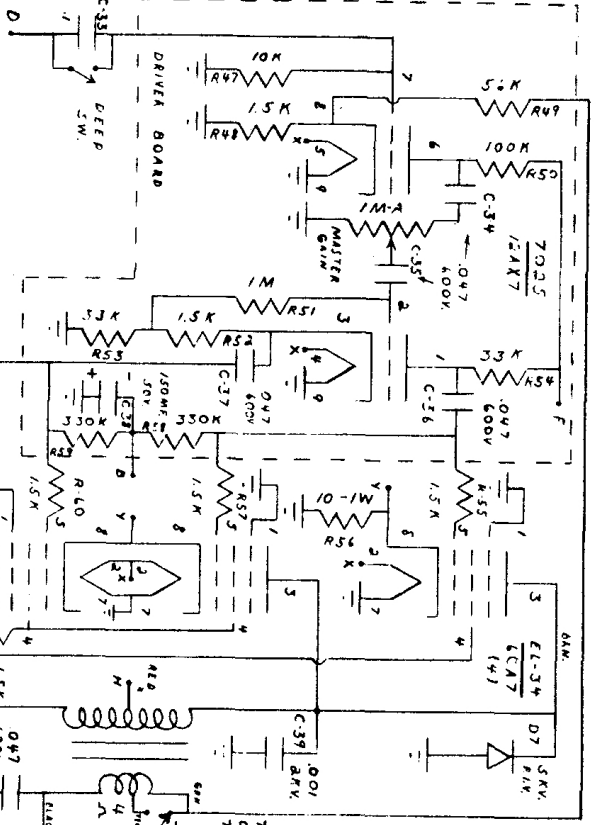
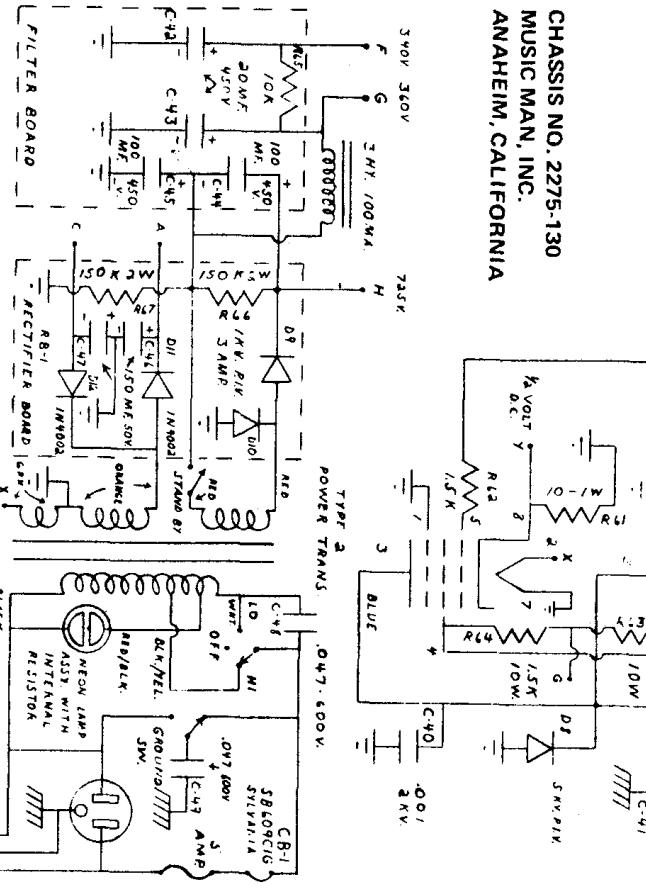


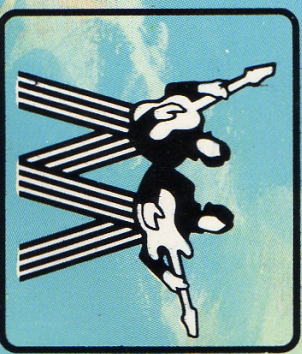
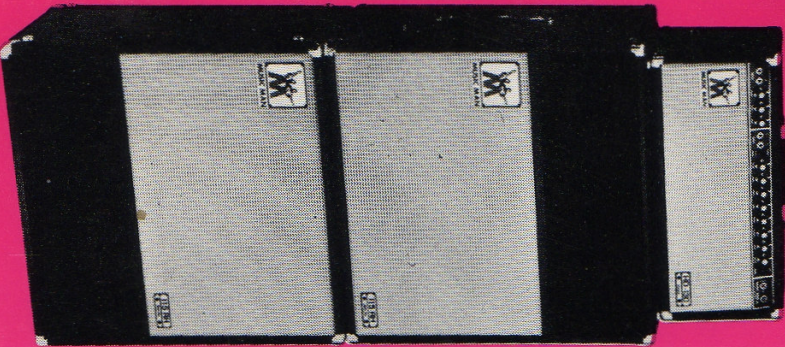
G-B-1 GUITAR PRE AMP BOARD
 Jacks, Controls, Bright Switches and related capacitors are mounted on front panel. All other components on P.C. board.



