

**FBT**

**AMICO**<sup>®</sup>  
10 USB

**Integrated Sound System**

*Designed, Engineered  
and Manufactured in ITALY*

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ENGLISH



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## WARNING

RISK OF ELECTRIC SHOCK  
DO NOT OPEN



**TO REDUCE THE RISK OF ELECTRIC SHOCK  
DO NOT REMOVE COVER (OR BACK)  
NO USER SERVICEABLE PARTS INSIDE  
REFER SERVICING TO QUALIFIED SERVICE PERSONNEL**

**TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK  
DO NOT EXPOSE THIS EQUIPMENT TO RAIN OR MOISTURE**



WHERE MARKED, THIS SYMBOL INDICATES A DANGEROUS NON-ISOLATED VOLTAGE INSIDE THE LOUDSPEAKER. SUCH VOLTAGE COULD BE SUFFICIENT TO RESULT IN THE RISK OF ELECTRIC SHOCK.



WHERE MARKED, THIS SYMBOL INDICATES IMPORTANT USAGE AND MAINTENANCE INSTRUCTIONS IN THE ENCLOSED DOCUMENTS. PLEASE REFER TO THE MANUAL.

## IMPORTANT SAFETY INSTRUCTIONS

- 1) Read these instructions
- 2) Keep these instructions
- 3) Heed all warnings
- 4) Follow all instructions
- 5) Do not use this apparatus near water
- 6) Clean only with dry cloth
- 7) Do not block any 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 are 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 plugs, convenience receptacles, and the point where they exit from the apparatus.
- 11) Only use attachments/accessories specified by the manufacturer.
- 12) Use only with the 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 lightning 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 DEVICE MUST BE CONNECTED TO THE MAINS THROUGH A POWER OUTLET WITH A PROTECTIVE EARTH CONNECTION.**

*This device features a power outlet ; install the device so that the outlet for the power cord is easily accessible .*

## PRECAUTIONS

- For proper air ventilation please make sure to leave sufficient clearance (min 11 inc.) on all sides of the device.
- Please do not cover the ventilation slots with papers, table cloths, curtains, etc. in order not to prevent ventilation of the device.
- Please do not place any naked flame source, such as lighted candles, on the device.
- Please keep the device away from water springs and splashes and please do not place any objects containing liquids, such as vases, on the device.

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## GENERAL FEATURES

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PWM AMPLIFIER



SWITCH MODE POWER SUPPLY



ANALOG PROCESSOR



TONE CONTROLS

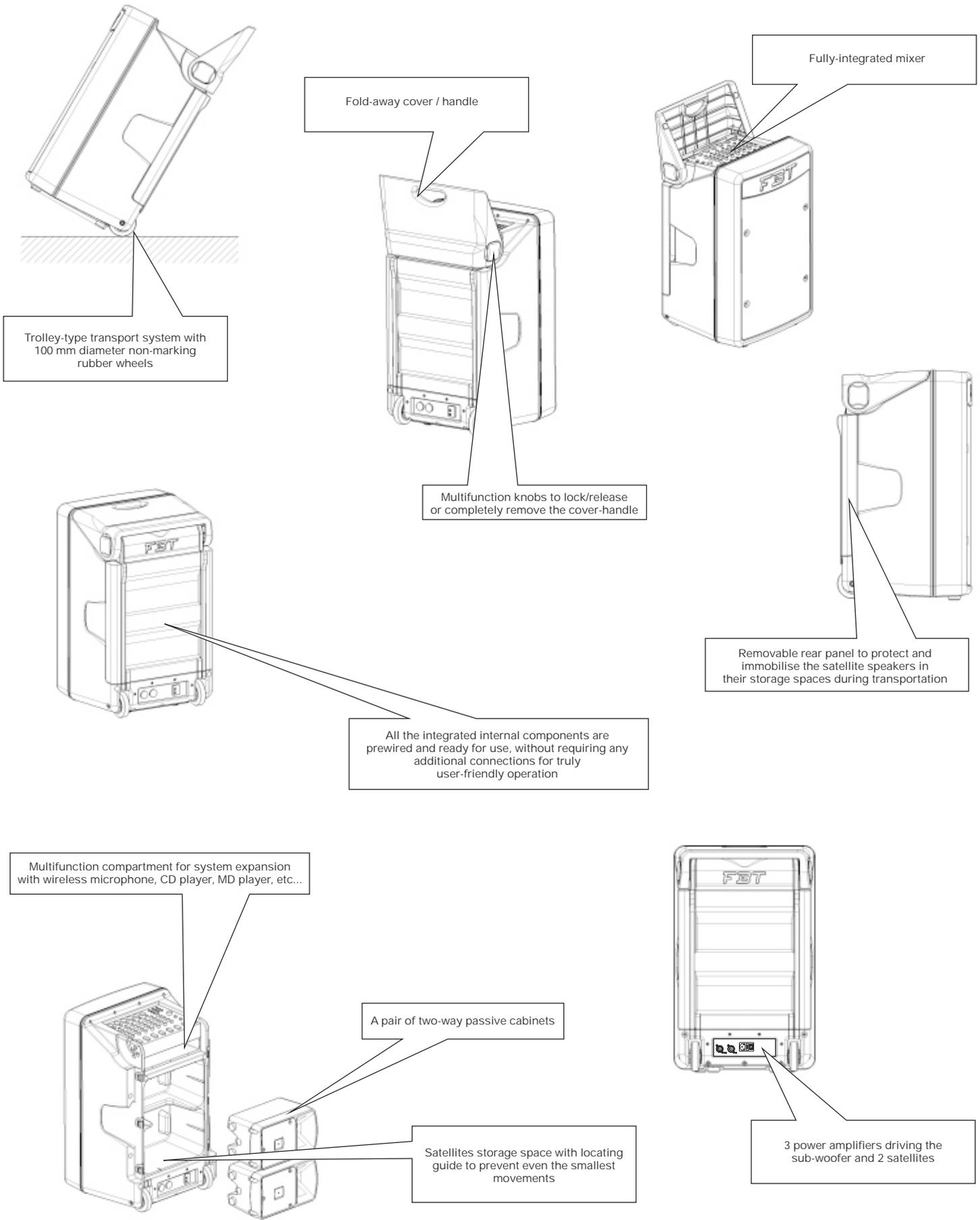


LIGHTWEIGHT

The new **AMICO 10 USB** is a completely integrated ready-wired sound system offering a convenient «plug & play» solution for houses of worship, church youth group events, school classrooms, auditoriums and various school activities, business conferences and small musical groups performing live in small to medium sized venues. The mixer, amplification and subwoofer are contained in a single ultra lightweight, yet extremely sturdy polypropylene enclosure. A storage compartment in the rear of the AMICO 10 USB houses the two 2-way satellite speakers, allowing the wheeled system to be transported as a one piece unit.

- > Analog audio processor with 24dB/oct electronic crossover network and ADAP (Advanced Dynamic Active Protection) for total protection of the components
- > 3 class D power amplifiers with switch mode power supplies to power the subwoofer and the two satellite speakers
- > Built-in mixing console with 6 x XLR mic inputs with phantom power supply, 2 x mono inputs and 4 x stereo input channels, 3-band EQ., 99 selectable digital effects with effects send & return controls, 1 x effects send, 1 x monitor send, headphone jack out and master volume control
- > USB in/out to play back music programs/files from a PC or to record from the master audio output of the AMICO to a PC recording program
- > The AMICO 10 USB provides a quick and easy set-up: complete system setup in less than 5 minutes
- > Multi-function knobs to block/unblock and remove the cover/lid transport handle
- > Removable back panel for access to the satellite speaker's storage compartment. The back panel protects the satellite speakers and keeps them secure when transporting the complete system

