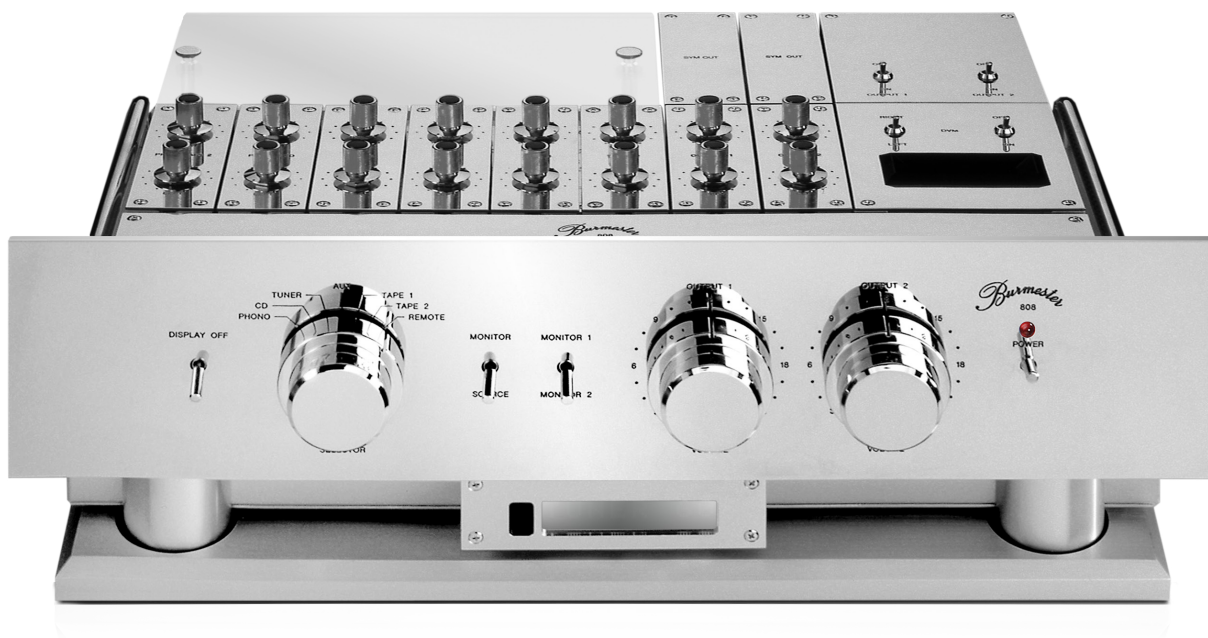


Burmester

PREAMPLIFIER 808 MK5



Owner's Manual

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Dear Audiophile,

Congratulations on your excellent choice. We sincerely appreciate your trust in us.

You have selected an audio component which excels in musical fidelity and combines uncompromising manufacturing quality with technical innovation and the highest degree of operating flexibility.

We urge you to read this owner's manual in its entirety at least once so you will be able to make full use of all capabilities of this outstanding audiophile instrument. However, should you have additional questions, please contact your dealer or call us directly.

You will be the judge of our uncompromising commitment to manufacture true high-end stereo components and to offer a service that is commensurate with the highest quality standards.

Please, talk to us about customization – even if it seems a little far-fetched to you. We gladly accept any technically reasonable challenge.

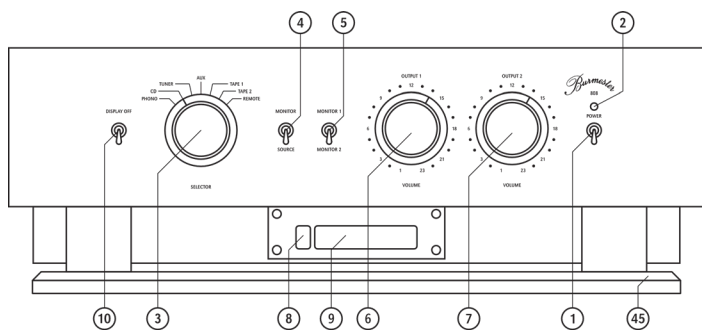
Enjoy the music.

Your Burmester team.

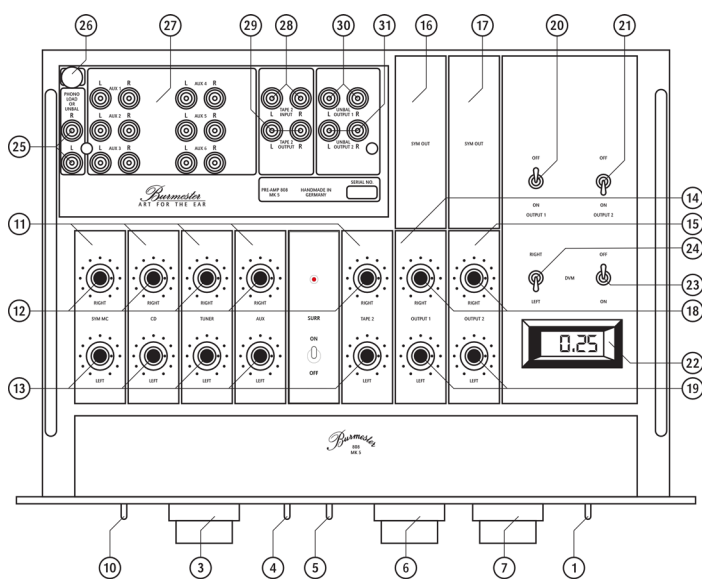
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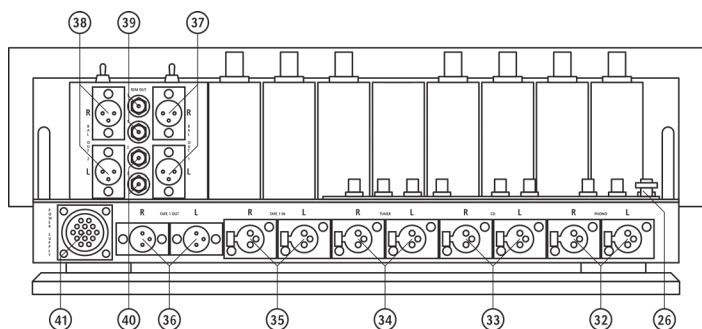
THE SYSTEM



