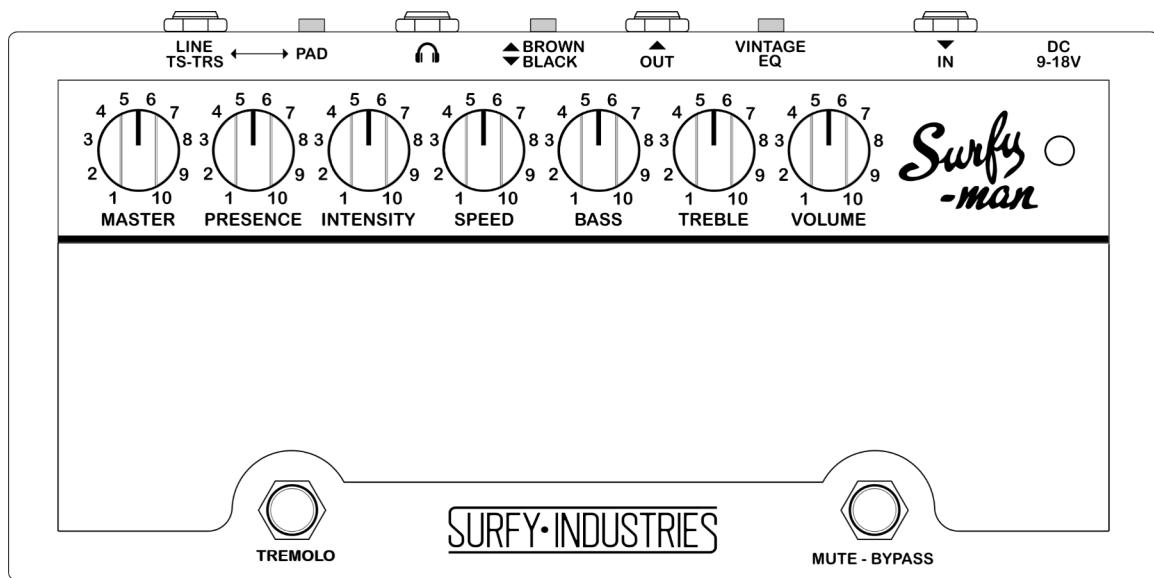


SURFY•INDUSTRIES

SURFYMAN

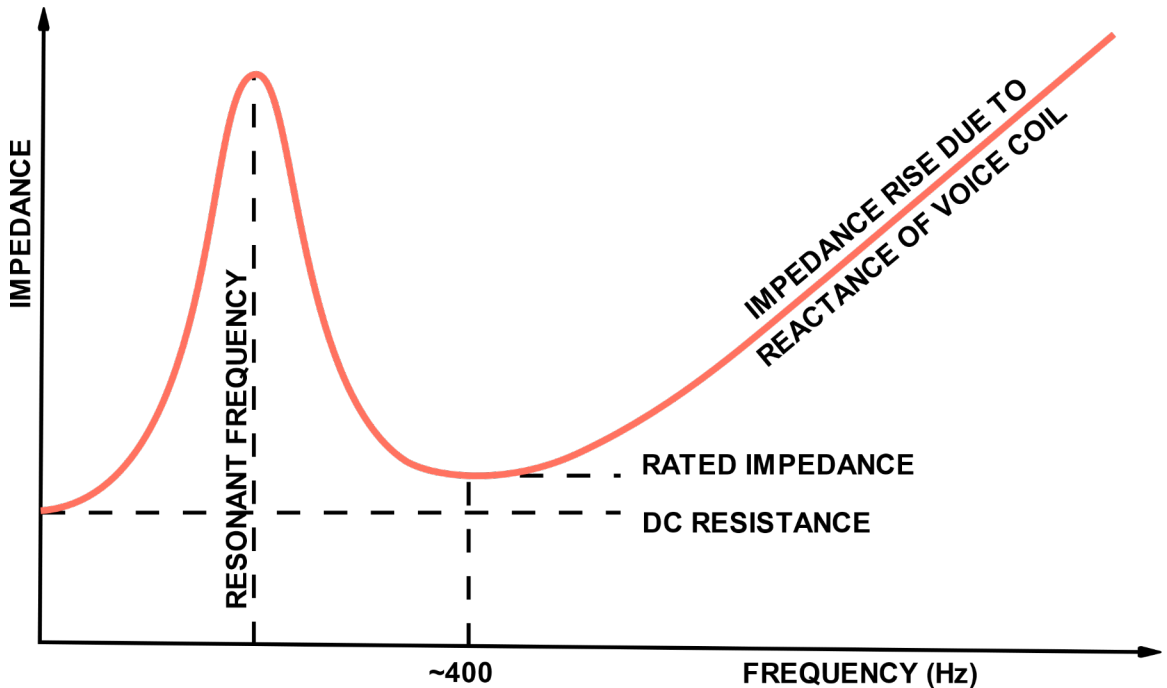


USER GUIDE

LINE TS-TRS	Line output jack, unbalanced (TS) / balanced (TRS)
PAD	DOWN: -20dB attenuation for line output
TRS	Headphone jack (TRS, dual mono)
BROWN-BLACK	UP: harmonic tremolo mode (brownface) DOWN: traditional tremolo mode (blackface)
OUT	Guitar level output jack, unbalanced (TS)
VINTAGE EQ	UP: FRFR mode – Full Range Flat Response DOWN: Vintage EQ mode
IN	Input jack, unbalanced (TS)
DC 9–18V	Any polarity, 500mA current draw
MASTER	Master volume control
PRESENCE	Controls the negative feedback for high frequencies
INTENSITY	Controls the intensity of the tremolo effect
SPEED	Controls the speed of the tremolo effect
BASS	Bass frequencies control
TREBLE	Treble frequencies control
VOLUME	Input volume control (gain).
TREMOLO SWITCH	Enables the tremolo effect
MUTE-BYPASS	True bypass for OUT jack Mute for LINE output and headphone jacks

VINTAGE EQ

Many old tube amplifiers have a high output impedance. This means that the impedance curve of the loudspeaker will affect the overall frequency response and the tone of the guitar.



The Vintage EQ mode will simulate the influence of the loudspeaker impedance. Depending on the amplifier and the speaker you are using this may or may not improve your sound.

TREMOLO

This effect is built to recreate the sound of the famous "vibrato channel" of the vintage Fender® brownface amplifiers. The effect is 100% analog and one of very few tremolos that are based on bias modulation. In the same way as our well known SURFYTREM pedal. Bias modulation was used in many vintage Fender amps and is now recreated by using matched JFET transistors.

BROWNFACE MODE