# GENERAL FEATURES

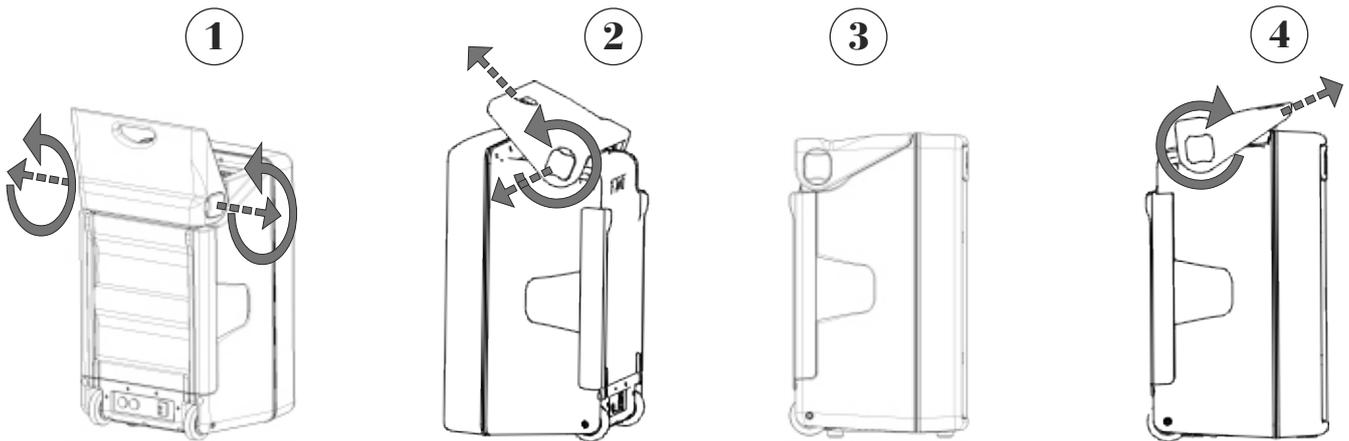


## COVER / HANDLE

### INSTRUCTIONS FOR OPENING ( TRANSPORT POSITION ) AND REMOVING THE COVER/HANDLE

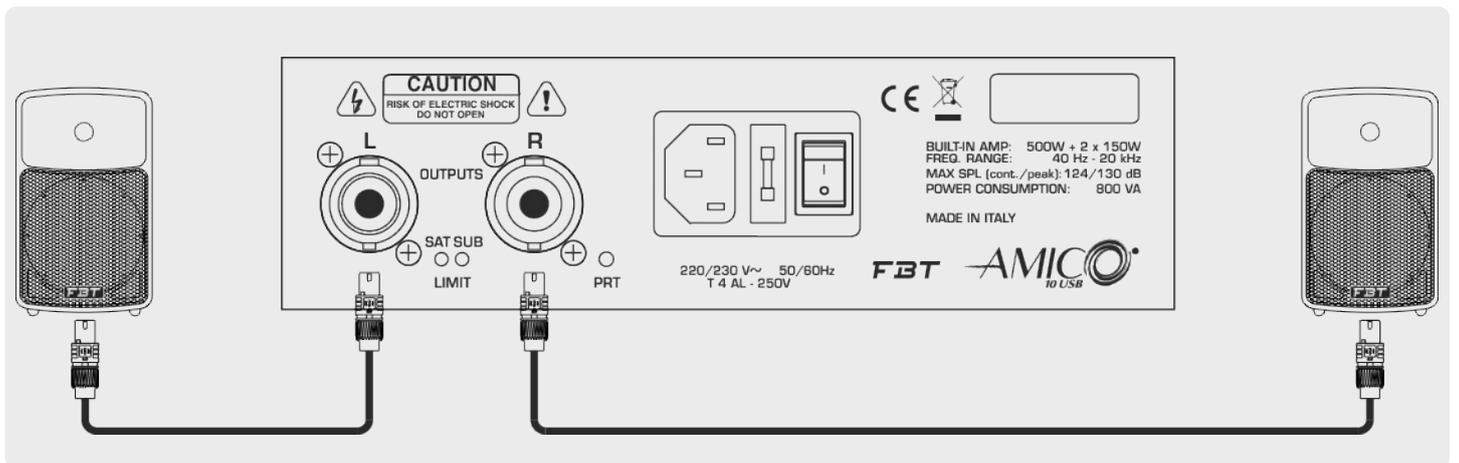
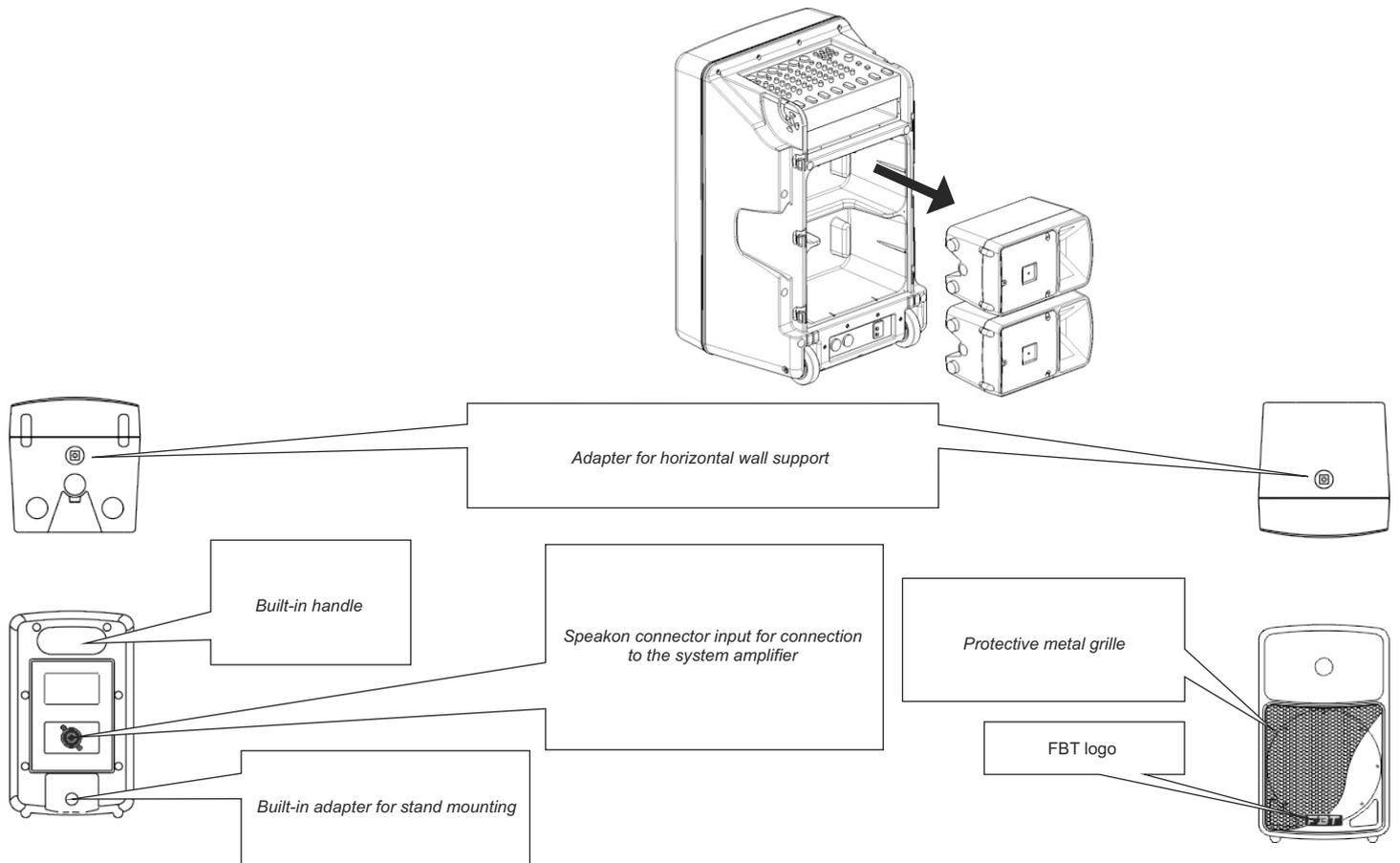
A) To set the cover/handle to the **transport position** pull the two side knobs outwards and simultaneously turn them through approximately 90° (fig. 1) until the handle is securely locked. In this position, to remove the cover pull the two side knobs outwards and simultaneously turn them in the direction opposite to the previous direction (fig. 2) until the cover can be freed in response to light forward pressure.

B) From the **starting position** (fig. 3), to remove the cover/handle, pull the two side knobs outwards and simultaneously turn them until the cover can be freed in response to light forward pressure (fig. 4)



## GENERAL FEATURES

### AMICO 10 SAT



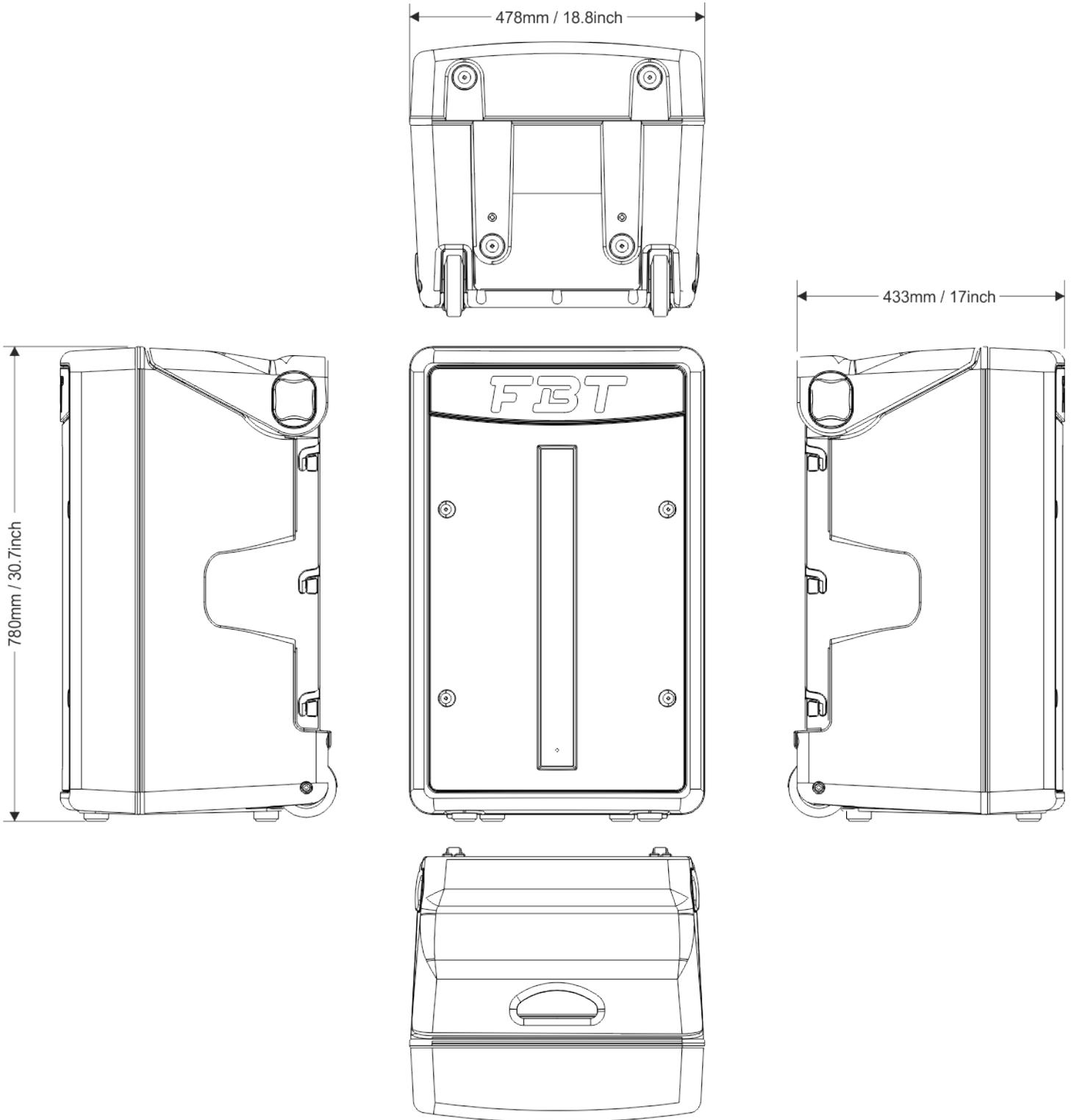
The satellites are designed to be installed on floor stand; such installation will allow medium-high frequency sources to be better aligned to listener's ear.

