

Technical data:

Operating voltages: 110, 130, 220, 240 volts A. C.; 50/60 c. p. s.

Power consumption: approx. 110 VA no-load operation
approx. 270 VA rated power

Technical arrangement: 2 preamplifiers, intermediate amplifier, phase-reversal and push-pull output stage, vibrator, modulation indicator

Valves: ECC 81, 2 x EL 34

Silicon transistors: 13 x BC 147, 1 x BC 107, 3 x BC 148

Rectifiers and diodes: 8 x BO 680, 1 x B 60/C 600 Si, 1 x E 75/C 40,
1 x AA 112, 1 x BZY 87, 1 x ECO 4235 c, 1 x ZD 30

Output: 110 watts music power, 80 watts sine wave power

Distortion factor K: less than 1.5%

Frequency range: 40 c. p. s. to 15 Kc. p. s.

Frequency correction:

Input control:	Treble = + 12 db to - 15 db at 15 Kcps.
	Bass = + 12 db to - 15 db at 40 cps.
Totalizing control:	Treble = + 12 db to - 15 db at 15 Kcps.
	Bass = + 12 db to - 15 db at 40 cps.
Total:	Treble = + 24 db to - 30 db at 15 Kcps.
	Bass = + 24 db to - 30 db at 40 cps.

Vibrator frequency: approx. 6 c. p. s. to 12 c. p. s.

Treble: Guitar frequency correction

Inputs:

Type	Sensitivity:	Impedance:
2 x high-impedance, sensitive:	approx. 20 mV	100 KOhms
2 x high-impedance, insensitive:	approx. 70 mV	400 KOhms
Input (electronic organ):	approx. 80 mV	100 KOhms
Echo/reverberation: Recording:	approx. 30 mV	10 KOhms
Reproduction:	approx. 700 mV	100 KOhms

Outputs: 4, 8, 8 + 16 Ohms

Fuses for:

Mains	110-130 V = 3 amps./slow
	220-240 V = 1.6 amps./slow
Anode	= 0.5 amps./slow
Transistors	= 315 mA/slow (inside the unit)
Dimensions of all fuses	= 5 x 20 mm

Dimensions:

Width	= 386 mm (15 ¹ / ₄ in.)
Height	= 139 mm (5 ¹ / ₂ in.)
Depth	= 268 mm (10 ¹ / ₂ in.)

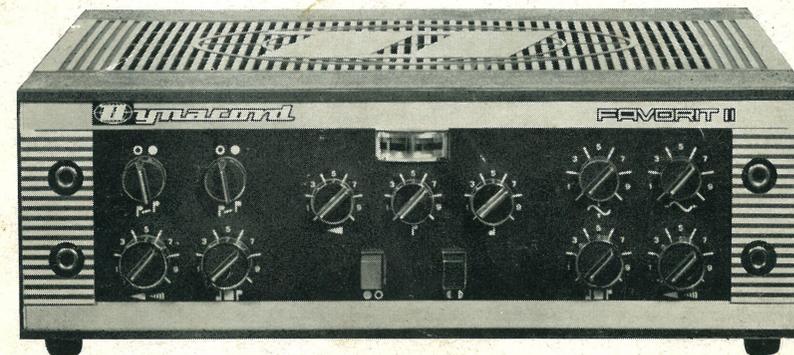
Design: Modern, anthracite-coloured cabinet with removable lid, floodlight control panel, carrying handle

Weight: approx. 13 kg (28 lbs. 11 oz.)

Accessories: 1 line cord and spare fuses

Subject to modifications!

110/80-watt
Guitar
Mixing Amplifier
with vibrator
for Musicians



Mixing amplifier with 17 silicon transistors and 4 valve systems ● Power output 110 watts music power – 80 watts sine wave power ● 4 guitar inputs ● 1 echo/reverberation input and 1 input with level control for electronic organs ● Separate treble and bass control and separate echo/reverberation control for every input channel ● Totalizing volume control and separate totalizing treble and bass control ● Built-in vibrator, variable in frequency and volume ● Treble switch separately switchable for every input channel ● Separate remote control connections for echo/reverberation and vibrator ● Modulation instrument ● Stand-by switch ● Floodlight control panel ● Modern anthracite-coloured cabinet with carrying handle ●