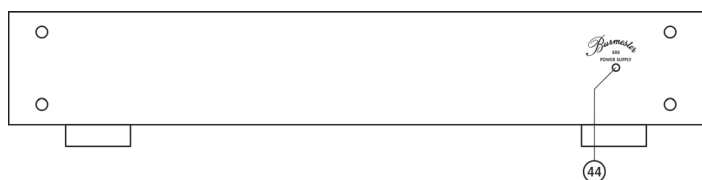
Front view of preamplifier



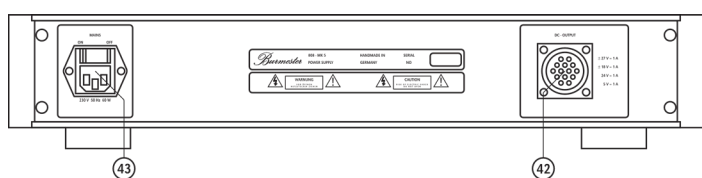
Top view of preamplifier



Rear view of preamplifier



Front view of power supply



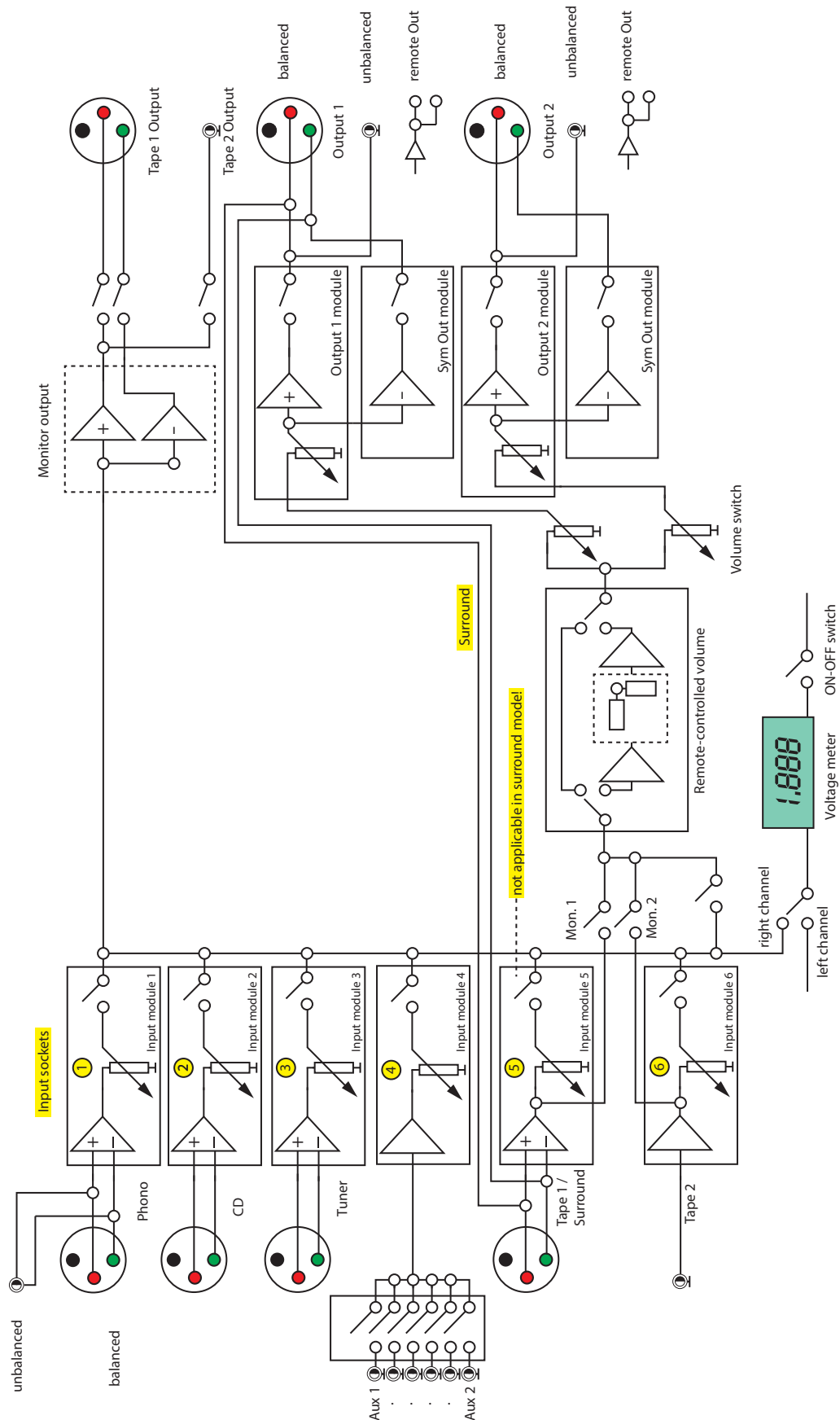
Rear view of power supply

The 808 MK5 in brief

- (1) **POWER master switch** for turning the power to the preamplifier on and off.
- (2) **POWER LED** illuminates when the preamplifier has been powered up.
- (3) **SELECTOR knob** - for switching between input modules and for activating the remote control mode (REMOTE)
- (4) **MONITOR- / SOURCE- switch** for comparing source and taped signal.
Requires the installation of at least one TAPE module.
- (5) **MONITOR 1 / MONITOR 2** - switch for comparing signals from TAPE 1 and TAPE 2. This switch is only effective when the Monitor/Source switch (4) is set to Monitor.
- (6) **VOLUME - control knob** for volume control of output modules OUTPUT 1 and SYM OUT 1.
The volume control is also effective when the REMOTE function has been switched on. As starting point for remote control we recommend setting the knob to 12 (top center).
- (7) **VOLUME - control knob** for volume control of output modules OUTPUT 2 and SYM OUT 2 (for details refer to (6)).
- (8) **IR receiver** must be left unobstructed for the remote to operate properly.
- (9) **Display** shows the selected signal source and the volume setting in remote mode.
- (10) **Display - switch** to switch display on or off.
- (11) **Input module mounting slots** for installation of up to six input modules.
- (12) **Level control RIGHT** for adjusting the right channel signal levels of the input modules.
- (13) **Level control LEFT** for adjusting the left channel signal levels of the input modules.
- (14) **OUTPUT 1 - mounting slot** for the unbalanced output module of output 1.
- (15) **OUTPUT 2 - mounting slot** for the unbalanced output module of output 2.
- (16) **SYM OUT 1 - mounting slot** for upgrading output 1 to balanced operation.
- (17) **SYM OUT 2 - mounting slot** for upgrading output 2 to balanced operation.
- (18) **Level control RIGHT** of the output modules to equalize right channel level variations of different power amps and active speakers.
- (19) **Level control LEFT** of the output modules to equalize left channel level variations of different power amps and active speakers.
- (20) **OUTPUT 1 - switch** to turn output module OUTPUT 1 on or off.
- (21) **OUTPUT 2 - switch** to turn output module OUTPUT 2 on or off.
- (22) **Digital level display** indicates the level of the selected input module in volts.
- (23) **Level display switch** turn the level display on or off.
- (24) **Level display selector switch RIGHT/LEFT** for switching between the channels.