With this installation take the following precautions:

- > Place the stand on a flat and antislip surface
- > Widen stand base as much as possible to increase its stability



## DIMENSIONS

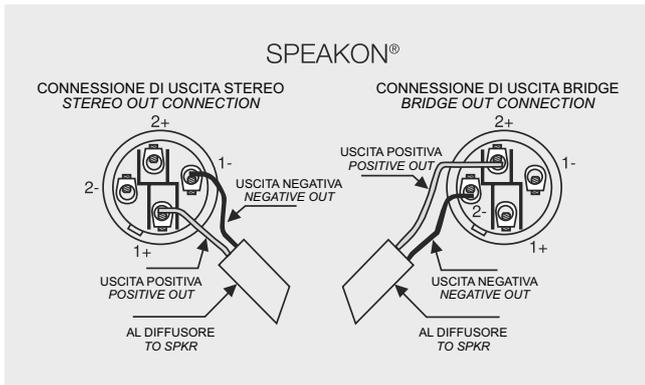
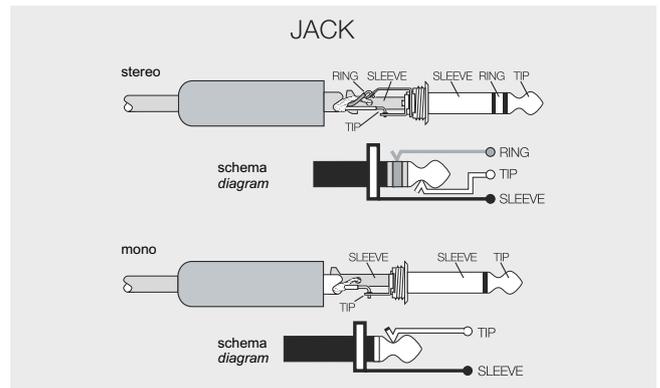
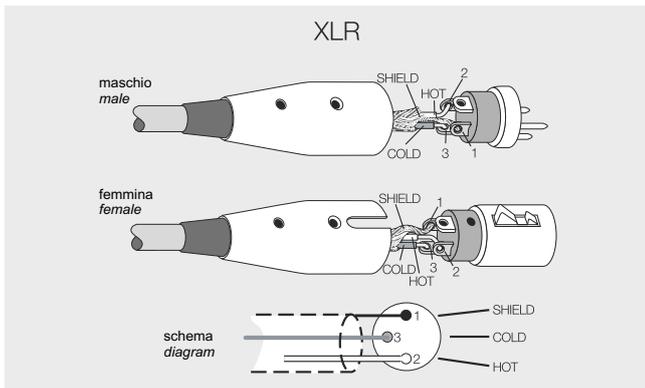


### SUPPLIED ACCESSORIES

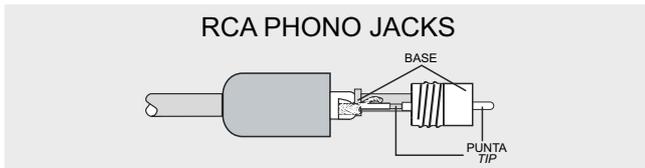
*Tote bag to hold 2 Speakon-Speakon cables and two aluminium stands for the satellite speakers*



## CONNECTORS



- > Before connecting microphones and instruments make sure devices are off
- > Make sure also that all mixer master control and channel volume are down
- > Remember that the two inputs MIC/LINE of the same channel cannot be used simultaneously
- > Switch on the devices following this order: peripheral devices-mixer
- > Follow the reverse order to switch off the system: mixer-peripheral devices



**XLR** connectors are "female" for input devices and "male" for output signals. As a matter of fact, the XLR-XLR connecting cables used, for instance, to connect a microphone to a mixer always have a female socket at one end and a male plug at the other end.

They are three-pole connectors often used to transmit balanced mono signals. XLR three poles correspond to ground (1), positive signal (2) and negative signal (3) respectively. Generally, Cannon are used to connect microphones to mixers or preamplifiers; otherwise, they are often used to connect the balanced outputs of a mixer to loudspeakers and monitors.

**Jacks** are the typical connectors used for transmitting two separate signals of two channels -right and left- by means of a single connector and, thus, they can be mono or stereo.

Mono (TS) Jack connectors -also called unbalanced- differ from stereo (TRS) jack connectors -also called balanced- in their structure. Mono jack plugs are divided into two parts, Tip and Sleeve, to which the two poles are connected: the two poles are, respectively, the real signal, through the wire of the mesh (positive pole), and the earth, located at the level of the metal shielding mesh beneath the rubber protective coating.

Stereo or balanced Jack connectors are divided into three parts since they feature a central Ring connected to a second wire, which is the third pole (negative pole). In this case, conventionally, as for balanced signals, the left channel travels over the tip and the right one over the ring. Stereo Jack connectors are often used instead of the mono ones when a mono balanced signal shall be transmitted, i. e. in order to generate an audio signal without earth hum and interference and, thus, as faithful to the original as possible.

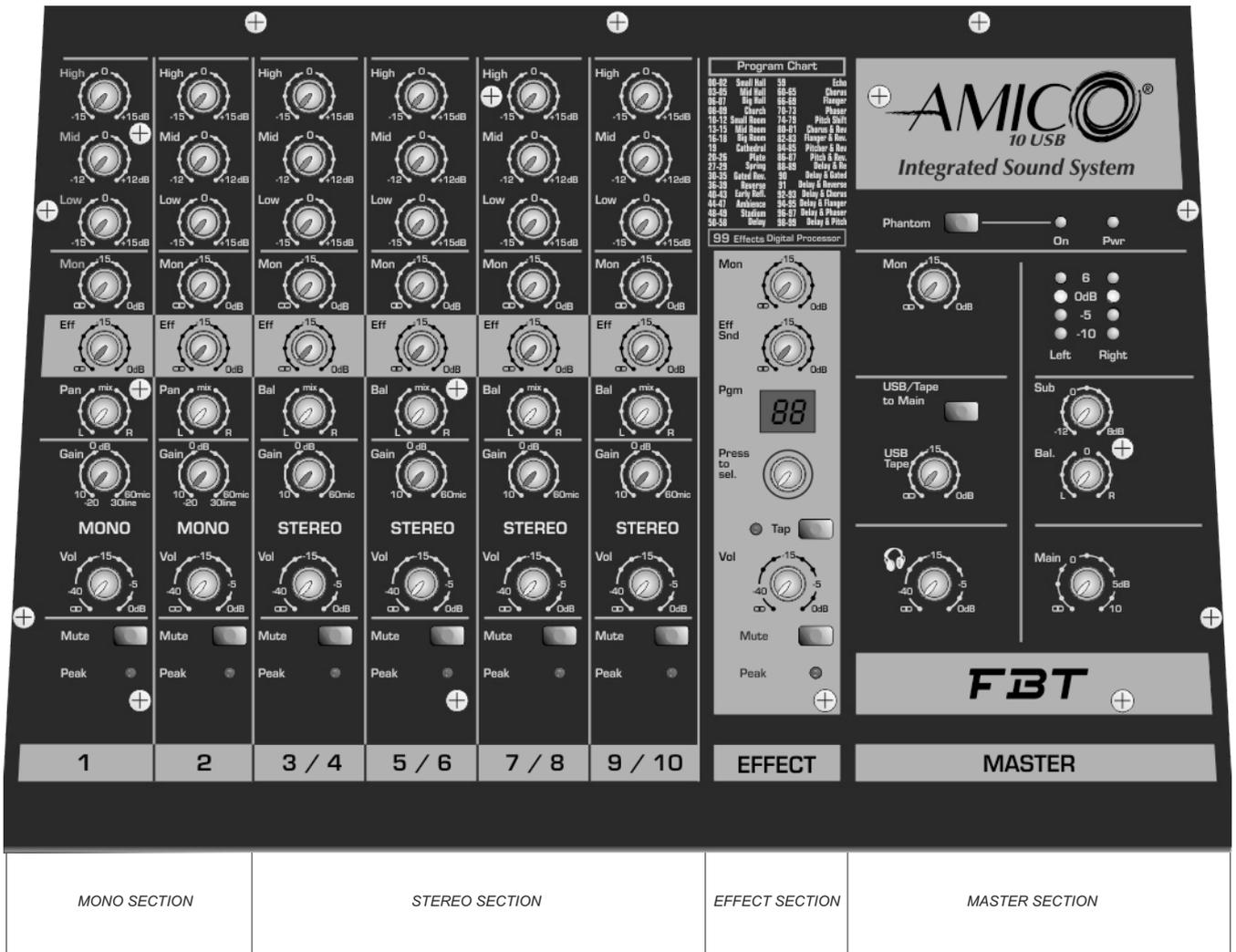
Balanced connections are recommended mainly if cables are longer than three meters since the length is proportional to the possibility of interferences and, therefore, it could affect signal "cleanliness".

**RCA** connectors cannot be balanced since they only have two poles: signal (centre pin) and ground (outer ring). Therefore, they are unbalanced mono connectors.

This type of connectors, often paired, are mainly used for the stereo signals of hi-fi devices such as CD or record player, etc.

**SPEAKON** is a connector which is specially adapted for connecting power terminals to loudspeakers; when inserted in an appropriate socket it locks so as to prevent accidental disconnection; moreover it is equipped with protection against electrical shocks and guarantees the correct polarisation.

# ARTWORK



MONO SECTION

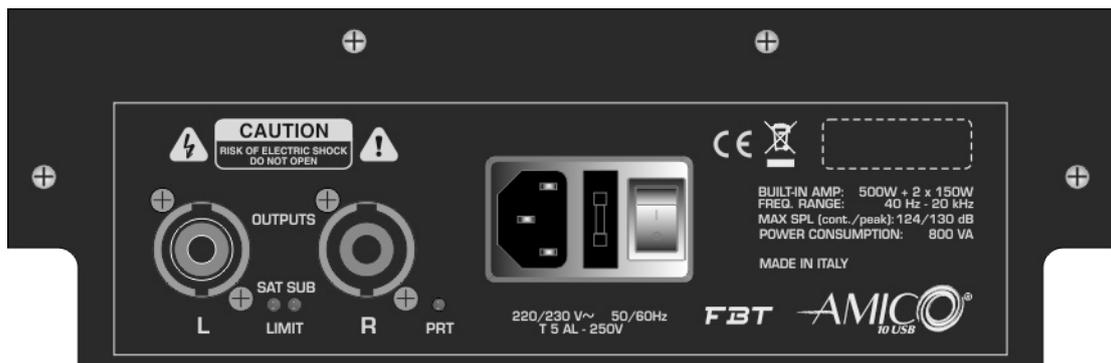
STEREO SECTION

EFFECT SECTION

MASTER SECTION



## SUPPLY AND POWER SECTION



**MONO SECTION**

**High / Mid / Low:** tone controls to adjust the treble, mid, and bass range of the signals. The tone control is flat with no equalisation when the knob is in the central position (0); frequencies are gradually attenuated by turning the knob counterclockwise and enhanced by turning it clockwise.

