



CUTSHEET



CCM12-MK3

Single 12"
Powered Monitor



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Overview

The CCM12-MK3 is a Compact Coaxial Monitor with a host of features intended for professional performers which also functions as an excellent main or fill monitor for venues with limited space.

C = Compact - Small footprint, small frontal area, lightweight. The front of the cabinet is 50% smaller than most 12" monitors that have a separate tweeter horn. This takes up less space on stage, and anywhere else you might want the power of a 12" 2-way monitor. The driver features a Neodymium motor and the class D amplifier has a lightweight, switch-mode power supply. The cabinet is Birch plywood, which is heavier than plastic, but the strength of the wood allows the cabinet to be made smaller, and sound better.

C = Co-Axial - Absolutely consistent coverage pattern, highly resistant to feedback. This co-axial driver delivers an 80-degree conical coverage pattern that is consistent off-axis. The advantage to this is two-fold. First, the consistency allows the performer or listener the freedom to move around within the pattern without the character of the sound changing. Conventional 2-way monitors have the tweeter above, to the side or below the woofer. This results in a different frequency response as you move left to right or forward and back. It's much more difficult to prevent conventional monitors from feeding back because the response peaks change in frequency as you move through their inconsistent patterns, leaving you chasing feedback every time a mic moves. A Co-axial is far more consistent no matter where you move, which is better for performers and audiences alike. Aside from delivering a more consistent and intelligible sound field, perhaps the biggest advantage of the consistency of the symmetrical pattern co-axial monitor is its relative immunity to feedback.

M = Monitor - 3 different upward angles plus straight ahead - and - fly-points and brackets for ceiling and wall mounting. It has 3 different upward angles. The first angle is set up for standing performers who like their monitors at their feet. We're thinking about vocalists, with or without instruments, who need clear monitors when they step up to the mic and appreciate being able to step back out of the monitor coverage when they want to. The second angle is for seated performers that need the monitor to be aimed a little lower. Whether playing keyboards, drums or slide-guitar, the monitor should be pointed at your head, not over your head. This lower angle can also be used to cover a larger area farther from the monitors, such as for a choir, background vocalists or a horn section. The third angle is for placement on a subwoofer or a table. Here we're thinking about drummers who would want the monitor on a sub, of course, or anyone who works with electronics on a table, and wants near-field monitors they can put on their work surface and actually aim them in the right direction. There's one more placement angle for the CCM to be used as a monitor and that's straight ahead. The CCM has a pole socket that allows it to be used on a stick above a sub, or on a tripod, for DJ monitors or stage side-fills. While it's not strictly a "monitor" position, the CCM can also be used as a front-fill on the stage edge or on that center-cluster subwoofer array. And when you need a monitor mounted to the wall or to the ceiling, the CCM has M10 fly-points. The internally reinforced fly-points can also be used to attach the CCM to a wall or ceiling mounted bracket.

12" = 12" woofer, this one with a 3" voice coil, delivers the low frequencies. A 3" coil, 1.4" throat compression driver firing through the center delivers the highs. The cone of the woofer serves as an extension of the machined aluminum conical horn that comprises the woofer's pole piece, making it possible to generate very high output from a very small total surface area. Both share a common Neodymium motor structure and a cast aluminum basket. The woofer is housed in a sealed Birch enclosure to provide extendable frequency response, consistent phase response and tight transient response.

MK3 = Completely integrated processing. Eight on-board presets allow for a variety of configurations at the touch of a button. The on-board presets provide a variety of settings that are optimized for floor-monitor duty, including settings that account for the boundary loading at each wedge angle as well as settings to extend LF output with limited SPL and to maximize SPL when used with a subwoofer. The proprietary BASSBOSS processing ensures exceptional sound quality thanks to its premium quality, high-fidelity electronics. Its ultra-low noise CODECS, 96kHz sampling rate processor and high-resolution amplification are some of the finest in the industry.

Powered Loudspeaker = The amplifier in the CCM features a Class D SMPS with PFC, providing two channels, 900W LF and 300W HF. Yes, this is a bi-amped wedge. The sealed enclosure provides the flexibility to choose between low-frequency extension or high-SPL operation from the same compact loudspeaker. BASSBOSS loudspeakers are protected for safe, high-power operation. Optimized signal processing, premium quality drivers, power-matched amplification and comprehensive protections ensure that no matter the demand, they keep their cool, keep their character and keep on working.

