

Tone King

Falcon Grande'

User's Manual



Tone King Amplifiers
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Note from the Builder

Thank you for choosing the Falcon Grande. The Falcon Grande fills requests made by Falcon owners over the years - specifically, a 12" speaker, footswitchable voicings, and reverb. Although starting with these simple goals in mind, the design process led to a number of new developments, resulting in complete redesign of the circuitry and cabinetry. To this end, the Grande is a genuine new design, sharing very little with the Falcon model, aside from it's basic shape and some of its' features.



The new ultralinear output stage design delivers the same full-bodied sound, thick mids, and sweet top end, but with perfectly controlled compression, and very low hum. No matter how hard you push this output stage, it will not become too compressed - just more harmonically rich.

Incorporated is a redesigned Tone King reverb circuit. The 2 knob circuit is more flexible than the older circuit, in that allows a wide range of dwell settings, from a subtle

shimmer to a splashy surf sound. In addition, a new receiver circuit is extremely transparent and capable of extracting more detail and overtones from the reverb pan than the old design, but it also has the warmth, depth, and organic qualities to make it a perfect match for a vintage style amp like the Falcon Grande.



We thank you for your purchase of this special version of the Falcon, and I hope you enjoy playing it as much as we do.

Best Regards,
Tone King Amplifiers

Safety Instructions

Please keep this instruction manual for future reference and for the duration of owning this Tone King Amplifier. Please carefully read and understand the instructions inside this user's manual before attempting to operate your new amp. This instruction manual includes essential safety information regarding the use and maintenance of the amplifier. Take special care to heed all warning symbols and signs inside this manual and those printed on the amplifier itself.



WARNING!

TO PREVENT FIRE OR SHOCK HAZARD, DO NOT EXPOSE THE AMPLIFIER TO WATER OR MOISTURE. DO NOT OPERATE NEAR ANY WATER SOURCE



WHAT'S THE MEANING OF THIS?

The lightning flash with an arrow triangular symbol is intended to alert the user to the presence of non-insulated "dangerous voltage" within the products enclosure, and may be of sufficient magnitude to constitute a risk of electric shock



WHAT'S THE MEANING OF THIS?

The exclamation point triangular symbol is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the user manual accompanying this amplifier!

1. Read Instructions – All the safety and operating instructions should be read before this product is operated.
2. Retain Instructions – The safety and operating instructions should be retained for future reference.
3. Heed Warnings – All warnings on the amplifier and in the operating instructions should be adhered to.
4. Follow Instructions – All operating and use instructions should be followed.
5. Water and Moisture – The amplifier should not be used near water – for example, a bathtub, washbowl, kitchen sink, laundry tub, wet basement, or near a swimming pool, and the like.
6. Carts and Stands – The amplifier should be used only with a cart or stand that is recommended by the manufacturer.
An amplifier and cart combination should be moved with care. Quick stops, excessive force, and uneven surfaces may cause the amplifier and cart combination to overturn.
7. Wall or Ceiling Mounting
– The product should never be mounted to a wall or ceiling.
8. Heat – Amplifier should be situated away from heat sources such as radiators, heat registers, stoves, or other amplifier (including amplifiers) that produce heat.
9. Power Sources – This product should be operated only from the type of power source indicated on the rating label.
If you are not sure of the type of power supply to your home, consult your product dealer or local power company.
10. Grounding or Polarization
– This product may be equipped with a polarized alternation-current line plug (a plug having one blade wider than the other). This plug will fit into the power outlet only one way. This is a safety feature. If you are unable to insert the plug fully into the outlet, try

reversing the plug. If the plug should still fail to fit, contact your electrician to replace your obsolete outlet. Do not defeat the safety purpose of the polarized plug.

11. Power-Cord Protection

– Power-supply cords should be routed so that they are not likely to be walked on or pinched by items placed upon or against them, paying particular attention to the cord in correspondence of plugs, convenience receptacles, and the point where they exit from the amplifier.

12. Cleaning – The amplifier should be cleaned only as recommended by the manufacturer. Clean by wiping with a cloth slightly damp with water. Avoid getting water inside the amplifier.

14. Non-use Periods – The power cord of the amplifier should be unplugged from the outlet when left unused for a long period of time.

15. Object and Liquid Entry

– Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.

16. Damage Requiring Service

– The amplifier should be serviced by qualified service personnel when:

A. The power-supply cord or the plug has been damaged; or

B. Objects have fallen, or liquid has been spilled into the amplifier; or

C. The amplifier has been exposed to rain; or

D. The amplifier does not appear to operate normally or exhibits a marked change in performance; or

E. The amplifier has been dropped, or the enclosure damaged.

F. The amplifier needs tube replacement or biasing

17. Servicing – The user should not attempt any service to the amplifier beyond that described in the operating instructions.