**Mon:** adjusts the level of the signal on the channel to send to the MON jack output. The MON output signal is subject to the action of the tone controls but it is not affected by the volume control.

**Eff:** serves to send the channel signal to the digital effects processor, in accordance with the volume control; this feature makes it possible to add an adjustable effect component on each channel.

**Pan:** the pan control adjusts the position of the sound in the stereo stage so that the stereo image can be modified constantly as required. Turning the knob to the left or right alters the proportion of the two signals on the left and right channels. With the knob turned fully in one direction the signal on the opposite channel is reduced to zero.

**Gain:** adjusts preamplification of signals supplied on the XLR and Jack inputs, optimizing the level for correct operation of the channel input circuits. To achieve the optimal balance between the S/N ratio and the dynamic range, set the level so that the PEAK LED only lights up in the presence of signal peaks. The 10 to 60 scale indicates MIC input adjustment level; the -20 to 30 scale indicates the LINE input adjustment level.

**Vol:** adjusts the output level of the signal to be sent to the main controls. In normal circumstances the best performance of the channel circuit is obtained with the knob set to approximately the 3/4 position and with the Gain adjusted in such a way as to obtain the required level.

**Mute:** serves to activate/deactivate the channel.

**Peak:** this LED illuminates when the signal after the equalisation stage is close to the saturation threshold: in this case the problem can be remedied by means of the GAIN control.

**REAR PANEL**

**Mic:** electronically balanced XLR connector socket designed for the connection of low level signal sources such as low impedance microphones.

**Line:** balanced and unbalanced Jack connector inputs. Electronically balanced, designed for connection of high level sources such as keyboards, guitars, etc. This input also accepts mono jacks; when a mono jack is inserted the signal is automatically unbalanced.

**STEREO SECTION**

**High / Mid / Low:** tone controls to adjust the treble, mid, and bass range of the signals. The tone control is flat with no equalisation when the knob is in the central position (0); frequencies are gradually attenuated by turning the knob counterclockwise and enhanced by turning it clockwise.

**Mon:** adjusts the level of the signal on the channel to send to the MON jack output. The MON output signal is subject to the action of the tone controls but it is not affected by the volume control.

**Eff:** serves to send the channel signal to the digital effects processor, in accordance with the volume control; this feature makes it possible to add an adjustable effect component on each channel.

**Bal:** adjusts the position of the sound in the stereo stage so that the stereo image can be modified constantly as required. Turning the knob to the left or right alters the proportion of the two signals on the left and right channels. With the knob turned fully in one direction the signal on the opposite channel is reduced to zero.

**Gain:** adjusts preamplification of signals supplied on the XLR and Jack inputs, optimizing the level for correct operation of the channel input circuits. To achieve the optimal balance between the S/N ratio and the dynamic range, set the level so that the PEAK LED only lights up in the presence of signal peaks.

**STEREO SECTION**

**Vol:** adjusts the output level of the signal to be sent to the main controls. In normal circumstances the best performance of the channel circuit is obtained with the knob set to approximately the 3/4 position and with the Gain adjusted in such a way as to obtain the required level.

**Mute:** serves to activate/deactivate the channel.

**Peak:** this LED illuminates when the signal after the equalisation stage is close to the saturation threshold: in this case the problem can be remedied by means of the GAIN control.

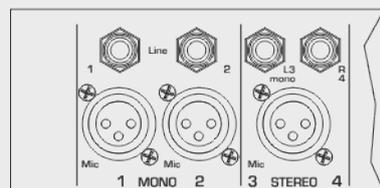
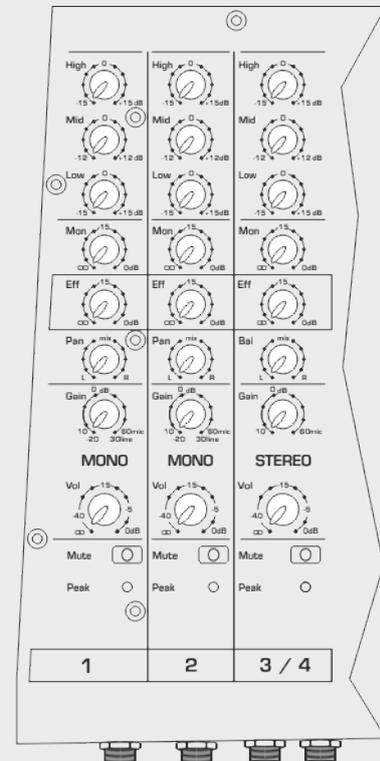
**REAR PANEL**

**Mic:** electronically balanced XLR connector socket designed for connection of low level signal sources such as low impedance microphones.

**L-mono-R:** balanced input sockets for stereo Jack connector; provide the facility to connect mono (using only the L-mono socket) or stereo sources (using both sockets) to the mixer.

STEREO sources, such as, for example, CD players, keyboards, etc. include both a left and a right channel which shall necessarily be managed by controls allowing to adjust both signals at the same time.

This is why stereo input channels have been added: basically, they combine two mono channels unifying their controls. Instead of the PAN control, the stereo channels feature a balance control (BAL) allowing to balance possible level differences between the signals of the two channels.



**EFFECTS SECTION**

AMICO 10 USB features an effect section with a digital audio signal processor that can simulate the sounds of any acoustic environment. Its 99 different effects allow to add special sound characteristics to the direct signals passing through mixer channels.

**Mon:** for adjusting the quantity of effect return signal to be sent to the MON jack output.

**Eff Snd:** for controlling the general signal level to be sent to the SEND jack output and to the return effect input.

**Pgm:** the display will show the number of the selected programme; to select and confirm use the «PRESS TO SEL» selector switch.

**Tap:** the TAP button sets the desired repetition time according to the music rhythm; the last setting is stored when the system is turned off.

**Vol:** volume control of the effect sent to the MAIN L/R outputs.

**Mute:** for switching the channel on/off.

**Peak:** the PEAK LED indicates signal peak level. It lights up when the effect output signal is slightly below the saturation point.

**BACK PANEL**

**Send / Return:** the effect send signal to be connected to the external effect input is in the SEND jack socket. Its level is controlled by the EFF SEND potentiometer.

The RETURN L/R jack sockets allow to connect the external effect output to the mixer, simultaneously bypassing the internal effect.

**Foot SW.:** mono jack socket for connecting a remote control which enables/disables the internal effect.

**SMALL HALL / MID HALL / BIG HALL**

HALL programmes represent the real emulation of great concert halls where musicians are located on stage in the middle of a big sound-reflecting environment. HALL programmes allow to merge in a homogeneous mix the different instruments coming from the single channels, thus creating an extremely real environment around them. These programmes are perfect for single voices, choruses and acoustic instruments.

**CHURCH**

The reverb of a church with plenty of late reflections.

**ROOM**

ROOM programmes reproduce the environment of mid-size acoustic concert halls, characterized by special sound colours due to the reflecting walls that can generate several reflections. These environments are for example «music clubs», lounges and rehearsal rooms, where the effect fades slightly fast but maintains a good clearness and intelligibility for the original signal. ROOM programmes are especially suitable for cinema and television, as well as for rhythm and accompaniment instruments.

**CATHEDRAL**

Long and narrow reverb of a great cathedral, suitable for instrumental solos or voices of lentos.

**PLATE**

The PLATE reverb was originally obtained with a thin, spring-suspended metal sheet that was forced to vibrate by a transducer modulated by an audio signal. The result on the sound transmitted through PLATE was that of a sound coming from a vast open space. PLATE programmes synthesize the sound of metal plates with initial high diffusion and a relatively bright and coloured sound. These programmes are designed to be used as a part of the music, by softening and thickening the original sound; they are very common in pop music and particularly in percussions.

**SPRING**

for simulating the classical reverb of a spring.

**GATED REV.**

This effect represents a reverb artificially cut-off and was made famous by the song «In the air tonight» by Phil Collins.

**REVERSE**

A reverb where the envelope curve is reverted, i.e. the volume is initially low and then rises.

**EARLY REFL.**

This reverb is characterized by very marked early reflections and is specially suitable for dynamic signals (drums, percussions, slap-bass, etc.).

**AMBIENCE**

This reverb programme simulates a mid-size room without late reflections.

Program Chart

00-02	Small Hall	59.	Echo
03-05	Mid Hall	60-65	Chorus
06-07	Big Hall	66-69	Flanger
08-09	Church	70-73	Phaser
10-12	Small Room	74-79	Pitch Shift
13-15	Mid Room	80-81	Chorus & Rev
16-18	Big Room	82-83	Flanger & Rev.
19	Cathedral	84-85	Pitcher & Rev
20-26	Plate	86-87	Pitch & Rev.
27-29	Spring	88-89	Delay & Re
30-35	Gated Rev.	90	Delay & Gated
36-39	Reverse	91	Delay & Reverse
40-43	Early Refl.	92-93	Delay & Chorus
44-47	Ambience	94-95	Delay & Flanger
48-49	Stadium	96-97	Delay & Phaser
50-58	Delay	98-99	Delay & Pitch

**DELAY**

DELAY is an effect used to change the sound of electric or amplified musical instruments. Sometimes it is also improperly referred to as «echo». The DELAY general function is that of recording an incoming sound and playing it with a preset time delay. Generally the delayed sound is added to the original signal instead of substituting it; in this case the overall effect is similar to that of the echo.

**ECHO**

The ECHO effect electronically generates delays at regular intervals for deeper and wider sounds.

**CHORUS**

This effect adds a slight frequency variation to the original signal; therefore, together with TREBLE variation, produces a pleasant suspended sound effect. The CHORUS effect is so often used for signal diffusion in so many different ways that any recommendation about containing its use would be vain. The modulation rate is from slow to fast CHORUS effect.

**FLANGER**

FLANGER is an electronic audio effect obtained through the use of a delay line - with considerably long times - through which the signal to be treated passes. The delayed signal is then mixed with the original signal provoking the erasure of opposite phase frequencies. The resulting sound features resonance peaks and points with no audio signal; the effect is evanescence on the whole sound spectrum, just like the noise of a jet plane passing nearby.

**PHASER**

The PHASER operating principle is that of adding to the audio signal a second out-of-phase signal. The sound material thus becomes thicker and above all more vital. This effect has been vastly used for songs with guitars and keyboard surfaces but, during the seventies, was massively introduced also for other instruments such as, for example, the electronic piano.

**PITCH SHIFT**

With respect to the played notes, this effect generates secondary notes with the tonality decided by the musician thus producing harmonies.

