

QUAD PRE-AMP

OWNER OPERATING INSTRUCTIONS

MESA/BOOGIE
The Spirit of Art in Technology

CONGRATULATIONS! By becoming the owner of the Mesa Quad Pre-amp, you have taken the first step into a new world of tonal freedom. You are among the first of a new breed of players who require the latest in digital footswitchability and yet refuse to sacrifice the old world "soul" of an all tube amplifier. The Quad does this and much more.

You will be pleased to know that four years of planning and research went into perfecting this instrument. Our experience as the leading force in guitar amplification for fourteen years helped us in designing the Quad. This combined with input from players worldwide made it possible to deliver sophisticated features in an easy to use format. So relax, and don't be intimidated! We've included a complete description of all the controls and how they operate, as well as a very helpful settings sheet. These are guidelines. Start here and as you become a more confident "tone pilot", feel free to solo.

The Quad is a sensitive instrument, much like the guitar. Use this to your advantage. Read the Owners Manual. Understanding the controls will help you create sounds you won't believe. With time and patience you will find sounds that are uniquely yours and will provide you with a lifetime of satisfaction and enjoyment from your music.

NOTE: THE QUAD PRE-AMP WAS DESIGNED FOR USE WITH THE SIMUL CLASS 295 OR STRATEGY 400 STEREO POWER AMPS. THESE ARE ALL TUBE POWER AMPS AND ARE AN INTEGRAL PART OF THE MESA RACK SYSTEM FOR GUITAR. USE OF THE QUAD PRE-AMP WITH ALTERNATIVE POWER AMPS IS NOT RECOMMENDED.

TWO INDEPENDENT CHANNELS, FOUR MODES!

To achieve greater tonal flexibility and footswitchable freedom, the Quad is separated into two channels sharing one common input. Each channel offers two modes and a pre-assignable 5 band graphic equalizer. Channel 1 is very similar to the Mark IIC, while Channel 2 is very much like the Mark III. These were the premier guitar amps for the last five years, winning the praise of such guitar giants as Steve Lukather, Lee Ritenour, Michael Landau, Stevie Ray Vaughn, and many more. We found that many of these players used more than one amp and switched between them for different sounds. A great idea but very heavy and bulky to move requiring custom made switching systems. Thus, the need for the Quad. Two incredibly versatile amps in one taking up a mere three spaces in your rack.

THE QUAD HAS REVERB! And you've got to hear it to appreciate it. By combining two different sizes of 3 spring reverb tanks, we've developed a reverb that dares the digitals. With three dimensional depth and a perfectly smooth decay we feel confident in saying this is the most beautiful sounding reverb ever found in a guitar amp. Combine these features with a stereo effects loop and stereo outputs and you can imagine the possibilities. The fun has barely begun.

CHANNEL 1: RHYTHM 1, LEAD 1:

This channel would be considered the more "normal" of the two, delivering all the classic "boogie" tones you've come to love.

RHYTHM 1: A mode primarily designed to produce the ultimate in clean, sparkling, warm rhythm sounds. With three pull shifts, (Bright, Bass Shift and Deep) as well as the standard Treble, Bass, and Middle controls, this mode can "Out-Fender" even the best "Black Face Twins."

LEAD 1: A mode dedicated to the classic Boogie lead. Singing, vocal, grinding and searing are just a few of the many descriptions we've heard over the years. With fifty times the gain of a normal amplifier, two pull shifts (Treble Shift, Lead Bright), and separate Drive and Master controls; this mode produces the smooth, warm, tight gain Boogies are famous for.

CHANNEL 2: RHYTHM 2, LEAD 2: Radical! This is truly the word to use when describing Channel 2. With unbelievable gain, this channel has been designed to provide two different distortion sounds. One EQ'd specifically for rhythm, authentic, grinding, and "Brown." The other mode is the ultimate in high gain lead sounds. Taken to the outer extremes this mode is truly a metal player's dream. Since versatility is one of MESA Boogie's forte, this channel can be used much like Channel 1, (Clean Rhythm, Lead), by simply setting the controls lower. This mode was inspired by the countless requests for "even more gain" than an already lethal Boogie. We've done it.

