ANTHEM®

“WARNING: ANTHEM GEAR MAY BE ADDICTIVE”

– Eric Hetherington, GoodSound!

AVAILABLE FINISHES

Anthem® **Anthem® | Anthem® Statement**

All product designed and manufactured in North America. For further information or to contact us visit our website at **www.anthemAV.com** or **www.statement.anthemAV.com** or e-mail us at sfi@sonicfrontiers.com

Audio measurements were performed with an Audio Precision System Two @ 120 VAC.

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ANTHEM®

For almost twenty years, Sonic Frontiers International, and more recently, Anthem®, have manufactured an award-winning lineup of high-end Power Amplifiers, Stereo Preamplifiers, Surround-Sound Processors, CD Players, CD Transports, and Digital-to-Analog Converters of the finest quality. Not long ago, we introduced a new line of products representing the *ultimate* in high-end audio/video equipment, and sold under the brand name Anthem® Statement.

We enjoy an enviable reputation for products that allow you to virtually "be there" every time you listen to your favorite piece of recorded music or experience the excitement of surround sound home theater.

Our reputation in analog and digital design is legendary and our products are sold on six continents and used at all levels of music and video reproduction. Europe 1, France's national radio station, uses three of our D/A converters atop the Eiffel Tower and NASA uses an Anthem power amplifier for its Space Shuttle program in its testing laboratory in Key Largo, Florida. (Just a few of our more notable professional-use owners.)

Our original goal was to create a high-end product without a high-end price. Our success is reflected in a product lineup that continues to set new reference standards of performance regardless of price.

FIRST PLACE OVERALL! Anthem has received this award five times in the **Inside track** * Annual Dealer Survey.

*An annual independent nationwide survey of consumer electronics specialist retailers and custom installers.

"ANTHEM'S products are about as future-proof as they get."

"With a group of mad scientists stashed away in a building somewhere in Canada designing tomorrow's new technology, and a factory of dedicated employees working hard to build almost every piece by hand, Anthem is committed to their customers. Whether it's the availability of upgrades via software downloads from their website or the opportunity for owners of AVM 30s to ship their units back to Anthem to be upgraded to AVM 50 status, Anthem's products are about as future-proof as they get."

– Randall Smith, Home Theater & Sound

EASY COMMUNICATION

All Anthem processors make communicating over home local area networks (LAN) very easy, and all are compatible with Crestron and AMX™ (via RS-232 interface).

"FUTURE READY" – SOFTWARE UPDATES

What if an Anthem A/V processor is upgraded in the future? No problem. Updating is as easy as 1-2-3. Connect your computer to the Internet. Then, go to our website: **www.anthemAV.com** for an AVM processor, or go to **www.statement.anthemAV.com** for a D2, and download the latest version of the software. Finally, connect your computer to the A/V processor and upload the new software. It takes only a few minutes to fully update your A/V processor with the latest operating system.

"FUTURE READY" – HARDWARE UPGRADES

Although no audio/video component can claim to be absolutely future proof, Anthem has a proven track record when it comes to offering upgrades that keep our products at the leading edge. While upgrades of new technologies come at a cost, at Anthem that cost will always be affordable. Customers can enjoy the vastly superior performance of any Anthem A/V processor today, with confidence for tomorrow.

RAVE REVIEWS

"If you are looking for a high-end processor and considered the Anthem Statement line but haven't bought one yet, you need to go re-listen to it with the ARC. This has improved so much on an already kick-ass piece that you won't believe your ears."

– Ken Taraszka, AudioVideo Revolution

"Room Correction makes the best A/V processor available even better …"

– Daniel Kumin, Sound & Vision

"… a completely new approach … its high-definition video de-interlacing is superb—really sets this component apart … fully compatible with future Blu-ray and HD-DVD players … a secure investment at a time when consumers are worried about making an investment in something they might have to replace later due to changing technology."

– Kris Deering, Secrets of Home Theater and High Fidelity

"… FANTASTIC … sets a new standard of excellence."

– Brent Butterworth, Home Entertainment's The Robb Report

Quotes are from an earlier version. Model has been improved for even better sound.

"… a dazzling video processor … MIND-BLOWING SOUND QUALITY AND VIDEO PERFORMANCE … does not disappoint at any level."

– Chris Martens, The Perfect Vision

The D2v pushes the boundaries on what you can expect from music and home theater performance. With the unparalleled flexibility you have come to expect from Anthem processors, it provides both the versatility and adjustability you need to make all of your digital video components work together seamlessly. The results are spectacular.

Leading-edge video format conversion and next-generation processing unleash the full potential of your high-definition display. The improvement the D2v's video processing brings to picture quality and picture clarity is astounding. While on lower resolution displays the improvements are dramatic, on the new generation of displays, picture quality is simply astonishing!

The D2v also boasts our built-in precision upsampler which converts sample rates of all incoming digital signals to 192 kHz. In fact, the D2v is still the only preamplifier/processor to offer upsampling on all channels and all formats, including decoded Dolby Digital and DTS material.

As a high-end whole-home entertainment center, the D2v is as much about distributed video as it is about distributed audio—allowing you to select and direct audio and video program material throughout your home.

And then there's Anthem Room Correction (ARC), included with every D2v. Even when the finest speakers are perfectly positioned, the room itself still has a dramatic impact on a system's sound, an impact more profound than that of any individual component. Various solutions have fallen in and out of favor over the years, but none has solved the problem of "the room." Until ARC. Using proprietary processes and the power of your PC, ARC analyzes each speaker's in-room sound and then computes the required correction to yield optimal performance from every speaker.

Designed and manufactured in North America, the D2v is the ultimate high-end statement—the final word in digital audio and digital video processing as well as problems of "the room." Full details on the D2v are available on the following pages. Information on ARC is available on page 23.

"... OUTSTANDING ... normally, performance like this is reserved for flagship standalone video processors."

– Kris Deering, Secrets of Home Theater and High Fidelity

AS GOOD AS IT GETS WHEN IT COMES TO DIGITAL AUDIO AND DIGITAL VIDEO PROCESSING

SOUND FROM HDMI SOURCES PLAYS PERFECTLY, AT LEAST IT DOES IF YOU'RE USING A D2v ...

Why? In the D2v, all eight HDMI inputs are connected through high-performance TMDS (Transition Minimized Differential Signaling) timing regenerators and multiplexers. The receiver contains a programmable equalizer and a Clock Data Recovery (CDR) function for each of the three TMDS pairs in an HDMI or DVI signal. The TMDS data outputs are regenerated and perfectly aligned to the regenerated TMDS clock signal, creating an extremely clean low-jitter DVI/HDMI signal that is easily decoded by the HDMI receiver. This is particularly useful for cleaning up a noisy/jittery source, or when a long or low-quality cable is being used.

BROADCAST-QUALITY DIGITAL VIDEO PROCESSING

- Video Format Conversion—the latest-generation Sigma Designs VXP broadcast-quality digital image processor (supporting deep color and better-than-ever video algorithms!) converts any SD or HD video standard to other video standards.
- Quadruple video output configuration makes it easy to switch from one configuration to another.
- Superior image quality using per-pixel processing and motion-adaptive de-interlacing ensures optimal image sharpness and picture resolution.
- Dynamic directional interpolation eliminates jaggy artifacts found in traditional de-interlacing algorithms.
- Full film-mode detection for all SD and HD inputs.
- Video transcoding allows S-Video and Component Video inputs to be digitally processed and enhanced, and then routed through the Component or HDMI outputs.
- Each source can be adjusted independently for best picture.

ENHANCED VIDEO PERFORMANCE

- Adjustable cropping
- Aspect ratio control
- Chroma bug filter
- Frame lock
- Gamma correction
- Adjustable noise reduction
- Adjustable detail enhancement
- Custom output resolution and timing via PC utility
- All on-screen displays are shown through HDMI and Component Video
- On-screen display shows adjustments being made (can be disabled)
- All functions are available for HD input

STATE-OF-THE-ART DIGITAL AUDIO PROCESSING

- The 24-Bit/192-kHz precision upsampler operates on all digital audio signals. The D2's DACs also incorporate 128X oversampling to increase the sample rate to 24.576 MHz, ensuring the best phase and frequency response possible. Measurable results reflect exceptionally flat frequency response and THD+N in the upper frequencies. This is up to twenty times lower than some of the best high-end outboard DACs, resulting in a much higher level of transparency for multichannel music and movies. Sonic performance is astounding. Smoother high-frequency response, superior detail, and better image focus—a far more transparent window on the original performance.
- Anthem's Own Design! Two dual-core digital signal processing (DSP) engines, our own DSP design, offer a total of 800 MIPS to allow decoding of the new HD audio standards: Dolby Digital Plus, Dolby TrueHD, DTS-HD High-Resolution Audio and DTS-HD Master Audio. More than enough processing power to handle even the most complex program material with matchless precision.
- Triple 4 Mbit 8ns external memory is large enough to ensure that the DSP engines never run out of resources.
- An impressive resumé of superior-quality component parts:
  - Audio-grade film capacitors and operational amplifiers
  - Low-ESR electrolytic capacitors
  - Audio-grade signal-coupling capacitors
  - High-value (1,000 µF) ADC reference voltage decoupling capacitors for lowest possible THD+N below 1 kHz
- Super-efficient switching power supply:
  - Low-noise, low-emissions design
  - Multiple-synchronized dithered-frequency isolation stages ensure exceptionally quiet audio and video operation and excellent electromagnetic compatibility
  - Fourteen independently regulated output stages ensure optimal operating environment
- 4-layer hand-designed motherboard includes separate power and groundplanes.
- Independent 6- and 8-layer DSP, A/D and D/A converter boards—A/D and D/A use separate analog and digital planes as well as separate power and groundplanes for remarkably low noise.
- All critical signal paths are surrounded by groundplanes.
- Fully buffered audio/video inputs for minimum crosstalk.
- State-of-the-art video switching circuitry is laid out on isolated, independent 2-layer glass-epoxy circuit boards.
- Highest-precision thru-hole passive components.
- Unparalleled analog-to-digital and digital-to-analog conversion eliminates noise in the 20 to 80-kHz frequency band thanks to the high quality of our ADC and DAC designs:

Analog-to-Digital Conversion (ADC):
  - Capable of up to 24-bit x 192-kHz resolution
  - Six stereo analog attenuators—one for each channel of the 6-channel input, promote greater dynamic range and an impressive reduction in distortion

Digital-to-Analog Conversion (DAC):
  - Converters operate at their full 24-bit x 192-kHz resolution
  - Switched-capacitor output filters significantly reduce the DAC's sensitivity to rapid fluctuations in bit rate
  - The built-in state-of-the-art upsampler allows the DACs to run at the highest speed (192 kHz) regardless of the incoming digital bitstream, and with extremely low back ground noise up to almost 100 kHz
  - High-accuracy clock generator (49.152 MHz, ±0.001%) eliminates the potential for errors in timing, thereby contributing to a significant reduction in the distortion common in D/A conversion

... AND FOR THE AUDIO PURIST

- Analog-Direct available on all inputs
- Tone Bypass disables Bass/Treble adjustment
- Balanced 2-channel XLR digital input for best digital signal
- True-Balanced 2-channel analog input for best analog signal
- True-Balanced analog outputs provide best noise rejection and purest signal transmission

MULTIPLE HIGH-END COMPONENTS IN ONE:

- Preamplifier
- Surround-Sound Processor
- Broadcast-Quality Digital Video Processor
- Highest-Quality HDTV Video Switcher
- Analog-to-Digital Converter (ADC)
- Digital-to-Analog Converter (DAC)
- Built-in 24-Bit/192-kHz Upsampler
- Room Correction System (ARC)
- Multiroom/Whole-House Entertainment Control Center with (4) Independent Signal Paths (Main, Zone 2, Zone 3, Record)
- AM/FM Tuner
- Headphone Amplifier

INPUTS

- Auto Digital/Analog Input Switching (For Every Source)
- Built-In AM/FM Tuner with Stereo/High-Blend/Mono Setting (Memorized to each FM Preset)
- (8) HDMI Inputs (Allowing deep-color support [36 bit] and high-definition audio streaming; Assignable to Multiple Digital Sources)
- (7) Coaxial Digital Audio Inputs (Assignable to Multiple Digital Sources)
- (3) Toslink Digital Audio Inputs (Assignable to Multiple Digital Sources)
- (1) AES/EBU Digital Audio Input (Assignable to Multiple Digital Sources)
- Bit Rate/Sample Rate Status Indicator (Displays PCM, Dolby Digital, DTS)
- (7) Stereo S/E Analog Audio Inputs (DSP or Direct)
- (1) Stereo True-Balanced (XLR) Analog Audio Input (DSP or Direct)
- (1) Six-Channel S/E Audio Input (DSP or Direct)
- Source EQ (Independent for Each Source)
- (4) Component Video Inputs (Assignable to Multiple Sources)
- HDTV Video Switching (All formats up to 1080p)
- (7) S-Video Inputs (Assignable to Multiple Sources)
- (7) Composite Video Inputs (Assignable to Multiple Sources)

MAIN

- (10) True-Balanced (XLR) Analog Audio Outputs
- (10) S/E Analog Audio Outputs
- Second Center Channel Output (Parallel–Balanced and S/E)
- Second Subwoofer Output (Parallel–Balanced and S/E)
- (1) Stereo Headphone Output (Independent Volume/Bass/Treble/Balance Controls)
- (2) HDMI Outputs (parallel with 36-bit Deep Color support)
- (2) Component Video Outputs
- (1) S-Video Output
- (1) Composite Video Output
- Mode Presets by Source (Assignable for Each Source)
- Simulcast Video+Audio Sources
- Lip-Sync Delay (For Each Source in half-ms increments)
- Main Sources – Copy to Other Paths
- On-Screen Display (Bypassable) of:
  - S-Video (including Zone 2)
  - Component Video
  - HDMI
  - Setup Menu (including Zone 2, full screen)
  - Status (blended with picture)
  - Video Adjustment (blended with picture)
- Digitally Generated Test Patterns
- Selectable Setup Menu Background Color (Blue, Black, Magenta)
- Adjustable Mute Level
- Direct Remote Control Codes for Modes

