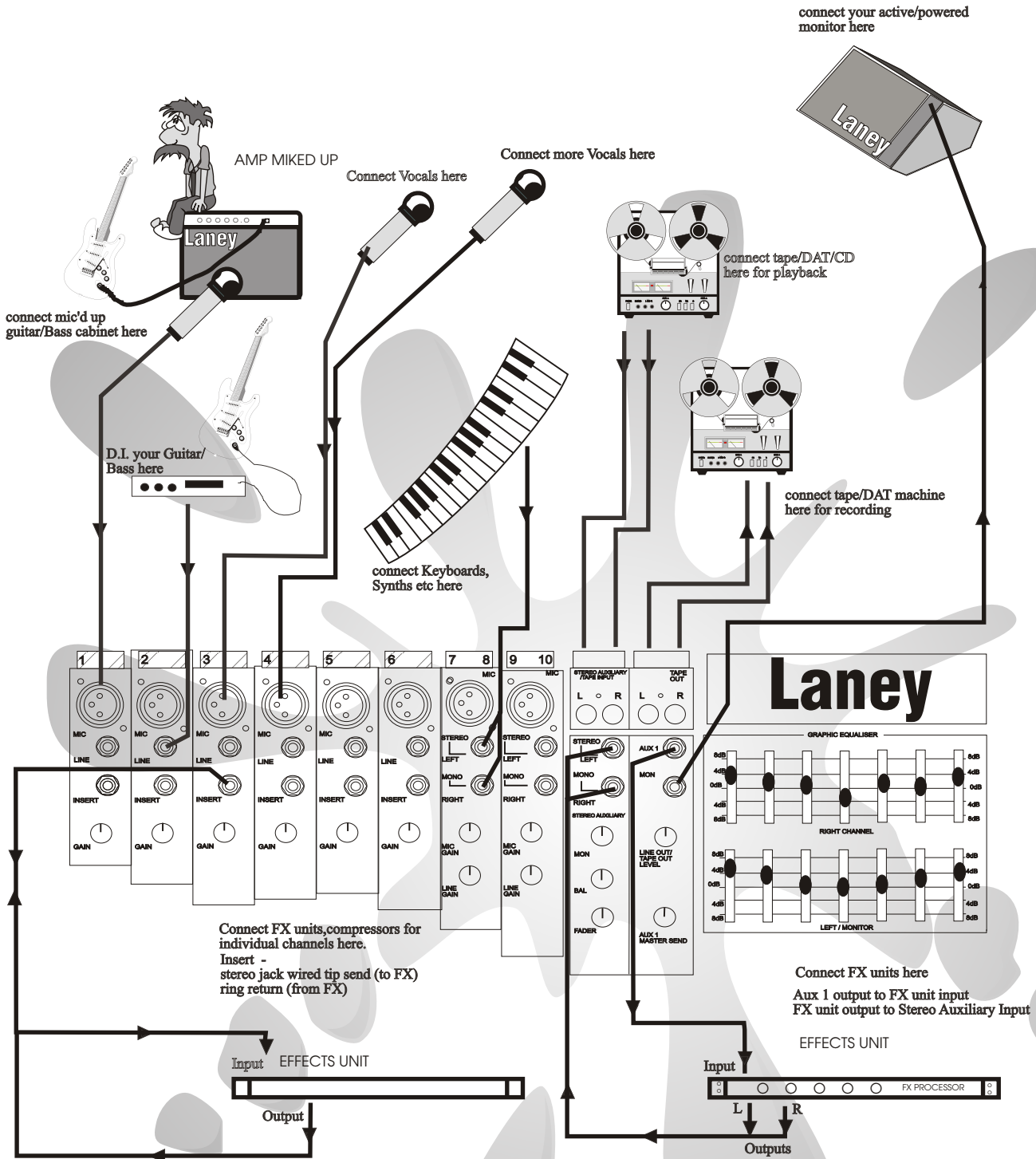
Following this section follows more some quick set-up diagrams and more detailed information about your Concept mixer's facilities.

Good luck with your mixing !