RHYTHM 2: A mode designed with crunch rhythm in mind. With ample gain to double as a lead mode, this mode is probably the most versatile. Special attention has been paid to tight bottom end even at the most extreme settings. An additional pull shift on the treble, for more gain, gives you a total of four EQ shift functions (Bright, Treble Shift, Bass Shift, and Deep). Even the "brownest" of Marshall's will fear this mode. Rhythm 2 can also double as a second clean sound. Just set the controls lower and a different world of bright shimmering clean sounds appear. This is extremely useful when going from a clean chording sound to a clean single note sound. This mode offers more tonal possibilities than many complete amplifiers.

LEAD 2: GAIN! This mode has it! Lead 2 is the "state of the art" in high gain lead sounds. Fed by a hotter rhythm mode, Lead 2 is insane. With this much gain it becomes extremely hard to "contain" or control the sound, not so with the Quad. Problems like feedback, microphonics, and loss of tone control effectiveness have all been virtually eliminated. Smooth, touch sensitive, explosive and deadly only begin to describe Lead 2. Yet with all this gain a great blues sound is still attainable at lower control settings. (Months of painstaking R & D went into this mode. We've given you "more gain". We sincerely hope you enjoy this mode as we have.)

THE CONTROLS: Let's review the controls, one at a time, to learn their various functions and how they interact.

VOLUME: This control is very powerful in both channels of the Quad. Its setting determines not only the gain in each rhythm mode, but the amount of signal fed to the lead modes as well. Lower settings of this control will result in cleaner, brighter rhythm sounds and lower gain lead sounds. Higher settings will result in fatter clean rhythm sounds in Rhythm 1 and more grinding crunch rhythm sounds in Rhythm 2. This will cause the lead modes to sound more focused and remain tighter, especially in the lower frequencies. In each channel you will discover a "sweet spot" for the volume control. Most probably the number setting will be different on each Volume. Especially when Rhythm 1 is set for a clean sound and Rhythm 2 is set for a crunch sound. Here's why:

You will notice a difference in the taper of the two volume controls. This is an intended difference and proves to be an integral part of the Quads versatility. Channel 1's Volume is much like that of the Mark III. Very smooth, responsive and dynamic. The sweet spot is usually found somewhere between 6 and 7½. Somewhere here, you'll find the ultimate shimmering warmth in your clean sound and yet, send enough gain to your lead mode to keep it tight and singing. We've found 6¾ - 7 to be the norm. This set-up works well for a player who wants a great clean sound, and still be able to switch to a great lead sound. Players who put the emphasis on the ultimate clean sound will probably want to set the volume at 5½ - 6. If you never use clean sounds or don't need "squeaky" clean rhythm sounds you'll probably be more concerned with Lead 1. In this case a Volume setting of 7½ - 8½ would be in order.

Channel 2's volume control has a much different taper altogether. It starts out smooth and gentle. Right around 7-8 it starts to unleash all its mighty gain. Between 8-10 is an explosive zone of tone. Up here Rhythm 2 becomes a truly usable Metal Rhythm sound, grinding and huge. This in turn provides enough gain to push Lead 2 into an insane frenzy yet still, tight and vocal sounding. Lower settings on Channel 2's Volume control enable this mode to be used for a second clean rhythm sound. This becomes very useful for a song with a clean chording sound and a clean single note line at a different volume level. Keep in mind this type of setting will reduce gain to the lead mode and you'll probably want to run the Lead drive slightly higher as a result.

We encourage you to experiment with these Volume control settings. The more familiar with this control and its subtleties you are the faster you will become at finding those "ultimate" sounds.

PULL BRIGHT: This pull function accentuates the "super top" giving shimmer and sparkle to clean rhythm sounds. It is primarily heard in the rhythm modes although it adds a bit of three dimensionality to the lead modes. The "Pull Bright" tends to be the most useful in Rhythm 1, when a clean "pop" or "funk" rhythm sound is dialed up. However, when used in Rhythm 2 a little more of the top end "nasties" peek through. The effect of the Pull Bright diminishes as the Volume control is turned up and has no effect when the volume is set at 10.