FAVORIT II

Operating Controls

- | | |
|--|--|
| ① = "Echo/reverberation volume" for both inputs II | ②③ = Modulation instrument |
| ② = "Volume control" for both inputs II | ④ = "Totalizing treble control" |
| ③ = "Treble control" for both inputs II | ⑤ = Cover opening (top cover) |
| ④ = "Bass control" for both inputs II | ⑥ = "Totalizing bass control" |
| ⑤ = Stand-by switch | ⑦ = "Vibrator amplitude" (volume) |
| ⑥ = Cover opening (bottom cover) | ⑧ = "Vibrator frequency" |
| ⑦ = Unit "On" - "Off" | ⑨ = Floodlight control panel |
| ⑧ = "Treble control" for both inputs I | ⑩ = "1st guitar input II" |
| ⑨ = "Bass control" for both inputs I | ⑪ = "2nd guitar input II" |
| ⑩ = "Echo/reverberation volume" for both inputs I | ⑫ = Cover opening (bottom cover) |
| ⑪ = "Volume control" for both inputs I | ⑬ = Mains fuse |
| ⑫ = Cover opening (bottom cover) | ⑭ = Voltage selector |
| ⑬ = "2nd guitar input I" | ⑮ = Fastener for spare fuse bag |
| ⑭ = Bottom cover | ⑯ = Socket for "Vibrator remote control" |
| ⑮ = Carrying handle | ⑰ = Coupling jack for "echo/reverberation units" |
| ⑯ = "1st guitar input I" | ⑱ = socket for "echo/reverberation remote control" |
| ⑰ = Top cover | ⑲ = "Input" (for electronic organ) |
| ⑱ = Cover opening (top cover) | ⑳ = "Level control" for "Input" |
| ⑲ = "Treble" switch for both inputs I | ㉑ = Rear wall |
| ⑳ = "Treble" switch for both inputs II | ㉒ = Anode fuse |
| ㉑ = "Totalizing volume control" | ㉓ = Anode fuse |
| ㉒ = Cover opening (top cover) | ㉔ = Mains supply socket |
| | ㉕ = Output 16 ohms |
| | ㉖ = Output 8 ohms |
| | ㉗ = Output 8 ohms |
| | ㉘ = Output 4 ohms |



means
20 years
of experience in the manufacture of amplifiers



Within 20 years, DYNACORD products have become a conception for quality and efficiency all over the world.

The new DYNACORD series FAVORIT is backed by world-wide experience and incorporates the latest advances in the field of orchestra electronics.

Description:

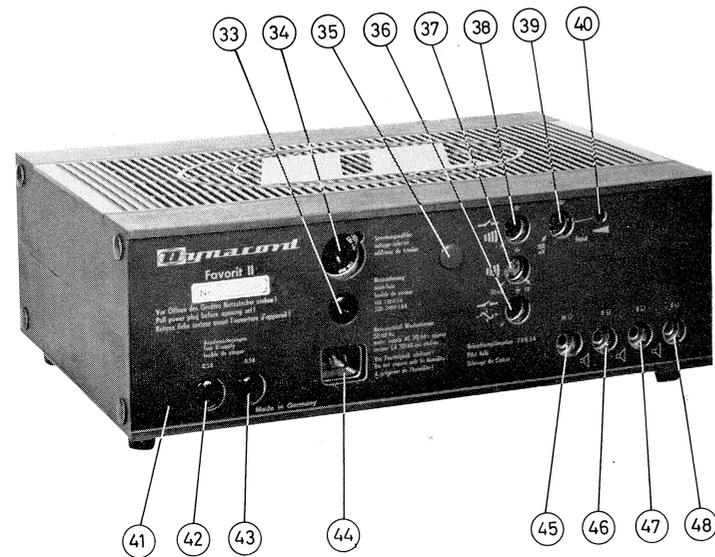
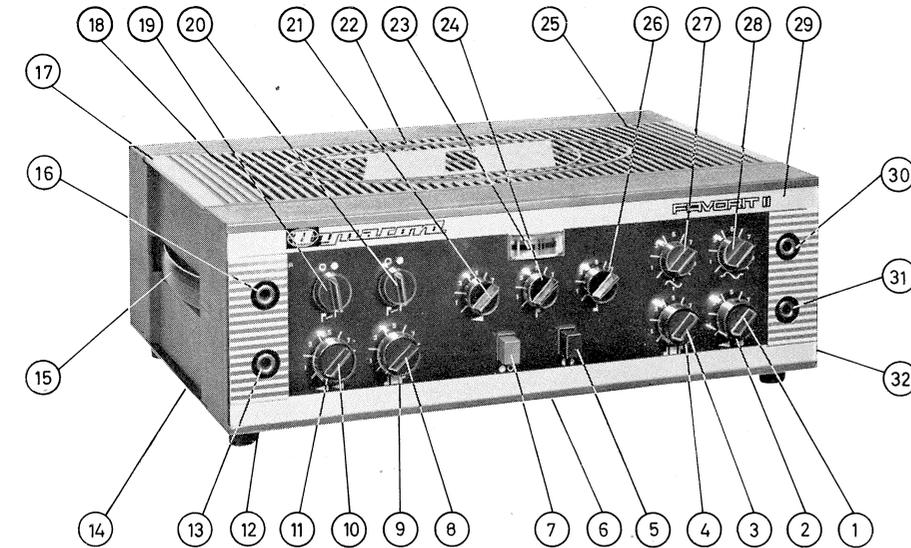
The cabinet-type version of the FAVORIT II amplifier is a new development in the DYNACORD programme.

Again a number of requests of our customers from all over the world have been realized in the new models. For example, a totalizing treble control and a totalizing bass control were added for tone control. Also added were a totalizing volume control and one echo/reverberation control per input channel for the separate continuous adjustment of the echo/reverberation volume.

