

Owners Guide for the



# SVT-3 PRO

## Bass Amplifier



*Ampeg® is Proudly Made in America*

## TABLE OF CONTENTS

Introduction .....	2
Features .....	2
Important Safeguards and Precautions .....	2
The Front Panel Controls and Their Use .....	3,4
The Rear Panel .....	4,5
Some Suggested Settings .....	6
Rack Mounting .....	6
Troubleshooting .....	7
System Block Diagram .....	7
Technical Specifications .....	back cover

## An Introduction to your new Ampeg SVT-3 PRO Bass Amplifier

The harmonically rich sound and legendary performance of the AMPEG SVT are redefined in the SVT-3 PRO. This compact yet dynamically powerful bass amplifier delivers a searing 450 watts of unsurpassed quality, offering the classic vibrance of tubes as well as contemporary features.

All of the features and controls of your SVT-3 PRO are covered in detail within the pages of this owner's guide. We recommend that you go over them before you use the amplifier.

## Important Safeguards and Precautions


All Ampeg products are designed for continuous safe operation, as long as common sense is used and steps are taken to help avoid certain problems. Abiding by the following rules can help prevent damage to your amplifier, yourself and others.

- The amplifier is equipped with a three-pronged AC power cord. To reduce the risk of electrical shock, **NEVER** remove or otherwise attempt to defeat the ground pin of the power cord.
- Connect the amplifier **ONLY** to a properly grounded AC outlet of the proper voltage for your amp.
- Avoid sudden temperature extremes, rain and moisture. Also, avoid sudden and intense impact. (If the unit has been subjected to any of the preceding abuses, have it looked at by an authorized service center.)
- **NEVER** set the amplifier on a support that might give out under its weight.
- Whenever using tall or stacked speaker cabinets, use them **ONLY** on a level surface. **NEVER** set tall or stacked cabinets on a surface with more than a five degree incline since tipping or falling could occur, possibly causing serious injuries.
- Always keep the total speaker impedance at or above the rated load.
- Unplug the amplifier before cleaning it. **NEVER** spray liquid cleaners onto the amplifier. Wipe it with a slightly dampened, lint-free cloth to remove dirt and film.
- Don't use the amplifier if it has sustained damage to the chassis, controls, or power cord. Refer the unit to an authorized service center for inspection.
- Amplifiers capable of producing high volume levels are also capable of inflicting permanent hearing loss or damage, if the exposure to such levels is prolonged. Such damage is progressive and irreversible!

## Features


In the world of high performance bass amps, Ampeg's SVT amplifiers stand alone. In true Ampeg tradition, the SVT-3 PRO offers you more power, performance and flexibility than any other bass amplifier in its class. Below are some of the outstanding features of your new amplifier - features which set it apart from the competition!

- **5-POSITION MIDRANGE SELECTOR:** Take your pick from the five center frequency points available to get just the right midrange voice (page 3).
- **TUBE GAIN:** Control the dynamics of tonal response characteristics from the power amp; from punchy to compressed (page 3).
- **9-BAND GRAPHIC EQ:** Use as a "second channel" for bass solos, or to shape your sound to your own exacting standards. An independent level control lets you adjust the Graphic EQ volume (page 3).
- **TRANSFORMER BALANCED LINE OUTPUTS:** Independent level control. One balanced XLR and one balanced/unbalanced 1/4" jack to patch into house consoles, mixing boards, or external power amplifiers (page 4).
- **EFFECTS LOOP:** Connect your effects here for increased intensity and quieter operation (page 5).
- **POWER AMP IN AND PREAMP OUT:** A separate preamp may be connected to the Power Amp In jack, and the Preamp Out jack may be connected to a slave amp. (page 5).



**CAUTION**

RISK OF ELECTRIC SHOCK  
DO NOT OPEN



CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER. NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.



**ATTENTION**

RISQUE D'ELECTROCUTION  
NE PAS OUVRIR



ATTENTION: POUR REDUIRE D'ELECTROCUTION NE PAS ENLEVER LE COUVERCLE. AUCUNE PIECE INTERNE N'EST REPRABLE PAR L'UTILISATEUR. POUR TOUTE REPARATION, S'ADRESSER A UN TECHNICIEN QUALIFIE.



**VORSICHT**

ELEKTRISCHE SCHLAGEGFAHR  
NICHT OFFENEN



VORSICHT: ZUR MINIMIERUNG ELEKTRISCHER SCHLAGEGFAHR NICHT DEN DECKEL ABENHMEN. INTERNE TEILE KONNEN NICHT VOM BENUTZER GEWARTET WERDEN. DIE WARTUNG IS QUALIFIZIERTEM WARTUNGSPERSONAL ZU UBERLASSEN.

THIS EQUIPMENT HAS BEEN DESIGNED AND ENGINEERED TO PROVIDE SAFE AND RELIABLE OPERATION. IN ORDER TO PROLONG THE LIFE OF THE UNIT AND PREVENT ACCIDENTAL DAMAGES OR INJURY, PLEASE FOLLOW THESE PRECAUTIONARY GUIDELINES:

**WARNING:** TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT OPEN CHASSIS; DO NOT DEFEAT OR REMOVE THE GROUND PIN OF THE POWER CORD; CONNECT ONLY TO A PROPERLY GROUNDED AC POWER OUTLET.

**CAUTION:** TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS EQUIPMENT TO RAIN OR MOISTURE.

**CAUTION:** NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

**CAUTION:** OUR AMPLIFIERS ARE CAPABLE OF PRODUCING HIGH SOUND PRESSURE LEVELS. CONTINUED EXPOSURE TO HIGH SOUND PRESSURE LEVELS CAN CAUSE PERMANENT HEARING IMPAIRMENT OR LOSS. USER CAUTION IS ADVISED AND EAR PROTECTION IS RECOMMENDED IF UNIT IS OPERATED AT HIGH VOLUME. The chart below shows the U.S. Government Occupational Safety and Health Administration (OSHA) regulations which were in effect at the time of this publication for permissible noise exposure, per 29CFR1910, Table G-16.

SOUND LEVEL dBA SLOW RESPONSE	DURATION PER DAY IN HOURS	SOUND LEVEL dBA SLOW RESPONSE	DURATION PER DAY IN HOURS
90	8	102	1-1/2
92	6	105	1
95	4	110	1/2
97	3	115	1/4 or less
100	2		

According to OSHA, any exposure in excess of those listed above could result in some hearing loss.

EXPLANATION OF GRAPHICAL SYMBOLS:



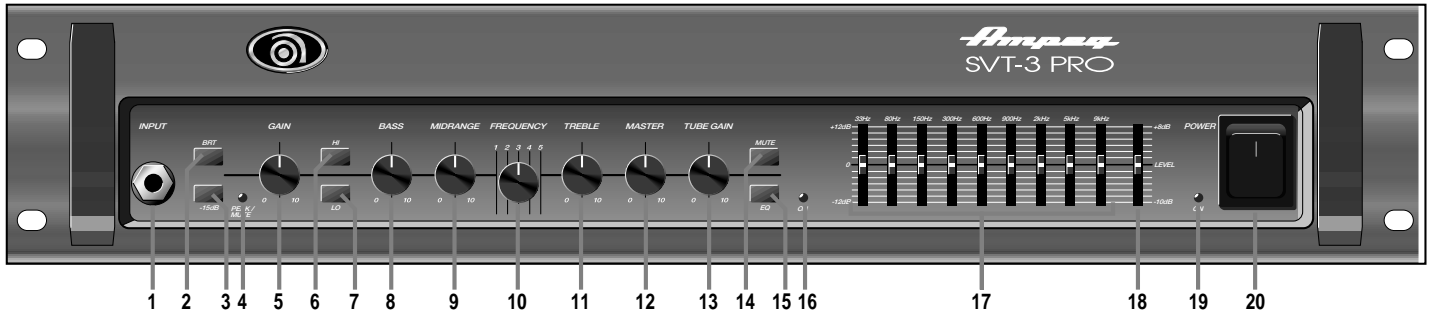
"DANGEROUS VOLTAGE"  
"DANGER HAUTE TENSION"  
"GEFAHRLICHE SPANNUNG"



"IT IS NECESSARY FOR THE USER TO REFER TO THE INSTRUCTION MANUAL"  
"REFERREZ-VOUS AU MANUAL D'UTILISATION"  
"UNBEDINGT IN DER BETRIEBUNGSANLEITUNG NACHSCHLAGEN"



## The Front Panel Controls and Their Use



**1. INPUT:** The signal output from an instrument (active or passive) or a line level signal may be connected here by means of a shielded instrument cable.

**2. BRIGHT:** This switch, when depressed, adds a more lively top end response to the input signal.

**3. -15dB:** This switch, when depressed, attenuates the input signal by 15dB. Attenuation allows the Gain control (#5) to be used over a larger portion of its range. If clipping is indicated with the Gain control way down, attenuation is needed.

**4. PEAK LED:** This LED flashes when the signal level into the preamp (excluding the graphic EQ) approaches clipping. Adjust the Gain control (#5) until a strong signal from your instrument causes this LED to flicker.

**NOTE:** If the LED flashes frequently with the Gain at a low setting, use the -15dB switch (#3) to attenuate the input signal and readjust the Gain.

**5. GAIN:** This serves as the input level control for the amplifier. For the best signal to noise ratio set this control so the Peak LED (#3) flashes when you strike a string fairly hard.

