Laney

USER MANUAL

Introduction

Congratulations on your decision to purchase a new Laney TUBE FUSION amplifier.

Laney products are designed with ease of operation as a primary objective, however to ensure you derive the best from your new amplifier, it is important you take time to read this user manual and to familiarise yourself with the control functions and facilities available

Before switching on

After unpacking your amplifier check that it is factory fitted with a three pin 'grounded' (or earthed) plug. Before plugging into the power supply ensure you are connecting to a grounded earth outlet.

If you should wish to change the factory fitted plug yourself, ensure that the wiring convention applicable to the country where the amplifier is to be used is strictly conformed to. As an example in the United Kingdom the cable colour code for connections are as follows:

EARTH OR GROUND - GREEN/YELLOW
NEUTRAL - BLUE
LIVE - BROWN

This manual has been written for easy access of information. The front and rear panels of each unit are graphically illustrated, with each control and feature numbered. For a description of the function of each control feature, simply check the number with the explanations adjacent to each panel.

Your Laney Tube Fusion amplifier has undergone a thorough two stage, pre-delivery inspection, involving actual play testing, as well as tube burn-in. Tubes are the one of the most important component in your Laney Tube Fusion amp. A tube has a life-span of approximately two years. After this approximate length of time a tube may begin to wear out, at which point it should be replaced. If you are unfamiliar with tube replacement, this is best carried out by a qualified service engineer.

When you first receive your Laney Tube Fusion amp, follow these simple procedures:

1. Ensure that the amplifier is set at the correct voltage for the country within which it is to be used.
2. Ensure that the speaker is connected to the appropriate socket.
3. Connect your instrument with a high quality shielded instrument cable. Use of cheap cables will compromise both the sound of your instrument and your amplifier.

If there is a problem with your Laney Tube Fusion...

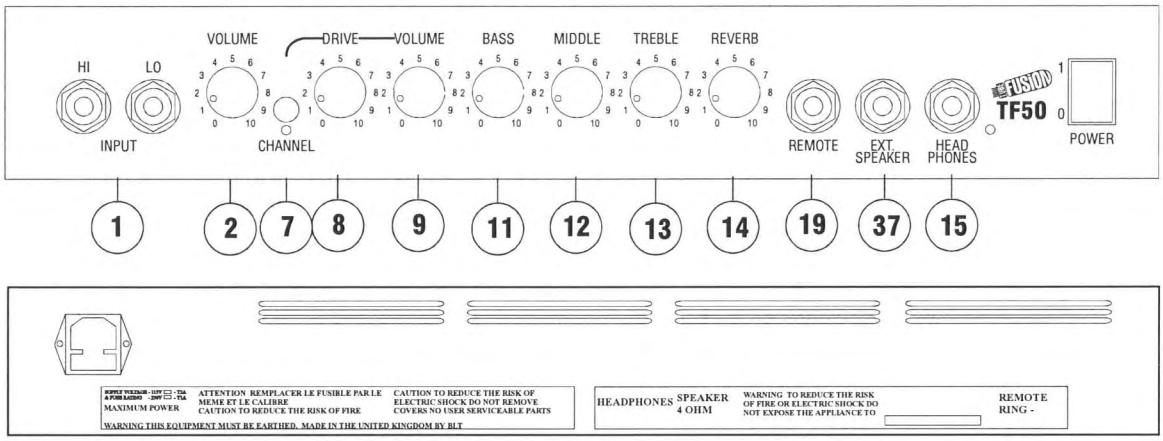
DON'T

DO

PHONE YOUR DEALER!