CHASSIS NO. 2275-130
MUSIC MAN, INC.
ANAHEIM, CALIFORNIA



- CAUTION: 725 VOLTS PRESENT**
1. Make certain high voltage capacitors are discharged before servicing. If in doubt short point "H" to ground.
 2. All voltages measured with zero signal and power switch in high power 120V, 60HZ position.
 3. Unless designated otherwise capacitors are in mfd. and resistors 1/2 watt 10%.
 4. Adjust 6CA7 bias trim pot so that exactly 1/2 volt is read at point "Y" (zero signal).



MUSIC MAN
instruction
manual

MASTER CONTROL FOR MUSIC MAN AMPLIFIERS

Your Music Man amplifier has been carefully engineered and is manufactured under exacting quality control standards. If used with reasonable care it will provide long and trouble free service. Proper operation is essential to prolong the life of certain components such as loudspeakers. When playing heavy distortion with both volume controls at an advanced setting always place power switch in the low position. There will be very little apparent difference in output power and the speakers will be required to dissipate only a fraction of the power they would otherwise. A more pleasing distortion results from the low power setting with longer sustain and better harmonic generation.

It is necessary to observe the input rating of 120 volts. Permanent power sources are generally reliable, however, temporary service as you might find at an outdoor concert may run as high as 150 volts when provided by motor-generator systems. If you are in doubt, operate the amplifier in the low power position where it will handily accommodate this value and more.

Heat is a common enemy of all electronic apparatus. If you play outdoor summer festivals try to provide shade for the amp. Exposure to direct sunlight can easily raise internal chassis temperatures above 200 degrees. Moisture is another enemy of electronic gear. If the amp is placed in storage for an extended period of time, make sure it is in a dry place.

The use of a slip cover will protect the amp and keep it looking new. However, if it does become soiled, an occasional scrubbing with a wax cleaner such as Johnsons "Shine-Up" will restore its original lustre.

In the event you should require service, return the amplifier to the dealer from whom it was purchased. If this is not possible contact your nearest Music Man dealer or the Music Man factory at P.O. Box 6250, 1260 State College Park Way, Anaheim, California 92806. Do not permit unauthorized persons to attempt service. For your satisfaction it should be serviced by competent personnel familiar with the product.

BRIGHT SWITCH

The bright switch is effective in the upper harmonic region and is useful in providing extra "bite" beyond the scope of the treble control. Its operation is related to the volume control and is more effective with lower volume settings. For this reason when extreme highs are desired it is always advisable to operate the instrument control as high as possible and the main volume at a lower setting. This also produces the most favorable circuit noise ratio. In addition it prevents treble overload when playing at extreme volume levels.

TREBLE CONTROL

The treble control operates where the bass control leaves off, roughly from middle "C" up. Its setting is related to the bass control and both should be adjusted for the desired tone balance.

BASS CONTROL

The bass control provides boost below middle "C". Its setting is related to the treble control and both should be adjusted for tone balance.

MASTER

The master channels, distortion master gain volume con

SPEED

The speed control determines the rate at which occurs. It is an extremely wide range controls some unusual effects.

INPUT JACKS

The number one jack is the high-gain input and should always be used when only one instrument is plugged in. When both jacks are used the gain is the same on each. The number one jack will accommodate .5 volts r.m.s. input voltage which is considerably more than the strongest pickups. This is an important parameter for clean amplification and is referred to in the recording industry as "head room". Very few amplifiers on the market today will handle even one-half this amount.

VOLUME CONTROL

The main volume control operates in conjunction with the master gain control in setting amplifier output level. The volume control should always be operated at its lowest possible setting for a clean undistorted sound. This means running the master at ten. If distortion is desired set the volume control between seven and ten and adjust the master gain for desired output level. The extremely high gain of the pre-amplifier produces excellent sustain and distortion. You will find that external gain boxes and fuzz units are no longer necessary.