- (25) **PHONO input L and R** terminals for balanced phono connection.
- (26) **Mass screw** for grounding tonearm cables with separate mass lead.
- (27) **AUX 1 - AUX 6 - inputs** L and R. In the remote mode you can switch between the inputs AUX 2 to AUX 6 by repeatedly pressing the AUX button on the remote control. Setting the SELECTOR knob (3) to AUX switches only to the input AUX 1.
- (28) **Tape 2 - input**, L and R, unbalanced.
- (29) **Tape 2 - output**, L and R, unbalanced.
- (30) **Preamplifier OUTPUT 1**, L and R, unbalanced.
- (31) **Preamplifier OUTPUT 2**, L and R, unbalanced.
- (32) **PHONO input**, L and R, balanced.
- (33) **CD input**, L and R, balanced.
- (34) **TUNER input**, L and R, balanced.

- (35) **TAPE 1 input / surround input** L and R, balanced.
- (36) **TAPE 1 output**, L and R, balanced.
- (37) **Preamplifier OUTPUT 1**, L and R, balanced.
- (38) **Preamplifier OUTPUT 2**, L and R, balanced.
- (39) **REM-OUT 1 output** supplies the voltage to remotely switch other Burmester components.
- (40) **REM-OUT 2 output** supplies the voltage to remotely switch other Burmester components.
- (41) **POWER SUPPLY - terminal** for connecting the preamplifier to the power supply.
- (42) **POWER SUPPLY - terminal** for connecting the power supply to the preamplifier.
- (43) **AC terminal** with power switch for connection of the power cord.
- (44) **Control LED** shows the correct functioning of the power supply.
 - Red:* Preamplifier is switched on.
 - Yellow:* Preamplifier is off. A yellow LED while the preamplifier has been switched on with the **POWER master switch (1)** indicates that the power supply is not working properly.
- (45) **Proprietary base** for acoustically decoupling the preamplifier from external vibration and noise. For additional insulation effect, we recommend using the supplied carbon fiber damping discs.

The Flow Chart



SETTING UP

1. Carefully remove the preamplifier and the power supply from the packaging and set both units up in an appropriate location.
2. Make sure the power switch of the **AC terminal (43)** is set in OFF position.
3. Connect both components with the 14-pin power cord. To do this, plug any of the two ends of the cord carefully into the **POWER SUPPLY terminal (41)** of the preamplifier and screw down the connector.
4. Use the same procedure to connect the other end to the power supply.
5. Connect the other components of your stereo system with the preamplifier.
6. Turn both **VOLUME control knobs (6)** and **(7)** to minimum setting (position 1).
7. Connect the power cord with the AC terminal and plug it into the wall outlet.
8. Switch the power switch to ON and toggle the **POWER master switch (1)** up (on)..
↳ The preamplifier is now ready for action.

