



INPUT



VOLUME



TREBLE



BASS



INPUT

BRIGHT



NORMAL

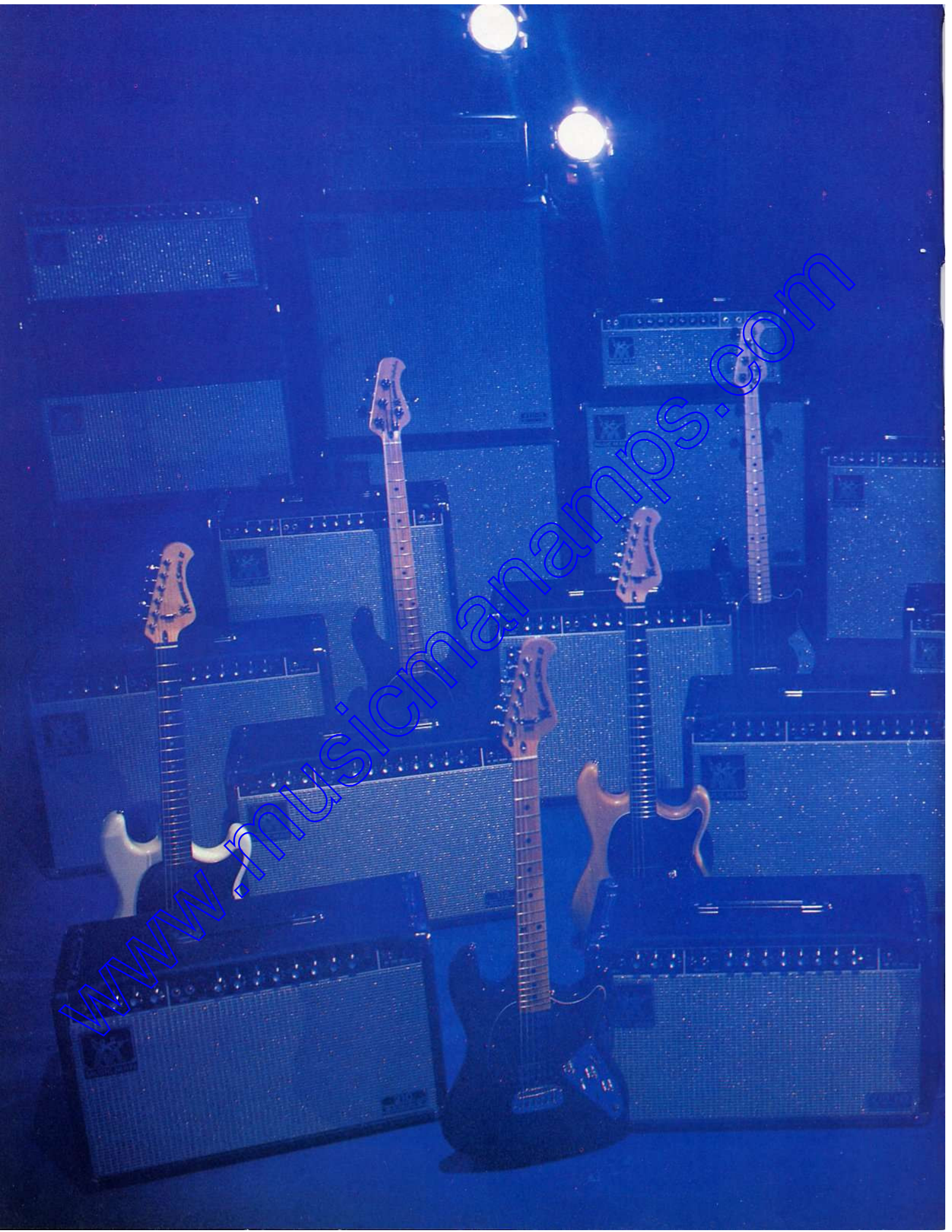
VOLUME

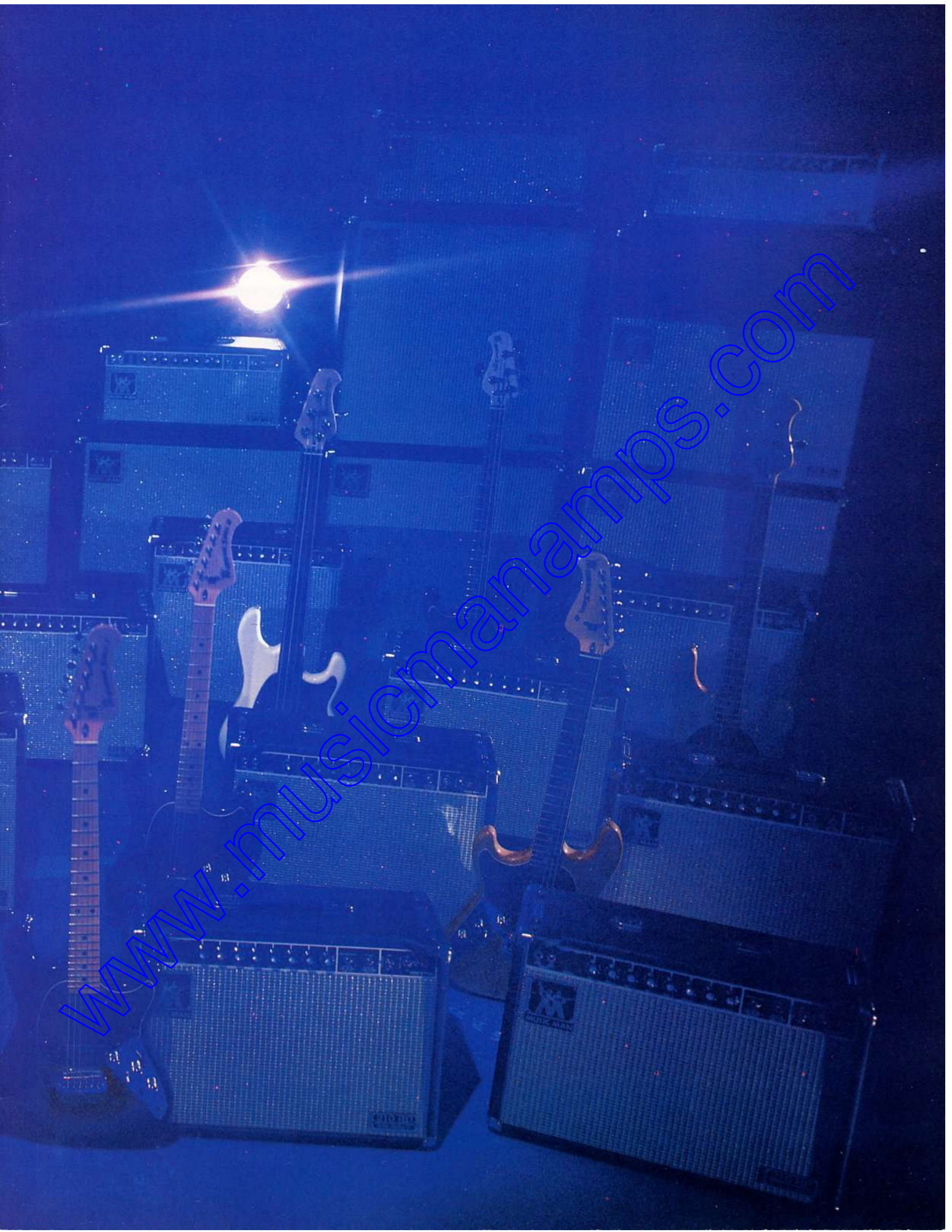


www.musicmanamps.com

The Sound of the Eighties

January 1980





www.musicmanamps.com

Music Man — dedicated to helping musicians everywhere make more beautiful music.