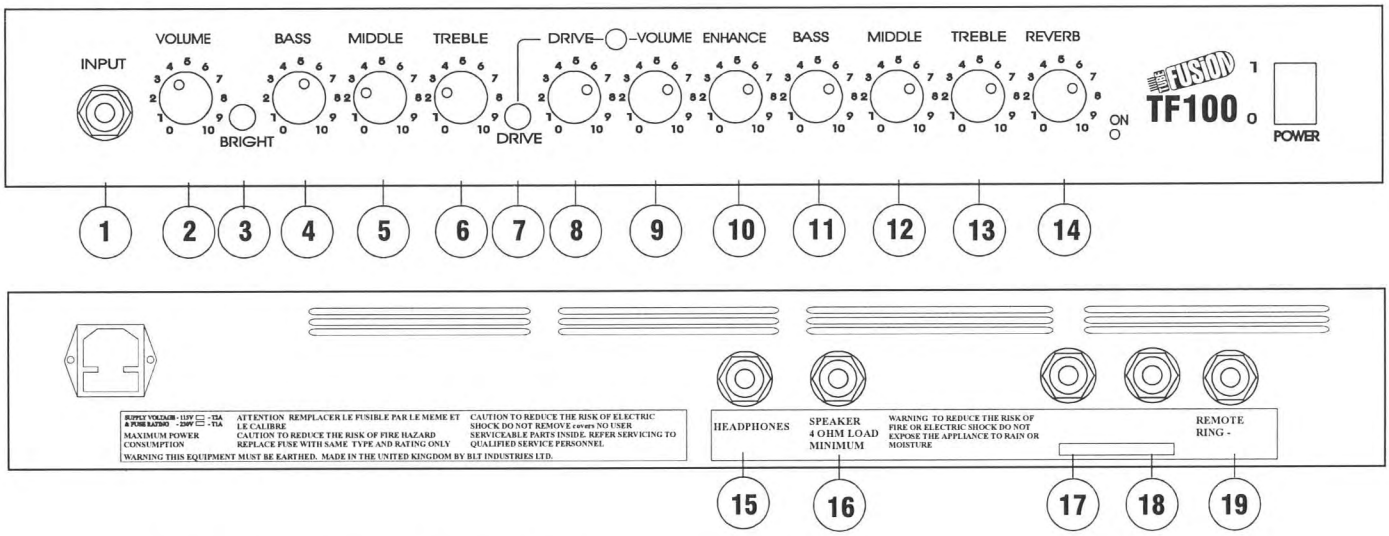
Care of your Laney amplifier will prolong it's life...and yours! If you follow these guidelines your equipment will give you years of playing pleasure.

TF50



1. INPUT: This socket should be used for connecting the instrument to the amplifier.
2. VOLUME: Adjusts the overall volume of the CLEAN channel.
3. BRIGHT SWITCH: Adds brightness and sparkle to the upper frequencies of the clean and clean-drive channel.
4. BASS: Controls the clean channel low-frequency-EQ in the pre-amplifier.
5. MIDDLE: Controls the clean channel mid-frequency-EQ in the pre-amplifier.
6. TREBLE: Controls the clean channel high-frequency-EQ in the pre-amplifier.
7. DRIVE SWITCH: Engages the onboard DRIVE circuit. DRIVE is foot-switchable (FS2 footswitch not supplied).
8. DRIVE: This pot controls the amount of valve-drive applied to the circuit.
9. VOLUME: Sets the overall volume-level of the DRIVE channel.
10. ENHANCE: Removes the level of mid-frequencies within the signal, producing a monstrous scooped tone!
11. BASS: Controls the drive channel low-frequency-EQ in the pre-amplifier.
12. MIDDLE: Controls the drive channel mid-frequency-EQ in the pre-amplifier.
13. TREBLE: Controls the drive channel high-frequency-EQ in the pre-amplifier.
14. REVERB: Controls the level of REVERB assigned to each channel.
15. HEADPHONES: Socket provided for the connection of quality headphones (connecting headphones automatically disconnects the onboard speaker).
16. SPEAKER SOCKET: Speaker socket for connecting the onboard speaker. If you wish to use an external speaker you must first disconnect the onboard speaker from this socket and connect the external speaker in its place.
17. RETURN: Socket provided to accept the return-signal from an effects-unit, used in conjunction with FX SEND (18).
18. SEND: Socket provided to send signal to an effects-unit, used in conjunction with FX RETURN (17).
19. REMOTE: Connect an optional FS2 footswitch to allow the foot-switching of REVERB & DRIVE.