THE CONCEPT

The 808 MK5 is a unique preamplification system. This is true not only in reference to its most advanced electronic technology and highest quality manufacturing but also with regard to its design. Its wide-ranging operational possibilities have made it the standard of reference in preamplification and the work horse for many audio developers and audio magazines worldwide.

The 808 MK5 is a modular design. The system consists of:

- The basic unit
- The input modules (maximum of six in any configuration – one necessary)
- The output modules (two possible – one necessary)
- Unused mounting slots are protected by cover plates.
- The SYM OUT output modules for balanced operation (maximum of two possible)
- Modular technology turns the 808 MK5 into a dynamic system.
- From a minimal configuration it may be expanded step by step
- It can be adapted to the changing requirements of its owner at any time.
- Individual modules can be sent in for modification while the system remains with the owner.
- Technological advances can be incorporated by modifying or exchanging modules; hence the 808 MK5 maintains its technological edge and its resale value over a very long time.

Technical specifications such as signal-to-noise ratio, total harmonic distortion and intermodulation are at the theoretical limits. The owner may rest assured that we have incorporated any presently known advance. We guarantee that the deviation of technical data from one unit to the next is less than one percent.

A short explanation of the nomenclature of the 808 MK5:

The design of the original system was concluded in August of 1980 (=80/8). Since then, we have kept the 808 at the edge of technological advance by incorporation the results of our research and development into it. The present fifth incarnation (= Mark 5) represents the leading edge of preamplifier design today. The jump from MK3 to MK5 signifies on the one hand the major advances that were incorporated into the MK5. It also takes account of sensibilities in the Asian market where 4 is an unlucky number.

Major advances of the MK5 versus its predecessor MK3 XLR:

- Remote control option not only for input selection but also for volume control.
- A display showing the selected input as well as the volume setting.
- Six additional AUX inputs.
- Input and output for TAPE 1 are balanced.
- Major improvements to the power supply.
- The control circuits of the supply voltage have been improved and are now located directly at the transformer and the filter capacitors in the external housing. There is an additional filter stage for the supply voltage in the preamplifier.
- Internal wiring has been done exclusively with our proprietary BURMESTER SILVER cable.
- The PHONO MC module has been totally re-designed and can now be switched between balanced and unbalanced operation. In addition, dip switches on top of the module make the mating of the system with a wide range of phono cartridges easy

Why a balanced signal path?

In conventional stereo systems the signal flows back and forth through different (asymmetrical or unbalanced) paths: The negative portion makes its way through the shielding (mass) of the cable and is, therefore, prone to modulation by transformer hum, radio interference and other electrical noise. Furthermore, the signals are very small and are thus easily influenced by paths that vary in material, length or diameter.

By contrast, in a balanced design both signal carrying paths are identical (symmetrical). The surrounding shielding for grounding the cable is completely separated from the signal path. Hum and intermodulation are strongly reduced and identical conditions for both paths ensure that even the smallest signals remain undisturbed. However, in addition to a more complex internal layout of the components this requires three- instead of two-pin plugs and terminals as well special cable.

Balanced interconnections have been the rule in music studios for a long time. However, studio technology only uses balanced transformer stages with amplification circuits that remain unbalanced. This has distinct disadvantages which we avoid by carrying the balanced design into the first preamplification stage.

For a better understanding of the functioning and the design of the 808 MK5 explained on the following pages, please also refer to *"The System"* on page 5 and *"The Flow Chart"* on page 8 .

THE BASIC UNIT

The basic unit consists of the following functions and features:

- all controls and toggle switches
- ten mounting slots for input/output modules
- two volume control knobs
- display (switchable)
- digital level display/level control
- tape loop
- input terminals
- output terminals
- IR receiver

The necessary amplification circuits are part of the modules and the power supply is located in an external housing.

Controls and toggle switches

The desired input module can be selected with the **SELECTOR knob (3)**. The input signal of the selected module is always available at both output modules.

The toggle switch **MONITOR/SOURCE (4)** allows a comparison between the source signal and the recorded signal while taping. A direct comparison between the recorded signals on two separate tape recorders can be made by throwing the toggle switch **MONITOR 1/MONITOR 2 (5)**.

The switches **OUTPUT 1 (20)** and **OUTPUT 2 (21)** determine, which output module feeds its signal to the output terminals, in other words, which of the connected power amps or active speakers the preamp will drive. This makes a direct comparison between various power amps/active speakers possible.

Switches for sources, tape loop and output are not in the signal path but activate via a control voltage relays in the modules or in the basic unit. These relays then do the switching. The rationale for this rather involved design is to shorten the internal signal paths to the technically achievable minimum.

Mounting slots for the modules

The basic unit offers a total of ten mounting slots for modules:

- five (plus surround) for input modules
- two for output modules
- two for SYM OUT modules which are necessary to upgrade the modules OUTPUT 1 and 2 for balanced operation (see also *"The Flow Chart"* on page 8).

CAUTION: Never plug an output module into an input slot and vice versa!