**6. ULTRA HIGH:** This switch, when depressed, enhances the amount of high frequency output by 6dB at 5kHz.

**7. ULTRA LOW:** This switch, when depressed, greatly enhances the amount of low-end bass tones which you can feel and hear, especially the low E and low B strings (of a 5-string bass).

**8. BASS:** This is the primary low frequency control which allows for 12dB of cut or boost at 50Hz.

**9. MIDRANGE:** This is the primary midrange control which allows for 15dB of cut or boost at the center

frequency selected by the Frequency control (see #10).

**10. FREQUENCY:** This control allows you to select the center frequency for the midrange control, giving you a choice of five "voices" for the midrange. The numbers correspond to the following center frequencies: 1=220Hz, 2=450Hz, 3=800Hz, 4=1.6kHz, 5=3kHz.

**11. TREBLE:** This is the primary high frequency control which allows for 19dB of cut or 14dB of boost at 5kHz.

**12. MASTER:** Set the overall output level of the amplifier with this control.

**13. TUBE GAIN:** The tube gain control varies the high voltage supply to the power amp tubes. This allows a variety of tonal response characteristics from the power amp and replaces the limiter found on typical solid state power amps. At "10" the voltage is at maximum, providing a dynamic, highly responsive tone. At "0" the voltage is at minimum, offering a thickened, more compressed tone. This tone can also be distorted, depending on volume level. In between settings are best for preventing harsh distortion when driving the power amp to its limits. The effect of this control increases from moderate to dramatic as the power amp is driven harder.

**NOTE:** When adjusting the tube gain control from "10" to "0" rapidly, a low frequency hum as well as muting of the output signal occur simultaneously. This is due to shifting of the DC bias point of the tubes, and is no cause for concern. Adjusting the control quickly from "0" to "10" brings a moderate delay due to the power supply capacitors charging.

**14. MUTE:** Use this switch to mute all outputs except the Tuner Out (rear panel #28). The footswitch can

also control muting, if the Mute switch on the front panel is left in the "out" position. (The front panel switch is still active with the footswitch connected. This is excellent for tuning your bass with an electric tuner without having to adjust any levels to turn down your sound.)

**15. GRAPHIC EQ:** This switch, when depressed, enables the 9-band Graphic EQ (see #17 & #18). A footswitch overrides this switch.

**16. ACTIVE LED:** This LED illuminates when the EQ is on.

**17. 9-BAND GRAPHIC EQ:** These sliders control the output frequencies indicated above each control. The center position of each control is flat (no boost or cut).

*The Graphic EQ can be used in two ways: 1) To fine tune your sound, make small adjustments at the desired frequencies and leave the EQ on throughout the entire session. (This is great for adapting to varying room acoustics when going from club to club, etc.) 2) For a completely different sound, make larger adjustments and only activate the EQ when you want a "second channel" sound (such as during bass solos).*

**18. LEVEL:** This slider is the output volume control for the Graphic EQ and only affects the signal when the EQ is engaged. If the EQ'd signal is too soft, slide the Level control up; if it's too loud, slide this control down.

**19. ON LED:** This LED illuminates when the Power is ON.

**20. POWER:** This heavy-duty rocker switch applies the power to the amplifier: the amp is ON when the top of the switch is depressed, OFF when the bottom of the switch is depressed.

**NOTE:** There is a delay during power up until the protection relay enables the power amplifier output.

**1. ENTRADA:** Conecte aquí su guitarra de bajos utilizando un cable blindado para instrumentos.

**2. BRILLANTE:** Este interruptor, cuando se encuentra ADENTRO, añade a la señal de entrada una respuesta más viva en la parte alta. Usted puede experimentar el uso de diferentes posiciones del EQ con este interruptor.

**3. -15dB:** Este interruptor, cuando se encuentra ADENTRO, atenuará en 15dB la señal de entrada. Si su bajo tiene circuitos electrónicos activos, usted tal vez quiera usar este interruptor.

**4. DIODO LED DE PICOS:** Este LED se iluminará cuando el nivel de preamplificación esté cerca del nivel de aplanamiento "clipping", lo que indicaría una posición de ganancia óptima.

**5. GANANCIA:** Esto controla la ganancia del preamplificador.

**6. ULTRA AGUDOS:** Cuando se oprime hacia ADENTRO, este interruptor realiza la cantidad de la salida de frecuencias altas en 6dB a 5kHz.

**7. ULTRA GRAVES:** Al oprimirse este interruptor hacia ADENTRO, se realiza en gran forma la cantidad de tonos bajos de la parte grave que usted puede sentir y oír, en especial de las cuerdas de E bajo y B bajo (en un bajo de 5 cuerdas).

**8. BAJOS:** Es el control primordial para las frecuencias bajas. Permite 12dB de recorte (totalmente a la izquierda) ó refuerzo (totalmente a la derecha) a 50Hz. La salida de frecuencias graves queda plana en la posición central.

**9. RANGO MEDIANO:** Es el control primordial en el rango mediano. Permite 15dB de recorte (totalmente a la izquierda) ó refuerzo (totalmente a la derecha) a la frecuencia central que se haya seleccionado en el control de Frecuencias (véase #10). La salida del rango mediano está plana en la posición central.

**10. FRECUENCIA:** Le permite seleccionar la frecuencia central para el control del rango mediano, lo que le da la opción de cinco "voces" para el rango mediano. Las frecuencias correspondientes son: 1=220Hz, 2=450Hz, 3=800Hz, 4=1.6kHz, 5=3kHz.

**11. AGUDOS:** Es el control primordial para las frecuencias altas. Permite 19dB de recorte (totalmente a la izquierda) ó 14dB de refuerzo (totalmente a la derecha) a 5kHz. La salida de frecuencias altas es

## The Front Panel Controls and Their Use

plana en la posición central.

**12. MAESTRO:** Esto controla el nivel general de la salida del amplificador. Utilice este control junto con la Ganancia (#5).

**13. GANANCIA DE BULBOS:** El control de ganancia de los bulbos varía el suministro de voltaje alto a los bulbos del amplificador de potencia. Esto permite una variedad de características de respuestas de tonos del amplificador de potencia y ocupa el lugar del limitador que se encuentra en amplificadores típicos de estado sólido. En "10" el voltaje se encuentra en su máximo, lo que provee un tono dinámico altamente sensible. En "0" el voltaje está en su mínimo, lo que ofrece un tono espeso y más comprimido. Este tono también se puede distorsionar, dependiendo del nivel del volumen. Las posiciones intermedias son mejores para evitar una distorsión áspera al impulsar el amplificador de potencia hasta su límite. El efecto del control aumenta desde lo moderado hasta lo dramático conforme el amplificador de potencia se impulse cada vez más fuerte. **NOTA:** Cuando ajuste rápidamente el control de la ganancia de los bulbos desde "10" hasta "0", ocurrirán en forma simultánea un zumbido de frecuencia baja lo mismo que un silenciamiento de la señal de salida. Esto se debe al cambio en la posición del punto de polarización ("bias") de CD en los bulbos, y no es razón para preocuparse. El ajuste rápido del control desde "0" hasta "10" trae una demora moderada debido a la carga de los capaci-

tores del suministro de energía.

**14. SILENCIADOR:** Utilice este interruptor para silenciar todas las salidas excepto la Salida de Afinación (panel posterior #28). El interruptor de pie también puede controlar el silenciamiento si el interruptor Silenciador del panel delantero se ha dejado en la posición de "afuera". (El interruptor del panel delantero aún queda activo cuando el interruptor de pie se encuentre conectado.) Este interruptor es excelente para afinar su bajo con un sintonizador eléctrico sin tener que ajustar ninguno de los niveles para disminuir su sonido.

**15. EQ GRAFICO:** Este interruptor habilita al EQ Gráfico de 9 bandas (véanse #17 & #18). El sonido de su bajo sólo se verá afectado por los ajustes en los controles deslizantes (cursores) del EQ cuando este interruptor se encuentre hacia ADENTRO ó se haya oprimido el interruptor de pie. El control del interruptor de pie anula al (tiene preferencia sobre el) interruptor del panel delantero.

**16. DIODO (LED) ACTIVO:** Este se iluminará cuando el EQ se encuentre prendido.

**17. EQ GRAFICO DE 9 BANDAS:** Estos controles deslizantes (cursores) le permiten ajustar las frecuencias de salida que se muestran sobre cada control. La posición central de cada control está plana; el deslizamiento del control hacia arriba incrementará el nivel de salida de aquella frecuencia; el deslizamiento del control hacia abajo lo reducirá.