Other important features are:

- Built-in vibrator
- 2 "treble switches"
- Socket for echo/reverberation unit
- Socket for remote control of echo/reverberation
- Socket for remote control of vibrator
- Input for electronic organ with level control
- Stand-by switch
- Floodlight control panel
- Modulation instrument
- Modern anthracite-coloured cabinet with recessed carrying handle

The technically minded user will appreciate the fact that the FAVORIT II amplifier is provided with silicon transistors in the input, tone control and intermediate amplifier stages. The complete vibrator unit is likewise equipped with silicon transistors and a photoconductive cell. The driver, phase reversal and push-pull output stage is of the valve type.



Operating Instructions for hasty people

ATTENTION! Do not cover the unit during operation, as this would cause overheating with resultant damage to the unit.

	Page
1) Check mains voltage and adjust if necessary (34)	7
2) Connect power cable (43)	7
3) Connect loudspeakers according to the connection diagrams on page 9, (45) to (48)	8
4) Set totalizing volume (21) to 0.	13
5) Connect instruments to inputs (13) (16) (30) and (31)	10
6) Connect echo/reverberation unit to the red jack (37) and the electronic organ to jack (39) with respective level control (40)	11
7) Switch on unit (7) (red button depressed)	12
8) Switch on stand-by switch (5) (grey button depressed). ATTENTION! Never press both buttons at the same time, otherwise the mains fuse may blow.	12
9) Turn up volume controls (2) and (11) (normally approx. up to graduation line 7 or 8)	13
10) Set the necessary total volume by means of the totalizing volume control (21). Watch modulation instrument (23). If the pointer deflects into the red field, this indicates that the amplifier is overdriven.	13
11) Set tone controls (3) (8) and/or (4) (9) according to the timbre desired	13
12) Set total sound impression by means of the totalizing tone controls (24) and (26)	13
13) Switch on "treble" switches (19) and (20) for guitar	13
14) Set vibrator amplitude (volume) (27) and vibrator frequency (28) according to the effect desired	14
15) If an echo/reverberation unit is connected, turn up echo/reverberation controls (1) and (10) until the echo/reverberation volume required is obtained.	13

To eliminate undesirable humming, remember the following:

- Set all controls not in use to 0 (left-hand stop)!
- Turn up to nearly their full extent (almost to the right-hand stop) the input volume controls of the inputs used and adjust the totalizing volume control (21) only to the volume required.

The above brief operating instructions are explained in more detail on the respective pages of the instruction manual.

Detailed Operating Instructions

Connection to mains supply:

Before putting the unit into operation, check whether the voltage selector (34) at the rear of the unit is set for the proper line voltage. The unit is suitable for connection to AC mains only. Setting to another voltage is accomplished by means of a screw driver or a suitable coin which should be turned until the mark points to the respective mains voltage. The unit is set for 220 volts in the factory. The mains fuse (33) may be replaced by turning out the cap. Repeated blowing of properly sized and rated fuses indicates a defect in the unit.

Underfusing may cause blowing of the fuses even though the unit is not defective. Mended fuses or overfusing may cause severe damage to the unit which is **not covered by warranty**. The electrical value is impressed on one of the two fuse caps at the side.

Fuses:

The size of the mains fuse is:

110-130 V = 3 amps. slow

220-240 V = 1.6 amps. slow

Anode fuses = 0.5 amps. slow

Fuse for transistors = 0.315 amps. slow (located inside the unit)

Dimensions of all fuses = 5 x 20 mm

ATTENTION! Spare fuses are in a plastic bag at the rear wall of the unit.

The line cord supplied with the FAVORIT II should be plugged into the mains supply socket (43). Depending on the local mains conditions, it may become necessary to change the polarity of the power plug in order to secure maximum freedom from humming. In order to eliminate so-called hum-pickups, care should be taken that the FAVORIT II unit and the echo/reverberation unit used are plugged into two sockets not placed too far from each other.

Loudspeaker connections:

The FAVORIT II amplifier is suitable for the connection of all commonly used acoustic radiators or loudspeakers boxes. For this purpose four output jacks with 4 to 16 ohms (48) (47) (46) and (45) are provided at the rear of the unit.

As mistakes are made quite often when connecting several loudspeakers to one amplifier, we should like to draw your attention to the following:

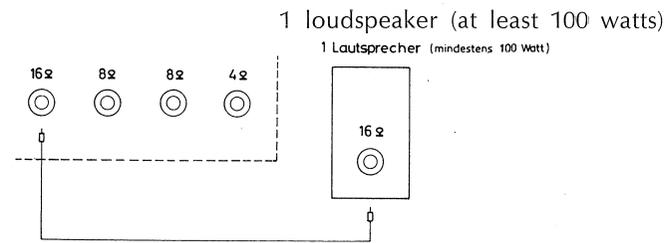
As a general principle, the connected sound radiator or box must be able to take up the output (watts) of the respective amplifier. If no radiator or box (in the following generally referred to as loudspeaker) of suitable power rating is

available, several loudspeakers must be connected. For this reason a loudspeaker with at least 100 watts or two loudspeakers each 50 watts and/or four loudspeakers each 25 watts, etc., must be connected to the FAVORIT II. As the manufacturers' rating of the loudspeakers mostly represents the maximum permissible load, it is of course possible **or even recommended** to use one or even several loudspeakers capable of handling a total or more than 100 watts.

