Thank you for your purchase of a FISHMAN product. Please read this manual carefully. If you have any further questions please call our PRODUCT INFORMATION LINE at 978-988-9665.

Bringing a guitar, violin, banjo, mandolin, or any other traditionally “unplugged” instrument to the stage requires much more than simple amplification. Keeping the rich tone intact, eliminating feedback, and making sure that the audience gets the right sound from your instrument entails a different approach from the typical amplifier designed for, say, an electric guitar.

The Fishman Acoustic Performer Pro is therefore much more than a simple amplifier. It’s actually a compact performance system and professional P.A. system in a small enclosure. It includes two channels for instrument pickups or microphones (from one or two instruments), as well as an input for a vocal microphone. It also has a built-in digital reverb, with its tone and reverberation characteristics tailored to accentuate your music. Phase switches and an anti-feedback notch filter help to maintain clarity without annoying squeals and howls. And the Acoustic Performer Pro has a multitude of inputs and outputs that make it easy to connect to larger P.A. systems, recording gear, and signal processors such as pitch transposers and digital delays.
ACOUSTIC PERFORMER PRO

SAFETY PRECAUTIONS

CAUTION!
THE FISHMAN ACOUSTIC PERFORMER PRO IS A DUAL VOLTAGE AMPLIFIER. ALWAYS USE THE PROPER FUSE FOR THE VOLTAGE SELECTED. REFER TO PAGE 18 FOR INFORMATION ON VOLTAGE SELECTION AND CHANGING FUSES.

1. There are no user-serviceable parts inside.
2. Therefore, don’t open it up or try to modify it.
3. Always refer servicing to qualified personnel.
4. Always replace the line cord (AC mains supply) with the same type and rating.
5. Always turn off the amplifier before making or unplugging any AC connections.
6. Do not operate this amplifier in the rain or where excessive moisture is present.
7. This amplifier is very loud. Never operate it with your ear in front of the speaker.

PACKING INFORMATION

UNPACKING
After you unpack your Acoustic Performer Pro amplifier, check it for any damage. We tested and inspected your amp before we packed and shipped it, but in the unlikely event that something was damaged before it reached you, contact your dealer to remedy the situation. Do not use your amp if it appears damaged.

PACKING MATERIALS
Save the original packing materials and the box that your Acoustic Performer Pro came in. Should you ever need to ship it, the box and its inserts will protect it.

You don’t have to read this manual to get up and running, although we recommend that you do read it in order to get the most out of your Acoustic Performer Pro. Here’s what you need to do if you want to “plug in and play.”

1) Plug the AC cord into the Acoustic Performer Pro.
2) Make sure that the voltage selector switch, next to the AC receptacle, is set to the correct voltage for your area.
3) Plug the other end of the AC cord into an electrical outlet with the appropriate AC voltage.
4) Insert the plug from an acoustic instrument’s pickup (or 1/4” plug from a shielded cord) into the Pickup In jack on the Acoustic Performer Pro’s rear panel.
5) Make sure Channel 1’s Level 1 knob, Channel 2’s Level 2 knob, and the Master section’s Level knob are turned all the way down (fully counterclockwise).
6) Turn the amp on; the switch is in the lower portion of the Acoustic Performer Pro’s back, next to the AC receptacle.
7) Turn up the Master section’s Level to about the 12:00 position.
8) Slowly turn up the Level 2 knob and strum or pluck the strings on your instrument (if the instrument has a volume control, make sure it’s turned up).
NOTE: If your instrument is plugged into the Inst. Mic In jack, then turn up Level 1 instead of Level 2.
9) Adjust the Level controls and Bass, Mid, and Treble EQ controls to suit your taste.

That’s the basic setup. It’s only the tip of the iceberg for this extremely versatile amplifier / sound reinforcement system, and you should read through the rest of the manual to find out how you can get the maximum sonic benefits from your Acoustic Performer Pro.

QUICK START SETTINGS

Channel 1
- LEVEL 1
- LEVEL AUX
- EFFECTS
- PHASE
- BASS
- MID
- TREBLE

Channel 2
- LEVEL 2
- EFFECTS
- PHASE
- BASS
- MID
- TREBLE

REVERB
- LEVEL
- PROGAM

MASTER
- EFFECTS
- LEVEL

ACOUSTIC PERFORMER PRO OWNER’S MANUAL ➤
F R O N T P A N E L   F E A T U R E S

1) CHANNEL 1 LEVEL (See page 6)
2) AUX LEVEL (See page 6)
3) CHANNEL 1 CLIPPING INDICATOR (See page 6)
4) CHANNEL 1 EFFECTS LEVEL (See page 6)
5) CHANNEL 1 PHASE REVERSAL SWITCH (See page 7)
6) CHANNEL 2 LEVEL (See page 9)
7) CHANNEL 2 EFFECTS LEVEL (See page 9)
8) CHANNEL 2 CLIPPING INDICATOR (See page 9)
9) CHANNEL 2 PHASE REVERSAL SWITCH (See page 9)
10) REVERB LEVEL (See page 11)
11) REVERB PROGRAM (See page 11)
12) MASTER EFFECTS LEVEL (See page 12)
13) MASTER VOLUME LEVEL (See page 12)
14) POWER INDICATOR (See page 12)
15) CHANNEL 1 EQ (See pages 7 - 8)
16) PHANTOM POWER INDICATORS (See page 8)
17) CHANNEL 2 EQ (See page 10)
18) REVERB CHANNEL ASSIGN (See page 11)
19) MUTE SWITCH (See page 11)
20) NOTCH FILTER FREQUENCY CONTROL (See page 12)
21) NOTCH FILTER DEPTH CONTROL (See page 12)
REAR PANEL FEATURES