VOLUME CONTROL

RECOMMENDED, SETTING: Channel 1 = 6¾, pulled
Channel 2 = 9, pulled

TREBLE: This control is the most powerful of the three tone controls. At high settings, (8 and above), it will minimize the effect of the Bass and Middle Controls. At lower settings, (5 and below), the Bass and Middle will become the dominant tone controls. Again most players find a "sweet spot" somewhere in the 6 to 8 range. Along with the Volume, these are the most critical controls for performance and relationship between modes when footswitching. This control can also act as a subtle gain control at high settings. Check both modes when setting this control. Maximum Treble settings for more sustain in the Lead Mode can result in harshness in the Rhythm Mode. A "perfect" setting can be attained by finding the "sweet spot" and fine tuning the pickup/volume control setting on the guitar.

TREBLE SHIFT: This pull function is very powerful and probably the most useful. By shifting the frequency of the treble down and boosting it, a fatter tone with more gain is achieved. The Treble shift is voiced and applied differently in each channel. Channel 1's Treble Shift is voiced, just like the Mark III, adding sustain and gain to Lead 1 only. This function is bypassed when Rhythm 1 is chosen, as it tends to add "harsh" frequencies undesirable in clean sounds. Channel 2's Treble Shift is voiced slightly higher than that of the first channel. This is essential in keeping the lower frequencies focused at extreme gain settings. Another feature of this higher voicing appears in the

lead mode. By raising the frequency of the shift, the higher frequencies have a "soaring" feeling unequalled in any other guitar amp. Higher strings, when bending, seem to reach for the stars with purity and focus. The Treble Shift in Channel 2 is manually operated and has no automatic bypass function. This design was chosen so a player can apply the shift when using Rhythm 2 for a Crunch Rhythm or Lead Sound, and bypass it when the mode is dialed up for a clean sound. Most players will prefer Channel 2's Treble Shift bypassed (pushed in), when using Rhythm 2 for a clean sound.

TREBLE CONTROL

RECOMMENDED SETTING: Channel 1 = 6, pulled optional
Channel 2 = 8, pulled optional

BASS: This is a wide-ranging control and is very easy to use. It tends to become the dominant tone control when low settings on the Treble Control are used, and more of a "coloring" control at high Treble settings. It should be set with both modes in mind. High settings will produce a round warm clean sound in the Rhythm modes but possibly add "low end flab" to the lead modes. Likewise, an extremely low setting of the bass control can leave you with a "flat", two-dimensional sound.

BASS SHIFT: This pull function can be very useful and important. Another name for it could be "Breath Control" or "Pull 3-DII. In the Rhythm modes it truly does add "breath" to an already "breathing" tube amplifier.

By lowering the frequency of the bass control and boosting it slightly, warmth unequalled by any other feature appears. Single coil pick-ups benefit most from its action, becoming elastic and full of body, while humbucking pickups produce the realistic, almost "acoustic" bottom end found in a fine flat top guitar. If warm clean sounds are your forte, the Bass Shift is your campfire. In the Lead Modes this same accentuation can prove invaluable in moving the air needed to obtain the huge "chunking" low end often needed in today's music. By pulling this control and dialing in the bass slowly, you will find the perfect setting. Blending this with the Middle control's Pull Deep and the Graphic EQ, you'll find that hugh low end you've always dreamed of. Fellow bandmembers will swear Godzilla is coming down the street. This control also has a subtle effect on the higher frequencies. A "voice" like quality will appear on higher strings with this control pulled. Experiment with this control. Two very different "feels" can be obtained. Pulled and set lower (3 and below) a warm "spread out" feel is obvious. Pushed in and set higher, a tighter "flutier" feel is apparent. This can be more articulate and focused for hammering or two-handed styles. Also, used this way less "pick noise" is heard and would be better for fast picking styles.

