Two-Rock

Classic Type

2

OWNERS MANUAL

Dear Customer,

Thank you for your purchase of a *Two-Rock* amplifier from Premier Builders Guild.

As a discerning guitarist, you know the road to great tone begins with great components.

Our Classic Design, carefully selected parts and hand-built approach combine to make an extremely versatile instrument.

Please take the time to read this manual. We hope it will answer any questions that you may have.

We extend a warm welcome to you as a member of a select group of musicians who have chosen a *Two-Rock* amplifier.

Important Safety Instructions

1. Read these instructions
2. Keep these instructions
3. Heed all warnings
4. Follow all instructions
5. Do not use this apparatus near water
6. Clean only with dry cloth
7. Do not block any ventilation openings. Install in accordance with the manufacturer's instructions
8. Do not install near any heat sources such as radiators, heat registers, plugs, and the point where they exit from the apparatus
9. Protect the power cord from being walked on or pinched particularly at plugs and the point where they exit from the apparatus
10. Only use attachments/accessories specified by the manufacturer
11. Unplug this apparatus during lightning storms or when unused for long periods of time
12. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped
13. CAUTION: To disconnect the unit completely from the MAINS, unplug the unit. Turning the power switch off does not disconnect the unit completely from the MAINS.

Front Panel Functions

1. **Input Jack**- High impedance input to the amplifier. Plug in your instrument here.

2. **FET Gain-** The FET (Field Effect Transistor) feature consists of a single stage high impedance preamp/buffer. This feature can be switched in and out via the front panel switch ("ON" is "up" position) or footswitch. This mode offers an additional buffered gain stage, and can be used to buffer the input from high output pickups or increase the signal of low output pickups. The FET GAIN control controls the amount of signal fed to the following stage(s) {gain control}

3. **FET Switch-** Enables or defeats the FET feature. ("ON" is "up" position)

4. **Treble Control**- Adjusts the high frequency response. In the full counter-clockwise position, high frequencies are bypassed to ground. In the full clockwise position, high frequencies are allowed to pass to the next gain stage.

5. **Bright Switch-** Boosts the high frequency response. This is most effective when the input gain is set at 12 o'clock or lower. The effect is less dramatic as the input gain control is adjusted past the 12 o'clock position.

6. **Middle Control**- Adjusts the mid-range response. In the full counter-clockwise position, the tone will be somewhat "scooped" of mid-range response, emphasizing the highs and lows. In the full clockwise position, mid-range frequencies are allowed to pass to the next gain stage.

7. **Mid Switch- Boosts** the mid range frequency response.

8. **Bass Control**- Adjusts the bass response. In the full counter-clockwise position, low frequencies are cut. In addition, the response of the treble and mid-range controls is greatly reduced. In the full clockwise position, low frequencies are allowed to pass to the next gain stage.

9. **Deep Switch-** Boosts the low and low-mid frequencies. This is a low frequency contour switch, changing the low and low-mid response.

10. **Input Gain**- Adjusts the overall gain of the amplifier. Start with this control in the 12 o'clock position. Keep in mind that the amount of gain set here determines the signal level feeding the lead channel. Low gain settings of this control will require higher lead gain settings for the same amount of overdrive.

11. **Clean Channel Master Volume-** Adjusts the output level of the clean channel.

12. **Q1/Q2- This** switch allows you to choose between 2 completely different equalization settings. **Q1** is a lower gain setting, with extended midrange and bass available when used in conjunction with the middle and bass controls as well as the deep switch. This setting is suitable for any style requiring a pure clean tone with a nice round bottom and plenty of headroom.
Q2 is a higher gain setting, allowing a greater signal level to pass to the lead channel. This setting is suitable for any style requiring a clean to slightly distorted tone in clean mode, and more gain in the lead mode.

13. **Lead Gain**- Adjusts the input level (gain) of the lead channel.

14. **Lead master**- Adjusts the output level of the lead channel.

15. **Lead Channel Switch**- Sends the instrument signal through the lead circuit, adding extra stages of gain to the signal and enabling the lead gain and lead master controls. To enable foot switch control of this function, switch must be in the down position.

16. **Bypass Switch**- This switch bypasses the tone controls, increasing both level and mid-range response. To enable footswitch control of this function, switch must be in the down position.