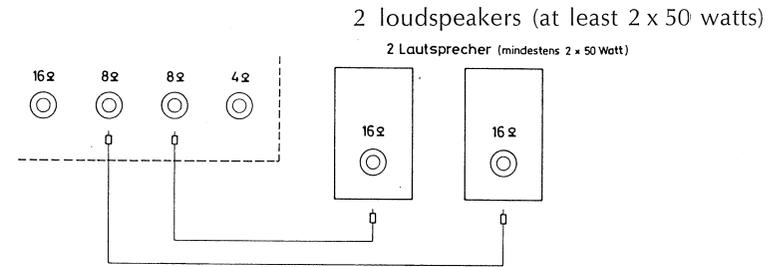
The higher the power handling capacity of the loudspeaker or loudspeakers in relation to the output of the amplifier, the more safely will overloading and/or damage to the loudspeaker be prevented. ATTENTION! Overloaded loudspeakers are not covered by warranty.

As the connected load (technically: impedance, expressed in ohms) changes when connecting several low-impedance loudspeakers, it is necessary to have available different output impedances. In order to facilitate the connection of several loudspeakers to **one** output jack, a loudspeaker distributing box Type "LVK" has been added to our accessory programme. So-called telephone-type plugs are used as connection plugs which for identification are made in red for our loudspeaker line cords. The diagram on the opposite page illustrates **the manner in which** the loudspeakers should be connected in the individual cases.

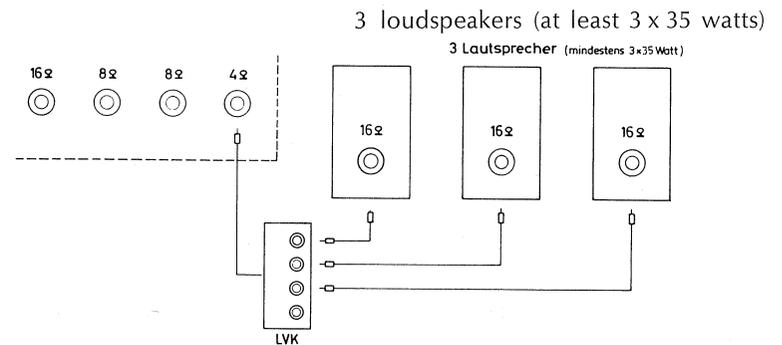
The illustrations A to D show how the loudspeakers must be connected for proper impedance and for obtaining the best possible output matching and tone reproduction.



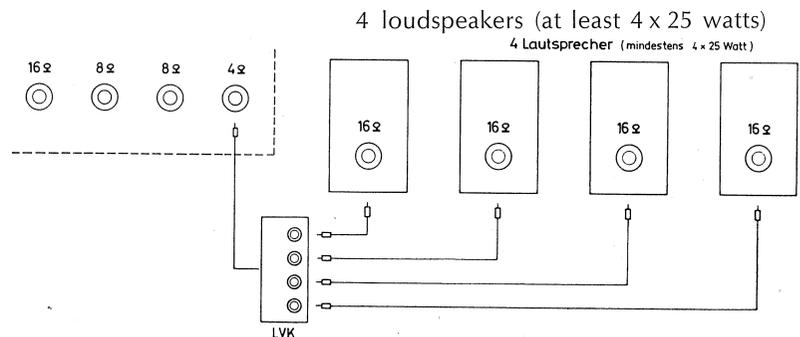
A



B



C



D

Input connectors:

Inputs: on the left

top ⑬ = insensitive – for guitars with high audio frequency output voltage

bottom ⑭ = sensitive – for guitars with low audio frequency output voltage

Inputs: on the right

top ⑳ = insensitive – for guitars with high audio frequency output voltage

bottom ㉑ = sensitive – for guitars with low audio frequency output voltage

The connections of the inputs are:

Middle contact = insulated wire

Outer contact = shielding

Four telephone-type jacks located on the illuminated control panel permit the connection of up to four melody or rhythm guitars. As the audio frequency output voltage of the pickup is not the same on all guitars, a 'sensitive' and an 'insensitive' input were provided both on the left and on the right.

The 'sensitive' inputs ⑬ and ㉑ have a very high amplification and are suitable for guitars with a low audio frequency output voltage. The 'insensitive' inputs ⑭ and ㉒, however, have a low amplification and should therefore be used for guitars with a high voltage output.

If the inputs are used the other way, i. e., if, for example, a guitar with a high voltage output is connected to a 'sensitive' input, it may happen that the amplifier is overdriven with resultant distortions. If, as a second example, a guitar with a low voltage output is connected to an 'insensitive' input, the volume obtained may be insufficient.

Input: ㉓ For the connection of an electronic organ

Pin 1+2 = insulated wire to 1, shielding to 2

In order to permit the greatest possible use of the input designated "Input", i. e. to adapt it to the most diverse output voltages of electronic organs and instruments, a level control ④⑩ is provided next to the input. If the volume is too high or if a distortion occurs, the volume (input voltage) can be set and/or adapted to the total volume of the unit by means of this control. If the volume of the organ reproduction is not sufficient although the level control was turned up, we recommend to use one of the front inputs. Insufficient output voltage of the organ is the cause.