BASS CONTROL

RECOMMENDED SETTING: Channel 1: 3 pulled optional
Channel 2: 5 pushed optional

MIDDLE: This control is the least significant and easiest to use of the three tone controls. Like the Bass, its effectiveness will be decreased by high settings of the Treble control and increased by a low setting thereof. Although its action may not seem dramatic, it does add midrange warmth when used with normal settings of the Treble and Bass Controls.

PULL DEEP: This pull function is very self-explanatory. When pulled, the bass frequencies are accentuated, creating a deeper, more robust bottom end. Although essentially a bass boost, much like the Bass Shift, Pull Deep works on a different set of frequencies. This tends to "deepen" the low end and give it that "extended" feeling as opposed to the "widening" effect of the Bass Shift. Another crucial difference between the two is their placement in the signal path. Pull Deep is located between the pre-amp and the effects return stage. In other words, near the end of the signal path. The Bass Shift is very early in the signal path as its action takes place in the tone controls. High amounts of bass dialed up early in the preamp are later amplified and can become excessive in a high gain Lead Mode setting. Therefore, when extreme gain settings with a lot of bottom are desired use Pull Deep instead of the Bass Shift. If still more bass is desired, try using the 80 and 240 HZ EQ sliders as the EQ comes virtually last in the signal path. By juggling the two bass shifts and the EQ, the Quad is capable of incomparable warmth and fatness.

MIDDLE CONTROL

RECOMMENDED SETTING: Channel 1: 5, pulled
Channel 2: 4, pulled

MASTER: This control serves two purposes and remains functional in both modes. It is a master volume control for the Rhythm mode but is in series with the Lead Master. Therefore, at low setting of the Master, Lead Master settings will be significantly higher to achieve equal volume levels between the two modes. Likewise, high settings on the Master will require low settings on the Lead Master to achieve a balance. This difference is only apparent at extreme settings. For normal operation (switching between all modes at equal volume levels) the Master and Lead Master Control settings will usually be very close. A very easy and convenient setting for the Master Control is 5. This allows compensation in either direction for the Rhythm modes without adversely affecting Lead Master settings. This setting also coincides with the second purpose of the Master Control; this control also serves as an effects send level. A Master setting of "5" seems to provide an adequate signal in the effects loop to drive the input of most effects. Most rack effects incorporate input "Volume/Headroom" controls making this setting a good interface with most effects. If you find this setting incompatible, adjust the Master Controls for the right effects send signal and adjust the loudness level with the Output controls accordingly.

MASTER CONTROL

RECOMMENDED SETTING: Channel 1: 5
Channel 2: 4

LEAD DRIVE: This is another self-explanatory control. It is responsible for adjusting the gain, sustain and sensitivity of the Lead Mode. Although it is responsive to the setting of Volume 1, its range is so great that there is always enough drive available, regardless of how low the Volume control is set. Anything from a "bluesy" low gain setting to an insane "metal" high gain sound, are available with a twist of this powerful control. Touch sensitive!

LEAD DRIVE CONTROL

RECOMMENDED SETTING: Channel 1: Your Choice, 6
Channel 2: Your Choice, 4

LEAD MASTER: This control regulates the output level of the Lead mode in each channel. Much like the Master, the Lead Master is also responsible for the amount of signal going to the effects loop. Again, if a setting of 5 is inadequate to drive, or is overloading an effect, adjust the Lead

Master and compensate for the volume difference with the Output Controls. REMEMBER, the Master Control feeds this control and it will be affected by either very low or very high settings of the Master.

LEAD BRIGHT: The last of the pull functions, this feature is very similar to the Volume Pull Bright. It works only in the Lead Mode, adding brightness and gain. The result is a truly searing top end without sacrificing fatness. NOTE: At high gain settings, especially in Lead 2, the Lead Bright control may cause excessive squealing and pickup feedback. To avoid this annoyance when high gain and high volume settings are in use, push in the Lead Bright. If this is undesirable, either the Lead Drive or the Volume must be reduced.