6-CHANNEL ANALOG-DSP (MAIN)

(DVD-Audio/SACD)

- Selectable 44.1 kHz, 48 kHz, 88 kHz, 96 kHz
- Bass Management
- Time Alignment for Listener Position
- Bass/Treble
- Lip-Sync Delay
- THX, Dolby Pro Logic IIx, DTS Neo:6 Post Processing
- 2-Channel Stereo Downmix (Headphone, Zone 2, Zone 3, Record)

INPUT FORMATS (MAIN)

- PCM (up to 7.1 at 24-bit/192 kHz)
- Dolby TrueHD
- Dolby Digital Plus
- Dolby Digital EX
- Dolby Digital 5.1
- DTS-HD Master Audio
- DTS-HD High-Resolution Audio
- DTS ES Discrete
- DTS ES Matrix
- DTS 96/24
- DTS 5.1
- DTS 2-Channel Stereo Downmix (For Headphone, Zone 2, Zone 3, Record)

DYNAMIC RANGE CONTROL (MAIN)

- Dolby Volume (to be added via software upgrade)
- Dynamics Adjustment (Dolby Digital and DTS)
- Dynamics Reset to Normal at Power Off
- Individual Speaker Levels Memorized for Each Mode

SURROUND MODES (MAIN)

- AnthemLogic–Music (No Center Channel)
- AnthemLogic–Cinema (Up to 7.1)
- Dolby Pro Logic IIx Music (with Adjustments)
- Dolby Pro Logic IIx Movie
- Dolby Pro Logic IIx Matrix
- Dolby Pro Logic IIx Game
- Dolby Pro Logic
- DTS Neo:6 Music (Center Image Adjustment)
- DTS Neo:6 Cinema
- All-Channel Stereo (Up to 7.1)
- Mono
- Mono-Academy
- All-Channel Mono

THX MODES (MAIN)

- THX Cinema
- THX Ultra2 Cinema
- THX MusicMode
- THX Surround EX
- THX Games Mode
- THX ReEQ: On/Off (Can be applied even when THX is Off)

BASS MANAGEMENT (MAIN)

- Independent Cinema and Music Speaker Configurations (Assignable to Each Source)
- Auto-LFE Option (For Cinema or Music Configuration)
- Dipole Setting for Surround/Rear
- Center Channel EQ
- Room Resonance Filter
- THX Boundary Gain Compensation

BASS MANAGEMENT (MAIN) (continued)

- Super Subwoofer Setting (Subwoofer Operates when Fronts are Set to Large)
- Cinema and Music Configurations each include:
  - Independent Crossovers by Speaker Group (5-Hz Steps)
  - Independent Crossover for Subwoofer (5-Hz Steps)
  - Subwoofer Variable Phase/Subwoofer Polarity
  - LFE Crossover Bypass

ZONE 2

- (1) Stereo S/E Analog Audio Output
- (1) Stereo True-Balanced (XLR) Audio Output
- Variable or Fixed Volume Level Setting
- Adjustable Maximum Volume Setting
- Bass, Treble, Balance Controls
- (1) S-Video Output
- (1) Composite Video Output
- Component Video Output Control (Allows second set of Component Video outputs to be used for HD video switching of sources output to Zone 2)
- Simultaneous S-Video and Composite Outputs
- Simulcast Video+Audio Sources
- On-Screen Display (Bypassable)
- On-Screen Setup Menu

ZONE 3

- (1) Stereo S/E Analog Audio Output
- Variable or Fixed Volume Level Setting
- Adjustable Maximum Volume Setting
- Bass, Treble, Balance Controls
- (1) S-Video Output
- (1) Composite Video Output
- Simultaneous S-Video and Composite Outputs
- Simulcast Video+Audio Sources

RECORD

- Tape Record Out: (1) Stereo S/E, (1) S-Video, (1) Composite
- VCR Record Out: (1) Stereo S/E, (1) S-Video, (1) Composite
- (2) Coaxial Digital Record Outputs (Independent)
- Analog-In to Digital-Out (Selectable 16-bit/44.1 kHz, 16-bit/48 kHz, 24-bit/88 kHz, 24-bit/96 kHz)
- Dithered Output for 16-bit Recording

CUSTOM INSTALLATION

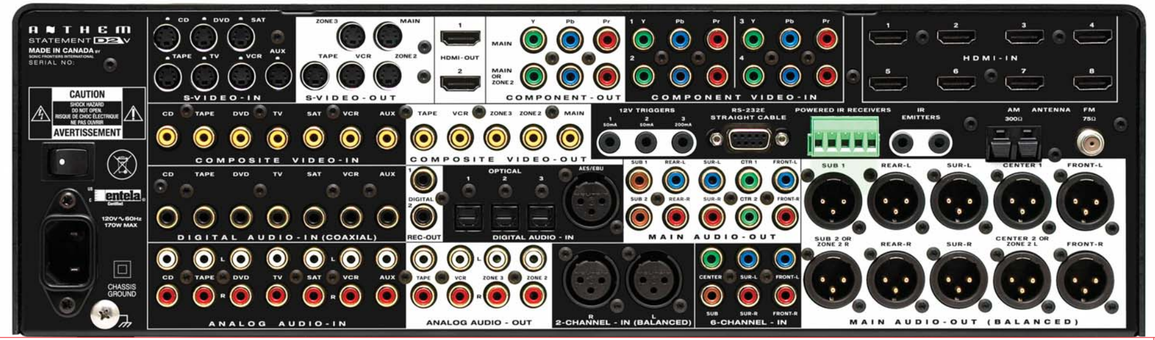
- (2) 50-mA Trigger Outputs
- (1) 200-mA Trigger Output
- (3) Powered IR Receivers
- (2) IR Emitters
- RS-232 Communication/Internet Upgradeability
- RS-232 Crestron and AMX Compatible
- Front-Panel Lockout Option
- User Settings Save Function
- Installer Settings Save Function
- Setup Menu Lockout
- Wake-Up/Shut-Off Timers (Main, Zone 2, Zone 3)
- On/Off Skip Timers (Main, Zone 2, Zone 3)
- Sleep Timers (Main, Zone 2, Zone 3)

UPGRADEABILITY

- Hardware Upgradeable
- Easy (no charge) Website Software Upgradeability

ADDITIONAL

- Universal Learning Back-Lit Remote Control
- Power Failure/Overheating Text Warning
- Advanced Hardware Framework (Allows longer cables to be driven without degrading or losing the signal, and provides support for 1080p/60 Hz)
- Warranty: 3 years on Audio; 2 years on Video; 1 year on Remote Control



"THIS IS AUDIO AT ITS FINEST.
Run, don't walk to your nearest Anthem Dealer."

– Gary Altunian, The Perfect Vision

RAVE REVIEWS

"… multichannel audio of the highest order … sound was big and bold … immediate and real … totally enveloping … incredibly tight and defined … bass notes were powerful, seeming to reach down lower than I had ever heard … razor-sharp imaging, dynamics, and all the other hallmarks of a true high-end amplifier … a level of performance far beyond what is normally available at this price."

– Roger Kanno, Home Theater & Sound on the P5

"The P5 has a tendency to leave you somewhat speechless … such enormous performance and value for the dollar that it has to be auditioned … Anthem has totally hit a home run."

– Manoj Motwani, HDTVetc.

"The P2 rules … beautiful power … incisive … crisp and articulate … exceptionally neutral … delivering the subtleties, nuances and harmonic delicacies — without editorializing … seriously slamming bass … set to redefine the concept of value in the audiophile world."

– Jason Thorpe, SoundStage!

PERFORMANCE FROM THE HEART

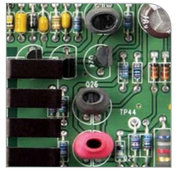
In life we admire "heart." When we say someone has heart we mean passion, spirit, fortitude. And we applaud it. While the amplifier is the brawn behind every successful music and movie presentation, it is also the heart! Its role is as crucial as that of the speakers in its ability to render delicate musical detail one moment and deliver room-shaking explosions the next. The most exquisite piece of music falls flat without clean, quiet power to sustain it through to its natural, musical ebb. Movie special effects require an inordinate supply of stable, high-current power to give visceral credibility to the "special" aspect of each effect! In fact, all truly successful sound reproduction requires "heart."

The heart of an amplifier rests with its design and it is here that P2 and P5 amplifiers reveal their high-end lineage: multi-layered, hand-designed circuit boards with thick copper traces; rugged, independent power supplies with tuned toroidal power transformers for each amplifier channel; fourteen rugged bipolar output devices per channel; custom-designed convection-cooled heatsinks with serrated fins; a "no-fuse" design strategy. And the list goes on.

EDGE-OF-THE-ART MULTI-MONO DESIGN

By design, P2 and P5 amplifiers are powerful independent "monoblock" amplifiers. Each channel is self-contained on its own glass-epoxy circuit board and heatsink and benefits from an independent power supply. Since there is no common audio path between channels there is a complete absence of crosstalk.

Frequency-response channel matching is superb. The musical picture is seamless and exquisitely detailed with a multichannel soundstage that is astonishingly transparent, cohesive and three dimensional.



CASCODED COMPLEMENTARY FEEDBACK INPUT STAGE

P2 and P5 amplifiers benefit from our proprietary input topology—a unique departure from the classical differential input stage. Eight low-noise bipolar input devices, hand-matched for superior balance, are configured in a complementary active-load cascoded feedback arrangement. Heat shrink tubing applied around each critical input pair ensures superior thermal tracking.

Designed to reduce distortion, this arrangement not only ensures exceptionally linear response, but also superior bandwidth and superb amplifier reliability.

INDEPENDENT POWER SUPPLIES

P Series amplifiers are the cleanest, quietest amplifiers in the industry. Each amplifier channel features two separate and autonomous power supplies fed from separate transformer windings. The amplifiers are thus able to deliver stable, continuous power at maximum output, regardless of the number of channels being driven.

While some amplifiers tend to oscillate when driving lower impedance loads, the P2 and P5 remain perfectly stable under all conditions. If pushed into clipping, the proprietary anti-saturation tracking power supply circuit takes over to ensure a seamless recovery.

Since the use of a regulated power supply in the driver stage removes noise emitted by the bridge rectifier (often heard as an audible hum at 120 Hz and its harmonics), the P2 and P5 achieve an utterly silent noise floor.

Q 125 dB

MASSIVE TOROIDAL TRANSFORMERS

Conservatively rated, in a low-profile design, these low-impedance toroidal power supplies—one per amplifier channel—make no sacrifices when it comes to delivering a continuous supply of pure, clean low-noise power.

They are shaped to minimize hum while a sequence-controlled soft turn-on significantly reduces power line transients and in-rush current during start up, thereby preventing accidental tripping of the circuit breakers.

FOURTEEN BIPOLAR OUTPUT DEVICES PER CHANNEL

An amplifier's ultimate performance is directly related to the number of high-quality, high-current devices used in the output stage. The greater the number of devices employed per channel, the greater the available power to deliver the crescendos in music and the thunder and explosions in movies. And the greater the amount of current that can be held in reserve.

While some manufacturers cut corners to save costs in this area, our designers incorporated fourteen bipolar output devices per channel. This results in tremendous current held in reserve.

HAND-DESIGNED CIRCUIT BOARDS

Our two-layer military-spec (FR-4-rated) glass-epoxy circuit boards feature plated through-holes and 2-ounce copper traces, promoting excellent conductivity.

Extensive use of power and groundplanes ensures exceptionally low noise and increased protection from stray electromagnetic energy—internally as well as externally from other devices.

"NO FUSE" DESIGN

P2 and P5 amplifiers are Direct-Connected to the power supply capacitor bank. This keeps output impedance remarkably low while making more power available to the amplifier. Even when driving lower- or complex-impedance loads, the result is audibly superior performance. If an output short circuit does occur, only the AC line breaker will trip—there are no fuses to replace.

The standby low-power supply is protected by self-resetting Positive Temperature coefficient thermistors (PTCs). Once the condition that tripped the PTC disappears, the circuit restores itself automatically.

OVERSIZE GOLD-PLATED BINDING POSTS

Our custom-designed binding posts are easy to use, ensure full power delivery at all times and facilitate large speaker cable connectors.

THREE POWER ON/OFF OPTIONS

P2 and P5 amplifiers can be powered On/Off three ways:

1. Manually, with the On/Off switch on the front panel.
2. Remotely, via the 12-volt trigger input on the rear panel.
3. Automatically, with our patented Auto-On/Off circuit. Auto-On turns the amplifier on when it senses an input signal and turns off 20 minutes after the input signal ends.

RCA AND XLR TRUE-BALANCED INPUTS

A three-way switch on the amplifier's rear panel offers an RCA input, a professional quality XLR balanced input and an attenuated XLR balanced connection (for preamplifiers that require it). Gold-plated female RCA jacks and gold-plated XLR balanced connections provide the highest-quality input connections.

OVERSIZE ALUMINUM HEATSINKS

With more than 1125 square inches (7258cm^2) of computer modeled heatsink (including large serrated fins) per channel, P2 and P5 amplifiers are superbly equipped to dissipate the heat generated by their high power levels. This, in turn, eliminates the need for noise-inducing cooling fans. A thermal sensor on each heatsink continuously monitors safe operating temperature.

DESIGNED AND BUILT IN NORTH AMERICA

Fine-grain brushed aluminum cover and extruded aluminum handles. Heavy-gauge, low-resonance 12-awg steel chassis and oversize aluminum heatsinks generate serious high-end weight and authority.

IEC AC female sockets and detachable high-power, high-quality 14-awg AC power cords.

Can be ordered with rack-mount handles. (See Dealer for more information.)

"GORGEOUS PIECES OF INDUSTRIAL DESIGN ...
tube-like smoothness ... magnificent, full bodied and with great depth ..."

– Roger Kanno, Home Theater & Sound

RAVE REVIEWS

"... phenomenal ... completely transparent in their delivery ... synergy between the Anthem amps and the speakers was incredible ... effortless and very convincing ... every nuance is presented wonderfully—at blistering levels ... never showed any signs of running out of steam ..."