17. **Contour Control**- The contour control is an active wide band sweep. In the 12 o'clock position, the amps' frequency response is flat. Counterclockwise rotation reduces high end response and increases low frequencies. Counterclockwise rotation decreases low end and increases the high frequency response. This control is very useful for maintaining preamp tone control settings, while allowing a global adjustment to compensate for differences in room acoustics, speaker cabinets, or bright to dark guitars (PRS Humbucker to Strat, for example). This control also actively reduces the articulation available, allowing a softer setting, or extremely open and revealing, depending on your individual style and requirements.

18. **Stand-by Switch**- Should be in the "down" or "stand-by" position when you apply power to the unit. After a few seconds, place the switch in the "up" position to use the amplifier. You may leave the unit "powered up" and place this switch in the "stand-by" position to mute the output.

19. **Indicator Lamp**- This lamp will illuminate when the power switch is in the "up" position, indicating the unit is receiving A/C power.

NOTE: All switches are ON in the "up" position

Rear Panel Functions

1. **A/C Input**- Connects the amplifier to A/C power via the power cord supplied. Unless otherwise specified, your amplifier is designed to operate on 120 volts A/C, 60 cycles, ONLY.

2. **Fuse**- See Fuse Chart

3. **Power Switch**- Turns power on.

4. **Power Selector**- This switch selects between two power levels (if equipped.) On 50 Watt models, the low power position provides 30 Watts. On 100 Watt models, the low position provides 70 Watts.

5. **Feedback Selector**- In the up position, the output stage negative feedback is taken from the 16 ohm speaker jack. In the center off position, there is no feedback in the circuit. In the down position, the output stage negative feedback is taken from the 8 ohm jack.

6. **Speaker Output Jacks**- There are 3 speaker output jacks; 4, 8, and 16 ohms. NEVER OPERATE YOUR AMPLIFIER WITHOUT A PROPER SPEAKER LOAD CONNECTED. Be sure to match the impedance of your cabinet with the impedance (output) of the amplifier.

7. **Lead Contour**- This contour control has the same function as the front panel control, but is assigned to the lead channel only.

8. **Footswitch Jack**- The footswitch connects here. The clean/lead, tone bypass, and FET functions can be activated via the footswitch. The respective front panel switches must be in the "off," or down position, to enable the footswitch functions.

9. **Effects Send**- Use this jack to send the amplifiers signal to outboard effects.

10. **Effects Return**- Use this jack to connect the output of your effects to the amplifier.

11. **Lead Trim**- This control is a fine adjustment at the input stage of the lead channel. High clean gain settings allow a higher signal level to the lead stage, and this control can smooth out or increase the aggressive nature of the lead channel in conjunction with the lead gain control.

12. **Feedback max/off/min**- This switch defeats (center off) the internal negative feedback circuit located in the preamp section.
The effect is subtle and becomes more apparent as you familiarize yourself with various settings. "Max" setting is maximum feedback, most effective when using high output humbucking or active

pickups. “Off” disengages the feedback circuit, and “Min” adds negative feedback suitable for low output single coil pickups. These settings are recommendations only; we suggest you experiment with various combinations of settings of both preamp and output negative feedback. You can change the degree of articulation, compression, and “bloom” characteristics of the amp with these features.

13. **S/N**- Your serial number is located here. We strongly suggest that you record this number and have it handy in case you need service, or in the event that your amp is lost, stolen, or damaged.

Fuse Chart

All Fuses are 3AG Type 250 Volt, SLO-BLO

Export 100 Volt	**Domestic Fuses:**	**Export 220, 230, 240 Fuses:**
3.2- 100 Watt 4x6L6	3.2- 100 Watt 4x6L6	1.6- 100 Watt 4x6L6
2.5- 50 Watt 2x6L6	2.5- 50 Watt 2x6L6	1.25- 50 Watt 2x6L6

FOOTSWITCH

FET -Green LED
LEAD -Blue LED
BYPASS -Red LED

(Tube Complement)

V1- 12AX7, Rhythm channel
V2- 12AX7, Lead Channel
V3- 12AX7. Phase Inverter
V4, V5- 6L6GC, Output
V6, V7- 6L6GC, Output (100 Watt)

Each fine production tube is tested and matched to our exacting specifications. External bias adjustment and test points are located on the chassis near the output tube sockets. A digital voltmeter and small screwdriver are required for bias adjustment.

BIAS ADJUSTMENTS:
Power up unit and connect proper speaker load.

