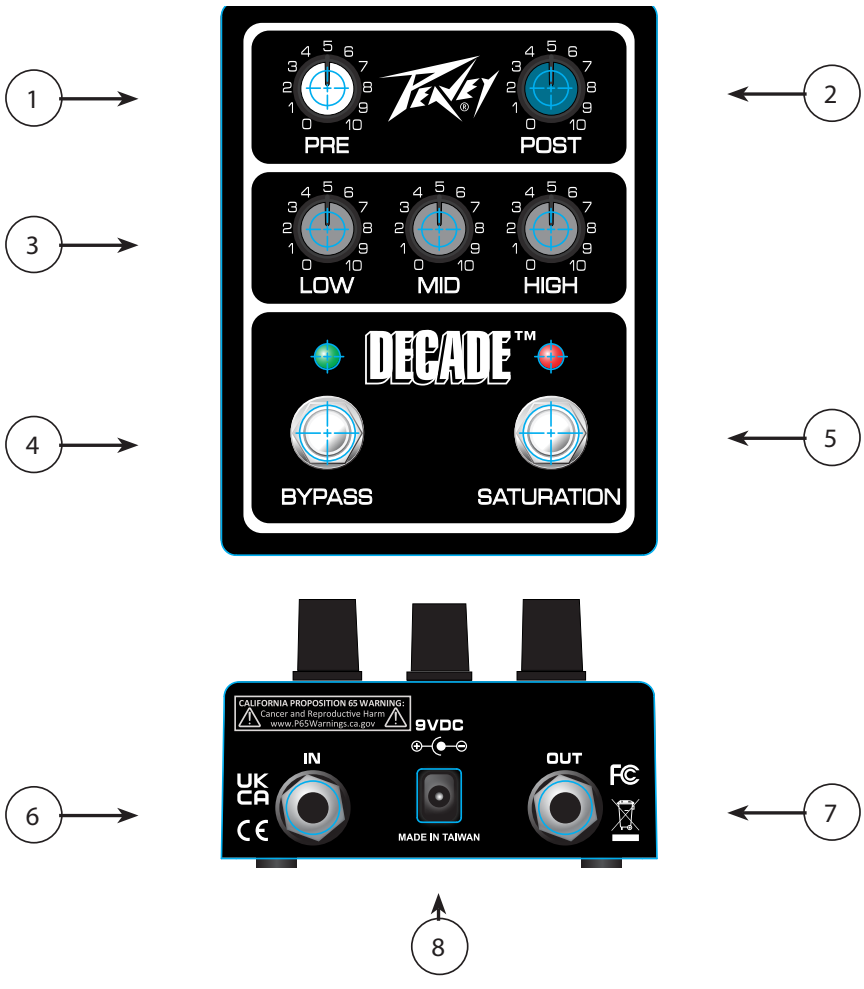
Decade®

Preamp Pedal

- **Faithful recreation of the original Peavey Decade circuit (circa 1980) in a pedal**
- **Switchable Saturation™ "channel" function**
- **Internal 24V supply from standard 9V supply/battery**
- **Standard 9V supply (#30908180) or 9V battery (#00050130)**
- **Hard Bypass switch with anti-click circuit**
- **Pre and Post Gain controls**
- **Three-band EQ**
- **Tested and formally approved for worldwide EMC and FCC compliance by an independent laboratory**



(1) PRE GAIN Control
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 Decade™ preamp. Output power is determined by the amp's overall sensitivity and the output from your instrument.

(2) POST GAIN Control
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.

(3) EQ Controls
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.

LOW: 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.

MID: 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 a 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.

HIGH: 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.

(4) BYPASS SWITCH
This switch is hard-bypass with anti-click circuitry, ensuring quiet operation.

(5) SATURATION™ SWITCH
When depressed, this switch engages the SATURATION™ effect which greatly increases both the gain and harmonic content even at low output levels.

(6) IN
Input signal from the instrument.

(7) OUT PUT
This provides a signal capable of driving any PA system, instrument amplifier, or signal processor/pedalboard setup. The level of the output signal more or less matches that of the input signal. Output impedance 1 kΩ

(8) POWER SUPPLY
9VDC (NEG TIP) - Provided for the input of a standard 9VDC barrel-type, negative tipped power supply. The 25VDC rails are generated internally by a super high-efficiency inverter circuit.

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