All other servicing should be referred to qualified service personnel.

18. Ventilation – Slots and openings in the cabinet are provided for ventilation and to ensure reliable operation of the product and to protect it from overheating, and these openings must not be blocked or covered. The openings should never be blocked by placing the product on a bed, sofa, rug, or other similar surface. This product should not be placed in a built-in installation such as a bookcase or rack.

19. Attachments – do not use attachments not recommended by the product manufacturer as they may cause hazards.

20. Accessories – Do not place this product on an unstable cart, stand, tripod, bracket, or table. The product may fall, causing serious injury to a child or adult, and serious damage to the product. Use only with a cart, stand, tripod, bracket, or table recommended by the manufacturer, or sold with the product.

21. Lightning – For added protection for this product before a lightning storm, or when it is left unattended and unused for long periods of time, unplug it from the wall outlet. This will prevent damage to the product due to lightning and power line surges.

22. Replacement Parts – When replacement parts are required, be sure the service technician has used replacement parts specified by the manufacturer or have the same characteristics as the original part. Unauthorized substitutions may result in fire, electric shock, or other hazards.

23. Safety Check – Upon completion of any service or repairs to this product, ask the service technician to perform safety checks to determine that the product is in proper operating condition.

24. FUSES – Always use the correct rating and type of fuse as indicated on the rear panel. Note the proper rating fuse is determined by the AC line voltage in the country this unit is being operated.

25. AC SELECT SWITCH: This switch must be set to match the AC line voltage in the country this unit is being operated.

To change the setting, loosen (do not remove) the two screws above and below the slide switch. Temporarily move the protective cover strip and slide the actuator to match the voltage in your country. Place the protective cover strip back over the switch and tighten the two screws.

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1. Specifications

Preamplifier

| | |
|-----------------|--|
| Channels: | Single Channel with footswitchable Voicing Control |
| Tube Complement | 2 x 12AX7 |
| Controls: | Volume, Tone, Voicing (Rhythm, Tweed, Lead) |

Reverb

| | |
|-------------|--|
| Type | Full size 2-spring reverb pan |
| Controls: | Dwell (drive level), Reverb (recovery / mix level) |
| Footswitch: | Footswitch control of reverb (on/off) |

Power Amplifier

| | |
|----------------|---------------------------------------|
| Output Power | 20W R.M.S. |
| Tube Type | 2x5881, push-pull (2x6L6 may be used) |
| Biasing Scheme | Cathode Biasing |
| Operating Mode | Modified Ultralinear |

Speaker

| | |
|--------------|--|
| Manufacturer | 12" Custom designed speaker made by Eminence |
| Impedance | 8 Ohms |
| Magnet Type | Ceramic, 38oz |
| Edge Doping | Non-Doped |

Power Attenuator

| | |
|--------------------|---|
| Type | Ironman II Compensated Power Attenuator |
| Load Type | Tuned Reactive Load |
| Attenuation Steps: | 6 Steps: 0db, -3db, -9db, -15db, -24db, -36db |
| Compensation: | Fletcher-Munson Volume Compensation Circuitry |
| Speaker Interface: | Damping Factor Correction |

Footswitch

| | |
|------------|--|
| Type | 4-Button Footswitch with L.E.D. Indicators |
| Functions: | Voicing Selection, Reverb on/off |

