



Ahead of the Curve®

OWNER'S MANUAL

300/4v3

300 W CLASS-A/B FOUR-CHANNEL FULL-RANGE AMPLIFIER



**Thank you for purchasing a JL Audio amplifier
for your automotive sound system.**

Your amplifier has been designed and manufactured to exacting standards in order to ensure years of musical enjoyment in your vehicle. For maximum performance and extended warranty coverage, we highly recommend that you have your new amplifier installed by an authorized JL Audio dealer. Your authorized dealer has the training, expertise and installation equipment to ensure optimum performance from this product. Should you decide to install the amplifier yourself, please take the time to read this manual thoroughly so as to familiarize yourself with its installation requirements and setup procedures.

If you have any questions regarding the instructions in this manual or any aspect of your amplifier's operation, please contact your authorized JL Audio dealer for assistance. If you need further assistance, please call the JL Audio Technical Support Department at (954) 443-1100 during business hours.

PROTECT YOUR HEARING!

We value you as a long-term customer. For that reason, we urge you to practice restraint in the operation of this product so as not to damage your hearing and that of others in your vehicle. Studies have shown that continuous exposure to high sound pressure levels can lead to permanent (irreparable) hearing loss. This and all other high-power amplifiers are capable of producing such high sound pressure levels when connected to a speaker system. Please limit your continuous exposure to high volume levels.

While driving, operate your audio system in a manner that still allows you to hear necessary noises to operate your vehicle safely (horns, sirens, etc.).

SERIAL NUMBER

In the event that your amplifier requires service or is ever stolen, you will need to have a record of the product's serial number. Please take the time to enter that number in the space provided below. The serial number can be found on the bottom panel of the amplifier and on the amplifier packaging.

Serial Number:

INSTALLATION APPLICATIONS

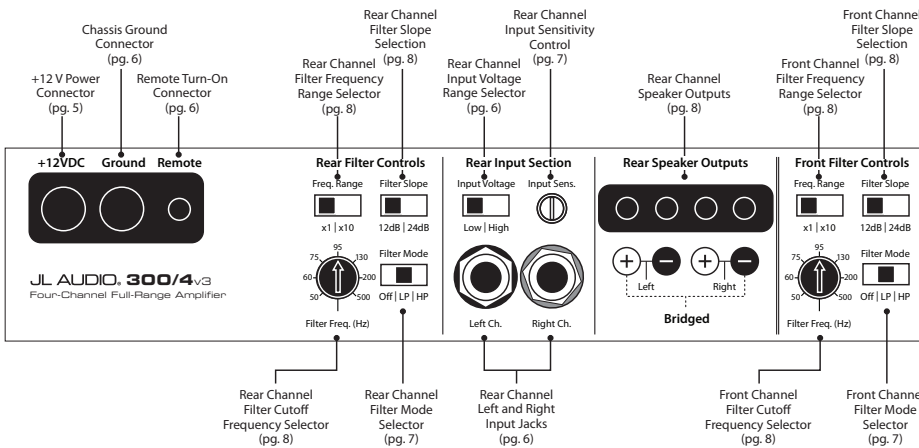
This amplifier is designed for operation in vehicles with 12V, negative-ground electrical systems. Use of this product in vehicles with positive ground and/or voltages other than 12V may result in damage to the product and will void the warranty.

This product is not certified or approved for use in aircraft.

Do not attempt to "bridge" the outputs of this amplifier with the outputs of a second amplifier, including an identical one.

PLANNING YOUR INSTALLATION

It is important that you take the time to read this manual and that you plan out your installation carefully. The following are some considerations that you must take into account when planning your installation.



Cooling Efficiency Considerations:

Your JL Audio amplifier employs an advanced type of heat management, called RealSink™. This feature takes advantage of convection and radiation effects to remove heat from the amplifier circuitry. For optimum cooling performance, the vertical heat sinks located at the back of the amplifier should be exposed to as large a volume of air as possible. Enclosing the amplifier in a small, poorly ventilated chamber can lead to excessive heat build-up and degraded performance. If an installation calls for an enclosure around the amplifier, we recommend that this enclosure be ventilated with the aid of a fan. In normal applications, fan-cooling is not necessary, but you still need to follow some basic guidelines:

- Amplifier mounted vertically with heat sink fins pointing up: Optimum
- Amplifier mounted horizontally, right side up: Good
- Amplifier mounted horizontally, but upside down: Fair (not recommended if there is less than 1 inch (2.5 cm) clearance above the amplifier heat sinks)
- Amplifier mounted vertically with heat sink fins pointing laterally: Fair
- Amplifier mounted vertically with heat sink fins pointing down: Poor (not recommended)

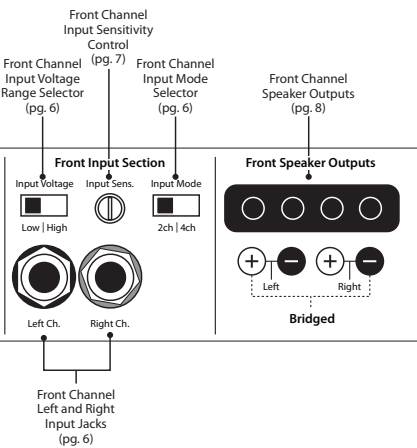
If mounting the amplifier under a seat, make sure there is at least 1 inch (2.5 cm) of space above the amplifier's outer shell to permit proper cooling.

Safety Considerations:

Your amplifier needs to be installed in a dry, well-ventilated environment and in a manner which does not interfere with your vehicle's safety equipment (air bags, seat belt systems, ABS brake systems, etc.). You should also take the time to securely mount the amplifier using appropriate hardware so that it does not come loose in the event of a collision or a sudden jolt to the vehicle.

Stupid Mistakes to Avoid:

- Check before drilling any holes in your vehicle to make sure that you will not be drilling through a gas tank, brake line, wiring harness or other vital vehicle system.
- Do not run system wiring outside or underneath the vehicle. This is an extremely dangerous practice which can result in severe damage to your vehicle and person.
- Protect all system wires from sharp metal edges and wear by carefully routing them, tying them down and using grommets and loom where appropriate.
- Do not mount the amplifier in the engine compartment, under the vehicle, on the roof or in any other area that will expose the amplifier circuitry to the elements.



PRODUCT DESCRIPTION

The JL Audio 300/4v3 is a four-channel full-range amplifier utilizing patented Absolute Symmetry™ Class A/B technology for all channels. All channels benefit from JL Audio's exclusive R.I.P.S. power supply design which optimizes the output of each channel pair for any impedance between 1.5 and 4 ohms per channel. The 300/4v3 can be operated in the following modes:

- 1) As a full-system amplifier in bi-amp mode with one pair of channels driving subwoofers in low-pass mode (75W x 2 or 150W x 1) and the other pair of channels driving main speakers in high-pass mode (75W x 2).
- 2) As a four-channel satellite amplifier in a bi-amplified system, delivering high-passed signals to front and rear speaker systems.

The 300/4v3's flexible input and crossover sections permit operation with a wide variety of source units and system configurations. The 300/4v3 can operate with a single pair of stereo inputs or with separate inputs for front and rear channels, if the source unit is equipped with front and rear outputs.

TYPICAL INSTALLATION SEQUENCE

The following represents the sequence for a typical amplifier installation, using an aftermarket source unit or OEM Interface processor (like the CleanSweep® CL441dsp). Additional steps and different procedures may be required in some applications. If you have any questions, please contact your authorized JL Audio dealer for assistance.