**CHORUS & REV**

This effect mixes CHORUS with a reverb whose length depends on the programme.

**FLANGER & REV**

Reverb and FLANGER effect combined together.

**PITCH & REV**

The PITCH SHIFTER slightly changes the signal frequency, while the reverb adds a spatial effect.

**DELAY & REV**

DELAY and reverb, the most frequent combination for singing, guitar solos, etc.

**DELAY & GATED**

The combination of ECHO and GATE effects to obtain a short and «sharp» sound suitable for percussion instruments.

**DELAY & CHORUS**

While the CHORUS contributes to signal diffusion, the DELAY sets interesting repetition effects. For instance a marked effect can be added to the singing, without the voice sounding too much drowned.

**DELAY & FLANGER**

Effect suitable for creating a singing sound in line with the times and with a futurist, «spacig» effect.

**DELAY & PHASER**

This effect puts a mono DELAY and a mono PHASER in parallel.

**DELAY & PITCH**

A repetition of the audio signal to which the PITCH SHIFTER adds a pleasant suspended sound effect.

**MASTER SECTION**

**Phantom:** switch to turn the phantom power on/off in the MIC microphone inputs. The greatest part of professional capacitor microphones requires phantom power, i.e. DC low voltage supplied to the XLR connector of the microphone. Dynamic microphones do not require phantom power.

**Pwr:** power ON LED.

**VU Meter:** shows the level of the output signal in decibels.

**Mon:** adjusts the general level of the signals of the monitor lines arriving from the input channels to be sent to the sound system stage monitors connected to the mixer on the MON jack output.

**Sub:** adjusts the level of the signal from the AMICO system internal amplifier.

**Balance:** adjusts the left-right position of the sound relative to all signals arriving from the system and sent to the MAIN L-R outputs.

 headphones volume control.

**USB / Tape to Main:** assigns the TAPE IN and USB (audio signal from PC) input to MAIN.

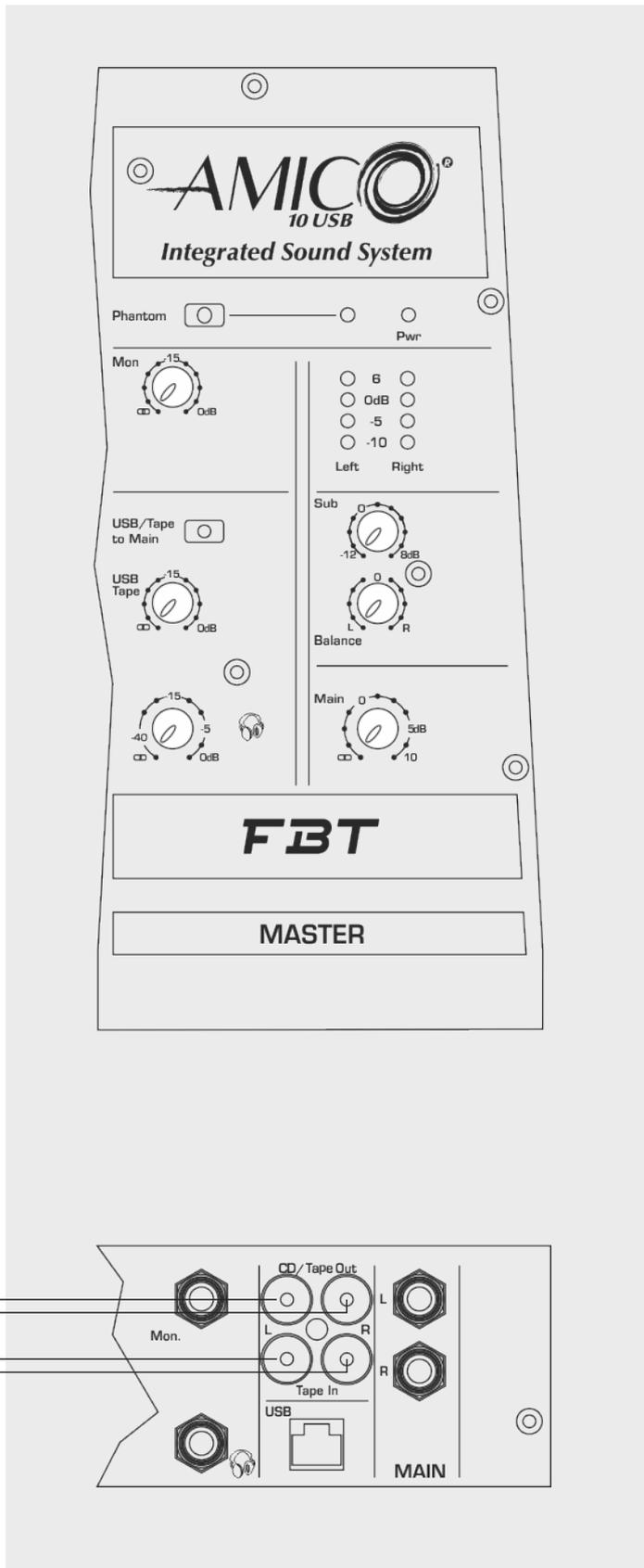
**USB Tape:** adjusts the level of TAPE IN and USB inputs.

**Main:** adjusts the general sound level of all signals arriving from the mono channels, the stereo channels, and the effects section, sending them to the MAIN L-R jack output.

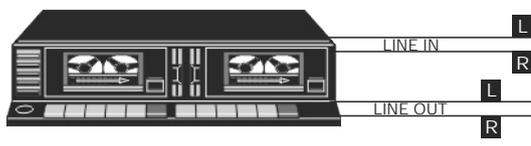
**REAR PANEL**

**Mon:** balanced stereo jack output for connection of stage monitors or subwoofers.

**CD/Tape Out - Tape In:** sockets for RCA pin jacks: enabling to connect audio recording equipment - HI-FI stereo type - to the mixer. **CD/TAPE IN:** input sockets for the connection of the outputs of any stereo source (recorder, CD player, etc.) in play mode. **CD/TAPE OUT:** output sockets for the connection of stereos in recording mode.



CONNECTION OF A STEREO RECORDER



**Main L/R:** balanced stereo output jack sockets: these outputs carry the signal mix controlled by the MAIN control.

AMICO mixer features a USB port for computer connection; USB connection allows to exchange CD-quality sound between computer and mixer. This feature allows to use AMICO 10 USB as a versatile external sound card. To record and play again from the computer with CD-quality sound, either the operating system recorder or – even better – a dedicated DAW software can be used.

### AUDIO DATA TRANSMISSION AND RECEPTION

The USB port sends the LEFT and RIGHT signals of the MAIN to the computer. The USB port receives an audio stereo signal from the computer assigning it to the LEFT and RIGHT inputs of mixer TAPE IN channel.

### PRECAUTIONS

To make sure AMICO 10 USB is properly recognized by the computer, always turn the mixer on before connecting the USB cable to the computer. When turning it off, first of all switch the computer off and wait for it to complete the shut down process, then turn the mixer off.

### HOW TO CONNECT TO WINDOWS

When AMICO 10USB is connected to the computer USB port, Windows recognizes the system automatically and installs the «USB audio codec» drivers.

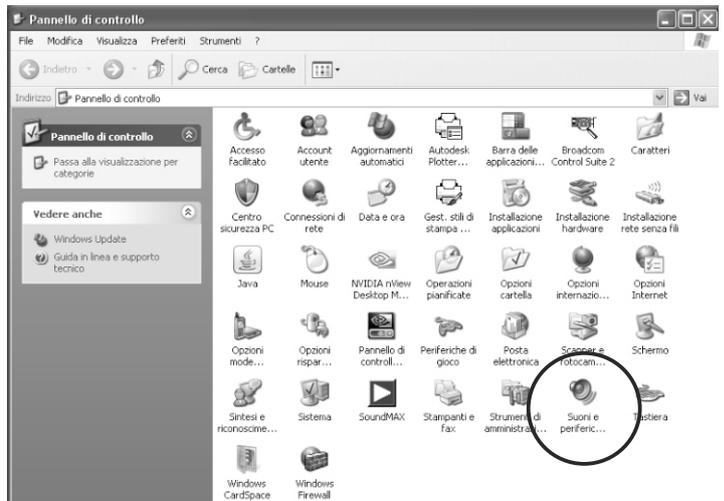
After AMICO 10USB recognition and driver installation, open the CONTROL PANEL; select SOUNDS, SPEECH, and AUDIO DEVICES; then click SOUNDS and AUDIO DEVICES, click the AUDIO tab and select «USB audio codec» as default device for sound recording and playing.

### SET AMICO 10USB AS PC PLAYER

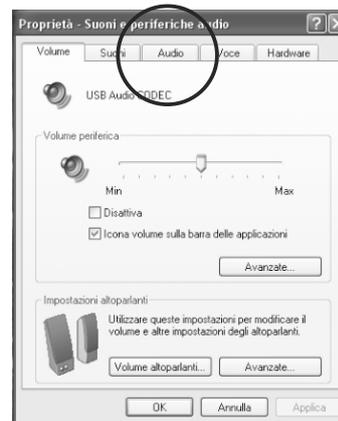
While playing any signals from the PC, make sure that the USB/TAPE to MAIN button is pressed; rotate the USB TAPE control and it will be possible to listen to the audio signal from the MAIN output.

### SET AMICO 10USB FOR RECORDING ON PC

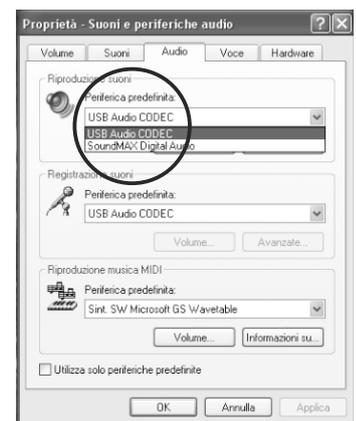
When sending any signal to a mixer channel, put the PC software in recording mode and adjust the MAIN control level to get a correct recording signal. If the PC features a sound-level meter, this must never reach the red area (0dBfs) to prevent any distortion form digital clip.



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A digital audio workstation (DAW) is an electronic system designed to record, edit and play digital audio. A fundamental feature of DAWs is the capacity to manipulate sounds freely, in the same way a word processor modifies words.