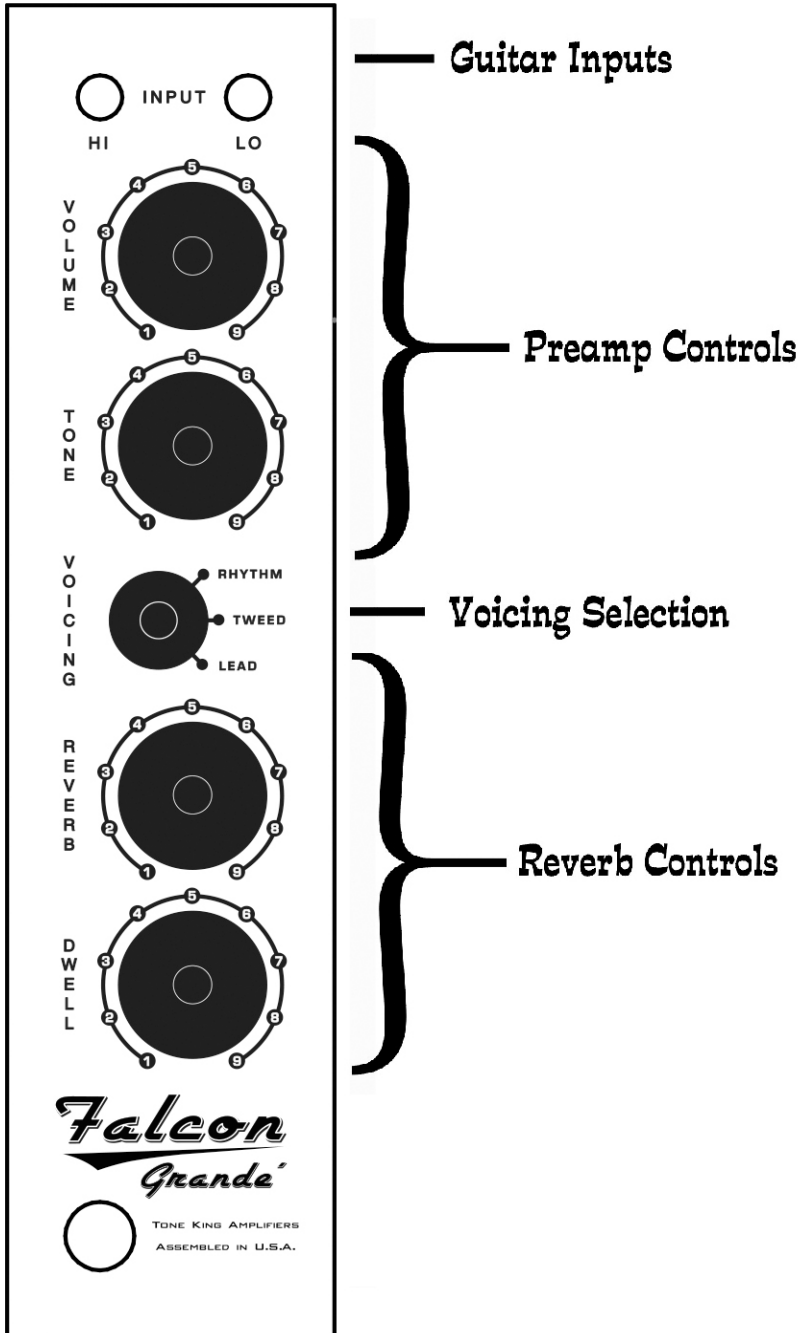
Dimensions

21.5" W x 19" T x 11" D

Weight

34lbs

2. Front Panel Controls



Guitar Inputs

The Falcon Grande has two separate guitar inputs - HI and LO. The HI input has more gain, and the LO input has less gain.

One obvious use of these two inputs is to compensate for the output level of your guitar pickups. For example, you might want to use the LO input for humbucking pickups, and the HI input for single coils.

However, there is another, less obvious effect related to the choice of HI or LO input. If you switch from the HI to LO input, the balance of gain among the preamp stages is altered, which results in some tonal changes in addition to the reduction in gain. Using the LO input will give you a fatter, thicker midrange, and a softer, sweeter top end. Using the HI input will give you more clarity and detail, and a sharper attack.

You might want to experiment with both HI and LO inputs at each Voicing setting to experience the tonal differences they provide.

Volume and Tone

It's quite easy to dial in a great tone with the Falcon Grande, because of the minimal set of preamp controls. The Volume control determines the gain of the preamp, and thus the volume level of the amplifier. The Tone control adjusts the balance of high frequencies to low frequencies, allowing some broad tonal shaping. These two controls are slightly interactive, meaning that the effect of the Tone control is slightly different at different Volume control settings. You can think of them as operating in more or less the same way as the Volume and Tone controls of many classic vintage amps, such as the tweed deluxe.

Voicing Selection

The Voicing switch allows you to select between three very distinct preamp voicings, and is the key to the Falcon Grande's tonal versatility. As you toggle between voicing selections, one of three completely separate and distinct tone shaping preamp circuits is switched into the signal path, to transform the overall character of the tone.

You can select the Voicing in two ways:

1. Front Panel Voicing Switch

When the footswitch is disconnected from the amplifier, the front panel Voicing switch controls the voicing selection.

2. Footswitch

When the footswitch is connected to the amplifier (the footswitch jack is located on the rear panel), the front panel Voicing switch becomes inactive, and the Voicing can only be selected by the footswitch.

Reverb Controls

The Falcon Grande's reverb circuit is an all-new design that offers more depth, more flexibility, and an enhanced ability to extract subtle details from the full-size spring reverb pan which generates the effect. The circuit includes both Dwell and Mix (Reverb) controls, and the use of each should be understood in order to dial in the best possible reverb sound.