- 1) Disconnect the negative battery post connection and secure the disconnected cable to prevent accidental re-connection during installation. **This step is not optional!**
- 2) Run power wire from the battery location to the amplifier mounting location, taking care to route it in such a way that it will not be damaged and will not interfere with vehicle operation. 4 AWG is recommended for wire runs greater than 72 inches (180 cm) in length. Use of 8 AWG power wire is acceptable for shorter runs, such as from a power distribution block to the amplifier or from a trunk-mounted battery. Use a 2 AWG

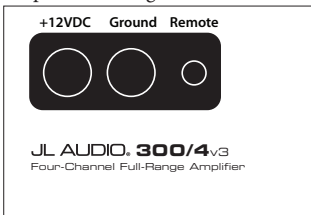
or 1/0 AWG main power wire with a fused power distribution block when additional amplifiers are being installed with the 300/4v3 and powered from the same main power wire.

- 3) Connect power wire to the positive battery post. Fuse the wire with an appropriate fuse block (and connectors) within 18 inches (45 cm) wire length of the positive battery post. This fuse is essential to protect the vehicle. Do not install the fuse until the power wire has been connected to the amplifier.
- 4) Run signal cables (RCA cables) and remote turn-on wire from the source unit or interface processor to the amplifier mounting location.
- 5) Run speaker wire from the speaker systems to the amplifier mounting location.
- 6) Find a good, solid, bare metal grounding point close to the amplifier and connect the negative power wire to it using appropriate hardware. Use minimum 8 AWG power wire, no longer than 36 inches (90 cm) or 4 AWG wire up to 60 inches (150 cm) long from the amplifier to the ground connection point. In some vehicles, it may be necessary to upgrade the battery's ground wire as well. (See page 6 for important notice).
- 7) Securely mount the amplifier using appropriate hardware.
- 8) Connect the remote turn-on wire and the positive and negative power wires to the amplifier's power connector plug. Then insert the power connector plug into the amplifier's power connector receptacle, pushing firmly.
- 9) Connect the RCA input cables to the amplifier.
- 10) Connect the speaker wires to the speaker connector plugs and insert the plugs firmly into the speaker connector receptacles.
- 11) Carefully review the amplifier's control settings to make sure that they are set according to the needs of the system.
- 12) Install power wire fuse (40A for a single 300/4v3) and reconnect the negative battery post terminal.
- 13) Turn on the source unit at a low level to double-check that the amplifier is configured correctly. Resist the temptation to crank it up until you have verified the control settings.

- 14) Make necessary adjustments to the input sensitivity controls to obtain the right overall output and the desired balance in the system. See Appendix C (pages 16, 17) for the recommended input sensitivity setting method.
- 15) Enjoy the fruits of your labor with your favorite music.

POWER CONNECTIONS

Before installing the amplifier, disconnect the negative (ground) wire from the vehicle's battery. This will prevent accidental damage to the system, the vehicle and your person during installation.



+12V Battery Connection

You will need to connect a power wire to the vehicle's positive battery terminal, using an appropriate power ring or specialized battery terminal connector, such as the JL Audio XB-BTU or XD-BTS. This connection must be tight and corrosion-free to ensure proper connectivity. This wire **MUST** be fused appropriately for safety. Any power wires run through metal barriers (such as firewalls), must be protected with a high quality insulating grommet to prevent damage to the insulation of the wire. Failure to do so may result in a dangerous short circuit.

Power Wire Requirements

The 300/4v3's "+12 VDC" and "Ground" connections are designed to accept 4 AWG power wire. 4 AWG pure copper wire is recommended for any power wire run longer than 72 inches (180 cm). For runs shorter than 72 inches, 8 AWG pure copper power wire is acceptable.

If you are installing the 300/4v3 with other amplifiers and wish to use a single main power wire, use 2 AWG or 1/0 AWG pure copper wire as a main power wire. This 2 AWG or 1/0 AWG power wire should terminate into a

fused distribution block mounted as close to the amplifiers as possible and should connect to the 300/4v3 with 4 AWG or 8 AWG pure copper power wire.

Please note that lower AWG numbers mean bigger wire and vice-versa (1/0 AWG is the largest, 2 AWG is smaller, then 4 AWG, then 8 AWG, etc.).

! IMPORTANT

We do not recommend the use of "copper-clad aluminum wire" or "CCA" wire because this wire is significantly less conductive than pure copper wire. Only use pure copper power wire, such as JL Audio's Premium Power Wire. Tinned copper wire (silver color) is acceptable as the tin-plating is only a very minor component of the wire.

Fuse Requirements

The installation of a fuse on the main power wire, within 18 wire inches (45 cm) of the positive battery terminal is vital to protect the wire and the vehicle from fire in the event of a collision or short-circuit. The fuse value at each power wire should be just high enough for all of the equipment being run from that power wire. Do not use a fuse with a value that far exceeds the total fuse rating of the electronics connected to the wire.

If only the 300/4v3 is being run from that power wire, we recommend a 40A fuse be used. AGU (big glass fuse) or MaxiFuse™ (big plastic-body fuse) types are recommended.

If other amplifiers are also being powered from a main power wire and exceed 80 amps in total fuse rating, we recommend the use of an ANL (large-blade) fuse and holder at the battery plus a fused distribution block near the amplifiers. Each amplifier must be fused independently at the outputs of the fused power distribution block. We recommend appropriately rated MaxiFuse™ fuses and a JL Audio fused distribution block.

Please consult with your JL Audio dealer to make sure that the wire, fuse holder and fuse ratings are appropriate for your system's needs. The safety of your installation depends on appropriate power connections and fuse protection.

Ground Connection

The chassis ground connection must be made using 4 AWG pure copper wire and should be kept as short as possible, while accessing a solid piece of sheet metal in the vehicle. The surface of the sheet metal should be sanded at the contact point to create a clean, metal-to-metal connection between the chassis and the termination of the ground wire with a brass or copper power ring. For optimal grounding, we recommend the use of a JL Audio ECS master ground lug (XB-MGLU). Alternatively, a sheet metal screw or bolt can be used with a star washer.

! IMPORTANT

Many vehicles employ small (10 AWG - 6 AWG) wire to ground the battery to the vehicle chassis and to connect the alternator's positive connection to the battery. To prevent voltage drops, these wires should be upgraded to 4 AWG pure copper wire when installing amplifier systems with main fuse ratings above 60A.

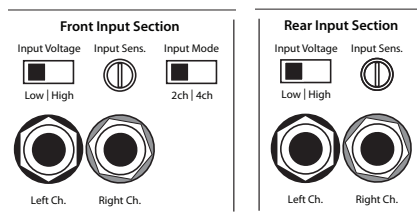
TURN-ON LEAD

The 300/4v3 uses a conventional +12V remote turn-on lead, typically controlled by the source unit's remote turn-on output. The amplifier will turn on when +12V is present at its "Remote" input and turn off when +12V is switched off. If a source unit does not have a dedicated remote turn-on output, the amplifier's turn-on lead can be connected to +12V via a switch that derives power from an ignition-switched circuit.

The 300/4v3's "Remote" turn-on connector is designed to accept 18 AWG – 8 AWG wire. 12 AWG is more than adequate for this purpose. To connect the remote turn-on wire to the amplifier, first back out the set screw on the top of the amplifier, using the supplied hex wrench. Strip 1/2 inch (12mm) of wire and insert the bare wire into the receptacle on the front panel of the amplifier, seating it firmly so that no bare wire is exposed. When using smaller wire, it may be necessary to strip 1 inch of insulation from the wire and fold the bare wire in half prior to insertion. While holding the wire in the terminal, tighten the set screw firmly, taking care not to strip the head of the screw and making sure that the wire is firmly gripped by the set screw.

FRONT AND REAR INPUT SECTIONS

The 300/4v3 has two separate input sections, one for its front channels and another for its rear channels. Each section contains a pair of RCA-type input jacks, an "Input Voltage" switch and an "Input Sens." rotary control.



The "Front Input Section" also contains an "Input Mode" switch to allow operation of all four amplifier channels with one or two pairs of input signals.