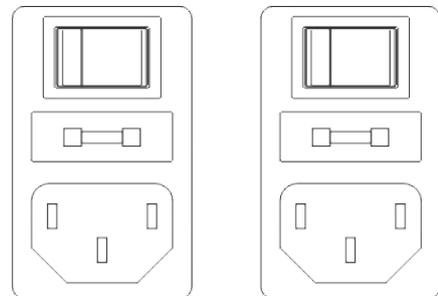
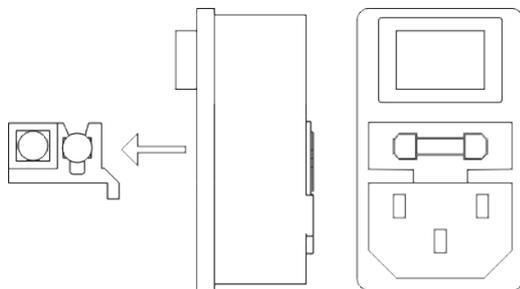
“DAW” simply refers to a combination of multitrack recording software and high-quality audio hardware – the latter needing to be able to convert the audio signal through an analog-digital converter. For example, a workstation could feature eight audio inputs and two or more audio outputs for sound playing during monitoring or for routing the signal to other devices. A professional DAW carries out the same function of a common sound card but is generally of higher quality and offers advantages in terms of audio quality.

Whereas almost all personal computers with editing software can somehow work as a DAW, this term refers in general to IT systems equipped with high quality sound sampling hardware and specific recording and editing software. This software is partly paid - such as Logic Pro, Pro Tools, Audition, Samplitude, Cubase, SONAR, ACID Pro, FL Studio (former Fruityloops), Ableton Live, Traktion or Digital Performer - and partly free like Audacity, Ardour and LMMS.



- > Before connecting the apparatus to the mains, make sure the supply voltage matches the one indicated on the back of the apparatus.
- > The power socket also included a fuse box.
- > Faulty fuses shall be replaced only with fuses having the same electrical features and value.
- > Before replacing the fuse, disconnect the device from the power socket.
- > Different fuses, mainly if featuring higher capacity, could damage the device.

- > Vor dem Anschließen des Geräts an das Stromnetz überzeugen Sie sich bitte, dass die Speisespannung der rückseitig am Gerät angeführten entspricht.
- > Die Strombuchse umfasst auch ein Sicherungsfach.
- > Defekte Sicherungen sind unbedingt durch gleichartige undwertige zu ersetzen.
- > Das Gerät von der Versorgungssteckbuchse abtrennen, bevor man die Sicherung ersetzt.
- > Die Verwendung von anderen Sicherungen, vor allem mit höherer Leistung, könnte Ihr Gerät beschädigen.

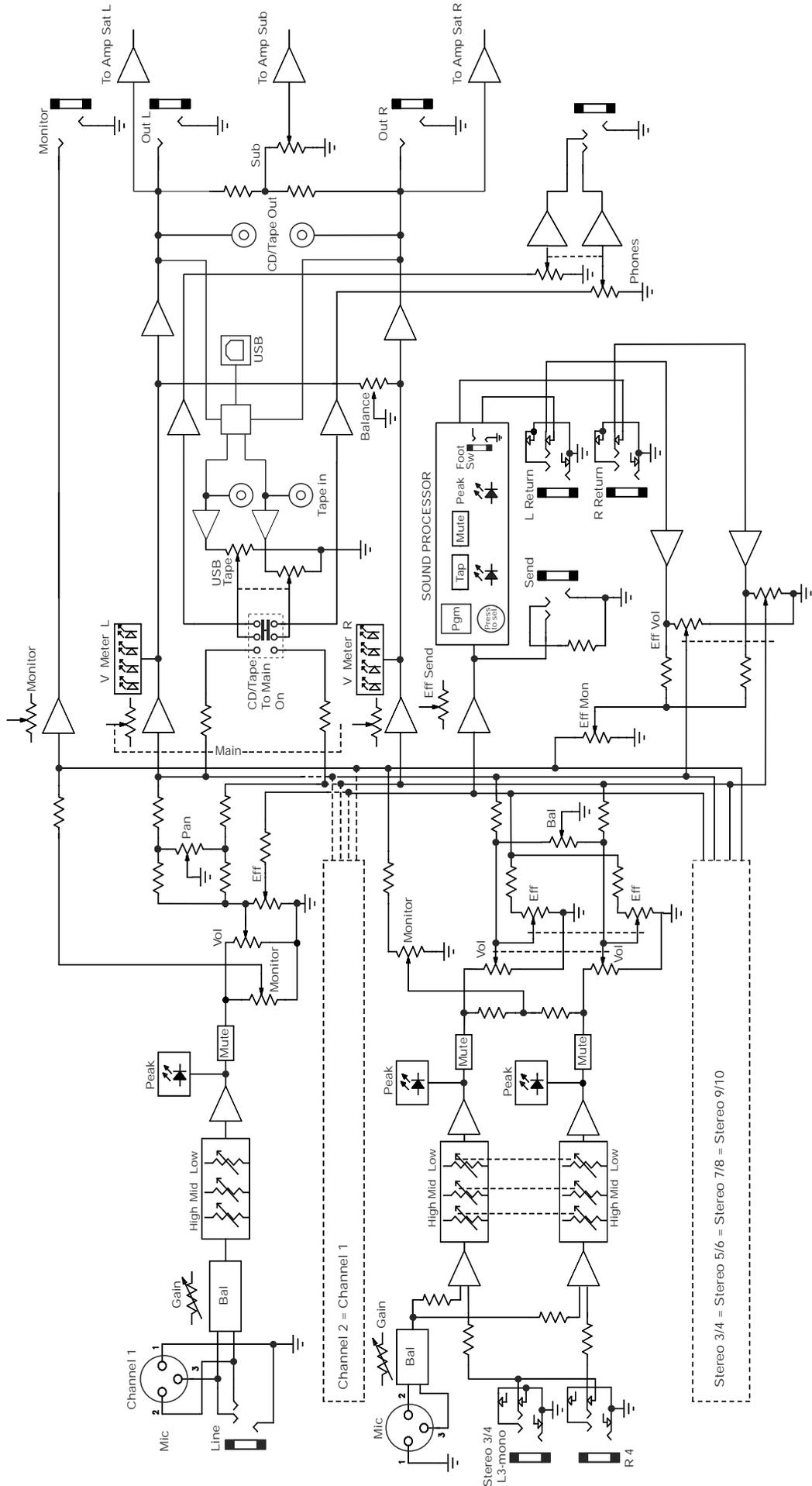


Tensione: 220 - 230 V~  
Portata: T5AL  
Tipo: slow-blow

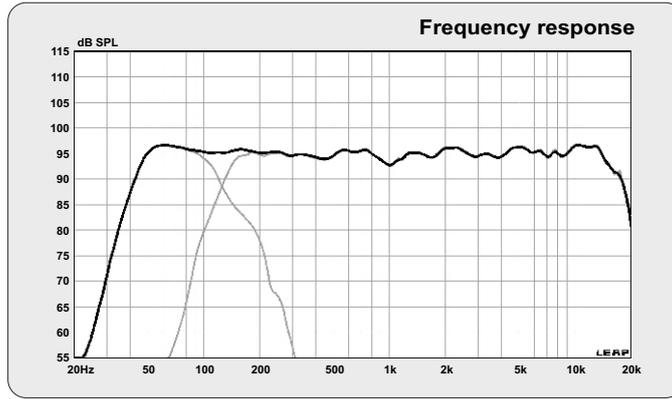
Tensione: 120 V~  
Portata: T10AH  
Tipo: slow-blow

- OUTPUTS L - R:** Speakon output sockets allowing to connect the two AMICO SAT speakers supplied to the internal amplifier circuit.
- LIMIT SAT-SUB:** when this LED lights up, it indicates that the satellites or the subwoofer are used at the power limit that the speakers can bear.
- PRT:** if this LED lights up, there is a malfunction or an internal amplifier failure; to restore the system disconnect the power cord, wait for 5 min. approximately and connect the cord back. If the LED remains on, contact a qualified service centre.

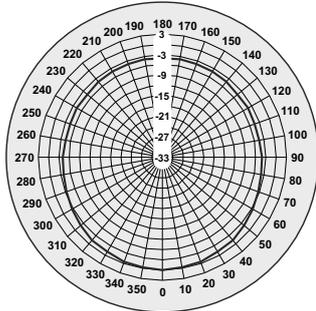
# BLOCK DIAGRAM



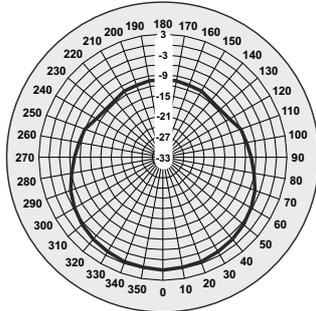
# DIAGRAMS



250

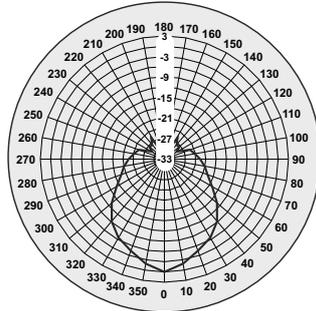


500

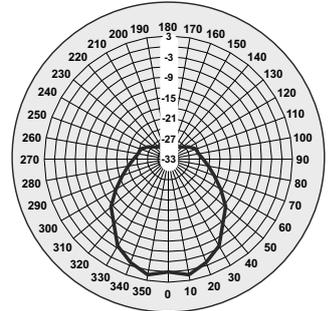


Horizontal Polar Diagrams (Hz)

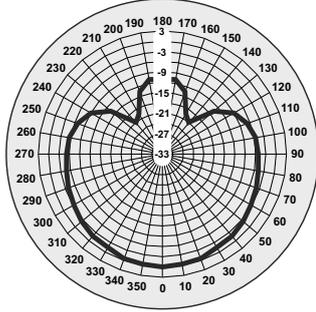
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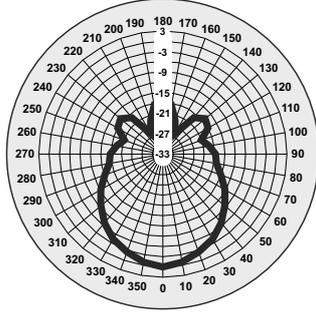
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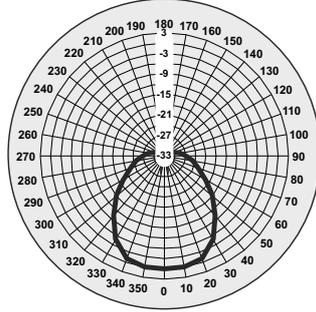
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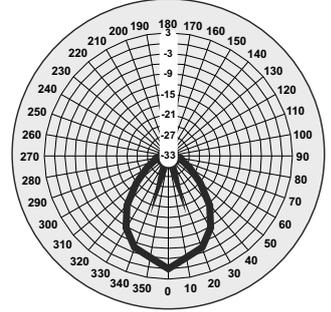
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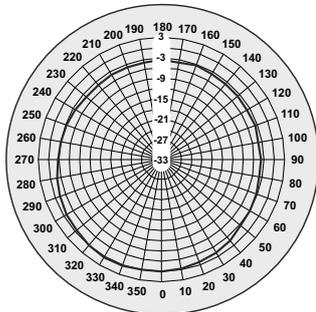
12500