1) TWEETER LEVEL (See page 17)
2) MUTE FOOTSWITCH JACK (See page 17)
3) CHANNEL 2 INPUT (See page 15)
4) CHANNEL 2 TRIM (See page 15)
5) STEREO TAPE / CD INPUT (See page 16)
6) TUNER OUTPUT JACK (See page 15)
7) GROUND LIFTS (See pages 14, 15 and 17)
8) BALANCED OUTPUT - POST EQ (See page 17)
9) MASTER EFFECTS LOOP (See page 17)
10) VOLTAGE SELECT (See page 18)
11) POWER SWITCH (See page 18)
12) FUSE HOLDER (See page 18)
13) AC RECEPTACLE (See page 18)
14) CHANNEL 2 EFFECTS LOOP (See page 16)
15) CHANNEL 1 EFFECTS LOOP (See page 14)
16) BALANCED OUTPUTS - PRE-EQ (See pages 14 and 15)
17) AUX / MIC INPUT (See page 14)
18) 48V PHANTOM POWER SELECT (See page 14)
19) CHANNEL 1 TRIM (See page 13)
20) CHANNEL 1 INPUT (See page 13)
21) 15V PHANTOM POWER SELECT (See page 16)
22) STEREO INPUT (See page 16)
Channel 1 is different from Channel 2 in a few ways. First, it has a 1 Megohm impedance when the 15V Phantom Power is off; when it is on, it has the ability to power a guitar’s internal microphone. Second, it has an XLR auxiliary input that lets you plug in a vocal mic or other piece of gear that is electrically balanced.

**CLIP LED**

This LED glows only when incoming signal levels from an instrument exceed the point at which the input stage or power amp distorts, a sure sign that the signal level is too “hot”. Set the rear panel’s Trim control so that the Clip LED only glows when you whack your instrument’s strings exceptionally hard (of course if you tend to always whack them very hard, ignore that suggestion, and instead adjust the Trim control so that it never glows). You may find that you must also set the Level 1 knob to keep the Clip LED from glowing.

**LEVEL 1**

This knob sets the volume of the signal coming from your instrument to the Channel 1 preamp section of the Acoustic Performer Pro. It also adjusts Channel 1’s volume relative to the Auxiliary Input’s level, and the level of Channel 2.

**NOTE:** Before you adjust Level 1, check the Master section’s Level control. If it’s set all the way down, no sound will come out of the amp, regardless of how you adjust Level 1. Conversely, if the Master Level is set extra-high, then turning up Level 1 can result in hair-raising loudness. Think of Level 1 and the Master section’s Level as operating in tandem.

**LEVEL AUX**

This knob sets the volume of the signal coming from a vocal microphone or external source that’s input through the Rear Panel XLR jack labeled AUX/MIC IN. Always check the setting of the Master section’s Level control before adjusting the Level Aux knob’s position.

**EFFECTS**

When you place an external signal processor (also called an effect, stomp box, etc.) into Channel 1’s effects loop, you can blend the effect with your acoustic instrument’s sound. Fishman designed the Effects Loop to run in parallel with your main signal. Why? Most Effects Loops require sending the entire signal through the Effects Loop, thereby making it vulnerable to the introduction of extraneous noise; it can also noticeably degrade the signal, especially if the signal processor isn’t as clean as the Acoustic Performer Pro, or its frequency range is limited. The Acoustic Performer Pro’s strategy ensures a solid, dynamic, straight sound and then blends the effect much the way a professional mixing console approaches effects blending.

**NOTE:** For the best sound quality and lowest noise, adjust the signal processor’s mix control (if it has one) so that its output contains only a “wet” (effect-enhanced) signal.
FRONT PANEL - CHANNEL 1

PHASE

When a signal is out of phase with another signal, it can cause cancellation, which (as its name implies) results in something missing. The opposite is true when two signals are in phase; the combined signals can be solid or absolutely overpowering, depending on the sounds and how much “in phase” they are. Using the phase relationship between two sounds can be a powerful tool for fighting feedback or making multiple sound sources (such as a pickup and a built-in microphone) sound better together.

The Phase switch can accomplish a couple of different things. If you are using an instrument equipped with only one pickup or internal microphone, it can invert the signal’s phase, which can, in some cases, be a remedy for feedback. If your instrument has a built-in mic as well as a pickup, one of the signals may be out of phase in relation to the other, so employing the Phase switch on one channel of the Acoustic Performer Pro corrects that, providing a stronger signal, often with better tone.

NOTE: When a pickup and an internal mic are used, try using the phase switches on both channels to check for correct phase relationships between the two sound sources. Also, if your instrument has only one pickup or microphone, try the Phase switch in both its in and out positions, to be sure the best sound is being produced.

1. FOLLOW THIS PROCEDURE TO MAKE BEST USE OF THE PHASE SWITCHES

If you have a microphone in your setup, it is best to begin getting a sound from that.

With the Master Level at 3/4 of its maximum volume, bring the microphone’s volume up to the desired level. In the event that the mic begins to feed back, adjust the volume lower or use the Bass, Mid, or Treble EQ controls to eliminate the feedback. Determine the location onstage where you are going to play, and set the phase switch on the mic channel to the sound that is most pleasing.

Since the characteristics of microphones and their placement play a big part in the sound achieved, this would also be a good time to adjust or aim the mic in your instrument to get the most appropriate sound. Keep in mind that given the nature of acoustic instruments and how they interact with amplifiers, once the phase is set, if you move more than 5 or 6 feet from your playing location, the phase will reverse itself 180 degrees.

With the microphone volume on, adjust the transducer’s level until it is approximately equal in volume to the microphone. Next, flip the transducer’s Phase switch and you will immediately hear what is correct. If it’s the incorrect phase relationship, you will get a tremendous amount of bass loss because the bass frequencies cancel.

After taking these steps to determine the correct phase settings, make note of their relative positions. These settings between the mic and transducer will remain the same from performance to performance, with the exception that each may need to be reversed together in some instances. In other words, if you determine that the phase of the mic is in and the phase of the pickup is out, there may be a case where you will need to set the mic to out and the pickup to in.