Echo-reverberation:

(red coupling jack) Jack for the connection with echo/reverberation units, e. g. with our models EC-STUDIO, EC-MINI, EC-Super 65, MAGIC-HS, etc.

⑳

Pin 1 = recording

Pin 3 = playback

Pin 2 = shielding

The connection with the above-mentioned units is accomplished by means of the connecting cable type VK 1.5 and/or VK 0.5 (diode cable) from the red echo/reverberation jack ⑳ to the red or red-dot-marked jack of the echo/reverberation unit. Via the echo/reverberation controls ① and ⑩ and the contact 1 of the echo jack ⑳, a component voltage gets to the recording amplifier in the echo/reverberation unit. When the signal has been converted into echo and reverberation, respectively, it comes via the contact 3 in the echo jack ⑳ again into the FAVORIT II amplifier where it is amplified together with the original.

Remote control connections:

Vibrator: Socket for a foot-operated switch "FS 2" for remote control of the built-in vibrator

⑳

Pin 1 = live wire

Pin 2 = mass and/or shielding

Echo/reverberation: Socket for a foot-operated switch "FS 2" for switching on and off the echo/reverberation

㉑

Pin 1 = live wire

Pin 2 = mass and/or shielding

Putting into operation:

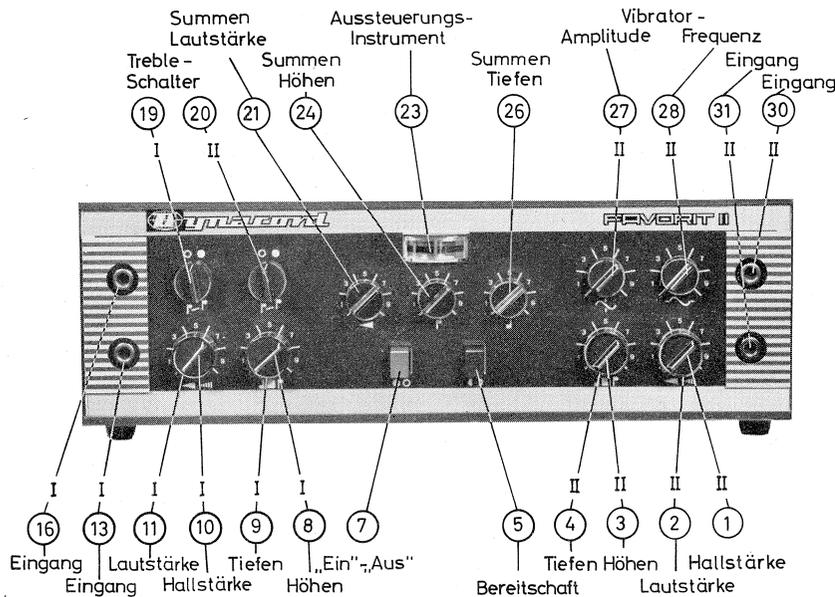
ATTENTION: Every time the unit is put into operation and also during operation care should be taken that the unit is not covered on top and bottom. Moreover, remember that the unit must not be placed on another heat-generating unit. If perfect ventilation of the unit is not secured, this will result in overheating inside the unit with resultant damage.

To turn on the unit, depress the red button ⑦. After a short waiting time, the grey button ⑤ may also be depressed; the unit is ready for operation.

IMPORTANT! Do not depress both buttons at the same time and do not put the unit into operation by plugging in the cord line while the unit is switched on, otherwise the mains fuse may blow.

The grey stand-by switch (5) serves the purpose of switching off the unit partially during pauses and for the sake of longer valve life when the unit is nonoperative. By again depressing the grey button (5), the unit is immediately ready for operation.

Controls:



Treble-Schalter
 Summen-Lautstärke
 Summen Höhen
 Aussteuerungs-Instrument
 Summen Tiefen
 Vibrator-Amplitude Frequenz
 Eingang
 Lautstärke
 Hallstärke
 Tiefen
 Höhen
 „Ein“ - „Aus“
 Stand-by
 Tiefen
 Höhen
 Lautstärke
 Hallstärke

Treble switches
 Totalizing volume control
 Totalizing treble control
 Modulation instrument
 Totalizing bass control
 Vibrator amplitude frequency
 Input
 Volume control
 Reverberation control
 Bass control
 Treble control
 "On" - "Off"
 Stand-by
 Bass control
 Treble control
 Volume control
 Reverberation control

Adjustment and Operation:

When all connections have been made the individual controls and switches can be set. Before this is done, every musician should select his input which he should remember and continue to use in the future. Moreover, make sure to observe the following instructions:

- a) Turn up as much as possible (to the right) the volume controls of the individual inputs.
- b) Turn the totalizing volume control (21) to the right only to such an extent as is required for the particular room.
- c) Turn down (left-hand stop) all input controls not used.

When following these instructions, you may be sure that the plant will provide optimum hum-free and noise-free operation.