- 1) Input Mode Switch:** If you wish to operate all four channels of the 300/4v3 with a single pair of stereo inputs, select the "2ch" position on the "Input Mode" switch and connect a single pair of input cables to the input jacks in the "Front Input Section". In this mode, the amplifier will route the signals connected to the front inputs to the rear inputs as well. If you wish to use separate inputs for the front and rear channel sections (to allow front-to-rear fading, for example) and the source unit is equipped with front and rear outputs, select "4ch" on the "Input Mode" switch. In this mode, you must connect separate pairs of input cables to each input section.
- 2) Input Voltage Range:** A wide range of signal input voltages can be accommodated by each of the 300/4v3's input sections (200mV – 8V). This wide range is split up into two sub-ranges, accessible via switches located in each input section of the amplifier. Be aware that each input section's "Input Voltage" switch will have to be configured, regardless of how many input cables are actually feeding the amplifier. The "Low" position on each "Input Voltage" switch selects an input sensitivity range between 200mV and 2V. This means that the "Input Sens." rotary control will operate within that voltage window. If you are using an aftermarket source unit, with conventional preamp-level outputs, this is most likely the position that you will use. The "High" position

on each “**Input Voltage**” switch selects an input sensitivity range between 800mV and 8V. This is useful for certain high-output preamp level signals as well as speaker-level output from source units and small amplifiers. To use speaker-level sources, splice the speaker output wires of the source unit or small amplifier onto a pair of RCA plugs for each input pair or use the JL Audio ECS Speaker Wire to RCA adaptor (XD-CLRAIC2-SW).

! IMPORTANT

The output of the amplifier will decrease for a given input voltage when the “**Input Range**” switch is placed in the “**High**” position. Conversely, the output will be higher with the switch in the “**Low**” position. While this may sound counter-intuitive, it is correct as described.

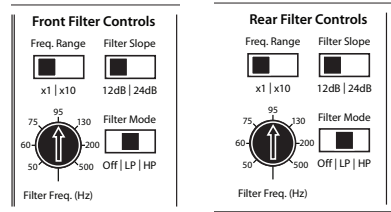
3) Input Sensitivity Adjustment: Located next to the “**Input Voltage**” switch in each input section is a rotary control labeled “**Input Sens.**”. Once the appropriate “**Input Voltage**” range has been selected, this control can be used to match the source unit’s output voltage to the input stage of each pair of amplifier channels for maximum clean output. Rotating the control clockwise will result in higher sensitivity (louder for a given input voltage). Rotating the control counter-clockwise will result in lower sensitivity (quieter for a given input voltage). To properly set each pair of amplifier channels for maximum clean output, please refer to Appendix A (page 14) in this manual. After using this procedure, you can then adjust the relative level of each channel pair by adjusting the input sensitivity downward on either or both channel pairs, if they require attenuation to achieve the desired system balance. Do not increase the “**Input Sens.**” setting for any amplifier in the system beyond the maximum level established during the procedure outlined in Appendix A (page 14). Doing so will result in audible distortion and possible speaker damage. Be aware that both “**Input Sens.**” adjustments will have to be made, regardless of how many input cables

are feeding the amplifier. These controls will allow you to set the appropriate relative levels for front and rear channels and any other amplifier channels in the system.

CROSSOVER CONTROLS

Crossovers are groups of individual electronic filters which allow only certain frequency ranges to pass through them by attenuating frequencies outside the selected range. These filters allow the user to specify what frequency range will be sent out of each channel section of the amplifier. This, in turn, allows each speaker system to only reproduce a range of frequencies it is well-suited for, resulting in reduced distortion and improved fidelity.

Front And Rear Filter Section:



The 300/4v3 employs two separate, but identical filter sections for its front and rear channel pairs. These sections consist of the following controls

- 1) “**Filter Mode**” Control: This switch allows you to configure the filter into one of two filter types or to defeat it completely:
 - “**Off**”: Defeats the filter for that channel section completely, allowing the full range of frequencies present at the inputs to feed that pair of channels. This is useful for systems utilizing outboard crossovers or requiring full-range reproduction from that pair of channels.
 - “**LP**” (Low-Pass): Configures the filter to attenuate frequencies above the selected filter frequency. Useful for connection of subwoofer(s) to that channel section.
 - “**HP**” (High-Pass): Configures the filter to attenuate frequencies below the selected filter frequency. Useful for connection of component speakers to that channel section in a bi-amplified system.

2) **“Filter Slope”** Control: This switch allows you to select from two filter slopes for that channel section.

“12dB”: Configures the filter to attenuate frequencies above or below the selected filter frequency at a rate of 12 dB per octave (Butterworth alignment).

“24dB”: Configures the filter to attenuate frequencies above or below the selected filter frequency at a rate of 24 dB per octave (Linkwitz-Riley alignment).

Depending on the speaker system and the vehicle, different filter slopes may be required to produce a smooth transition between the sound of different speakers in the system. Experiment to find the slope which best matches the acoustic requirements of the system. The sharper **“24dB”** setting will do a better job of protecting small speakers with limited power handling. The shallower **“12dB”** octave setting allows for greater energy overlap with the rest of the speaker system. In some cases, this results in better overall response and sound quality.

- 3) **“Freq. Range”** Control: When thrown to the right, this switch multiplies the cutoff frequency selected by the rotary **“Filter Freq. (Hz)”** control by a factor of 10. In the **“x1”** position, the range of the rotary control is 50 - 500 Hz (as marked). In the **“x10”** position, the range of the rotary control is 500 Hz - 5 kHz (5000 Hz).
- 4) **“Filter Freq. (Hz)”** The filter frequency markings surrounding this rotary control are for reference purposes and are generally accurate to within 1/3 octave or better. If you would like to select the filter cutoff frequency with a higher level of precision, consult the charts in Appendix D (page 18) of this manual.

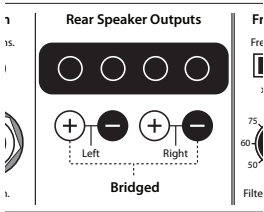
SPEAKER OUTPUTS

Even though you may have installed zillions of amps in your day, please take the time to read this section! The 300/4v3 is not a typical amplifier and care must be taken to balance the front and rear channel speaker impedances for optimum output from all four channels.

The 300/4v3 employs JL Audio’s exclusive Regulated, Intelligent Power Supply (R.I.P.S.) design. This sophisticated power supply allows the amplifier to produce its optimum power (300 watts) over a wide range of speaker impedances. Unlike conventional amplifiers that require a specific impedance to produce optimum power, the R.I.P.S.-equipped 300/4v3 gives you the freedom to use a variety of speaker configurations that achieve final impedances between 1.5 – 4 Ohms nominal per channel (without sacrificing power output or sound quality).

The operation of the R.I.P.S. circuitry is entirely automatic and adjusts itself every time the amplifier is turned on according to the lowest impedance present at either front or rear channels. There are no user controls to configure. The system operates through three stages of impedance optimization, choosing the stage most appropriate to the actual impedance of the speakers connected to it.

Because the 300/4v3 utilizes a single power supply, it will set itself up based on the lowest impedance present at either the front or rear amplifier channels. For example, if you connect a 2 ohm load to each front channel and a 4 ohm load to each rear channel, the amplifier will adjust itself to deliver 75 watts x 2 to the front 2 ohm loads, but will only deliver half its optimum power (37.5 watts x 2) to the rear 4 ohm loads. If you connect a 4 ohm load to all four channels or a 2 ohm load to all four channels, the amplifier will deliver 75 watts x 4. See, we told you this amp was different... Read on, there is more important information to follow.



! IMPORTANT

For optimum power output at all four channels, connect the same impedance (between 1.5-4Ω) on all four channels. On pages 16 and 17 are charts showing the continuous (RMS) power output capability of the 300/4v3 into various combinations of front and rear impedances (optimum output is shown in bold type). Please refer to these charts so you know what to expect in terms of power output.