Imagine the incredible tone out of a Fender® 1961-1962 Showman® amplifier (second channel) with its beautiful and sweet harmonic tremolo voice. This has often been called THE tremolo, imitated by many throughout the years, but equal to none. The signal floats on the harmonic wave, moving up and down, alternating highs and lows. It can be compared with the effect of a rotating speaker in a Leslie system. This kind of tremolo has one great feature: it's dynamic adaptability. When the melody is slow and intense it pushes its vibrating soul and the tone becomes especially rich and deep, but if you change the mood and the sound becomes aggressive and loud, the effect is almost absorbed and stands back, maintaining the full attack of the guitar. In this mode, the extreme dynamics of the tremolo follow the style of playing and enhance the sound without interfering.

BLACKFACE MODE

In 1964 Fender® introduced the Blackface amplifiers series, gaining a cleaner and brighter sound compared to the tweed/brownface models. They used a different kind of tremolo, well known since the '50s, in which the signal is moved alternatively in and out, a sort of on/off feeling, resulting in a more efficient and audible effect. This functionality is also known as "amplitude modulation". This tremolo really stands out when needed and cuts through the mix easily and loudly. It is not as dynamic on the melody, but if used in a solo, for example, it really "frees up" the guitar sound, giving it depth and length. This is certainly a more common effect and it probably requires less experience than the harmonic tremolo to be used properly.

IMPEDANCE	
Input impedance, 1/4" TS	1 M Ω
Headphone (mono) output, 1/4" TRS	For headphones >8 ohms
Line output impedance, 1/4" TRS	600 Ω
VOLTAGE AND CURRENT DRAW	
Supply voltage	9-18V DC, any polarity
Current draw	500 mA
DIMENSIONS AND WEIGHT	
Dimensions	230 x 115 x 40 mm (9 x 4.5 x 1.5 in)
Weight	0.8 kg (1.7 lb)