LEAD MASTER CONTROL

RECOMMENDED SETTING: Channel 1: 3, pulled
Channel 2: 3, pulled

GRAPHIC EQUALIZERS: Now that we've reviewed the standard tone controls and have an idea of how they interact, let's take a look at the Graphic Equalizers. The Quad is equipped with two "on board" 5 band equalizers that are tailored specifically for guitar. Their center points provide maximum tonal flexibility and respond to even the most subtle adjustments. This combined with the ease and simplicity of 5 bands, makes for another powerful tone control section. Although the equalizers are an integral part of the Quad pre-amp and provide many possibilities, they can be bypassed at any time. All you tube purists will be glad to know months of R & D went into perfecting the Quad's tone before the equalizers were added and scrutinized.

There are two ways to use the Quad's EQ functions. The first would be manually, via the FU-2, switching system or, the toggle switches located on the Front Panel next to the EQ sliders. The second application would be to use this same toggle switch to "preset" or "program" the Equalizer to be activated simultaneously with the mode chosen. The toggle switch is a three-position switch enabling the user to assign the EQ to either the Rhythm mode or the Lead Mode of that channel. Should you desire the EQ in both modes, you could assign it to one and footswitch it to the other or engage it with the footswitch and leave it on. Either way, every possibility can be achieved with minimal player inconvenience. "Cross switching" of the Equalizers between channels is not possible. However, if the Quad is used in a Midi system where modes are being selected via External Midi Switching jacks on the Quads rear panel two modes can be selected at once. They must be of opposite channels, i.e. (Rhythm 1, Lead 2 or Lead 1, Rhythm 2). In this way the "cross switching" method can be simulated by blending the two modes so that the channel/mode with the EQ desired is dominant. This can be accomplished via the Master/ Lead Master or assigning the EQ and bringing the sliders below center, (less than unity gain).

Although there are many ways of setting the EQ, one "graph" seems to have found its way onto every coliseum stage at one time or another. The classic "V". This setting enhances the low and high frequencies while dropping the mids significantly to create a "bigger" fatter sound. Move the two outside sliders to just below the upper line. Move the 2nd and 4th sliders just above the center line. Take the 750 HZ slider and center it around the lower line. Fine-tune this sound with the 750 slider. You'll find a lot of control around this lower line on the 750 HZ slider when the EQ is set in this manner. Small increases or decreases make big sonic differences here. This slider is the "pivot point" of the "V" sound. Most of all: Experiment! The Graphic Equalizer when used creatively can "expand" the Quads switching capability to virtually double. Six different sounds? Eight different sounds? Your imagination is your only boundary.

REVERB: This control determines the mix between the "dry" (non-effected) and "wet" (reverb) signal. At zero, only the dry signal is heard. As the control is turned up the wet signal is mixed with the dry signal. The result is reverb. The Quad has unique reverb as compared with other guitar amps or pre-amps. We've combined two reverb tanks of different size and decay times to produce the richest reverb ever found in a guitar amp. No "springy" or "boingy" characteristics can be heard. No "distortion" or reverb "clipping" occurs. An ultimately smooth decay that we consider to be "perfect" in length for any style.

The reverb "level" in the two channels of the Quad is slightly different. Channel 1 would be considered the more "normal", having lots of reverb for a given Reverb control setting. Channel 2 has a slightly lower reverb level because it is most often set for high gain sounds and set "physically" higher. Higher Volume/Master settings increase reverb, yet for most "crunch" or "metal" rhythm playing very little or no reverb is usually preferable. Lead 2 is capable of such incredible sustain that the slightly diminished reverb level is almost inaudible and possibly desirable. This can all be compensated for, should you wish, by using another of the Quad's valuable features.

Reverb "Cancel" and reverb "Boost" functions have been incorporated into the reverb system of the Quad. These functions are accessed by inserting a standard "grounding" type footswitch or a midi switching system, i.e. (Mesa Midi Matrix) into the ¼" jacks located in the "External/Midi Switching" section of the rear panel. This can increase or cancel the reverb mix at any setting of the pre-amp.

