



CUT SHEET



CCM 12-MK3

Single 12"
Powered Monitor

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 15mm 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 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 with 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. This is ideal for 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 coverage 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. This is ideal for drummers who want the monitor on a sub or anyone who works with electronics on a table and wants near-field monitors they can put on their work surface to aim them in the right direction.

There's one more placement angle for the CCM-MK3 to be used as a monitor in the straight ahead placement. The CCM-MK3 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-MK3 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-MK3 has M10 fly-points. The internally reinforced fly-points can also be used to attach the CCM-MK3 to a wall or ceiling mounted bracket.

12" = 12" woofer 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 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-MK3 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.

The new DSP features an Ethernet interface. This can be used to control the cabinets from a computer or to load the ControlBASS software settings updates. The Ethernet connectivity in conjunction with the DSP board allows signal to be sent via Milan AVB. Future settings updates will provide access to this feature.

Within the software, multiple cabinets can be grouped together, allowing them to respond to commands simultaneously. This permits the levels of groups of loudspeakers to be adjusted together, and yet independently from the levels of other groups of loudspeakers. In addition to individual and grouped level controls, presets can be loaded and signal levels and temperatures can be monitored. Each cabinet includes a two-port switch, so multiple cabinets can be chained on the same data cable.

The MK3 DSP features storage capacity of up to 100 presets, eight of which can be accessed at the touch of a button with no need for a connected computer. The eight directly accessible presets are compatible with all the presets in the MK3 Top Boxes and are also compatible with previous generation tops and subs.

Specifications

Acoustical

Loudspeaker Description	2-way active 12" monitor with presets for full-range and mid-high operation
Frequency Response (± 3 dB)	50Hz - 19kHz (Full Range - Preset 1)
Maximum Sustained Output	123 dB 1m (full-space)
Max SPL (Peak)	126 dB 1m (full-space)
Nominal Dispersion (H° x V°)	80 x 80 (Conical)

Electrical

Amplification	1200 W Class D, 2 Channel
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	USA 3-pin grounding 120V electrical plug NEMA 5-15; Export connectors provided
Voltage Operating Range	100 - 240V AC, 50-60Hz (Auto-sensing, auto switching universal supply)
Current Draw, Nominal	120V 1.4A (nominal); 240V 0.7A (nominal)
Signal Input Connector	XLR-F
Signal Output Connector	XLR-M (pass-through only)
LAN Connectors	EtherCON RJ45 (x2) with 2-port Ethernet switch

Physical

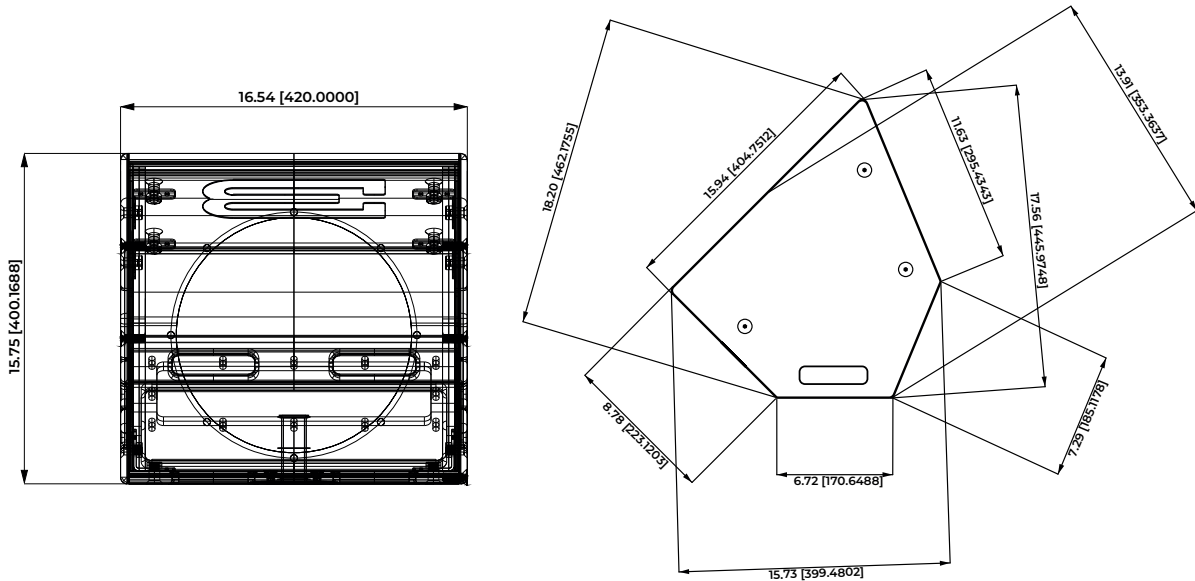
Enclosure Type	Sealed direct radiating low-frequency section and co-axially horn-loaded high-frequency section
Transducer, LF	1 x 12 in. diameter (300 mm) neodymium motor woofer with 3 in. (76mm) copper voice coil
Transducer, HF	3 in. (76mm) diaphragm compression driver on 1.4 in. throat 80-degree conical horn
Cabinet Construction	15 mm Birch plywood. Dado joinery. Equipped with a 35mm steel pole socket
Dimensions (HxWxD)	14 in. (35.5cm) x 14 in. (35.5cm) x 11 in. (28cm)
Net Weight	30 lbs (13.5kg)
Shipping Weight	35 lbs (16kg)