! IMPORTANT

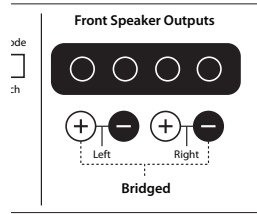
If you connect a load higher than 4Ω nominal per channel in stereo mode (or 8Ω in bridged mode), power will drop by half with every doubling of impedance above 4Ω stereo / 8Ω mono. If you connect a load lower than 1.5Ω nominal per channel in stereo mode (or 3Ω in bridged mode), the amplifier protection circuitry activates a “safe” mode which reduces amplifier power to protect the circuitry from failure (the yellow “Low Ω” LED lights to indicate that this has happened). See page 10 for details.

! IMPORTANT

Speaker loads below 1.5Ω nominal per channel in stereo or 3Ω nominal in bridged mode are not recommended and may cause the amplifier output to distort excessively.

BRIDGING CONSIDERATIONS

Bridging is the practice of combining the output of two amplifier channels to drive a single load. When bridged, each channel produces signals of equal magnitude, but opposite polarity. The combined output of the two channels provides twice the output voltage available from a single channel. The 300/4v3 has been designed for bridging of its channel pairs without the need for input inversion adaptors.



To bridge a pair of channels, use the “Left +” and “Right -” speaker connectors only (the “Left -” and “Right +” remain unused). Then connect a mono signal to both left and right RCA inputs for that channel pair. This requires an RCA “Y-Adaptor” like the JL Audio ECS model XD-CLRAICY-1F2M (sold separately). When bridged, each channel pair will deliver optimum power into a 3-8Ω load. Operating bridged channel pairs into a load lower than 3Ω is not recommended.

Because a bridged pair of channels requires that both channels receive input, you need to connect both left and right RCA inputs to the bridged channel pair’s inputs. Connection of only one RCA input will result in reduced power output, increased distortion and can cause the amplifier to overheat. Do not do this! Instead, use a “Y-Adaptor” to split the mono signal into both left and right RCA inputs.

STATUS INDICATOR LIGHTS / PROTECTION CIRCUITRY

There are three status indicator lights on the top of the amplifier. These are as follows:

- 1) **“Power” (Green):** lights to indicate that the amplifier is turned on and operating normally.
- 2) **“Thermal” (Red):** lights to indicate that the amplifier has exceeded its safe operating temperature, putting the amplifier into a self-protection mode, which reduces the power output of the amplifier. The red light will shut off and the amplifier will return to normal, full-power operating mode if the heat sink temperature drops back to a safe level.
- 3) **“Low Ω ” (Amber):** lights to indicate that the impedance of the speaker load connected to the amplifier is lower than the optimum load impedance range for the amplifier. When this light is on, a protection circuit engages and reduces the power output of the amplifier. The amber indicator will also light when a short-circuit is detected in the speaker wiring (this can be a short between the positive and negative speaker wires or between either speaker wire and the vehicle chassis).

There is only one condition that will shut down an undamaged 300/4v3 completely... If battery voltage drops below 10 volts, the entire amplifier will shut itself off. The green **“Power”** indicator on the top of the amplifier will turn off when this occurs. The amplifier will turn back on when voltage climbs back above 10 volts. This may happen in a rapid cycle when bass-heavy program material causes a weak charging system to dip below 10 volts momentarily. If this is happening in your system, have your charging system inspected to make sure it is working properly.

For information on troubleshooting this amplifier, refer to Appendix E (page 20).

SERVICING YOUR JL AUDIO AMPLIFIER

If your amplifier fails or malfunctions, please return it to your authorized JL Audio dealer so that it may be sent in to JL Audio for service. There are no user serviceable parts or fuses inside the amplifier. The unique nature of the circuitry in the JL Audio amplifiers requires specifically trained service personnel. Do not attempt to service the amplifier yourself or through unauthorized repair facilities. This will not only void the warranty, but may result in the creation of more problems within the amplifier.

If you have any questions about the installation or setup of the amplifier not covered in this manual, please contact your dealer or technical support.

JL Audio Technical Support:

(954) 443-1100

9:00 AM – 5:30 PM (Eastern Time Zone)

Monday - Friday

SYSTEM CONFIGURATIONS

The 300/4v3 is a flexible amplifier, well-suited for a multitude of system configurations. In this section, the most likely configurations are explained in detail.

Once you have selected your desired configuration, you can use the amplifier panel drawings on Page 22 to mark the required switch positions for easy reference.

BI-AMPLIFIED SYSTEMS

Bi-amplified systems are defined as systems in which separate amplifier channels drive low-frequency (LF) and high-frequency (HF) speakers and are separately filtered to send appropriate frequency ranges to each speaker system.

The most common application of bi-amplification in mobile audio is to drive a subwoofer system from one or more amplifiers or channels and component speakers from separate amplifiers or channels.

The 300/4v3 can be configured to drive a bi-amplified system by itself or with a separate subwoofer amplifier.

Bi-Amplified System With One 300/4v3

In this configuration, the rear channels of the 300/4v3 will drive subwoofers (stereo 75W x 2 or bridged 150W x 1) with low-pass filtering. The front channels will drive component speakers in stereo (75W x 2) with high-pass filtering.

Input connection options for a bi-amplified system with one 300/4 v2 are as follows:

A) No User Adjustability:

Required: a basic source unit or processor with one pair of stereo outputs.

Input Connections: a single pair of stereo source unit outputs connected to the front channel inputs of the 300/4v3 (select “2ch” on the “**Input Mode**” switch in the “**Front Input Section**”).

Result: the relative level of the LF and HF channels will be fixed by the 300/4v3’s “**Input Sens.**” settings and will not be user adjustable from the front of the vehicle.

B) Fade Subwoofer Level vs. HF Level

Required: a source unit or processor with front and rear pairs of outputs.

Input Connections: the first stereo pair of source unit outputs is connected to the front inputs of the 300/4v3. The second stereo pair of source unit outputs is connected to the rear inputs (select “4ch” on the “**Input Mode**” switch in the “**Front Input Section**”).

Result: in this mode, the user has the ability to fade or control the level of the LF channels relative to the HF channels via the source unit’s fader control without exceeding the maximum clean output level set by each amplifier section’s “**Input Sens.**” controls.

C) Subwoofer Level Control Only

Required: a source unit or processor with left, right and subwoofer outputs.

Input Connections: the main stereo pair of source unit outputs is connected to the front inputs of the 300/4v3. The source unit’s dedicated subwoofer output is connected to the rear inputs (select “4ch” on the “**Input Mode**” switch in the “**Front Input Section**”).

Result: in this mode, the user has the ability to control the absolute level of the LF channels relative to the HF channels.

! IMPORTANT

Set the rear channel “**Input Sens.**” with the source unit’s subwoofer level control set at 3/4 of full output. See Appendix A (page 14) for details.

Crossover Setup for Bi-Amplified System with one 300/4v3:

Once the input sections have been configured appropriately, go to the “**Rear Filter Controls**”. Select “**x1**” on the “**Freq. Range**” switch, “**LP**” (low-pass) on the “**Filter Mode**” switch and “**12dB**” or “**24dB**” on the “**Filter Slope**” switch and an appropriate “**Filter Freq.**” (80-90 Hz is a good starting point).

Next, turn your attention to the “**Front Filter Controls**” and select “**x1**” on the “**Freq. Range**” switch, “**HP**” (high-pass) on the “**Filter Type**” switch and “**12dB**” or “**24dB**” on the “**Filter Mode/Slope**” switch and an appropriate “**Filter Freq.**” (again, 80-90 Hz is a good starting point).

After proper adjustment of the front and rear “**Input Range**” and “**Input Sens.**” controls using the method shown in Appendix A (page 14), you can fine tune filter frequencies and slopes and attenuate either pair of channels to achieve proper balance. For precise filter frequency information refer to Appendix D (page 18).

