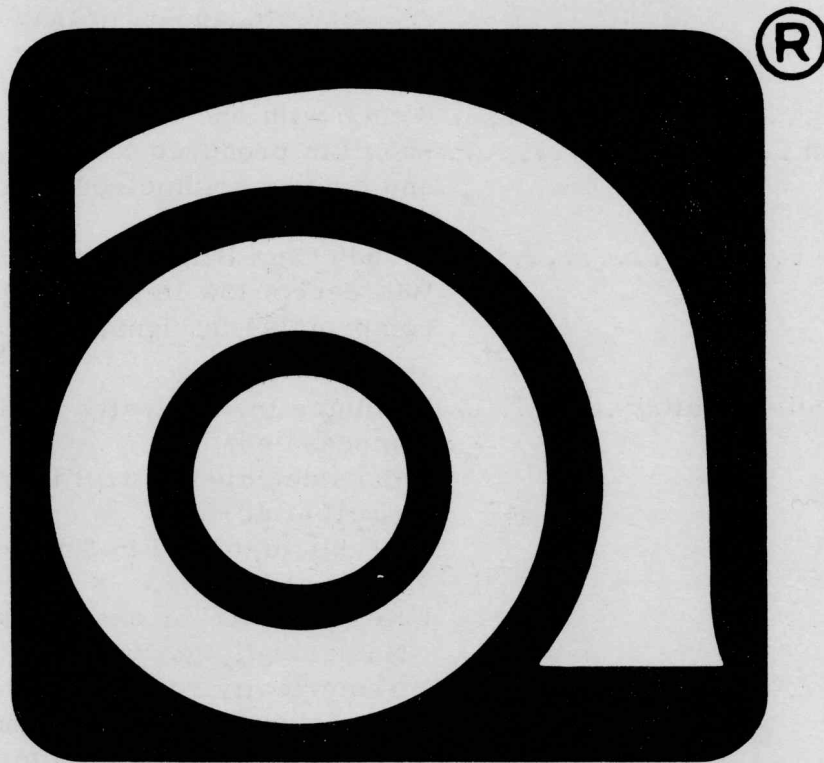


**SPECIFICATIONS AND OPERATING
INSTRUCTIONS FOR MODELS**

**SR-6 SIX CHANNEL
SOUND REINFORCEMENT SYSTEM
120 WATTS R.M.S.**

S-48 SPEAKER COLUMN.



ampeg

AMPEG SR-6 CONSOLE SPECIFICATIONSPOWER AMPLIFIER

Power Output	120 Watts RMS minimum continuous @ less than 0.3% distortion into 8 Ohms.
Power Module (Removable)	Short circuit, open circuit and load line protected.
Damping Factor	Greater than 100
Maximum Heat Sink Temperature Rise at Full Power Sinewave	55° C
Ambient Temperature Range	-20° C to +40° C
Power Supply Requirements (Standard) ...	100-130 Volts - 50-60 Hz, 2.2 Amps.
(Optional) ...	Selectable 200-260 Volts/100-130 Volts 50-60 Hz.
Power Consumption	264 Watts Maximum.
Frequency Response (1 Watt)	± 1dB, 20 Hz to 20,000 Hz.
Power Band Width (120 Watts RMS)	20 Hz to 20,000 Hz.
Signal to Noise Ratio (S/N)	-90 dB below full power.
Equivalent Input Noise Level	-125 dBm at 20,000 Ohms.
Safety Approvals	Underwriters' Laboratories (UL) Canadian Standards (CSA)

FRONT PANEL

Inputs	6 each with one 1/4" phone jack.
Microphone Gain	-55 dBm produces 120 Watts RMS with mike and master volume controls at maximum and tone controls flat.
Input Impedance	22,000 Ohm (High Z) Will accept low impedance microphones with some compromise in signal-to-noise ratio.
Controls:	
Individual Channel Circuitry	1 Volume (numerically graduated and feedback compensated) 1 Bass detented in 3 dB increments + 15 dB at 40 Hz. 1 Treble (detented in 3 dB increments) + 15 dB at 10K Hz. 1 Reverb send (or external echo level) Numerically graduated.
Master Circuitry	1 Numerically graduated master volume with one detented "set" position 1 Numerically graduated master reverb level with one detented "set" position. (Internal reverb frequency response 200 Hz to 6 K Hz. 1 Lo-band anti-feedback notch filter (150 Hz to 2KHz) continuously variable. 1 Hi-band anti-feedback notch filter (1KHz-12KHz) continuously variable.

