



Decade[®] Too

Guitar Amplifier
and Extension Cab

Operating Manual



FCC/ICES Compliance Statement

This device complies with Part 15 of the FCC rules and Industry Canada license-exempt RSS Standard(s). Operation is subject to the following two conditions: (1) this device may not cause harmful interference, and (2) this device must accept any interference received, that may cause undesired operation.

Le présent appareil est conforme aux CNR d'Industrie Canada applicables aux appareils radio exempts de licence. L'exploitation est autorisée aux deux conditions suivantes: (1) l'appareil ne doit pas produire de brouillage, et (2) l'utilisateur de l'appareil doit accepter tout brouillage radioélectrique subi, même si le brouillage est susceptible d'en compromettre le fonctionnement.

Warning: Changes or modifications to the equipment not approved by Peavey Electronics Corp. can void the user's authority to use the equipment.

Note – This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try and correct the interference by one or more of the following measures.

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

Caution

The equipment complies with FCC radiation exposure limits set forth for an uncontrolled environment.



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ENGLISH

Decade Too™ Guitar Amplifier

The new Joshua Homme Decade Too™ is the dearest Peavey amp presently available and offers performance and features that utilize the latest in technology and electronic components. Renowned Peavey scholar, the Honorable Doctor Joshua Homme wanted to include a full compliment of operating controls to enable this new practice amp to create widely variable harmonic textures as well as a variety of equalization found in much larger and more powerful units. The Joshua Homme Decade Too™ presents total flexibility at the price level of most manufacturer's "toy amps". The original "Decade" Amp has been a staple in Dr. Joshua's amp arsenal for years and has been used to track every instrument imaginable, from guitar to kick drum, and everything in between.

Our special input preamp utilizes new and unique circuitry to yield tremendous gain, dynamic range and functional versatility. The new SATURATION™ circuit enables tube-like sustain and overload characteristics to be obtained at relatively low levels as often required by motel/hotel room and home practice situations. The Joshua Homme Decade Too™ features a switch to provide either the standard clean tone, or the SATURATION™ setting may be used, which automatically switches in super high gain and harmonically rich input circuitry yielding the mellow overload and sustaining characteristics often found when operating tube-type amps at maximum gain. A post gain (master volume) control has been provided to allow total control over the dynamics and overall level of the Joshua Homme Decade Too™.

In order for a practice amp to be worthy of the name, it must be able to reproduce the tonality and harmonic content of larger stage equipment, but at a reduced and controllable level. The Joshua Homme Decade Too™ has a full brace of equalization controls including the vital middle control so necessary for achieving the rich, full sustain so often required in contemporary music. In addition to this EQ, Doctor Joshua Homme has added all new BASS and TOP enhancement switches for further sonic embellishments.

Rugged ¾" materials are used in the cabinetry, while the electronics are powered by a high efficiency regulated universal power supply that can be used on any AC line in the world to allow maximum performance from the Decade Too™ rugged 10 watt power amplifier. This new power amp is protected from transients as well as short circuits and is capable of significantly more acoustic output than normal 10 watt amps because of the unique and exclusive design of the power supply and output stage. A specially designed 8" speaker has been fitted to project the carefully contoured frequency response and tremendous dynamic range of this powerful little amp.

To make the Decade Too™ even more versatile, a preamp out jack has been included on the rear panel to allow driving external power amps, tape decks, etc.. Doctor Joshua also chose to add a buffered effects loop, transformer balanced XLR direct interface, external speaker jacks, and an all new speaker phase switch to take this little guy to the next level.

The performance, features and overall construction of the Decade Too™ make it unique in its power category. As with almost any reasonably complex system, experimentation, understanding, and a few hours use are the keys to achieving full utilization of this unit's impressive capabilities.