Volume controls

The two **VOLUME controls (6) and (7)** adjust the volume of the two modules OUTPUT 1 and OUTPUT 2, as is customary of both channels simultaneously. However, any imbalance between left and right channel can be adjusted with the **level controls (12) and (13)** on top of the input modules. Also, the level controls are not those widely used potentiometers with metal loops wiping over an array of resistors but controls with self-cleaning silver contacts which switch discrete, close-tolerance resistors according to their division ratio. This guarantees identical level of both channels down to the smallest volume. Any semiconductor effect known from potentiometers has been excluded and the corrosion resistance has been greatly improved.

When switching the volume, a "clicking" sound may be heard through the loudspeakers. This is normal and no need for concern.

The Display

The **display (9)** indicates which signal source has been switched to the output modules.

Additionally, the right side of the display shows the selected volume (0 – 60) of the remote-controlled volume selector if the **SELECTOR knob (3)** has been set to REMOTE. **Display switch (10)** switches the display on or off. Note that the unit reacts with a slight delay when this switch is thrown.

If settings of the **808 MK5** are changed with **controls (3), (4) or (5)** or a remote signal is sent while the display has been switched off, it will illuminate briefly to acknowledge the change in the settings.

Level indicator/Level control

The **digital level display (22)** makes it possible to adjust the input modules to an identical level and to perfectly balance the channels. It is calibrated in volts and shows the output voltage of the input module which has been selected with the **SELECTOR knob (3)**. The **level display selector switch (24)** toggles between left and right channel; the **level display switch (23)** toggles switches the display on or off.

Adjusting a phono cartridge:

1. Connect the turntable with the **808 MK5**.
2. Play an LP with a 1 kHz sinusoidal signal and a modulation of 5 cm/s to 10 cm/s.
3. Use the **level controls (12) and (13)** of the selected phono module to adjust both channels, one after the other, to an identical DISPLAY readout (such as 1.0 V).

Adjusting a tape recorder:

1. Connect right input of the tape recorder with a CD player containing a test CD with a 1 kHz sinusoidal signal.
2. Set tape recorder to "record" and "pause" and adjust recording level to 0 dB. Record test signal.
3. Repeat procedure for the left channel.
4. Rewind tape and play back through the **808 MK5**. Adjust both channels of the selected tape input module to an identical DISPLAY readout (1.0 V) using the **level controls (12) and (13)**.

Adjusting a CD player:

1. Put test CD into the player.
2. Play 1 kHz/0 dB sinusoidal signal.
3. Adjust both channels of the selected CD input module one after the other to an identical DISPLAY readout (1.0 V) using **level controls (12) and (13)**.

Adjusting a tuner:

Unfortunately FM stations no longer broadcast test signals. As an alternative we recommend using the static noise between two stations (if the tuner has a switchable muting function) and proceed according to the last step of the phono input adjustment.

Input terminals

The inputs **PHONO (32)**, **CD (33)**, **TUNER (34)** and **TAPE 1 (35)** are XLR terminals. They may also be operated as unbalanced inputs by using adapter plugs (XLR-RCA). Also, the dip switches on the circuit board of the modules must be reset to unbalanced operation.

The **PHONO INPUT (32)** in the upper terminal array offers two **RCA terminals (25)** in parallel. They can be used for unbalanced operation or for the supplied phono load plugs to adjust for different cartridge impedances. The upper terminal array also offers six **AUX INPUTS (27)** and a **TAPE 2 INPUT (28)** for unbalanced operation.

The inputs AUX 2 to AUX 6 are only operable in the remote modus and can be switched by repeatedly pressing the AUX button on the remote control. Setting the **SELECTOR knob (3)** to AUX only activates the AUX 1 input.

Output terminals

The outputs **TAPE OUT 1 bal. (36)** and **TAPE OUT 2 unbal. (29)** are designed to connect to tape recorders and are driven by a tape loop stage in the basic unit. The output impedance has been set very low. The output voltage is dependent upon the level set with the level control on the selected input module; it is always half of the value shown in the level display.

Power amplifiers or active speaker systems are connected to the terminals **OUTPUT 1 unbal. (30)** and **bal. (37)** or **OUTPUT 2 unbal. (31)** and **bal. (38)** respectively. These outputs are driven by the output modules **OUTPUT 1 (14)** and **OUTPUT 2 (15)** in unbalanced and additionally by the SYM OUT modules in balanced operation. Their volume is adjusted with the **VOLUME knobs OUTPUT 1 (6)** and **OUTPUT 2 (7)**; they can be switched on and off with **the switch (20)** on OUTPUT 1 or **switch (21)** on OUTPUT 2 respectively.

When the basic unit is switched on and the **OUTPUT switches (20)** and **(21)** have also been set to on, the **terminals REM OUT 1 (39)** and **REM OUT 2 (40)** provide a control voltage to switch power amplifiers or active speakers from stand-by to on - provided they are designed for this feature.