*El EQ Gráfico se puede usar de dos maneras: 1) Para afinar su sonido, hacer pequeños ajustes en las frecuencias deseadas y dejar prendido el EQ durante toda la sesión. (Esto es muy bueno para adaptarse a variaciones en la acústica del salón cuando vaya de un club a otro, etc.); 2) Para conseguir un sonido diferente por completo, hacer ajustes más grandes y sólo activar el EQ cuando usted quiera un sonido de "segundo canal" (como por ejemplo durante solos de bajo).*

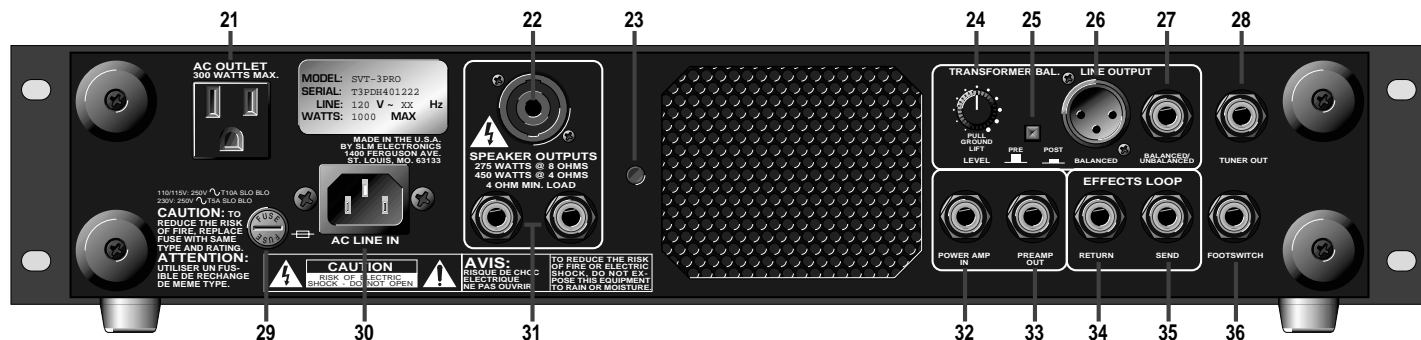
**18. NIVEL:** Este es el control del volumen de la salida para el EQ Gráfico y solamente afecta a la señal cuando el EQ se encuentre activado. Si la señal del EQ está demasiado suave, deslice el control de Nivel hacia arriba; si está demasiado fuerte traiga el control hacia abajo.

**19. DIODO "LED" DE PRENDIDO:** Este LED brillará con un color verde cuando el interruptor de Energía (#20) se encuentre PRENDIDO.

**20. ENERGIA:** Este interruptor de servicio pesado tipo vaivén aplica la energía eléctrica al amplificador; el amplificador se PRENDE en la posición hacia arriba (1), y se APAGA en la posición hacia abajo (0).

**NOTA:** Hay una demora durante la energía hacia arriba hasta que el relevador de protección habilite la salida del amplificador de potencia.

## The Rear Panel



**21. AC OUTLET (DOMESTIC UNITS ONLY):** This unswitched outlet lets you connect any AC powered device (such as an effects unit or an electronic tuner) up to a maximum of 300 watts. The jack is "hot" whenever the amplifier is plugged into a live AC outlet, regardless of the setting of the amplifier's Power switch.

**22. SPEAKON JACK:** Use of this heavy-duty connector is recommended when playing at full output levels, due to its incredibly high current handling capability. Connect the amplifier to your speaker cabinet(s) using heavy gauge speaker cables terminated with the appropriate connectors. The pin connections for this jack are 1+ = positive, 1- = negative.

**23. RACK SUPPORT FASTENER:** For the most

secure rack installation it is recommended that a supplemental support be fabricated and fastened to the amplifier via this threaded insert. Use a 1/4-20 threaded bolt that will not protrude more than 1/2" into amplifier to connect the strap.

**24. LINE OUTPUT LEVEL:** This control adjusts the output level at both Line Output jacks (#26 and #27). This control works independently from the front panel Master control. Pull this knob to engage the Ground Lift, if necessary to eliminate hum.

**25. LINE OUTPUT SELECTOR SWITCH:** You can select either Pre or Post EQ for the signal at the Line Out jacks (#26 and #27) with this switch. With this switch in the OUT position, the signal at the jacks will

be Pre-EQ. (This is a direct output not affected by any EQ or boost settings.) When this is depressed, the signal is Post-EQ and is controlled and modified by the tone controls, Graphic EQ and the effects loop.

**26,27. TRANSFORMER BALANCED LINE OUTPUTS:** These jacks supply a balanced/unbalanced preamp output signal for connecting to a house mixing board, recording console or external amplifiers with balanced inputs. The signal can either be set to Pre- or Post-EQ with the Selector switch (#25) and its level is controlled by the Line Out Level control (#24).

**28. TUNER OUT:** This jack supplies the only live



## The Rear Panel

output when the mute switch (#14) is engaged. This allows for silent tuning through an electronic tuner or killing the house send with a monitor mixer send still active.

**29. FUSE:** The fuse protects the unit from damage due to overload conditions or AC power line surges. If the fuse blows, replace it only with the same size and type.

**30. AC LINE IN:** Firmly insert the supplied AC power cord into this socket until it is fully seated. Plug the male end of the cord into a grounded AC outlet. **DO NOT DEFEAT THE GROUND PRONG OF THE AC PLUG!**

**31. 1/4" SPEAKER OUTPUT JACKS:** These mono 1/4" jacks (wired in parallel) offer you a convenient method of connecting the amplifier to your speaker(s) using cables terminated with 1/4"

plugs. (Whenever playing at full output levels, it is recommended that you use the Speakon jack – see #22).

**32. POWER AMP IN:** This jack connects directly to the internal power amp for use with an external preamp. When using an external source, connect the OUTPUT of the source to this jack using a shielded instrument cable to feed the signal into the power amp section. The internal signal is disconnected when a plug is inserted into this jack.

**33. PREAMP OUT:** This jack is a direct preamp output for use with an external power amp. Connect the external amp's input to this jack using a shielded instrument cable.

**34. EFFECTS LOOP RETURN:** When using an external signal processor, connect the OUTPUT of the effect to this jack using a shielded instrument

cable to feed the processed signal into the unit.

**35. EFFECTS LOOP SEND:** When using an external signal processor, connect the INPUT of the effect to this jack using a shielded instrument cable to send the post-EQ signal to the effect for processing.

**36. FOOTSWITCH:** Connect a dual footswitch to this jack for remote Mute and EQ On/Off control. On the stereo 1/4" plug, the tip controls Mute and the ring controls EQ On/Off. The EQ footswitch overrides the front panel switch and the Mute function is available from either location.

**21. SALIDA DE CA (SOLOMENTE EN ESTADOS UNIDOS):** Esta salida sin interruptor le permite conectar cualquier dispositivo impulsado por CA (como por ejemplo una unidad de efectos ó un sintetizador electrónico) hasta un máximo de 300 watts. El "jack" se encuentra activo ("caliente") cuando quiera que el amplificador esté conectado a una toma activa de CA, sin importar la posición del interruptor de energía del amplificador.

**22. ENCHUFE DE SPEAKON:** Se recomienda el uso de este enchufe para uso rudo cuando se toque a niveles de salida máxima, debido a su increíble capacidad para manejar corrientes altas. Conecte el amplificador a su(s) gabinete(s) de bocinas empleando cables de calibre pesado para bocinas terminados con los conectores correctos.

**23. SUJETADOR DE SOPORTE DE BASTIDOR:** Para lograr la instalación más segura de bastidores, se recomienda que un soporte suplementario se fabrique y sujete al amplificador mediante esta inserción roscada. Use un tornillo roscado de - 20 que no resalte más de 1/2" dentro del amplificador para conectar la tira.

**24. NIVEL DE SALIDA EN LINEA:** Este control ajusta el nivel de la salida en ambos "jacks" de Salida en Línea, tanto la Equilibrada como la No Equilibrada (#26 y #27) por medio de este interruptor. Este control trabaja en forma independiente respecto al control Maestro del panel delantero. Jale la perilla para activar el Levantamiento de Tierra, si necesario eliminar el zumbido.

**25. INTERRUPTOR SELECTOR DE SALIDA DE LINEA:** Por medio de este interruptor, usted puede seleccionar ya sea Pre ó Post EQ para la señal en los "jacks" de Línea Afuera (#26 y #27). Con el interruptor en la posición de AFUERA, la señal en los "jacks" será Pre-EQ. Esta es una salida directa que no se ve afectada por ninguna posición de EQ ni de

refuerzo. Con el interruptor hacia ADENTRO, la señal será Post-EQ y la controlan y modifican los controles de tono, el EQ Gráfico, y el circuito de efectos.

**26, 27. SALIDAS DE LINEA:** Estes "jacks" proporcionan una señal de salida equilibrada/ no equilibrada de preamplificación para conectarla a tablero mezclador doméstico, consola grabadora, ó amplificadores externos con entradas equilibradas. La señal se puede fijar ya sea en Pre- ó en Post-EQ con el interruptor Selector (#25), y su nivel se controla por medio del control de Nivel de Línea Afuera (#24).

**28. SINTONIZADOR AFUERA:** Este "jack" provee la única salida viva cuando el interruptor Silenciador (#14) esté activado. Esto permite afinar en silencio mediante un sintetizador electrónico ó bien apagar el envío general manteniendo activo el envío de un mezclador monitor.

**29. FUSIBLE:** El fusible protege a la unidad contra daños debidos a condiciones de sobrecarga ó desajustes en la línea de energía de CA. Si el fusible se quema, sólo repóngalo con otro del mismo tipo y tamaño.

**30. CA ADENTRO:** Enchufe con firmeza el extremo hembra del cable proporcionado de energía CA dentro de este receptáculo, empujándolo por completo hasta dejarlo asentado firmemente. Enchufe el extremo macho del cordón a una toma aterrizada de CA. **¡NO PASE POR ALTO EL BORNE A TIERRA DE LA CLAVIJA DE CA!**

**31. "JACKS" DE SALIDA DE 1/4" PARA BOCINAS:** Estos "jacks" monofónicos de 1/4" (cableados en paralelo) le ofrecen un método conveniente para conectar el amplificador a su(s) bocina(s) por medio de cables equipados con clavijas de 1/4". (Cuando usted toque a niveles altos de salida ,

recomendamos que utilice la enchufe de Speakon - véase #22).