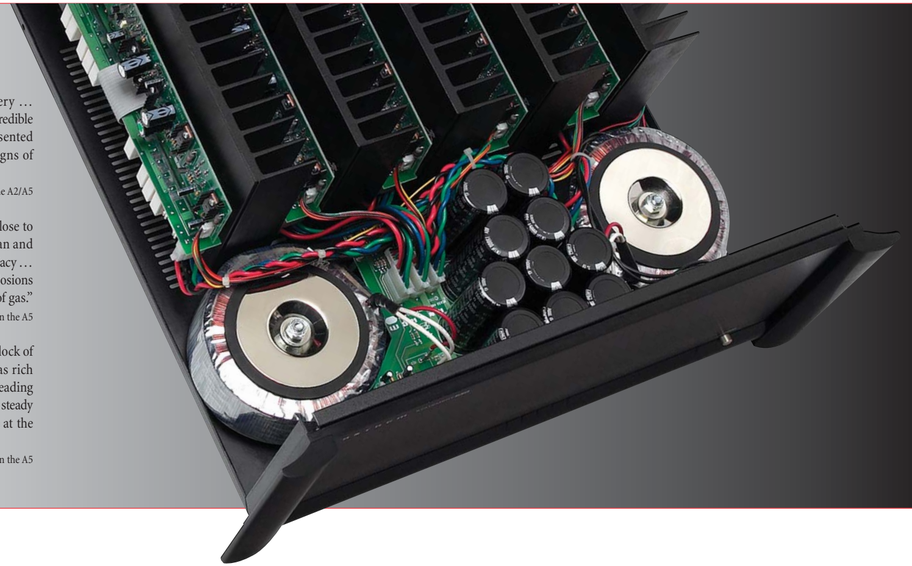
– Kris Deering, Secrets of Home Theater and High Fidelity on the A2/A5

"... incredibly versatile and rock solid ... I was never even close to pushing the amp to its limits, while the sound was still clean and precise ... performed flawlessly ... amazing clarity and immediacy ... as the bullets seemingly flew around my living room and explosions were shaking my walls—I was in no danger of running out of gas."

– Bryan Dailey, AudioVideo Revolution on the A5

"... dead quiet and completely imperturbable ... solid as a block of steel ... sound was pure and convincing ... everything was rich and burnished within that deep soundstage ... percussive leading edges and delicate trailing sounds—reproduced beautifully ... steady and unruffled while conveying the full power ... a bargain at the price and highly recommended."

– Wes Marshall, Home Theater & Sound on the A5



MULTI-TALENTED PERFORMERS

Like their larger and even more powerful siblings, A2 and A5 amplifiers are muscular in character and musical by nature. They are multi-talented performers more than capable of supplying the power behind the sonically demanding aspects of surround-sound home theater, or recreating, with remarkable finesse and transparency, the 'immediacy' of a live music performance. The secret behind their award-winning performance can be found in Anthem's unwavering commitment to state-of-the-art design.

A2 and A5 amplifiers boast: completely modular construction; a four-layer circuit board topology; mirror-imaged, frequency-response channel matching; eight bipolar output devices per channel; hand-matched complementary input devices; massive toroidal power supplies; oversize convection-cooled aluminum heatsinks; and a no-fuse design strategy.

"NO FUSE" DESIGN

A2 and A5 amplifiers are Direct-Connected to the power supply capacitor bank, keeping output impedance remarkably low while making more power available to the amplifier. Even when the amplifiers are driving lower- or complex-impedance loads, the result is audibly superior performance. If an output short circuit does occur, only the AC line breaker will trip—there are no fuses to replace.

The standby low-power supply is protected by self-resetting Positive Temperature coefficient thermistors (PTCs). Once the condition that tripped the PTC disappears, the circuit restores itself automatically.

HAND-MATCHED COMPLEMENTARY INPUT DEVICES

Heat shrink tubing applied around each critical pair of hand-matched complementary input devices ensures superior thermal tracking and lower voltage offset and distortion.

MASSIVE OVERSIZE POWER SUPPLY RESERVOIRS

To store all of the energy required for the immense bursts of power required in movie special effects or the taxing crescendos in music, large banks of capacitors are required.

A2 and A5 amplifiers employ 16,400 micro farads (µF) of capacitance per channel. (That's over 80,000 µf alone in the A5!) With so many joules of power in reserve, these amplifiers are able to instantly and effortlessly deliver full, uninterrupted bursts of power.

OVERSIZE OUTPUT CONNECTIONS

Custom-designed oversize gold-plated binding posts ensure full power delivery at all times. They're easy to use while facilitating large speaker cable connectors.

OVERSIZE CONVECTION-COOLED HEATSINKS/FINS

Computer-designed and modeled to maximize contact area for exceptional heat transfer, these amplifiers run cooler for greater reliability without the need for a noise-inducing fan.

DESIGNED AND BUILT IN NORTH AMERICA

Heavy-gauge 14-awg steel chassis with fine-grain brushed aluminum cover and extruded aluminum handles.

Includes IEC detachable AC female sockets and high-power, high-quality 14-awg AC cords.

Can be ordered with rack-mount handles. (See Dealer for more information.)

EIGHT BIPOLAR OUTPUT DEVICES PER CHANNEL

Solid-state amplifiers get their power from the output devices used in the amplification stage—the greater the number of devices per channel, the greater the available high-current power for the crescendos in music or the thrills, thunder and explosions in movies. Performance is simply more effortless. It also means that the amplifiers run cooler, making them more reliable. A2 and A5 amplifiers each have eight bipolar output devices per channel ensuring tremendous current reserves and outstanding reliability.

FOUR-LAYER CIRCUIT BOARDS

Our hand-designed four-layer military spec (FR-4-rated) glass-epoxy circuit boards with plated through-holes makes extensive use of groundplanes to ensure excellent separation between amplifier channels. The result is exceptionally low noise and low crosstalk between channels, as well as between inputs. This multi-layered design also offers increased protection from electrostatic discharge.

STATE-OF-THE-ART MODULAR DESIGN

A2 and A5 amplifiers reflect the benefit of a common modular design enhanced by our highly refined amplifier circuit topology. Each amplifier channel is self-contained on its own board and heatsink. In the rare event that servicing is required, it can be done quickly and easily by a qualified technician, minimizing the down time of your system.

120 dB SIGNAL-TO-NOISE RATIO

Transformer-induced noise at the bass frequencies of 60 Hz, 120 Hz, and 180 Hz has effectively been eliminated. As a result, A2 and A5 amplifiers boast vanishing noise and remarkably low levels of Total Harmonic Distortion. The reproduction of subtle harmonic structures in each of these powerful amplifiers reveals extraordinary spatial ambience and soundstage dimension.

ULTRA-QUIET TOROIDAL POWER SUPPLY

Thanks to massive conservatively rated toroidal power supplies designed with high rail voltages, A2 and A5 multichannel amplifiers provide ultra-quiet performance. Transformers are shaped to minimize stray electro-magnetic radiation and tuned to minimize hum.

REFERENCE-QUALITY INPUT CONNECTION

Gold-plated female RCA jacks on the A2 and A5 provide a high-quality input connection. True-Balanced XLR connections ensure the lowest level of noise and hum possible.

Our unique auto-sensing technology means no switches. Just plug in either the RCA or XLR connector and our auto-sensing technology will automatically select the right input.

POWER ON/OFF THREE WAYS

A2 and A5 amplifiers can be powered On/Off three ways:

1. Manually, with the On/Off switch on the front panel.
2. Remotely, via the 12-volt trigger input on the rear.
3. Automatically, with our patented Auto-On/Off circuit—an incoming audio signal immediately switches it on, and approximately 20 minutes after the audio signal ends, it simply switches off

RAVE REVIEWS

"A new standard of visual excellence … capable of turning video water into wine."

– Randall Smith, Home Theater & Sound

"A fabulous audio and video performance … STELLAR … the best buy of the preamps available today … one of the finest pre/pros you can buy for the price — whether you're looking for audiophile performance, videophile performance or whole-house flexibility. It's a winner in each category."

– Darryl Wilkinson, Home Theater

"SSP BLISS … an incredibly complete surround sound processor … the culmination of feedback from dealers, custom installers, and especially owners … there could not be a more symbiotic relationship between manufacturer and end user than to 'give the people what they want.'"

– Brian Florian, Secrets of Home Theater and High Fidelity

"… IRRESISTIBLE …state-of-the-art … among the front rank of top-performance preamps …"

– Brent Butterworth, Home Entertainment's The Robb Report

Quotes are from previous versions. Model has been improved for even better sound.

AUDIO/VIDEO MASTER (AVM)

Stunning two-channel/multichannel sound and the most affordable high-end multizone controller put the full audio/video experience in your hands. Designed and built in North America, the AVM 50v operates on the same award-winning platform as its more expensive sibling, the Anthem Statement D2v.

The AVM 50v is first of all a state-of-the-art music preamplifier/home theater processor with built in tuner and independent source selection for recording. But its also a high-end whole-home entertainment control center, making it possible for you to select and direct audio and video program material throughout your home. Since the introduction of the first Audio Video Master (AVM) a number of years ago, Anthem's preamp/processors have consistently been singled out for countless rave reviews, awards and accolades (see above right).

And then there's Anthem Room Correction (ARC). Even when the finest speakers are perfectly positioned, the room itself still has a dramatic impact on a system's sound, an impact more profound than that of any individual component. Various solutions have fallen in and out of favor over the years, but none has solved the problem of "the room." Until ARC.

Using proprietary processes and the power of your PC, ARC analyzes each speaker's in-room sound and then computes the required correction to yield optimal performance from every speaker. ARC is garnering rave reviews across the industry. For the full story on the feature-laden Anthem AVM 50v browse the following pages. For more information on ARC, turn to page 23.

"… FANTASTIC … a serious bunch of video goodies … completely solid and film-like … among the best, if not THE best, for the money."

– Al Griffin, Sound & Vision

"A COMPLETE VIDEO PROCESSING SOLUTION ... more in line with what you see in outboard video processors."

– Kris Deering, Secrets of Home Theater and High Fidelity

WHY ANTHEM'S AVM 50v IS THE BEST-SELLING PREAMPLIFIER/PROCESSOR IN ITS CLASS

SOUND FROM HDMI SOURCES PLAYS PERFECTLY, AT LEAST IT DOES IF YOU'RE USING AN AVM 50v ...

Why? In the AVM 50v, all eight HDMI inputs are connected through high-performance TMDS (Transition Minimized Differential Signaling) timing regenerators and multiplexers. The receiver contains a programmable equalizer and a Clock Data Recovery (CDR) function for each of the three TMDS pairs in an HDMI or DVI signal. The TMDS data outputs are regenerated and perfectly aligned to the regenerated TMDS clock signal, creating an extremely clean low-jitter DVI/HDMI signal that is easily decoded by the HDMI receiver. This is particularly useful for cleaning up a noisy/jittery source, or when a long or low-quality cable is being used.

BROADCAST-QUALITY DIGITAL VIDEO PROCESSING

- Video Format Conversion—the latest-generation Sigma Designs VXP broadcast-quality digital image processor (supporting deep color and better-than-ever video algorithms!) converts any SD or HD video standard to other video standards.
- Quadruple video output configuration makes it easy to switch from one configuration to another.
- Superior image quality using per-pixel processing and motion-adaptive de-interlacing to ensure optimal image sharpness and picture resolution.
- Dynamic directional interpolation eliminates jaggy artifacts found in traditional de-interlacing algorithms.
- Full film-mode detection for all SD and HD inputs.
- Video transcoding allows S-Video and Component Video inputs to be digitally processed and enhanced, and then routed through the Component or HDMI outputs.
- Each source can be adjusted independently for best picture.

ESPECIALLY FOR ENHANCED VIDEO PERFORMANCE

- Adjustable cropping
- Aspect ratio control
- Chroma bug filter
- Frame lock
- Gamma correction
- Adjustable noise reduction
- Adjustable detail enhancement
- Custom output resolution and timing via PC utility
- All on-screen displays are shown through HDMI and Component Video
- On-screen display shows adjustments being made (can be disabled)
- All functions are available for HD input

WHAT'S UNDER THE AVM HOOD

- Component parts are carefully chosen for their ability to maintain the lowest possible total harmonic distortion and noise (THD + N).
- Handcrafted circuit board layouts (not done by auto-routers) with extensive use of groundplanes achieve exceptionally low noise, low crosstalk, and protect against electrostatic discharge.
- 4-layer hand-designed motherboard includes separate power and groundplanes.
- 6- and 8-layer DSP, A/D and D/A boards. A/D and D/A converter boards use separate analog and digital planes, as well as separate power and groundplanes for remarkably low noise.
- All critical signal paths are surrounded by groundplanes.
- Super-efficient switching power supply:
  - Low-noise, low-emissions design
  - Multiple-synchronized dithered-frequency isolation stages ensure exceptionally quiet audio and video operation and excellent electromagnetic compatibility
  - Fourteen independently regulated output stages ensure optimal operating environment
- Anthem's Own Design! Two dual-core digital signal processing (DSP) engines, our own design, offer a total of 800 MIPS to allow decoding of the new HD audio standards: Dolby Digital Plus, Dolby TrueHD, DTS-HD High-Resolution Audio and DTS-HD Master Audio. More than enough processing power to handle even the most complex program material with matchless precision.
- Superior Analog-to-Digital/Digital-to-Analog conversion:
  - A/D capable of up to 24-bit x 96-kHz resolution
  - D/A operates at full 24-bit x 192-kHz resolution
- Audio-grade film capacitors and operational amplifiers.
- Superior-quality analog attenuator (volume control).
- Fully buffered audio and video inputs for minimum crosstalk.
- Highest-quality video-switching circuitry on completely independent and isolated circuit boards.
- High-precision thru-hole passive components.
- Heavy-gauge non-resonant chassis.
- Headphone amplifier features a high-current/voltage design with a dedicated fully discrete output stage.