Concept

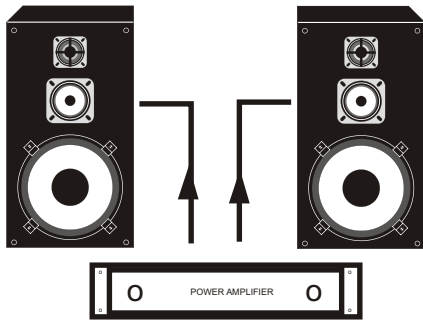
Concept 10/16 Quick Set Up Guide

8



Concept 10/16 Quick Set Up Guide

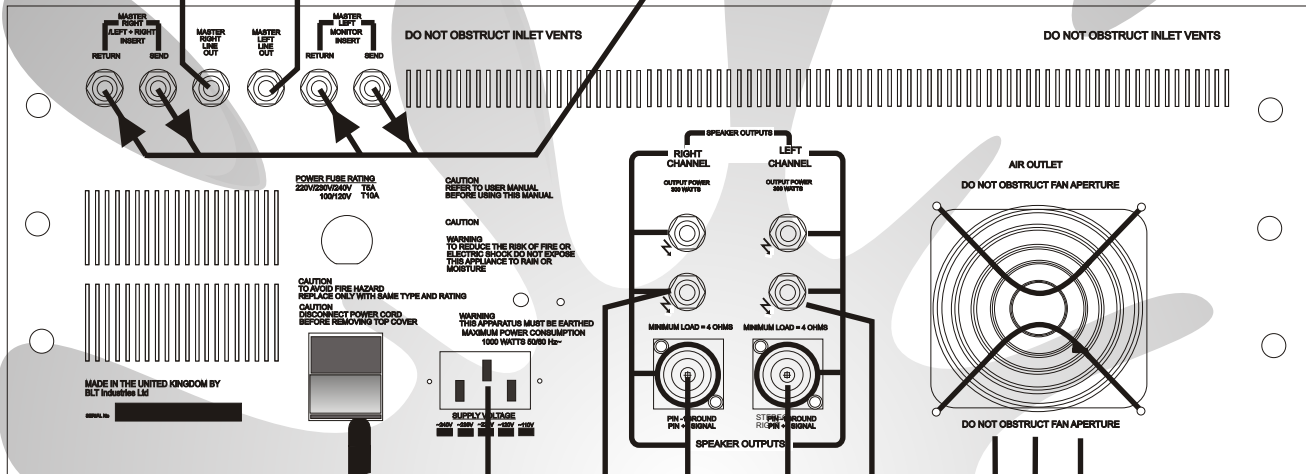
Slave out to more Amps + Speakers here



Connect Effects or Loudspeaker controller here



Mixer 'Sends' to FX/controller 'Inputs'
Mixer 'Returns' to FX/controller 'Outputs'



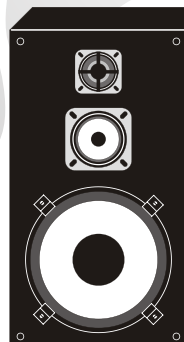
Switch On here



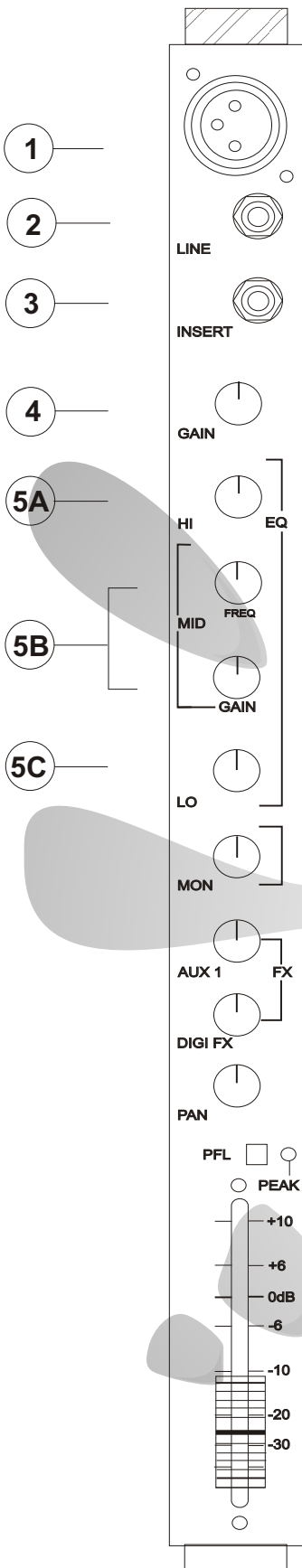
To more speakers

To more speakers

Connect Mains Power Here



Mic/Line channel



1) MIC INPUT (XLR)

The input socket has been designed to accept both balanced and unbalanced signals from microphones with an XLR input connector. Good quality low impedance condenser or dynamic mic's should preferably be used for best effect, these will ensure the best possible results from hand held vocals or closely mic'd instruments.

PHANTOM POWER

Phantom powering is available to all 'mic' inputs for use with condenser microphones

WARNING

Phantom power must always be switched off when using unbalanced sources since the voltage present on the connector may damage you microphones
The phantom power switch is above the Power lamp on the front panel

Always connect your condenser microphones before switching the +48V Phantom Power On.