TF100



1. INPUT: This socket should be used for connecting the instrument to the amplifier.
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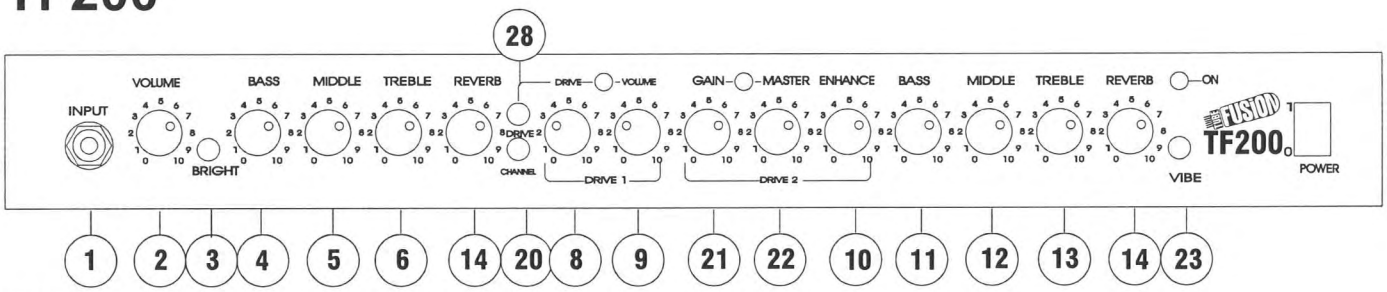
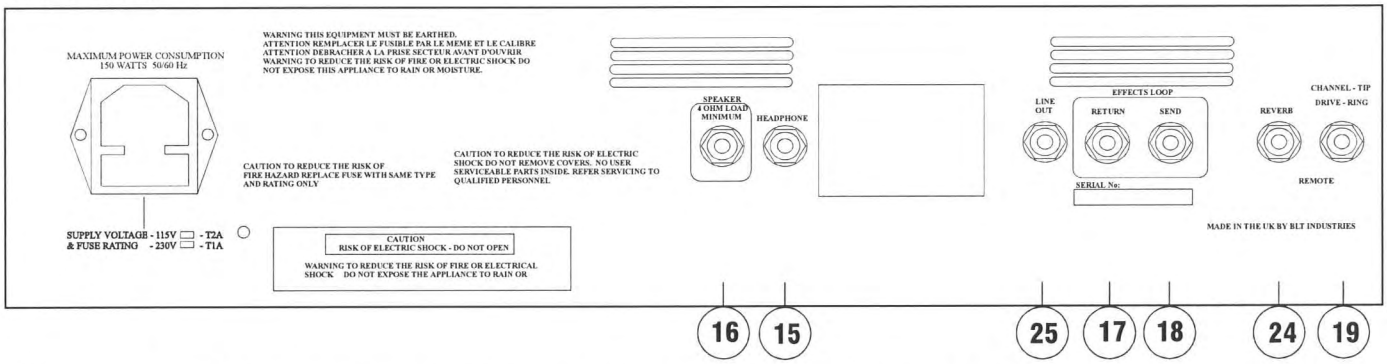
TF200



TF200



20 DRIVE SWITCH: Engages the onboard DRIVE circuit. DRIVE is foot-switchable (FS2 footswitch not supplied).

21 GAIN: Sets the level of GAIN in the DRIVE 2 channel.

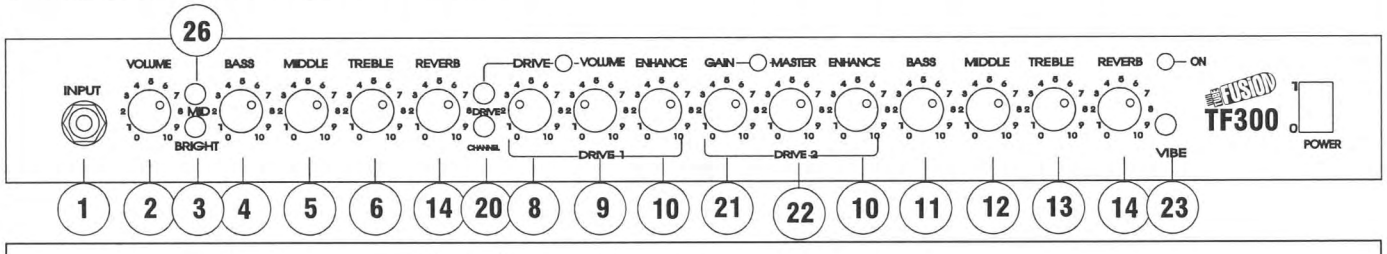
22 MASTER: Controls the overall volume of the DRIVE 2 channel.