... AND FOR THE AUDIO PURIST

- Analog-Direct available on all inputs
- Tone Bypass disables Bass/Treble adjustment
- Balanced 2-channel XLR digital input for best digital signal
- True-Balanced 2-channel analog input for best analog signal
- True-Balanced analog outputs provide best noise rejection and purest signal transmission

MULTIPLE HIGH-END COMPONENTS IN ONE:

- Preamplifier
- Surround-Sound Processor
- Broadcast-Quality Digital Video Processor
- Highest-Quality HDTV Video Switcher
- Analog-to-Digital Converter (ADC)
- Digital-to-Analog Converter (DAC)
- Room Correction System (ARC)
- Multiroom/Whole-House Entertainment Control Center with (4) Independent Signal Paths (Main, Zone 2, Zone 3, Record)
- AM/FM Tuner
- Headphone Amplifier

INPUTS

- Auto Digital/Analog Input Switching (For Every Source)
- Built-In AM/FM Tuner with Stereo/High-Blend/Mono Setting (Memorized to each FM Preset)
- (8) HDMI Inputs (Allowing deep-color support [36 bit] and high-definition audio streaming; Assignable to Multiple Digital Sources)
- (7) Coaxial Digital Audio Inputs (Assignable to Multiple Digital Sources)
- (3) Toslink Digital Audio Inputs (Assignable to Multiple Digital Sources)
- (1) AES/EBU Digital Audio Input (Assignable to Multiple Digital Sources)
- Bit Rate/Sample Rate Status Indicator (Displays PCM, Dolby Digital, DTS)
- (7) Stereo S/E Analog Audio Inputs (DSP or Direct)
- (1) Stereo True-Balanced (XLR) Analog Audio Input (DSP or Direct)
- (1) Six-Channel S/E Audio Input (DSP or Direct)
- Source EQ (Independent for Each Source)
- (4) Component Video Inputs (Assignable to Multiple Sources)
- HDTV Video Switching (All formats up to 1080p)
- (7) S-Video Inputs (Assignable to Multiple Sources)
- (7) Composite Video Inputs (Assignable to Multiple Sources)

MAIN

- (10) True-Balanced (XLR) Analog Audio Outputs
- (10) S/E Analog Audio Outputs
- Second Center Channel Output (Parallel–Balanced and S/E)
- Second Subwoofer Output (Parallel–Balanced and S/E)
- (1) Stereo Headphone Output (Independent Volume/Bass/Treble/Balance Controls)
- (2) HDMI Outputs (parallel with 36-bit Deep Color support)
- (1) S-Video Output
- (1) Composite Video Output
- Mode Presets by Source (Assignable for Each Source)
- Simulcast Video+Audio Sources
- Lip-Sync Delay (For Each Source in half-ms increments)
- Main Sources – Copy to Other Paths
- On-Screen Display (Bypassable) of:
  - S-Video (including Zone 2)
  - Component Video
  - HDMI
  - Setup Menu (including Zone 2, full screen)
  - Status (blended with picture)
  - Video Adjustment (blended with picture)
- Digitally Generated Test Patterns
- Selectable Setup Menu Background Color (Blue, Black, Magenta)
- Adjustable Mute Level
- Direct Remote Control Codes for Modes

6-CHANNEL ANALOG-DSP (MAIN)

(DVD-Audio/SACD)

- Selectable 44.1 kHz, 48 kHz, 88 kHz, 96 kHz
- Bass Management
- Time Alignment for Listener Position
- Bass/Treble
- Lip-Sync Delay
- THX, Dolby Pro Logic IIx, DTS Neo:6 Post Processing
- 2-Channel Stereo Downmix (Headphone, Zone 2, Zone 3, Record)

INPUT FORMATS (MAIN)

- PCM (up to 7.1 at 24-bit/192 kHz)
- Dolby TrueHD
- Dolby Digital Plus
- Dolby Digital EX
- Dolby Digital 5.1
- DTS-HD Master Audio
- DTS-HD High-Resolution Audio
- DTS ES Discrete
- DTS ES Matrix
- DTS 96/24
- DTS 5.1
- DTS 2-Channel Stereo Downmix (For Headphone, Zone 2, Zone 3, Record)

DYNAMIC RANGE CONTROL (MAIN)

- Dolby Volume (to be added via software upgrade)
- Dynamics Adjustment (Dolby Digital and DTS)
- Dynamics Reset to Normal at Power Off
- Individual Speaker Levels Memorized for Each Mode

SURROUND MODES (MAIN)

- AnthemLogic–Music (No Center Channel)
- AnthemLogic–Cinema (Up to 7.1)
- Dolby Pro Logic IIx Music (with Adjustments)
- Dolby Pro Logic IIx Movie
- Dolby Pro Logic IIx Matrix
- Dolby Pro Logic IIx Game
- Dolby Pro Logic
- DTS Neo:6 Music (Center Image Adjustment)
- DTS Neo:6 Cinema
- All-Channel Stereo (Up to 7.1)
- Mono
- Mono-Academy
- All-Channel Mono

THX MODES (MAIN)

- THX Cinema
- THX Ultra2 Cinema
- THX MusicMode
- THX Surround EX
- THX Games Mode
- THX ReEQ: On/Off (Can be applied even when THX is Off)

BASS MANAGEMENT (MAIN)

- Independent Cinema and Music Speaker Configurations (Assignable to Each Source)
- Auto-LFE Option (For Cinema or Music Configuration)

BASS MANAGEMENT (MAIN) (continued)

- Dipole Setting for Surround/Rear
- Center Channel EQ
- Room Resonance Filter
- THX Boundary Gain Compensation
- Super Subwoofer Setting (Subwoofer Operates when Fronts are Set to Large)
- Cinema and Music Configurations each include:
  - Independent Crossovers by Speaker Group (5-Hz Steps)
  - Independent Crossover for Subwoofer (5-Hz Steps)
  - Subwoofer Variable Phase/Subwoofer Polarity
  - LFE Crossover Bypass

ZONE 2

- (1) Stereo S/E Analog Audio Output
- (1) Stereo True-Balanced (XLR) Audio Output
- Variable or Fixed Volume Level Setting
- Adjustable Maximum Volume Setting
- Bass, Treble, Balance Controls
- (1) S-Video Output
- (1) Composite Video Output
- Component Video Output Control (Allows second set of Component Video outputs to be used for HD video switching of sources output to Zone 2)
- Simultaneous S-Video and Composite Outputs
- Simulcast Video+Audio Sources
- On-Screen Display (Bypassable)
- On-Screen Setup Menu

ZONE 3

- (1) Stereo S/E Analog Audio Output
- Variable or Fixed Volume Level Setting
- Adjustable Maximum Volume Setting
- Bass, Treble, Balance Controls
- (1) S-Video Output
- (1) Composite Video Output
- Simultaneous S-Video and Composite Outputs
- Simulcast Video+Audio Sources

RECORD

- Tape Record Out: (1) Stereo S/E, (1) S-Video, (1) Composite
- VCR Record Out: (1) Stereo S/E, (1) S-Video, (1) Composite
- (2) Coaxial Digital Record Outputs (Independent)
- Analog-In to Digital-Out (Selectable 16-bit/44.1 kHz, 16-bit/48 kHz, 24-bit/88 kHz, 24-bit/96 kHz)
- Dithered Output for 16-bit Recording

CUSTOM INSTALLATION

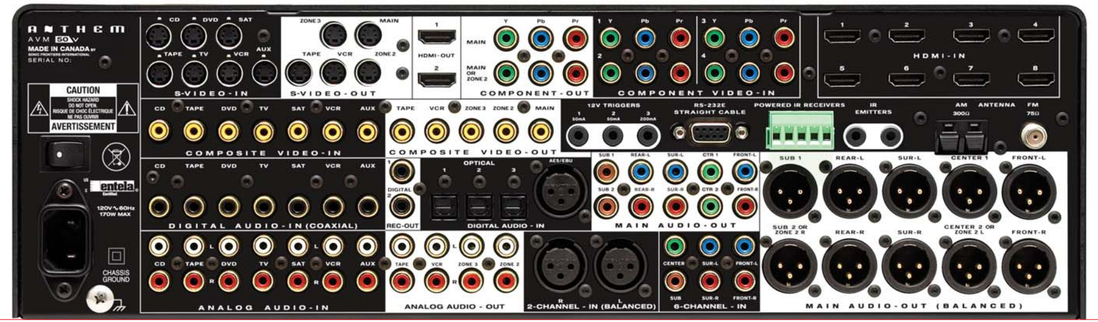
- (2) 50-mA Trigger Outputs
- (1) 200-mA Trigger Output
- (3) Powered IR Receivers
- (2) IR Emitters
- RS-232 Communication/Internet Upgradeability
- RS-232 Crestron and AMX Compatible
- Front-Panel Lockout Option
- User Settings Save Function
- Installer Settings Save Function
- Setup Menu Lockout
- Wake-Up/Shut-Off Timers (Main, Zone 2, Zone 3)
- On/Off Skip Timers (Main, Zone 2, Zone 3)
- Sleep Timers (Main, Zone 2, Zone 3)

UPGRADEABILITY

- Hardware Upgradeable
- Easy (no charge) Website Software Upgradeability

ADDITIONAL

- Universal Learning Back-Lit Remote Control
- Power Failure/Overheating Text Warning
- Advanced Hardware Framework (Allows longer cables to be driven without degrading or losing the signal, and provides support for 1080p/60 Hz)
- Warranty: 3 years on Audio; 2 years on Video; 1 year on Remote Control



RAVE REVIEWS

"I was totally amazed by how much of an improvement ARC made … the soundstage opened up … a more open feel to the music — as if my system was just having an easier time reproducing it … bass tones came through smoother and clearer … voice was better placed … truer to life … better separation … ARC has improved so much on an already kick-ass piece that you won't believe your ears."

– Ken Taraszka, AudioVideo Revolution on the D2 with ARC

"… sound quality in all its modes — stereo, Dolby, DTS and Anthem's own AnthemLogic — is grade A high end … as good as it gets … ARC's impact was impressively consistent over a wide range of listening positions … makes the best A/V processor even better."

– Daniel Kumin, Sound & Vision on the D2 with ARC

"… [ARC] made a profound difference in my setup — in ways I did not expect or even dreamed needed help … low end is much tighter and more precise tonally … it is the midrange, the vocal range in particular, which floored me … the only way I can, in typed word, describe to you the difference is to say that [ARC] is the difference between muffled and clear sound."

– Brian Florian, Secrets of Home Theater and High Fidelity on the D2 with ARC

TAMING THE ROOM: A TRUE AUDIOPHILE SOLUTION

Even when the world's finest speakers are perfectly placed, the room still has a dramatic impact on performance. Room dimensions, dead spots, archways, furniture placement and countless other factors can turn a room into an additional instrument, playing alongside musicians or movie scores with unwanted contributions of coloration and resonance.

Equalizing frequencies in a room to achieve some generic (i.e. "flat") response is a common approach to solving the problem. However, since it does not take into account human hearing, equalizing often results in an unnatural spectral balance. Anthem's approach, on the other hand, is a true audiophile solution.

Anthem® Room Correction (ARC) is the first real implementation of research conducted over 20 years ago by the National Research Council (NRC). The NRC's goal was to identify the correct in-room "target response" for a loudspeaker and then develop a system to achieve this response from multiple speakers (including the subwoofer) in any listening room. Anthem's ultra-high resolution ARC system actually adjusts for the room's effects on each speaker in a way that mimics human hearing. Unlike other room correction systems, ARC uses proprietary processing to compute each speaker's in-room frequency response, then computes a target frequency response for each speaker to yield optimal sound. What else makes the ARC system better? Read on to find out …

"ARC is like nothing else I have experienced in terms of altering, for the better, a system's sound."

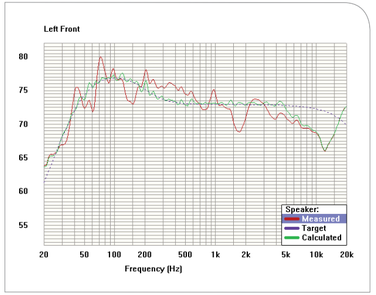
– Brian Florian, Secrets of Home Theater and High Fidelity

WHAT MAKES THE ARC SYSTEM BETTER

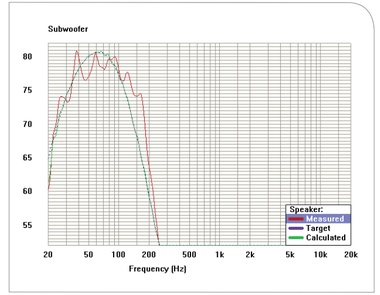
- ARC is a state-of-the-art room correction system that analyzes each speaker in the room independently, then sets output levels, crossover frequencies and room correction parameters for each speaker. The system includes Anthem Room Correction software with files for the individually calibrated microphone and the specific Anthem or Anthem Statement A/V processor.
- ARC applies correction for up to 7 channels plus the subwoofer, operating on all analog and digital sources at 44.1 kHz, 48 kHz, 88.2 kHz and 96 kHz without reducing the bit rate.
- ARC applies Super-Efficient Infinite Impulse Response (IIR) filters in addition to Anthem's custom filter topology to minimize delay and reduce processing gain noise. The combination of limiting the widths of our IIR filters and applying our topology means that any artifacts that might have resulted from the filtering process are so small as to be inaudible.
- ARC allows for multiple microphone measurements: Most room "EQ" methods work from a single point source, taking one measurement at the primary listening position. ARC provides for multiple user-selected measurement points (we suggest a minimum of five), beginning with a measurement at the primary listening position and then moving across the listening area. This process is critical when dealing with standing waves, thereby ensuring optimal sound throughout the listening area.
- Multiple measurements and ultra-high-resolution require enormous processing power. The Anthem processors' Digital Signal Processing (DSP) design uses two dual-core audio DSP engines (each rated at 400 MIPS), more than enough power to handle the ARC system's rigorous processing demands.
- Unlike many Room "EQ" systems, ARC applies correction to peaks (modes) and dips (anti-modes). Tackling both allows us to achieve a far more accurate and natural room response. To limit the demands on the amplifier, as well as minimize noise, ARC applies appropriate limits to this correction.
- ARC is also incredibly accurate! The connected PC's 64-bit floating point processor does the hard work of calculating the correction curves, which greatly minimizes the rounding errors of a less sophisticated "calculator".
- ARC provides the ability to set separate Music and Movie configurations. This allows for choosing different speaker configurations, setting different crossover points, and allowing separate measurements and correction curves to optimize the music or movie-listening experience.
- ARC allows for a simple, fully-automated procedure as well as for a Manual mode with Advanced User functions, allowing the user to manually set:
  - Crossover frequencies
  - Level of room gain
  - Maximum room "EQ" frequency
- ARC and the surround experience: Surround and rear speakers are often at a decided disadvantage in the quest for good sound. This disadvantage is dictated by the less-than-ideal placement options typically available for these speakers. Not any more! Anthem's Room Correction system makes sure that sound from your surround/rear speakers is perfectly matched with sound from the main speakers for an absolutely seamless surround sound experience.