We think you'll find the Quad stands up to the digitals with its incredibly "natural" reverb sound. No "high end trash" or "digital sickness" here. Just good old fashioned spring reverb taken to the pinnacle of sophistication. A truly gorgeous reverb sound we hope you'll get as much enjoyment from as we have.

OUTPUT: These controls, "A" and "B" are responsible for the final output level of the pre-amp. Adjustments here determine the amount of signal fed to the power amps. Setting them is a matter of preference. However, by following the method mentioned here, the best signal to noise ratio is achieved.

Start by setting both output controls to zero. Next, set both Master Controls at "5". Then set Channel 1 Lead Master to "4" Channel 2 Lead Master to "5". With the Masters set at these numbers and the Volume and Lead Drive controls set at, or close to the recommended settings the volume level relationship between the modes should be equal. With this accomplished we are ready to bring up the outputs.

With the standby switch on the Quad and the power amp in the "On" position slowly increase the "A" output control to the desired listening level. Depending on the power amp used, the number setting will most likely be very low, probably between "2" and "4". Next, increase the "B" output until an equal volume level is attained. Don't be alarmed if the number settings on the two outputs are different for an equal volume level. The value of these two pots can vary slightly as well as being affected by the settings of the pre-amp. This is normal and should not be a concern. If effects are in use with the effects loop and input levels are not optimum, try adjusting their "Input/Headroom" control first. If this does not satisfy the input levels, adjust the "Master/Lead Masters" until the proper level is achieved and compensate with the outputs accordingly.

POWER SWITCH AND PILOT LIGHT: This is the AC On/Off switch for the Quad. The pilot light is located on the upper right hand corner of the pre-amp next to the power switch. When lit this indicates the AC voltage to the pre-amp is on.

STANDBY SWITCH: The standby switch shuts off the signal at the effect send stage. With the Quad in Standby, noise produced by the effects will still be audible but no signal will be passed to the outputs. If this noise is considerable or undesirable, use the standby switches on the power amp. Recommended Standby application:

- 1) During set breaks.
- 2) During patching and effects set-up.
- 3) During Power up. Approximately 30 seconds.

MODE/EQ INDICATION LED's: There are six red LED's located in the center of the Quad between the two channel borders. These indicated the mode/modes chosen as well as the EQ chosen. During Power-up it is normal for all six LED's to glow. When the mode/EQ desired is selected, only those LED's will be activated.

FU-2 FOOTSWITCH: This is the manual access to the four modes and two equalizers in the Quad. Using digital logic, a "one of four" switching system is achieved enabling the user to access any mode instantly with only one foot motion. In addition, the equalizers can be added to their respective channels at will, regardless of the front panel toggle settings.

The FU-2 connects to the Quad via the 30-foot cable provided with the unit. It is a four conductor shielded cable that is wired to a standard 4-pin XLR connector. This is inserted into the jack labeled "FU-2 Only" located on the Quad's Rear Panel. Should a longer cable length become necessary, another 30 foot extension may be inserted to obtain a total of 60 feet.

During "power-up" the Quad is essentially in "no mode-mode". This means that a mode must be selected before any sound will be audible. At this time, all the LED indication lights will appear on the front panel of the Quad and no LED indication lights will appear on the FU-2. This is normal and should be no cause for alarm. When a mode has been selected one of the four "mode" LED's will then be activated.

Should you accidentally hit two switches at once and two "mode" LED's remain on, you have found one of the Quad's "Hidden Treasures". By hitting two switches simultaneously, it is possible to access two modes at once. This feature is best suited to use one mode in each channel, (i.e., Rhythm 1 and Lead 2). Used in this manner a player can blend a clean sound, (for articulation) and an overdriven sound, (for sustain) together. The result is a very unique sound with complete control and limitless possibilities.