Whenever it is time to develop a new catalog of Music Man products, I am reminded to make certain that we have everything in perspective. It is important that we at Music Man remember how we got here, and even more important that we not forget why we started out in the first place. Providing the best equipment for today's top instrumentalists seemed like a worthwhile objective back in 1972, and it seems equally so now.

All this reminds me of a warm Saturday afternoon back in the summer of 1974, when I was invited to bring some amplifiers over to the Long Beach Sports Arena. We had scarcely been in production a month, but already someone in the Eric Clapton organization had heard rumors of what we were up to. When we arrived and set up a couple of our 130 watt stacks, his roadie proceeded to arrange control settings while working with Eric's guitar and a couple of gain boxes. He explained that they required so much gain and sustain that amplifiers had been unable to provide it without help from outboard boxes.

An hour or two later, Eric appeared on the stage for a soundcheck, asked the roadie about the amplifiers, and received an affirmative nod. When the check was completed, he seemed pleased with what he heard, and asked to use our amps on the rest of his tour. Since the internal preamps of all Music Man amps are gain programmable (something new in those days), we were able to get rid of those external boxes much to the delight of his roadie.

To make a long story short, five Music Man heads and four stacks left town with them after the Sunday night performance. Those same five heads and four stacks have been on every tour for the past 6 years. Indeed, we had done what we started out to do: bring top equipment to a top artist so he could better express his talent to the audience.

This experience points out, once again, that progress does not begin until we begin to listen. Listen to the musician and listen to his needs. It takes a lot of listening to be Number One...and we are on our way.

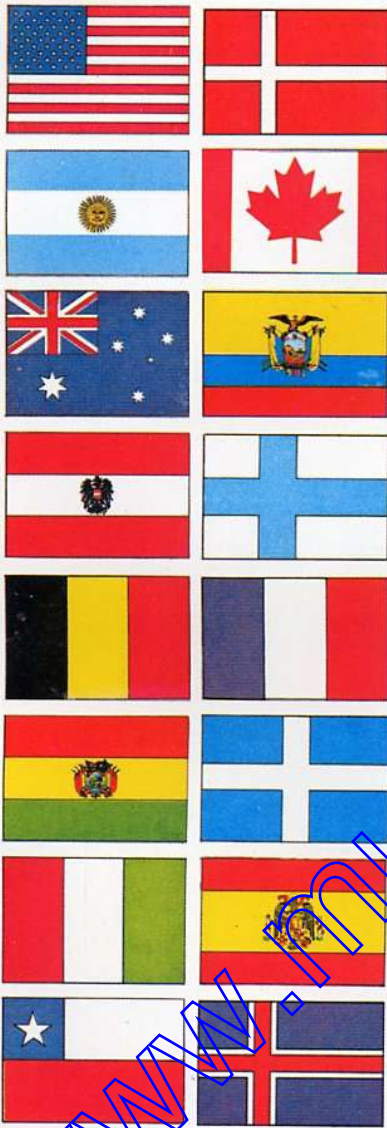


Tom Walker,
President

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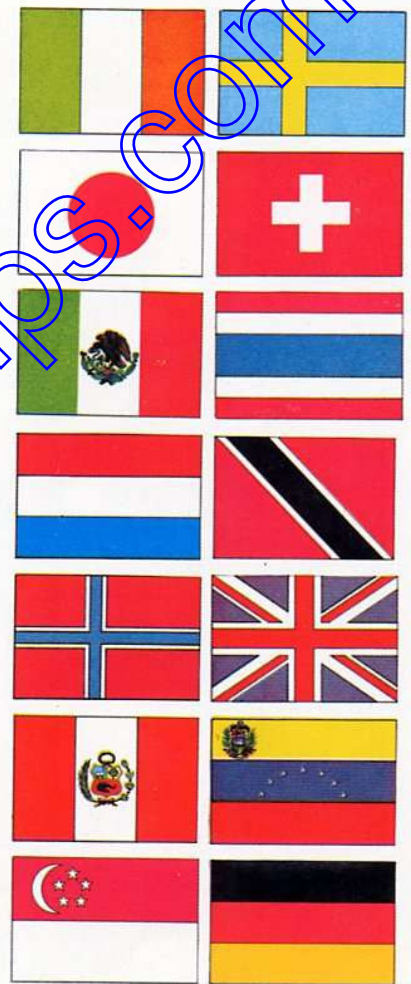
AROUND THE WORLD WITH MUSIC MAN



As more Music Man amplifiers appeared on concert stages around the world, we began to gain attention. Soon we reached the market with the Sting Ray Bass. It was new, it was different, and it brought a new dimension in sound to the bass player: more attention.

By early 1976 we began to appoint distributors. Switzerland, West Germany, England, Sweden, Denmark. Then France, Italy, Japan, Australia, New Zealand, Austria, Argentina, and so on. Forty-four countries in all. Now as many of our products are purchased overseas as are purchased here at home.

We take this opportunity to express our gratitude for the international acceptance of our instruments and amplifiers. That's what it's all about, helping musicians everywhere to make more beautiful music.



1 2 INPUT VOLUME TREBLE BASS

1 2 BRIGHT INPUT NORMAL VOLUME TREBLE



www.musicmanamps.com

MIDDLE BASS REVERB INTENSITY SPEED MASTER

DEEP

NORMAL

DESIGN & CIRCUIT PATENTS PENDING

POWER HI STD. BY LO

MUSIC MAN INC.
ANAHEIM, CALIFORNIA U.S.A.

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210-HD
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MUSIC MAN GUITAR & BASS AMPLIFIERS

The following pages present the most extensive line of musical instrument amplification systems we have ever produced. Recent trends toward smaller amplifiers have given birth to the new families of RP and RD models. A special welded steel chassis has been designed to allow a further reduction in size from the previous models. These are fully professional amplifiers, and are suitable for a variety of bandstand applications. The small size belies the power handling ability, which ranges from 65 to 100 watts RMS. The RP models provide reverb and a built-in phaser, while the RDs are equipped with two sets of gain controls and 2 volume controls which may be selected by a remote foot switch.



This arrangement allows the amplifiers to be switched between "clean" and any degree of sustain and distortion, and/or between any two desired volume settings. No longer is it necessary to compromise the gain of the amplifier to satisfy low noise performance while attempting to develop sufficient gain for good distortion. Consequently we can now offer an amplifier with outstanding distortion characteristics, reliable, compact, and with lots of flexibility.



For those musicians who require two channels, we have redesigned the original 65 and 130 Series. These models have been given a 15% power boost to 75 and 150 watts respectively. While this does not yield an earthshaking increase in sound level, it does provide an extra margin of headroom for clean sound and greater dynamic range. The models which originally were equipped with tremolo now have a unique phaser circuit. The phaser is located *after* the preamplifier circuit, a design that virtually eliminates the whooshing noise which plagues all outboard phasers that go between the instrument and the amp. Another unusual feature is a pull switch on the phaser rate knob; the switch disables the sweep circuit, allowing the player to position the phase peaks and cancellations at any stationary point in the frequency spectrum. Some very interesting and unusual effects may be obtained in this manner, a bit like EQ, but not achievable with any normal tone controls.