ARC IN ACTION ...

Left Front Speaker – ARC measures, calculates and corrects for sound anomalies caused by room boundaries and reflective surfaces.



Subwoofer – ARC measures, calculates and corrects for the room's standing waves.



HOW DOES THE ANTHEM ROOM CORRECTION SYSTEM WORK?

The process starts when a test signal is sent from the Anthem processor to each connected speaker and the signal is picked up by the individually calibrated microphone. The ARC system puts each speaker through a full frequency sweep to highlight problem areas and determine the necessary adjustments. Configurations are saved on a connected PC, allowing the user to optimize the system for multiple configurations for music and movies. The optimized solutions are then uploaded to the processor and all levels, crossovers and room corrections are put in place. ARC can then be turned on and off by source as well. Truly an audiophile solution to the problem of "the room"!

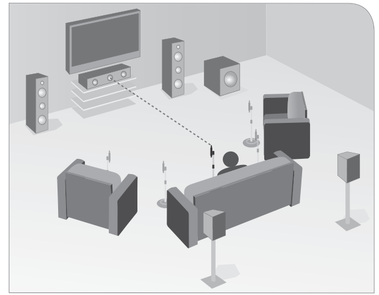


Image (right): ARC microphone is positioned at seated ear level, pointed at the ceiling.

"Taking measurements is the easy part. Knowing what to do with those measurements (and having the processing power to do it!) is what sets the ARC system apart from any other room "EQ" system."

– Anthem Design Team

"EXTRAORDINARY … CLEAN, SOLID, DYNAMIC POWER … lives up to my expectations of a component in the Anthem electronics family."

– Gary Altunian, About.com

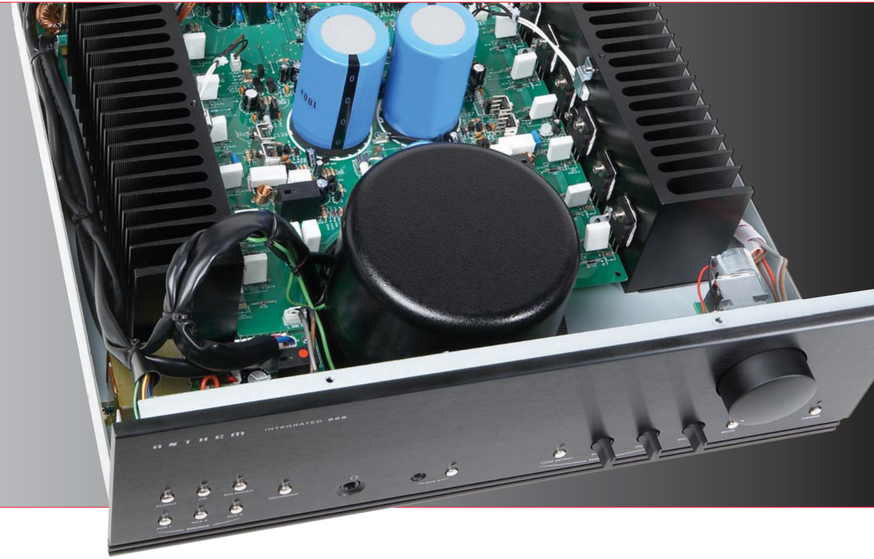
RAVE REVIEWS

"Its performance qualities are the closest I've heard to separate components, except they're combined handily in one chassis and at a much lower price … crisp, clean and detailed … meticulous and precise … the soundstage sounded almost three-dimensional as if I were listening to a multichannel recording … voice was easy to visualize as it floated between the speakers … my carefully preserved LPs sounded as good as ever … you could spend less for an integrated amp, but not an amp with 225 watts per channel of clean, solid, dynamic power."

– Gary Altunian, About.com

"Anthem, a division of Sonic Frontiers, has a tradition of being a value-oriented company catering to the audiophile on a budget. While not offering purely the least expensive gear available, Anthem has always striven to make sure that every piece of equipment offers more than the selling price would suggest."

– John Crosset, SoundStage!



PURE. PURER. PURIST.

Love music? Still want to spin those vinyl LPs to hear all the great music you've collected? If you listen to music regularly and don't require the extra channels of a home theater receiver, put the Integrated 225 on your list of "must haves". It's an all-in-one Anthem quality two-channel analog solution that offers the performance of high-powered separates, without the associated cost and complexity. The Integrated 225 is an amplifier/preamplifier boasting a high-quality built-in phono stage to accommodate Moving Magnet phono cartridges.

As usual our "keep-it-simple" philosophy lies front and center. The Integrated 225 is sleek, its outlook minimalist. It doesn't call attention to itself in any overt way yet when it sits in the A/V rack, you can't help noticing just how good it looks. The inside story is similar: high-quality component parts; critical inputs are buffered to prevent crosstalk; a combination active/passive "EQ" technology in the phono stage unlocks all of the magic hidden in those vinyl grooves … with a transparency, refinement and detail that should be far more expensive, but isn't.

HIGH-QUALITY, CLOSE-TOLERANCE PARTS

As with all Anthem components, the Integrated 225 boasts all parts of high quality and close tolerance, including metal film resistors and high-quality film signal capacitors. The result is the lowest possible total harmonic distortion plus noise. To prevent one source from interfering with another, critical inputs are individually buffered.

BUILT-IN PHONO STAGE

Designed specifically to accommodate today's high-quality Moving Magnet phono cartridges, the Integrated 225's built-in phono stage will delight even the most die-hard vinyl enthusiast.

Since the job of the phono stage is to supply most of the gain, two factors are critical in achieving the highest level of playback quality: a superior approach to RIAA equalization and the quality of amplification used to step-up cartridge output to line-level voltage.

The Integrated 225's phono stage benefits from a split active/passive equalization topology. Active equalization of the low-frequencies occurs at the 50 Hz and 500 Hz roll-off points (as defined by the RIAA equalization curve). At the 2122 Hz mark (also defined by the RIAA curve) however, high-frequency equalization remains passive. The original signal passes through the curve in tact and with perfect linearity; no musical information is lost or distorted and the nuances of the original recording remain completely preserved.

In an effort to keep component parts to a minimum within the signal path, the non-inverting series feedback topology in this stage is designed around only two dual high-quality op-amps. The first provides all of the gain, while isolating the feedback network from the cartridge to ensure accuracy in frequency response. The second is configured as a buffer, isolating the equalization filter network from the volume control to prevent even the tiniest variation in frequency response when the volume level is adjusted.

The final result? Exceptional retrieval of all of the magic hidden in those vinyl grooves … from a silent background emerges tight, accurate bass, lightning fast transients, and a high-frequency detail and extension that will leave the listener aching for more.

THE POWER WITHIN

The integrated 225's main power supply boasts an advanced generation toroidal transformer, a major contributor to the low-noise floor. This massive transformer is conservatively rated and designed with high rail voltage. It feeds two oversized (51 mm x 80 mm) low-ESL, low-ESR Nichicon filter capacitors employing a total capacitance of 30,000 micro-farads. The main power supply also features ±15 V rails for the preamp audio circuits fed by two precision voltage regulators. An additional precision voltage regulator is used in the standby power supply. The Integrated 225's main power supply is active during "on" mode while standby power supply remains active in both "on" and "standby" modes.

Input and voltage amplifier stages are a differential design, however the output power stage, the stage most crucial to ultimate playback, benefits from Anthem's proven output stage topology: a fully symmetrical complementary Class AB design with three pair of high-quality bipolar output devices per channel. Designed to dramatically reduce distortion, this arrangement also ensures extreme linearity, effortless response and extensive bandwidth while minimizing power consumption.

HEATSINKS ... COMPUTER-DESIGNED AND MODELED

Large custom heatsinks, one for each amplifier channel, ensure that the Integrated 225 dissipates heat quickly and efficiently. Computer designed and modeled, their job is to maximize heat transfer for efficient heat dissipation. The resulting cool operation means long term dependability and "no fans required."

105 dB SIGNAL-TO-NOISE RATIO

With a 105 dB signal-to-noise ratio, the Integrated 225 rivals the achievements of more expensive separates. Anthem's always meticulous attention was paid to groundplanes and the design of the power supply (see section on Power Supply). Circuit board traces were laid out by hand. From a rich and silent black background, the only thing the audiophile is aware of is the music—rich and refined, full and enveloping, leaving you to wonder why anyone would contemplate spending more.

AN ANALOG APPROACH TO VOLUME

In keeping with its audiophile purist roots, the Integrated 225 features a large motorized analog potentiometer style volume control which tracks exceptionally well, rivalling the performance of a stepped attenuator. Volume can be adjusted three ways: manually, or with the remote control, or through the RS-232 interface.

TONE CONTROLS WITH BYPASS FEATURE

The Integrated 225's bass and treble controls have been designed to affect the tonal extremes in a fairly undramatic way. They are particularly useful for taming poor recordings, without upsetting the musical balance. To adjust tone, Bass and Treble knobs are provided on the front panel. And for the purist (and the best recordings), the option is there to bypass these controls completely.

PORTABLE MEDIA INPUT PLUS 7 MORE INPUTS!

A handy portable media input plus seven more stereo audio inputs include: Phono, CD, Balanced, AUX 1, AUX 2, AUX 3, and Recorder (Tape In). Each input can be connected via pairs of RCA connectors on the back panel of the Integrated 225, with two exceptions. The Balanced Input consists of two XLR connectors on the back panel and a portable media input is a 3.5 mm stereo jack and selector located on the front panel for quick and easy access. Any one of the inputs can be selected by pressing the appropriate button via the front panel, remote control or RS-232 command.

HIGH-QUALITY OUTPUT CONNECTIONS

The Integrated 225's robust binding posts ensure full and uninterrupted power delivery to the loudspeakers at all times. They're very easy to use and will facilitate large speaker cable connections. In addition to these speaker outputs, the Integrated 225 also includes Pre-out (for possible bi-amping applications) and Rec-out line level outputs.

A TRIGGER RESPONSE

The Integrated 225's trigger feature allows the unit to be turned on or off remotely via a trigger from another component or control system. The 3.5 mm (.125 in) mini-jack input receives a 12 V signal from the upstream component or system controller. The same trigger signal can be linked to other components through the trigger output.

XLR BALANCED CONNECTION AND GOLD-PLATED INPUTS

XLR balanced connections are common in both professional recording studios and broadcasting to ensure the lowest level of noise and hum. Now you can use this same high-quality connection since the Integrated 225 includes an XLR balanced input. Gold-plated female RCA jacks on this unit also provide high quality single-ended input connections.

"... AWESOME ... INCREDIBLE ... A REVELATION."

– Roger Kanno, SoundStage!

RAVE REVIEWS

"... fast and transparent ... enveloping and realistic ... power and authority that is remarkable ... incredible dynamics ... thunderous bass ... plays—without strain ... one of the more refined amplifiers that I have heard at anywhere near its price point."

– Roger Kanno, SoundStage!

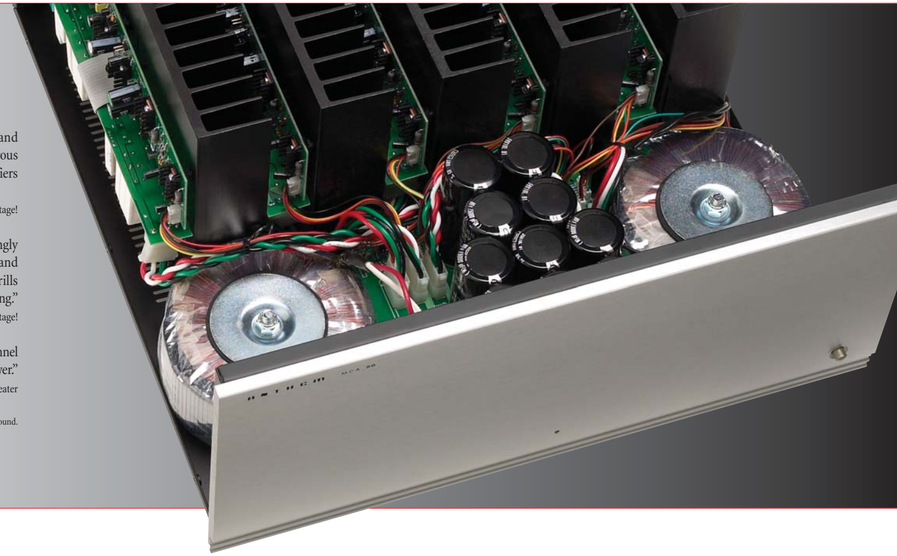
"... exceptional ... startling precision and authority ... exceedingly clean and detailed ... fast and transparent ... plenty of power and excellent frequency response ... able to deliver unexpected thrills ... paints a vivid sonic picture ... at a price that begs for auditioning."

– Doug Schneider, SoundStage!

"... one of the few true high output, audiophile quality, multichannel power amplifiers on the market ... an endless supply of sheer power."

– Alan L. Maier, SMR Home Theater

Some highlights are from a previous generation. Model has been further improved for even better sound.



A STUDY IN SONIC CONTRASTS

Our remarkable MCA multichannel amplifiers are a study in sonic contrasts. Hefty, with a weight and authority reminiscent of far more expensive amplifiers; able to play deep, tight and loud without breakup. They are capable of reproducing all of the multichannel magic and complex dynamics of the most demanding 7.1-channel surround-sound experience without ever losing control.

