

Two-Rock

**Silver Sterling
Signature**

OWNER'S MANUAL

Dear Customer,

Thank you for your purchase of a **Two-Rock!**

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

INPUT - High impedance input to the amplifier. Plug in your instrument here.

FET Switch - Enables or defeats the FET circuit. (“ON” is “up” position)

To enable footswitch control of this function, the switch must be in the down position.

When the FET circuit is switched on, the FET GAIN determines the level of boost or cut in the signal fed to the following stage of the amplifier.

FET GAIN - The FET (Field Effect Transistor) circuit consists of a single stage high impedance preamp/buffer. This is a very dynamic clean boost that when turned up past the 12 o'clock position can be used to boost the signal for increased gain, touch sensitivity, sustain and overdrive. This circuit can also be used to buffer the input from high output pickups. When set below the 12 o'clock position it will actually reduce the level of gain and bass, and essentially “clean up” the signal before it passes to the next stage of the amplifier.

EQ1/EQ2 Switch - This switch lets you choose between 2 completely different global equalization settings greatly affecting the overall personality of the amplifier.

EQ1 is a lower gain, higher headroom setting with extended midrange and bass response.

This setting is suitable for any style requiring a pure clean tone with a nice round bottom end response, and plenty of headroom. It may seem weak and thin sounding when first switching to the EQ1 setting from the EQ2 setting. This is due to the lower gain structure of EQ1 thus the gain and master settings as well as the tone controls do need to be readjusted in order to take full advantage of the EQ1 setting.

EQ2 - This setting has more available gain yet still provides plenty of clean headroom if desired, along with a full and balanced response overall. This is the setting that most players will prefer to use especially with single coil pickups, and or any type of lower output pickups.

GAIN - Adjusts the overall gain of the amplifier. Start with this control in the 12 o'clock position then adjust to taste. This control determines the initial character of your tone, from cleaner/brighter tones at low settings to fatter/warmer tones at higher settings. As you turn this control up it also introduces more gain and bass into the signal path, and reduces the amount of available clean headroom especially when the master volume is set higher.

BRIGHT Switch - Boosts the high frequency response. This is most effective when the Gain control is set at 12 o'clock or lower. This is great for adding sparkle to clean tones. The effect is less dramatic as the Gain control is adjusted past the 12 o'clock position.

TREBLE - Adjusts the high frequency response. At lower settings of this control the tone will be warmer and smoother. As you turn this control up the highs become more prominent and aggressive adding gain to the signal as well. This control is very interactive with the Bright switch, Middle control, and Deep switch. 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.

MID Switch - Boosts the midrange frequency response.

MIDDLE - Adjusts the midrange response. At low settings of this control the tone will be “scooped” of midrange response, emphasizing the highs and lows. As this control is turned up, the midrange frequencies are increased. This creates the “body” of your guitar’s tone and is very critical to both the tonality, feel and overall response of the amplifier. Higher settings of this control also help your tone to cut through the mix in both a live band situation as well as when playing the amp outdoors. In the full clockwise position, mid-range frequencies are allowed to pass to the next gain stage.

DEEP Switch - Boosts the lower bass frequencies. This low frequency contour switch also shifts the emphasis from the upper bass frequencies to the lower bass frequencies which helps smooth out and clarify the midrange response.

BASS - Adjusts the bass response. In the full counter-clockwise position, low frequencies are cut and the response of the treble and mid-range controls is greatly reduced. As this control is turned up, the bass frequencies are increased and allowed to pass to the next gain stage.

BYPASS Switch - Referred to as Tone Stack Bypass, this switch bypasses the Bass, Middle, and Treble controls effectively turning them up all the way and increasing both the volume and perceived mid-range response. The Bright, Mid, and Deep switches remain active in the Bypass mode. This function is also foot switchable. To enable footswitch control of this function, the switch must be in the down position.

HIGH CUT - LOW CUT Filters - The treble and bass cut controls are 7 position switches, offering more tone shaping (EQ adjustment) if desired.

NOTE: With the treble cut control in the full counter-clockwise position both controls are disabled. Turn the HIGH CUT control at least one notch up to activate both controls!

Turning the TREBLE CUT control clockwise reduces high frequency response.

Turning the BASS CUT control clockwise reduces the bass frequency response.

REVERB SEND - This reverb drive control determines the amount of signal applied to the reverb tank. Low settings will create a very open, small room reverb effect with a short decay time. Advancing the control clockwise increases the signal applied to the driver, and a very saturated effect with a sharp attack and a long decay can be obtained.

REVERB RETURN - The reverb return control mixes the reverb effect signal with the dry signal. At full counterclockwise rotation, the reverb effect is defeated. By using the return control in conjunction with the reverb send control, a wide range of natural reverb effects can be produced.

MASTER - Adjusts the overall output level of the amplifier. At lower settings on this control the amp will be much cleaner sounding as well as lower in volume. As this control is turned up the power section of the amp begins to work harder which increases sustain, fullness, and touch dynamics as well as raising the volume of the amplifier. At higher settings on this control the power section will be pushed into natural overdrive especially if the Gain control is set higher.

PRESENCE - Adjusts the contour of the high-frequency response. Turning this control up gradually increases the intensity of the upper frequencies. This is a subtle control which can be used to either emphasize sparkle and brightness when needed or smooth out your overall tone by turning the control down.

STANDBY - This switch should be in the down/STANDBY position before you place the Power switch to the up/ON position. After 20 seconds or more, place the Standby switch in the “up” position to play the amplifier. When you are taking a break from playing the amp you can leave the amp “powered up” and simply switch to the “stand-by” position to mute the output of the amplifier and prolong power tube life.