BASS

The Bass control governs the low-end equalization of your sound. The control provides a range of +/-10 dB of boost and cut, covering a range of approximately 20 Hz to 300 Hz. Using this control, you can shape the bottom end so that your instrument sounds thumpy or solid or even thin (when you excessively cut the bass). The Bass knob can also be helpful in eliminating low-end feedback, especially in guitars equipped with internal microphones.

MID

The Mid control affects the midrange frequencies from approximately 750 Hz to 1,500 Hz, with a boost/cut range of +/-10 dB. Midrange is a very important component of an instrument’s tone; especially with guitars, cellos, and banjos, in which a great deal of their energy comes from this range. Boosting midrange can accentuate the “meat” in an instrument’s tone, while cutting it can give a “scooped-out” tone that makes acoustic guitars, in particular, sound boomy yet bright.
TREBLE

The Treble control allows you to shape the high-frequency content of your sound. It governs the range from 3,000 Hz to 20,000 Hz and has a boost/cut range of +/-10dB. Overly bright instruments (12-string guitars, mandolins, etc.) can be tamed with a slight roll-back on the Treble control. Of course, if you want an edgier sound, or need more highs, you can also boost the highs. Be careful with how much treble you add, since it’s easy to overdo it. Very often, your ears will gradually tune out extra brightness, even if your audience doesn’t. In addition, if the Acoustic Performer Pro is on the floor, or facing away from you, you may not be aware of just how bright the tone is. Finally, boosting the treble by exaggerated amounts can increase the noise in effects and preamplifiers and also increase the likelihood of feedback, especially if you stand very close to the Acoustic Performer Pro.

NOTE: If you need more treble than the Treble control can provide, you may need to adjust the Tweeter Level control on the rear panel of the Acoustic Performer Pro.

PHANTOM POWER 15V & 48V INDICATORS

Some pickups and microphones require external, or “phantom” power. When the Rear Panel switches are turned on to provide this power (15 volts DC to the 1+2 Blend 1/4” jack and the 1/4” mic jack, and 48 volts DC to the Aux/Mic In XLR jack), the Phantom LEDs glow. Check your pickup’s or microphone’s manual, or consult its manufacturer to determine whether it needs phantom powering.

Channel 2’s input has an impedance of 10 Megohms, which is extremely high and well-suited to piezo bridge transducers and magnetic pickups. It’s also a good match for stick-on pickups. Unlike Channel 1, it has only one input, and therefore has no Level Aux control. It also does not have phantom powering for its input.

CLIP LED

This LED glows only when incoming signal levels from an instrument exceed the point at which the buffer amplifier or power amp distorts, a sure sign that the signal level is too “hot.” Set the rear panel’s Trim control so that the Clip LED only glows when you whack your instrument’s strings exceptionally hard (of course if you tend to always whack them very hard, ignore that suggestion, and instead adjust the Trim control so that it never glows). You may find that you must also set the Level 2 knob to keep the Clip LED from glowing.
FRONT PANEL - CHANNEL 2  Continued

LEVEL 2
This knob sets the volume of the signal coming from your instrument to the Channel 2 preamp section of the Acoustic Performer Pro. It also adjusts Channel 2’s volume relative to the Auxiliary Input’s level, and the level of Channel 1.

NOTE: Before you adjust Level 2, check the Master section’s Level control. If it’s set all the way down, no sound will come out of the amp, regardless of how you adjust Level 2. Conversely, if the Master Level is set extra-high, then turning up Level 2 can result in hair-raising loudness. Think of Level 2 and the Master section’s Level as operating in tandem.

EFFECTS
When you place an external signal processor (also called an effect, stomp box, etc.) into Channel 2’s Effects Loop, you can blend the effect with your acoustic instrument’s sound. Fishman designed the Effects Loop to run in parallel with your main signal. Why? Most Effects Loops require sending the entire signal through the Effects Loop, thereby making it vulnerable to the introduction of extraneous noise, plus it can noticeably degrade the signal, especially if the signal processor isn’t as clean as the Acoustic Performer Pro, or its frequency range is limited. The Acoustic Performer Pro’s strategy ensures a solid, dynamic, straight sound and then blends the effect much the way a professional mixing console approaches effects blending.

NOTE: For the best sound quality and lowest noise, adjust the signal processor’s mix control (if it has one) so that its output contains only a “wet” (effect-enhanced) signal.

PHASE
When a signal is out of phase with another signal, it can cause cancellation, which (as its name implies) results in something missing. The opposite is true when two signals are in phase; the combined signals can be solid or absolutely overpowering, depending on the sounds and how much “in phase” they are. Using the phase relationship between two sounds can be a powerful tool for fighting feedback or making multiple sound sources (such as a pickup and a built-in microphone) sound better together.

The Phase switch can accomplish a couple of different things. If you are using an instrument equipped with only one pickup or internal microphone, it can invert the signal’s phase, which can, in some cases, be a remedy for feedback. If your instrument has a built-in mic as well as a pickup, one of the signals may be out of phase in relation to the other, so employing the Phase switch on one channel of the Acoustic Performer Pro corrects that, providing a stronger signal, often with better tone.

NOTE: When a pickup and an internal mic are used, try using the phase switches on both channels to check for correct phase relationships between the two sound sources. Also, if your instrument has only one pickup or microphone, try the Phase switch in both its in and out positions, to be sure the best sound is being produced.

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If you have a microphone in your setup, it is best to begin getting a sound from that.

With the Master Level at 3/4 of its maximum volume, bring the microphone’s volume up to the desired level. In the event that the mic begins to feed back, adjust the volume lower or use the Bass, Mid, or Treble EQ controls to eliminate the feedback.
Determine the location onstage where you are going to play, and set the phase switch on the mic channel to the sound that is most pleasing. Since the characteristics of microphones and their placement play a big part in the sound achieved, this would also be a good time to adjust or aim the mic in your instrument to get the most appropriate sound. Keep in mind that given the nature of acoustic instruments and how they interact with amplifiers, once the phase is set, if you move more than 5 or 6 feet from your playing location, the phase will reverse itself 180 degrees.