A word about the pros and cons of vacuum tubes (valves) versus transistors seems appropriate. During the past decades, dozens of manufacturers have introduced transistor amplifiers (solid state) which were claimed to deliver a tube type sound. When compared side-by-side with true tube amps, none of the transistor units passed the acid test.

The main feature that brought the Music Man amplifier into prominence throughout the world is its hybrid design. The solid state front end provides the reliability and low noise performance that tubes could not deliver. However, the power stages that drive the speaker use vacuum tubes. This retains the warm and vibrant sound that transistors have so disappointingly failed to produce. Transistor amplifiers can be built for far less cost than tube amplifiers, but it has always been Music Man's policy to deliver the finest sound possible, not the cheapest.

In the remaining pages of this catalog, you will find a model that's suited to your own individual requirements. We urge you to visit your authorized Music Man dealer for a new experience in musical instrument amplification.

ELECTRONIC/CHASSIS FEATURE



- Most transistors and all integrated circuits are mounted in sockets



for serviceability. Exception — where mounting transistors directly to chassis affords better heat dissipation.

- Circuit boards are easily raised for access to the foil circuit traces.
- All wiring is high temperature (105° C) to withstand severe environments and long, hard use.



- Controls are connected to the circuit board with stranded wire leads to allow for easier service.
- Chassis is made of 18-gauge cold rolled steel, double plated to resist corrosion (first copper, then nickel).



- Die formed end bells are spot welded to the chassis in 22 places for extra strength.
- Special mounting brackets are used for heavy components such as the output transformer.
- Transformers are made with high-grade grain-oriented silicon steel laminations for extra efficiency.
- Components are conservatively rated for long life.



CABINET FEATURES

- Frame made from 3/4" Ponderosa Pine for extra strength and light weight.
- Rear panels made from 3/8" 5-ply plywood to guard against warping.
- Baffle board made from void-free marine plywood for strength.
- Lock joint construction provides 4 inches of glueing surface for each lineal inch of corner joint. No butt joints are used in the cabinet.

- Speakers are mounted with #8 machine screws and T-nuts. There are no dangerous studs to damage speaker cones.
- The Baffle board is surrounded by a 1/4" cleat to prevent grille cloth rattles.
- Collar washers are used under all wood screws to better distribute the load.
- All hardware is heavily plated for rust prevention.
- Case hardened metal fittings, made by Music Man, protect all 8 cabinet corners. The cabinet's distinctive styling protects the knobs and switches, too.



- A specially designed heavy-duty handle is secured by 4 #10 machine screws and T-nuts, so it won't twist, turn or pull loose.
- Amp glides are case hardened to prevent wear.
- All cabinets have built-in sockets for easy installation of optional heavy-duty casters. Each socket is mounted with 4 machine screws and T-nuts.
- Electro-magnetic screening is installed in the top of the cabinet to guard the chassis from interference and thus ensure noise-free amplifier operation.
- The heavy-duty vinyl covering material is felt backed for superior glueing, and hence longer wear.
- The specially woven grille cloth is more transparent to sound than conventional knits. It makes a difference.

MUSIC MAN CARES ABOUT DURABILITY, RELIABILITY AND QUALITY

The rugged physical construction of Music Man amplifiers guarantees durability that will protect your investment. We take the extra time and effort to do it right. For instance, all our cabinet hardware, including the chassis, glides, handles, etc., is made in house, where we can closely supervise the fabrication, hardening, plating, and finish.

Electronic parts are selected with ample reserve to accommodate a 10% voltage excursion without difficulty, so there is plenty of margin to avoid failure. Every chassis is tested, and the necessary adjustments made by a technician. After normal operation is certified, the amp is placed in a special test rack where it is driven to total overload for two minutes (during which it must dissipate twice its rated power), a test that is automatically repeated every 4 minutes for 4 hours. The amp is then re-tested and, only if still operating normally, is it assembled into its cabinet. The final test is done by a musician, not a meter. Only then is the unit permitted to be boxed for shipment.

MUSIC MAN SPEAKERS



To deliver the kind of top performance and sound quality a professional musician demands, Music Man has developed custom built speakers. Sure, speakers can be purchased out of a catalog, but not the kind of speakers needed to do the job right. Musical instrument speakers are unlike hi-fi, recording monitor or other speakers in that

they are not used to reproduce a sound — they are used as part of the system which generates the original sound: an extension of the instrument itself which is essential in producing the desired tonality. Whereas speakers for recorded sound benefit from the limiting, compression, or other dynamic restrictions imposed by the tape machine and/or disc cutting process, musical instruments can punish a speaker with transients that are a thousand times more powerful than the average sound level. These speakers must withstand the abuse of touring, and the intense heat dissipated at high power levels. What's more, the speakers have to sound good to the discerning musician. Music Man speakers do their job well and they are tailored to the particular amplifier in which they are used.

All speakers, and especially instrument speakers, have a sound of their own. The theoretical "perfect" speaker with flat phase/amplitude response and no distortion whatsoever — if it could exist — would be a dismal flop as an instrument speaker. While thousands of loyal Music Man customers and their audiences enjoy the sound of our speakers, sound remains a matter of taste. For this reason, we also offer some of our systems with optional Electro-Voice EVM™ speakers. These popular sounding speakers had to pass rigorous tests before we certified them. Now that they've passed with flying colors, you have a choice of popular sounds — Music Man or Music Man/EVM.

SPEAKER SYSTEMS

Music Man single unit amplifier/speaker systems utilize open-back enclosures, popular for their light weight, excellent projection of upper harmonics, and broad dispersion of sound. Some musicians prefer to use separate speaker enclosures, for various reasons: they can be stacked for greater coverage or

sound levels, they can "throw" the sound further, and they can provide greater efficiency.

To obtain higher sound levels one could simply use more speakers and amplifiers, or use larger amplifiers and speakers with higher power ratings, but the price would be high and portability would suffer greatly. What is needed instead is a more efficient speaker. Music Man RH Series speaker systems combine the best characteristics of two classic enclosure styles — bass reflex, with the speakers facing forward for good transient response, and a folded horn for high efficiency. The RH Series (Reflex Horn) thus deliver more sound to the audience per watt of amplifier power, and they are still of reasonable dimensions for portability.

Another advantage of the RH design is that it delivers essentially the same sound to the performers on stage as to the audience, unlike some folded horns that require a great distance to fully develop the sound. Whereas the highs must bounce off internal surfaces in folded horns and W-boxes, the RH Series project harmonics directly, so the sound retains its definition and clarity. What's more, two RH Series speaker systems can be stacked with their drivers (speakers) next to each other, providing still greater acoustic efficiency due to the coupling effect between the units. These systems are enjoyed by guitarists, keyboard players, and bass players. (Bass players especially appreciate the RH Series because, to generate an equivalent listening volume, they would need twice the power for each octave lower in frequency — or twice the efficiency.

We also make two versions of a more traditional infinite baffle enclosure (large sealed box), the 412 B and the 412 GS, to satisfy the tonal preferences of some musicians.





THE RD SERIES

The Music Man RD Series guitar amplifiers combine state-of-the-art in vacuum tube design with a built-in reverb and foot-switchable distortion circuitry. Thanks to Music Man's many circuit refinements, you get the warm sound of tubes, plus cool running, low noise, and high power ratings.