**32. AMPLIFICADOR DE POTENCIA ADENTRO:** Esto entra directamente al amplificador de potencia para usarse con un preamplificador externo. Cuando utilice una fuente externa, conecte la SALIDA de la fuente a este "jack" usando un cable blindado para instrumentos para alimentar la señal a la sección del amplificador de potencia. La señal interna queda desconectada cuando se inserta una clavija.

**33. PREAMPLIFICADOR AFUERA:** Esta es una salida directa del preamplificador para utilizarse con un amplificador de potencia externo. Conecte el amplificador a este "jack" usando un cable blindado para instrumentos.

**34. RETORNO CIRCUITO DE EFECTOS:** Cuando use un procesador externo de señales, conecte la SALIDA del efecto a este "jack" usando un cable blindado para instrumentos para alimentar la señal procesada hacia dentro de la unidad.

**35. ENVIO AL CIRCUITO DE EFECTOS:** Cuando use un procesador de señales externo, conecte la ENTRADA del efecto a este "jack" utilizando un cable blindado para instrumentos para enviar la señal post-EQ al efecto para su procesamiento.

**36. INTERRUPTOR DE PIE:** Conecte un interruptor de pie dual a este "jack" para el control remoto del Silenciador y el Prendido/Apagado del EQ. En la clavija estereofónica de 1/4", la punta controla al Silenciador y el anillo controla el Prendido y Apagado del EQ. El interruptor de pie del EQ anula al (tiene preferencia sobre el) interruptor del panel delantero, y la función del Silenciador está disponible desde cualquiera de los lugares.



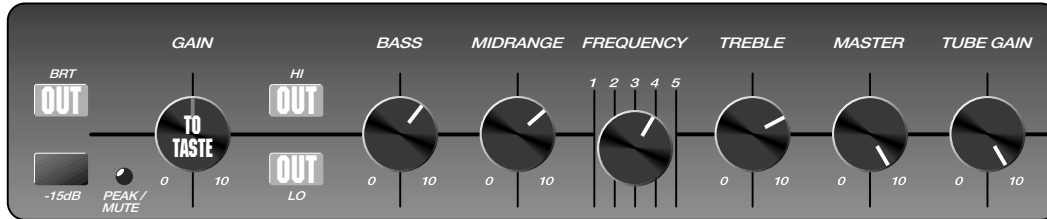
# SVT-3 PRO Bass Amplifier

## Some Suggested Settings

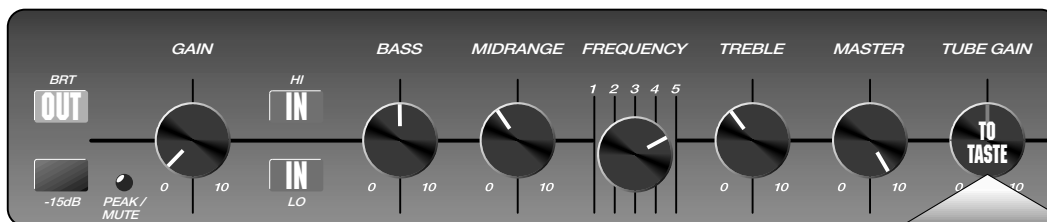
A Note About The Graphic EQ: The Graphic EQ can be used in two ways:

- 1) To fine tune your sound, make small adjustments at the desired frequencies and leave the EQ on throughout the entire session. (This is great for adapting to varying room acoustics when going from club to club, etc.);
- 2) For a completely different sound, make larger adjustments and only activate the EQ when you want a "second channel" sound (such as during bass solos).

### ROCK:

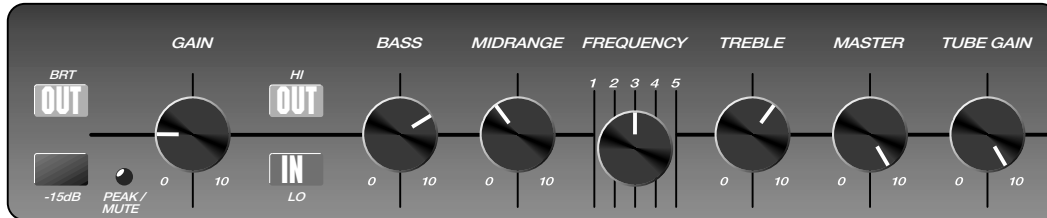


### JAZZ:

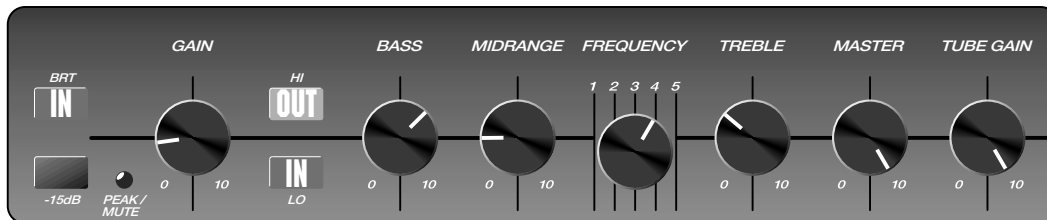


Set at "10" for the cleanest sound.  
 Set at "5" for moderate softness.  
 Set at "0" for a very soft feel.

### COUNTRY:



### FUNK "POPPING:"



## Rack Mounting

When mounting the SVT-3 PRO into a rack, the four bottom feet should be removed to maintain the two rack space height of the amplifier. Be sure to keep the feet and their attachment bolts for future use. If the feet are reinstalled, never use screws which will protrude farther into the amplifier than the original hardware.

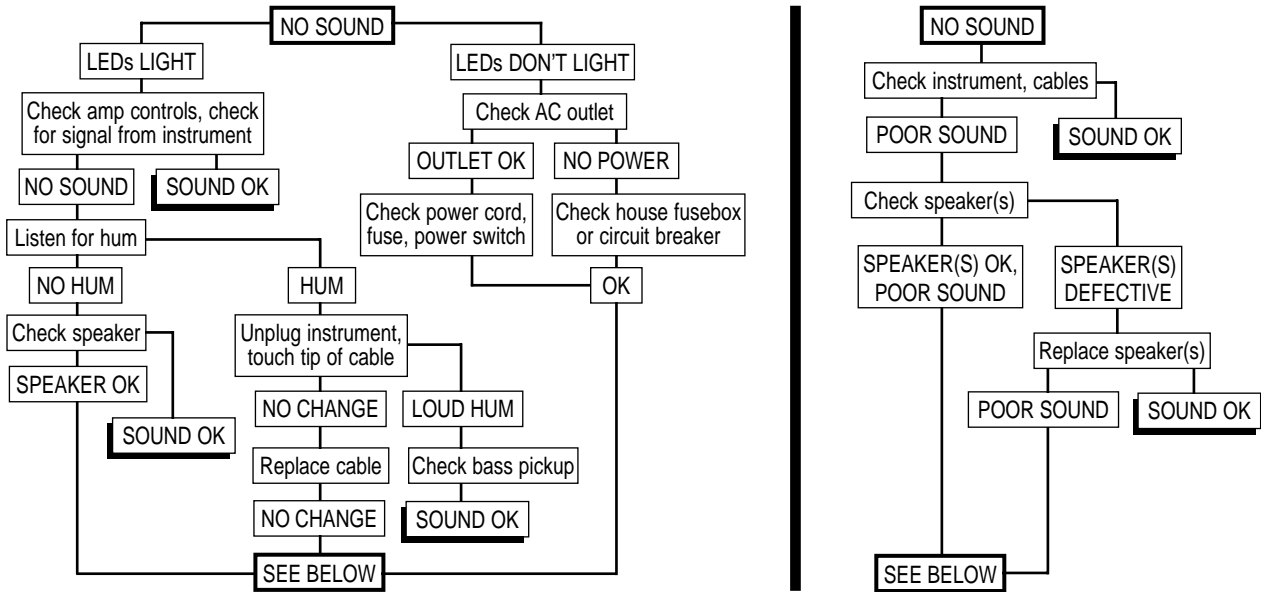
The rack must be a high quality enclosure capable of securely supporting the weight of the amplifier. Tighten the mounting screws securely through the amplifier's face plate, into the rack rails. Check the rack and mounting screws occasionally to ensure a continual safe and secure installation.

A 1/4-20 threaded insert is provided on the rear of the amplifier for connection to an additional support bracket. It is highly recommended that this additional support be used when rack mounting the amplifier.