2) LINE INPUT (JACK)

The balanced line inputs are for all balanced/unbalanced line level signals from keyboards, drum machines, tape machines and DI boxes. (eg; from guitars and basses)

3) INSERTS

Each mono channel has an 'insert' via a stereo jack socket, wired to the tip send ,ring return convention . Effects units can be inserted here and enter the signal path post 'gain' but pre-eq. Reverbs/compressors feedback eliminators etc can be inserted here

4) GAIN

Adjusts the level of the input signal into the channel.
It should be set so that the input signal is not buried in noise but not too high so that clipping occurs, the peak lamp will illuminate to indicate this.

5) EQUALISATION

On Mic/Line channels there is a three band EQ system with a swept mid control
Cut and boost is provided in each band and a variable frequency control for the mid control.

5A) HI

High/Treble frequencies can be boosted or cut by this control. Sources that fall in this range are cymbals, soprano vocals and keys above top C on a keyboard.

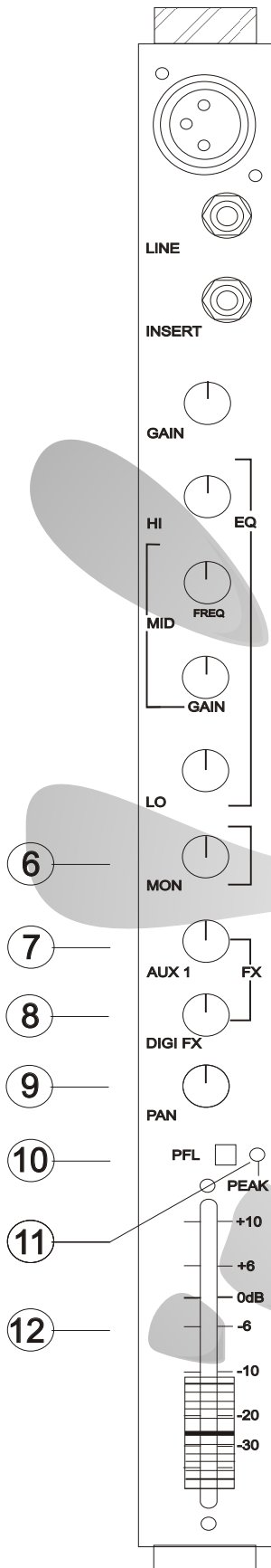
5B) Mid (gain + freq)

Mid range frequencies can be boosted or cut by this control. The frequency of cut is adjustable from approx middle C and up 3 octaves. Music sources which fall in this range are most Vocals ,lead/rythmn guitar , keyboard parts and brass sections.

5C) LO

Low/Bass frequencies can be boost or cut by this control such as bass guitar, kick drums, deep[vocals and keys below middle C on a keyboard.

Mic/Line channel continued



6) **Mon**

The Mon control is set for pre-fade operation for use as a monitor send. The signal passes to the feedback filter and monitor fader in the master section before leaving by the jack socket marked Mon.

7) **AUX1**

The AUX 1 is set for 'post fade' operation, it traditionally being used as an effects send. The signal passes to the Aux 1 master send control before leaving by the socket marked Aux 1 Output.

8) **DIGI FX**

The DIGIFX control is a post -fade FX send. It controls the amount of signal sent to the built in digital effects processor. The signal can then be

9) **PAN**

Assigns (Pans) the channel signal across the left and right master outputs, the signal being sent equally left and right when set central

10) **PFL**

The pre fade listen switch when depressed sends the 'pre fader' channel signal to the right hand 'bargraph' (VU) display and headphones, allowing channel 'Gain' to be set and cued. This is non destructive so may be used at any time during the performance without effecting the main mix output.

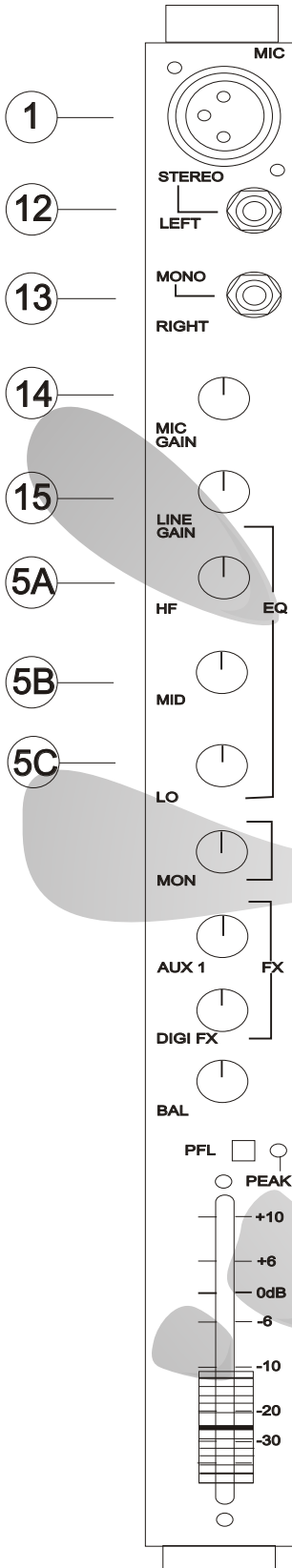
11) **Peak**

A Peak led is provided which illuminates when the channel level is approaching clipping. This also illuminates when the PFL switch is enabled