System remote

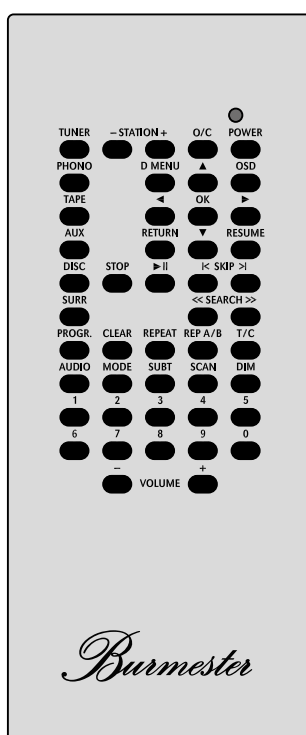
The **SYSTEM REMOTE CONTROL** can control all remote controllable BURMESTER components. The system remote of the **808 MK5** controls all functions of the **SELECTOR knob (3)** as well as volume and thus enables you to compare various signal sources without leaving your listening position. For remote operation of the MK5 the **SELECTOR knob (3)** must be set to REMOTE

If the 808 Mk5 has been set to remote control the following must be observed:

- The remote-controlled volume adjustment affects both, OUTPUT 1 and OUTPUT 2 because the remote volume controller is connected in series with **VOLUME controls (6) and (7)**.
- In general, the maximum level to which the remote can set the volume depends on the volume level pre-set by the VOLUME knob. We recommend position 12 and use the remote to lower the volume.
- The AUX inputs 1 - 6 can be called up in sequence by repeatedly pressing the AUX button on the remote control.

Maximum range is achieved by pointing the hand-held remote at the **IR receiver (8)**.

CAUTION: Before switching the 808s REMOTE function on or off, always lower the volume with the **VOLUME knob (6) and (7)** to zero.



BATTERY HAZARD

The remote control contains batteries. Do not expose them to excessive heat.

Improper use may result in overheating, fire, explosion, smoke and gas.

Have the batteries replaced by your dealer.

Swallowing the batteries can be fatal! Always keep children away from small parts that can be swallowed!

THE INPUT MODULES

Every input module is a complete preamplifier which has been optimized for a specific signal source. It has its own level controls for each channel. We only use highest-quality controls with:

- ceramic body,
- corrosion protection by hermetical encasing,
- Cermet resistors in the control range,
- Metal-plated bypass of the resistors at both end of the control range which means that in these positions the level controls function as switches and no longer as potentiometers.

The two level controls of each input module are measured by us and selected in pairs with a guaranteed impedance tolerance of <1%. The level controls do not have the task to adjust for tolerances in the electronic circuitry of the 808 MK5. They are designed to correct possible channel imbalances in signal sources and to adjust various signal sources to the same output level. Thus, while comparing various signal sources, you can switch from one to the other without jarring jumps in volume.

Available input modules

At present four different input modules are available:

- PHONO MM
- PHONO MC
- LINEAR

Phono modules are available as unbalanced PHONO MM (Moving Magnet) as well as PHONO MC (Moving Coil) which is switchable between unbalanced and balanced operation.

Linear modules with amplification are designed for all line-level sources such as TUNER, CD, TAPE 1, TAPE 2 or AUX. These denominations are engraved on the cover plates of these modules (custom engravings optional). The module LO-LINE (without amplification but with level controls) is designed only for unbalanced signal sources with an output voltage of >1 Volt and an output impedance of <200 ohms.

All line-level modules with amplification can be configured for balanced or unbalanced operation by two dip switches on the circuit board of the modules. To do this, remove the four screws that hold the cover plate and pull the module carefully out of its mounting slot by the level controls. The dip switches are located directly above the plug connector. If the switches are set to the UNBAL position, the module is configured for unbalanced operation. If the switches are set to the BAL position, the module is configured for balanced operation. Please, make sure that both switches of one module are switched to the same position.

Additionally, the gain of the module can be lowered by 3 dB. The corresponding DIP switches are located below the module cover (see **box VOLUME**). If the switches are in the position 0 dB, the signal is not attenuated. In the switch position -3 dB, the signal gain is lowered by 3 dB. Also pay attention to the fact that both switches are in the same position.

Interconnects / Mounting slots

To connect balanced input modules requires special interconnects with two separate signal leads and a common shielding. Please consult your dealer.

Basically, any input module will function on any of the six mounting slots. However, you should keep the following in mind:

- The phono module should be located in the mounting slot PHONO 1 because it is the only one with parallel jacks for adapter plugs.
- All linear modules contain a tape loop but it is only functional in the mounting slots TAPE 1 and TAPE 2.
- The AUX module can be used in any of the six mounting slots but only in unbalanced operation. Since balanced operation is not possible the dip switches of the AUX module must be set to unbalanced. The level control of the AUX module affects all six AUX inputs.
- The TAPE 2 mounting slot is also designed for unbalanced operation only. The dip switches of this module, too, must be set to unbalanced operation.

Adapter plugs

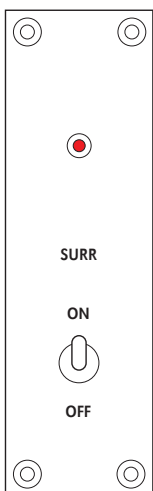
XLR-RCA. If all **AUX inputs (27)** are used for unbalanced signal sources it is possible to connect unbalanced signal sources also to XLR terminals by using adapter plugs. In this case the dip switches of the respective input module must be set to unbalanced operation.