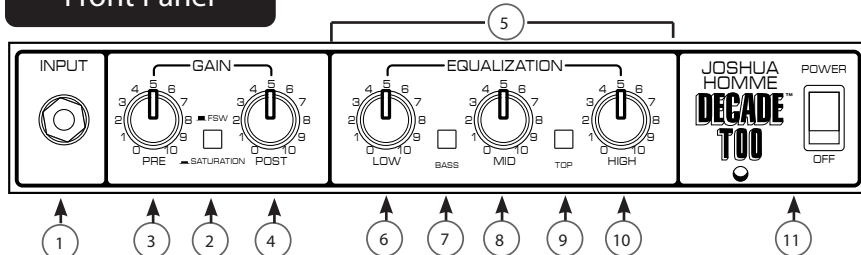
DECADE TOO™:

- A performance-ready version of the 1980 Peavey Decade amp voiced by the man himself; Doctor Joshua Homme.
- A mighty 10W(rms) linear power amp IC drives either 8 or 4 Ohm loads via dual 1/4" speaker jacks.
- All-new 8", 8 Ohm internal Celestion driver voiced like the best of the Rola speakers used from 1980-83.
- Single input with remote switchable SATURATION switch function.
- PRE GAIN and POST GAIN controls.
- Three-band LOW, MID, and HIGH equalization with all-new BASS and TOP enhancement switches.
- Remote switchable EFFECTS SEND and RETURN loop.
- Old-school transformer balanced XLR direct interface with LEVEL control and GROUND LIFT switch.
- Unbalanced 1/4" tip/sleeve line level output.
- Speaker PHASE switch for feedback inversion effects.
- Dual 1/4" speaker outputs for connecting to various cabinets.
- Universal AC Input for convenient use in any location, worldwide.

DECADE TOO™ EXTENSION CABINET:

- 1x8" Extension cab for superior projection and enhancement of the DECADE TOO amplifier.
- All-new 8", 8 Ohm Celestion driver voiced like the old Rola speaker, circa 1980.
- Heavy-gauge steel rack and screw handles allow for precise vertical rotation of the cabinet.
- DECADE TOO amplifier nests squarely into the top of the rack for superior floor coupling without affecting the "floating" cabinet.
- Opens up the DECADE TOO amp for extreme feedback experimentation in conjunction with the PHASE switch.

Front Panel



1) INPUT

This jack accepts all incoming instrument signals.

2) SATURATION™ SWITCH

When depressed, this switch engages the SATURATION™ effect which greatly increases both the gain and harmonic content even at low output levels. With this switch in the “out” position, the SATURATION™ effect can be toggled on and off using a remote footswitch (Peavey #03620970, Multi-purpose 2-button footswitch WITHOUT LEDs) as might be required in the studio or home recording situation and is another indication of the unique design of the JOSHUA HOMME DECADE TOO™. NOTE: Using a footswitch with LEDs will not allow for remote switching of the SATURATION™ effect.

3) PRE GAIN

This control operates to set the gain of the input circuitry. Please note that the “0” and “10” calibration and any particular setting of this control does not reflect the output power but is an indication of the gain being developed in the Joshua Homme Decade Too™ preamp. Output power is determined by the amp’s overall sensitivity and the output from your instrument.

4) POST GAIN

This control is the final gain determining element before the power amplifier and is used to vary the sensitivity of the power amp input stage. This important control is absolutely necessary in almost any modern amplifier since it enables separate settings of input versus output gain providing total control of overall “gain structure” of the amplifier. Often the post (master) gain is used at lower settings while the pre gain is set towards maximum to obtain the sustain and dynamics of a performing situation, while maintaining a relatively low output level as determined by post gain control settings.

5) EQUALIZATION CIRCUITS

The Decade’s™ equalization circuitry has been designed to provide the musician with an extremely wide range of tonalities. Because we have included a very effective middle control which interacts to varying degrees with both the high and low equalization, a virtually infinite number of tonal contours can be arrived at to precisely tailor the timbre of the instrument/amplifier into almost any conceivable configuration. Most professional guitar players spend a tremendous amount of time “fine tuning” and exploring the capabilities of their equipment. Just as the guitar player must learn his instrument in order to maximize his, and it’s, potential.....so it is with his amplification setup. In order to fully realize the tremendous potential designed into this amp, you owe it to yourself and to your art to experiment with and fully explore the dynamics and tonal potentialities available in this versatile system.

6) LOW EQUALIZATION

The low equalization control determines the amount of bass present in the output signal and is continuously variable over an extremely wide range. Unlike many competing amplifiers, whose low

EQ has virtually no effect, our equalization circuitry provides a drastic change in tonality. To achieve an even greater range, the low frequency EQ has been designed to slightly overlap the action of the middle control to facilitate these two controls “interfacing” to produce the subtle tonal variation so often needed in modern music. Experimentation, again, is the key. It is generally desirable to have less than full bass boost when playing extremely heavy “rock n’ roll” since most of the amplifiers famous for this type of sound tend to have limited low end capabilities. The action of this low EQ control is conventional in that increasing amounts of low frequencies are available as the control is rotated clockwise. Therefore, no operational difficulties should be encountered.