FUNDAMENTAL CONSOLE OPERATING INSTRUCTIONS

1. Power Requirements:

Consoles wired for domestic operation operate at 120 volts A.C. (100-130 volts) at 50-60 Hz as specified on the amplifier rear identification panel. Export units are wired for both 100-130 volts A.C. and 200-260 volts A.C. 50/60 Hz. Set the voltage selector switch in the appropriate position. The slide switch will either read 120 or 240, depending on the position chosen.

2. Accessory Outlet:

This outlet is a source of A.C. power for an additional amplifier or accessory and is rated for 500 Watts maximum. This outlet is 'on' whenever the line cord is plugged in and is unaffected by the console's on/off switch.

3. Speaker Connection: Normal

Using the speaker cables furnished with the speaker column, insert the straight phone plugs into the phone jacks marked "speaker" located on the lower rear console panel. Insert the right angle phone plugs into the receptacle located on the side of each speaker enclosure.

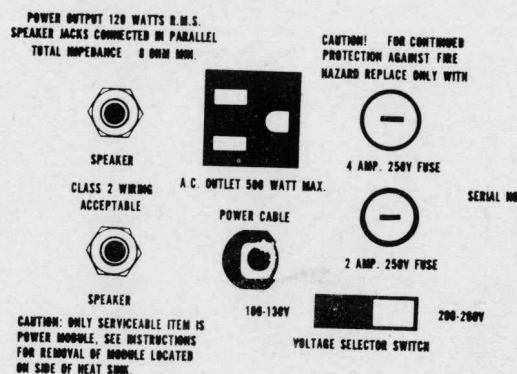
Alternate Connection

Each speaker column has two phone jacks which facilitate the positioning of speakers to one side of the console. Plug one speaker cable from the console to the first column and plug the second cable from one column to the next.

Note: If the SR6 console is used with other than Ampeg speaker column(s) be sure that the speakers are capable of handling the 120 Watt RMS output. Also, check that the total speaker system impedance matches that of the console which is 8 ohms minimum. Any two 16 ohm speaker system (totaling 8 ohms) will properly match the console's 8 ohm output.

4. Reverb Lock:

Press the left side of the locking lever marked "release" to disengage the transit lock before operating the console. Failure to disengage the transit lock will result in little or no reverb. When transporting the console be sure to engage the transit lock by pushing the right side of the lever, which is marked "lock", in order to prevent damage to the internal reverb springs during transportation.



ACCESSORY PANEL

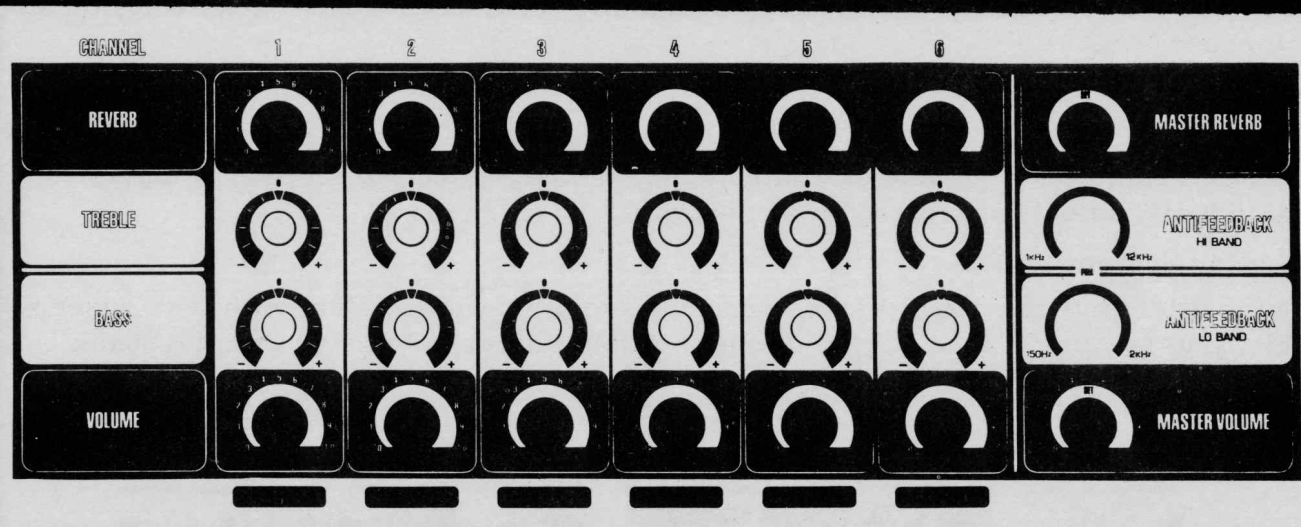
Reverb Lock	Patented release/lock lever.
Reverb Footswitch Jack	1/4" phone jack (console internal reverb on/off function).
Reverb Footswitch (Optional)	FS-2 Single footswitch with 10' cable and phone plug.
Accessory Outlet	3-Prong Grounded - 500 Watt
External Fuse Post and Fuse	3 Amp - 250 Volt extractor type fuse.
Line Cord	15 Feet grounded 3-wire cable.
Output Jacks	(2) 1/4" phone jacks wired in parallel for 8 Ohm minimum load.
Accessory Jacks (600 Ohms nominal)	1/4" standard phone. All measurements referenced to 100 watts with master volume in the 'set' position.
Master Multiple (2)	0.33 Volts
Extension Amplifier (2)	0.257 Volts
External Echo (In & Out)	2.12 Volts
Master Patch (In & Out)	2.62 Volts