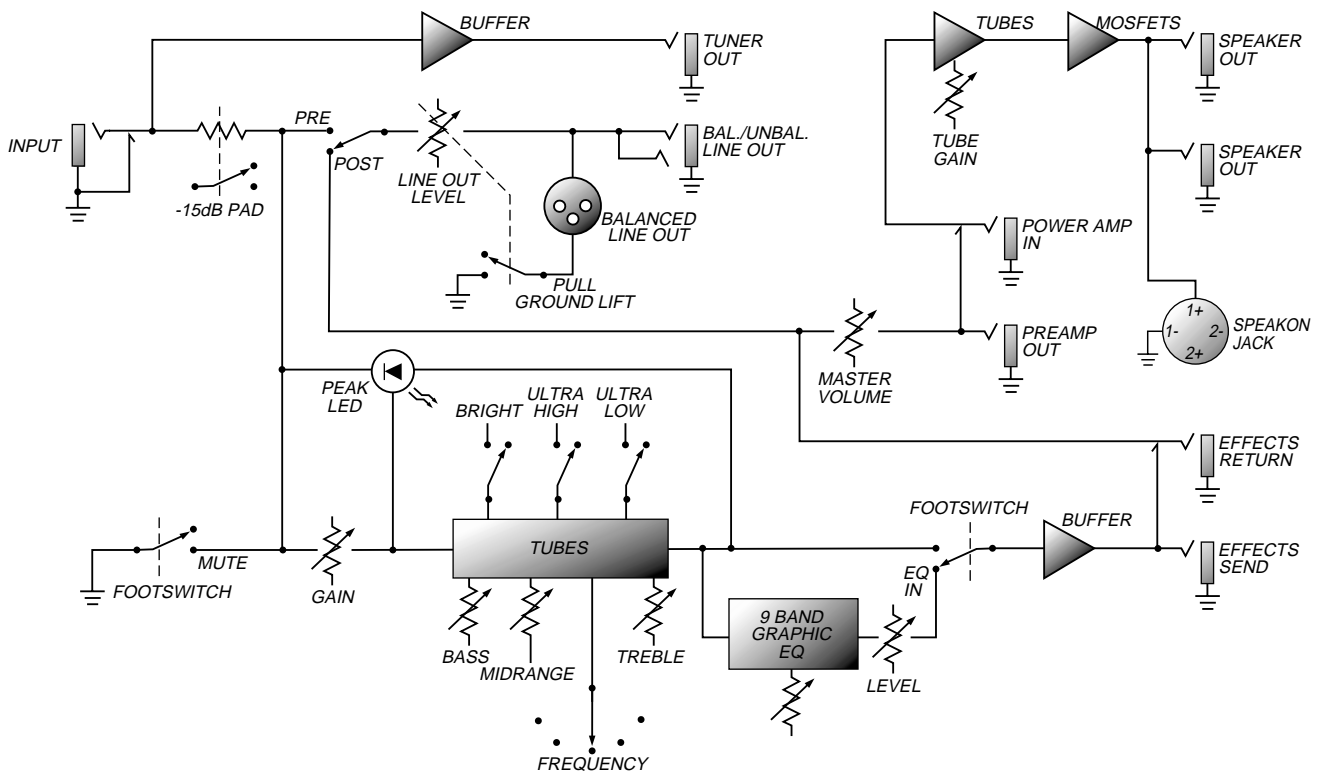
## Troubleshooting

In the unlikely event that your SVT-3 PRO should malfunction, take a few minutes to troubleshoot it before you call for service. You can save yourself time and money by doing it yourself, and often the cure for the problem is something quite simple.



If the problem isn't covered above, or if the steps lead you here, then contact your Ampeg dealer for service information. Also, you should refer your amp for servicing if it gets dropped, has liquid spilled into it, or sustains damage to its power cord (see page 2).

## System Block Diagram





## SVT-3 PRO Bass Amplifier

### Technical Specifications

<b>OUTPUT POWER RATING</b>	450 Watts RMS, 4 ohm load, 120VAC 275 Watts RMS, 8 ohm load, 120VAC
<b>TONE CONTROL RANGE</b>	<b>Bass:</b> $\pm 12\text{dB}$ @ 50Hz <b>Midrange:</b> $\pm 15\text{dB}$ @ selected by Frequency control (220, 450, 800, 1.6k or 3kHz) <b>Treble:</b> $+14\text{dB}/-19\text{dB}$ @ 5kHz
<b>GRAPHIC EQ LEVEL</b>	$\pm 10\text{dB}$
<b>GRAPHIC EQ RANGE</b>	<b>33Hz:</b> $\pm 15\text{dB}$ <b>80Hz:</b> $\pm 8\text{dB}$ <b>150Hz:</b> $\pm 8\text{dB}$ <b>300Hz:</b> $\pm 8\text{dB}$ <b>600Hz:</b> $\pm 8\text{dB}$ <b>900Hz:</b> $\pm 8\text{dB}$ <b>2kHz:</b> $\pm 8\text{dB}$ <b>5kHz:</b> $\pm 9\text{dB}$ <b>8kHz:</b> $\pm 10\text{dB}$
<b>BRIGHT SWITCH</b>	$+6\text{dB}$ @ 2kHz
<b>ULTRA HIGH SWITCH</b>	$+6\text{dB}$ @ 5kHz
<b>ULTRA LOW SWITCH</b>	$+2.5\text{dB}$ @ 50Hz $-12\text{dB}$ @ 560Hz $+1.5\text{dB}$ @ 5kHz
<b>SIGNAL TO NOISE RATIO</b>	75dB typical
<b>FOOTSWITCH JACK</b>	Graphic EQ On/Off, Mute On/Off – tip = Mute, Ring = EQ
<b>TUBE COMPLEMENT</b>	12AX7 (4), 12AU7 (1)
<b>POWER REQUIREMENTS</b>	<b>Domestic:</b> 120VAC, 60Hz <b>Export:</b> 230VAC, 50/60Hz; 100V 50/60Hz
<b>DIMENSIONS</b>	19/17.4"W x 4"H (with feet) x 15.5"D

*Ampeg reserves the right to change specifications without notice.*



[www.amepeg.com](http://www.amepeg.com)

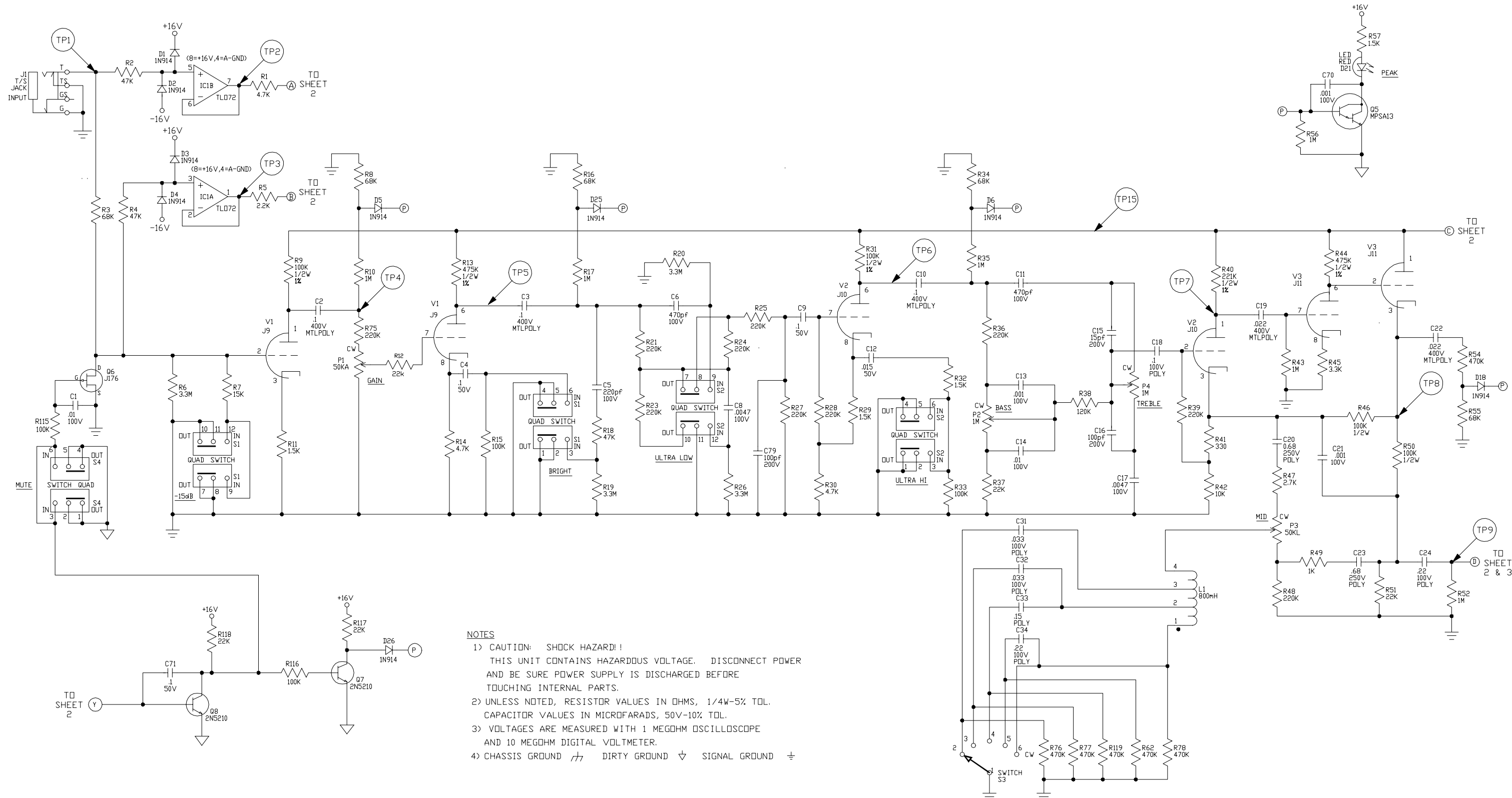
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P/N 47-614-13 • 07/99