THE SURROUND THRUPUT MODULE

Functional principle:

With the Surround Thruput Module the 808 Mk 5 preamp can easily integrate surround components into a stereo system. To this end the XLR input TAPE 1 (35) located on the rear panel may be used to connect the two front channels of a surround decoder / processor. After turning on the Surround Thruput Module with the switch, the red "SURR" LED will light up. The signals are now independently slaved through directly to the XLR sockets from the OUT 1 output (37) on the rear panel of the device, thereby bypassing the volume control plus all gain stages.

The volume level of the two front channels is now controlled via the connected surround decoder / processor.



Operation:

Set the switch to "ON" to activate the surround function.

↳ The LED on the module lights up red. While in Surround mode all functions on the 808 (like input selection / volume control) will be disabled. The voltage indicator (22) goes off and the central display (9) reads SURROUND.

To turn off the Surround function, set the switch to "OFF".

↳ The LED on the module goes off. All functions on the 808 (like input selection / volume control) are enabled again.

Caution:

While in this setting never connect a device without a level control of its own, since otherwise your ears and devices might be damaged!

CAUTION

High-intensity sound

Loud output signals may cause a permanent damage to both your hearing and your device.

- ▶ Only connect devices with a proprietary volume control to this input when the Surround Thruput function is active. Since the signals are fed to the MAIN output at full level in this mode, this may cause considerable damage to both your ears and your system.
- ▶ When changing between modes, turn down the volume level controls (6) and (7).

Note:

If your surround processor has only unbalanced outputs, the balanced TAPE 1 input may be employed for unbalanced connections using XLR to phono adapters. The required XLR to phono adapters are available at your specialised retailer.

THE PHONO MODULE 808MC3 (OPTIONAL)

Impedance loading:

Bank of dip switches for adapting the PHONO MC3 module to the system impedance of a wide range of phono cartridges.

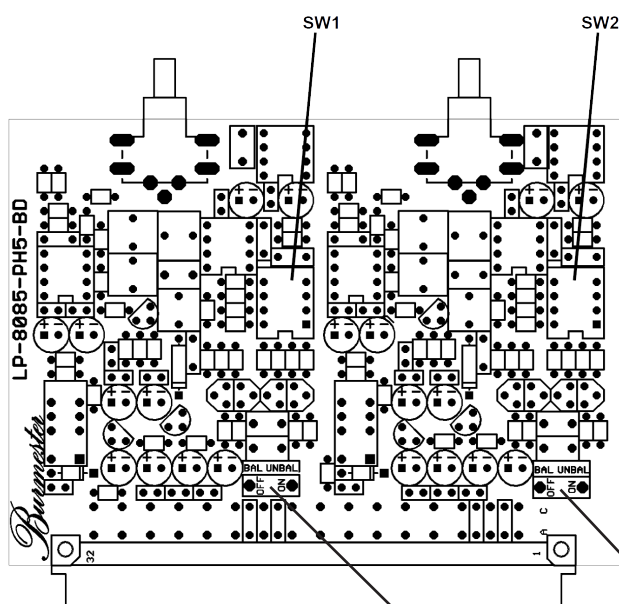
The input capacitance of the PHONO MC3 module is 3.3 nF (unbalanced operation) and 6.6 nF (balanced operation).

SW1 left channel

SW2 right channel

Switch position ON: visible dot

Switch	Input resistance
all OFF	47 k Ω
1 ON	510 Ω
2 ON	220 Ω
1+2 ON	150 Ω
3 ON	100 Ω
1+3 ON	82 Ω
2+3 ON	68 Ω
4 ON	47 Ω
3+4 ON	33 Ω
all ON	27 Ω



Balanced operation:

For balanced operation (BAL) the switches **B_L** (left channel) and **B_R** (right channel) must be switched to BAL position.

Unbalanced operation:

For unbalanced operation (UNBAL) the switches **B_L** (left channel) and **B_R** (right channel) must be switched to UNBAL position.

THE PHONO MODULE 808MM2 (OPTIONAL)

Impedance loading:

Bank of dip switches for adapting the PHONO MM2 module to the system impedance of a wide range of phono cartridges.

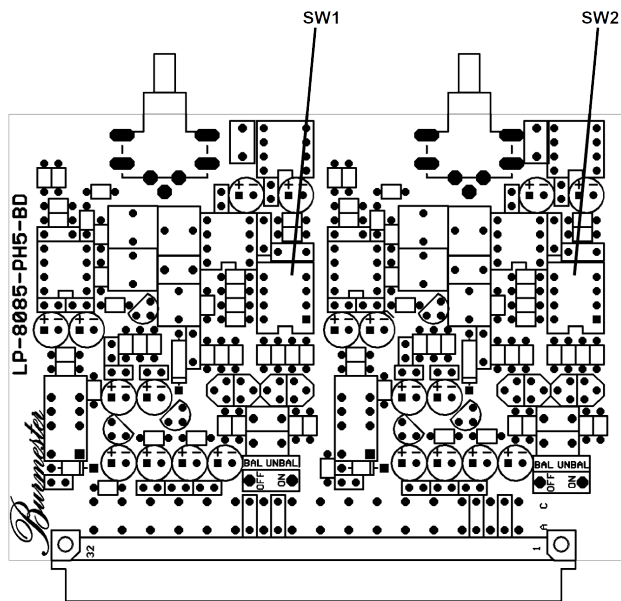
The input resistance of the PHONO MM2 module is 47 kΩ.