Dwell Control

The Dwell control determines the level of the signal driving the spring reverb pan. In general, this control can be thought of as controlling the "character" of the reverb sound. As you turn up the dwell control, a more powerful driving signal is sent to the reverb pan, which affects the sound of the reverb in several ways:

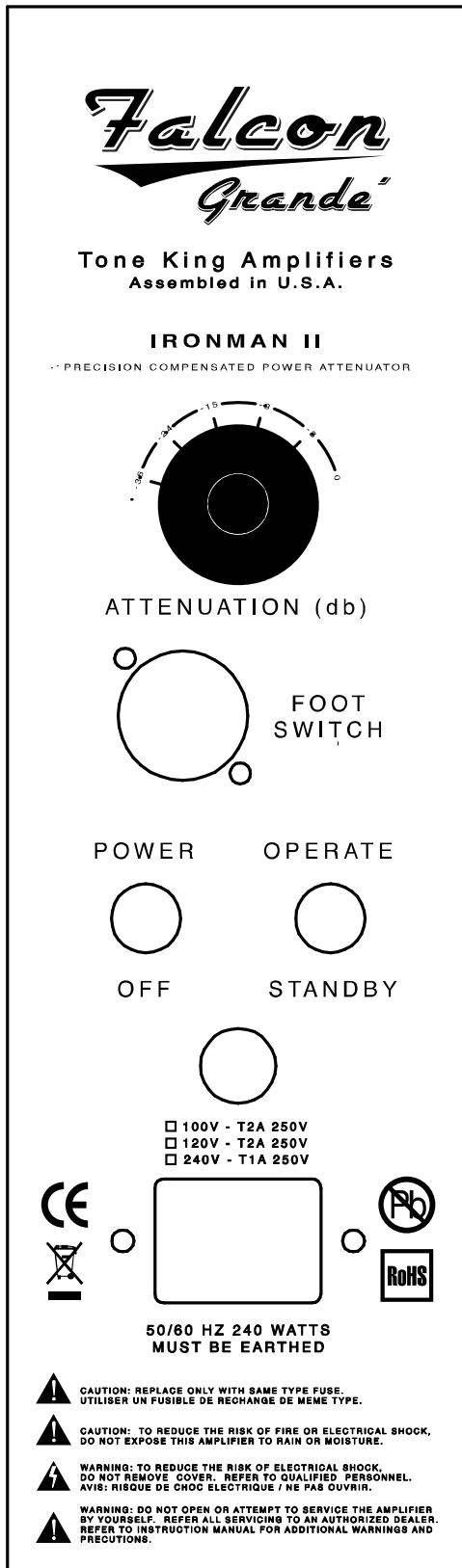
- at lower Dwell settings, the reverb is darker sounding, and more subtle.
- at higher Dwell settings, the reverb sound is brighter and 'splashier', and you begin to hear more 'flutter', more overtones, and more of the unique characteristics of the spring reverb pan.

Reverb (Mix) Control

The Reverb (Mix) control determines the amount of reverb signal from the reverb pan that is mixed with the dry signal. This is the same function performed by the "Reverb" knob on most amplifiers that have a single knob reverb circuit (e.g. deluxe reverb). In general, this control can be thought of as controlling the "amount" of reverb you hear.

NOTE ! Turning both the Dwell and Mix controls up all the way will result in an over-the-top, surf guitar kind of reverb sound, with a lot of brash overtones and a long reverb tail. This extreme setting is intended for special purpose uses, where an over-the-top, out-of-control kind of reverb sound is desired as a special effect. It's not intended for general use.

3. Back Panel Controls



AC Power

Always use a grounded AC cord, and make sure that a proper ground connection is supplied to the amp. Never attempt to lift or defeat the ground connection to the amp.

Fuse

A standard 2A slo-blo fuse (style 3AG) should be used.

Power Switch, Standby Switch

When powering up the amp, you should start with both the Power and Standby switches in the "off" position.

First, turn on the Power switch. This will apply power only to the tube filaments and the low-voltage circuitry.

After turning on the Power switch, allow the tubes to warm up for about 1 minute, then turn on the Standby switch.

The power-down sequence is not as important as the power-up sequence, though I generally prefer to turn off the power switch while leaving the standby switch in the ON position.

Footswitch

Connect the footswitch to the amp with the supplied cable, or with any standard 4-prong XLR cable.

When the footswitch is connected to the amp, the Voicing switch on the front panel will become inactive, so voicing selection can only be done with the footswitch.

Speaker Jack

The Falcon Grande has a single speaker with an impedance of 8 Ohms. The speaker jack is located on the side of the chassis, and is a standard 1/4" jack. If you wish to use an extension speaker, it's best to use an 8-ohm speaker. You can connect it with a standard 1/4" mono speaker cable by pulling out the plug from the internal speaker, and plugging the cable into the speaker jack.

Attenuation Control

The Attenuation control determines the amount of attenuation applied to the output of the amplifier in order to reduce the amount of power sent to the speaker, and thus control the volume of the amp.

