

Owners Guide for the



# SVT-4 PRO

## Bass Amplifier



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**Important Safeguards and Precautions:**

All Ampeg products are designed for continuous safe operation, as long as common sense is used and steps are taken to help avoid certain problems. Abiding by the following rules can help prevent damage to your amplifier, yourself and others.

- The amplifier is equipped with a three-pronged AC power cord. To reduce the risk of electrical shock, **NEVER** remove or otherwise attempt to defeat the ground pin of the power cord.
- Connect the amplifier **ONLY** to a properly grounded AC outlet of the proper voltage for your amp.
- Avoid sudden temperature extremes, rain and moisture. Also, avoid sudden and intense impact. (If the unit has been subjected to any of the preceding abuses, have it looked at by an authorized service center.)
- **NEVER** set the amplifier on a support that might give out under its weight.
- Always keep the total speaker impedance at or above the rated load.
- Unplug the amplifier before cleaning it. **NEVER** spray liquid cleaners onto the amplifier. Wipe it with a slightly dampened, lint-free cloth to remove dirt and film.
- Don't use the amplifier if it has sustained damage to the chassis, controls, or power cord. Refer the unit to an authorized service center for inspection.
- Amplifiers capable of producing high volume levels are also capable of inflicting permanent hearing loss or damage, if the exposure to such levels is prolonged. Such damage is progressive and irreversible!

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|--|--|---|
| <div style="display: inline-block; border: 1px solid black; padding: 2px; text-align: center; font-weight: bold; font-size: small;"> <b>CAUTION</b><br/>       RISK OF ELECTRIC SHOCK<br/>       DO NOT OPEN     </div>  | <div style="display: inline-block; border: 1px solid black; padding: 2px; text-align: center; font-weight: bold; font-size: small;"> <b>PRECAUCION</b><br/>       RIESGO DE CORRIENTAZO<br/>       NO ABRA     </div>  | <div style="display: inline-block; border: 1px solid black; padding: 2px; text-align: center; font-weight: bold; font-size: small;"> <b>ATTENTION</b><br/>       RISQUE D'ELECTROCUTION<br/>       NE PAS OUVRIR     </div>   |
