

OFFICIAL WARWICK AMP OWNER MANUAL

ENGLISH

Warwick[®]

Basses, Amps & Rock'n Roll.

Congratulations on the purchase of the new Warwick amplifier head/combo.

Please read these instructions through before connecting and operating the device.

If you keep to the guidelines set out in this manual, you will soon be able to appreciate the quality of

this new Warwick amplifier. Please keep this instruction booklet handy in case you need to consult it again.

Please send the **PASSPORT** to the address indicated therein.

RECOMMENDATIONS

The following recommendations are designed to ensure that the device always functions reliably: **Never open the casing!** To do so would expose you to the risk of an electric shock. Should repairs prove necessary, leave them to qualified service personnel.

Avoid dust and high moisture levels, direct sunlight and extremely high or low temperature. Safeguard the device from excessive vibration. Always place the unit on a stable and horizontal surface.

See to adequate ventilation. The device should not be placed on soft surfaces (carpet, cushions, etc.). When mounting it in a rack, make sure that the rear and lateral cooling vents remain unobstructed (amp heads), resp. that the rear cooling vents remain unobstructed (combos).

Avoid leaving the unit near radiators or other

objects producing heat.

Internal components should only be adjusted or cleaned by qualified service technicians.

Ensure no object or liquid penetrates the device through its cooling vents.

When replacing a fuse make sure you fit in one of identical value!

Have the device examined by a qualified service technician in the following cases:

- the mains lead or mains switch have been damaged,
- objects or liquids have penetrated the device,
- it has been exposed to excessive moisture,
- malfunctions or abnormal operating conditions have occurred,
- the device has been dropped or the casing damaged.

HINTS

To ensure secure rack or sleeve mounting you will find two nuts on the bottom side of the amplifier for additional fastening (all amp heads).

Do only operate effects pedals in-between the instrument and the amplifier, as these devices are not designed for the supplied load of an effects loop.

- Remove the plug whenever changing a fuse.
- Only ever replace a fuse with another of the same type. Never bridge defective fuses.
- Make sure the top and bottom of the device are properly ventilated and that the vents are not blocked. In the rack, leave at least 2cm free above the unit and do not remove the feet.
- Do not subject the device to excessive vibration or hard jolts as these could damage the valves ("tubes").
- After using the device, allow around 10 minutes for the valves to cool down before moving it.
- At power-up, the valves (tubes) need at least 30 seconds to warm up before achieving operation

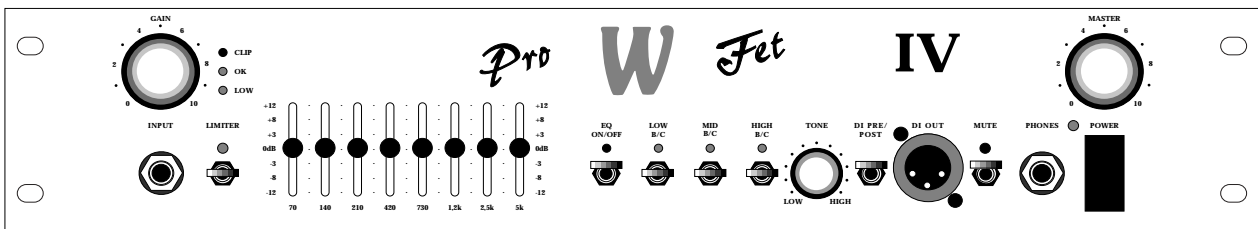
Each W-Pro unit has been conceived to match perfectly as a system-component within this series. Therefore best sound results can be achieved by mutual combination of these devices.

Many combinations are possible and allow gradual upgrading of several high-quality systems within different performance scales and for almost every kind of application.

readiness and a further few minutes before they can deliver full power.

- When changing the valves, replace them only with valves selected by Warwick, to avoid problems like noise, microphonism and imbalance. (special selection criteria).
- Valves can become very hot. Danger of combustion.
- Don't undertake repairs yourself.
- Only allow the case to be opened by qualified personnel. (Remove the plug).
- Repairs and valve changes should only be undertaken by qualified personnel.

FRONT PANEL CONTROLS



INPUT socket to plug in a bass guitar.

GAIN control + 3 LEDs to adjust the input level:

CLIP too high,
OK optimum,
LOW too low.

