KINUBI PSV MULTI-FX UNIT
USER MANUAL V1

The Kinubi PSV recreates the dirty, gritty phat Chicago Blues sound so loved by harmonica players, but in a compact and lightweight multi-effects unit.No more carrying around cases full of pedals - you can plug the PSV into any amp, or directly into a PA system.

FEATURES

- Closely modelled on a 1950s 7-valve amplifier, for those vintage sounds ranging from super clean to utter filth.

- Digital spring reverb, for authentic no-frills room FX

- Versatile tilting Tone control, for radical EQ changes

- Mains or battery powered, to suit indoor or outdoor gigs

- Front Panel halo meter, for easy input level adjustment, and to avoid output clipping

- Circuitry offers 107dB Dynamic Range, for low background noise levels

- Designed to be mounted on a mic/floor stand, or on a desktop, for easy hands-on control tweaks during a performance.

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KINUBI AUDIO®

PSV Dimensions

16.5cm x 14cm x 17cm high. 719 grams (25.4oz/1.5lbs)

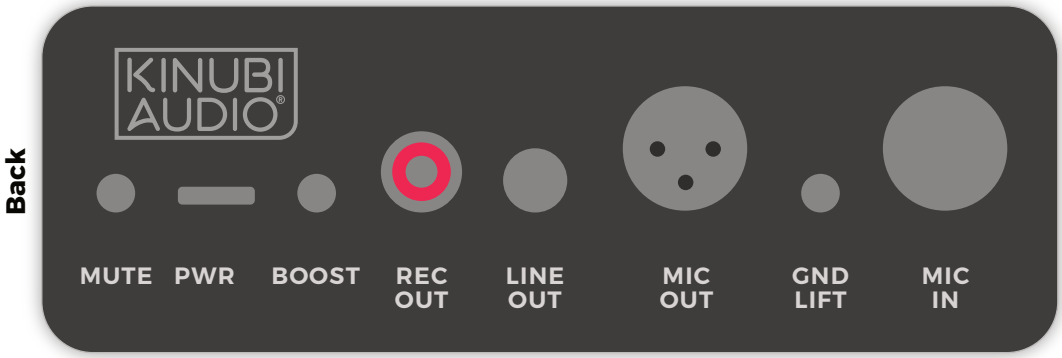
Scorch™ - At its minimum setting, the Scorch is very clean (typically 0.02% THD), but as you advance this control you get several percent of euphonic 2nd and 3rd harmonic distortion at its nine 'o clock position, rising to about 20% distortion at its (default) mid point, while as it approaches maximum, the distortion products exceed the fundamental.

Reverb - Modelled on an authentic 1950's spring reverb, for that unique splashy bounce. Just dial in the amount to taste.

Tone - The default mid setting essentially provides a flat frequency response, while turning this control anti-clockwise increases the shelving bass below 2kHz while cutting treble above it, and turning it clockwise does the opposite.

Volume - This controls both output volume and provides an on/off switch at the bottom of its travel. When you first start rotating it clockwise, the front panel halo will first light up green to indicate that power has been successfully applied, and then the output volume will start to increase. Typically you should place this control at its half way position, but then tweak it as you alter the other PSV controls, to keep the overall volume reasonably constant.

HINT: The default (flat) setting for all four of these controls is half-way up (i.e. with the knob indicators in the vertical position) - these are good starting positions before you further tweak your sound.



Mute - Kills the output completely. You should ideally also use this switch to mute your PSV before powering it up, or when plugging or unplugging input or output cables, to prevent any thumps coming through connected amps or a PA system. It's also useful if you ever suffer howlround.

Power - USB Type-C input to power the PSV from either:

a) A 5-volt/1amp power adaptor (ideal for many indoor gigs, or for longer term use, where mains power sockets are available).
b) A rechargeable 5-volt Kinubi battery pack (may be more suitable for outdoor gigs or festivals - when fully charged, our battery pack can typically power the PSV for six hours, and can reduce the possibility of background hums in certain situations).

Boost - Increases front panel gain settings by about 30% .You can set up front panel settings with this switch 'In',and then quickly release the switch for more subtle tones. You can instead adjust your front panel settings with the switch 'Out',so you can push it in for more extreme effects. Do try out both, to find the most useful approach for your style of playing.

Record out - Digital S/PDIF output for connection to a similar format digital input on an audio interface or digital mixing desk, for highest recording quality.

Line out - Balanced/unbalanced line level output on 1/4-inch jack socket, for feeding direct to a PA or backline amp.

Mic out - Balanced/unbalanced mic-level output on XLR socket for feeding to standard mic inputs on mixing desks or amplifiers. All three outputs (REC, LINE and MIC) are separately buffered, so you can use them simultaneously if and when required.

Ground lift - The PSV is carefully designed using a sophisticated 11-layer printed circuit board with multiple ground planes, to minimise the possibility of picking up any hum from nearby gear (for example, when sitting it on top of another amplifier). However, if you ever run into any unexpected background noises when your PSV is connected to other gear, this switch provides an easy way to solve such problems, without having to buy an expensive DI (Direct Injection) box. If you experience any hum, just try pushing this switch in to see if it resolves the problem. The PSV will also operate from a standard PowerPack Ie; a phone charging power pack.

Mic In - Mono mic-level input, either on balanced XLR or unbalanced 1/4-inch jack socket, depending on your microphone and cable.

Halo - The halo lighting around the PSV front panel performs three functions:

a) It glows green to indicate that the unit is successfully powered up.
b) It glows blue when your input signal is within the suitable range for optimum sound.
c) It glows red if your input signal becomes loud enough to overload the PSV preamp, causing 'clipping' distortion (no damage will occur to the PSV if this happens, but this sound is generally a lot 'nastier' than the valve tube sound offered by our SCORCH feature).

PSV IN USE

Super clean tones - These are easily achieved with Scorch set to minimum, leaving Tone at its default (middle) position, and adding a touch of reverb to taste. Add warmth by turning Tone anticlockwise, or get lots more bite by turning Tone clockwise.

Raunch tones - Increasing Scorch to its default mid setting should provide plenty of bite & crunch for harmonica (or for guitar and synths for that matter), with plenty of scope for tonal balance using the Tone control.

Filthy Tones - If you want all-out filth, turn Scorch up to maximum, but for maximum mayhem, depress the rear panel Boost button as well, or even turn Volume up (this might clip the PSV output signal, but may be just the sound you desire).

Avoiding acoustic feedback - The PSV's Halo lighting should stay green until you play a note.If your microphone has an integral volume control (as the Shure 520DX Green Bullet does), you can try pulling this down slightly, to achieve louder levels without feedback (compensate your output level by turning up the PSV Volume control). If you still run into feedback issues at high levels on stage, try turning the PSV Tone control clockwise, to reduce bass and increase treble.

Please note - As great as the PSV is, you still need to practice playing the harp as it doesn't replace the need for technique.