

Two-Rock

Studio 50-15



MAIN FEATURES

- Output Power: 15W or 50W
- Tubes: 6L6 Power Tubes
- Speakers: WGS 12-65B or Celestion G12-65
- Effects Loop

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CLEAN. COOL. CLEVER.

Three simple words that describe this powerful new amp designed for the working musician.

Clean – It's no secret Two-Rock amps are known for our beautiful clean tones and the Studio 50/15 is no exception. The 50/15 features a simple pedal-friendly input stage designed to be the perfect platform for you and your music. Simple Treble, Middle, and Bass controls each with their own pull-shift function allow you to tailor the voice of the amp to match your style, compliment your guitars, and deliver the tones you love.

Cool – this is the perfect word to describe our cool new power feature. There's nothing like the feel and sound of a large output transformer and 6L6 power tubes. Players love big-stage volume and big-stage tone, but many studios and neighbors do not. Thanks to our new switchable power design, you can now achieve that big feel and tone wherever you go. Flip the Standby switch to the up position and you've got the full 50-watt output section working in all its glory, flip it down and you get the same feel and glory at a manageable 15-watts. Cool.

Clever – In the past, effects loops on amps were either passive or active. Passive meant no extra components to mess with your tone, but they also brought the challenge of level control and impedance matching. Active loops took care of the impedance issues, but they could be a challenge to get the levels and gain right. Say hello to the perfect effects loop on the Studio 50/15. This loop can be passive or active and has switchable buffers (impedance matching) and switchable level controls (gain) for both the Send and Return side of the loop. This clever design allows you to interface with vintage and modern effects without the worry of sacrificing your tone or feel. Clever indeed.

FAQ

1. How does this fit in the Studio Pro line?

This is the Studio Pro front end (tone stack,) minus the reverb. Also, the loop has the added send control and the option to engage the send or return controls of the loop.

2. Power settings

This amp has a 50 and 15 watt power regulation. The low power setting regulates the tube to only allow 15 watts of power before clipping. In the high power mode, it allows a full 50 watts of output power before clipping. This decrease in power is not related to volume or attenuation. The low power settings allow you to overdrive the output section of the amp.

Features: Front Panel

- Treble with pull Bright
- Middle with pull Mid-boost (tone stack bypass)
- Bass with pull Deep
- Gain
- Master Volume
- Three position Standby switch - 50 Watt (High Power) or 15 Watt (Low Power), or standby

Features: Back Panel

- Effects Loop Send jack
- Effects Loop Send control - pull for active mode (engages buffer and level control)
- Effects Loop Return Jack
- Effects Loop Return control- pull for active mode (engages buffer and level control)
- Dual 4 ohm, single 8 ohm and single 16 ohm speaker Jacks

Available Configurations

- Head
- Combo with WGS 12-65B or optional Celestion G12-65 upgrade

Weight and Dimensions

- Head wt: 41 LBS | WxDxH: 20 5/8" x 12" x 10 1/2"
- Combo wt: 59 LBS | WxDxH: 20 5/8" x 20" x 10 1/2"

DESIGN NOTES

The goal from the start of this design was to offer a performance level amplifier with dual power settings and a familiar layout. This amp offers the player the ability to take the amp to the studio, the stage or to the bedroom. With its simple yet effective front end, unique implementation of its effects loop and two stage power supply, this amp offers a full range of sonic characteristics.

The Studio 50/15 includes a dual stage power selection switch on the front panel called "HIGH" and "LOW" power.

In HIGH power mode, the amp is in its normal state and similar to other performance level Two-Rock amps. Operating at a full 50-watt output level, the amount of clean headroom is maximized. To start clipping of the output stage, you have to fully open up the preamp. This setting will instantly feel similar to any of our clean platforms and add to the nature of a "Modern Hi-Fi" sounding amplifier.

In LOW power, the amp is running at a considerably lower level of output power. This lower level reduces the total output to 15 watts. This might lead to the misconception that the amp should be significantly quieter. While there might be a slight reduction in DB, the larger and more noticeable aspect of the low power setting will be headroom. This reduced headroom will lead to a lower volume "sweet spot" if the goal is "clean" output. In the low power mode with no change to volume, the amp will instantly feel and sound more vintage. As the amp is turned up, it will tend to have more artifacts around the notes. This is due in large part, to the output stage being driven into clipping and the amp feeling as if it can be pushed around more. The result is a bit less hi-fi.

THE EFFECTS LOOP

The effects loop in this amplifier is a non-active (passive) series loop in standard operation. The Send and Return side of the loop have optional buffers that can be engage by pulling the potentiometers. Engaging each control activates impedance-correcting buffers. These buffers can be active on the Send, Return or both. Both sides of the loop, once engaged, have individual level controls.

This loop offers some unique ways to adjust the signal with no effects in-line. Once effects are inserted into the system, the loop will behave differently and each added effect will have its own impact on the note and signal strength. In its passive state (potentiometers pushed in) the effects loop has no impact on the fundamental notes. Once you start engaging the buffers, various levels of compression and overdrive can be achieved in conjunction with the preamp. The settings on these buffer controls will have a direct impact on the signal as it hits the power stage.

The very nature of these controls will make them seem like additional master volumes, but they shouldn't be treated as such. Since they are tied to the tube buffers they can have a much broader impact on shaping the tonal frequency and the notes.

Send

This buffer, once engaged, will need to be turned to 3 o'clock to achieve a unity setting with the preamp. As the Send level control is turned down (counter clockwise,) the strength and volume of the source signal will be reduced, adding a slight level of compression. Additionally, as this level is reduced, there will be some treble frequencies lost. Depending on how hot you have the front end controls set, this can allow some very useful home level use. The controls can be set to achieve very clean tones, or pushed into overdrive.

Return

This buffer will react in a very similar fashion to the send buffer, but will have a higher impact on signal strength. The optimal unity setting is around 12 o'clock. It will have the ability to increase or decrease signal strength to the power amp, and have the same frequency shaping ability across the higher frequencies. However, this buffer will have a lower level of compression across it. When this is used in conjunction with the Send buffer, more tonal shaping and gain control can be achieved.