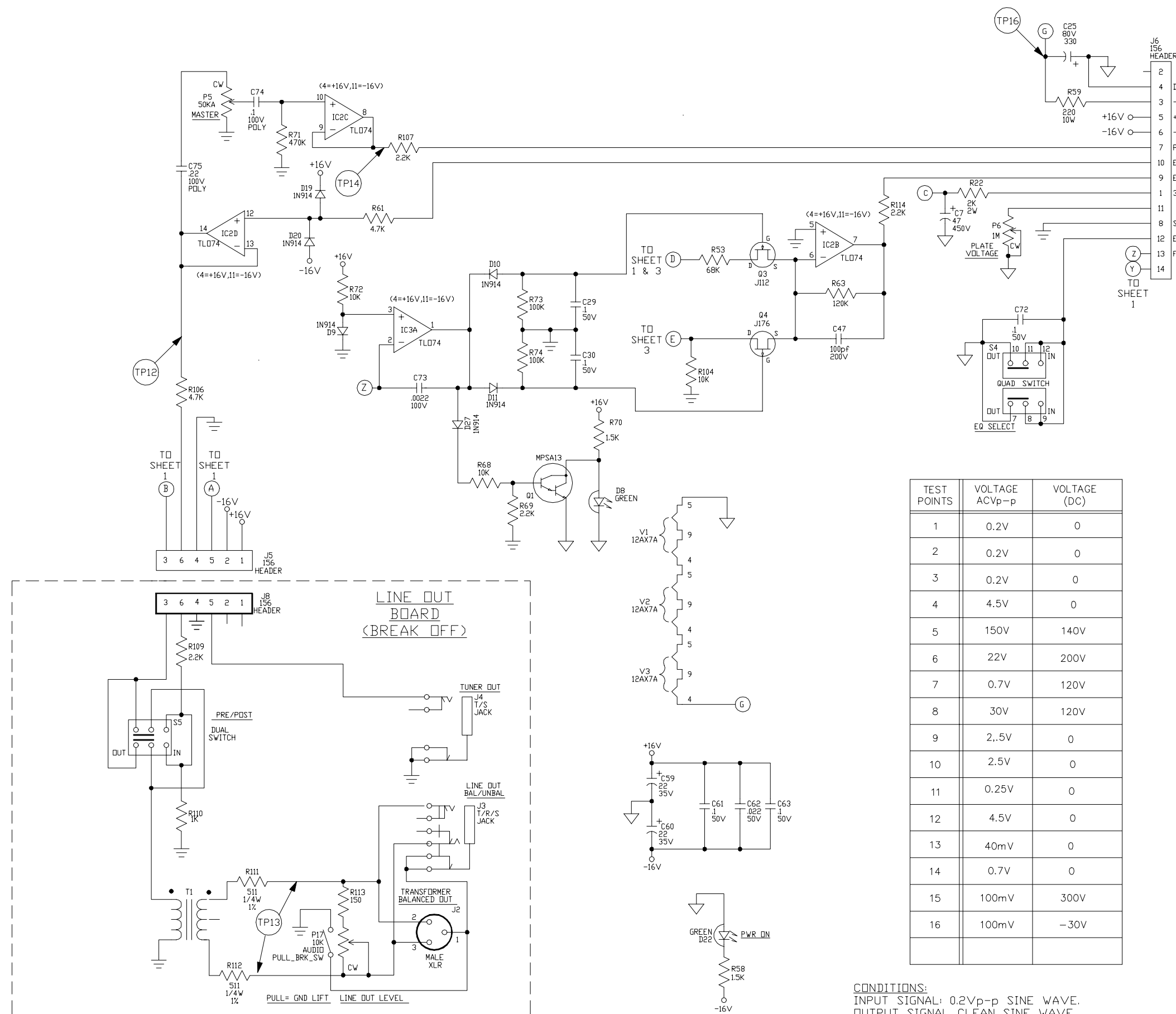




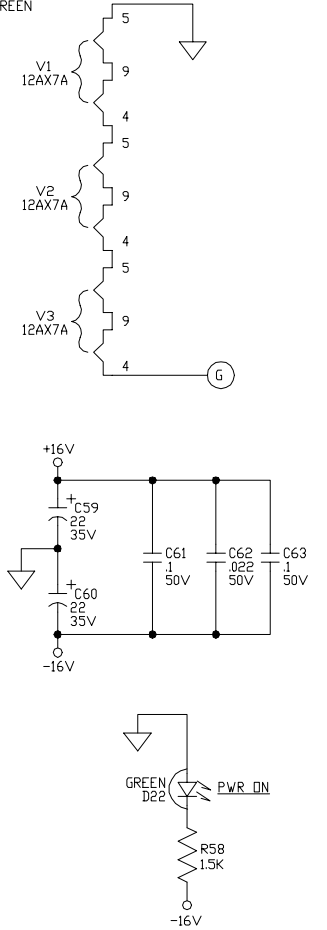
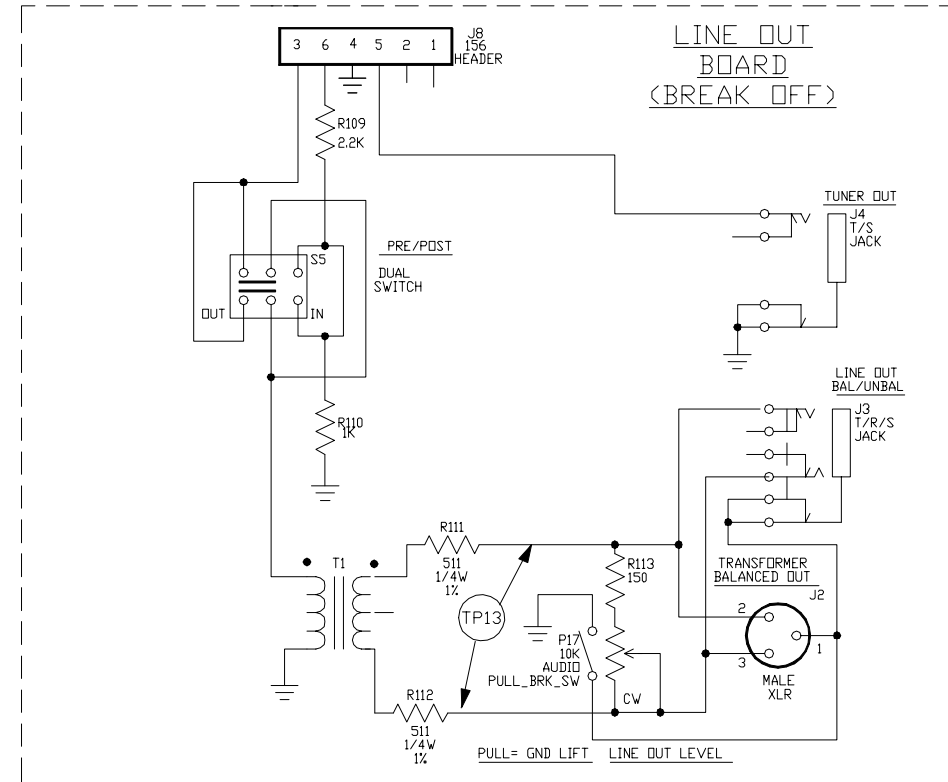


- NOTES**
- 1) CAUTION: SHOCK HAZARD!! THIS UNIT CONTAINS HAZARDOUS VOLTAGE. DISCONNECT POWER AND BE SURE POWER SUPPLY IS DISCHARGED BEFORE TOUCHING INTERNAL PARTS.
  - 2) UNLESS NOTED, RESISTOR VALUES IN OHMS, 1/4W-5% TOL. CAPACITOR VALUES IN MICROFARADS, 50V-10% TOL.
  - 3) VOLTAGES ARE MEASURED WITH 1 MEGOHM OSCILLOSCOPE AND 10 MEGOHM DIGITAL VOLTMETER.
  - 4) CHASSIS GROUND  $\nabla$  DIRTY GROUND  $\nabla$  SIGNAL GROUND  $\nabla$

B	8/10/99	EQ ON PARTS ADDED TO ASSY PARTS LIST	R00131	REM		
A		INITIAL ISSUE				
REV:	DATE:	DESCRIPTION	ECR/EON NO:	CHNG'D BY:	APPR'D BY:	DATE:
THE INFORMATION CONTAINED ON THIS DRAWING IS PROPRIETARY TO ST. LOUIS MUSIC, INC.						
SIGNATURES:		DATE:		11880 Borman Dr. St. Louis, Missouri 63146		
DRAWN:	REM	3/10/99		FIRST USED ON:		
CHK'D:				SVT3PROa		
RLS'D:				DRAWING TITLE:		
DRAWING SIZE: D		DRAWING TYPE: SCHEMATIC		SCHEMATIC - PREAMP		
DRAWING TYPE: SCHEMATIC		CLASS CODE:		DRAWING NO.:		
SCALE: NONE		SHEET: 1 OF 3		07S534-XX		