With the microphone volume on, adjust the transducer’s level until it is approximately equal in volume to the microphone. Next, flip the transducer’s Phase switch and you will immediately hear what is correct. If it’s the incorrect phase relationship, you will get a tremendous amount of bass loss because the bass frequencies cancel.
After taking these steps to determine the correct phase settings, make note of their relative positions. These settings between the mic and transducer will remain the same from performance to performance, with the exception that each may need to be reversed together in some instances. In other words, if you determine that the phase of the mic is in and the phase of the pickup is out, there may be a case where you will need to set the mic to out and the pickup to in.
FRONT PANEL - CHANNEL 2 Continued

BASS
The Bass control governs the low-end equalization of your sound. The control provides a range of +/-10dB of boost and cut, covering a range of approximately 20 Hz to 300 Hz. Using this control, you can shape the bottom end so that your instrument sounds thumpy or solid or even thin (when you excessively cut the bass). The Bass knob can also be helpful in eliminating low-end feedback, especially in guitars equipped with internal microphones.

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The Mid control affects the midrange frequencies from approximately 750 Hz to 1,500 Hz, with a boost/cut range of +/-10dB. Midrange is a very important component of an instrument’s tone; especially with guitars, cellos, and banjos, in which a great deal of their energy comes from this range. Boosting midrange can accentuate the “meat” in an instrument’s tone, while cutting it can give a “scooped-out” tone that makes acoustic guitars, in particular, sound boomy yet bright.

TREBLE
The Treble control allows you to shape the high-frequency content of your sound. It governs the range from 3,000 Hz to 20,000 Hz and has a boost/cut range of +/-10dB. Overly bright instruments (12-string guitars, mandolins, etc.) can be tamed with a slight roll-back on the Treble control. Of course, if you want an edgier sound, or need more highs, you can also boost the highs. Be careful with how much treble you add, since it’s easy to overdo it. Very often, your ears will gradually tune out extra brightness, even if your audience doesn’t. In addition, if the Acoustic Performer Pro is on the floor, or facing away from you, you may not be aware of just how bright the tone is. Finally, boosting the treble by exaggerated amounts can increase the noise in effects and preamplifiers and also increase the likelihood of feedback, especially if you stand very close to the Acoustic Performer Pro.

NOTE: If you need more treble than the Treble control can provide, you may need to adjust the Tweeter Level control on the rear panel of the Acoustic Performer Pro.

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The Fishman Acoustic Performer Pro has a custom-designed digital reverb built into it. Unlike spring-type reverbs, the sound is natural, without springy, metallic undertones. There are five different reverb types, each with its own decay time and tonal coloration.

ABOUT REVERBERATION: Reverberation is a natural phenomenon in large rooms, halls, etc., where sound can bounce off walls, ceilings, and floors. Small rooms have their own reverb sound and cathedrals have theirs. Sometimes, artificially created reverb can take the “dryness” out of a sound, such as a solo instrument in a room that has a lot of carpeting, drapes, and other sound-absorbing materials. Adding reverb can make an instrument sound larger, more full of life. Too much can make instruments sound distant or as if they were being played in a cave (an effect you might actually like).
When setting an appropriate amount of reverb to create a realistic sound, a good rule of thumb is this: turn the reverb up higher than necessary, and then gradually turn it down until you miss it. Now turn it up just a slight bit, and you’ve probably got a good balance. If you aren’t sure whether you have the right reverb sound, ask a friend or two to listen and critique the tone. And remember, you don’t have to use reverb. In fact, if you’re playing in a large, reverberant place such as a gymnasium, a large church, or a sporting arena, your sound may already be “swimming” in reverb. Adding to it will just make your instrument sound muddy.

LEVEL (DRY/WET)
This knob adjusts the relative amount of reverb vs. non-reverb sound. “Dry” means fully reverbless, and “Wet” means full reverb. This is the knob you want to use to balance your instrument to sound like it’s in a naturally reverberant room or a cave.

PROGRAM
You can choose from six different reverb programs. Progressively larger “rooms” are created by settings 0 through 5. Since all digital reverbs can add some noise to the signal, we recommend removing the reverb from the signal path altogether by setting the Reverb Level to Dry (fully counter-clockwise) whenever you don’t use the reverb. This minimizes possible noise from the Reverb’s circuitry from entering your instrument’s signal path.

ASSIGN SWITCHES & LEDS
You can choose whether reverb is added to either, both, or neither of the two channels with the Assign switches. When you want reverb on Channel 1, push the Assign 1 switch; the LED glows, letting you know that Channel 1’s signal is being sent to the Reverb. Similarly, pushing Assign 2 sends Channel 2’s signal to the Reverb.

MUTE SWITCH
Because of its location on the front panel, it may appear that the Mute switch is part of the Reverb section. In fact, it isn’t. When you push the Mute button, the LED above it glows, and no sound comes out of the Acoustic Performer Pro. This is great when you take a break but don’t want to adjust the Level knobs or turn it off. It’s also useful if you’re tuning with an electronic tuner: when a tuner is plugged into the Tuner output on the Rear Panel, the signal from your instrument still reaches it, even though the Mute turns off all sound going to the speakers. This gives your audience a break from listening to the ups and downs of getting your G string in tune, and if someone else is playing while you’re waiting in the wings, you won’t be ruining their performance.

Another use of the Mute switch is to kill the sound when you’re changing instruments. If you remove the plug from one instrument and then plug into another, the popping and buzzing can be tremendously loud. Activating the Mute switch before changing instruments saves wear and tear on your ears and the Acoustic Performer Pro’s speakers.

NOTE: A remote footswitch can be used to duplicate the Mute switch’s function.
POWER LED

Whenever your Acoustic Performer Pro is turned on, this LED glows. If, for any reason, you encounter a problem with your Acoustic Performer Pro (no sound, for instance), always check this LED. If it isn’t glowing, then either the Acoustic Performer Pro isn’t turned on, plugged in, or connected to a working AC outlet. (Make sure the power cord is securely plugged in at both ends. Check the outlet by plugging in something you know works.) If the LED isn’t glowing, even if the outlet is okay and the power switch is on, then turn the Acoustic Performer Pro off, unplug it, and consult your dealer or Fishman Customer Service.