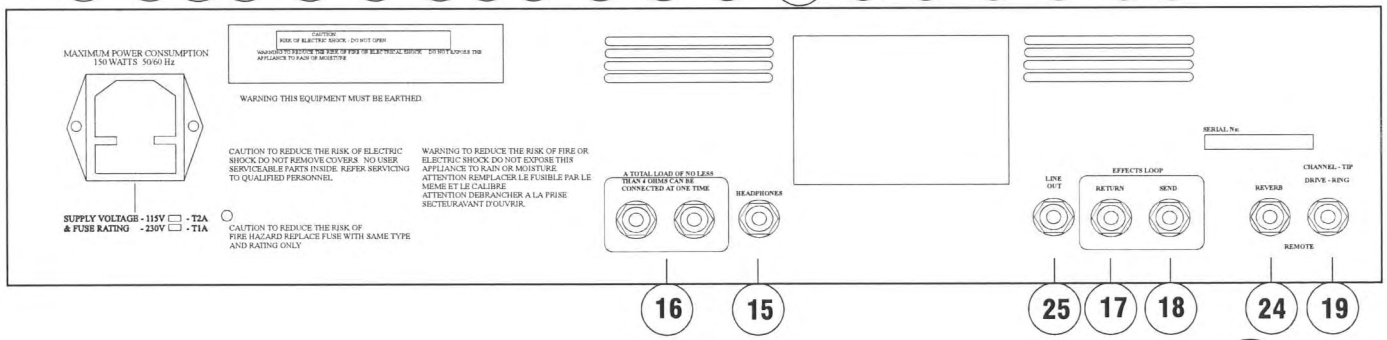
23 VIBE: Engages the VIBE circuit, this gives the player the sound and feel of a stadium gig.

24 REVERB: Socket for connecting an FS1 (optional) for foot-switching of REVERB.

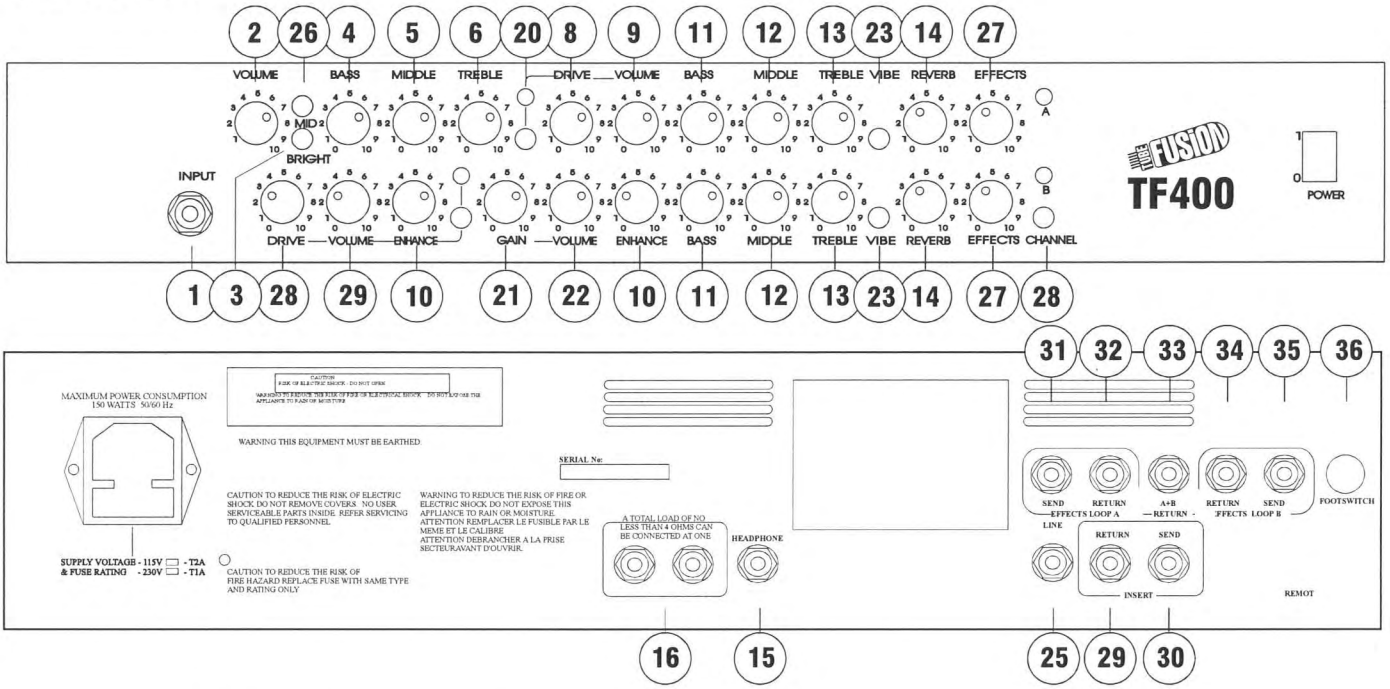
25 LINE OUT: Should be used to supply line-level signal to a mixing desk or recording apparatus.