12) **FADER**

The channel fader sets the output level of the channel sent to the MASTERS. The relationship between the 'fader' and the channel 'gain' controls is important and this is explained in detail in the setting up procedure section.

mic/stereo channel



1) MIC INPUT (XLR)

The input socket has been designed to accept both balanced and unbalanced signals from microphones with an XLR input connector. Good quality low impedance condenser or dynamic mic's should preferably be used for best effect, these will ensure the best possible results from hand held vocals or closely mic'd instruments.

PHANTOM POWER

Phantom powering is available to all 'mic' inputs for use with condenser microphones

WARNING

Phantom power must always be switched off when using unbalanced sources since the voltage present on the connector may damage you microphones

The phantom power switch is above the Power lamp on the front panel

Always connect your condenser microphones before switching the +48V

12) STEREO LINE INPUTS

Each stereo channel has two input jack sockets, one stereo / left and the other mono/ right and each will accept unbalanced line level sources such as keyboards, tape machines and any line level source.

14) MIC GAIN

Adjusts the level of the Microphone input signal into the channel. It should be set so that the input signal is not buried in noise but not too high so that clipping occurs, the peak lamp will illuminate to indicate this.

15) LINE GAIN

Adjusts the level of the Stereo input signal into the channel. It should be set so that the input signal is not buried in noise but not too high so that clipping occurs, the peak lamp will illuminate to indicate this.

5) EQUALISATION

On Mic/Stereo channels there is a three band EQ system Cut and boost is provided in each band

5A) HI

High/Treble frequencies can be boosted or cut by this control. Sources that fall in this range are cymbals, 'high pitch vocals' and keys above top C on a keyboard.

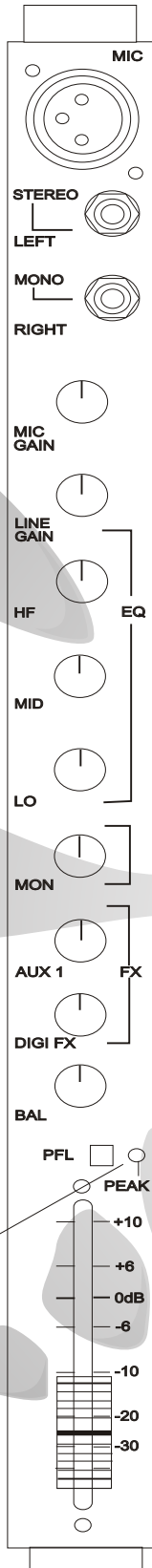
5B) MID

Mid range frequencies can be boosted or cut by this control. Music sources which fall in this range are most Vocals, lead/rythmn guitar, keyboard parts and brass sections.

5A) LO

Low/Bass frequencies can be boost or cut by this control such as bass guitar, kick drums, deep[vocals and keys below middle C on a keyboard.

mic/stereo channel continued



6) Mon

The Mon control is set for pre-fade operation, it is used to use a monitor send. The signal passes to the feedback filter and monitor fader in the master section before leaving by the jack socket marked Mon.

7) AUX1

The AUX 1 is set for 'post fade' operation, it traditionally being used as an effects send. The signal passes to the Aux 1 master send control before leaving by the socket marked Aux 1 Output.

8) DIGI FX

The DIGIFX control is a post -fade FX send. It controls the amount of signal sent to the built in digital effects board. The signal can then be sent

16) BAL

Adjusts the stereo signal level to the left and right master outputs, the signal being sent equally left and right when set central