The following gives the individual settings:

- 1) Set totalizing volume control (21) to 0 (left-hand stop).
- 2) Set totalizing treble control (24) to mid-position (graduation line 5).
- 3) Set totalizing bass control (26) to mid-position (graduation line 5).
- 4) Set input volume controls (2) and (11) to approx. 8 or 9.
- 5) Turn up slightly totalizing volume control (21) (approx. graduation line 3).
- 6) Set input bass controls (4) and (9) to the bass reproduction desired.
- 7) Turn input treble controls (3) and (8) to the treble reproduction required.
- 8) Set echo/reverberation controls (1) and (10) to the desired echo/reverberation proportion for the respective input.
- 9) Turn level control (40) - with the electronic organ connected and the foot pedal two thirds depressed - to the right until the volume is adapted to the other inputs.
- 10) Turn totalizing volume control (21) to the finally required total volume. Care should be taken that the pointer of the modulation instrument (23) does not deflect into the red field. If the pointer moves in the red field, overshooting of the amplifier occurs with resultant distortions.
- 11) Totalizing treble control (24) and totalizing bass control (26) should be turned down or turned up further to suit the particular room conditions.
- 12) When using the unit as a mere guitar amplifier, the two "treble" switches - (19) for the left-hand and (20) for the right-hand inputs - should always be switched on (to the right). In this switch position the frequency response is adapted to the guitar reproduction and, moreover, can be corrected with the input tone controls.

If the amplifier is used for other transmission purposes, switch off (to the left) one "treble" switch or all "treble" switches as desired; this restores the usual tone colour. The input tone controls are fully effective also in this switch position.

13) Set vibrator volume (27) and vibrator frequency (28) (for the right-hand inputs only) according to the effect desired.

14) With the remote control switches connected, echo/reverberation or vibrator, as desired, can now be switched "on" or "off".

ATTENTION! If in spite of the above-mentioned instructions and setting humming should occur, it is possible that the main transformer with its magnetic field affects the guitar sound pick-up (inductance coupling). Placing the guitar one or two steps to the side or turning of the guitar will immediately overcome this difficulty. When using an echo/reverberation unit, the same phenomena may occur. In this case place the units in such a way and/or at such a distance from each other (if necessary turn slightly) that mutual interference is eliminated.

Service and Maintenance

DYNACORD units are quality products and belong to the world's top class. The component parts we use are first-class products of leading manufacturers. Extensive and strict inspection of the goods received ensure perfect and uniform quality of the various components. If it should happen nevertheless that a component part (valve, capacitor, transistor, etc.) becomes defective causing the unit to break down, please apply to the nearest DYNACORD service shop. A list of our service shops is given on the certificate of warranty.

If it should become necessary for some **urgent** reason to open the "Favorit II" amplifier, (ATTENTION! Before opening the unit, unplug the mains plug!) e. g. when replacing a valve, the top cover (17) and/or the bottom cover (14) must be removed. For this purpose insert a small screw driver into the hole of the upper slide (18) (at the rear cover edge) and move it towards the middle of the cover. The other two slides (22) and (25) of the upper cover are opened in the same way. If the lower cover is to be removed, the slides (32) (6) (12) (at the front cover edge) must be opened in the same way. For re-fitting the two covers, reverse the above procedure.

To remove the cabinet, proceed in the following way:

- 1) Put unit upside down
- 2) Remove bottom cover as described above
- 3) Screw off the four rubber feet
- 4) Turn out the four countersunk screws located beside the rubber feet
- 5) Take off lower section of cabinet
- 6) Pull off towards the front (without a tool) all control knobs (except push-buttons).
- 7) Press control panel, intermediate plate, and rear wall slightly to the side, and pull out.
- 8) Turn unit.

9) Remove top cover.

10) Remove the four screws then visible.

11) Screw off the four screws, two at the front and two at the rear upper edge of the upper cabinet section.

12) For assembly reverse the above procedure.

Remember that the unit inclusive of the control panel must under no circumstances be cleaned with agents dissolving plastics (nitro dilutions, etc.). We recommend to use a rag moistened with soapy water for cleaning. Subsequent treatment of the control panel with an antistatic agent, such as Plexiklar, Antistatic spray 100, etc., is advisable.

TROUBLE SHOOTING

It happens again and again in practice that an amplifier does not operate on setting up or that it suddenly fails during operation. Very often such troubles are due to minor faults which at the moment are not thought of.

In the following we intend to give you some hints for removing faults. If these should fail, it is recommended to contact under any circumstances one of our DYNACORD service shops and/or to consult an expert.

"Do it yourself" definitely is of advantage to a certain extent, but beyond that incorrect handling may cause severe damage to the unit with resultant rejection of warranty and high repair costs.

A) Unit does not operate

a) Floodlight control panel does not light

- 1) No current in the mains outlet
 - * Check light fuse at the meter
- 2) Mains fuse of the unit defective
 - * See section "B"
- 3) Power cable not connected
- 4) Power cable faulty
- 5) Unit not switched on
- 6) Unit defective

b) Floodlight control panel lights, but no sound

- 1) Stand-by switch not switched on
- 2) Anode fuse or anode fuses defective
 - * See section "B"
- 3) Loudspeaker not connected
- 4) Loudspeaker connection cable defective
 - * Check plug and socket connections
- 5) Loudspeaker defective
- 6) Microphone, guitar, etc., defective
- 7) Microphone and/or guitar cable defective
 - * Very often plug and socket connections disconnected or short circuit in the plug
- 8) Input and totalizing volume control not turned up
- 9) The impedance plug on the impedance plug panel has no contact (applicable only to amplifier types of 80 watts and over)
 - * Bend up plug contacts with a screw driver
- 10) Telephone-type plugs were not plugged into the jacks to their fullest extent.