But they are also consummate musicians, delivering a transparency and clarity that brings out even the most elusive notes of an elaborate aria.

Whether it's the finesse required to satisfy the discerning audiophile, the power demanded by the home theater enthusiast, or the reliability required for professional installations, MCA amplifiers deliver it all!

SOUND PURITY AND INTEGRITY

Our design for MCA amplifiers follows the "Keep-It-Simple" principle. We utilize the fewest possible number of parts in the signal path to maintain the integrity of sound. All parts are of the highest quality and tolerance. These remarkable amplifiers offer the profound sense of musical purity, transparency and naturalness demanded by the most discerning listener.

EIGHT OUTPUT DEVICES PER CHANNEL

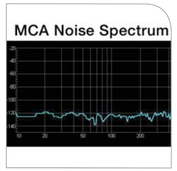
Solid state amplifiers get their power from the output devices used in the amplification stage. Just like cylinders in a car's engine, the greater the number of devices per channel, the greater the available high-current power for the crescendos in music, or the thrills, thunder and explosions in movies. Performance is simply more effortless. It also means that the amplifier will run cooler, making it more reliable.

MIRROR-IMAGED CHANNELS

Frequency response channel-matching in our amplifiers has always been far better than the norm. In fact, MCA amplifiers are virtually mirror-imaged. All amplifier channels offer identical performance. The musical picture is incredibly vivid, seamless, and detailed, with a multichannel soundstage that is exceptionally clear, coherent and three-dimensional.

MODULAR DESIGN

Each amplifier channel is completely self-contained on its own board and heatsink. In the rare event that service should be required, it can be done quickly and easily by a qualified technician, minimizing the "down time" of your system.



NO NOISE, LOW DISTORTION

In a rare feat, transformer-induced noise at the bass frequencies of 60 Hz, 120 Hz, and 180 Hz, has effectively been eliminated. MCA amplifiers boast vanishing noise and unbelievably low levels of Total Harmonic Distortion.

120 dB SIGNAL-TO-NOISE RATIO

Signal-to-noise ratio in MCA amplifiers is 120 dB … a truly remarkable feat! Music and movie soundtracks simply appear out of "dead" silence allowing you to become lost in the emotion of the original performance —the mark (and the end goal) of a truly high-end audio-video component. During even the most tranquil musical passages or dramatically quiet moments in a movie, the background is so 'black' that it is audibly gone.

MASSIVE TOROIDAL POWER SUPPLIES

MCA amplifiers deliver incredible dynamics thanks to massive "audiophile-approved" conservatively rated power supplies designed with high rail voltages. Advanced-generation toroidal power transformers ensure ultra-quiet performance by minimizing stray magnetic field radiation. This provides the pure, clean, low-noise power that is needed to reproduce the full dynamics of home theater and the most complex and dynamic music recordings.

STABLE AS A ROCK

Our amplifiers are incredibly stable into difficult, low-impedance speaker loads, making these superb-sounding dynamos reliable performers in even the toughest circumstances.

RCA INPUTS, XLR BALANCED INPUTS

Gold-plated female RCA jacks provide a high-quality input connection. XLR balanced connections are commonly used in professional recording and broadcasting to ensure the lowest level of noise and hum possible. Now you can use this same high-quality connection for reference-quality high-end sound since XLR balanced inputs are included on all MCA amplifiers.

Our unique auto-sensing technology makes connecting inputs a snap. Plug in either the RCA or XLR connector and the technology automatically selects the right input.

50% LARGER POWER SUPPLY RESERVOIRS

More Power! More space to store it! With 225 watts, large banks of capacitors are needed to store all of the energy required for the immense dynamic bursts of various special effects in a movie, or the taxing crescendo of a solo piano. These amplifiers are the most powerful MCA amplifiers yet, employing 16,400 micro farads (μF) of capacitance per channel (that's over 80,000 μF for the MCA 50). With so many joules of energy in reserve, when called upon, the MCA 20, MCA 30 and MCA 50 are able to deliver full bursts of power instantly and effortlessly.

LARGER CUSTOM CHASSIS AND HEATSINKS

A redesigned chassis and large custom heatsinks—33% larger than previous MCA Series amplifiers—ensure that these amplifiers dissipate the heat generated by their higher power levels quickly and efficiently. Our custom heatsinks are computer-designed and modeled to maximize contact area for exceptional heat transfer efficiency. Put simply, they run cooler for greater reliability.

MULTIPLE POWER SWITCHES

MCA amplifiers can be powered On/Off three ways: manually with the On/Off switch on the front panel; remotely via the 12-volt trigger input on the rear; or automatically, with our patented Auto-On/Off circuit—an incoming audio signal immediately switches it on, and approximately 20 minutes after the audio signal ends, it simply switches off.

BETTER OUTPUT CONNECTION

Our own custom-designed, oversized robust binding posts ensure full power delivery at all times. They're easy to use and facilitate large speaker cable connectors.

DETACHABLE POWER CORD

While a detachable AC power cord comes in handy when connecting various components, its function is more than one of simple convenience. High-end products typically offer the freedom to use a variety of after-market power cords offered by specialty cable manufacturers. By including IEC detachable AC female sockets and high-power, high-quality 14-awg AC cords, MCA amplifiers further demonstrate their high-end pedigree.

SUPERIOR CRAFTSMANSHIP

Like all Anthem products the MCA 20, MCA 30 and MCA 50, designed and built in North America, are like no other amplifiers in the world: custom low-noise high-power toroidal transformers; high-current bipolar output transistors; high-quality filter capacitors; advanced power supply regulators; oversized aluminum heatsinks; custom-designed dual binding posts; and patented auto-on/off circuitry. Superior craftsmanship that is reflected in clean, clear, audiophile-quality sound from top to bottom of the frequency spectrum.

"... EXCEEDS ALL EXPECTATIONS for its price category."

– Shane Buettner, The Perfect Vision

RAVE REVIEWS

"… musically right … timbrally accurate … what do you say about a product that exceeds all expectations for its price category … I've not heard an amplifier that's significantly better at anywhere near its price … a stone-cold bargain."

– Shane Buettner, The Perfect Vision

"… fleet-of-foot nature maintained the recording's quality with ease … kept pace with complex soundtrack material … excellent impact and transient speed … could easily handle the format, and seven speakers, without losing control. This is pretty incredible."

– Jeff Fritz, Home Theater & Sound

"… a remarkable product … The ability to complement any component with its velvety silence and poise under demanding conditions, along with its musicality, put it at the top of its peer group."

– Tim Hart, AudioVideo Revolution

Some highlights are from a previous generation. Model has been further improved for even better sound.

ANYTHING BUT AVERAGE

Unlocking the incredible sound sculptures, special effects and dynamics of today's home theater and multichannel music recordings is no small feat, at least for the average amplifier. But then, Anthem's PVA 2, PVA 5 and PVA 7 amplifiers are anything but average. They are equally at home delivering all of the thundering impact and excitement of a surround sound movie experience as they are imparting the subtle nuances of a multichannel music performance or paying rich sonic tribute to the sweeping highs and lows of your favorite two-channel recording.

And there's more … in a category dominated by low-quality, low-power distribution amps, with very few audiophile-quality products to choose from, PVA 4 and PVA 8 are truly exciting alternatives. They offer ultra-affordable Anthem-quality solutions for achieving "real performance" from your high-fidelity Zone 2 and 3 distributed audio applications. Add the four-channel PVA 4 to cover Zones 2 and 3 on your multizone Anthem processor or add the eight-channel PVA 8 for twice the stereo amplification channels—power more speakers, or more zones.

A PASSION FOR BETTER SOUND!

Before pragmatic design, before performance testing and long before production comes passion! A passion to produce something exceptional. Anthem products are extraordinary, meeting and exceeding the needs and expectations of audiophiles everywhere. Whether for personal or professional use, Anthem products are worldclass leaders in high-end performance and value.

EXPERT CRAFTSMANSHIP. SUPERIOR QUALITY CONTROL

Our products are award-winning and internationally recognized not only for their exceptional sonic performance, but also for their superb craftsmanship and reliability. Every product must meet our rigorous standards of performance before it is released to market. The result is a truly superb selection of products that are guaranteed to provide their owners with complete and lasting satisfaction. It's not surprising that Anthem products are highly sought after around the world!

122 dB SIGNAL-TO-NOISE RATIO

"… an incredible S/N ratio of 122 dB. Good grief! That's as good as no noise at all," said Brian Florian, Secrets of Home Theater and High Fidelity, commenting on the PVA 7. Whether it's the subtle (or not-so-subtle) special effects in a movie, or the tonal subtleties produced by the strings of a single violin, PVA amplifiers capture it all! Ultra-low distortion and a truly incredible signal-to-noise ratio place these amplifiers among the cleanest and quietest on the market. From a silent black background, sound appears in its purest form to envelop you in powerful emotion.

SUPERIOR COMPONENT PARTS AND MATERIALS

Superior performance demands superior components and materials. PVA amps are designed and built in North America using the finest quality parts and materials. From military-spec (FR-4-rated) epoxy circuit boards to multiple high-current bipolar-output transistors; from oversized, computer-designed heatsinks to our own custom-designed robust binding posts, the build quality of these amps ranks among the finest in the world!

EXEMPLARY CIRCUIT DESIGN

The sonic purity of the PVA amplifier design is the result of our intensive research and development in high-end design. Superior high-end sound begins with a superior power supply. These amplifiers use custom-built, low-noise, high-power toroidal transformers and advanced power supply regulators with high-quality, low-ESL/low-ESR filter capacitors and huge storage capacity.

Our proprietary and patented circuit designs follow Anthem's 'Keep-It-Simple' principle, using the fewest number of parts in the signal path to maintain the integrity of sound. These amplifiers provide the finesse and instantaneous output power to effortlessly reproduce the challenging variety of special effects in movies and demanding musical passages. They are stable as a rock, even into difficult loads.

PVA amplifiers can be powered On/Off three ways: manually, with the On/Off switch on the front panel; remotely, via the 12-volt trigger input; or automatically, with our patented Auto-On/Off circuit—an incoming audio signal immediately switches it on, and approximately 20 minutes after the audio signal ends, it simply switches off.

TECHNICAL SPECIFICATIONS

D2v

VIDEO SWITCHING

Bandwidth from input jack to output jack (bypass mode for component video)

Composite and S-Video		70 MHz
Component:	Y	110 MHz
	Pr	90 MHz
	Pb	80 MHz

All analog video inputs and outputs are 75 Ω, 1.5 Vp-p.

ANALOG AUDIO

Input Impedance 20 kΩ
Output Impedance
Main–RCA 300 Ω
XLR 600 Ω
Zones 2/3 and Record 51 Ω
Rated Input 2.0 Vrms
Maximum Input 5.3 Vrms
Minimum Load 5 kΩ
Rated Output (100 kΩ load) 2.0 Vrms
Maximum Output
RCA 6.3 Vrms
XLR 12.6 Vrms
Headphone Output 100 mW into 32 Ω at 0.2% THD+N
Volume Control Range
Main -95.5 dB to +31.5 dB (in 0.5 dB increments)
Zones 2/3 and Headphone -62.5 dB to +10.0 dB (in 1.25 dB increments)
Crosstalk (at 1 kHz) 82 dB between channels; 86 dB between inputs
XLR Pin Configuration Pin 1: Ground, Pin 2: Positive, Pin 3: Negative

DIGITAL AUDIO

Crossover
High-Pass Slope (small speaker setting) 12 dB/octave (2nd order)
Low-Pass Slope (subwoofer) 24 dB/octave (4th order)
Frequency (adjustable) 25 Hz to 160 Hz (in 5 Hz increments)
Tone Control
Filter Type Shelf
Range ±12 dB
Bass Turnover Frequency 200 Hz
Treble Turnover Frequency 2 kHz
Analog-to-Digital Conversion S/N Ratio (at digital Rec output) (IEC-A Filter) 100 dB

All digital inputs and outputs comply with HDMI, S/PDIF or AES/EBU standards. Sample rate converter output is 24 bit/192 kHz regardless of input.

MAIN PATH (RCA and XLR Outputs)

Frequency Response and **Bandwidth**
Analog Direct Inputs 10 Hz to 20 kHz (+0 -0.2 dB), 1 Hz to 130 kHz (+0 -3 dB)
Analog-DSP Inputs at 24/96 10 Hz to 20 kHz (+0 -0.3 dB), 2 Hz to 44.1 kHz (+0 -3 dB)
Digital Inputs at 24/96 10 Hz to 20 kHz (+0 -0.2 dB), 1 Hz to 45 kHz (+0 -3 dB)
THD+N (at Rated Input and Output)
Analog Direct Inputs 0.006% (80 kHz BW)
Analog-DSP Inputs at 24/48 or 24/96 0.004% (AES17 Filter)
Digital Inputs at 24/48 or 24/96 0.004% (AES17 Filter)
IMD (CCIF at 15 kHz and 16 kHz)
Analog Direct Inputs <0.001%
Analog-DSP Inputs at 24/48 0.001%
Digital Inputs at 24/48 or 24/96 0.001%
S/N Ratio (ref. 2.0 Vrms, IEC-A Filter)
Analog Direct Inputs 107 dB
Analog-DSP Inputs at 24/48 or 24/96 101 dB
Digital Inputs at 24/48 or 24/96 104 dB

ZONE 2 and ZONE 3 PATHS

Frequency Response and **Bandwidth** 20 Hz to 20 kHz (+0 -0.1 dB), 3 Hz to 140 kHz (+0, -3 dB)
THD+N (at Rated Input and Output) 0.06% (80 kHz BW)
IMD (CCIF at 15 kHz and 16 kHz) 0.06%
S/N Ratio (ref. 2.0 Vrms, IEC-A Filter) 97 dB

FM TUNER

Sensitivity	50 dB S/N	13 dBµ typical, 25 dBµ max.
	IHF	10 dBµ typical, 20 dBµ max.
S/N Ratio	Mono	75 dB typical, 65 dB min.
	Stereo	69 dB typical, 60 dB min.
Distortion	Mono	0.2% typical, 1.0% max.
	Stereo	0.3% typical, 1.5% max.