10) PFL

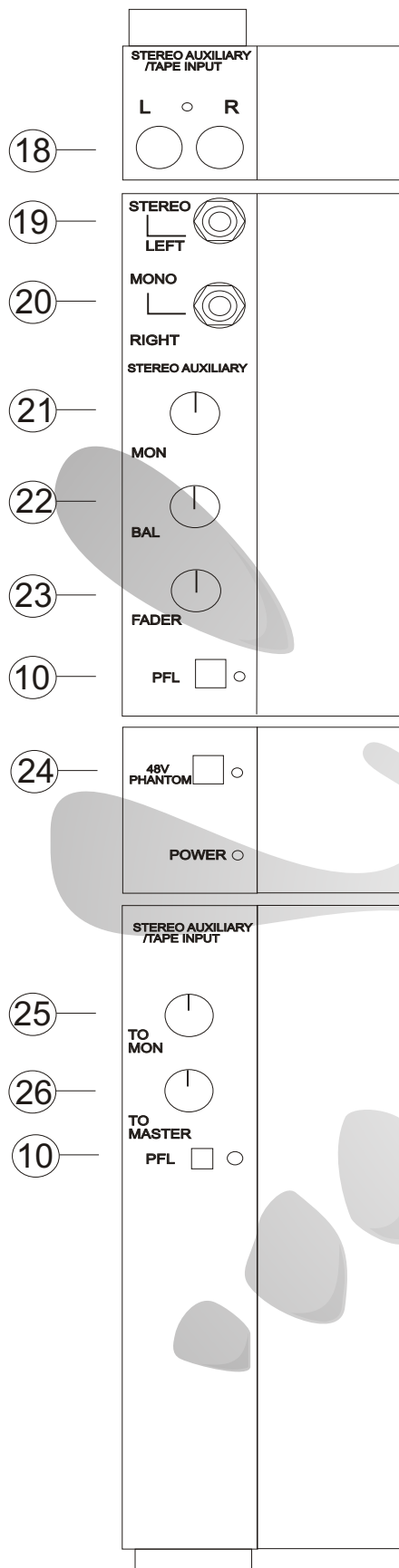
The pre fade listen switch when depressed directs the 'pre fader' channel signal to the right hand 'bargraph' (VU) display and headphones, allowing channel 'Gain' to be set and cued. This is non destructive so may be used at any time during the performance without effecting the main mix output.

11) Peak

A Peak led is provided which illuminates when the channel level is approaching clipping. This also illuminates when the PFL switch is enabled

12) FADER

The channel fader sets the output level of the channel sent to the MASTERS. The relationship between the 'fader' and the channel 'gain' controls is important and this is explained in detail in the setting up procedure section.



AUXILIARY INPUTS

18) STEREO AUXILIARY/TAPE INPUT

Stereo Auxilliary / Tape Input Phono (RCA) sockets are provided for the connection of tape/DAT machines. The signal to monitor and master outputs can be independently controlled via the controls labelled 'Tape to monitor' and 'Tape to master'. PFL monitoring of the tape to master signal is provided.

19 +20) STEREO AUXILIARY

A Stereo Auxiliary Input for use as an FX return or as an additional stereo input . Stereo signals can be input either on a stereo jack or L + R on mono jacks.If required the Auxiliary can be used as a mono input by inputting on the socket labelled Mono.

21) MON

The Mon control is set for pre-fade operation for use a monitor send.The signal passes to the feedback filter and monitor fader in the master section before leaving by the jack socket marked Mon.

22) BAL

Adjusts the stereo signal level to the left and right master outputs,the signal being sent equally left and right when set central.

23) FADER

The fader sets the output level of the Auxiliary to be sent to the MASTERS .

10) PFL

The pre fade listen switch when depressed directs the 'pre fader' Auxiliary signal to the right hand 'bargraph' (VU) display and headphones, allowing Auxiliary signal' to be set and cued. This is non destructive so may be used at any time during the performance without effecting the main.

24) 48V Phantom

48V Phantom Power is provided for condenser microphones. It is globally switched to all mic XLR sockets via this recessed switch.

Phantom power must always be switched off when using unbalanced sources connected to mic inputs otherwise the source may be damaged

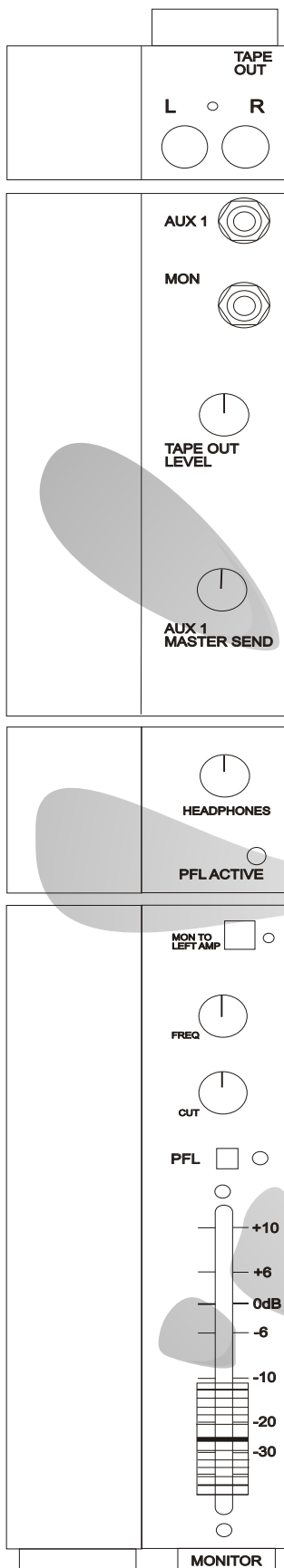
Condenser microphones should be connected to mic inputs before the phantom power is switched on.