The "R" in "RD Series" stands for "Reverb," and our built-in reverb has the new anti-shock "Z" spring delay, a genuine advantage over long springs when running high power. The reverb can be adjusted with a front panel control, and turned On and Off via a foot switch.

The "D" in "RD Series" stands for "Distortion." Five controls (two sets of Gain and Volume, and a footswitch that selects between them) let you dial in exactly the amount of this effect you want...from a clean well-defined sound, to a gentle warmth when you play hard, to an all-out raucous rock sound. You can adjust the Gain for more distortion, and then turn down the Volume to keep the power level where you want it. Thus, depending on how you set the controls, the footswitch selects between two different power levels, two different distortion levels at the same power, or a combination thereof. The footswitch has an indicator light so you know which set of controls is acti-

vated. The RD's also have a high power/standby/low power switch that is useful when you want to really push the tubes for the sound of a small amplifier being overdriven, yet not stress the speakers with full-power "squared" up sound. All units have provisions for an extension speaker.

The RD Series include a variety of features previously unobtainable in single units. A major improvement in flexibility and sound quality is provided by the RD's two line out/line in patch points, one for low and the other for higher levels. These jacks are handy for routing the pre-amplified sound to a pedal or studio-type effects device, then returning it to the amplifier. Inserting a volume



pedal at this jack point is the same as placing the Master Volume control on the floor; unlike pedals that come before the input, there is no need to increase the volume to compensate for loss, and when you turn down the level, you also turn down any background noise. The same Out II jacks can be used to feed the power section of another RD or similar amp, making it easy to get double power, or more, above that which could be obtained from a single amplifier. Similarly, the output can be fed to a monitor, reinforcement or recording mixer.

Bright and Deep switches give instantaneous treble and bass boost. Their turnover frequencies are beyond the Bass, Middle and Treble

controls, so you get the equivalent of 5-band equalization.

112RD-65

A 65 Watt RMS amplifier with a 12" custom-built Music Man guitar speaker. Dimensions: 17" H x 22-5/8" L x 10-1/2" W (430 mm x 575 mm x 265 mm). Weight: 47 lbs (21.4 kg)

RD-100

A 100 Watt RMS guitar amp head that may be used with most Music Man speaker systems. Dimensions: 8-1/2" H x 22-5/8" L x 8-1/2" W (584 mm x 279 mm x 216 mm). Weight: 38 lbs (17.2 kg).

112RD-100EVM

A 100 Watt RMS amplifier and a 12" heavy-duty Electro-Voice EVM™

speaker. Dimensions: 17" H x 22-5/8" L x 10-1/2" W (430 mm x 575 mm x 265 mm). Weight: 57 lbs (25.9 kg).

210RD-100

A 100 Watt RMS amplifier and two 10" custom-built Music Man guitar speakers. Dimensions: 15-1/8" H x 22-5/8" L x 10-1/2" W (584 mm x 406 mm x 267 mm). Weight: 55 lbs (25 kg).

115RD-100EVM

A 100 Watt RMS amplifier and a 15" heavy-duty Electro-Voice EVM™ speaker. Dimensions: 19-3/4" H x 22-5/8" L x 10-7/16" W (500 mm x 575 mm x 265 mm). Weight: 72 lbs (32.7 kg).



THE RP SERIES

The Music Man RP Series guitar amplifiers combine the state-of-the-art in vacuum tube design with built-in foot-switchable phaser and reverb, plus adjustable distortion circuitry. Thanks to Music Man's many circuit refinements, you get the warm sound of tubes, plus cool running, low noise, and high power ratings.

The "R" in "RP Series" stands for "Reverb." The built-in reverb has the same new anti-shock "Z" spring delay, front panel control and foot-switch capability as the RD series.

The "P" in "RP Series" stands for "Phaser." Our built-in foot-switchable unit is superior to external units because it operates on a preamplified signal, so there is little "swishing" of background noise, just the desired phase effect.

Bright and Deep switches yield instantaneous treble and bass boost, and their turnover frequencies are beyond the Bass, Middle and Treble controls, so you get the equivalent of 5-band equalization.

The RP Series will give you the same range of sounds as the RD Series, depending on how you set the Gain and Volume controls. You adjust the Gain up and down for more or less distortion, and then adjust the Volume for the desired power level. And the RP's also have a high power/standby/Low power switch for getting the sound of a small overdriven amplifier without overstressing the speakers.



The RP Series include a variety of features previously unobtainable in single units. Like the RD Series, they have low and high level line out/line in patch points which avoid noise and improve performance with all kinds of effects units, and facilitate interface with other amps and mixing consoles.

112RP-65

A 65 Watt RMS amplifier with a 12" custom-built Music Man guitar speaker. Dimensions: 17" H x 22-5/8" L x 10-1/2" W (430 mm x 575 mm x 265 mm). Weight: 47 lbs (21.4 kg)

RP-100

A 100 Watt RMS guitar amp head that may be used with all Music Man speaker systems. Dimensions: 8-1/2" H x 22-5/8" L x 8-1/2" W (584 mm x 279 mm x 216 mm). Weight: 37 lbs (16.8 kg).

112RP-100EVM

A 100 Watt RMS amplifier and a 12" heavy-duty Electro-Voice EVM™ speaker. Dimensions: 17" H x 22-5/8" L x 10-1/2" W (430 mm x 575 mm x 265 mm). Weight: 57 lbs (25.9 kg).

210RP-100

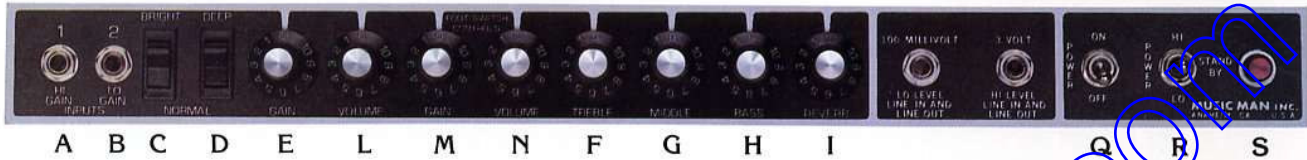
A 100 Watt RMS amplifier and two 10" custom-built Music Man guitar speakers. Dimensions: 15-1/8" H x 22-5/8" L x 10-1/2" W (584 mm x 406 mm x 267 mm). Weight: 55 lbs (25 kg).

115RP-100EVM

A 100 Watt RMS amplifier and a 15" heavy-duty Electro-Voice EVM™ speaker. Dimensions: 19-3/4" H x 22-5/8" L x 10-7/16" W (500 mm x 575 mm x 265 mm). Weight: 67 lbs (30 kg).

AMPLIFIER FRONT PANEL

RD



A. INPUT JACK 1

Standard phone jack instrument input. Has more gain than Input Jack 2. Useful for low output pickups, or for easier overdrive of the amplifier.

B. INPUT JACK 2

Standard phone jack instrument input. Has 6 dB less gain (half the level) of Input Jack 1. Useful for clean sound with high output pickups. If Jacks 1 and 2 are both used simultaneously, they both have the same sensitivity.