4. Dialing in Your Sound

Rhythm Voicing

The Rhythm voicing is designed to deliver a fatter, warmer version of the classic mid-60's clean tone, with a smoother, less spiky top end. This is a nice lush clean tone that retains the sonic characteristics of the amplifiers that inspired it, such as the mid-60s Deluxe Reverb. Here are a few sample settings you may want to try:

1. 60's Clean Rhythm Tone

| Guitar/ Pickups | Input | Volume | Tone | Reverb | Dwell |
|--------------------|-------|--------|------|--------|-------|
| Single Coil | HI | 4 | 4 | 5 | 5 |
| Humbucker | LO | 5 | 6 | 5 | 5 |

2. Extra-Fat Clean Rhythm Tone

| Guitar/ Pickups | Input | Volume | Tone | Reverb | Dwell |
|--------------------|-------|--------|------|--------|-------|
| Single Coil | LO | 7 | 4 | 5 | 5 |

3. Pushed Clean

| Guitar/ Pickups | Input | Volume | Tone | Reverb | Dwell |
|--------------------|-------|--------|------|--------|-------|
| Single Coil | HI | 6.5 | 7.5 | 5 | 5 |
| Humbucker | HI | 5 | 7.5 | 5 | 5 |

4. Surf Reverb

| Guitar/ Pickups | Input | Volume | Tone | Reverb | Dwell |
|--------------------|-------|--------|------|--------|-------|
| Single Coil | HI | 7.5 | 8 | 7 | 9 |

Tweed Voicing

The Tweed voicing is inspired by vintage classics like the Tweed Deluxe, Tweed Bassman, and others of the period. This is very versatile voicing. At lower volume settings, the clean tone is thick and warm, with a nice presence in the midrange and a silky top end. This makes it great for fattening up a tele, or even for an authentic 50's jazz sound with a hollowbody guitar. As you crank up the volume, the power tubes add some growl and subtle compression, which you can control with your pick attack and playing style, for an expressive sound like you might hear on the Steely Dan records of the 70s. Crank it up, and you'll get the milkshake-thick grind that tweed amps are known for. Here are a few sample settings:

1. Fat Clean Tone

| Guitar/ Pickups | Input | Volume | Tone | Reverb | Dwell |
|--------------------|-------|--------|------|--------|-------|
| Single Coil | HI | 3 | 3 | 4 | 4 |
| Humbucker | LO | 4 | 4 | 4 | 4 |

2. Edge of Overdrive

| Guitar/ Pickups | Input | Volume | Tone | Reverb | Dwell |
|--------------------|-------|--------|------|--------|-------|
| Single Coil | HI | 5 | 5 | 3 | 3 |
| Humbucker | HI | 4 | 7 | 3 | 3 |

2. Hot Tweed Crunch

| Guitar/ Pickups | Input | Volume | Tone | Reverb | Dwell |
|--------------------|-------|--------|------|--------|-------|
| Single Coil | HI | 8 | 5 | 3 | 3 |
| Humbucker | HI | 8 | 6 | 3 | 3 |

Lead Voicing

The Lead voicing adds a little Valco/Supro mojo to the basic Tweed sound, for a unique and authentic old-school guitar tone. If you plug into the LO gain input, and keep the volume control down relatively low, this setting conjures the sound of early blues and rock & roll with a rounded, boxy, semi-clean tone that captures that distinctive character found on recordings from the '50s by artists such as Chuck Berry, Bill Haley, etc. If you plug into the HI gain input, and crank it up, the amp really comes alive. This voicing gives you plenty of gain for a nice chunky hot-tweed lead sound, while the unique 5881 output stage helps prevent it from becoming too compressed, fizzy, or buzzy, no matter how hard you drive it. Even with single coils, you can dial in a nice thick crunch like you might hear on the old ZZ Top records.

1. 1950's Rock & Roll

| Guitar/ Pickups | Input | Volume | Tone | Reverb | Dwell |
|--------------------|-------|--------|------|--------|-------|
| Single Coil | LO | 6 | 4 | 3 | 3 |
| Humbucker | HI | 5 | 4 | 3 | 3 |

2. Crunchy Lead

| Guitar/ Pickups | Input | Volume | Tone | Reverb | Dwell |
|--------------------|-------|--------|------|--------|-------|
| Single Coil | HI | 9 | 5 | 5 | 2 |
| Humbucker | HI | 8 | 7 | 5 | 2 |