EFFECTS

When you place an external signal processor (also called an effect, stomp box, etc.) into the Master section’s Effects Loop, you can blend the effect with the sounds from Channel 1 (including the Aux/Mic In) and Channel 2 combined. The Effects Loop runs in parallel with your main signal for best sound quality and lowest noise. Regardless of whether other effects were used on Channel 1 and Channel 2, the channels’ combined sound can be processed by the Master’s Effects Loop. Turning the knob fully counter-clockwise to Dry eliminates any Master Effects Loop effect, while turning it fully clockwise to Wet sets the Effects Loop’s level at its maximum.

**NOTE:** For the best sound quality and lowest noise, adjust the signal processor’s mix control (if it has one) so that its output contains only a “wet” (effect-enhanced) signal.

LEVEL

Like the Level controls on Channel 1 and Channel 2, the Master section’s Level sets volume. However, it sets the overall volume of everything going to the speakers. Therefore, while Channel 1’s Level 1 and Level Aux and Channel 2’s Level 2 set relative levels for those channels, the Master section’s Level governs the combined signals, and therefore the overall loudness of the Acoustic Performer Pro.

NOTCH FREQUENCY & NOTCH DEPTH

These two controls work together to control the Acoustic Performer Pro’s Notch Filter. The Notch Filter selectively de-emphasizes or cuts a part of the frequency spectrum so that you can tame feedback or cut out other undesirable resonances.

Let’s look at how the Notch Filter removes offensive feedback or resonance. Feedback occurs when a frequency is recycled from the speaker back through the instrument and its pickup. It often creates a squealing or howling sound, and usually occurs most prominently in one frequency range in any given instrument. Therefore, if you cut that frequency out, or at least bring its volume down, you slice out the feedback. The same holds true for resonance; some instruments have one particular note that seems much louder than others, due to the way it vibrates.
NOTCH FREQUENCY & NOTCH DEPTH Continued

To get rid of feedback, plug your instrument in, and turn up the Acoustic Performer Pro’s Channel and Master Levels until feedback starts. Move the Instrument away from the speaker. Turn the Notch Depth control fully counterclockwise to the deepest notch (the “V” setting). Now move the instrument closer to the speaker. When feedback begins, turn the Notch Frequency knob slowly until the feedback disappears. Turn up the Master Level a bit more. If feedback starts up again, turn the Notch Frequency a little bit clockwise and counterclockwise until the feedback diminishes again. Set the instrument further from the Acoustic Performer Pro, preferably several feet away. Turn the Notch Depth control clockwise until the feedback starts again, and then turn it back a little bit counterclockwise to make the feedback disappear. Now the Notch Filter is properly set to remove the feedback with as little disturbance to your overall tone as possible.

To get rid of a resonance, plug your instrument in, and turn up the Acoustic Performer Pro’s Channel and Master Levels to slightly higher than normal settings. Play chromatically up and down until you find the note that jumps out. Once you find it, turn the Notch Depth fully counterclockwise to its “V” position. Now play the resonating note repeatedly or let it sustain, while you turn the Notch Frequency knob slowly from one end to the other. When the volume of your resonating note drops, you’ve zeroed in on it. Turn the Frequency knob a few degrees in both directions to make sure you’ve really got it in range. Play a few notes above and below the one that was resonating, and check whether you’ve cut that one pitch too much. Then turn the Depth control clockwise to make the notch shallower and bring that note up to an even level with the others. Keep checking that note against ones above and below it.

Even if you don’t have a particular note that jumps out on your instrument, a resonance may occur when you tap the top (especially on acoustic guitars). Follow the same instructions for getting rid of a resonance, but instead of sustaining a note, thump your knuckle on the instrument’s top.

INST MIC IN

If your instrument is equipped with an on-board microphone, plug it into this input for optimum sound. You can also plug a magnetic pickup into this jack if it has sufficient output power. Phantom power is available at this input jack. See the section on Phantom Power for instructions on turning it on.

NOTE: When a plug is inserted into the 1+2 Blend In jack, the Inst Mic In jack and the Pick-Up In jack are disconnected.

TRIM

If your on-board microphone or pickup delivers an exceptionally high-level signal, requiring that you turn down the front panel Level 1 control to its lowest setting, or if there is a disparity between the signal strength reaching Channel 1 and Channel 2, then you can adjust this Trim control to decrease the intensity, and clockwise to increase it. If you are simultaneously using an on-board mic and a pickup (or two pickups) and are using both Channel 1 and Channel 2, try setting the Trim controls for both channels in this way:

1. Set the Master section’s Level control low (9 o’clock to 7 o’clock). If this isn’t loud enough, turn it up as loud as necessary.
2. Set Level 1 and Level 2 to their midpoints (12 o’clock).
3. Play a note or chord on your instrument and adjust the Channel 1 and Channel 2 Trim controls until their outputs are equal, or are balanced to suit your taste.

REAR PANEL - CHANNEL 1
48V PHANTOM

Some professional-quality microphones require an external (phantom) 48-volt DC power source for proper operation, so this switch makes it possible to deliver that power to any microphone plugged into the Aux/Mic In jack. If you are not sure whether your microphone requires phantom powering, check with your mic’s user’s manual or consult its manufacturer.

AUX/MIC IN

The Aux/Mic In is an electrically balanced input designed to accept low-impedance microphones or pro-level sound sources.

GND LIFT

When connecting the Channel 1 Send to other gear, it’s possible that it can create a secondary path to ground, introducing hum to the sound. Using the Gnd Lift (Ground Lift) switch disconnects the secondary ground path, removing the ground loop and the hum that comes from it.

SEND (PRE-EQ)

This balanced XLR jack passes the signal entering Channel 1’s input on to other gear, such as P.A. systems or recording mixers. It is pre-EQ, meaning that it has not passed through the Bass, Mid, or Treble controls.