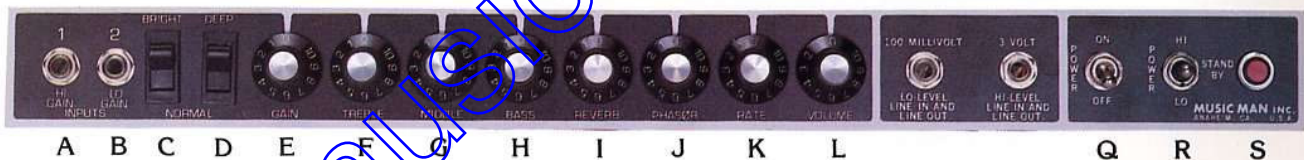
C. BRIGHT SWITCH

Rocker switch provides instantaneous treble boost. Has a higher turnover frequency than the treble tone control, and can be used together for additional bite. By enhancing upper harmonics, Bright can lend brilliance to an otherwise dull sounding instrument. On the 75- and 150- Series, the Bright control is designed specifically for adding sparkle at low volume levels.

D. DEEP SWITCH

The deep switch provides instantaneous bass boost for a warmer sound at low volume levels. Has a lower turnover frequency than the bass tone control on RD and RP series. On two channel models, the deep switch is a high pass filter (HPF) which attenuates all frequencies below 100Hz. at a 6dB/OCT slope when in the normal position. The high pass filter (HPF) is bypassed when the switch is in the deep position.

RP



E. GAIN CONTROL (Labeled VOLUME on 75 & 150 Series)

Adjusts the amount of amplification that occurs immediately after the input jack. If the amplification is increased here (higher gain), successive circuits can be more easily overdriven for more distortion. Cleaner sound is achieved at lower gain settings; if a louder output is needed at the speaker, the Volume control can then be turned up (Master on 75 or 150 amp).

F. TREBLE CONTROL

This tone (Equalizer) control adjusts the amount of boost (accentuation) or cut (attenuation) in the high frequency range.

G. MIDDLE CONTROL

This tone control adjusts the amount of boost or cut in the middle of the frequency spectrum.

H. BASS CONTROL

This tone control adjusts the amount of boost or cut in the low frequency range.

I. REVERB CONTROL

Adjusts the amount of reverb (spring-delayed sound) that is mixed together with the direct-from-the-instrument sound. Reverb adds fullness to the sound, and lessens the presence.

J. PHASOR (INTENSITY) CONTROL

Sets the amount of phaser effect, from no phasing, to a slight tremolo-like wavering, to very deep filter notches.

75/150



A B E F H O P C E F G H I J K L D R S

K. PHASOR RATE (SPEED) CONTROL

Sets the speed of the phasor sweep from very slow to very fast. Available only on the 75 and 150 series, the automatic sweep turns OFF when the knob is pulled out, and you can rotate the control to manually set the phasor filters where you want them.

L. MASTER VOLUME CONTROL

Sets the level in the final stage of the preamplifier circuitry just ahead of the power amplifier. Volume is essentially independent of the Gain settings; if Gain is turned up for more distortion, also increasing the level, Volume can be set for any desired power level. On the two channel 75- and 150 Series amps, Master Volume adjusts the level from all inputs.

M. FOOTSWITCH-ACTUATED GAIN CONTROL

On the RD Series amps, this control serves the same purpose as the other Gain control; a footswitch alternates between the two controls for instant selection of different distortion levels.

N. FOOTSWITCH-ACTUATED VOLUME CONTROL

On the RD Series amps, this control serves the same purpose as the other Volume control; the same footswitch that selects which Gain control is active simultaneously selects which Volume control is active.

75/150



A B C E F G H O P C E F G H I J K L D R S

O. CHANNEL 2 INPUT JACK 1

A high gain (high sensitivity) input jack for the amplifier's second input channel. Works just like Input Jack 1 on channel 1.

P. CHANNEL 2 INPUT JACK 2

A low gain (low sensitivity) input jack for the amplifier's second input channel. Works just like Input Jack 2 on channel 1; when both channel 2 jacks are used, they have the same sensitivity.

Q. POWER ON/OFF SWITCH

(On rear panel of 75 & 150 series)
Turns AC power ON and OFF. When the switch is OFF, the amplifier is completely shut down.

R. POWER SELECTOR SWITCH

(HI/STANDBY/LO)
In Standby position, tubes are kept warm and the preamp works, but high voltage is not applied to the tube plates, so there is no power fed to the speakers. In Hi position, the tubes are fed full plate voltage and the amplifier can develop its rated output power. In Lo position,

voltage to the tube plates is reduced; you get the same sound quality, but at half the power, so there is less chance of blowing a speaker when using maximum distortion, and big-amp sound can be obtained at somewhat lower volume levels for studio work.

S. POWER INDICATOR LIGHT

A red indicator lamp is illuminated whenever the Power switch is ON, regardless of the Power Selector Switch position.



THE 75 SERIES

The Music Man 75 Series is a line of moderate power state-of-the-art vacuum tube guitar amplifiers which feature two input channels, built-in foot-switchable reverb and phaser, and 75 Watts RMS of cool, low-noise, penetrating power.

Channel 1 is equipped with a pair of input jacks, a Volume (input gain) control, and Bass, and Treble EQ controls; some 75 Series models also include a Middle EQ control and a Bright switch. Channel 2 has the full complement of channel 1 features plus Reverb and Phasor controls. The Deep switch

and Master level control affects both channels' sound.

The built-in reverb has a long spring delay. The reverb is adjusted with a front panel control, and turned On and Off via a footswitch.

Bright and Deep switches provide an instantaneous treble and bass boost, and have turnover frequencies differing from the tone controls, thus adding to the available EQ effects.

You can adjust the Volume for more or less distortion, then adjust the Master control for the desired output level. You thus obtain any desired tonality from gentle warmth to an all-out raucous rock sound.

A single player can plug two instruments into the amp, and set just the right EQ and level for each instrument — a really fast and convenient way to switch instruments in the middle of a show.

Our built-in phaser operates on a preamplified signal, so there is little "swishing" of background noise, just the desired phase effect. What's more, the Speed control can be pulled out to stop the sweep, allowing the phaser to be manually set at unique filter positions for sounds you could never achieve with a conventional EQ circuit.



The input Volume controls can be adjusted for relative balance and more or less warmth or distortion; the Master control and high/stand-by/low power switch then set the desired output level.

75R
A 75 Watt RMS guitar amp head with 2 input-channels. Suitable for use with most Music Man speaker systems. Dimensions: 11" H x 24-7/16" L x 9-15/16" W. Weight: 40 lbs (18.14 kg).

112-75
A 75 Watt RMS amplifier with 2 input channels and a single 12" custom-built Music-Man guitar

speaker in an open back cabinet. Dimensions: 17" H x 24-7/16" L x 10-7/16" W (622 mm x 686 x 267 mm). Weight: 50 lbs (22.7 kg).

210-75
A 75 Watt RMS amplifier with 2 input channels and two 10" custom-built Music Man guitar speakers in an open back cabinet. Dimensions: 15" H x 24-7/16" L x 10-7/16" W (622 mm x 381 mm x 267 mm). Weight 53 lbs (24 kg).

212-75
A 75 Watt RMS amplifier with 2 input channels, including a Bright switch and Middle EQ control on channel 1. The amp has two custom-built 12" Music Man guitar

speakers in an open back cabinet. Dimensions: 19-7/16" H x 26-7/16" L x 10-15/16" W (673 mm x 495 mm x 279 mm). Weight: 60 lbs. (27.3 kg).