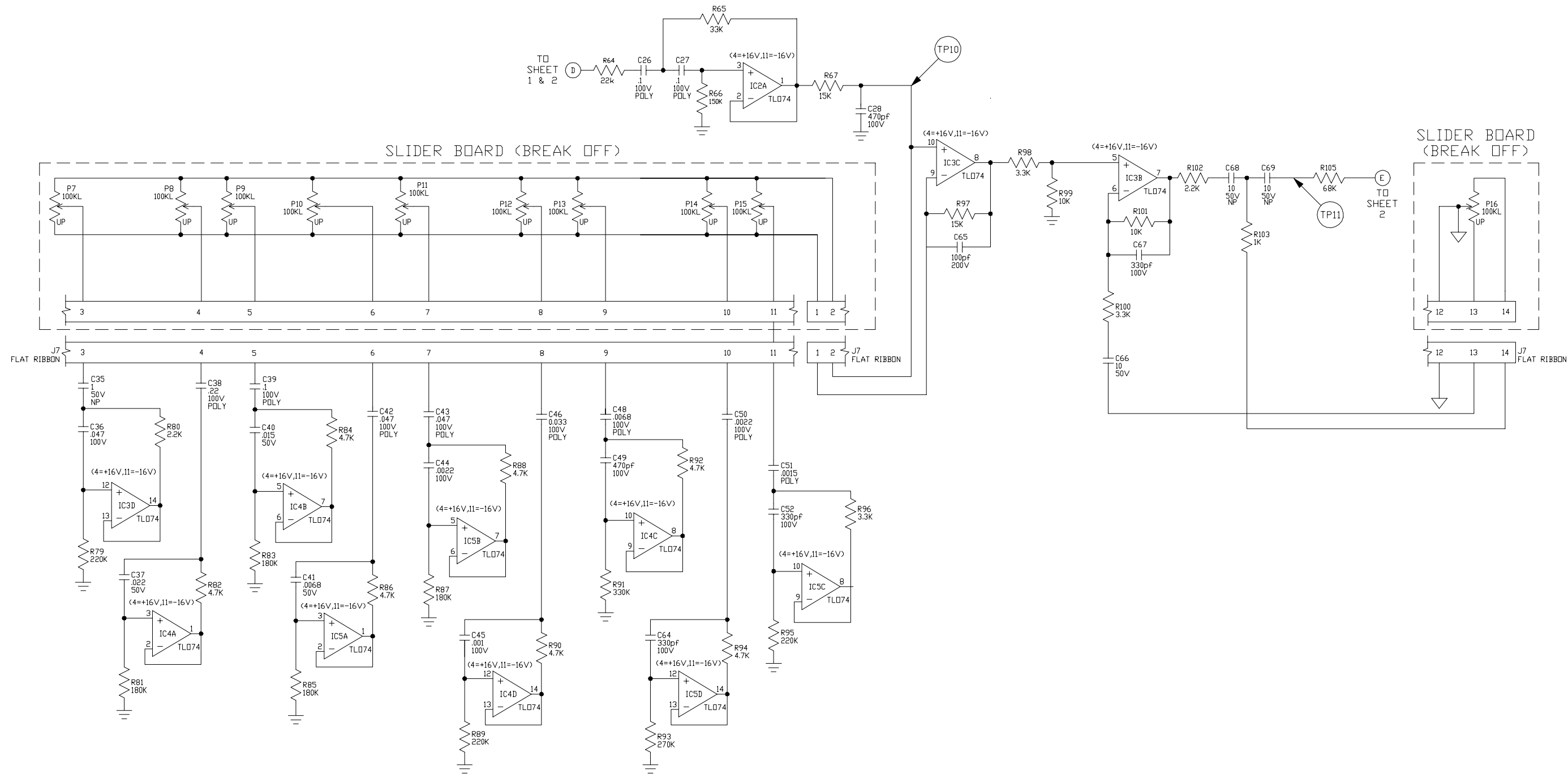
TO POWER AMP BRD.  
(07-426-01)



TEST POINTS	VOLTAGE ACVp-p	VOLTAGE (DC)
1	0.2V	0
2	0.2V	0
3	0.2V	0
4	4.5V	0
5	150V	140V
6	22V	200V
7	0.7V	120V
8	30V	120V
9	2.5V	0
10	2.5V	0
11	0.25V	0
12	4.5V	0
13	40mV	0
14	0.7V	0
15	100mV	300V
16	100mV	-30V

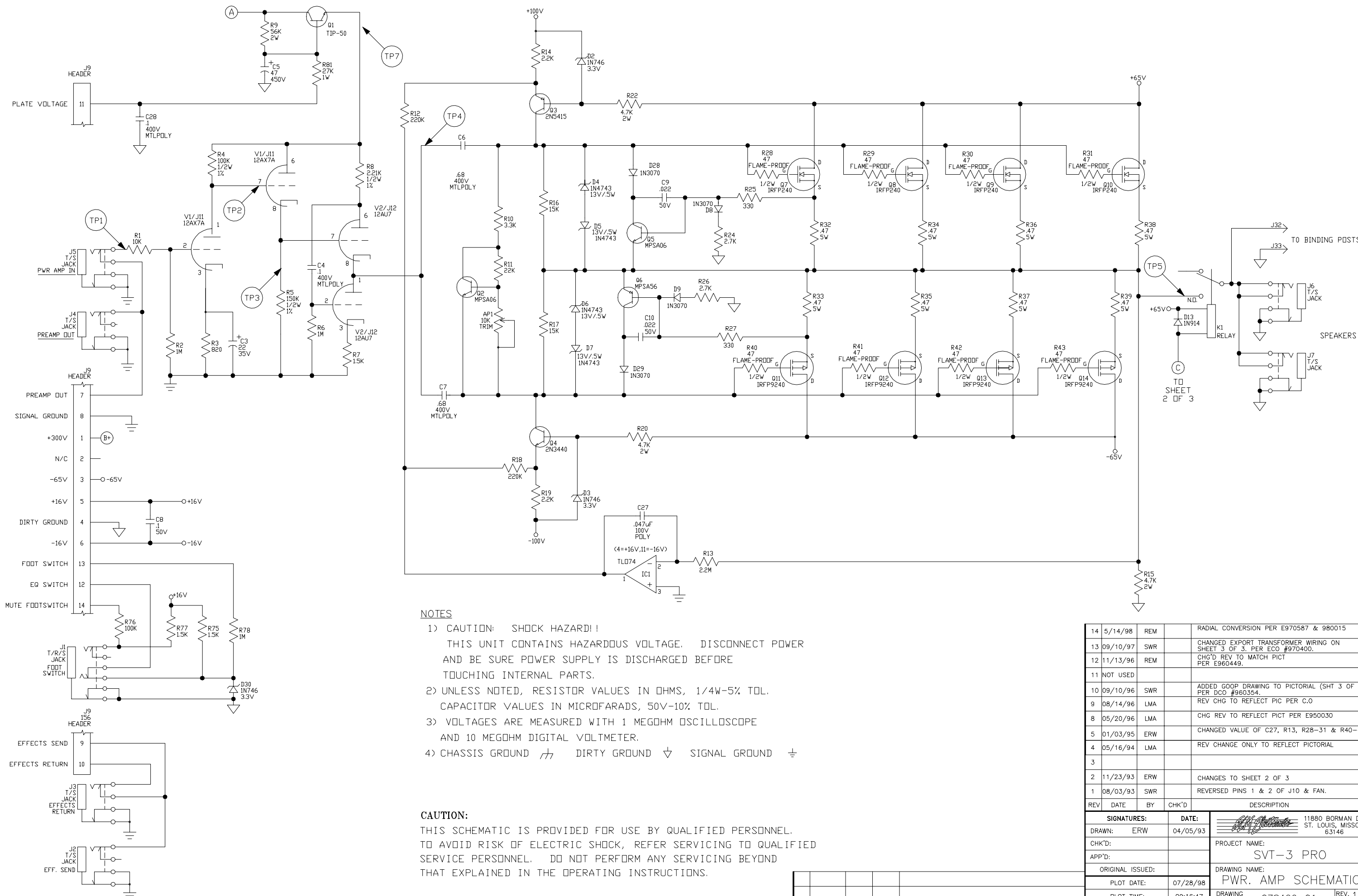
CONDITIONS:  
INPUT SIGNAL: 0.2Vp-p SINE WAVE.  
OUTPUT SIGNAL CLEAN SINE WAVE.  
LINE OUTPUT CONTROL @ "10".  
PRE/POST "OUT"

B	8/10/99	EQ ON PARTS ADDED TO ASSY PARTS LIST	R00131	REM		
A		INITIAL ISSUE				
REV:	DATE:	DESCRIPTION	ECR/ECN NO:	CHNG'D BY:	APPR'D BY:	DATE:
THE INFORMATION CONTAINED ON THIS DRAWING IS PROPRIETARY TO ST. LOUIS MUSIC, INC.						
SIGNATURES:		DATE:		FIRST USED ON:		
DRAWN: REM		3/10/99		SVT3PROa		
CHK'D:				DRAWING TITLE: SCHEMATIC - PREAMP		
RLS'D:				DRAWING NO.: 07S534-XX		
TOLERANCES:		DRAWING SIZE: D		SCALE: NONE SHEET: 2 OF 3		
		DRAWING TYPE: SCHEMATIC				



B	8/10/99	EQ ON PARTS ADDED TO ASSY PARTS LIST	R00131	REM		
A		INITIAL ISSUE				
REV:	DATE:	DESCRIPTION	ECR/ECN NO:	CHNG'D BY:	APPR'D BY:	DATE:
THE INFORMATION CONTAINED ON THIS DRAWING IS PROPRIETARY TO ST. LOUIS MUSIC, INC.						
SIGNATURES:		DATE:		FIRST USED ON:		
DRAWN: REM		3/10/99		SVT3PROα		
CHK'D:				DRAWING TITLE: SCHEMATIC - PREAMP		
TOLERANCES:		DRAWING SIZE: D		DRAWING NO.: 07S534-XX		
		DRAWING TYPE: SCHEMATIC				
		CLASS CODE:				
		SCALE: NONE		SHEET: 3 OF 3		

11880 Borman Dr.  
St. Louis, Missouri  
63146




- NOTES**
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  - 4) CHASSIS GROUND  $\nabla$  DIRTY GROUND  $\nabla$  SIGNAL GROUND  $\nabla$

**CAUTION:**  
 THIS SCHEMATIC IS PROVIDED FOR USE BY QUALIFIED PERSONNEL. TO AVOID RISK OF ELECTRIC SHOCK, REFER SERVICING TO QUALIFIED SERVICE PERSONNEL. DO NOT PERFORM ANY SERVICING BEYOND THAT EXPLAINED IN THE OPERATING INSTRUCTIONS.