25) TO MONITOR

Controls the level of the Stereo Auxilliary/Tape input signal to the monitor.

26) TO MASTER

Controls the level of the Stereo Auxilliary/Tape input signal to the Masters



Auxiliary Outputs

27) TAPE OUTPUT

Phono (RCA) sockets are provided for the connection of tape / DAT machines for recording. The signal level is controlled by the Line out/Tape out level control.

28) AUXILIARY 1

This is the Aux 1 signal output. Signal is sent here by all the Channel Aux 1 controls. The master control for the Aux 1 output level is the Aux 1 Master Send Control. The signal level is a line level signal designed for the connection to external effects processors

29) MONITOR

The MONITOR signal output. The signal here is a line level output suitable for connection to an external power amplifier. The signal level is controlled by the Monitor fader.

30) LINE OUT/TAPE OUTPUT LEVEL

Controls the signal level at the tape out sockets on the fascia and the line out sockets on the rear. The signal adjusted by this control is the signal taken from the master mutes i.e. always the L + R Masters. The Tape Outs are provided for the connection of Tape/DAT/MD/DCC machines for recording purpose but equally could be used for connection to a Hi-Fi amp with Phono /RCA type connectors. The Line outs are provided for connection of slave amplifiers should additional speakers need to be connected

31) AUXILIARY 1 MASTER SEND

Controls the overall signal level at the Aux 1 output. The signal prior to this level control comes from all the Aux 1 controls on the input channels. The Aux 1 output is a line level output suitable for connection to external effects processors. Their outputs normally being returned via the Stereo Auxiliary.

32) HEADPHONE LEVEL

Adjusts the headphone volume level. The signal on the headphones is the same signal being sent to the power amplifiers. When PFL is enabled the channel/channels which have been PFL'ed signal is present on the headphones.

33) PFL ACTIVE

Indicates that a PFL signal is present in the headphones and on the right meter

34) MONITOR TO LEFT AMP

Normally the signal to the Power amps comes from the L + R Masters. If required the Monitor signal can be routed to one of the left power amps by enabling the Monitor to Left Amp switch. When the Monitor to Left Amp switch is enabled the Master L + R signal is summed to together (mono) and is sent to the right power amp. When this switch is enabled lamps illuminate by the switch and at the base of the left meter. Should the Stereo L+R Master be needed when Monitor to Left Amp is enabled it available at the Line Outs and Tape Out.

35) FREQUENCY

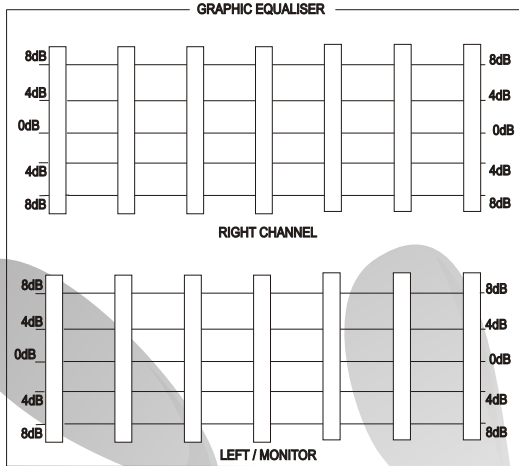
36) CUT

These controls form a notch filter for the reduction of feedback on the monitors. If feedback occurs apply some cut, which should be swept up and down using the frequency control until the frequency is found, more cut can be applied to reduce feedback further if required.