Exterior Finish	Rugged, waterproof, high-pressure bonded polyurea coating textured black
Grill	Perforated, powder-coated steel with hydrophobic cloth liner
Pole Socket	35mm Steel
GLL/Ease File	help.bassboss.com/portal/en/kb/articles/bassboss-ease-gll-files

Optional

Cover	Heavy-duty padded nylon transport cover and carrying bag
What's Included	Loudspeaker, 15' (5m) Power Cable, Manual, Warranty Card

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



Pre-Installed Onboard Presets

High-pass and low-pass filters with included phase compensation.

- 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 compatible with BASSBOSS subs

All Max SPL presets are compatible with all BASSBOSS subwoofer models

Additional presets are accessible through software.

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

In order to achieve the flattest and smoothest frequency response, you should match the levels of your BASSBOSS subs and tops, and the low-pass filter frequency selected on the Subwoofer(s) should be closely matched to the high-pass filter frequency selected on the Top(s).

On the other hand, if you like your system to be bass-heavy, and you plan to turn your subs up louder than your tops, you may want to choose a preset on the tops with a high-pass frequency that's slightly above the frequency chosen on the subs. This will reduce the chance of an output peak in the crossover/overlap range and will allow slightly more output SPL from the tops.

ControlBASS + Settings

For improved performance and stability, update the product settings immediately after opening your new gear!

Major new updates are available.

Download new settings updates and the ControlBASS app at

bassboss.com/software

Instructions on using the software, linking to your computer for remote monitoring and control and updating the settings files will be provided when you sign up!

Register your gear

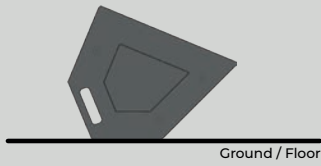
bassboss.com/support

For more information and setup tips on how to get the best and most out of your system check out the Knowledge BASS

help.bassboss.com

How to Use the Presets

1.

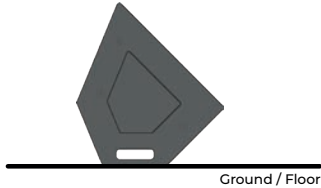


Position 1 -

Ideal for Standing Performers, use :

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

2.

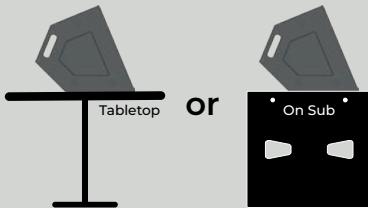


Position 2 -

Ideal for Seated Performers, use :

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

3.

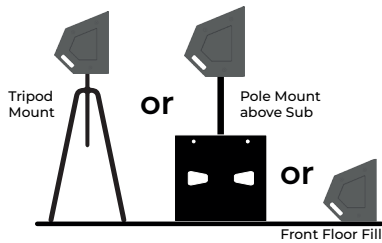


Position 3 -

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

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

4.

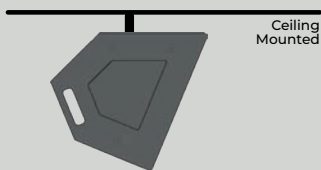


Position 4 -

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

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

5.

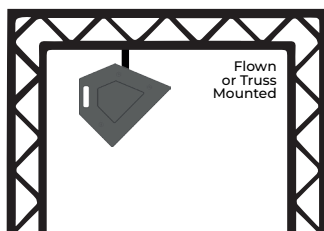


Ceiling Mounting -

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.**

help.bassboss.com