REV	DATE	BY	CHK'D	DESCRIPTION
15	6/25/98	WFB		ADDED BLUE/WHT WIRE TO XFRMR PER E980015
1	08/03/93	SWR		REVERSED PINS 1 & 2 OF J10 & FAN.
2	11/23/93	ERW		CHANGES TO SHEET 2 OF 3
3				
4	05/16/94	LMA		REV CHANGE ONLY TO REFLECT PICTORIAL
5	01/03/95	ERW		CHANGED VALUE OF C27, R13, R28-31 & R40-43.
8	05/20/96	LMA		CHG REV TO REFLECT PICT PER E950030
9	08/14/96	LMA		REV CHG TO REFLECT PICT PER C.O
10	09/10/96	SWR		ADDED GOOP DRAWING TO PICTORIAL (SHT 3 OF 3) PER DCO #960354.
11	NOT USED			
12	11/13/96	REM		CHG'D REV TO MATCH PICT PER E960449.
13	09/10/97	SWR		CHANGED EXPORT TRANSFORMER WIRING ON SHEET 3 OF 3. PER ECO #970400.
14	5/14/98	REM		RADIAL CONVERSION PER E970587 & 980015

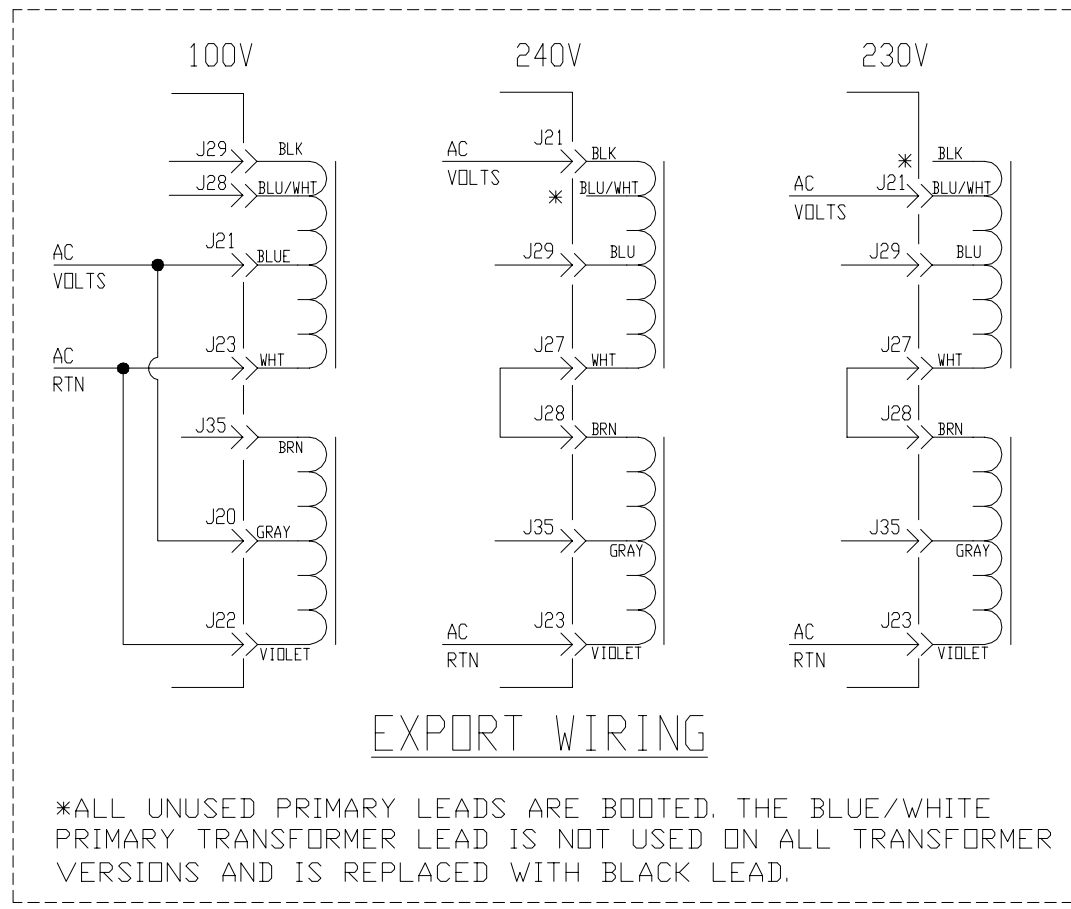
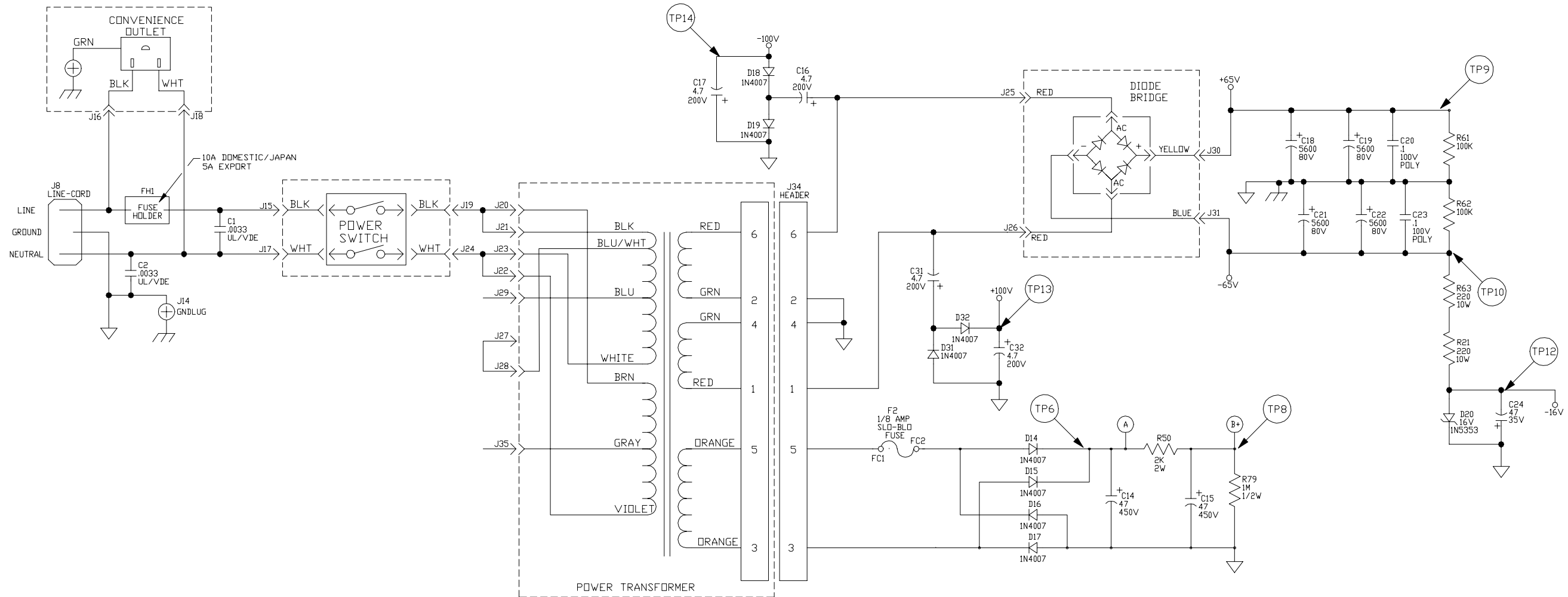
  

<b>SIGNATURES:</b>		<b>DATE:</b>	 11880 BORMAN DR. ST. LOUIS, MISSOURI 63146
DRAWN:	ERW	04/05/93	
CHK'D:			
APP'D:			
ORIGINAL ISSUED:			
PROJECT NAME:		SVT-3 PRO	
DRAWING NAME:		PWR. AMP SCHEMATIC	
PLOT DATE:	07/28/98	DRAWING NO.:	07S426-01
PLOT TIME:	09:16:47	SCALE:	1:1
FILE NAME:	42601HN_	SHEET:	1 OF 3

15	6/25/98	WFB		ADDED BLUE/WHT WIRE TO XFRMR PER E980015
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# POWER SUPPLY



SEE SHT 1 FOR REV HISTORY

<b>SIGNATURES:</b>		<b>DATE:</b>	11880 BORMAN DR. ST. LOUIS, MISSOURI 63146
DRAWN: ERW		04/05/93	
CHK'D:		PROJECT NAME: SVT-3 PRO	
APP'D:		DRAWING NAME: PWR. AMP SCHEMATIC	
ORIGINAL ISSUED:		PLOT DATE: 07/30/98	DRAWING NO. 07S426-01
PLOT TIME: 09:16:47		FILE NAME: 42601HN_	REV. 15
SCALE: 1:1		SHEET: 3 OF 3	