5. Ironman/II Attenuator

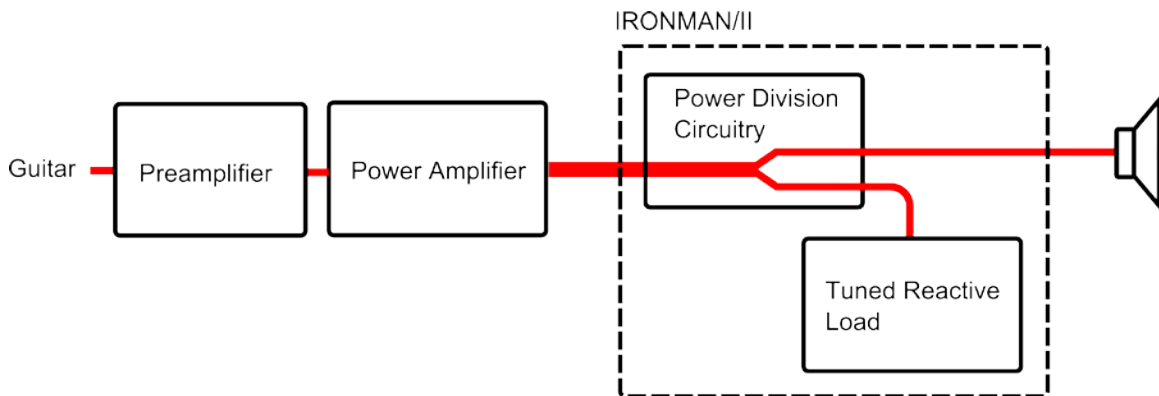


Purpose of the Attenuator

In the Falcon Grande, virtually all overdrive and distortion are generated by the phase inverter and output tubes. Output stage distortion has a different sound and feel than distortion generated in the preamplifier, and this is big part of the Falcon Grande's unique tone. The difficulty with this type of design is that overdrive and distortion can only be achieved at maximum output power (and therefore maximum volume).

Operating the amp at maximum volume isn't practical for all playing conditions, so a power attenuator is an effective and necessary solution to control the volume level while allowing the output tubes to operate at full output power.

A power attenuator is a circuit which is connected between the output of the power amplifier and the speaker. It allows you to selectively send some fraction of the power generated by the output tubes to the speaker, with the rest dissipated in a built-in load circuit, as shown in the diagram below:



Attenuator Control

On the Attenuation dial, 0db is the loudest setting. At this setting, the attenuator is fully bypassed, and the speaker is connected directly to the output of the amplifier. The -36db setting is the quietest setting. At this setting, most of the power generated by the output tubes is absorbed by the attenuator's load circuit, and only a few dozen milliwatts of power are sent to the speaker.

How to Use the Attenuator

First, let's start with the basics of how to use the attenuator. For practical purposes, the Attenuation knob can be thought of as providing the same function as a “master volume” control. This means that you will use the “Volume” controls to adjust the gain of the preamp and the amount of overdrive/distortion you wish to dial in, and you will use the “Attenuation” dial to set the volume level that you wish to produce.

You may wish to experiment to confirm this behavior. For example, try selecting the lead voicing, and set the amp up like this:

| Volume | Tone | Voicing | Reverb | Dwell | Attenuation |
|--------|------|---------|--------|-------|-------------|
| 7 | 7 | Lead | 4 | 5 | -24db |

Now, while playing through the amp, try turning the Volume control up and down a bit. You will see how slight changes in the Volume control will make the tone more or less distorted, but won't have much effect on the volume level in the room. The reason for this is that the output stage of the amplifier is already generating maximum output power even if the amp is only just on the edge of breakup. As you turn up the Volume control past this point, the output stage cannot produce any more power – it just becomes more overdriven.

After trying that experiment, set the volume control back to 7, where you started, and try adjusting the attenuation knob on the back of the amp. You will see that the volume level in the room changes, but the amount of overdrive and distortion does not. This is the purpose of the attenuator.

Technical Details

The Falcon Grande's Ironman II attenuator is a fairly sophisticated unit containing certain features that make it very effective at maintaining the cranked amp sound at even very low volume. Here are few technical details of these design features:

Tuned Reactive Load

To preserve the natural response and feel of an amplifier, it is critical that the output tubes see the proper loading. The Tuned Reactive Load of the Ironman-II closely mirrors the impedance curve of a real speaker, which results in a more natural tone and feel than the simple resistive load used in most attenuators.

Volume Compensation Circuitry

The ear perceives sound differently at low and high volume levels, which is why many attenuators may sound thin and muffled at lower settings. The Ironman-II overcomes this phenomenon with its' proprietary Volume Level Compensation Circuitry, which adjusts the tonal balance at each attenuation step, to ensure that the sound you hear is always as deep, rich, and present at low volume as it is at high volume.

Damping Factor Correction

A loudspeaker performs differently when driven with very little power, compared to its response at full power. The Ironman-II's Damping Factor Correction Circuitry compensates for this effect, making the speaker perform more naturally at low volume so it retains the feel of a cranked amp, even at bedroom volume.