Specifications

Acoustical

Loudspeaker Description:	2-way active monitor. Self-powered and internally processed with presets for full-range and mid-high operation
Frequency Response (± 3 dB):	50Hz - 19kHz (Full Range - Preset 1)
Maximum Sustained Output:	123dB SPL, 1m, 2pi, half-space
Max SPL (Peak):	126 dB
Nominal Dispersion ($H^\circ \times V^\circ$):	80 x 80 (Conical)

Electrical

Amplification:	Class D, 1200 W, 2 Channels
Processing:	Integrated comprehensive DSP provides all necessary high-pass and low pass filters, equalization, phase alignment and limiting
Electrical Connectors, Amp:	Neutrik powerCON True 1 TOP input and pass-through
Electrical Connector, Mains:	NEMA 5-15 (Edison) standard 3-pin grounded plug
Voltage Operating Range:	100 - 240V AC, 50-60Hz (Auto-sensing, auto switching universal supply)
Current Draw, Nominal:	1.4A @ 120V - 0.7A @ 240V (average, with music)
Signal Input Connector:	XLR-F
Signal Output Connector:	XLR-M (pass-through only)
LAN Connectors:	EtherCON RJ45 (x2) with 2-port Ethernet switch

Physical

Enclosure Type:	Birch wood enclosure - Sealed direct radiating low-frequency section and co-axially horn-loaded high-frequency section
Transducer (Low Frequency):	1 x 12 in. diameter (300 mm) neodymium motor woofer with 3 in. (76mm) copper voice coil
Transducer (High Frequency):	3 in. (76mm) diaphragm compression driver on 1.4 in. throat 80-degree conical horn
Cabinet Construction:	18mm and 15 mm Birch plywood. Dado joinery. Equipped with a 35mm steel pole socket
Dimensions (HxWxD):	15.75 in. (40cm) x 16.5 in. (41.9cm) x 14 in. (35.56cm)
Net Weight:	29.76 lbs (13.5kg)
Shipping Weight:	35 lbs (15.9kg)
Exterior Finish:	Black weatherproof bonded high-pressure polyurea
Grill:	Perforated, powder-coated Steel
Pole Socket:	35mm, Steel

Optional

Cover:	Heavy-duty padded nylon transport cover and carrying bag
Online Information:	bassboss.com/ccm

Our proactive philosophy causes specifications to be subject to change whenever improvements are made.

Pre-Installed Onboard Presets

All presets include phase compensation for integration with BASSBOSS subwoofers.

Preset 1: Standing Performer*

Preset 2: Standing Performer, max SPL

Preset 3: Seated Performer*

Preset 4: Seated Performer, max SPL

Preset 5: Tabletop full-range*

Preset 6: Tabletop Max SPL (use on or with sub(s))

Preset 7: Straight Forward Full Range*

Preset 8: Straight Forward Max SPL (use with sub(s))

All Max SPL presets are compatible with all BASSBOSS subwoofers

Additional presets are accessible through software.

See "How to Use the Presets" section for more information.

New presets will be available for download at bassboss.com/software as they are developed.

To be notified when new presets are released register your gear at: www.bassboss.com/support

Instructions on linking to your computer for remote monitoring and control:

www.bassboss.com/software

Information and setup tips about how to get the best and most out of your system:

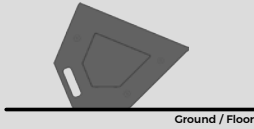
bassboss.com/edu

*(Greater demands for lower frequencies require greater restrictions on maximum output to prevent driver damage.)



How to Use the Presets

1.

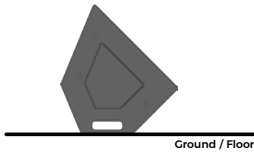


Position 1 -

Ideal for Standing Performers, use :

- Preset 1 (Full-Range)
- Preset 4 (High-passed)

2.