B) Fuses

It is the function of a fuse to protect a device from overloading and further greater damage in the event one component part becomes defective. Repeated blowing of properly sized and rated fuses indicates a defect in the unit. If this is the case, it is urgently recommended to contact an expert.

If mended fuses are used or fuses with a higher electrical value than appropriate for the respective unit, the mains transformer burns through before the fuse responds. No warranty and high repair costs are the result. If the electrical value of the fuses is too low, they will blow even though there may not be a defect in the unit; this will, however, not cause damage to the unit.

As most units have two or even three fuses, the question arises which of them is the defective one.

Note:

If neither the floodlight control panel lights nor a pilot lamp, if any, **it must be** the mains fuse that is defective.

If the control panel lights or a pilot lamp, if any, the mains fuse is in order and therefore only the anode fuse or anode fuses can be defective. Replace the individual fuses as described under chapters A) and B) of the detailed operating instructions.

C) Plant lacks output

a) Provided that unit is in order

- 1) Mismatching of the loudspeakers
 - * See drawing for loudspeaker connection
- 2) Loudspeaker diaphragms are partly melted together due to overloading
 - * Have them repaired
- 3) Faulty microphones or guitars, etc.
- 4) Improper microphone and/or guitar plug connection
 - * See operating instructions "Input connectors"
- 5) Insufficient output voltage of instrument, e. g. of electronic organ
 - * Select more sensitive input on the control panel
- 6) Volume control not turned up sufficiently
- 7) Unit has acoustic feedback
 - * See section "F"

b) Faulty unit

- 1) The second anode fuse is defective (applicable only to amplifier types of 80 watts and over)
 - * See section "B".
- 2) Further inspections should be made only by an expert. This will save you time, troubles, and money.

D) Faulty echo/reverberation

a) No echo/reverberation – Echo/reverberation unit in order

- 1) Connecting cable VK 0.5 or VK 1.5 from amplifier to echo unit not connected
- 2) Connecting cable plugged into the wrong jack
 - * See operating instructions
- 3) Connecting cable defective
 - * Plug connections probably disconnected
- 4) Echo/reverberation control of amplifier not turned up
- 5) Echo/reverberation volume control of echo/reverberation unit not turned up
- 6) Control "Instrument 1" of the units S 62 to S 65 not turned up
- 7) Echo/reverberation switch of the older units not switched on

b) No echo/reverberation – Fault in echo/reverberation unit

- 1) Echo/reverberation unit not switched on
- 2) Power cable from echo/reverberation unit not connected
- 3) Power cable defective
- 4) Mains fuse blown
- 5) Endless loop worn – put in new tape
- 6) Endless loop improperly applied
 - * **A t t e n t i o n !** The bright side of the tape must be on the outside.
- 7) Sound heads badly contaminated (clean, see operating instructions for echo units)
- 8) Motor does not run
- 9) Motor or anode fuse defective

E) Plant hums

- 1) The magnetic field of the mains transformer affects the guitar sound pick-ups
 - * Step one step to the side with guitar or change guitar position
- 2) Shielding of microphone or guitar cable disconnected in the connecting plug
- 3) The mains transformer of a close-by second amplifier or an echo/reverberation unit interferes with amplifier (induction)
 - * Place units a greater distance apart or turn them slightly
- 4) If necessary change the polarity of the mains plug
 - * Unplug, reverse, and plug in again
- 5) Shielding box of playback head of the echo/reverberation unit is missing
- 6) Fault in the unit itself
- 7) Units are connected to two different mains circuits

F) Plant has acoustic feedback (howls)

Acoustic feedback is a technical-physical process – a mutual influence between microphone and loudspeaker. Therefore complete elimination of this phenomenon is technically impossible. Falling-in of feedback action can largely be eliminated by selecting good microphones with a low amount of feedback, e. g. our types DD 300, DY 45/N and P, as well as DY 12/A.

Moreover, the location of microphones and loudspeakers is of extreme importance. Generally endeavours must be made to reduce the reaction of loudspeakers to the microphones to a minimum. This, in practice, would mean that the microphones should be installed left and right of the stage and/or the platform in line with the microphones. Loudspeakers standing in front of the microphones (in the direction of the audience) have less influence on feedback than loudspeakers directly influencing the microphone from behind.

If the above-mentioned arrangement should not be possible for reasons of space, a slight turning of the loudspeakers or microphones frequently works wonders.