| <p>WARNING: TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS APPARATUS TO RAIN OR MOISTURE. TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER. NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.</p>   | <p>PRECAUCION: PARA REDUCIR EL RIESGO DE INCENDIOS O DESCARGAS ELECTRICAS, NO PERMITA QUE ESTE APARATO QUEDA EXPUESTO A LA LLUVIA O LA HUMEDAD. PARA DISMINUIR EL RIESGO DE CORRIENTAZO, NO ABRA LA CUBIERTA. NO HAY PIEZAS ADENTRO QUE EL USUARIO PUEDE REPARAR DEJE TODO MANTENIMIENTO A LOS TECNICOS CALIFICADOS.</p> | <p>ATTENTION: PROTEGEZ CET APPAREIL DE LA PLUIE ET DE L'HUMIDITE AFIN D'EVITER TOUT RISQUE D'INCENDIE OU D'ELECTROCUTION. POUR REDUIRE D'ELECTROCUTION NE PAS ENLEVER LE COUVERCLE. AUCUNE PIECE INTERNE N'EST REPARABLE PAR L'UTILISATEUR. POUR TOUTE REPARATION, S'ADRESSER A UN TECHNICIEN QUALIFIE.</p> |
| <b>IMPORTANT SAFETY INSTRUCTIONS</b>   |  |   |
| <ul style="list-style-type: none"> <li>• READ, FOLLOW, HEED, AND KEEP ALL INSTRUCTIONS AND WARNINGS.</li> <li>• DO NOT OPERATE NEAR ANY HEAT SOURCE AND DO NOT BLOCK ANY VENTILATION OPENINGS ON THIS APPARATUS. FOR PROPER OPERATION, THIS UNIT REQUIRES 3" (75CM) OF WELL VENTILATED SPACE AROUND HEATSINKS AND OTHER AIR FLOW PROVISIONS IN THE CABINET.</li> <li>• DO NOT USE THIS APPARATUS NEAR SPLASHING, FALLING, SPRAYING, OR STANDING LIQUIDS.</li> <li>• CLEAN ONLY WITH LINT-FREE DAMP CLOTH AND DO NOT USE CLEANING AGENTS.</li> <li>• ONLY CONNECT POWER CORD TO A POLARIZED, SAFETY GROUNDED OUTLET WIRED TO CURRENT ELECTRICAL CODES AND COMPATIBLE WITH VOLTAGE, POWER, AND FREQUENCY REQUIREMENTS STATED ON THE REAR PANEL OF THE APPARATUS.</li> <li>• PROTECT THE POWER CORD FROM DAMAGE DUE TO BEING WALKED ON, PINCHED, OR STRAINED.</li> <li>• UNPLUG THE APPARATUS DURING LIGHTNING STORMS OR WHEN UNUSED FOR LONG PERIODS OF TIME.</li> <li>• ONLY USE ATTACHMENTS, ACCESSORIES, STANDS, OR BRACKETS SPECIFIED BY THE MANUFACTURER FOR SAFE OPERATION AND TO AVOID INJURY.</li> <li>• WARNING: TO REDUCE THE RISK OF ELECTRIC SHOCK OR FIRE, DO NOT EXPOSE THIS UNIT TO RAIN OR MOISTURE.</li> <li>• SERVICE MUST BE PERFORMED BY QUALIFIED PERSONNEL.</li> <li>• OUR AMPLIFIERS ARE CAPABLE OF PRODUCING HIGH SOUND PRESSURE LEVELS. CONTINUED EXPOSURE TO HIGH SOUND PRESSURE LEVELS CAN CAUSE PERMANENT HEARING IMPAIRMENT OR LOSS. USER CAUTION IS ADVISED AND EAR PROTECTION IS RECOMMENDED IF UNIT IS OPERATED AT HIGH VOLUME.</li> </ul> |  |   |
| <p>EXPLANATION OF GRAPHICAL SYMBOLS:<br/>       EXPLICACION DE SIMBOLOS GRAFICOS:<br/>       EXPLICATION DES SYMBOLES GRAPHIQUES:</p>  | = "DANGEROUS VOLTAGE"<br>"VOLTAJE PELIGROSO"<br>"DANGER HAUTE TENSION"   | = "IT IS NECESSARY FOR THE USER TO REFER TO THE INSTRUCTION MANUAL"<br>"ES NECESARIO QUE EL USUARIO SE REFIERA AL MANUAL DE INSTRUCCIONES."<br>"REFERREZ-VOUS AU MANUAL D'UTILISATION"  |