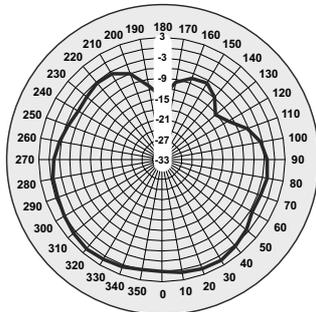
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250

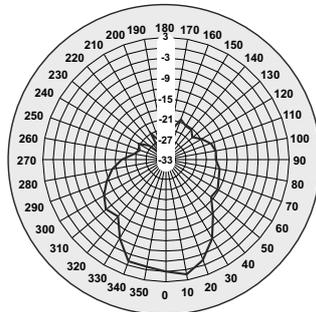


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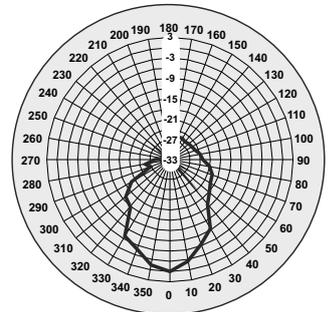


Vertical Polar Diagrams (Hz)

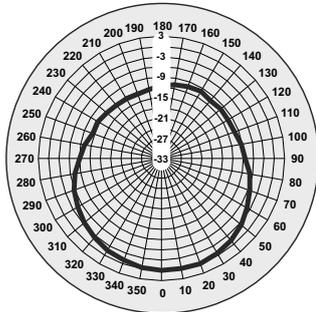
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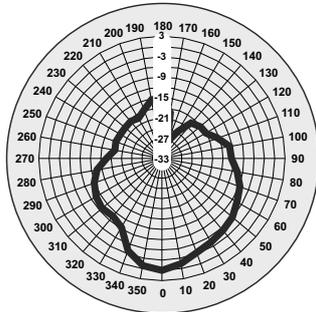
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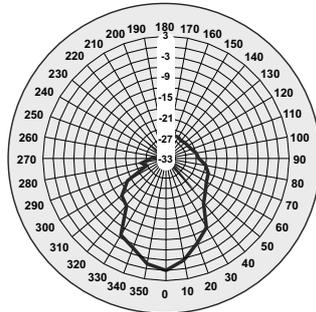
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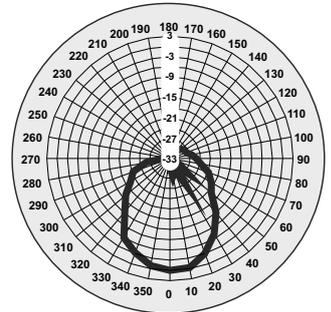
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12500

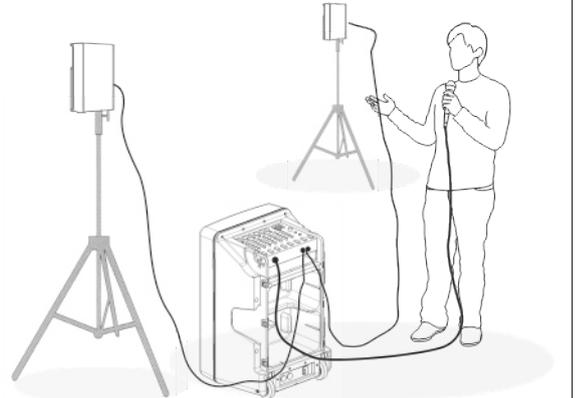


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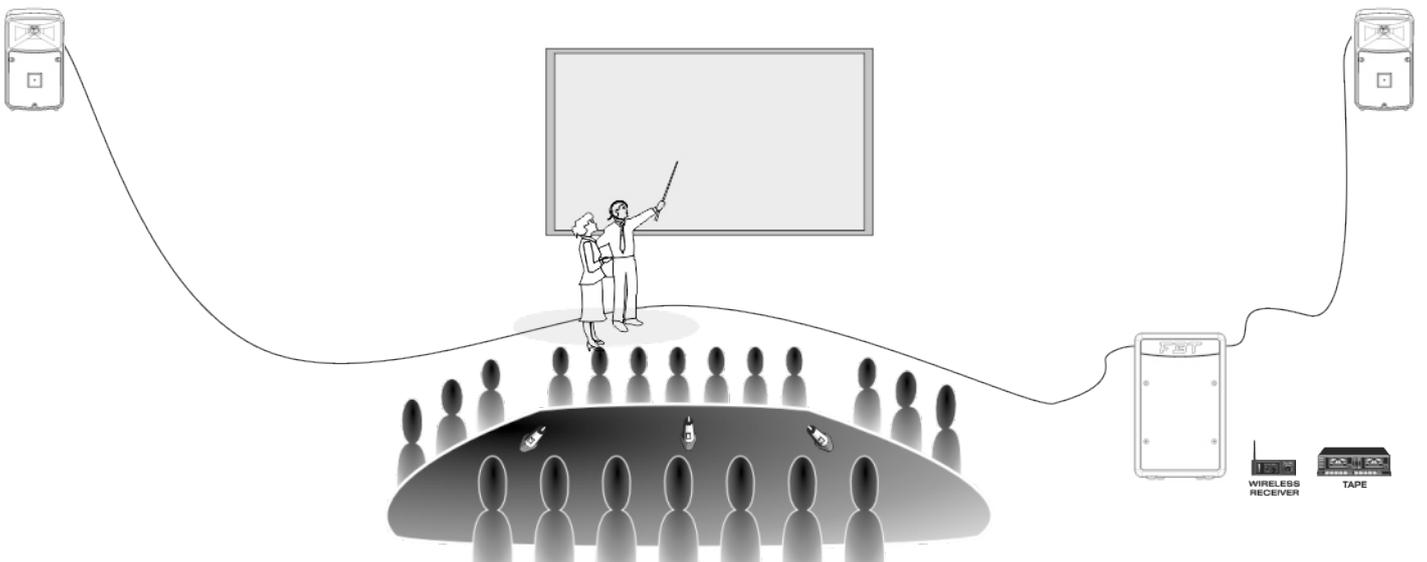
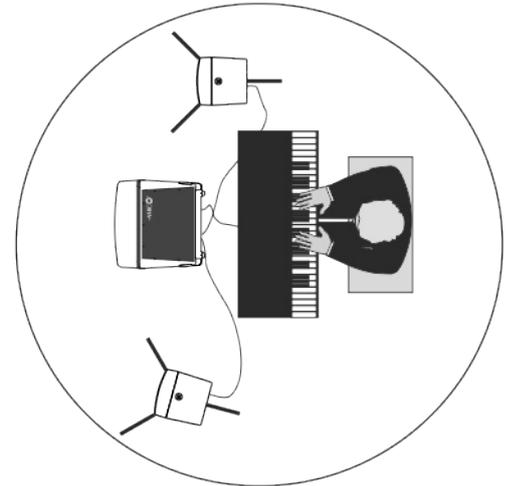
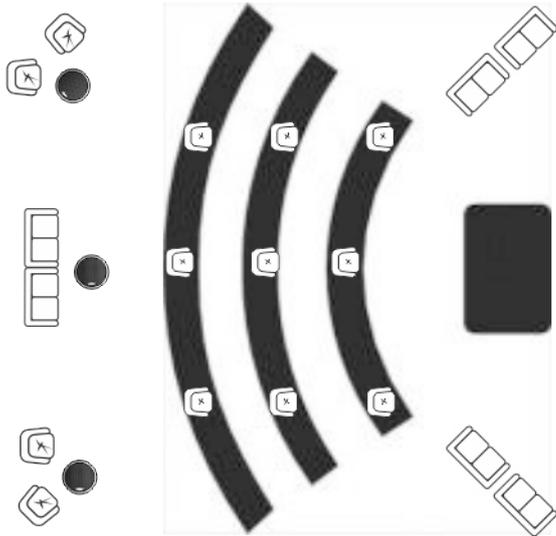