LIMITER 3-way switch + 2-colored LED to compress the signal within the preamp:

LED green Limiter on,
 LED red the signal level is actually being reduced.

switch in top position on,
 centered off,

bottom position on, when graphic EQ is on.

70/140/210/420/730/1.2k/2.5k/5k faders for boosting/cutting the respective frequencies by +/- 12 dB.

EQ ON/OFF switch + LED for activating/bypassing the graphic EQ (and possibly the limiter).

LOW B/C 3-way switch + 2-colored LED to boost/cut low frequencies. In boost position (LED red) the bottom-end is boosted, in cut position (LED yellow) it remains unmodified, but deep mids are attenuated to obtain a clearer sound (chords, tapping, harmonics, etc.).

MID B/C 3-way switch + 2-colored LED for the boost (LED red)/cut (LED yellow) of the frequency determined via TONE control. It will

be slightly boosted when the switch is centered. All boosts and attenuations are less intense in deeper frequency ranges than in higher spectra (300 Hz +6/+12 dB, 14 kHz +15/+20 dB, flat/boost).

HIGH B/C 3-way switch + 2-colored LED to boost/cut high sound attributes. In boost position treble is boosted (fixed preset, LED red), in cut position (LED yellow) the TONE control works as a low-pass-filter, means that frequencies higher than the TONE control setting are eliminated. Moreover the MID-boosts are softened by about 5 dB.

TONE control sets the basic sound characteristics (frequency control between 300 Hz and 14 kHz).

DI PRE/POST switches the signal lying at the DI OUT socket PRE (switch in top position) the unmodified bass signal is retained, POST (switch in bottom position) the tone controls and the effects loop are inserted into the signal path.

DI OUT symmetrical output for supplying a stage or studio mixing console.

PHONES socket for connecting a headphone (min 200 Ω).

MUTE switch + LED cuts the signal from all outputs, except from the PHONES socket, and activates the **TUNER** output (rear panel).

MASTER control determines the mains level.

POWER switch for turning the amplifier on and off.

TONE CONTROLS

As the functioning of the MID B/C, HIGH B/C switches and the TONE control is very complex, some remarks regarding this novel control stage will be shown in the following. The frequency fixed with the TONE control can be further boosted via the MID B/C switch (in center position it will be slightly boosted), or cut - similarly to a semi-parametric equalizer.

Boosts and attenuations are less intense in deeper frequency ranges than in higher spectra. These have been determined so as to obtain efficient results by quick adjustment.

The switch position HIGH cut makes the TONE control act like a low-pass filter. You can therefore cut treble that your bass does not produce anyway, so as to eliminate unnecessary noise.

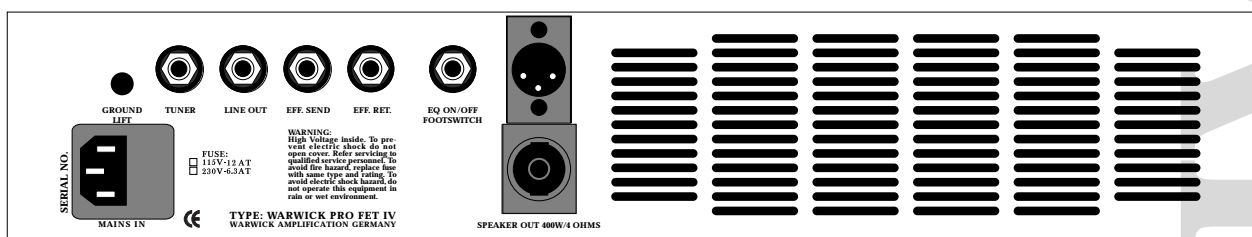
Moreover you can simulate different pickup characteristics:

Each pickup has a peak in its resonance frequency in excess of which no treble can be transmitted. The main distinction in sound characteristics between different pickups is that this frequency is located elsewhere depending on pickup types. This is what you can obtain in combination of MID boost and HIGH cut by shifting the simulated resonance frequency with the TONE control (12

o'clock until full clockwise position). However it requires that the resonance frequency of your bass pickups lies beyond that of the desired simulation. Furthermore you can pre-adjust the desired basic sound characteristics with the TONE control, and use the LOW B/C, MID B/C, HIGH B/C and EQ ON/OFF switches as preset switches.