Bi-Amplified System with one 300/4v3 in four-channel mode and a separate subwoofer amplifier

This configuration requires that the separate subwoofer amplifier has a built-in low-pass filter. All JL Audio subwoofer amplifiers have this feature.

In this configuration, the front channels of the 300/4v3 will drive front component speakers (stereo 75W x 2) with high-pass filtering. The rear channels will drive rear component speakers in stereo (75W x 2), also with high-pass filtering.

The separate amplifier will drive the subwoofer system with low-pass filtering (select a filter frequency of 80-90 Hz to start).

Input connection options for a bi-amplified system with one 300/4v3 and a separate subwoofer amplifier are as follows:

A) No User Adjustability:

Required: a basic source unit or processor with left and right stereo outputs.

Input Connections: a single pair of stereo source unit outputs is connected to the front inputs of the 300/4v3 (select “**2ch**” on the “**Input Mode**” switch in the “**Front Input Section**”) and also connected to the subwoofer amplifier inputs via a pair of “**Y-Adaptors**” like the JL Audio ECS model XD-CLRAICY-1F2M. Alternatively, the 300/4v3 can receive its input from the subwoofer amplifier’s preamp output set to “**full-range**” mode.

Result: the relative level of the LF and front and rear HF channels will be fixed by the 300/4v3’s “**Input Sens.**” settings (as well as the subwoofer amplifier’s settings) and will not be user adjustable from the front of the vehicle.

B) Fade Subwoofer Level vs. HF Level

Required: a source unit or processor with front and rear pairs of stereo outputs.

Input Connections: one stereo pair of source unit outputs is connected to the front inputs of the 300/4v3 (select “**2ch**” on the “**Input Mode**” switch in the “**Front Input Section**”). The second stereo pair of source unit outputs is connected to the subwoofer amplifier inputs.

Result: with this option, the user has the ability to fade the level of the subwoofer amplifier’s input relative to the HF channels, but cannot control front-to-rear fading of the HF channels. The relative level of the front and rear HF channels will be fixed by the 300/4v3’s “**Input Sens.**” settings and will not be user adjustable from the front of the vehicle. fading the signal to the subwoofer amplifier.

C) Subwoofer Level Control Only

Required: a source unit or processor with left, right and dedicated subwoofer outputs.

Input Connections: The main stereo pair of source unit outputs is connected to the front inputs of the 300/4v3 (select “2ch” on the “InputMode” switch in the “Front Input Section”). The source unit’s dedicated subwoofer output is connected to the subwoofer amplifier inputs.

Result: with this option, the user has the ability to control the absolute level of the subwoofer channel relative to the HF channels, but cannot fade the front and rear HF channels relative to each other.

! IMPORTANT

Set the subwoofer amplifier’s “Input Sens.” with the source unit’s subwoofer level control set at 3/4 of full output.

D) Front to Rear HF Fading and Subwoofer Level Control

Required: a source unit or processor with front and rear pairs of stereo outputs plus a dedicated subwoofer output.

Input Connections: one stereo pair (front, typically) of source unit outputs is connected to the front inputs of the 300/4v3. The second stereo pair of source unit outputs (rear, typically) is connected to the rear inputs of the 300/4v3 (select “4ch” on the “Input Mode” switch in the “Front Input Section”). The source unit’s dedicated subwoofer output is connected to the subwoofer amplifier inputs.

Result: with this option, the user has the ability to fade the front and rear HF channels relative to each other and also has the ability to control the absolute level of the subwoofer channel relative to the HF channels.

! IMPORTANT

Set the subwoofer amplifier’s “Input Sens.” with the source unit’s subwoofer level control set at 3/4 of full output.

Crossover Setup for Bi-Amplified System with one 300/4v3 and a separate subwoofer amplifier:

Once the input and preamp output sections have been configured appropriately, go to the “Front Filter Controls” and “Rear Filter Controls” You will set both control sections identically to start:

Select “x1” on the “Freq. Range” switch, “HP” (high-pass) on the “Filter Mode” switch and “12dB” or “24dB” on the “Filter Slope” switch and an appropriate “Filter Freq.” (80 - 90 Hz is a good starting point). Select the same settings for the “Rear Filter Controls”.

After proper adjustment of the 300/4v3’s front and rear “Input Sens.” controls and the subwoofer amplifier’s input sensitivity controls, you can fine tune filter frequencies and slopes and attenuate either pair of channels to achieve proper balance. For proper adjustment of the “Input Sens.” controls of the 300/4v3 use the method shown in Appendix A (page 14). For precise filter frequency information for the 300/4v3 refer to Appendix D (page 18). Refer to the subwoofer amplifier owner’s manual for proper adjustments.

APPENDIX A:

Input Sensitivity Level Setting

JL Audio amplifiers utilizing the Regulated Intelligent Power Supply (R.I.P.S.) allow delivery of their rated power when connected to any load impedance from 1.5 - 4Ω per channel and when connected to a charging system with any voltage from 11 - 14.5V. This design is beneficial for many reasons. One of these reasons is ease of setup. Because each JL Audio amplifier will always deliver the same amount of power within its operational range of impedances and supply voltages, the maximum, unclipped output is very predictable.

This makes setting the gain structure via the input sensitivity controls very simple. Following the directions below will allow the user to adjust the input sensitivity of the amplifier(s) simply and easily in just a few minutes using equipment which is commonly available in installation bays.

Necessary Equipment

- Digital AC Voltmeter
- CD with a sine-wave test tone recorded at 0 dB reference level in the frequency range to be amplified for that set of channels (50 Hz for subwoofer channels, 1 kHz for a midrange application). The CleanSweep® Calibration Disc contains the appropriate test tones and is available for sale at <http://store.jlaudio.com> Do not use attenuated test tones (-10 dB, -20 dB, etc.).

The Nine-Step Procedure

(follow this procedure for each pair of channels)

- 1) Disconnect the speaker(s) from the amplifier's "**Front Speaker Outputs**" and "**Rear Speaker Outputs**" connectors.
- 2) Turn off all processing on the source unit (bass/treble, loudness, EQ, etc.). Set fader control to center position and subwoofer level control to 3/4 of maximum (if used to drive the 300/4v3).
- 3) Switch the "**Input Voltage**" to "**Low**" and turn the "**Input Sens.**" control on both sets of channels all the way down.

- 4) Set the source unit volume to 3/4 of full volume. If either set of channels is being driven by a source unit's dedicated subwoofer output, also adjust the source unit's subwoofer level control to 3/4 of maximum output. This will allow for reasonable gain overlap with moderate clipping at full volume.
- 5) Using the listings on pages 16 & 17, find the configuration that matches your specific speaker impedance as connected to the 300/4v3. Note whether your channels are in stereo or bridged and use the appropriate listing section. Once you have found your configuration, note the target voltage for input sensitivity adjustment for each channel section. This target voltage is listed in parentheses as "(set to 'x' volts)".
- 6) Verify that you have disconnected the speakers before proceeding. Play a track with an appropriate sine wave (within the frequency range to be amplified by each set of channels) at 3/4 source unit volume.
- 7) Connect the AC voltmeter to the "**Front Speaker Outputs**" or "**Rear Speaker Outputs**" connectors of the amplifier. If the channel pair is operating in stereo, it is only necessary to measure one channel. If bridged, make sure you test the voltage at the correct connectors (L+ and R-).
- 8) Increase the "**Input Sens.**" control until the target voltage is delivered for that set of channels. If excessive voltage is read on either set of channels with the control at minimum (full counterclockwise), switch the appropriate "**Input Voltage**" switch to "**High**" and re-adjust.
- 9) Once you have adjusted each set of channels to its maximum low-distortion output level, reconnect the speaker(s). The "**Input Sens.**" controls can now be adjusted downward if either or both sets of channels requires attenuation to achieve the desired system balance.