NOTE: The signal from the Send jack is electronically buffered, meaning that it is designed to drive other gear without a degradation in the tone and overall signal quality. Its output strength is not affected by the Level control, but it is affected by the Trim control.

EFFECTS SEND

The Effects Send is an electronically buffered output that sends part of Channel 1’s signal to a signal processor (or effect pedal). The sound sent from this jack is post-EQ, meaning that it is affected by any changes made via the Bass, Mid, or Treble controls.

NOTE: The Effects Send can be used as a post-EQ output to drive other amplifiers or to send to mixers. It is not necessary to have a plug in the corresponding Effects Return jack.

EFFECTS RETURN

The Effects Return jack accepts the return signal from a signal processor placed in the Effects Loop of Channel 1.

NOTE: If you are using another signal processor in the Channel 2 effects loop (or the second channel of a dual-channel signal processor), make sure that the correct output jacks from the processor are connected to Channel 1’s and Channel 2’s Effects Return jacks.
PICK-UP IN

This input accepts a wide range of signals, from piezo transducers to magnetic pickups and microphones. It’s even suitable for signals from electric guitars, basses, and keyboards, as well as drum machines and vocal microphones. Phantom power is available at this input jack. See the section on Phantom Power for instructions on turning it on.

NOTE: When a plug is inserted into the 1+2 Blend In jack, the Inst Mic In jack and the Pickup In jack are disconnected.

TRIM

If your on-board microphone or pickup delivers an exceptionally high-level signal, requiring that you turn down the Front Panel Level 1 control to its lowest setting, or if there is a disparity between the signal strength reaching Channel 1 and Channel 2, then you can adjust this Trim control to bring down the level of the signal presented to the Channel 2 input circuitry. Turn the knob counterclockwise to decrease the intensity, and clockwise to increase it.

NOTE: To balance the Trim controls for Channel 1 and Channel 2, refer to Channel 1’s Trim information.

TUNER OUTPUT

The Tuner Output contains a signal from Channel 2’s pre-EQ stage. It is designed to be sent to electronic tuners, and is always “live.” That is, even when the Mute function is on, and no sound comes through the speakers, the tuner still receives a signal.

GND LIFT

When connecting the Channel 2 Send to other gear, it’s possible that it can create a secondary path to ground, introducing hum to the sound. Using the Gnd Lift (Ground Lift) switch disconnects the secondary ground path, removing the ground loop and the hum that comes from it.

SEND (PRE-EQ)

This balanced XLR jack passes the signal entering Channel 2’s input on to other gear, such as P.A. system or recording mixers. It is pre-EQ, meaning that it has not passed through the Bass, Mid, or Treble controls.

NOTE: The signal from the Send jack is electronically buffered, meaning that it is designed to drive other gear without a degradation in the tone and overall signal quality. Its output strength is not affected by the Level control, but it is affected by the Trim control.
REAR PANEL - CHANNEL 2  Continued

EFFECTS SEND
The Effects Send is an electronically buffered output that sends part of Channel 2’s signal to a signal processor (or effect pedal). The sound sent from this jack is post-EQ, meaning that it is affected by any changes made via the Bass, Mid, or Treble controls. It also contains reverb, if the Reverb Assign 2 switch is on and the reverb level is turned up.

**NOTE:** The Effects Send can be used as a post-EQ output to drive other amplifiers or to send to mixers. It is not necessary to have a plug in the corresponding Effects Return jack.

EFFECTS RETURN
The Effects Return jack accepts the return signal from a signal processor placed in the Effects Loop of Channel 2.

**NOTE:** If you are using another signal processor in the Channel 1 Effects Loop (or the second channel of a dual-channel signal processor), make sure that the correct output jacks from the processor are connected to Channel 1’s and Channel 2’s Effects Return jacks.

1+2 BLEND IN
Some instruments have both a microphone and a pickup/transducer built in, but instead of having two separate output cables, there’s only one cable with a TRS (tip/ring/sleeve) plug on its end. Plugging it into the 1+2 Blend In jack lets the Acoustic Performer Pro route the two individual signals to Channel 1 and Channel 2. For TRS connections, the mini-mic’s signal is on the ring along with the 15V phantom power.

**NOTE:** When a plug is inserted into the 1+2 Blend In jack, the Inst Mic In jack and the Pick-Up In jack are disconnected.

15V PHANTOM
Some on-board microphones inside instruments require an external (phantom) 15-volt DC power source for proper operation, so this switch makes it possible to deliver that power to any mic plugged into the Inst Mic In or 1+2 Blend input jacks. The 15-volt power is delivered through the Inst Mic In’s tip, while the power is applied to the 1+2 Blend jack’s ring. If you are not sure whether your microphone requires phantom powering (and, if so, its proper wiring to the jack), check with your user’s manual or consult its manufacturer.

TAPE/CD IN
The Tape/CD In accepts signals from tape recorders or CD players and is perfect for adding accompaniment music or providing music during breaks. It does not have its own level control, so its loudness is governed by the tape or CD player’s output and/or by the Acoustic Performer Pro’s Master Level (it even operates when the Mute switch is on).
TWEETER LEVEL

Depending on how bright you like your onstage sound, you can adjust the Tweeter Level control to deliver more signal through the high-frequency dome tweeter. Turning the control clockwise increases its level, while turning it counter-clockwise lowers the amount.

**NOTE:** Adjusting the Tweeter Level control does not affect the brightness of the signal being sent from any of the Send jacks or the Effects Loops.

MUTE SWITCH

This jack lets you use a footswitch in place of the front-panel Mute button to activate the Acoustic Performer Pro’s Mute function. Any single-pole-double-throw (SPDT) on/off footswitch can be used for this. The Mute switch mutes all outputs except the Tuner output, allowing you to tune up with an electronic tuner without your instrument being amplified.

GND LIFT

When connecting the Mix Send to other gear, it’s possible that it can create a secondary path to ground, introducing hum to the sound. Using the Gnd Lift (Ground Lift) switch disconnects the secondary ground path, removing the ground loop and the hum that comes from it.