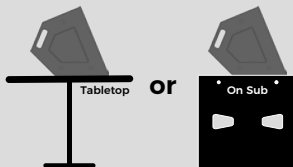


Position 2 -

Ideal for Seated Performers, use :

- Preset 3 (Full-Range)
- Preset 4 (High-passed)

3.

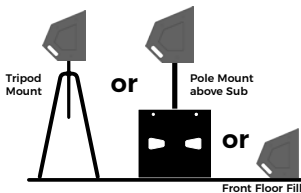


Position 3 -

Ideal for Tabletop Placement or for placement on a Subwoofer as a Drum Monitor, use :

- Preset 5 (Full-Range)
- Preset 6 (High-passed)

4.

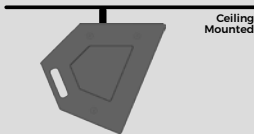


Position 4 -

For Tripod Placement, For Pole Mounting above a sub, or For Front Fill, use :

- Preset 7 (Full-Range)
- Preset 8 (High-passed)

5.

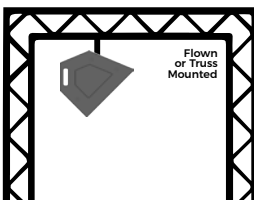


Ceiling Mounting -

For Ceiling Mounting, use :

- Preset 5 (Full-Range)
- Preset 6 (High-passed)

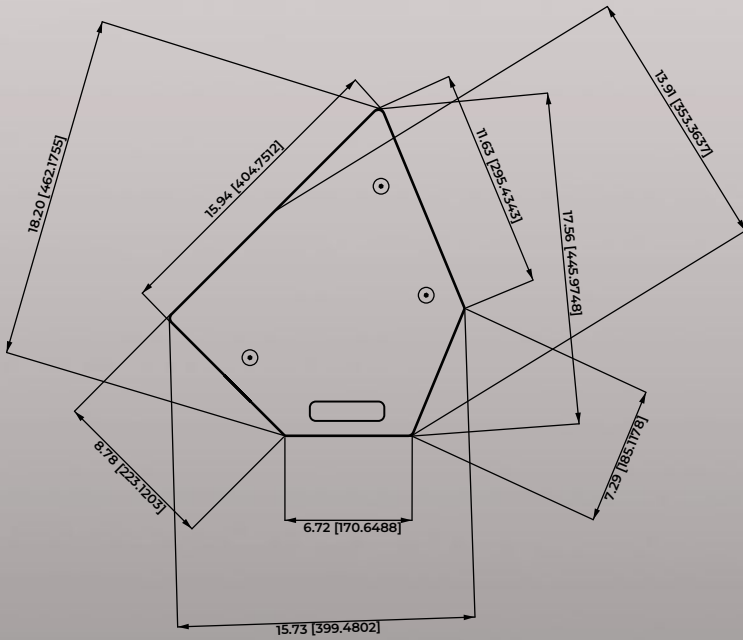
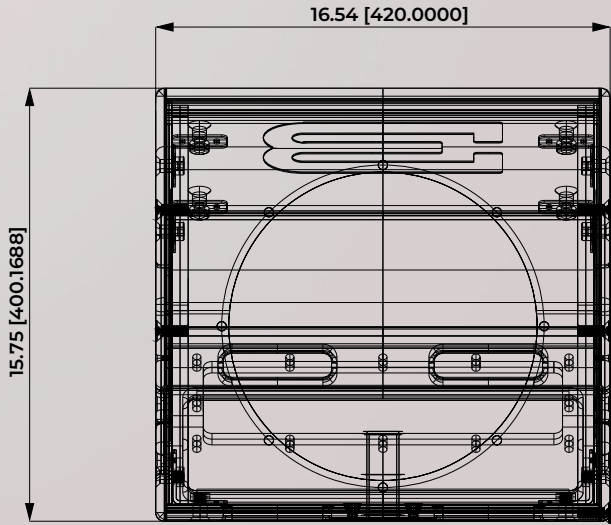
6.



Flown or Truss Mounted -

For Flown or Truss Mounted, use :

- Preset 7 (Full-Range)
- Preset 8 (High-passed)



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Need more assistance?
We're here to help.

bassboss.com/support