! IMPORTANT

Do not increase any “Input Sens.” setting for any amplifier channel or channel pair in the system beyond the maximum level established during this procedure. Doing so will result in audible distortion and possible speaker damage.

It will be necessary to re-adjust the “Input Sens.” for the affected channels if any equalizer boost is activated after setting the “Input Sens.” with this procedure. This applies to any EQ boost circuit, including source unit tone controls or EQ circuits. EQ cuts will not require re-adjustment.

Please refer to Input Sensitivity Level Setting Reference Listings on the next pages.

APPENDIX B: 300/4v3 Specifications

General Specifications:

Recommended Fuse Value: 40A

Recommended Fuse Type: AGU or MaxiFuse™

Input Sections:

No. of Inputs: Two Stereo Pairs (Front, Rear)

Input Type: Differential-balanced with RCA jack inputs

Input Range: Switchable from 200mV - 2V RMS to 800mV - 8V RMS

Amplifier Section:

Amplifier Topology: Class A/B with patented Absolute Symmetry™ dual N-Channel MOSFET output design

Power Supply: Independent, pulse width modulation-regulated switching power supply with multistage impedance optimizing circuitry.

Rated Power (Stereo):

75W RMS x 4 @ 1.5-4Ω (11V - 14.5V)

Rated Power (Bridged):

150W RMS x 2 @ 3-8Ω (11V - 14.5V)

THD at Rated Power: <0.03% @ 4Ω per channel (20 Hz-20 kHz)

Signal to Noise Ratio: >108.5 dB referred to rated power (A-weighted, 20 Hz-20 kHz noise bandwidth)

Frequency Response: 5 Hz - 30 kHz (+0, -1dB)

Damping Factor: >200 @ 4Ω per ch. / 50 Hz, >100 @ 2Ω per ch. / 50 Hz

Slew Rate: ± 25V/μs

Filter Sections:

Front and Rear Filters (2): State-variable, 12 dB/octave Butterworth or 24 dB/octave Linkwitz-Riley low-pass or high-pass with continuously variable cutoff frequency from 50 - 500 Hz, switchable to a range of 500 - 5000 Hz, via x10 switch. Defeatable.

Dimensions (H x W x D):

2.36 in x 13.4 in x 9.25 in (60mm x 340mm x 235mm)

APPENDIX C:

Input Sensitivity Level Setting Reference Listings

- 1) Define your front/rear channel configuration (Stereo/Stereo, Stereo/Bridged or Bridged/Bridged)
- 2) Look in the “Optimum Configurations” listing for your channel configuration. If it does not appear here, look for it in the “Sub-Optimum Configurations” listing for your channel configuration.
- 3) Once you have found your specific combination of impedances, use the target voltage listed in parentheses for each set of channels to set the “**Input Sens.**” controls of the 300/4v3.

For easy reference, channels achieving optimum power have their power output listed in **bold** type.

OPTIMUM CONFIGURATIONS (Stereo/Stereo):

1st Pair of Channels (Stereo)

Stereo 4Ω: **75W x 2** (set to 17.3 V / ch.)
Stereo 3Ω: **75W x 2** (set to 15.0 V / ch.)
Stereo 2Ω: **75W x 2** (set to 12.3 V / ch.)
Stereo 1.5Ω: **75W x 2** (set to 10.6 V / ch.)

2nd Pair of Channels (Stereo)

Stereo 4Ω: **75W x 2** (set to 17.3 V / ch.)
Stereo 3Ω: **75W x 2** (set to 15.0 V / ch.)
Stereo 2Ω: **75W x 2** (set to 12.3 V / ch.)
Stereo 1.5Ω: **75W x 2** (set to 10.6 V / ch.)

OPTIMUM CONFIGURATIONS (Stereo/Bridged):

1st Pair of Channels (Stereo)

Stereo 4Ω: **75W x 2** (set to 17.3 V / ch.)
Stereo 3Ω: **75W x 2** (set to 15.0 V / ch.)
Stereo 2Ω: **75W x 2** (set to 12.3 V / ch.)
Stereo 1.5Ω: **75W x 2** (set to 10.6 V / ch.)

2nd Pair of Channels (Bridged)

Bridged 8Ω: **150W x 1** (set to 34.6 V)
Bridged 6Ω: **150W x 1** (set to 30.0 V)
Bridged 4Ω: **150W x 1** (set to 24.6 V)
Bridged 3Ω: **150W x 1** (set to 21.2 V)

OPTIMUM CONFIGURATIONS (Bridged/Bridged):

1st Pair of Channels (Bridged)

Bridged 8Ω: **150W x 1** (set to 34.6 V)
Bridged 6Ω: **150W x 1** (set to 30.0 V)
Bridged 4Ω: **150W x 1** (set to 24.6 V)
Bridged 3Ω: **150W x 1** (set to 21.2 V)

2nd Pair of Channels (Bridged)

Bridged 8Ω: **150W x 1** (set to 34.6 V)
Bridged 6Ω: **150W x 1** (set to 30.0 V)
Bridged 4Ω: **150W x 1** (set to 24.6 V)
Bridged 3Ω: **150W x 1** (set to 21.2 V)

SUB-OPTIMUM CONFIGURATIONS (Stereo/Stereo):

1st Pair of Channels (Stereo)

Stereo 8Ω: 38W x 2 (set to 17.3 V / ch.)
Stereo 8Ω: 38W x 2 (set to 17.3 V / ch.)
Stereo 8Ω: 38W x 2 (set to 17.3 V / ch.)
Stereo 8Ω: 28W x 2 (set to 15.0 V / ch.)
Stereo 8Ω: 19W x 2 (set to 12.3 V / ch.)
Stereo 8Ω: 14W x 2 (set to 10.6 V / ch.)
Stereo 6Ω: 50W x 2 (set to 17.3 V / ch.)
Stereo 6Ω: 38W x 2 (set to 15.0 V / ch.)
Stereo 6Ω: 25W x 2 (set to 12.3 V / ch.)
Stereo 6Ω: 19W x 2 (set to 10.6 V / ch.)
Stereo 4Ω: 50W x 2 (set to 15.0 V / ch.)
Stereo 4Ω: 38W x 2 (set to 12.3 V / ch.)
Stereo 4Ω: 28W x 2 (set to 10.6 V / ch.)
Stereo 3Ω: 50W x 2 (set to 12.3 V / ch.)
Stereo 3Ω: 38W x 2 (set to 10.6 V / ch.)
Stereo 2Ω: 56W x 2 (set to 10.6 V / ch.)

2nd Pair of Channels (Stereo)

Stereo 8Ω: 38W x 2 (set to 17.3 V / ch.)
Stereo 6Ω: 50W x 2 (set to 17.3 V / ch.)
Stereo 4Ω: **75W x 2** (set to 17.3 V / ch.)
Stereo 3Ω: **75W x 2** (set to 15.0 V / ch.)
Stereo 2Ω: **75W x 2** (set to 12.3 V / ch.)
Stereo 1.5Ω: **75W x 2** (set to 10.6 V / ch.)
Stereo 4Ω: **75W x 2** (set to 17.3 V / ch.)
Stereo 3Ω: **75W x 2** (set to 15.0 V / ch.)
Stereo 2Ω: **75W x 2** (set to 12.3 V / ch.)
Stereo 1.5Ω: **75W x 2** (set to 10.6 V / ch.)
Stereo 3Ω: **75W x 2** (set to 15.0 V / ch.)
Stereo 2Ω: **75W x 2** (set to 12.3 V / ch.)
Stereo 1.5Ω: **75W x 2** (set to 10.6 V / ch.)
Stereo 4Ω: **75W x 2** (set to 17.3 V / ch.)
Stereo 3Ω: **75W x 2** (set to 15.0 V / ch.)
Stereo 2Ω: **75W x 2** (set to 12.3 V / ch.)
Stereo 1.5Ω: **75W x 2** (set to 10.6 V / ch.)