**THE AMICO SYSTEM IN VARIOUS APPLICATIONS**

*CORPORATE EVENTS*

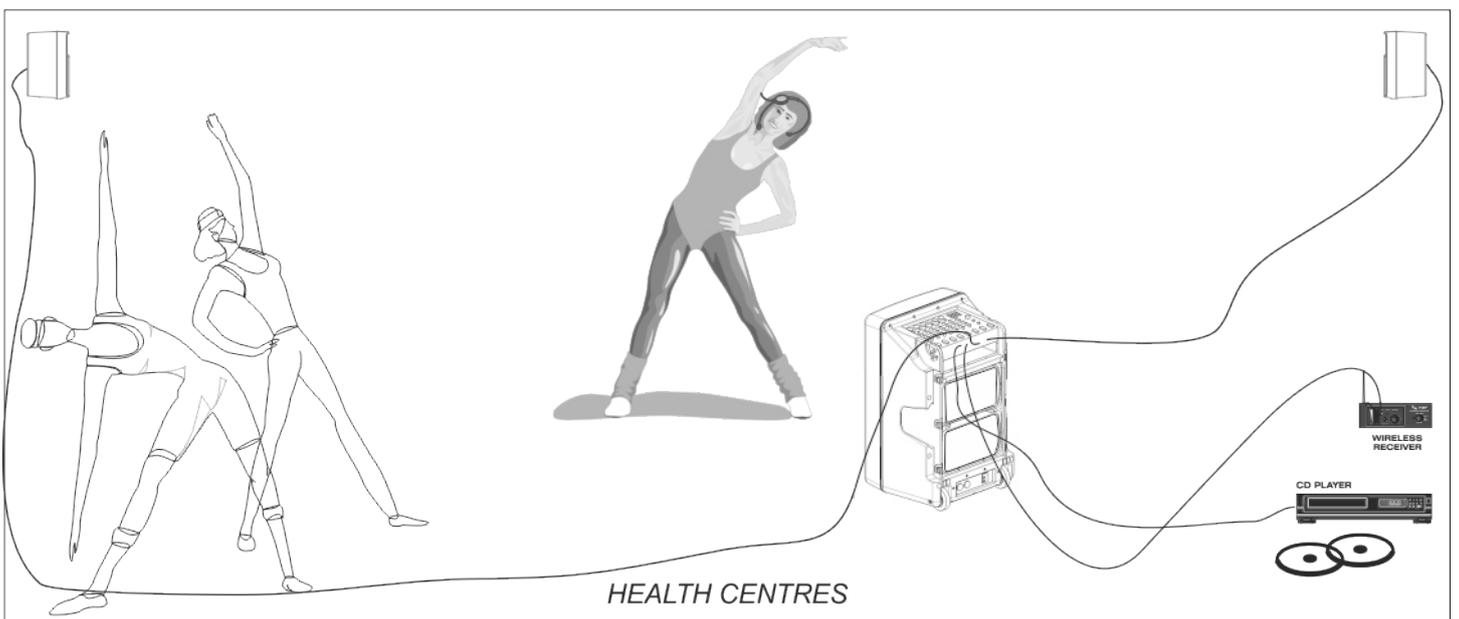
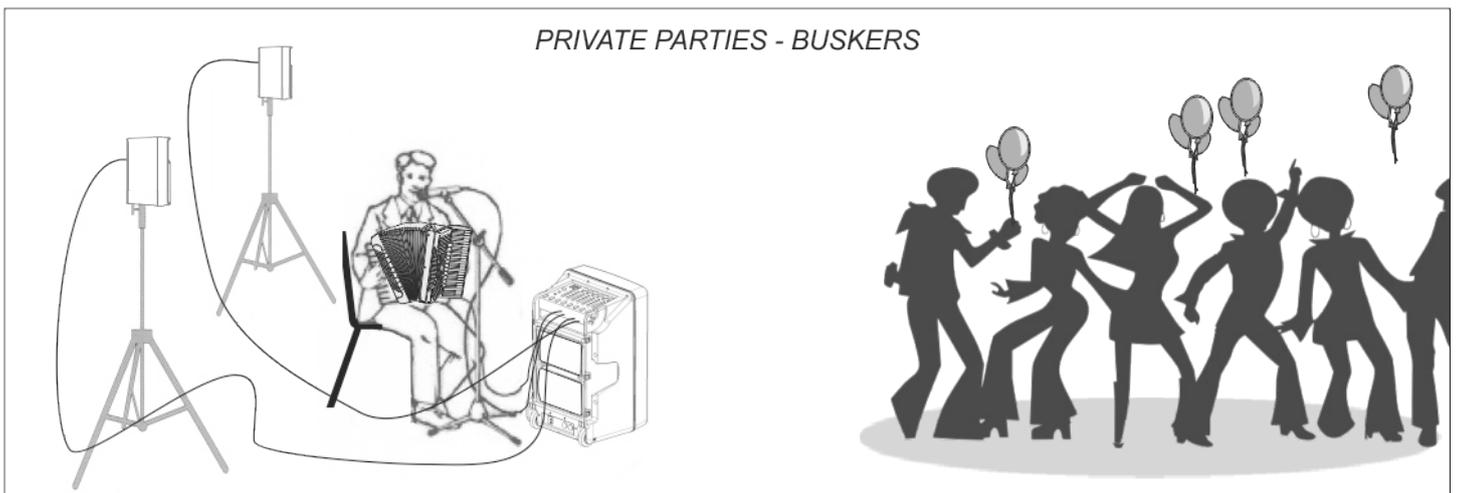
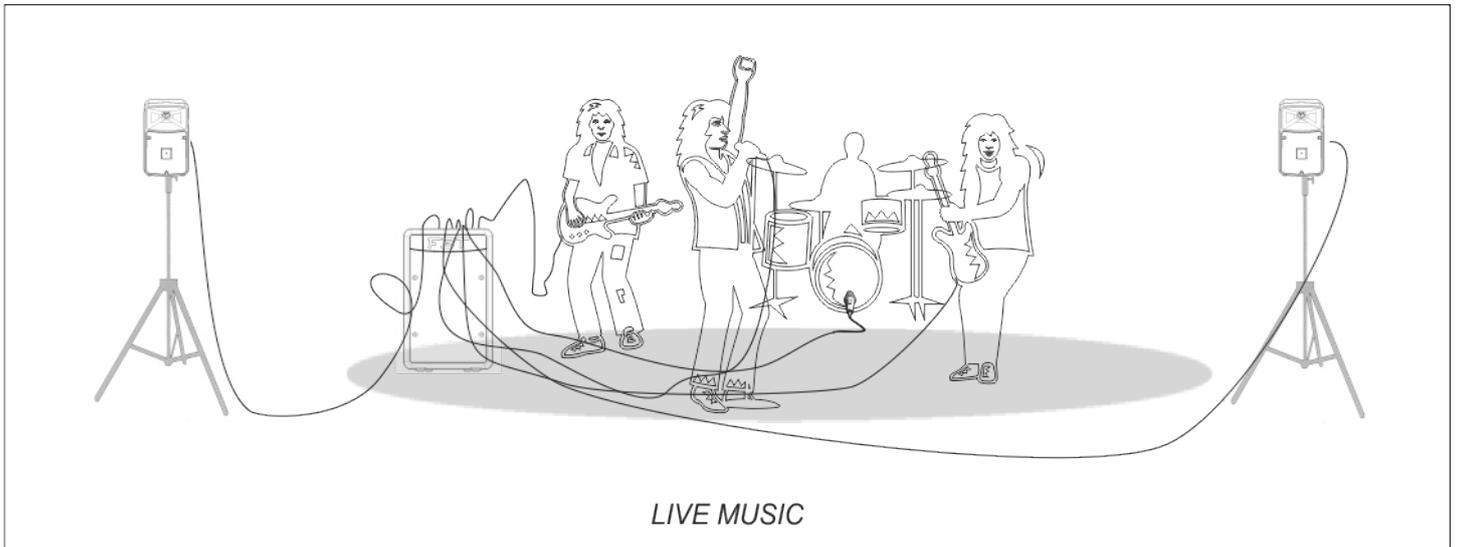


*PIANO BARS - LIVE CLUB - ENTERTAINMENT*



*MEETINGS - SEMINARS - CONFERENCES*

**THE AMICO SYSTEM IN VARIOUS APPLICATIONS**



## TECHNICAL SPECIFICATIONS

	Configuration	3vie/3way/3voies/3wege
	Internal Amplifiers	500W + 2x150W
	<b>MIXER</b>	2 mono + 4 stereo
<b>MONO</b>	Quantity and Type	2 x XLR-F
	Impedance	2,2 kOhm
	<b>MICRO</b>	
	Max Input Signal	0 dBu
	Max Gain	75 dB
	Equivalent Input Noise	-128 dB
	CMRR	-80 dB
	<b>LINE</b>	
	Quantity and Type	2 x jack (bal.)
	Impedance	33kOhm
	Max Input Signal	30dBu
	Max Gain	40dB (@ main out)
	<b>TONE</b>	
	High Shelving	±15dB (@12kHz)
	Medium Peaking	±12dB (@2.5kHz)
Low Shelving	±15dB (@80kHz)	
<b>STEREO</b>	Quantity and Type	4 x XLR-F
	Impedance	22 kOhm
	<b>MICRO</b>	
	Max Input Signal	0 dBu
	Max Gain	75 dB
	Equivalent Input Noise	-128 dB
	CMRR	-80 dB
	<b>LINE</b>	
	Quantity and Type	8 x jack (bal.)
	Impedance	22kOhm
	Max Input Signal	30dBu
	Max Gain	18dB (@ main out)
	<b>TONE</b>	
	High Shelving	±15dB (@12kHz)
	Medium Peaking	±12dB (@2.5kHz)
Low Shelving	±15dB (@80kHz)	
<b>OUTPUTS</b>	Impedance	600 Ohm
	Max Output	22 dBu
	Distortion + Noise	0,025%
	Signal/Noise Ratio	96 dB
	Frequency Response	20Hz - 20kHz
	<b>EFF. INT.</b>	
Sample Frequency	48kHz	
Frequency Response	20Hz - 20kHz	
	<b>SUB</b>	
	Configuration	1via/way/voies/wege
	Internal Amplifiers	500W RMS
	Frequency Response	40Hz - 120Hz (@-6dB)
	Sensitivity	97dB
	Max SPL (cont/peak)	124 / 130dB
	Dispersion	omnidirect.
	Low Frequency Woofer	1 x 380mm / 1 x 15"
	Output Connectors	2 x speakon
	<b>SAT</b>	
	Configuration	2via/way/voies/wege
	Recommended Amplifier	150W RMS
	Impedance	4 Ohm
	Frequency Response	90Hz - 20kHz (-6dB)
	Sensitivity	93.5dB
	Max SPL (cont/peak)	115 / 125 dB
	Dispersion	90° x 60°
	Low Frequency Woofer	1x165 mm / 1x6.5 inch
	High Frequency Driver	1 x 25 mm / 1 x 1 inch
	Input Connectors	1 x speakon
	<b>GENERAL SPECIFICATIONS</b>	
<b>GENERAL</b>	Power Supply Cable	5 mt / 197 inch
	Net Dimensions (WxHxD)	478x780x433mm - 18.8 x 30.7 x 17 inch
	Net Weight	34kg - 74lb
	Transport Dime (WxHxD)	570x880x570mm - 22.4 x 36.5 x 22.4 inch
	Transport Weight	38kg - 81.6lb



*WARNING: where affixed on the equipment or package, the barred waste bin sign indicates that the product must be separated from other waste at the end of its working life for disposal. At the end of use, the user must deliver the product to a suitable recycling centre or return it to the dealer when purchasing a new product. Adequate disposal of the decommissioned equipment for recycling, treatment and environmentally compatible disposal contributes in preventing potentially negative effects on the environment and health and promotes the reuse and/or recycling of equipment materials. Abusive product disposal by the user is punishable by law with administrative sanctions.*

*All informations included in this operating manual have been scrupulously controlled; however FBT is not responsible for eventual mistakes. FBT Elettronica SpA has the right to amend products and specifications without notice.*



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