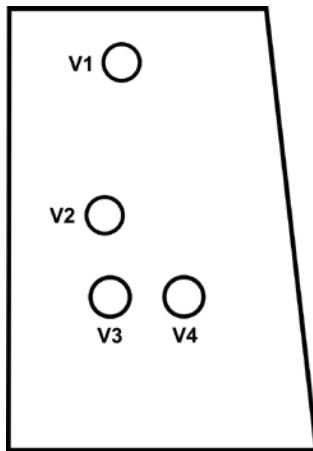
The Attenuator Can Help

So far, we've discussed using the attenuator to control the volume in the case where we're driving the amp into overdrive and distortion. However, it can also help with clean tones in a problematic room as well.

Usually, in a good sounding room, you would set the attenuation knob to 0db or bypass the attenuator when dialing in a clean tone. This always gives you the most headroom, and the most apparent clarity and dynamics.

However, if you are finding that the amp sounds harsh in your room, and that it's hard to control the volume because you are using a setting between 1 and 2 on the Volume knob, then the attenuator can help. Try setting the attenuator down a few steps (e.g. try it at -15db), plug into the LO input, and turn the Volume control up a bit to compensate. You should find that this smoothes out the upper mids and fattens up the tone without losing presence.

5. Tube Installation and Replacement



Choice of Tube Types and Brands

The following tube types are recommended:

| No. | Type and Brand | Function |
|-------|----------------|----------------|
| V1 | TAD 12AX7A-C | Preamplifier |
| V2 | TAD12AX7A-C | Phase Inverter |
| V3-V4 | Tung Sol 5881 | Output Tubes |

Output Tube Choices:

The Falcon Grande is designed to accept 5881 output tubes.

You may also install 6L6s in the Falcon Grande. 6L6s are a drop-in replacement, with no adjustments necessary. In the Falcon Grande, 6L6s will have a bit later breakup, but may be a bit glaring in the top end.

Alternate Tube Choices You May Want to Try

If the preamp is too gainy for your taste, and you find that you're setting the volume controls down quite low to get sufficient clean headroom, you may want to try swapping in either a 12AU7 or 5751 in the V1 position.

Installing Tubes

When installing tubes, you may find it helpful to lay the amp on its side, on a table, and shine a light directly into the back of the amp, to aid in locating the position of each tube. Tubes must be installed in the correct orientation.

The 12AX7 tubes have a blank space in the ring of pins which must line up with the blank space in the ring of pins in the tube socket, located on the chassis.

The 5881 tubes have a small cylinder with an indexing key in the center of the ring of tube pins, and this indexing key must match up with the corresponding slot in the socket on the chassis.

Replacing Output Tubes

The output stage of the Falcon Grande is cathode biased, and no bias adjustment is necessary when changing output tubes. The design of the Falcon Grande's output stage allows a fair amount of margin for variation in tube characteristics, so any known brand of 5881 or 6L6 will work properly and be correctly self-biased.

Tube Quality

Currently manufactured tubes are built in China, Russia, or the Czech Republic, and are not built to the same quality standards as tubes manufactured by the U.S. manufacturers in the "glory days" of tube manufacturing.

We musicians choose to use vacuum tubes because of their tone, but we need to accept that the tubes available to us these days can be imperfect devices, and are most certainly the least reliable component in the entire amplifier.

It would seem that the obvious solution would be to use new-old-stock tubes that were made back in the "glory days", when tubes were properly made. However, we've lately been finding that much of the available stocks of such "new old stock" tubes are either gassy, noisy, or unreliable – we do believe that we've reached the bottom of the barrel of NOS tubes.

Tube problems generally reveal themselves as a crackling noise or microfonics which can occur continuously, sporadically, in response to mechanical vibration, or – especially in Combo amplifiers - in response to your playing (e.g. a crackling or other type of noise which occurs only when you hit a note).

We subject all tubes to a thorough burn-in and test procedure to ensure that they are fully up to spec and operating perfectly. However, you must be aware that the majority of tube failures occur early in their life, and may come about as a result of the jostling and jarring that an amp can receive in shipping. In spite of the exhaustive testing we perform at the shop, early-life tube problems cannot always be found in such testing. The first two months or so are the most tenuous period for any set of tubes. Most manufacturing defects will be revealed in the first two months of their life, but many are not detectable in initial testing, even after a burn-in period.

If you notice any noises, crackling, humming or any other odd behavior of your amplifier in this period, note that it is most likely to be the result of a defective tube, and should be debugged as such.

TONE KING LIMITED LIFETIME WARRANTY

Thank you for choosing Tone King. Tone King manufactures some of the world's most reliable hand-wired, all-tube amplifiers and speaker cabinets. Tone King takes great pride in an extremely thorough testing procedure which is implemented on each product prior to shipment. In the unlikely event that you have a problem with you amplifier, please refer to warranty below. Tone King stands behind our products like no other and we're here to help you!