You can also take advantage of the option to add the limiter automatically only when the graphic EQ is activated.

REAR PANEL



MAINS IN AC Terminal with integrated fuse compartment for connecting the amplifier to the current network.

GROUND LIFT switch isolates the earth connection from the ground of signal. Should several devices be simultaneously connected to earth by the same conductor as well as via line connections, a so called hum loop might appear. In this case operate GROUND LIFT to eliminate the current hum (when pressed).

TUNER OUT socket for the connection of a tuner. When MUTE mode is activated, the unmodified bass signal is retained here.

LINE OUT socket allows to connect additional power amplifiers or active speakers.

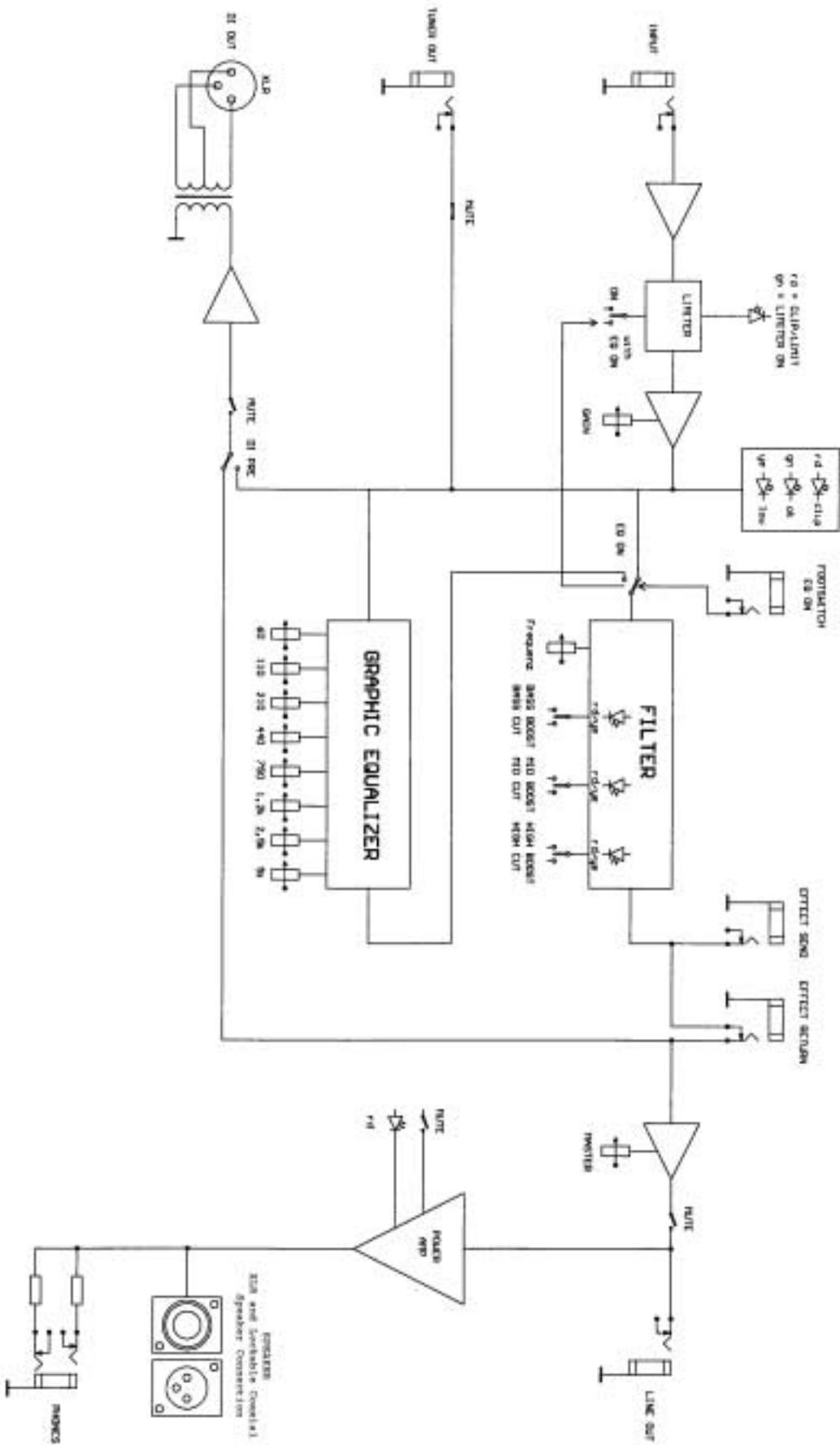
EFF. LOOP for the insertion of effects units. Connect **SEND** with the input and **RETURN** with the output of the effects device.