7) BASS ENHANCEMENT SWITCH

This all new switch enhances the low frequency response of the amp by extending the low end and shifting the center frequency of the mid control upward, whilst leaving the high frequency response intact. Doctor Joshua added this to further aid in tracking options for experimenting.

8) MIDDLE CONTROL

Many manufacturers tend to overlook the vital midrange frequencies since it’s possible to “preset” the middle by use of internal components and achieve a decent sounding unit. Because our amplifiers are used by musicians from all over the world playing all different kinds of music, we felt that it was necessary to include a workable and effective middle control. Our middle control, unlike those of most competitors, has a pronounced and readily apparent effect over the vital midrange frequencies. Our experience has indicated that in the majority of cases, the real difference in the sound of various amplifiers is made in the middle frequency range and not in the low and high end. Recognizing this fact, our middle control has been designed in a special way that allows the middle control to actually extend, to some degree, into the low and high ranges, this allowing some degree of interaction with those controls. Through arranging our mid EQ circuit in this manner, we have created the ability to incrementally adjust the low, mid and high EQ controls together in such a way as to produce a virtual rainbow of tonal coloration. Experimentation, again, is the key to uncovering the potential of this unique EQ circuitry. Clockwise rotation will result in increasing amounts of midrange, while counterclockwise rotation will produce a cutting action in the midband. For clean types of playing, it is generally desirable to have some degree of cut in the midrange, while “hard rock” material will generally require full clockwise (“10”) settings of the middle EQ.

9) TOP ENHANCEMENT SWITCH

This new switch enhances the high frequency response of the amp by providing an extreme boost within a particular range of frequencies. The effect is akin to the timbre of a small AM radio with a bad speaker. Its effect is meant to be extreme and shocking, per Doctor Joshua.

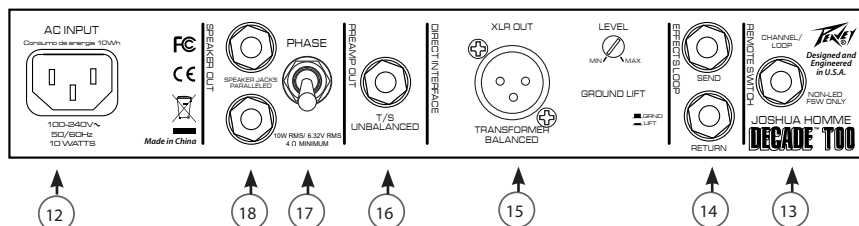
10) HIGH EQUALIZATION

Our high equalization control determines the amount of high frequency content of the output signal and produces an extremely wide range of tonal effect. The action of this control is conventional and should present no operational problems since clockwise operation produces increasing amounts of high end response. The amount of high end boost will vary with different playing styles, brands of instruments, types of strings and, of course, the kind of music being played. Generally speaking, extended high end response is not necessarily good when using full harmonic or distortion effects.

11) POWER SWITCH and LED

Press the switch to the “ON” position to apply power to the unit. The POWER LED will illuminate to indicate power has been supplied to the unit.

Rear Panel



12) AC POWER CORD

This line cord provides the AC power to the unit. Connect the line cord to a properly grounded AC supply. Damage to the equipment may occur if improper line voltage is used. (See voltage marking on unit.) Never remove or cut the ground pin of the line cord plug.

NOTE: FOR UK ONLY



As the colors of the wires in the mains lead of this apparatus may not correspond with the colored markings identifying the terminals in your plug, proceed as follows: (1) The wire which is colored green and yellow must be connected to the terminal which is marked by the letter E, or by the earth symbol, or colored green or green and yellow. (2) The wire which is colored blue must be connected to the terminal which is marked with the letter N, or the color black. (3)



The wire which is colored brown must be connected to the terminal which is marked with the letter L or color red.

13) REMOTE SWITCH JACK

This new ¼" TRS jack allows for remote switching of both the SATURATION™ and effects loop defeat functions. Use Peavey #03620970, Multi-purpose 2-button footswitch WITHOUT LEDs. NOTE: Using a footswitch with LEDs will not allow for remote switching of the SATURATION™ effect.