410-75
A 75 Watt RMS amplifier with 2 input channels, and 4 10" custom-built Music Man guitar speakers in an open-back cabinet. Dimensions: 25-1/2" H x 24-7/16" L x 10-15/16" W (622 mm x 648 mm x 279 mm). Weight: 72 lbs. (32.7 kg).



THE 150 SERIES

The Music Man 150 Series is a line of high-power state-of-the-art vacuum tube guitar amplifiers which feature two input channels, built-in foot-switchable reverb and phaser, and 150 Watts RMS of penetrating power to put your sound up front.

Channel 1 is equipped with a pair of input jacks, a Volume (input gain) control, and Bass, and Treble EQ controls; some models also include a Middle EQ control and a Bright switch. Channel 2 has the full complement of channel 1 features plus Reverb and Phaser con-

trols. The Deep switch and Master level control affect both channels at once.

The built-in foot-switchable reverb has a long spring delay and can be adjusted with a front panel control.

Bright and Deep switches provide an instantaneous treble and bass boost, and since their turnover frequencies are different from those of the tone controls, the overall choice of sounds is greatly enhanced.

You can adjust the Volume for more or less distortion, then adjust the Master control for the desired

output level. You thus obtain any desired tonality from gentle warmth to an all-out raucous rock sound.

Like the 75 Series, the built-in low-noise phaser can be manually adjusted or set for continuous automatic sweep, for unique sounds unavailable with any conventional EQ or phaser.

A High power/Standby/Low power switch is invaluable when you want to really push the tubes for the sound of a small amplifier being overdriven, yet not stress the speakers with full-power "squared" up sound.



HD-150R

A 150Watt RMS guitar amp head with 2 input channels. Suitable for use with most Music Man speaker systems. Dimensions: 11" H x 24-7/16" L x 9-15/16" W. Weight: 40 lbs. (18.14 kg).

212HD-150

A 150 Watt RMS amplifier with 2 input channels, and two 10" custom-built Music Man guitar speakers in an open back cabinet. Dimensions: 15" H x 24-7/16" L x 10-7/16" W (673 mm x 495 mm x 279 mm). Weight: 57 lbs (25.9 kg).

212HD-150

A 150 Watt RMS amplifier with 2 input channels, including a Bright switch and Middle EQ control on channel 1. The amp has two 12" custom-built Music Man guitar speakers in an open back cabinet. Dimensions: 26-1/2" W x 19-1/2" H x 11" D (673 mm x 495 mm x 279 mm). Weight: 72 lbs (32.7 kg).

212HD-150 EVM

Almost identical to the 212HD-150, but uses two heavy-duty 12" Electro-Voice EVM™ speakers. Weight: 92 lbs (41.72 kg).

410HD-150

A 150 Watt RMS amplifier with 2 input channels and 4 10" custom-built Music Man guitar speakers in an open back cabinet. Dimensions: 25-1/2" H x 24-7/16" L x 10-15/16" W (622 mm x 648 mm x 279 mm). Weight: 75 lbs (34 kg).

115HD-150-EVM

A 150 Watt RMS amplifier with 2 input channels and a single 15" heavy-duty Electro-Voice EVM™ speaker in an open back cabinet. Dimensions: 20-1/2" H x 24-7/16" L x 10-15/16" W (621 mm x 522 mm x 278 mm). Weight: 76 lbs (33.7 kg).

AMPLIFIER SPECIFICATIONS

		RD SERIES	RP SERIES	TWO CHANNEL SERIES	
POWER OUTPUT DELIVERED TO 4 OR 8 OHM SPEAKERS		All -100 models, 100 watts RMS All -65 models, 65 watts RMS		All -75 models 75 watts RMS	All -150 models 150 watts RMS
INDIVIDUAL MODELS (Followed by speaker quantity, type and nominal diameter, except as noted for head-only models)		RD-100 (Head)	RP-100 (Head)	75* (Bass Head)	HD-150 (Bass Head)
		112-RD65 1 Music Man 12"	112-RP65 1 Music Man 12"	75R (Head)	HD-150R (Head)
		112-RD100-EVM 1 EVM 12"	112-RP100-EVM 1 EVM 12"	112-75 1 Music Man 12"	115-HD150-EVM 1 EVM 15"
		115-RD100-EVM 1 EVM 15"	115-RP100-EVM 1 EVM 15"	210-75 2 Music Man 10"	210-HD150 2 Music Man 10"
		210-RD100 2 Music Man 10"	210-RP100 2 Music Man 10"	212-75 2 Music Man 12"	212-HD150 2 Music Man 12"
				410-75 4 Music Man 10"	212-HD150-EVM 2 EVM 12"
				410-HD150 4 Music Man 10"	
MINIMUM INPUT SENSITIVITY	Input 1	0.9 mV	0.9 mV	1 mV	1 mV
	Input 2	2.2 mV	2.1 mV	2 mV	2 mV
INPUT IMPEDANCE	Input 1	215,000 ohms	215,000 ohms	215,000 ohms	215,000 ohms
	Input 2	122,000 ohms	122,000 ohms	122,000 ohms	122,000 ohms
TONE CONTROL CENTER FREQUENCIES	Treble	3.3 Hz	3.3 kHz	3.3 kHz	3.3 kHz
	Middle	460 Hz	460 Hz	460 Hz*	460 Hz*
	Bass	65 Hz	65 Hz	65 Hz*	65 Hz*
BRIGHT SWITCH BOOST		+15 dB @3.2 kHz	+15 dB @3.2 kHz	+15 dB @3.2 kHz	+15 dB @3.2 kHz
DEEP SWITCH BOOST		+13 dB @54 Hz	+13 dB @54 Hz	Turnover @100 Hz 6 dB/OCT HPF.	Turnover @100 Hz 6 dB/OCT HPF.
LOW LEVEL LINE IN/OUT JACK	Nom. Level	0.1 volts RMS	0.1 volts RMS	Not Applicable	Not Applicable
	Output Z	< 700 ohms	< 700 ohms		
HIGH LEVEL LINE IN/OUT JACK	Nom. Level	3 volts RMS	3 volts RMS	Not Applicable	Not Applicable
	Output Z	< 700 ohms	< 700 ohms		
JACK		> 180 kohms	> 180 kohms		
PHASER RATE		Not Applicable	0.05 Hz - 8 Hz	0.05 Hz - 8 Hz*	0.05 Hz - 8 Hz*
REVERB		Footswitchable	Footswitchable	Footswitchable*	Footswitchable*
POWER REQUIREMENTS ±		120 V AC, 60 Hz	120 V AC, 60 Hz	120 V AC, 60 Hz	120 V AC, 60 Hz
3 AG FUSE RATING		3 amp	3 amp	5 amp	5 amp
NOTES:		2 Gain & 2 Volume controls, foot-switch selectable	Footswitchable 4 stage phaser	Footswitchable 4 stage phaser	Footswitchable 4 stage phaser

*Models 75 and HD-150 Bass Heads: Middle and Bass tone control turnover frequencies differ on the two bass channels (Mid=325 Hz, Bass=32 Hz), and reverb and phaser is not provided.