SUB-OPTIMUM CONFIGURATIONS (Stereo/Bridged):

1st Pair of Channels (Stereo)

Stereo 8Ω: 38W x 2 (set to 17.3V / ch.)
Stereo 8Ω: 38W x 2 (set to 17.3V / ch.)
Stereo 8Ω: 38W x 2 (set to 17.3V / ch.)
Stereo 8Ω: 25W x 2 (set to 15.0V / ch.)
Stereo 8Ω: 19W x 2 (set to 12.3V / ch.)
Stereo 8Ω: 14W x 2 (set to 10.6V / ch.)
Stereo 4Ω: **75W x 2** (set to 17.3V / ch.)
Stereo 4Ω: **75W x 2** (set to 17.3V / ch.)
Stereo 4Ω: 50W x 2 (set to 15.0V / ch.)
Stereo 4Ω: 38W x 2 (set to 12.3V / ch.)
Stereo 4Ω: 28W x 2 (set to 10.6V / ch.)
Stereo 3Ω: **75W x 2** (set to 15.0V / ch.)
Stereo 3Ω: **75W x 2** (set to 15.0V / ch.)
Stereo 3Ω: **75W x 2** (set to 15.0V / ch.)
Stereo 3Ω: 50W x 2 (set to 12.3V / ch.)
Stereo 3Ω: 38W x 2 (set to 10.6V / ch.)
Stereo 2Ω: **75W x 2** (set to 12.3V / ch.)
Stereo 2Ω: **75W x 2** (set to 12.3V / ch.)
Stereo 2Ω: **75W x 2** (set to 12.3V / ch.)
Stereo 2Ω: **75W x 2** (set to 12.3V / ch.)
Stereo 2Ω: 56W x 2 (set to 10.6V / ch.)
Stereo 1.5Ω: **75W x 2** (set to 10.6V / ch.)
Stereo 1.5Ω: **75W x 2** (set to 10.6V / ch.)
Stereo 1.5Ω: **75W x 2** (set to 10.6V / ch.)
Stereo 1.5Ω: **75W x 2** (set to 10.6V / ch.)
Stereo 1.5Ω: **75W x 2** (set to 10.6V / ch.)

2nd Pair of Channels (Bridged)

Bridged 16Ω: 75W x 1 (set to 34.6V)
Bridged 12Ω: 100W x 1 (set to 34.6V)
Bridged 8Ω: **150W x 1** (set to 34.6V)
Bridged 6Ω: **150W x 1** (set to 30.0V)
Bridged 4Ω: **150W x 1** (set to 24.6V)
Bridged 3Ω: **150W x 1** (set to 21.2V)
Bridged 16Ω: 75W x 1 (set to 34.6V)
Bridged 12Ω: 100W x 1 (set to 34.6V)
Bridged 6Ω: **150W x 1** (set to 30.0V)
Bridged 4Ω: **150W x 1** (set to 24.6V)
Bridged 3Ω: **150W x 1** (set to 21.2V)
Bridged 16Ω: 50W x 1 (set to 30.0V)
Bridged 12Ω: 75W x 1 (set to 30.0V)
Bridged 8Ω: 100W x 1 (set to 30.0V)
Bridged 4Ω: **150W x 1** (set to 24.6V)
Bridged 3Ω: **150W x 1** (set to 21.2V)
Bridged 16Ω: 38W x 1 (set to 24.6V)
Bridged 12Ω: 50W x 1 (set to 24.6V)
Bridged 8Ω: 75W x 1 (set to 24.6V)
Bridged 6Ω: 100W x 1 (set to 24.6V)
Bridged 3Ω: 100W x 1 (set to 21.2V)
Bridged 16Ω: 28W x 1 (set to 21.2V)
Bridged 12Ω: 38W x 1 (set to 21.2V)
Bridged 8Ω: 56W x 1 (set to 21.2V)
Bridged 6Ω: 75W x 1 (set to 21.2V)
Bridged 4Ω: 112W x 1 (set to 21.2V)

SUB-OPTIMUM CONFIGURATIONS (BRIDGED/BRIDGED):

1st Pair of Channels (Bridged)

Bridged 16Ω: 75W x 1 (set to 34.6V)
Bridged 16Ω: 75W x 1 (set to 34.6V)
Bridged 16Ω: 75W x 1 (set to 34.6V)
Bridged 16Ω: 50W x 1 (set to 30.0V)
Bridged 16Ω: 38W x 1 (set to 24.6V)
Bridged 16Ω: 38W x 1 (set to 21.2V)
Bridged 12Ω: 100W x 1 (set to 34.6V)
Bridged 12Ω: 100W x 1 (set to 34.6V)
Bridged 12Ω: 100W x 1 (set to 30.0V)
Bridged 12Ω: 100W x 1 (set to 24.6V)
Bridged 12Ω: 100W x 1 (set to 21.2V)
Bridged 8Ω: 100W x 1 (set to 30.0V)
Bridged 8Ω: 50W x 1 (set to 24.6V)
Bridged 8Ω: 50W x 1 (set to 21.2V)
Bridged 6Ω: 100W x 1 (set to 24.6V)
Bridged 6Ω: 100W x 1 (set to 21.2V)

2nd Pair of Channels (Bridged)

Bridged 16Ω: 75W x 1 (set to 34.6V)
Bridged 12Ω: 100W x 1 (set to 34.6V)
Bridged 8Ω: **150W x 1** (set to 34.6V)
Bridged 6Ω: **150W x 1** (set to 30.0V)
Bridged 4Ω: **150W x 1** (set to 24.6V)
Bridged 3Ω: **150W x 1** (set to 21.2V)
Bridged 12Ω: 100W x 1 (set to 34.6V)
Bridged 8Ω: **150W x 1** (set to 34.6V)
Bridged 4Ω: **150W x 1** (set to 24.6V)
Bridged 3Ω: **150W x 1** (set to 21.2V)
Bridged 6Ω: **150W x 1** (set to 30.0V)
Bridged 4Ω: **150W x 1** (set to 24.6V)
Bridged 3Ω: **150W x 1** (set to 21.2V)
Bridged 4Ω: **150W x 1** (set to 24.6V)
Bridged 3Ω: **150W x 1** (set to 21.2V)

APPENDIX D:
Precise Frequency Selection Chart

“FILTER FREQ” FRONT / REAR FILTERS

Detent Number	Panel Marking	Actual Freq.
Full counter-clockwise: 58		
01		.58
02	"50"	.58
03		.58
04		.58
05		.59
06		.60
07		.61
08	"60"	.63
09		.65
10		.67
11		.69
12		.71
13		.74
14	"75"	.77
15		.80
16		.82
17		.85
18		.90
19		.93
20	"95"	.97
21		1.02
22		1.07
23		1.13
24		1.20
25		1.27
26	"130"	1.35
27		1.43
28		1.53
29		1.71
30		1.82
31		2.01
32	"200"	2.23
33		2.53
34		2.89
35		3.37
36		4.04
37		4.74
38	"500"	5.14
39		5.25

Full-clockwise: 542

APPENDIX E: TROUBLE SHOOTING

“How do I properly set the input sensitivity on my amplifier”

Please refer to Appendix A (page 14) to set the input sensitivity for maximum, low-distortion output.

“My amplifier doesn’t turn on”

Check the fuse, not just visually, but with a continuity meter. It is possible for a fuse to have poor internal connections that cannot be found by visual inspection. It is best to take the fuse out of the holder for testing. If no problem is found with the fuse, inspect the fuse-holder.

Check the integrity of the connections made to each of the “+12VDC”, “Ground”, and “Remote” terminals. Ensure that no wire insulation is pinched by the terminal set screw and that each connection is tight.