TF300/TF320/TF700





TF400/TF800



26 MID SHIFT: Apples a factory pre-set EQ-shift to the amplifier's mid-frequencies.

27 EFFECTS MIX: Used in conjunction with an effects-unit connected to effects-loop A for CHANNEL A (31 & 32), and effects-loop B for CHANNEL B (34 & 35). Determines the mix level of the wet (affected) signal and the main signal.

28 DRIVE 2 SWITCH: Activates the DRIVE 2 channel, can be foot-switched using FS4 footswitch (optional).

29 INSERT LOOP RETURN: This is provided to receive the output of an effects-unit connected to SEND socket (30).

30 INSERT LOOP SEND: This provides an output from the pre-amplifier to drive effects-units in conjunction with socket (29).

31 EFFECTS LOOP A SEND: This socket provides an output from the pre-amplifier for sending to an external effects processor.

32 EFFECTS LOOP A RETURN: This socket is provided to accept the output of an effects processor being driven from (31).

33 A+B RETURN: This socket is provided for use when a single effects-unit is to be used, on both channels, at different mix levels. In this set-up the effects processor may be driven from either channel SEND socket (31) or (34).

34 EFFECTS LOOP B SEND: This socket provides an output from the pre-amplifier for sending to an external effects processor.

35 EFFECTS LOOP B RETURN: This socket is provided to accept the output of an effects processor being driven from (34).

36 FOOTSWITCH: Socket for connecting an FS4 footswitch.

37 EXTENSION SPEAKER SOCKET: Can be used to connect an external speaker cabinet to the TF50. The cabinet should have an impedance of no less than 4 Ohms.

TF500M

The TF500M can be used in two main configurations; either as part of an existing MIDI set-up (where the amplifier's status is to be controlled via an external MIDI control pedal) or when the TF500M, in conjunction with its FS4 footswitch, is used to control external MIDI equipment.

Incorporating the TF500M into an existing MIDI set-up

At present, when running an amplifier with an effects unit/rack, one has to use two sets of controllers. That is, one footswitch to switch parameters on the amplifier, i.e. channel-change or switch the reverb on or off and an additional MIDI foot-controller to change patches on the effects unit/rack. The TF500M eliminates the need to use a dedicated amplifier footswitch, allowing full control over both your amplifier and your effects unit/rack via a single MIDI footswitch.

The following connections should be made only with the effects unit switched off;

1. Connect the MIDI-OUT socket of the controlling MIDI device to the MIDI-IN socket (40) of the TF500M.

2. Connect the MIDI-THRU socket (41) to the next MIDI device in-line; in this case the effects processor.

3. Select the patch on the external MIDI controller to which you wish to store the amplifier's channel status.

4. Configure the amplifier to the desired status using the front-panel switches.

Once the amplifier has been configured, press and hold the STORE button (28) until the LED begins to flash...then release. Please note, selecting another patch on the external foot-controller whilst the store light on the TF500M is flashing may cause the unit to misread the data causing a glitch. It is advisable to allow the LED to stop flashing before moving onto the next patch assignment.

The status of the amplifier is now stored and can be recalled whenever the patch selected in (3) is recalled.

THE TF500M STORES ONLY SWITCH STATUS IT DOES NOT STORE INDIVIDUAL PARAMETER SETTINGS MADE ON THE AMPLIFIER

As a player you may wish to have the following sounds at your disposal, although your choice of sounds is limited only by the number of patch changes available on your MIDI foot-controller. All connections should be made as described above.

SOUND 1: Clean amplifier setting with chorus.
SOUND 2: Clean amplifier with a delay setting.
SOUND 3: Crunch rhythm sound with a short slap-back delay.
SOUND 4: Full-on lead sound with a 400ms delay.
SOUND 5: Lead sound with delay and chorus.

Suggested settings

SOUND 1 - CLEAN AMPLIFIER SETTING WITH CHORUS

Using the MIDI foot-controller, select PATCH 1. Configure the effects unit/rack to provide the desired chorus setting and store at PATCH 1. Conversely, if your effects unit/rack allows MIDI-mapping, map PATCH 1 to recall the desired patch on the effects unit/rack.

Using the amplifier's front-panel controls, ensure that CHANNEL A is selected (28) and that DRIVE is switched out (20); it is at this stage that reverb can be added.

Once the amplifier has been configured satisfactorily, press the STORE button (38) as described in point (5) above.

SOUND 2 - CLEAN AMPLIFIER WITH A DELAY SETTING

Repeat the above process selecting PATCH 2 on the MIDI foot-controller, configure the effects unit/rack to the desired delay setting and store at PATCH 2 (or map).