Stereo Separation 40 dB typical, 25 dB min.
Alternate Channel Selectivity (±400 kHz) 70 dB typical, 60 dB min.
Frequency Response 25 Hz to 15 kHz (+0 -2 dB)

AM TUNER

Sensitivity (20 dB S/N) 49 dBµ typical, 56 dBµ max.
S/N Ratio 50 dB typical, 43 dB min.
Distortion 0.7% typical, 2.0% max.
One-Signal Selectivity (±10 kHz) 24 dB typical, 18 dB min.

CONTROL

Infra Red
Carrier Frequency 38 kHz
Maximum 12 V Supply Current 150 mA
Maximum Emitter Current 60 mA per output
RS-232 Interface
Connection DB-9F, straight-wired
Pinout (D2 side) Pin 2: Tx, Pin 3: Rx, Pin 5: Ground
Baud Rate 1200, 2400, 4800, 9600, 19200, 38400, 57600, 115200
Configuration 8 data bits, 1 stop bit, no parity bits, flow control (RTS/CTS, none)
Trigger Outputs
Polarity tip positive, sleeve ground
Maximum Current at 12 VDC 300 mA between all three triggers
Sequential Delay 250 ms

POWER REQUIREMENT

Consumption Maximum 170 W

DIMENSIONS

Height		5-7/8 inches (14.9 cm) including feet; rack-mounting: 3 rack units without feet
Width:	Standard version	19-1/4 inches (49 cm)
	Rack-Mount version	19 inches (48.3 cm)
	No-Handle version	17-1/4 inches (43.8 cm)
Depth		15-1/4 inches (38.7 cm)
Weight (unpacked)		27 lb (12.3 kg)

AVAILABLE FINISH Black

P2

P5

INPUTS

P2 2 Single-Ended, 2 Balanced, 1 Relay Trigger (3.5 mm Mono Jack)
P5 5 Single-Ended, 5 Balanced, 1 Relay Trigger (3.5 mm Mono Jack)

OUTPUTS

P2 2 Pairs Speaker Binding Posts, 1 Relay Trigger (3.5 mm Mono Jack)
P5 5 Pairs Speaker Binding Posts, 1 Relay Trigger (3.5 mm Mono Jack)

SWITCHES

Front Panel Power (On/Off)
Rear Panel On/Off Modes (Trigger, Manual, Auto), Inputs (RCA, XLR, XLR -6dB)

THD+N 0.0007% at 1 kHz, 0.008% at 20 kHz (200 W into 8 Ω)

POWER OUTPUT

(Per channel, continuous RMS, 20 Hz to 20 kHz, <0.1% THD, one or all channels driven)

Impedance	8 Ω		4 Ω		2 Ω	
# of Channels Driven	1	All	1	All	1	All
P2	325 W	325 W	500 W	500 W	675 W	675 W
P5	325 W	325 W	500 W	500 W	675 W	675 W

P2 and P5 amplifiers are stable into any impedance down to a short circuit at full output

IMD 0.00019% (CCIF, 325 W into 8 Ω)
POWER BANDWIDTH 10 Hz to 150 kHz (+0 -3 dB, 325 W into 8 Ω)
FREQUENCY RESPONSE 20 Hz to 20 kHz (+0 -0.15 dB), 5 Hz to 100 kHz (+0 -2 dB)
INPUT SENSITIVITY (RCA and XLR 0 dB inputs) 1 Vrms in for 28.3 Vrms out (100 W into 8 Ω)
INPUT IMPEDANCE 18 kΩ (RCA), 22 kΩ (XLR)
DAMPING FACTOR >600 at 20 Hz, 400 at 1 kHz (ref. 8 Ω)
S/N RATIO 125 dB, A-weighted (ref. 325 W)
CROSSTALK (between any two channels) -140 dB (20 Hz), -80 dB (20 kHz)
VOLTAGE GAIN 29 dB
SLEW RATE 40 V/µs

POWER REQUIREMENT

Power Consumption (at maximum power) (output 8 Ω load)
P2 1800 W (140W at idle)
P5 2 x 1800 W (340W at idle)

DIMENSIONS

Height		9-3/8 inches (23.8 cm) including feet; rack-mounting: 5 rack units without feet
Width:	Standard version	19-1/4 inches (49 cm)
	Rack-Mount version	19 inches (48.3 cm)
	No-Handle version	17-1/4 inches (43.8 cm)
Depth		22-1/2 inches (57.2 cm) including handles

WEIGHT (unpacked)
P2 75 lb (34 kg)
P5 130 lb (59 kg)

ADVANCED LOAD MONITORING (ALM)

All Anthem® Statement amplifiers are designed to perform flawlessly—offering stunning musicality, tonal neutrality and incredible dynamics while driving any speaker load reliably under real-world conditions! The power supply is conservatively rated and the amplifiers run cool for greater reliability, but we didn't stop there.

These amplifiers feature our ALM (Advanced Load Monitoring) circuitry which protects sensitive output devices by constantly monitoring temperature, current and voltage to ensure optimum long-term performance. ALM is totally non-invasive—it is not in the signal path and only engages in the most extreme circumstances to protect the amplifier from damage by maintaining the safe operating area of the output devices. Buyer beware however! Not all amplifier manufacturers have sophisticated load-monitoring provisions. Many have saved the added cost, leaving their output devices unprotected, choosing instead to use the amplifier's output devices as "fuses." At Anthem, ALM is just one of the ways in which our products provide owners with years of reliable service.

A2

A5

INPUTS

A2 . . . . . 2 Single-Ended, 2 Balanced, 1 Relay Trigger (3.5 mm Mono Jack)
A5 . . . . . 5 Single-Ended, 5 Balanced, 1 Relay Trigger (3.5 mm Mono Jack)

OUTPUTS

A2 . . . . . 2 Pairs Speaker Binding Posts, 1 Relay Trigger (3.5 mm Mono Jack)
A5 . . . . . 5 Pairs Speaker Binding Posts, 1 Relay Trigger (3.5 mm Mono Jack)

SWITCHES

Front Panel . . . . . Power (On/Off)
Rear Panel . . . . . On/Off Modes (Trigger, Manual, Auto), Inputs (RCA, XLR)

THD+N . . . . . 0.001% at 1 kHz, 0.03% at 20 kHz (200 W into 8 Ω)

POWER OUTPUT

(Continuous RMS, 20 Hz to 20 kHz, <1.0% THD)

Impedance	8 Ω		4 Ω		2 Ω	
# of Channels Driven	1	All	1	All	1	All
A2	225 W	200 W	370 W	300 W	535 W	410 W
A5	225 W	180 W	370 W	265 W	535 W	340 W*

**Special Test Conditions Required*

IMD . . . . . 0.0005% (CCIF, 225 W into 8 Ω)
POWER BANDWIDTH . . . . . 10 Hz to 100 kHz (+0 -3 dB, 225 W into 8 Ω)
FREQUENCY RESPONSE . . . . . 20 Hz to 20 kHz (+0 -0.15 dB), 5 Hz to 100 kHz (+0 -2 dB)
INPUT SENSITIVITY . . . . . 1.5 Vrms in for 225 W out into 8Ω
INPUT IMPEDANCE . . . . . 10 kΩ (RCA), 15 kΩ (XLR)
DAMPING FACTOR . . . . . 360 at 1 kHz (ref. 8 Ω)
S/N RATIO . . . . . 120 dB, A-weighted (ref. 225 W)
CROSSTALK . . . . . -78 dB at 1 kHz
VOLTAGE GAIN . . . . . 29 dB
SLEW RATE . . . . . 30 V/µs

POWER REQUIREMENT

Power Consumption (at maximum power) (output 8 Ω load)
A2 . . . . . 800 W
A5 . . . . . 1800 W

DIMENSIONS

Height . . . . . 7-5/8 inches (19.4 cm) including feet; rack-mounting: 4 rack units without feet
Width: Standard version . . . . . 19-1/4 inches (49 cm)
Rack-Mount version . . . . . 19 inches (48.3 cm)
No-Handle version . . . . . 17-1/4 inches (43.8 cm)
Depth . . . . . **A2**: 13-1/2 inches (34.3 cm), **A5**: 19-3/8 inches (49.2 cm)

WEIGHT (unpacked)

A2 . . . . . 34 lb (15.5 kg)
A5 . . . . . 57 lb (25.9 kg)

ADVANCED LOAD MONITORING (ALM)

All Anthem® Statement amplifiers are designed to perform flawlessly—offering stunning musicality, tonal neutrality and incredible dynamics while driving any speaker load reliably under real-world conditions! The power supply is conservatively rated and the amplifiers run cool for greater reliability, but we didn't stop there.

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AVM 50v

Optional Rack Kits
(See Dealer for more information)

VIDEO SWITCHING

Bandwidth from input jack to output jack
Composite and S-Video . . . . . 70 MHz
Component: Y . . . . . 110 MHz
Pr . . . . . 90 MHz
Pb . . . . . 80 MHz

All analog video inputs and outputs are 75 Ω, 1.5 Vp-p.

ANALOG AUDIO

Input Impedance . . . . . 20 kΩ
Output Impedance
Main–RCA . . . . . 300 Ω
XLR . . . . . 600 Ω
Zones 2/3 and Record . . . . . 51 Ω
Rated Input . . . . . 2.0 Vrms
Maximum Input . . . . . 5.3 Vrms; 3.0 Vrms for 6-Ch input
Minimum Load . . . . . 5 kΩ
Rated Output (100 kΩ load) . . . . . 2.0 Vrms
Maximum Output
RCA . . . . . 6.3 Vrms
XLR . . . . . 12.6 Vrms
Headphone Output . . . . . 100 mW into 32 Ω at 0.2% THD+N
Volume Control Range
Main . . . . . -95.5 dB to +31.5 dB (in 0.5 dB increments)
Zones 2/3 and Headphone . . . . . -62.5 dB to +10.0 dB (in 1.25 dB increments)
Crosstalk (at 1 kHz) . . . . . 82 dB between channels; 86 dB between inputs
XLR Pin Configuration . . . . . Pin 1: Ground, Pin 2: Positive, Pin 3: Negative

DIGITAL AUDIO

Crossover
High-Pass Slope (small speaker setting) . . . . . 12 dB/octave (2nd order)
Low-Pass Slope (subwoofer) . . . . . 24 dB/octave (4th order)
Frequency (adjustable) . . . . . 25 Hz to 160 Hz (in 5 Hz increments)
Tone Control
Filter Type . . . . . Shelf
Range . . . . . ±12 dB
Bass Turnover Frequency . . . . . 200 Hz
Treble Turnover Frequency . . . . . 2 kHz
Analog-to-Digital Conversion S/N Ratio (at digital Rec output) (IEC-A Filter) . . . . . 100 dB

All digital inputs and outputs comply with HDMI, S/PDIF or AES/EBU standards.

MAIN PATH (RCA and XLR Outputs)

Frequency Response and **Bandwidth**
Analog Direct Inputs . . . . . 10 Hz to 20 kHz (+0 -0.2 dB), 1 Hz to 120 kHz (+0 -3 dB)
Analog-DSP Inputs at 24/96 . . . . . 10 Hz to 20 kHz (+0 -0.3 dB), 2 Hz to 37 kHz (+0 -3 dB)
Digital Inputs at 24/96 . . . . . 10 Hz to 20 kHz (+0 -0.2 dB), 1 Hz to 39 kHz (+0 -3 dB)
THD+N (at Rated Input and Output)
Analog Direct Inputs . . . . . 0.006% (80 kHz BW)
Analog-DSP Inputs at 24/48 . . . . . 0.006% (AES17 Filter)
Digital Inputs at 24/48 . . . . . 0.004% (AES17 Filter)
IMD (CCIF at 15 kHz and 16 kHz)
Analog Direct Inputs 0.001%
Analog-DSP Inputs at 24/48 . . . . . 0.003%
Digital Inputs at 24/48 . . . . . 0.001%
S/N Ratio (ref. 2.0 Vrms, IEC-A filter)
Analog Direct Inputs . . . . . 106 dB
Analog-DSP Inputs at 24/48 . . . . . 100 dB
Digital Inputs at 24/96 . . . . . 104 dB

ZONE 2 and ZONE 3 PATHS

Frequency Response and **Bandwidth** . . 20 Hz to 20 kHz (+0 -0.1 dB), 3 Hz to 140 kHz (+0, -3 dB)
THD+N (at Rated Input and Output) . . . . . 0.06% (80 kHz BW)
IMD (CCIF at 15 kHz and 16 kHz) 0.06%
S/N Ratio (ref. 2.0 Vrms, IEC-A Filter) . . . . . 97 dB

FM TUNER

Sensitivity 50 dB S/N . . . . . 13 dBµ typical, 25 dBµ max.
IHF . . . . . 10 dBµ typical, 20 dBµ max.
S/N Ratio Mono . . . . . 75 dB typical, 65 dB min.
Stereo . . . . . 69 dB typical, 60 dB min.
Distortion Mono . . . . . 0.2% typical, 1.0% max.
Stereo . . . . . 0.3% typical, 1.5% max.
Stereo Separation . . . . . 40 dB typical, 25 dB min.
Alternate Channel Selectivity (±400 kHz) . . . . . 70 dB typical, 60 dB min.
Frequency Response . . . . . 25 Hz to 15 kHz (+0 -2 dB)

AM TUNER

Sensitivity (20 dB S/N) . . . . . 49 dBµ typical, 56 dBµ max.
S/N Ratio . . . . . 50 dB typical, 43 dB min.
Distortion . . . . . 0.7% typical, 2.0% max.
One-Signal Selectivity (±10 kHz) . . . . . 24 dB typical, 18 dB min.