Should you find sounds using the "two at once" or "mode mix" feature that you want to incorporate into a live situation, we suggest the following. Since it is very difficult to activate two footswitch buttons at exactly the same time, an external source of switching would be preferred. The eight ¼" jacks labeled "E./Midi Switching", located on the Quads rear panel each represent a mode/function on the Quad. By inserting a standard "grounding" or "shorting" switch into the appropriate jack, a particular mode or modes can be accessed: individually or simultaneously. The easiest way to achieve this would be to incorporate the Mesa "Midi Matrix" switching system. In this set-up a mode or, two modes at once, can be accessed under a given program number. In this manner the "Mode Mix" function can become a valuable part of your live performance.

REAR PANEL FEATURES

INPUT: This 1/4 inch-jack is the main input for the Quad. It is an insulated Mono input designed for use with one instrument. Always use a shielded guitar cable of good quality when connecting the instrument to the Quad pre-amp.

EFFECTS LOOP: The effects loop in the Quad is a Stereo loop with a "mono" (or single) send and "Stereo" (or two) returns. It is equipped with a "Low Level/Line Level" switch that makes for easy interfacing with virtually all effects. When using floor pedals or "inexpensive" rack effects, "Low Level" position would be correct. When studio quality rack effects are in use, the Line Level position will probably be better suited. Most of today's rack mount effects incorporate a similar switch so make sure the switch on the Quad coincides with wherever your effects headroom/input level control/switch is set.

Another popular way to interface effects with the Quad is to use one (or both) of the main out jacks as an effects send. By using this set-up, you gain a little more flexibility with the effects input level because the "Output" Control(s) located on the lower right corner of the front panel become "effects send" level controls as well as output volume masters.

For best results, set your lowest stage volume at about 3 1/2 on the Output controls and your first effect so it has about 30% headroom left. Then set your highest stage volume about 5-5 1/2. This should increase the volume 20% as well as raising the input level of your effects about the same amount. Different effects may require slightly different setting but this should be close. If more adjustment is necessary, adjust the last effects output control of the power amp input attenuator.

You may notice a normal increase in tone and overall quality in sound using this way of interfacing effects. If so, great! If not, it makes life simple to just have one knob to turn on stage to increase or decrease your volume.

EXTERNAL MIDI SWITCHING: These eight jacks control all the functions of the Quad. They can be used to turn on each mode, take in and out the graphic equalizers and boost or cancel the reverb. A standard grounding "type footswitch" will activate each function. This can come in very handy should you ever get caught without the Fu-2 footswitch or its accompanying cable. We suggest that you carry at least two standard grounding footswitches as part of your spare cord bag. A Mesa Lead/Rhythm or Rhythm 2 footswitch will work perfectly for these functions. Should you ever need them, 1 rhythm mode and 1 lead mode could then be accessed in this manner.

Another great reason to have a footswitch or two is that the "mode mix" function or two modes at once is very easy to accomplish using an additional footswitch to add a mode to any sound you are currently using. A player can be using Rhythm 1 and hit the external switch to add Lead 2. This brings us to the second reason for these jacks. By connecting these jacks to a midi patch bay or switching system such as the Mesa Midi Matrix, a mode/modes and the EQ/Reverb functions can be called up under a program number.

Keep in mind the Master and Lead Masters control the amount of signal fed to the effects loop. Should you find the levels too weak or too hot, adjust these controls accordingly. We've found around 11511 on the Masters and 11311 on the Lead Masters to be appropriate for most effects.

MAIN OUT

These jacks, A and B are the outputs for the Quad. They each capture both Channel 1 and Channel 2 of the Quad.

The signal strength here is controlled by the two "Output" controls on the lower right corner of the pre-amp. Via these controls a signal perfect for any power amp and most effects (See "Effects Loop") should be attainable.

For "stereo" operation, both A and B outputs can be inserted into an effect with mono input and stereo outputs, thus splitting the signal at the effect before the power amp.

For mono operation, simply take your choice of jacks and turn the other to zero.

RECORDING OUT

These jacks capture a low level direct recording signal. The signal here passes through its own EQ circuit specifically designed to simulate the sound you hear when using one of the Mesa power amps and speaker cabinets. Difficult to obtain, we feel you'll agree with us when we say this is "The Pre-amp" to use in the studio. Save yourself hours of patching, miking, EQing, and moving things to try to come close to your live "sound". Simply insert one of the "Recording Out" jacks directly into the board and set it "flat". You'll be amazed at the sound, both rhythm and lead. Some slight EQing to capture "your" sound and your ready to roll tape.