SOUND 3 - CRUNCH RHYTHM SOUND WITH A SHORT SLAP-BACK DELAY

Using the MIDI foot-controller, determine which PATCH you wish to use (in this case PATCH 3).

Set the effects unit/rack to the correct slap-back delay setting and store at PATCH 3 (or map).

Switch the amplifier to CHANNEL B (28) and set the controls as required.

Press STORE as outlined in (5) above.

SOUND 4 - LEAD TONE WITH A 400ms DELAY

Using the MIDI foot-controller, select PATCH 4 and configure the effects unit/rack to give you the desired 400ms delay: store this at PATCH 4 (or map).

Select CHANNEL B using (28); engage CHANNEL B DRIVE using (20) and store as before.

SOUND 5 - LEAD TONE WITH DELAY AND CHORUS

As before, use the MIDI foot-controller to select the desired patch, in this case PATCH 5. Configure the effects unit/rack to provide the correct delay and chorus settings and store at PATCH 5 (or map).

Select CHANNEL B using (28); engage CHANNEL B DRIVE using (20) and store as before.

IT IS IMPORTANT TO REALISE THAT THE TOTAL AMOUNT OF SOUNDS AT YOUR DISPOSAL IS RESTRICTED ONLY BY THE MIDI LIMITATIONS OF YOUR MIDI FOOT-CONTROLLER

Switching examples

Beneath are two switching examples both controlled via one foot-controller;

Switching from PATCH 1 to PATCH 4 would switch from SOUND 1 to SOUND 4.

Switching from PATCH 4 to PATCH 3 would switch from SOUND 4 to SOUND 3.

Please remember that the above examples are only suggested settings, how you organise your pedal-board is your decision. It is important to realise that all effects units have slightly different operating modes so you should refer to your effects unit's user manual to determine whether your unit allows MIDI-mapping.

Using the TF500M as a standard amplifier

Using the TF500M as a conventional amplifier is achieved simply by connecting the FS4 footswitch to the footswitch socket (36).

Using the TF500M to switch external MIDI devices

This option allows the TF500M to act as a MIDI controller, switching external MIDI devices via the included FS4 footswitch. This feature removes the need to purchase an external MIDI footswitch, allowing both the amplifier and the MIDI device to be switched simultaneously from the FS4.

The TF500M, in conjunction with a suitable MIDI device, can be configured to give the user the facility for up to four patch changes. This allows the user to recall a specified effect (or the same effect modified) simply by pressing individual switches on the supplied FS4. For example, you could set up a clean sound with chorus; a clean-crunch sound with delay; a stack-style crunch sound with digital reverb and a lead sound with a 400ms delay (assuming your MIDI device is capable of these effects).

With the amplifier and the effects unit switched off;

Connect the FS4 to the FOOTSWITCH IN socket (36) of the TF500M.

Disconnect other external MIDI foot-controllers.

Connect the MIDI-OUT socket (42) to the next MIDI device in-line; in this case the effects processor/rack.

Switch on the power.

The TF500M has been configured to send a specific MIDI message in relation to amplifier status. The table below illustrates the relationship between amplifier status and the corresponding MIDI message sent when switching that status. Any effects patch you assign will now be recalled when the amplifier is switched via the FS4 foot-controller.

Amplifier status/MIDI message relationship

CHANNEL A: MIDI message 1.

CHANNEL A DRIVE: MIDI message 2.

CHANNEL B: MIDI message 3.

CHANNEL B DRIVE: MIDI message 4.

THE FOLLOWING SECTION MAY VARY WITH DIFFERENT EFFECTS PROCESSORS, PLEASE CONSULT YOUR EFFECTS UNIT'S USER MANUAL ON MIDI-MAPPING.

With no MIDI-mapping employed in the effects unit, switching the amplifier to a clean status will result in patch number 1 being recalled on the external processor. Saving the desired effects configuration into patch number 1 on the effects processor will result in the desired effect being recalled whenever the amplifier is switched into a clean mode. Engaging the DRIVE whilst on CHANNEL A will result in patch number 2 being recalled on the effects processor. This allows you - via the FS4 footswitch - to call up different patches for each of the four amplifier configurations.

N.B. It is not until one has switched to CHANNEL B that switching the CHANNEL B DRIVE has an effect; switching the DRIVE of CHANNEL B when the amplifier is currently in CHANNEL A does nothing. In this case, switching from CHANNEL A to CHANNEL B would result in MIDI message 4 being transmitted.

Notes