Set master volumes and effects return controls to zero.
DO NOT apply any signal to the input during the biasing procedure!
Take unit off standby and allow a few seconds for the circuit to stabilize.
Set voltmeter to Millivolt scale (or lowest volt scale 60 millivolts=.060 volts.)
With meter grounded to chassis and + probe at test point, measure voltage.
A reading of 0.055 to 0.060 volts is normal for 50 Watt amplifiers with (2) 6L6's. A reading of 0.115 to 0.120
volts is normal for 100 Watt amplifiers with (4) 6L6's. If not in this range, adjust by turning bias screw SLOWLY a small amount. **Do not set above .070!**
For other tube types (5881, 6550, EL34) check with the manufacturer or contact us for recommendations.
Settings higher than .065 with 6L6 tubes may cause premature tube wear and possibly damage the amplifier.
Keep in mind that tubes vary in quality, and some tubes can handle upwards of 40 ma each (a reading at the test point of .080!) However, to be on the safe side, use the above as a guide.
NOTE: Some amps are equipped with 2 bias pots, one for low power, and the other for high power. Adjust bias in both hi and low power settings!
NOTE: Some amps are Class A/AB. In LOW POWER MODE (CLASS A), you will not get a proper reading- adjust bias in high power mode only.
WARNING! No user serviceable parts inside! Refer to qualified service person only.
LINE CORD- For your safety, connect to grounded A/C receptacle only.

INTERNAL TONE STACK FUNCTIONS

The Type 2 utilizes an internal set of user adjustable tone controls that are dedicated to the lead channel.

The factory default setting situates the lead EQ to be a continuation of the clean channel, with some treble and bass attenuation. This ensures a smooth overdrive at higher gain settings which can become brittle or piercing with certain guitars and speakers, as well as a tighter bass response.

The 3 EQ controls (treble, bass, and mid) are somewhat interactive. Feel free to experiment with these controls. A low to medium gain setting(and matching overall volume via the 2 masters) in the lead channel will allow you to quickly compare the EQ difference between clean and lead as you switch between the 2 settings.

The input gain trim for the lead channel is also preset from the factory. If a sweeter, less overdriven lead is desired, you can reduce the signal to the input of the lead channel with this control. Setting control to the max position will provide the most gain possible from the lead channel.

NOTE: Because the EQ controls are subtractive, settings also affect the feel of the lead channel. With all EQ controls at zero, the lead channel will be the most compressed. With all advanced to the full on position, the lead channel will have the least amount of compression.

Two-Rock amplifiers are brought to you by Premier Builders Guild.

We know your new *Two-Rock* amplifier will provide many hours of enjoyment and inspiration in the years to come. This manual is a resource for some of your questions. Please contact us with any other questions or comments that you may have. We look forward to hearing from you!

PHONE: 1(707)584-TONE (8663) (M-F 9am-5pm PST)
FAX: 1(707)584-8661

ADDRESS: Two-Rock
619 Martin Avenue, Suite 6
Rohnert Park, CA 94928

SERVICE: service@two-rock.com

WEB: www.two-rock.com

PRECAUTIONS:

DO NOT expose to rain or any other moisture.
DO NOT use cleaning solvents. Wipe exterior with a clean, dry cloth only.
Refer servicing to a qualified service technician.

This is a product of
Premier Builders Guild

Two-Rock

619 MARTIN AVENUE, SUITE 6
ROHNERT PARK, CA 94928
707-584-8663
www.two-rock.com

SERIAL NUMBER: _____

Two-Rock

Guitar Amplification
619 Martin Ave. Ste 6
Rohnert Park, CA 94928
(707)584-8663

CE

DECLARATION OF CONFORMITY
Report #R070212

We, Two-Rock Amplifiers, in coordination with CES Laboratories, declare, taking this declaration under our total responsibility, that the below models are in conformity with the provisions of the following EC Directive(s) when installed in accordance with the installation instructions contained in the product documentation:

2006/95/EEC	Low Voltage Directive
2004/108/EEC	EMC Directive
2011/65/EEC	RoHS-Directive

And that the standards and/or technical specifications have been applied to the following families of products:

Custom Reverb	Jet
Studio Pro	Sensor
Eric Gales	EXO-15
Classic Reverb	Bi-Onyx
TS-1	Classic Type Series
Gain Master	Matt Schofield

Signature:

Name and Title: Mac Skinner / General Manager

February 12, 2007

Approved By:
Chandra Garudachar
President
CES LABORATORIES

Prepard By:
Jyotsna Bedi
23361 Cypress Pt
Mission Viejo, CA 92692