BASS HEADS



75

A 75 Watt RMS bass amp head with 2 input channels. Channel 1 (the "Normal" channel) includes High and Low gain Input jacks, a Volume (gain) control, a Bright switch, and Bass, Middle and Treble EQ controls. Channel 2 (the "Bass" channel) includes all the controls of channel 1 plus a Deep switch and a Master volume control for both

channels. Channel 1 is used for most bass instruments (it is marked "Normal"), and provides the maximum bass response. The channel 2 Bass tone control is modified for less overall bass response, an aid when using very Bass-heavy instruments (hence the channel designation "Bass"). The unit is Suitable for use with most Music Man speaker systems. Dimensions: 8-1/2" H x 22-11/16" L x 9-15/16" W. Weight: 34 lbs. (15.4 kg).

HD-150

A 150 Watt RMS bass amp head with controls and features identical to those of the 75 head. Suitable for use with most Music Man speaker systems. Dimensions: 8-1/2" H x 22-11/16" L x 9-15/16" W. Weight: 40 lbs. (18.14 kg).

ENCLOSURE SPECIFICATIONS

CABINET	INCHES O.D.			CENTIMETERS O.D.			WEIGHT		SPEAKER COMPLIMENT	Enclosure Impedance	Power Capability (RMS)
	H	L	W	H	L	W	LBS	KILOS			
115RH-75	27-3/8	27-7/8	12-15/16	69.933	69.533	32.861	60	132.3	1 - 15" Music Man	8 ohms	75 watts
115RH-150 EVM	27-3/8	27-3/8	12-15/16	69.933	69.533	32.861	70	154.35	1 - 15" Electro-Voice	8 ohms	150 watts
118RH-150 EVM	31-1/8	27-3/8	16-1/2	80.963	69.533	41.91	94	207.27	1 - 18" Electro-Voice	8 ohms	150 watts
210RH-150	22-3/8	26-3/8	12-15/16	56.833	26.375	32.861	52	114.66	2 - 10" Music Man	4 ohms	150 watts
212RH-150	27-3/8	27-3/8	12-15/16	69.533	69.533	32.861	69	152.145	2 - 12" Music Man	4 ohms	150 watts
212RH-150 EVM	27-3/8	27-3/8	12-15/16	69.533	69.533	32.861	89	196.245	2 - 12" Electro-Voice	4 ohms	150 watts
412B	27-3/8	27-3/8	16-1/2	69.533	69.533	41.91	82	180.81	4 - 12" Music Man	8 ohms	150 watts
412CS	27-3/8	27-3/8	12-15/16	69.533	69.533	32.861	78	171.99	4 - 12" Music Man	8 ohms	150 watts
210S	29-1/4	13-1/4	10-15/16	74.295	33.655	27.781	42	92.61	2 - 10" Music Man 1 - PE120 Motorola 2000Hz horn	4 ohms	75 watts
12M-1	15-7/8	20-1/8	11-1/2	40.323	51.118	28.252	28	61.74	1 - 12" Music Man 1 - PE120 Motorola 2000Hz horn	8 ohms	75 watts
12M-1 EVM	15-7/8	20-1/8	11-1/2	40.323	51.118	28.252	42	92.61	1 - 12" Electro-Voice 1 - PE120 Motorola 2000Hz horn	8 ohms	100 watts



GUITAR AND BASS STACKS

75-HEAD
118-RH-150 ENCLOSURE

75-R-HEAD
210-RH-150 ENCLOSURE
210-RH-150 ENCLOSURE

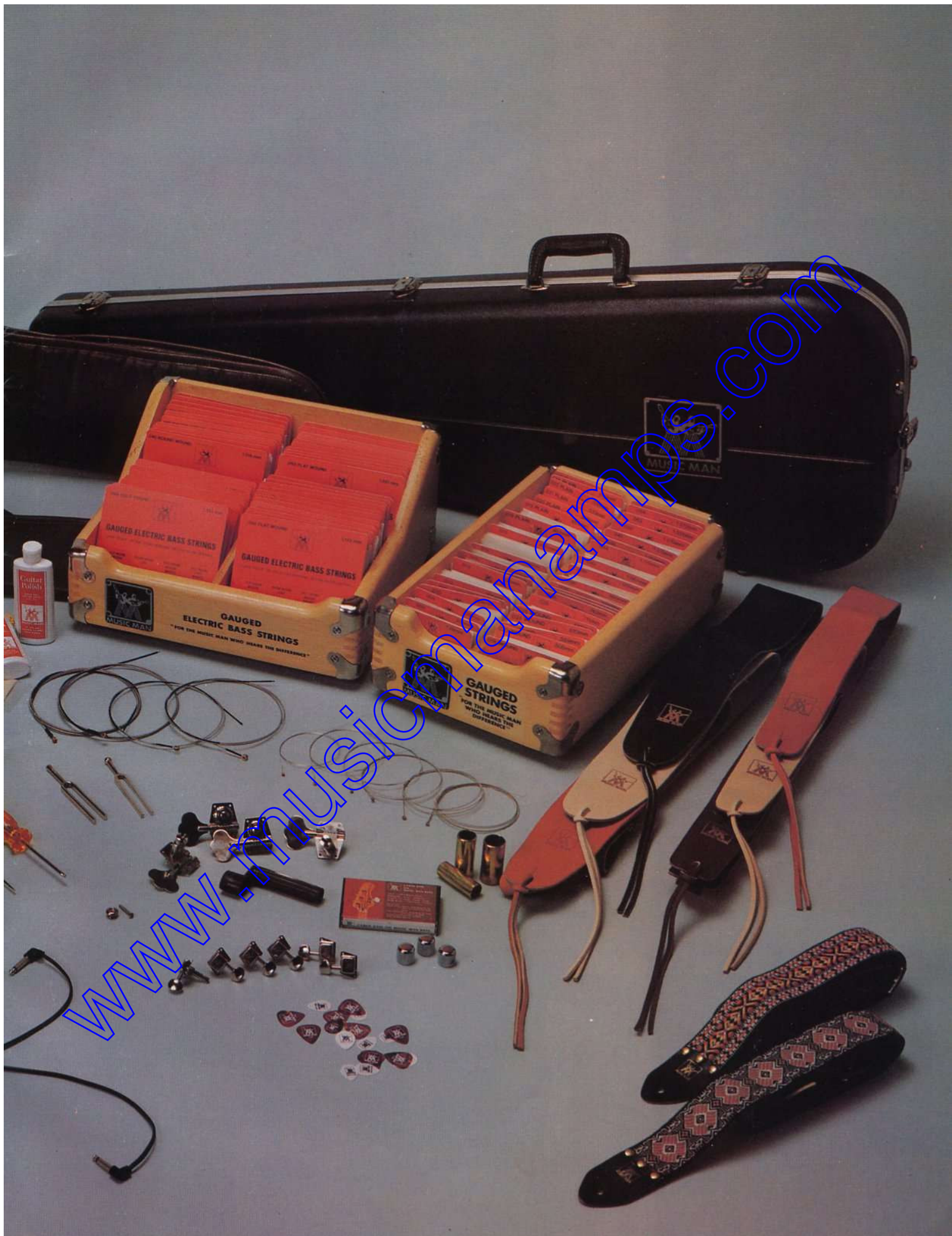
HD-150-HEAD
412-B ENCLOSURE
412-B ENCLOSURE