MIX SEND (POST-EQ)

This balanced XLR output contains the full mix of Channel 1 and Channel 2, plus all effects and reverb, including effects in the Master Effects Loop. It’s great for sending a full signal to an Acoustic Monitor Pro or to a mixing console for P.A. or recording purposes. Its output level is controlled by the Master section’s Level control.

EFFECTS SEND & EFFECTS RETURN

After signals from Channel 1 and Channel 2 are blended (including effects in their Effects Loops), the combined signal reaches the Master section. The Master Section’s Effects Send and Return loop provides you with an opportunity to add one more enhancement to your sound. Like the Channel 1 and Channel 2 Effects Loops, it operates in parallel with the straight signal path, so it’s best to set your signal processor’s mix control to fully “wet” for lowest noise and best overall sound quality.

**NOTE:** When you aren’t using the Effects Loop, keep the Effects control set fully counter-clockwise to minimize noise.
VOLTAGE SELECTOR
The Voltage Selector switch provides the option of powering the Acoustic Performer Pro with either 115 volts AC or 230 volts AC. You must use a cord with the appropriate plug configuration for the AC (mains) receptacles in the area in which you use it. If you are taking the Acoustic Performer Pro overseas, check with your dealer regarding the appropriate cord and plug configuration, or contact Fishman Customer Service.

ON/OFF SWITCH
The Acoustic Performer Pro’s Power Switch has a “I” symbol for On and a “O” symbol for Off. Always turn the Acoustic Performer Pro off before unplugging it.

AC POWER RECEPTACLE
Plug your AC (mains) power cord into this receptacle and the other end into a grounded outlet. Do not modify the cord in any way. Do not cut off the grounding pin, and never use a 3-pin-to-2-pin adapter unless you ground the adapter’s grounding tab. If you use an extension cord, always use a heavy-duty cord that is no longer than necessary.

NOTE: If your AC (mains) cord is ever damaged or lost, replace it only with the same type.

CHANGING THE FUSE
The Fuse Holder is located to the left of the AC Receptacle (See Page 4, Item #12). It is designed to hold a spare fuse. Insert a small screwdriver into the small notch on the side of the Fuse Holder to remove it from the AC Receptacle. DO NOT use a knife or sharp object. After replacing the fuse, slide the Fuse Holder all the way into the Back Panel until it snaps into place.

IMPORTANT: When operating in the United States, always set the Voltage Selection switch for 115V using a 5 Amp Slow Blow Fuse. In Europe, set for 230V with a 2.5 Amp Slow Blow Fuse.
The Acoustic Performer Pro has inputs to accept signal sources from magnetic pickups, bridge saddle transducers, internal microphones, vocal microphones, and tape or CD players. Two separate instruments can be plugged into Channel 1 and Channel 2, or both channels can be supplied with signals from a single instrument either through the Pick-Up In and Inst/Mic In or through the 1+2 Blend In. If a tape player or CD player is plugged into the Tape/CD In, the volume is controlled by the tape player or CD player, or the Acoustic Performer Pro’s Master Volume control. The signal is not affected by any of the Acoustic Performer Pro’s tone controls.
USING THE SENDS

The Mix Send, Channel 1 Send, and Channel 2 Send use XLR balanced line output jacks designed to supply high-level signals to professional gear such as mixing consoles for P.A.'s and recording. In addition, any of these can be sent to a Fishman Acoustic Monitor Pro. The Mix Send contains a mix of both channels, plus any reverb and effects that may have been added to the signals. The Channel 1 and Channel 2 sends are pre-EQ, meaning that their signals are taken from the input to those channels, so tone control settings and reverb are not part of the sound coming from them.

USING THE EFFECTS LOOPS

All three Effects Loops are designed to send a portion of the channel’s signal to an outboard signal processor and then mix it with the dry signal. Always use high-quality shielded cables for effects-loop use. The Effects Sends can also be used as unbalanced line outputs from each channel and the Master section (a signal does not have to return, nor does a plug have to be inserted into the Effects Return).
The Acoustic Performer Pro’s unique design makes it ideal to be used three different ways: standing upright, lying on its side, or supported on a stand. When it’s standing upright, it projects its sound forward, a good choice for club performances or wherever your Acoustic Monitor Pro is acting as your primary means for bringing your sound to your audience.

Placed it on its side, the Acoustic Performer Pro acts like a monitor (as shown), projecting its sound upward and outward. If you are using one of the Sends to feed a signal from the Acoustic Performer Pro to a large house P.A. or to an Acoustic Monitor Pro, then this is ideal for you. Point it toward yourself, and adjust the levels to provide the best amount of sound from your vantage point.

An optional mounting kit enables you to place the Acoustic Performer Pro or Acoustic Monitor Pro on a stand (as shown) for maximum sound dispersion. If you need some dispersion and want to hear the Acoustic Performer Pro without laying it on its side, then consider setting it on a chair or similar object (make sure it can support the amplifier’s weight!).

Please contact Fishman Audio at 978-988-9665 for more information.

1 **ACOUSTIC MONITOR PRO**: a powered monitor similar to the Acoustic Performer Pro for additional volume and sound reinforcement.

1 **PA STAND MOUNTING KIT**: allows you to mount your Acoustic Performer Pro to a variety of PA Stands. (See Photo)

1 **CARRYING BAG**: made of durable padded nylon.

1 **FOOTSWITCH**: ON/OFF type allows you to control the MUTE function remotely.

Your Fishman Acoustic Performer Pro is designed for roadworthiness and is protected by a rotationally molded polyethylene enclosure. All knobs and switches are recessed to prevent accidental damage, and the speaker and tweeter are protected by a steel grille. Some simple care will keep your Acoustic Performer Pro looking good and working well for many years to come.

1 **DON’T ABUSE YOUR ACOUSTIC PERFORMER PRO**

Even the best-built equipment isn’t indestructible. There is high-tech circuitry inside the enclosure, and the outside was designed to look good. Throwing, dropping, dragging, and otherwise roughing up your Acoustic Performer Pro isn’t going to prolong its life or make it work better. Therefore, treat it well.