SW1 left channel

SW2 right channel

Switch position ON: visible dot

Switch	Input capacitance
all OFF	47 pF
1 ON	100 pF
3 ON	120 pF
1+2 ON	150 pF
1+3 ON	180 pF
4 ON	220 pF
3+4 ON	270 pF
1+3+4 ON	330 pF
all ON	390 pF



On technical reasons, the PHONO MM2 is only for unbalanced operation.

THE OUTPUT MODULES

At the output section we have exercised the same care as with the input section:

- Maximum flexibility by using two separate output modules OUTPUT 1 and OUTPUT 2.
- Level controls with the same specification as those on the input modules; without changing the setting of the **VOLUME knobs (6) and (7)** the level controls can be used to eliminate channel imbalances and differences in volume of two separate power amplifiers / active speakers.
- The extremely low output impedance allows the connection even of long cable runs without deterioration in sound.
- Use of two separate balanced power amplifiers or active speakers by adding the SYM OUT modules.

You can operate the 808 MK5 with one or both output modules. The two available output modules are technologically identical and differ only in the engraving on the cover plate. Each of the two **mounting slots OUTPUT 1 (14) and OUTPUT 2 (15)** has its own **VOLUME knob (6) and (7)**, its own **SYM OUT module (16) and (17)** and its own **toggle switch (20) and (21)**.

Additionally, the gain of the module can be lowered by 3 dB. The corresponding DIP switches are located below the module cover (see **box VOLUME**). If the switches are in the position 0 dB, the signal is not attenuated. In the switch position -3 dB, the signal gain is lowered by 3 dB. Also pay attention to the fact that both switches are in the same position.

THE POWER SUPPLY

The power supply has its own external housing.

The supply voltage of the MK5 is rectified, smoothed and stabilized already in the external power supply. This keeps the power-line frequency with its unavoidable alternating fields from interfering with the sensitive amplification stages. This reduces noise and hum from the power lines to an absolute minimum, comparable to battery power. An added advantage is that a move to an area with different line voltage requires only a new power supply while the 808 MK5 remains the same.

The AC switch in the **AC terminal (43)** switches the power supply on. The control **LED (44)** lights green as long as the basic unit is switched off.

The **POWER master switch (1)** controls the flow of supply voltage from the power supply to the converter. If it is turned ON, the **POWER LED (2)** is illuminated and the **Control LED (44)** on the power supply changes its color from green to red. If the power supply LED stays green even through the **POWER master switch (1)** has been turned ON then the power supply does not operate correctly.

Please check the connection between the 808 MK5 and the power supply. If this does not solve the problem, please contact your dealer.

When modules are pulled or plugged in or cables or adapter plugs changed the POWER master switch (1) must be set to OFF to keep static charges and other spurious noises affect the 808 MK5 and connected components.

CAUTION: To minimize intermodulation by the stray-field effect of the transformer the power supply should be located as far away from the 808 MK5 as possible. It should also not stand on or close to power cords and signal cables.

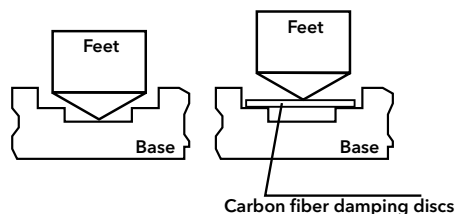
FIT AND FINISH

Housing design

The 808 MK5 comes standard in a chrome finish. Custom finishes in black or gold (24 carat) are available upon request.

Setup alternatives

The feet are designed as spikes. They can be set directly onto the proprietary base or onto the supplied carbon fiber damping discs. By using the discs you achieve an additional acoustical decoupling of the 808 Mk5 housing.



THE SERVICE

Our mission is to design and manufacture true high end components. Only you can decide if we reach our goal. We also strive to offer a service that deserves the name high end. This includes that we will entertain any request for a custom design. Talk to us, if it makes acoustical sense and is technologically doable we will accept the challenge and quote you a price.

Customer service

We fill out an index card for every component manufactured by us. It contains the following data:

- All measurements from the preliminary and final testing
- The date of delivery to the dealer
- Any upgrades and/or modifications
- Names and addresses of the original and/or present owner (if known).
Keep us informed!

We are very interested in your experiences with the 808 MK5. The reason is that we may use some ideas in future design and that your experiences may contain valuable information for other owners. Please let us know if you would like us to keep you informed about news concerning the 808 MK5.

You may call your local dealer or us anytime with your questions.

Warranty

We provide a two-year warranty on this device.

If you send in the completed warranty certificate papers within four weeks of purchase, the warranty will be extended to three years.

For the warranty to be valid, the device must have been connected correctly and retain its mechanical integrity.

The warranty will expire if the device is tampered with in any way or if parts of the housing or the tone arm are dismantled.

GENERAL REMARKS & TECHNICAL SPECIFICATIONS

General remarks

Technical Specifications

808 MK 5

Dimensions (WxHxD): 482x175x385 mm (19x6.7x15.2 in.) (without plugs)

Weight: 22 kg

Power supply

Dimensions (WxHxD): 482x96x335 mm (19x3.78x13.19 in.) (without plugs)

Weight: 9 kg (approx. 19lbs.)

Power cord app. 2 m (7 ft.)

connecting cable basic unit / power supply app. 2 m (7 ft.) long.

Specifications are subject to change without prior notice





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Version BA_808MK5_en_1-5_2304