HD-150R-HEAD
412-GS ENCLOSURE
412-GS ENCLOSURE

100-RD-HEAD
212-RH-150 ENCLOSURE
212-RH-150 ENCLOSURE

100-RP-HEAD
115-RH-75 ENCLOSURE



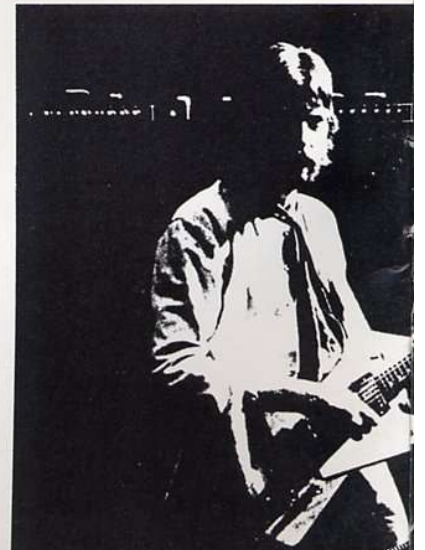
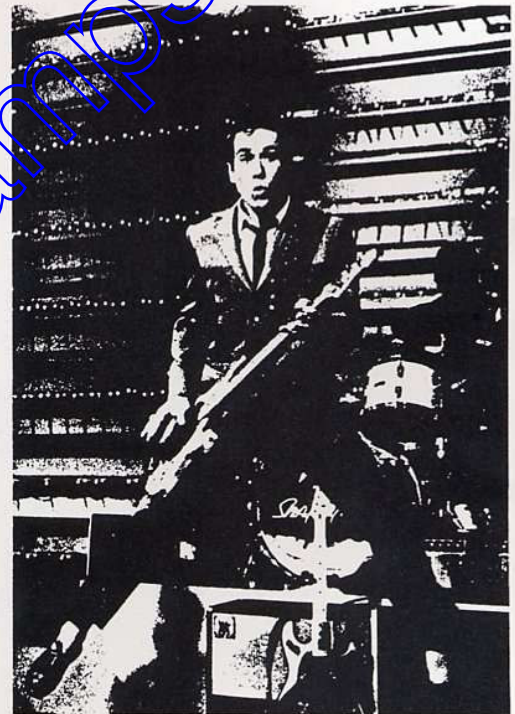
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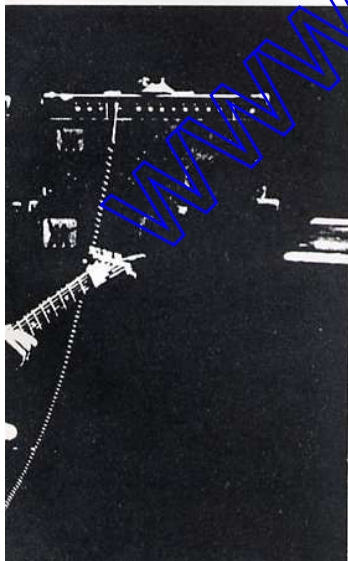
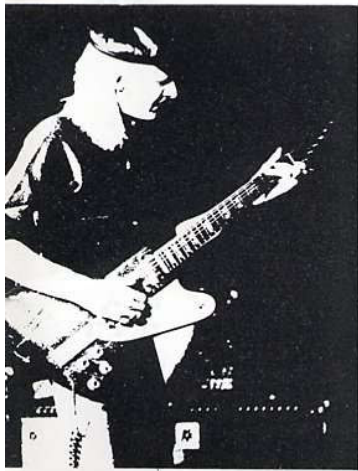
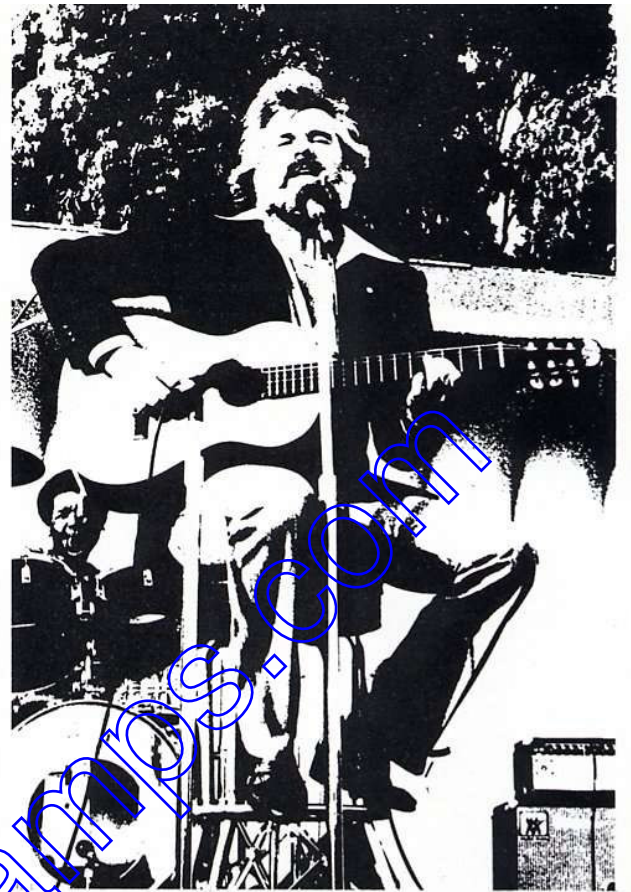
DOMESTIC

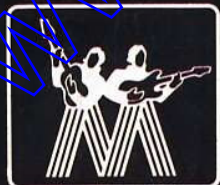
Aerosmith
Loren Balman
Paul Barrere/Little Feat
Bee Jay Recording Studios,
Orlando, Florida
Glen Campbell
Eric Clapton
Thumbs Carllile
Gene Cotton
Joel Di Bartolo/Doc Severinson
Don Everly
Donna Fargo
Freebo/Bonnie Raitt
Leon Gaer
Crystal Gayle
Bill Graham
Sal Guglielmi/Donna Summer
Emmy Lou Harris
Charlie Harrison/Poco
Louis Johnson/The
Brothers Johnson
Albert Lee
Neil Levang/Lawrence Welk
Mike Hamilton/Kenny Loggins
David Margen/Santana
Kevin McCormick/Brooklyn Dreams
Mother's Finest
Mayf Nutter
Oak Ridge Boys
Palomino Club
Dolly Parton
Alvino Rey
Michael Rodriguez/Cheek
Dann Rogers
Kenny Rogers
Chico Ryan/Shana Na Na
Tennessee Three/Johnny Cash
Dottie West
Johnny Winter Group
Jimmy Wyble
Lloyd Ellis/Pete Fountain

INTERNATIONAL

Austria Consort
Eela Craig
Julius Farmer
Uriah Heep
Hans Hollestalle
Pepe Lienhard
Little River Band
Hazy Osterwald
Niels Henning Orsted Pederson
P.F.M.
Mud
Shakin' Street
10 CC
Dave Pegg/Jethro Tull
Hans & Jan Vermeulen

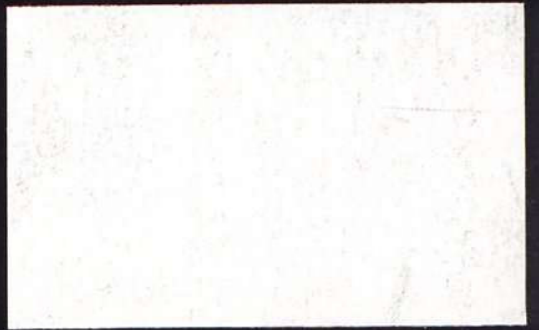






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