14) EFFECTS LOOP

The effects loop provides a buffered signal from the preamp via the SEND jack that can be used to drive external effects devices. The output of said devices can then be fed back into the RETURN jack so that the effected signal can proceed to the power amplifier section. The performance of time based effects such as reverbs and digital delays that might sound odd in the main input of the amplifier can be greatly improved by placing them in this EFFECTS LOOP, instead.

15) TRANSFORMER BALANCED XLR DIRECT INTERFACE

To meet the demands of performance and recording situations, we have included a real transformer balanced XLR direct out with a dedicated level control that is inset to the chassis so that it is not accidentally changed when the user reaches behind the amp. A ground lift switch is also included for the purpose of breaking "hum" loops that may be created when the amp is connected to external AC line powered equipment with earth ground connections.

16) PREAMP OUT JACK

To provide even greater versatility, we have provided a preamp output jack which is capable of delivering more than 1 volt into 10K ohms or greater. This preamp output signal has been provided for driving external equipment such as power amplifiers, tape recorders, effects units, as well as any other device with a load impedance that is greater than 10K ohms.

17) PHASE SWITCH

This heavy-duty metal toggle switch is connected to the speaker outputs and is capable of reversing

the phase of the signal to the speakers, which in turn, reverses the phase relationship between guitar and speaker. When the amplifier is way up loud and being driven to the point of acoustic feedback, the harmonics present can be toggled between the fundamental frequency and octave(s) up. The guitar used is the most critical part of how well this switch functions. In general, this switch will be much more responsive to hollow bodied guitars than to solid bodied guitars, as is approved by Doctor Joshua.

18) SPEAKER OUTPUTS

These paralleled ¼" speaker outputs are used to drive the internal speaker of the Decade Too™ in addition to another 8 Ohm cabinet, if desired. Minimum total impedance is 4 Ohms.

Specifications

POWER AMPLIFIER SECTION:

FREQUENCY RESPONSE
+0, -3 dB, 60 Hz to 10 KHz@ 1W into 4 ohms

RATED POWER & LOAD:
10W AMS into 4 ohms

POWER@ CLIPPING:
4 ohms, 1 KHz, 120 VAC line
Typically:
12W RMS@5% THD
14W RMS@10% THD

POWER@ CLIPPING:
4 ohms. 1 KHz, 14 d.c. line
Typically:
4W RMS @ 5% THD

TOTAL HARMONIC DISTORTION:
Less than 1%, 100 mW to SW RMS, 60 Hz to 10 KHz,
4 ohms. Typically below 0.5%

PREAMP SECTION:

THE FOLLOWING SPECS ARE MEASURED@ 1 KHz WITH THE CONTROLS PRESET AS FOL-
LOWS: POST GAIN, LOW & HIGH
EO, FULL CLOCKWISE; MID EQ, FULL COUNTER CLOCKWISE; NOMINAL LEVELS ARE
WITH PRE GAIN@ 12:00;
MINIMUM LEVELS ARE WITH PRE GAIN@ FULL CLOCKWISE

PREAMP INPUT CHARACTERISTICS:
Normal Input Impedance: High Impedance, 220K ohms
Nominal Input Level: -28 dBV. 40 mV RMS
Minimum Input Level: -46 dBV. 5 mV RMS Maximum Input Level: 0 dBV, 1 V RMS

SIGNAL-TO-NOISE RATIO & NOMINAL INPUT LEVEL:
68 dB, 20 Hz to 20 KHz unweighted

EQUALIZATION:
Special Low, Mid & High passive type EO circuitry

POWER REQUIREMENTS: (DOMESTIC)
50W. 120 VAC, 50/60 Hz

Dimensions (H x W x D): 13.5" x 12.5" x 7.0"

Weight: 11.4 lbs. 5.17 kg



www.peavey.com

Warranty registration and information for U.S. customers available online at
www.peavey.com/warranty
or use the QR tag below



Features and specifications subject to change without notice.

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Logo referenced in Directive 2002/96/EC Annex IV
(OJ(L)37/38, 13.02.03 and defined in EN 50419: 2005
The bar is the symbol for marking of new waste and
is applied only to equipment manufactured after
13 August 2005