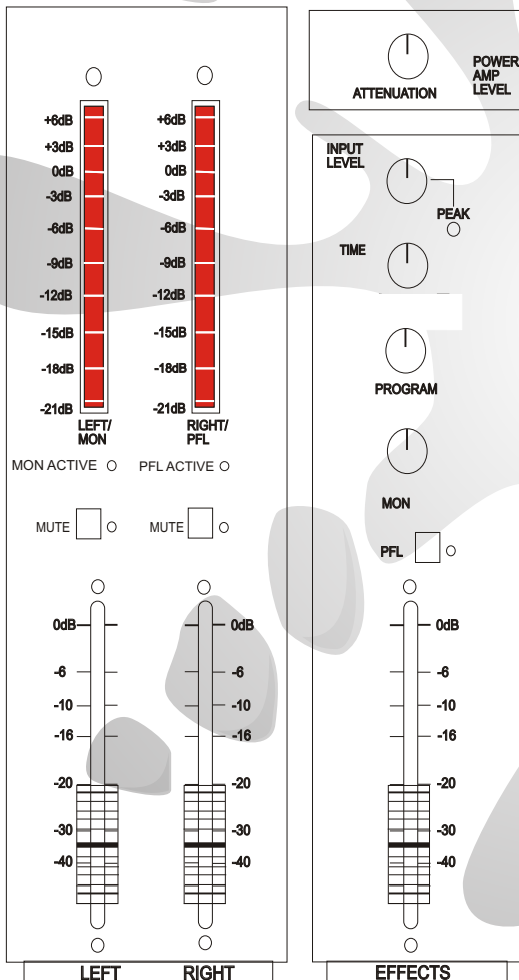
Laney

16

37



38



39

40

41

42

43

44

45

46

47

10

48

GRAPHIC EQUALISER

- 37) A Graphic Equaliser is provided for fine tuning of mixes and room acoustics
- 38) Centre frequencies are 80Hz, 200Hz, 430Hz, 1.2KHz, 2.2KHz, 5.5KHz and 10.5KHz.
Varying the 80Hz / 200Hz filters adjusts bass frequencies
Varying the 430Hz, 1.2KHz and 2.2KHz adjusts midrange frequencies
Varying the 5.5KHz and 10.5KHz adjusts treble frequencies

39) MASTER METERS

The 'master meters' show the signal level to the power amplifiers. The right meter shows RIGHT or PFL when the PFL switch is enabled. The left meter shows LEFT or MONITOR when the MON TO LEFT AMP switch is enabled.

41) MASTER MUTES

These turn off the the Master L + R signal. Red lamps illuminate when muted.

42) MASTER FADERS

The master faders control the signal level of the left and right masters before it is routed to the power amplifiers via mon to left amp switch, graphic equaliser and power amp level

43) POWER AMP LEVEL

This is the overall level control for the signal to the power amps. This provides input sensitivity matching for external units connected to the insert loops on the rear panel and increases dynamic range by reducing residual mix noise. Typical setting is -6dB.

44) INPUT LEVEL

This controls level of the signal into the built in Effects processor. This provides the user the ability to achieve the best signal to noise performance of the effects unit.

There is peak led near this control to show that the Effects processor is near clipping.

45) TIME

46) PROGRAM

The above controls allows the selection of 1 of the 127 available programs. These programs are arranged into 8 types selectable by the 'Program' control. Different program times can then be selected using the 'Time' control.

47) MON

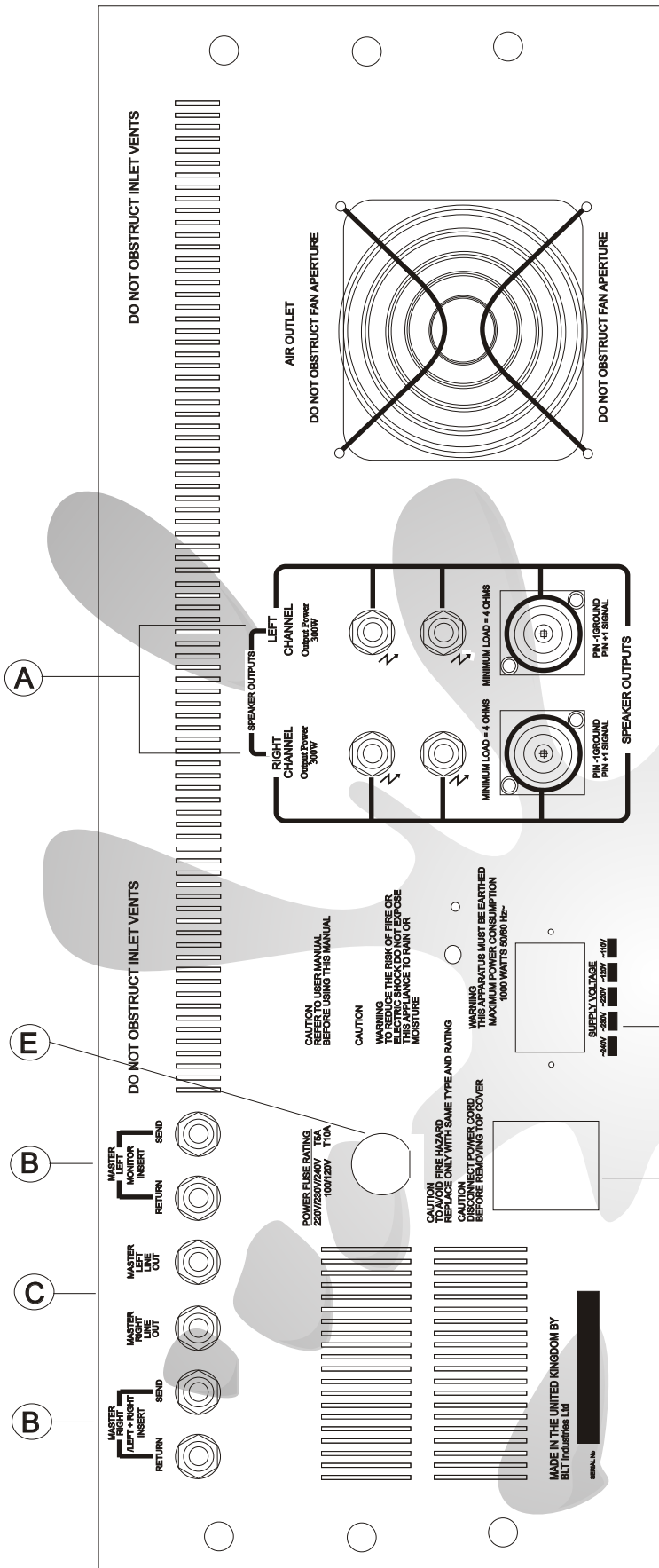
The Mon control enables the user to send the effects signal to the monitor output