G) Remote control does not operate

- 1) Foot-operated switch not connected
- 2) Foot-operated switch connected to the wrong jack
- 3) Plug connections improperly connected (see operating instructions, chapter "Input connectors")
- 4) Plug connections disconnected
- 5) Plug connections short-circuited
- 6) Defective switch

H) Unit - microphone - guitar, etc. electrifies

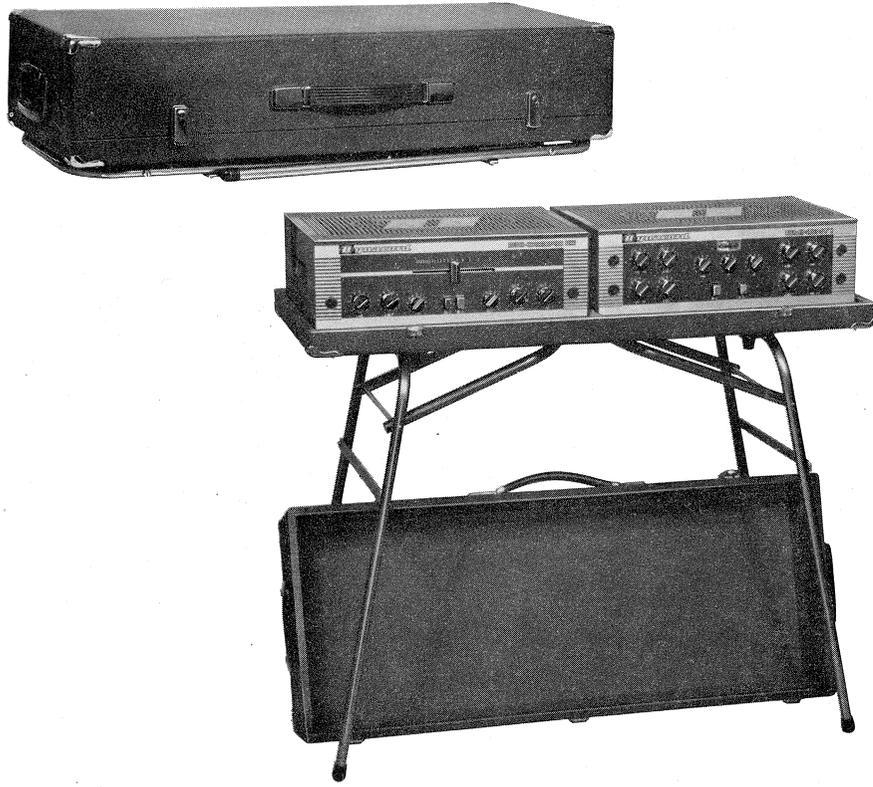
If microphones or guitars electrify, this can only be caused by the amplifier to which they are connected or, if a microphone or a guitar of another plant is touched at the same time, by that plant.

ATTENTION! Utmost caution – immediately unplug all mains plugs.

An expert should be contacted **in any case**, otherwise there is **danger of life** to everybody touching the plant.

Portable Case Rack „TKG 2”

(for two cabinet units of the new DYNACORD range)



The new portable case rack "TKG 2" is a combination which was developed for musicians and which meets all requirements.

With the case closed and the feet swung in, two cabinet units of the new DYNACORD range can easily be transported. The sturdy case ensures absolute protection against any kind of damage.

The unit is set up by simply swinging out the two pairs of feet and by removing the lid of the case. Excellent stability is a feature of our new design. Alternatively the combination can be used with the feet swung in. In this case the unit rests on four rubber feet attached to the bottom of the case.

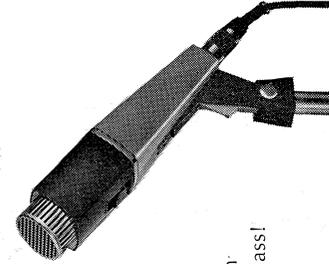
Two lockable patent locks protect the units from unauthorized use.

SOME MODELS FROM THE WIDE RANGE DYNACORD MICROPHONES AND ACCESSORIES



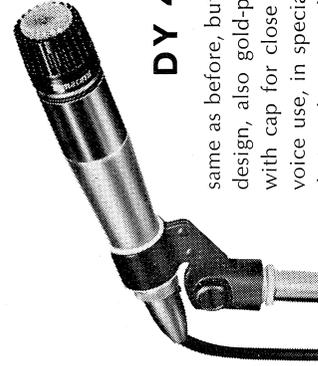
DY 12 A

Dynamic directional microphone, compact orchestra design with switch, gold-plated in specially designed case with 5.40 m (17'9") cable



DD 300

Dynamic studio microphone in an attractive price class! Microphone in leatherette case, with wind guard, 5 m (16'6") cable and tripod connection joint.



DY 45 N

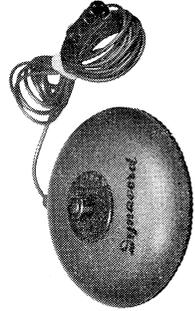
same as before, but slender design, also gold-plated with cap for close voice use, in specially designed case, with 5.40 m (17'9") cable.

DY 45 P

same as above, with switch

Foot switch FS 2:

Remote control switch for all units ("ON" - "OFF" switch for various operations), with 5 m (16'5") cable and plug.



Foot control FR 2:

Rugged foot control for remote operation of units and instruments with 5 m (16'5") cable and plug.