Check to make sure there is +12V at the “Remote” connection of the amplifier. In some cases, the turn-on lead from the source unit is insufficient to turn on multiple devices and the use of a relay is required. To test for this problem, jump the “+12VDC” wire to the “Remote” terminal to see if the amplifier turns on.

“I get a distorted / attenuated sound coming out of the speaker(s)”

Check the speaker wires for a possible short, either between the positive and negative leads or between either speaker lead and the vehicle’s chassis ground. If a short is present, you will experience distorted and/or attenuated output. The “Low Ω ” light will illuminate in this situation. It may be helpful to disconnect the speaker wires from the amplifier and use a different set of wires connected to a test speaker.

Check the nominal load impedance to verify that each channel of the amplifier is driving a load equal to or greater than 1.5 ohms in stereo mode (3 ohms bridged).

Check the input signal and input signal cables to make sure signal is present at the “Amplifier Inputs” and the cables are not pinched or loose. It may be helpful to try a different set of cables and/or a different signal source to be sure.

“My amplifier’s output fluctuates when I tap on it or hit a bump”

Check the connections to the amplifier. Make sure that the insulation for all wires has been stripped back far enough to allow a good contact area inside the terminal block.

Check the input connectors to ensure that they all are making good contact with the input jacks on the amplifier.

“My amplifier shuts off once in a while, usually at higher volumes”

Check your voltage source and grounding point. The power supply of the 300/4v3 will operate with charging system voltages down to 10V. Shutdown problems at higher volume levels can occur when the charging system voltage drops below 10V. These dips can be of very short duration making them extremely difficult to detect with a common DC voltmeter. To ensure proper voltage, inspect all wiring and termination points. It may also be necessary to upgrade the ground wire connecting the battery to the vehicle’s chassis and the power wire connecting the alternator to the battery. Many vehicles employ small (10 AWG - 6 AWG) wire to ground the battery to the vehicle’s chassis and to connect the alternator to the battery. To prevent voltage drops, these wires should be upgraded to 4 AWG when installing amplifier systems with main fuse ratings above 60A. **Grounding problems are the leading cause of misdiagnosed amplifier “failures.”**

“My amplifier turns on, but there is no output”

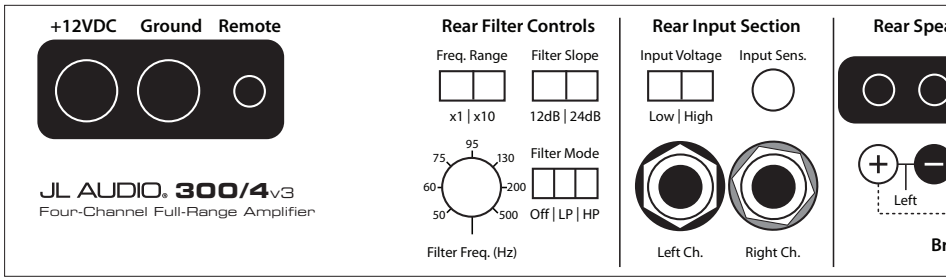
Check the input signal using an AC voltmeter to measure the voltage from the source unit while an appropriate test tone is played through the source unit (disconnect the input cables from the amplifier prior to this test). The frequency used should be in the range that is to be amplified by the amplifier (example: 50 Hz for a sub bass application or 1 kHz for a full range / high-pass application). A steady, sufficient voltage (between 200mV and 8.0-volts) should be present at the output of the signal cables.

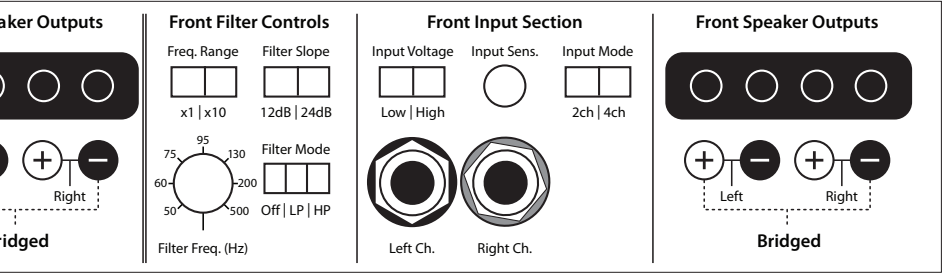
Check the output of the amplifier. Using the procedure explained in the previous check item (after plugging the input cables back into the amplifier) test for output at the speaker outputs of the amplifier. Unless you enjoy test tones at high levels, it is a good idea to remove the speaker wires from the amplifier while doing this. Turn the volume up approximately half way. 5V or more should be measured at the speaker outputs. This output level can vary greatly between amplifiers but it should not be in the millivolt range with the source unit at half volume. If you are reading sufficient voltage, check your speaker connections as explained below.

Check to ensure that the speaker wires are making a good connection with the metal inside the terminal block. The speaker wire connectors are designed to accept up to 8 AWG wire. Make sure to strip the wire to allow for a sufficient connection with the metal inside the terminal block.

INSTALLATION NOTES:

Use this diagram to document your amplifier's switch and control positions.





LIMITED WARRANTY - AMPLIFIERS (USA)

JL AUDIO warrants this product to be free of defects in materials and workmanship for a period of two (2) years. The warranty is extended to three (3) years total if installation is performed by an authorized JL Audio dealer using a JL Audio Premium Power Connection System for power wiring.

This warranty is not transferable and applies only to the original purchaser from an authorized JL AUDIO dealer. Should service be necessary under this warranty for any reason due to manufacturing defect or malfunction, JL AUDIO will (at its discretion), repair or replace the defective product with new or remanufactured product at no charge. Damage caused by the following is not covered under warranty: accident, misuse, abuse, product modification or neglect, failure to follow installation instructions, unauthorized repair attempts, misrepresentations by the seller. This warranty does not cover incidental or consequential damages and does not cover the cost of removing or reinstalling the unit(s). Cosmetic damage due to accident or normal wear and tear is not covered under warranty.

Warranty is void if the product's serial number has been removed or defaced.

Any applicable implied warranties are limited in duration to the period of the express warranty as provided herein beginning with the date of the original purchase at retail, and no warranties, whether express or implied, shall apply to this product thereafter. Some states do not allow limitations on implied warranties, therefore these exclusions may not apply to you. This warranty gives you specific legal rights, and you may also have other rights which vary from state to state.

If you need service on your JL AUDIO product:

All warranty returns should be sent to JL AUDIO's Amplifier Service Facility freight-prepaid through an authorized JL AUDIO dealer and must be accompanied by proof of purchase (a copy of the original sales receipt). Direct returns from consumers or non-authorized dealers will be refused unless specifically authorized by JL AUDIO with a valid return authorization number.

Warranty expiration on products returned without proof of purchase will be determined from the manufacturing date code. Coverage may be invalidated as this date is previous to purchase date. Non-defective items received will be returned freight-collect. Customer is responsible for shipping charges and insurance in sending the product to JL AUDIO. Freight damage on returns is not covered under warranty.

For Service Information in the U.S.A. please call

JL Audio Customer Service: (954) 443-1100

9:00 AM – 5:30 PM (Eastern Time Zone)

JL Audio, Inc

10369 North Commerce Pkwy.

Miramar, FL 33025

(do not send product for repair to this address)

International Warranties:

Products purchased outside the United States of America are covered only by that country's distributor and not by JL Audio, Inc.

Absolute Symmetry™ Class A/B Amplifier Circuit is covered by U.S. Patent #6,294,959 and is pending in the countries listed below. Austria, Belgium, Brazil, Canada, China, France, Germany, Indonesia, Italy, Japan, Republic of Korea, Mexico, Netherlands, Norway, Russian Federation, Singapore, Sweden, Switzerland, United Kingdom, and all other PCT countries.