CONSOLE CONSTRUCTION

Case Design	Luggage style with 1/8" "Tuff Rug" and 3/4" protective T-Molding.
Cabinet	3/4" and 1/2" plywood with dovetail corners.
Cord Storage Compartment	2-5/8" W x 4" H x 16" D.
Handle	Chrome Handle - flush mounted.
Dimensions	21-1/4" W x 8-1/4" H x 16-1/2" D.
Weight	39 lbs.
Vinyl Cover (Optional)	Reinforced heavy duty vinyl with protective fiber board insert.
Console Stand (Optional)	23" W x 33" H x 15" D Heavy Gauge Aluminum.

5. Rotate all controls to the "0" setting.
6. Rotate anti-feedback controls counter-clockwise and push in.
7. Plug in desired number of microphones. The console will accept either high or low impedance microphones. For best results, use high impedance microphones or low impedance microphones with an impedance matching transformer.
8. Set power switch to "on" position.
9. Adjust master volume and master reverb controls to the position marked "set". The controls are center-detented so you will "feel" the position.
10. Adjust individual channel volume controls for desired balance. Try to keep the average setting near the 12 o'clock position, in order to obtain the best signal-to-noise ratio. The write-in strip below each volume control provides for channel assignments. Use pencil only for easy erasure.
11. Adjust bass and treble controls from the "0" position to suit individual tastes and to compensate for varying microphones characteristics.
12. Adjust individual reverb controls for the desired balance.
13. Adjust the level of all patched-in accessories.
14. Adjust the master volume control to the over-all desired level.
15. If feedback occurs and it is "low pitched, pull out lower anti-feedback control and rotate to the optimum position for minimum feedback. If feedback is "high" pitched pull out upper control and adjust for minimum feedback. Both controls may be necessary in high volume level operation. Clockwise rotation of the anti-feedback controls corresponds to higher frequencies.

Note: Anti-feedback controls should be used sparingly, since they will have a tendency to alter the fidelity of the program material.



ACCESSORY PANEL OPERATING INSTRUCTIONS:

16. Footswitch Jack:

A single footswitch, such as the Ampeg FS-2 footswitch, plugged into the reverb jack will turn the internal reverb system on and off.

17. Extension Amplifier Jacks:

Two jacks are provided for driving external sound reinforcement power amplifiers. These jacks can also be used for driving a monitor system. Audio content of the signal from these jacks will be that of the entire console mix including all patched in devices.

18. Master Patch Jacks (Patch-In/Patch-Out)

These jacks may be used to re-route the signal to external devices such as graphic equalizers, speaker equalizers, volume compressors and some external echo devices. The Master Patch jacks should be used for external echo when echo is desired for the overall system.

19. External Echo Jacks (In-Out)

Both the internal reverb and an external echo system is adjustable with each channel's reverb control. Connect the external echo device into the rear panel jacks marked "in" and "out". Any unused channel may be used to route the signal 'into' the console, especially when an external device has insufficient gain. This connection allows for adjustment of the external echo tone as well as volume.