INDICATOR LAMP - This lamp will illuminate when the rear panel power switch is in the “up” position, indicating the unit is receiving A/C power.

NOTE: All switches are ON when in the “up” position

Rear Panel Functions

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

FUSE - See Fuse Chart

POWER - Turns power on.

HIGH/LOW - 150/75w version - HIGH power mode is 150 watts, LOW power mode is 75 watts.

100/50w version - HIGH power mode is 100 watts, LOW power mode is 50 watts.

The 150/75w and 100/50w proprietary output transformers, when switching from full power to half power, will automatically compensate for impedance differences so no impedance adjustment is necessary.

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 speaker cabinet with the impedance (output) of the amplifier.

FOOTSWITCH - The footswitch connects here. The FET function and tone BYPASS functions can be activated via the footswitch. The respective front panel switches (FET and BYPASS) must be in the "off," or down position, to enable the footswitch functions.

Effects Loop –

The effects loop on this amplifier is a passive type of loop, see FAQ on two-rock.com

Effects Send - Use this jack to send the amplifier's signal to outboard effects.

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

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 100V

3.2A - 100 Watt 4x6L6
4A - 150 Watt 4x6550

Domestic 120V

3.2A - 100 Watt 4x6L6
4A - 150 Watt 4x6550

Export 220V, 230V, 240V

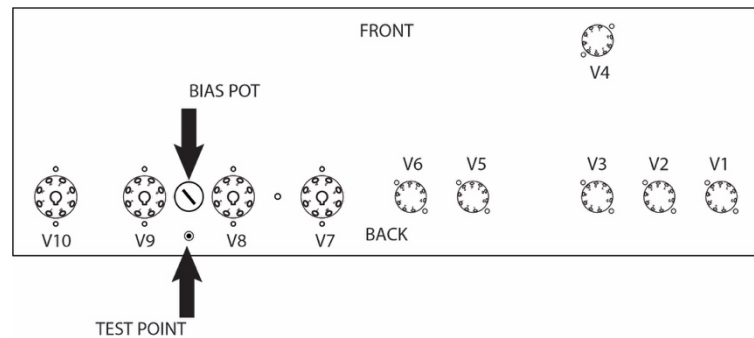
2.5A - 100 Watt 4x6L6
2.5A - 150 Watt 4x6550

FOOTSWITCH – includes ¼” to ¼” TRS cable

FET - Blue LED
BYPASS - Red LED

TUBE COMPLEMENT

V1- Preamp 12AX7
V2- Reverb Drive 12AT7
V3- Reverb Mix 12AX7
V4- Reverb Return, Reverb Send Gain 12AX7
V5- Phase Inverter 12AX7
V6- Cathode follower 12AX7WA (*Use proper cathode follower tube. See Two-Rock for recommendation*)
V7-V10 – 6550 Output (150 Watt), 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 PROCEDURE:

1. Make sure the speaker is connected properly, then power up the amplifier.
2. Set the power mode switch to Hi or Full up position
3. **DO NOT** apply any signal to the input during the biasing procedure!
4. Insert the volt meter's positive probe into the bias test point socket
5. Connect the volt meter's negative probe to chassis ground
6. Switch the amp out of standby and allow a few seconds for the circuit to stabilize.
7. Set the voltmeter to millivolt scale (or lowest volt scale 60 millivolts = .060 volts.)
8. Observe the display on the meter to see the current bias setting.

A setting of 0.034 to 0.036 volts is normal for 150 watt amplifiers with (4) 6550's.

A setting of 0.030 to 0.032 volts is normal for 100 watt amplifiers with (4) 6L6's.

If an adjustment is needed, use a small flat blade screwdriver inserted into the bias adjust pot and adjust by turning the bias screw SLOWLY in very small increments until the desired setting is achieved on the meter. Then wait a few moments for the bias to stabilize and re-adjust if necessary. You may need to repeat this procedure a couple of times.

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)

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DECLARATION OF CONFORMITY
According to EC Directive

Manufacturer: Two-Rock Amplifiers, LLC
Address: 619 Martin Ave.
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Rohnert Park, CA 94928

Phone: 707-584-8663
E-mail: info@two-rock.com

Product Name: Audio Power Amplifier

Brand Name: Two-Rock
Model Numbers/Report Numbers:

Burnside:	R130829C, R130915
Cardiff:	R160425, SR160430
Classic Reverb(Signature):	R130829C, R130915
Coral:	R070212, R070213
Crystal:	R130829C, R130915
Sensor:	R070212, R070213
Studio Pro(PLUS):	R130829C, R130915
TS1:	R070212, R070213

Has been designed and manufactured in accordance to the following technical regulation:
Directive Device:

Low Voltage Equipment 2014/35/EU
Electromagnetic Compatibility 2014/130/EU

Conformity with the following standards:

The measurements made in accordance with the procedures according to the European Council Directive and EN Standards.

Council Directive and EN Standards:

- EN 55103-1:2009+A1:2012
- EN 55103-2:2009
- EN61000-3-2:2006+A1:2009+A2:2009
- EN61000-3-3:2013
- EN60065:2002+A1:2006+A11:2008+A2:2010+A12:2011

CE mark was affixed on the products: 2007-2017

The product(s) which are defined herein was (were) manufactured under the conditions of the European Union directive and standards. Also, this product(s) responsibility is under our firm's guarantee.

Manufacturer
Stamp & Signature

Name surname: Mac Skinner
Title: Owner/COO
Date: 1/1/2017

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SERIAL NUMBER: _____