1 **KEEP IT DRY AND COMFORTABLE**

Your Acoustic Performer Pro is an electrical device designed to operate in a dry environment. Don’t use it near water or in the rain, or in damp basements. And certainly don’t store it in harsh environmental conditions, such as in a damp basement, a leaky garage, or the trunk of your car (especially in the summer - temperatures can reach more than 150 degrees Fahrenheit in there-chuh!). A road case or slipcover, or even the box it came in can prevent scuffing and jostling when it’s traveling with you.

1 **NEVER OPEN YOUR ACOUSTIC PERFORMER PRO OR TRY TO MODIFY IT**

This is an electrical device, and there’s high voltage inside. Besides being dangerous, opening the unit will void your warranty. Also, we designed every aspect of the Acoustic Performer Pro very carefully, and it’s not built for modifying or “hotrodding”.

1 **KEEP IT CLEAN**

You can vacuum the front and back of the Acoustic Performer Pro, and you can wipe it clean with a damp rag.

**NOTE**: Always unplug the Acoustic Performer Pro before any cleaning procedure. If it is especially dirty, you may use a weak solution of dishwashing liquid and water to wipe the surfaces clean. However, never submerge the Acoustic Performer Pro in water, nor expose the speaker or tweeter to water.
<table>
<thead>
<tr>
<th><strong>POWER</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Low Frequency:</td>
<td>230 W RMS (5 sec.)</td>
</tr>
<tr>
<td>High Frequency:</td>
<td>40 W RMS (5 sec.)</td>
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<table>
<thead>
<tr>
<th><strong>NOMINAL INPUT LEVELS</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>CHANNEL 1 and CHANNEL 2</td>
<td>-20 dBV</td>
</tr>
<tr>
<td>Balanced Microphone Input</td>
<td>-60 dBV</td>
</tr>
<tr>
<td>Stereo Input</td>
<td>-9 dBV</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>INPUT OVERLOAD</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>CHANNEL1</td>
<td>0 dBV</td>
</tr>
<tr>
<td>CHANNEL2</td>
<td>3 dBV</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th><strong>INPUT STAGE IMPEDANCE</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>CHANNEL1</td>
<td>10 MΩ</td>
</tr>
<tr>
<td>CHANNEL2 Phantom Power off</td>
<td>1.0 MΩ</td>
</tr>
<tr>
<td>CHANNEL2 Phantom Power on</td>
<td>10 kΩ</td>
</tr>
<tr>
<td>Balanced AUX / MIC Input</td>
<td>4 kΩ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>PHANTOM POWER</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Unbalanced Input</td>
<td>15 V, 3 mA</td>
</tr>
<tr>
<td>Balanced Input</td>
<td>48V, 5 mA</td>
</tr>
</tbody>
</table>

| **OUTPUT TYPE** | Electronically balanced XLR |
| **OUTPUT IMPEDANCE** | 600 Ω |

<table>
<thead>
<tr>
<th><strong>NOMINAL OUTPUT LEVELS</strong></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>CHANNEL1 and CHANNEL2</td>
<td>-26 dBV</td>
</tr>
<tr>
<td>MIX</td>
<td>-12 dBV</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>EFFECTS LOOPS NOMINAL LEVELS</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>CHANNEL1</td>
<td>-14 dBV</td>
</tr>
<tr>
<td>CHANNEL2</td>
<td>-10 dBV</td>
</tr>
<tr>
<td>MIX</td>
<td>-13 dBV</td>
</tr>
</tbody>
</table>

| **EFFECTS LOOP SENDS IMPEDANCE** | 500 Ω |
| **EFFECTS LOOP RETURN IMPEDANCE** | 100 kΩ |

<table>
<thead>
<tr>
<th><strong>EQUALIZATION CONTROLS</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Treble Control Range</td>
<td>± 10 dB, shelving</td>
</tr>
<tr>
<td>Middle Control Range</td>
<td>± 10 dB, at 1 kHz  3 dB bandwidth: 550 Hz</td>
</tr>
<tr>
<td>Bass Control Range</td>
<td>± 10 dB, shelving</td>
</tr>
</tbody>
</table>

| **NOTCH FREQUENCY RANGE** | 50 Hz-500 Hz (-10 dB) |
| **INTERNAL TRIM GAIN RANGE** | 14 dB |
| **SIGNAL TO NOISE RATIO** | 85 dB (A-weighted, referred to nominal -20 dBV input) |
| **OPERATING VOLTAGE** | 115V or 230V AC 50/60 Hz |
| **WEIGHT** | 29 lbs. (13.2 kg.) |
| **DIMENSIONS** | 19.30” H x 15.15” W x 7.19” D |

All specifications subject to change without notice
The **FISHMAN ACOUSTIC PERFORMER PRO** is warranted to function for a period of 90 days from the date of purchase. If the unit fails to function properly within the warranty period, free repair and the option of replacement or refund in the event that FISHMAN AUDIO is unable to make repair are FISHMAN AUDIO’s only obligations. This warranty does not cover any consequential damages or damage to the unit due to misuse, accident, or neglect. FISHMAN AUDIO retains the right to make such determination on the basis of factory inspection. Products returned to FISHMAN AUDIO for repair or replacement must be shipped in accordance with the Return Policy, as follows. This warranty remains valid only if repairs are performed by FISHMAN AUDIO. This warranty gives you specific legal rights and you may also have other rights which may vary from state to state.

**RETURN POLICY**

To return products to FISHMAN TRANSDUCERS, you must follow these steps...

1) Call FISHMAN TRANSDUCERS at 978-988-9199 for a Return Authorization number.

2) Enclose a copy of the original Bill of Sale as evidence of the date of purchase, with the product in its original packaging and a protective carton or mailer.

3) Clearly label the outside of the shipping carton with the Return Authorization number.

4) Ship the carton prepaid to:

**FISHMAN AUDIO**

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www.fishman.com