EQ ON/OFF FOOTSWITCH allows to connect a footswitch for activating/bypassing the graphic EQ. To do so use a switch (latch) and not a key (unlatch).

SPEAKER OUT for supplying loudspeaker cabinets. One XLR and one Speakon socket are provided. Both are connected in parallel. The signal from the Speakon outputs is leaded by 1+ and 1-.

Sonic II / III	Pro Fet III	Pro Fet IV	Pro Tube IV	Pro Tube IX	Quad IV / VI
25 mV	25 mV	25 mV	25 mV	25 mV	25 mV
transistor, active controlled	transistor, active controlled	transistor, active controlled	transistor, active controlled	transistor, active controlled	all tube
none	none	none	dual tube	dual tube	none
fan cooled (non permanent)	fan cooled (non permanent)	fan cooled (non permanent)	fan cooled (non permanent)	fan cooled (non permanent)	fan cooled (temperature controlled)
bass, mid low, mid high, treble controls, low boost and high boost switches	bass, punch, param. mids with freq. and level controls, attack, treble, low boost and high boost switches. Dyn. control with switchable limiter	3-way switches for low boost/flat/cut mid boost/flat/cut high boost/flat/cut param.freq.contr., 8-band graph. EQ +/-12 dB, dyn.contr. with switchable limiter (3-way)	3-way switches for low boost/flat/cut mid boost/flat/cut high boost/flat/cut param.freq.contr. contour switch, dyn. control with 2nd tube and crunch control.	3-way switches for low boost /flat/cut mid boost/flat/cut high boost /flat /cut param. freq.contr.,contour switch, dyn. control with 2nd tube and crunch control.	Quadrumatrix bass, mid 1 (+shift), mid 2 (+shift), treble, low boost and high boost switches
none	none	none	8-band graph. EQ, +/- 12dB, switches for low boost and high boost. Dyn. control with switchable limiter	10-band graph. EQ, +/- 12dB, switches for low boost and high boost. Dyn. control with switchable limiter	none
200 Ω	200 Ω	200 Ω	200 Ω, stereo	200 Ω, stereo	200 Ω, stereo
	0 dB, 600 Ω	0 dB, 600 Ω	2x0 dB, 600 Ω, stereo or 2x mono	2x0 dB, 600 Ω, stereo or 2x mono	0 dB, 600 Ω
mono serial send 0 dBu, 600 Ω return 0 dBu, 10 kΩ	mono serial send 0 dBu, 600 Ω return 0 dBu, 10 kΩ	mono serial send 0 dBu, 600 Ω return 0 dBu, 10 kΩ	stereo serial send 0 dBu, 600 Ω return 2x0dBu, 10kΩ	mono serial send 0 dBu, 600 Ω return 0dBu,10kΩ stereo parallel, send fullrange or 200 Hz low cut, same values	mono parallel send 0 dBu, 600 Ω return 0 dBu, 10 kΩ
DI pre/post	ground lift, DI pre/post	ground lift, DI pre/post	ground lift, DI pre/post	ground lift, DI pre/post, stereo, biamp, low cut	ground lift, DI pre/post
none	none	none	none	X-over, 2x balance	Effects mix
none	none	graph. EQ on	CH 1/2	CH 1/2	none
II: 200 W/4Ω III: 300 W/4Ω	250 W/4Ω jack XLR & Speakon	400 W/4Ω jack XLR & Speakon	400 W/4Ω jack XLR & Speakon	2x450 W/4Ω jack XLR & Speakon	IV: 400 W/4Ω VI: 600 W/4Ω
<0.1%	<0.1%	<0.1%	<0.1%	<0.1%	<0.1%
II: 8,3 ; III: 10,7	11,5	12,5	15,0	22,3	IV: 15,0 ; VI: 16,5
500x90x285	19"/483x90x375	19"/483x90x375	19"/483x90x430	19"/483x135x455	483x90x430

CIRCUIT DIAGRAM



Pro Fet IV

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