20. Master Multiple Jacks:

These jacks are the best place to connect a tape deck for recording purposes, to connect additional control console(s) for 12-channel or 18-channel use or for connecting a monitor system.

Recording:

When recording from the master multiple jacks, the sound of instruments and voices will be enhanced by the internal reverb and external echo. Adjustment of the master volume, anti-feedback, or devices patched into the Master Patch jacks will not affect the recording.

Additional Console(s)

If additional consoles are connected through the master multiple jacks each console's master volume, anti-feedback controls and patched-in accessory can be adjusted individually to balance for room acoustics.

Monitor System

The master multiple jacks can be connected to a monitor system with less susceptibility to feedback since any adjustment of the master volume or anti-feedback controls will not affect the monitor system.



AMPEG S-48 SPEAKER COLUMN SPECIFICATIONS

ELECTRICAL SPECIFICATIONS

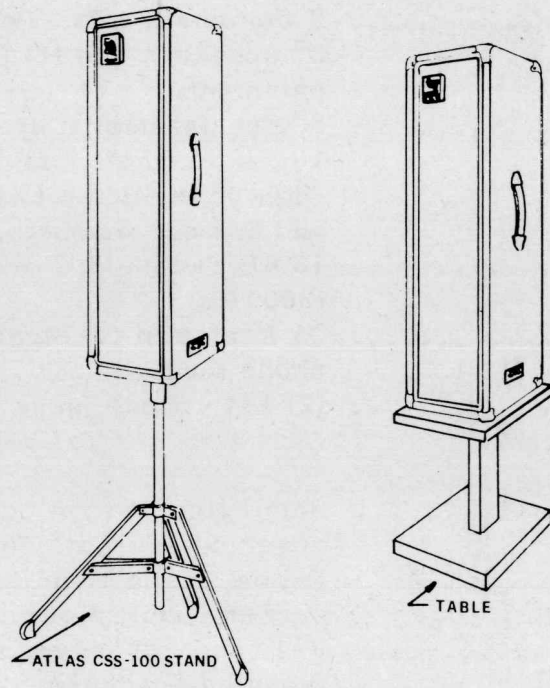
Power Handling	75 Watts I. P.M. Per Enclosure.
Impedance	16 Ohms per Enclosure.
Frequency Response	40 Hz - 15 K Hz.
Design	2 Compartments: Ported Bass Reflex with (2) 8" speakers and (1) Dome Tweeter per compartment.
Speaker Type	8" Special design speakers with 1" voice coils; 10 oz. magnets and cloth edge. High power dome tweeters with 2" voice coils and 6.2 oz. magnets.
Crossover Design	18 dB/Octave 3rd order Butterworth filter (2000 Hz).
Cable	25 Feet with (1) straight and (1) right angle phone plug.
Input Jacks	(2) 1/4" phone jacks wired in parallel.

CABINET CONSTRUCTION

Case	Small light weight column with 1/8" "Tuff Rug" covering, chrome corners, removable grille frame, white trim and specially selected black acoustic grill cloth.
Cabinet	3/4" and 1/2" plywood with solid back and front mounted speakers.
Hardware	3 permanently installed 1/4" - 20 T-Nuts and (1-3/4" removable screws to mount Atlas CSS-100 stand.
Handle	Strap Handle - flush mounted.
Dimensions	13" W x 48" H x 11" D.
Weight	41 Pounds
Vinyl Cover (Optional)	Reinforced Heavy duty vinyl cover which accepts Atlas CSS-100 mounting hardware.

SPEAKER OPERATING INSTRUCTIONS

1. Position the columns for the maximum room coverage (horizontal dispersion) by always mounting them vertically.
2. Elevating the columns yields maximum projection for large rooms with high ceilings and the use of optional Atlas CSS-100 tripod stands or tables provides excellent results. Three 1-3/4" screws and T-Nuts are provided in the bottom of each cabinet to facilitate the mounting of Atlas stands. Screws provided with Atlas stand will not be required.
3. Whenever possible, to reduce the likelihood of feedback:
 1. Position the columns in front of microphones.
 2. Use cardioid microphones and point the rear of the microphones at the rear of the speaker columns.
4. If columns are to be used at greater distances than the standard speakers cables will allow use 14 gauge or heavier wire.
5. Avoid running speaker cables near microphone cables. Inadequate shielding of some microphone cables could cause oscillation.



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