FU-2 ONLY: This 4-Pin XLR Jack receives the cable for the FU-2 footswitch. The FU-2 only should be connected to this jack. Always make sure the jack is plugged in securely when inserting. Push the release pin when removing the jack from its socket.

LINE FUSE: The Quad is protected from AC surges by a 1 1/4-amp fuse. Should the fuse blow, replace it with a Slo-Blo fuse of the same amperage.

LINE CORD: This is a standard 3 pin AC Line Cord. A ground lift (3 to 2 adapter) may be used on the Quads AC Cord when it is being used with a power amp. This can prevent ground loops and the hum that can arise there of. It is not necessary to lift the ground in most recording situations when a power amp is not in use.

SUMMARY: Now that we've gone through all the controls and features you're ready to tone. Use this manual as a reference and keep it handy for the next couple months. It helps to refresh your memory as to the signal path and other pertinent information when searching for a particular sound. Understanding the Quad will make it much easier and more fun to use. Start with the list of settings we've included and from there: Be adventuresome!

It's not hard to find sounds you've only dreamed of. If you have any questions don't hesitate to give us a call. We'd love to hear from you. Once again, we'd like to congratulate you on the purchase of your new Quad Pre-amp. In choosing this state-of-the-art instrument you and a few bold others are leading the way into the future: redefining what great guitar tone is while earning respect with the ease and speed with which you attain it. You are a new breed of player and we at MESA/Boogie are proud to be associated with you. Congratulations and most of all, Enjoy.

SAMPLE SETTING SHEET FOR QUAD PRE-AMP

*MEANS CONTROL PULLED OUT

(1) Clean Rhythm 1, Crunch Rhythm 2, Grinding Lead 1, Screaming Lead 2:

	VOL.	TREB.	BASS.	MID.	MAS.	LD.DR.	LD.MAS.	REV.
CHANNEL 1	6*	6*	3*	3*	5	6	2½	3
CHANNEL 2	8*	7*	5	5*	4	4	2½	

(2) Clean Rhythm 1, Grinding Rhythm 2, Searing Lead 1, Insane Lead 2:

	VOL.	TREB.	BASS.	MID.	MAS.	LD.DR.	LD.MAS.	REV.
CHANNEL 1	7*	7*	5	5*	5	6	3*	2½
CHANNEL 2	9*	8*	4	5*	5	5	3*	

(3) Clean Rhythm 1, Clean Rhythm 2, Singing Lead, Bluesy Lead 2:

	VOL.	TREB.	BASS.	MID.	MAS.	LD.DR.	LD.MAS.	REV.
CHANNEL 1	6*	6*	3*	5*	5	4	3½*	4
CHANNEL 2	6*	6	3*	3*	5	5	4	

(4) Clean "Chording" Rhythm 1, Clean "Single Note" Rhythm 2, Brown & Round Lead 1, Bluesy Singing Lead 2:

	VOL.	TREB.	BASS.	MID.	MAS.	LD.DR.	LD.MAS.	REV.
CHANNEL 1	6*	6*	3*	3*	5	6	3	3
CHANNEL 2	4*	5	3*	3*	10	4	2*	

NOTE: FOR CLEANEST RHYTHM 2, THE MASTER IN CHANNEL 2 SHOULD BE SET AT 10.

(5) Jazz Rhythm 1, Warm, Round, Clean Rhythm 2, Soft Clipping Lead 1, various functions and how they interact.

	VOL.	TREB.	BASS.	MID.	MAS.	LD.DR.	LD.MAS.	REV.
CHANNEL 1	6	3	5	5*	5	3	3½	4
CHANNEL 2	5	5	5	5*	10	5	2	

NOTE: FOR CLEANEST RHYTHM 2, THE MASTER SHOULD BE SET AT 10.