10) PFL

In common with all other inputs PFL facilities are provided for the setting up of the effects. When PFL is enabled the signal from the effects unit is displayed on the right meter and is played in the headphones

48) FADER

The 'EFFECTS' fader controls the level of the effects signal sent to the Masters.



REAR PANEL FACILITIES

A) SPEAKER OUTPUTS

Two jack sockets and 1 speakon connector are provided for the connection to loudspeakers. The internal power amplifiers are able to deliver 300W/channel into 4 ohms

Under no circumstances should the total load seen by any of the amplifiers be below 4 ohms otherwise thermal shutdown is likely and long term reliability may be impaired

B) INSERT LOOPS

Insert loops are provided before each of the internal power amps. These are provided for the connection of speaker controllers, dynamics such as compressors / limiters and feedback eliminators etc. 1 jack socket is provided for send and 1 jack socket is provided for return for each loop.

C) LINE OUTS

Line Outs are provided for the connection of additional speaker/power amps, active speakers. The output level signal is controlled by the line out/tape out level control. The signal at these connectors is always the Master L + R.

D) MAINS INLET

Power connection is provided on a 3 pin IEC mains connector. Never disconnect the ground from your mixer as this is potentially lethal.

E) MAINS FUSE

The mains fuse is a 20mm Time delay fuse. See rear panel for fuse rating

F) MAINS SWITCH

MIXER COOLING

Please observe all recommendations on cooling. Air is sucked in through vents on the rear panel and front edge of your mixer, it is then blown out by the fan.

Do Not Obstruct Vents Or Fan Aperture Or You Risk Thermal Shutdown Of Your Mixer

In the event of thermal failure, Do not switch your mixer off as it will automatically reset after about 3-10 minutes. Switching the mixer off, switches the fan off thus stopping cooling.

Concept

18

MIX NOISE (measured 22Hz-22K,RMS,power amp level max)
 Master Up -80dBu
 1 Channel 0dB -78dBu
 All channels 0dB -77dBu

MIC CHANNEL (Fader 0dB)
 MIC INPUT:

Gain Max. 60dB + 10dB @ fader buffer
 Gain Min. 0dB + 10dB @ fader buffer
 Bandwidth 30Hz-20kHz -1dB
 E.I.N. (Equivalent Input Noise) -128dB (150R source Z)
 Distortion (mic to insets) typically <0.007%
 Maximum input +20dB
 Input Impedance 2K

LINE INPUT:

Gain Max. 36dB + 10dB @ fader buffer
 Gain Min. -26dB + 10dB @ fader buffer
 Bandwidth 30Hz-20kHz -1dB

EQ:

HI +12dB @ 12kHz (Shelving)
 Mid +12dB @ Sweepable from 500Hz-5k5
 Lo +16dB @ 80Hz (Shelving)

MIC/STEREO CHANNELS

Stereo Gain 24dB
 Input overload >50V
 Mic Input: (identical to mic amp on stereo channels)
 Gain Max. +60dB + 10dB @ fader buffer
 Gain Min. 0dB + 10dB @ fader buffer
 E.I.N. -128dB (150R source Z)

EQ:

HI +12dB @ 12kHz (Shelving)
 Mid +12dB @ 2KHz
 Lo +16dB @ 80Hz (Shelving)
 Faders Buffer +10dB

TAPE INPUTS (Ref +4dBu @ Output/Fader 0dB)

Gain 15dB

TAPE OUTPUT LEVEL

Variable by user

MAXIMUM OUTPUT LEVELS

Main Outputs (unbalanced) +22dBu
 Aux Output +22dBu
 Mon Output +22dBu

POWER AMPLIFIER

Power rating 2*300W into 4 Ohms (R.M.S)
 Hum and Noise -100dBu (22Hz-22KHz)
 Distortion <0.01
 Slew Rate 20V/us
 Sensitivity +4dB
 Protection Short Circuit,Load

Mismatch,Thermal,D.C.

POWER CONSUMPTION 230V/115V40/60Hz 1000 Watts

DIMENSIONS

	width	depth	height
Concept 10	477mm	449mm	180mm
Concept 16	627mm	449mm	180mm

Concept

FURTHER NOTES