AMPLIFIERS: Tone King offers a limited lifetime warranty to the original purchaser that a Tone King amplifier will be free from defects in material and workmanship. A dated sales receipt will establish coverage under this warranty, PLEASE KEEP YOUR PROOF OF PURCHASE TO USE YOUR WARRANTY. This warranty does not cover service or parts to repair damage caused by accident, neglect, abuse, normal & wear, disaster, misuse, abuse, over-powering, negligence, inadequate packing or shipping procedures and service, repair or any modifications to the product which have not been authorized or approved by Tone King in writing. **ANY MODIFICATION TO THE AMPLIFIER WILL VOID YOUR WARRANTY.** If this product is defective in materials or workmanship as warranted above, your sole remedy shall be repair or replacement by Tone King as provided below.

CAUTION: Do NOT attempt to repair, modify or service your amplifier by yourself!!! Please read the instruction manual for all safety notifications, warnings and instructions. Tone King, like all tube amplifiers, have extremely high voltages that can cause serious injury or death. Do not remove the chassis from the amplifier. All repair and service work must be performed by Tone King or an authorized service center of Tone King. ANY UNAUTHORIZED REPAIRS WILL VOID YOUR WARRANTY.

TUBES: Tone King warrants the original purchaser that the specific tubes used in Tone King will be free from defects in material and workmanship for a period of 90 days from the original date of purchase. A dated sales receipt will establish coverage under this warranty. This tube warranty will automatically terminate 90 days after the original retail sales date. This tube warranty is in lieu of all other expressed warranties. If tubes fail within the 90 day warranty period your sole remedy shall be replacement of tubes as provided below.

RETURN PROCEDURES: In the unlikely event that a defect occurs please call us at 818-505-0391. In most cases we can help you diagnose the problem over the phone. If a product must be sent to us, please follow the procedure outlined below.

- Defective products must be shipped, together with proof of purchase, freight pre-paid and insured to the Authorized Tone King Service Center or directly to Tone King.
- If a product must be returned to Tone King for warranty replacement/repair, a Return Authorization Number must be obtained from our Customer Service Department prior to shipping the product.
- Please contact Tone King Customer Service Department for the Authorized Tone King Service Center nearest you.
- Products must be shipped in their original packaging or its equivalent; in any case, the risk of loss or damage in transit is to be borne by the purchaser.
- The Return Authorization Number must appear in large print directly below the shipping address.
- Always include a brief description of the defect, along with your correct return address and telephone number.

- When calling to inquire about a returned product, always refer to the Return Authorization Number.

If Tone King determines that the unit was defective in materials or workmanship at any time during the warranty period, Tone King has the option of repairing or replacing the product at no additional charge, except as set forth below.

- All replaced parts become a property of Tone King. Products replaced or repaired under this warranty will be returned via ground shipping within the United States or Canada - freight prepaid.
- Tone King is not responsible for costs associated with expedited shipping, either to Tone King or the return of the product to the customer.

All warranty repairs outside the United States and Canada must be directed to the dealer or distributor from which you purchased the product.

INCIDENTAL OR CONSEQUENTIAL DAMAGE: In no event will Tone King be liable for any incidental or consequential damages arising out of the use or inability to use of any Tone King product, even if a Tone King dealer has been advised of the possibility of such damages, or any other claim by any other party. Some states do not allow the exclusion or limitation of consequential damages, so the above limitation and exclusion may not apply to you. This warranty gives you specific legal rights and you may also have other rights which may vary from state to state.

FOR YOUR PROTECTION: Please complete the warranty registration online at www.toneking.com within (10) ten days of the date of purchase so that we may contact you directly in the event a safety notification issued in accordance with the 1972 Consumer Product Safety Act.

CUSTOMER SUPPORT: Our dedicated and friendly staff is ready to help you with any warranty or product questions you may have. Please call us at 323-277-4100 – Monday – Friday 9AM-4PM (Pacific Standard Time)

Thank you again for choosing Tone King and we look forward to a long relationship!

CE Declaration

Premier Builders Guild, LLC
201 S. Highland Avenue, Suite 204
Pittsburgh, PA 15206
412-362-0309



DECLARATION OF CONFORMITY Report #R070212

We, Premier Builders Guild, 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:

| | | |
|-----------------------|-----------------|---------------|
| | Imperial | Metropolitan |
| | Galaxy | Falcon |
| | Sky King | Royalist |
| | Imperial MK II | Falcon Grande |
| Manufacturer/Importer | Ironman II Mini | Gremlin |
| Date: 8/25/2015 | | |

Signature:

Christopher W. Fleming

Name and Title: *Christopher W. Fleming*
V.P. PROJECT ENGINEERING

Approved By:
Chandra Garudachar
President
CES LABORATORIES

Prepared By:
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