MIDDLE CONTROL

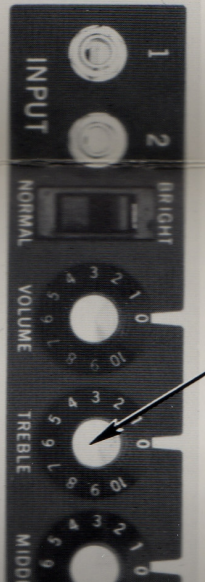
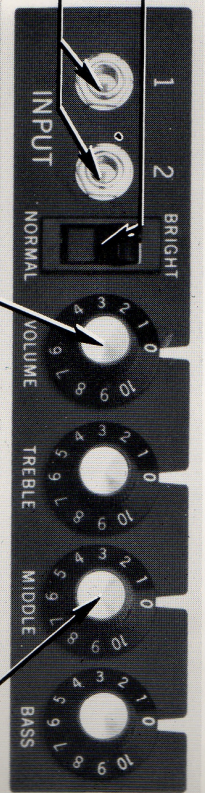
The mid-range control actually controls the effectiveness of the bass and treble control. When more bass or treble is desired, reduce the middle control toward zero and raise the volume control to restore the same over all level. When the middle control is set at ten there is less bass and treble boost available and a flatter response is obtained.

REVERB CONTROL

The reverb control determines the amount of delay that is mixed with the original signal. It may vary with different volume levels.

INTENSITY

The intensity control determines the amount of distortion that is mixed with the original signal. It may vary with different volume levels.



BLE CONTROL
The bass control operates where the bass control is off, roughly from middle "C" up. Its setting is related to the bass control and both should be adjusted to the desired tone balance.

BASS CONTROL
The bass control provides boost below middle "C". Its setting is related to the treble control and both should be adjusted for tone balance.

MIDDLE CONTROL
The mid-range control actually controls the effectiveness of the bass and treble control. When more bass or treble is desired, reduce the middle control toward zero and raise the volume control to restore the same over all level. When the middle control is set at ten there is less bass and treble boost available and a flatter response is obtained.

SPEED
The speed control determines the rate at which tremolo occurs. It is an extremely wide range control and produces some unusual effects.

MASTER
The master gain control sets the output level for both channels. It should *always* be operated at *ten* unless distortion is desired. When distortion is desired the master gain is used to control output level and the volume control determines the amount of distortion.

POWER SWITCH
The normal position of this switch is the high power position. The low power setting is expressly for playing distortion. When an amplifier is played in an over-driven condition, speaker voice coil current is increased for beyond the amount it can use. The excess is dissipated in heat and contributes little or nothing in added volume. The low power switch eliminates the excess current and protects the speakers from damage. It also produces a more pleasing distortion with better sustain as the output tubes are also driven into distortion. When first turned on the amplifier will warm up faster if switched to the high power position.

REVERB CONTROL
The reverb control determines the amount of signal delay that is mixed with the original signal. A setting between three and four is usually desirable, however, it may vary with different volume levels.

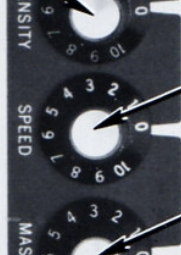
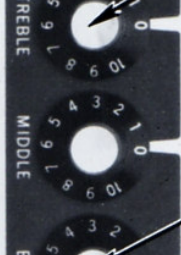
INTENSITY
The tremolo intensity control provides a double function. At settings from zero to five modulation varies from zero to 100% respectively. At settings above five a second modulation pulse is added giving a Doppler effect that simulates a rotating speaker.

DEEP SWITCH
The deep switch extends the range of the bass control. Its primary function is to cut the bass response when playing at extremely high levels. This means extra punch at high volume without the speakers bottoming or becoming mushy.

PANEL LAMP
The panel lamps brightness will diminish when the power is switched to low. This is normal. If the power line voltage is too low it may flutter or go out. It does not effect the operation of the amplifier and only indicates that there is less than normal line voltage available.

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REAR CONTROL PANEL

The stand-by switch removes the high voltage from the power tubes when the amp is not being played. It is a convenient means of silencing the amplifier without changing volume control settings.

A standard 5 amp, 125 volt Slo-Blo fuse is used. Never replace with a larger type.

All models with reverb and tremolo have foot switch jacks. Both reverb and tremolo may be controlled from the front panel or they may be pre-set and turned on and off with the foot switch that is supplied.

The two speaker jacks are connected in series. Therefore, when both speaker jacks are used, place the impedance switch in the 8 ohm position (for best average performance).



The convenience outlet is rated at 300 watts. An extra heavy duty power cord makes this additional current load possible without detrimental effects to the amplifier's performance. It should be remembered, however, if several amplifiers are plugged together in this manner the load on the first could be 1000 watts or more and there will be insufficient line voltage available for full output from any of the amplifiers.

The ground switch is employed to properly polarize the A.C. line by-pass capacitor. When the amp is plugged into a three wire receptacle the polarity does not matter. However, when an adaptor is used to plug into a two wire outlet then the switch should be positioned to eliminate annoying hums and buzzes. To prevent shocks from microphones or other grounded equipment always plug into a three wire outlet without using an adaptor when such an outlet is available.

MUSIC MAN INC.



P.O. Box 6250, 1260 State College Park Way, Anaheim, Ca 92806