CONTROL

Infra Red
Carrier Frequency . . . . . 38 kHz
Maximum 12 V Supply Current . . . . . 150 mA
Maximum Emitter Current . . . . . 60 mA per output
RS-232 Interface
Connection . . . . . DB-9F, straight-wired
Pinout (processor side) . . . . . Pin 2: Tx, Pin 3: Rx, Pin 5: Ground
Baud Rate 1200, 2400, 4800, 9600, 19200, 38400, 57600, 115200
Configuration . . . . . 8 data bits, 1 stop bit, no parity bits, flow control (RTS/CTS, none)
Trigger Outputs
Polarity . . . . . tip positive, sleeve ground
Maximum Current at 12 VDC . . . . . 300 mA between all three triggers
Sequential Delay . . . . . 250 ms

POWER REQUIREMENT

Power Consumption . . . . . Maximum 150 W

DIMENSIONS (height includes feet)

Height . . . . . 5-7/8 inches (14.9 cm) including feet; rack-mounting: 3 rack units without feet
Width . . . . . 17-1/4 inches (43.8 cm)
Depth . . . . . 14-1/2 inches (36.2 cm)
Weight (unpacked, not including 8 lb (3.5 kg) ARC microphone kit) . . . . . 30.7 lb (14 kg)

INTEGRATED 225

Optional Rack Kits
(See Dealer for more information)

PHONO PREAMPLIFIER

The phono preamplifier is suitable for moving magnet and high-output moving coil cartridges

Input Impedance ..... 47 kΩ
Input Capacitance ..... 100 pF
Maximum Input ..... 18 mV at 20 Hz, 140 mV at 1 kHz, 160 mV at 20 kHz
Gain (at 1 kHz) ..... 35 dB
Crosstalk (at 1 kHz) ..... 80 dB
RIAA Response ..... ±0.5 dB (100 Hz to 20 kHz); -1 dB (20 Hz)
THD+N (at 1 kHz, 5 mV input) 0.05%
S/N Ratio (ref. 5 mV at 1 kHz, IEC-A filter) ..... 83 dB

PREAMPLIFIER

Input Impedance ..... 30 kΩ
'Pre-Out' Output Impedance ..... 560 Ω
'Rec-Out' Output Impedance ..... 100 Ω
Rated Input ..... 1.0 Vrms
Maximum Input ..... 7.6 Vrms
Minimum Load ..... 5 kΩ
Rated Output (100 kΩ load) ..... 1.0 Vrms
Maximum Output (100 kΩ load) ..... 7.6 Vrms
Headphone Output ..... 500 mW into 32 Ω at 0.03% THD+N
Channel Separation (at 1 kHz) ..... 75 dB
Crosstalk Between Inputs (at 1 kHz) ..... 72 dB
XLR Pin Configuration ..... Pin 1: Ground; Pin 2: Positive; Pin 3: Negative Frequency
Response and **Bandwidth** ..... 20 Hz to 20 kHz (+0, -0.1 dB); 1 Hz to 170 kHz (+0, -3 dB)
THD+N (at rated input and output, 80 kHz BW) 0.003%
IMD (CCIF at 15 kHz and 16 kHz) 0.0005%
S/N Ratio (A-weighted, ref 2.0 Vrms) ..... 105 dB

POWER AMPLIFIER

(per channel, continuous RMS, 20 Hz to 20 kHz, <1.0% THD)

Impedance	8 Ω		4 Ω	
# of Channels Driven	1	Both	1	Both
	240 W	225 W (FTC)	330 W	310 W*

**Short term*

Frequency Response ..... 20 Hz to 20 kHz (+0, -0.15 dB)
Bandwidth ..... 1 Hz to 200 kHz (+0, -3 dB)
THD+N ..... 0.01% at 1 kHz, 0.03% at 20 kHz (100 W into 8 Ω)
Power Bandwidth ..... < 10 Hz to 100 kHz (+0, -3 dB, 200 W into 8 Ω)
Slew Rate ..... 25 V/µs
Headroom ..... 1.4 dB (8 Ω), 2.8 dB (4 Ω)
Damping Factor ..... 80 at 1 kHz (ref. 8 Ω)
S/N Ratio (A-weighted, ref. 225 W) ..... 105 dB
Crosstalk ..... > 57 dB (100 Hz to 10 kHz)
Voltage Gain ..... 29 dB

CONTROL

Infra Red
Carrier Frequency ..... 38 kHz
Max. Emitter Current ..... Pass-through of input
Trigger
Input Polarity ..... Non-polarized
Output ..... Pass-through of input

POWER REQUIREMENTS

Power Consumption (8 Ω load)
Maximum ..... 800 W
Typical ..... 300 W
Fuse Rating (fuse is internal) ..... Anthem serviceable only

Low Voltage Version: In countries where the line voltage is 120 V, this product operates from a single phase AC power source that supplies between 108 V and 132 V at a frequency of 60 Hz.

High Voltage Version: In countries where the line voltage is 220 V, 330 V or 240 V, this product operates from a single phase AC power source that supplies between 216 V and 264 V at a frequency of 50 or 60 Hz.

DIMENSIONS

Height ..... 5-7/8 inches (14.9 cm) including feet
Rack Mounting ..... 3 rack units, without feet (Optional Rack Kits available)
Width ..... 17-1/4 inches (43.8 cm)
Depth ..... 18 inches (45.7 cm)
Weight (unpacked) ..... 42.6 lb (19.4 kg)

ADVANCED LOAD MONITORING (ALM)

All Anthem® amplifiers are designed to perform flawlessly—offering stunning musicality, tonal neutrality and incredible dynamics while driving any speaker load reliably under real-world conditions! The power supply is conservatively rated and the amplifiers run cool for greater reliability, but we didn't stop there.

These amplifiers feature our ALM (Advanced Load Monitoring) circuitry which protects sensitive output devices by constantly monitoring temperature, current and voltage to ensure optimum long-term performance. ALM is totally non-invasive—it is not in the signal path and only engages in the most extreme circumstances to protect the amplifier from damage by maintaining the safe operating area of the output devices. Buyer beware however! Not all amplifier manufacturers have sophisticated load-monitoring provisions. Many have saved the added cost, leaving their output devices unprotected, choosing instead to use the amplifier's output devices as "fuses." At Anthem, ALM is just one of the ways in which our products provide owners with years of reliable service.

MCA 20

MCA 30

MCA 50

Optional Rack Kits
Available for most models
(See Dealer for more information)

INPUTS

MCA 20 ..... 2 Single-Ended, 2 Balanced, 1 Relay Trigger (3.5-mm Mono Jack)
MCA 30 ..... 3 Single-Ended, 3 Balanced, 1 Relay Trigger (3.5-mm Mono Jack)
MCA 50 ..... 5 Single-Ended, 5 Balanced, 1 Relay Trigger (3.5-mm Mono Jack)

OUTPUTS

MCA 20 ..... 2 Pairs Speaker Binding Posts, 1 Relay Trigger (3.5-mm Mono Jack)
MCA 30 ..... 3 Pairs Speaker Binding Posts, 1 Relay Trigger (3.5-mm Mono Jack)
MCA 50 ..... 5 Pairs Speaker Binding Posts, 1 Relay Trigger (3.5-mm Mono Jack)

SWITCHES

Front Panel ..... Power On/Off
Rear Panel ..... 3 On/Off Modes (Trigger, Manual, Auto)

THD + N ..... 0.0015% at 1 kHz, 0.03% at 20 kHz (100 W into 8 Ω)

POWER OUTPUT

(Continuous RMS, 20 Hz to 20 kHz, <1.0% THD)

Impedance	8 Ω		4 Ω		2 Ω	
# of Channels Driven	1	All	1	All	1	All
MCA 20	225 W	200 W	370 W	300 W	535 W	410 W
MCA 30	225 W	180 W	375 W	265 W	550 W	340 W
MCA 50	225 W	180 W	370 W	265 W	535 W	340 W*

**Special Test Conditions Required*

HEADROOM ..... 1.45 dB (8 Ω), 2.3 dB (4 Ω)
POWER BANDWIDTH ..... 10 Hz to 80 kHz (+0 -3 dB) (200 W at 8 Ω)
FREQUENCY RESPONSE ..... 20 Hz to 20 kHz (+0 -0.15 dB), 5 Hz to 100 kHz (+0 -2 dB)
INPUT SENSITIVITY ..... 1.5 Vrms for 225 W into 8 Ω
INPUT IMPEDANCE ..... 10 kΩ (RCA), 15 kΩ (XLR)
DAMPING FACTOR ..... 130 at 1 kHz (ref. 8 Ω)
S/N RATIO ..... 120 dB A-weighted (ref. 225 W)
CHANNEL SEPARATION ..... >65 dB (100 Hz to 10 kHz)
VOLTAGE GAIN ..... 29 dB
SLEW RATE ..... 20 V/µs

POWER REQUIREMENT

Power Consumption (at maximum power output) (8 Ω load)
MCA 20 ..... 800 W
MCA 30 ..... 1100 W
MCA 50 ..... 1800 W

DIMENSIONS (heights include feet)

MCA 20 ..... 7-5/8" (19.4 cm) High x 17-1/4" (43.8 cm) Wide x 12-1/4" (31 cm) Deep
MCA 30 ..... 7-5/8" (19.4 cm) High x 17-1/4" (43.8 cm) Wide x 12-1/4" (31 cm) Deep
MCA 20 / 30 ..... Rack-mounting: 4 rack units, without feet
MCA 50 ..... 7-5/8" (19.4 cm) High x 17-1/4" (43.8 cm) Wide x 17-1/2" (44.5 cm) Deep

WEIGHT (unpacked)

MCA 20 ..... 35 lb (16 kg)
MCA 30 ..... 41 lb (18.5 kg)
MCA 50 ..... 61 lb (27.5 kg)

ADVANCED LOAD MONITORING (ALM)

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PVA 2

PVA 4

PVA 5

PVA 7

PVA 8

Optional Rack Kits
Available for most models
(See Dealer for more information)

INPUTS

PVA 2 ..... 2 Single-Ended, 1 Relay Trigger (3.5-mm Mono Jack)
PVA 4 ..... 4 Single-Ended, 1 Relay Trigger (3.5-mm Mono Jack)
PVA 5 ..... 5 Single-Ended, 1 Relay Trigger (3.5-mm Mono Jack)
PVA 7 ..... 7 Single-Ended, 1 Relay Trigger (3.5-mm Mono Jack)
PVA 8 ..... 8 Single-Ended, 1 Relay Trigger (3.5-mm Mono Jack)

OUTPUTS

PVA 2 ..... 2 Pairs Speaker Binding Posts, 1 Relay Trigger (3.5-mm Mono Jack)
PVA 4 ..... 4 Pairs Speaker Binding Posts, 1 Relay Trigger (3.5-mm Mono Jack)
PVA 5 ..... 5 Pairs Speaker Binding Posts, 1 Relay Trigger (3.5-mm Mono Jack)
PVA 7 ..... 7 Pairs Speaker Binding Posts, 1 Relay Trigger (3.5-mm Mono Jack)
PVA 8 ..... 8 Pairs Speaker Binding Posts, 1 Relay Trigger (3.5-mm Mono Jack)

SWITCHES

Front Panel ..... Power On/Off
Rear Panel ..... 3 On/Off Modes (Trigger, Manual, Auto)

THD + N ..... 0.002% at 1 kHz, 0.03% at 20 kHz (125 W into 8 Ω)

POWER OUTPUT
(Continuous RMS, 20 Hz to 20 kHz, <1.0% THD)

Impedance	8 Ω		4 Ω		2 Ω	
# of Channels Driven	1	All	1	All	1	All
PVA 2 / 5 / 7	125 W	105 W	200 W	140 W	300 W	—
PVA 4	125 W	165 W	125 W	165 W	300 W	—
PVA 8	120 W	90 W	90 W	120 W	300 W	—

HEADROOM ..... 1.25 dB (8 Ω), 2.13 dB (4 Ω)
POWER BANDWIDTH ..... 10 Hz to 80 kHz (+0 -3 dB) (125 W at 8 Ω)
FREQUENCY RESPONSE ..... 20 Hz to 20 kHz (+0 -0.20 dB), 5 Hz to 100 kHz (+0 -2.5 dB)
INPUT SENSITIVITY ..... 1.12 Vrms in for 125 W into 8 Ω
INPUT IMPEDANCE ..... 10 kΩ
DAMPING FACTOR ..... 200 at 1 kHz (ref. 8 Ω)
S/N RATIO ..... 122 dB, A-weighted (ref. 125 W)
CHANNEL SEPARATION ..... >65 dB (100 Hz to 10 kHz)
VOLTAGE GAIN ..... 29 dB
SLEW RATE ..... 28 V/µs

POWER REQUIREMENTS

Supply Voltage ..... 105 to 130 V, 60 Hz
Power Consumption (at maximum power output) (8 Ω load)
PVA 2 ..... 500 W
PVA 4 ..... 1125 W
PVA 5 ..... 1125 W
PVA 7 ..... 1500 W
PVA 8 ..... 1500 W

DIMENSIONS (H x W x D; heights include feet)

PVA 2 ..... 5-7/8˝ (14.9 cm) High x 17-1/4˝ (43.8 cm) Wide x 11˝ (28 cm) Deep
PVA 4 ..... 5-7/8˝ (14.9 cm) High x 17-1/4˝ (43.8 cm) Wide x 13-1/4˝ (33.5 cm) Deep
PVA 5 ..... 5-7/8˝ (14.9 cm) High x 17-1/4˝ (43.8 cm) Wide x 13-1/4˝ (33.5 cm) Deep
PVA 7 ..... 5-7/8˝ (14.9 cm) High x 17-1/4˝ (43.8 cm) Wide x 16-3/8˝ (42 cm) Deep
PVA 8 ..... 5-7/8˝ (14.9 cm) High x 17-1/4˝ (43.8 cm) Wide x 16-3/8˝ (42 cm) Deep
All Models ..... Rack-mounting: 3 rack units, without feet

WEIGHT (unpacked)

PVA 2 ..... 26 lb (12 kg)
PVA 4 ..... 36.1 lb (16.4 kg)
PVA 5 ..... 36.3 lb (16.5 kg)
PVA 7 ..... 47.3 lb (21.5 kg)
PVA 8 ..... 47.5 lb (21.6 kg)

ADVANCED LOAD MONITORING (ALM)

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