### ***An Introduction to your new Ampeg SVT-4 PRO Bass Amplifier***

The harmonically rich sound and legendary performance of the AMPEG SVT are redefined in the SVT-4 PRO. This versatile and powerful bass amplifier delivers up to 1600 watts of unsurpassed musical power, and offers the classic vibrancy of tubes with several outstanding features.

All of the features and controls of your SVT-4 PRO are covered in detail within the pages of this owner's guide. We recommend that you go over them before you use the amplifier.

### ***Features***

In the world of high performance bass amps, Ampeg's SVT amplifiers stand alone. In true Ampeg tradition, the SVT-4 PRO offers you more power, performance and flexibility than any other bass amplifier in its class. Below are some of the outstanding features of your new amplifier - features which set it apart from the competition!

- **DUAL SEPARATE POWER AMPLIFIERS:** Operate in true stereo or mono bridged mode for even greater output power (page 8,12)
- **BIAMP CAPABLE:** Adjustable crossover frequency control and low-to-high frequency balance control allow you to fine tune the biamp abilities of the amplifier (page 5,13)
- **5-POSITION MIDRANGE SELECTOR:** Take your pick from the five center frequency points available to get just the right midrange voice (page 4)
- **COMPRESSION CONTROL:** Allows you to control the dynamics of the tonal response characteristics from the power amp, from punchy to compressed (page 4)
- **9-BAND GRAPHIC EQ:** Use as a "second channel" for bass solos, or to shape your sound to your own exacting standards - an independent level control lets you adjust the Graphic EQ volume - switchable at front panel or with a footswitch (page 5).
- **TUNER OUT JACKS:** Two jacks, one on the front panel, one on the rear panel - allows connection to an electronic tuner and provides an "always live" monitor feed even when the output is muted (page 4,9)
- **SPEAKON® JACKS:** For more reliable connections at higher outputs and for mono bridged connections (in addition to 1/4" speaker out jacks) (page 8)
- **TRANSFORMER BALANCED LINE OUTPUTS:** Independent level control - two transformer balanced XLR and two balanced/unbalanced 1/4" output jacks - switchable stereo or mono (one "wet," one "dry" signal), pre- or post-EQ (page 8,9)
- **STEREO EFFECTS LOOP:** Connect your effects here for increased intensity and quieter operation (page 9) - can be bypassed with front panel switch or footswitch.
- **POWER AMP IN/PREAMP OUT:** Two separate loops, one for each channel: a separate preamp may be connected to the Power Amp In jack, and the Preamp Out jack may be connected to a slave amp (page 8)
- **FOOTSWITCH CONTROL:** Use a footswitch to bypass the Effects Loop, and to activate the Graphic EQ and the Mute feature (page 8)
- **CIRCUIT BREAKER PROTECTION:** A heavy duty resettable circuit breaker provides protection against fault conditions (page 8)



## The Front Panel Controls and Their Use



**1. INPUT:** Connect your bass guitar here using a shielded instrument cable.

**2. TUNER OUT:** This jack is provided for connection to an electronic tuner and is always “live,” even when the Mute switch (#3) is engaged. This allows for “silent tuning” as well as providing a monitor feed which stays hot even when the house mix is muted. In addition, this jack may also be used as a -6dB input (when not connected to a tuner).

**3. MUTE:** This switch, when depressed, mutes all outputs except the Tuner Outs. This is excellent for tuning your bass with an electric tuner without having to adjust any levels to turn down your house volume. A footswitch can also be used to control muting as long as the Mute switch on the front panel is left in the “out” position. (The front panel switch is still active with the footswitch connected. Please refer to #38, rear panel.)

**4. -15dB:** This switch, when depressed, will attenuate the input signal by 15dB. If your bass has active pickups, depress this switch to better accommodate its output signal level.

**5. GAIN:** This controls the gain of the preamp. Adjust this control until the Peak LED (#6) flashes on strong signal peaks (but is not illuminated constantly while playing). To obtain the best signal to noise ratio, set the Gain control to the highest possible setting and adjust the Master (#19) to obtain the desired volume level.

**6. PEAK LED:** This LED will illuminate when the preamp signal is nearing its clipping level, indicating optimum gain setting.

**7. COMPRESSION:** This controls the amount of signal compression. At the fully counter clockwise position there is no compression; at fully clockwise the compression ratio is 10:1.

The sonic effect of compression is reduced dynamics, increase sustain and a more consistent output level regardless of how light or hard the strings are played. The compressor is very transparent – that is, there is very little effect on the tone of your instrument.

**8. ULTRA HIGH:** This switch, when depressed, increases the high frequency output by 6dB at 5kHz.

**9. ULTRA LOW:** This switch, when depressed, greatly enhances the amount of low-end bass tones which you can feel and hear, especially the low E and low B strings (5-string basses).

**10. BASS:** This control allows for 12dB of cut or boost at 50Hz. The low frequency output is flat at the center position.

**11. MIDRANGE:** This control allows for 15dB of cut or boost at the center frequency selected by the Frequency control (see #12). The midrange output is flat at the center position.

**12. FREQUENCY:** This control allows you to select the center frequency for the midrange control (#11), giving you a choice of five “voices” for the midrange. The numbers correspond to the following center frequencies as indicated: 1=220Hz, 2=450Hz, 3=800Hz, 4=1.6kHz, 5=3kHz.

**13. TREBLE:** This control allows for 19dB of cut or 14dB of boost at 5kHz. The high frequency output is flat at the center position.

**14. BRIGHT:** This switch, when depressed, adds a more lively top end response to the input signal.



## SVT-4 PRO Bass Amplifier



**15. GRAPHIC EQ:** This switch, when depressed, enables the 9-band Graphic EQ (see #23 and 24). The sound of your bass will only be affected by the settings of the EQ slider controls when this switch is depressed, or when a footswitch is pressed. (A footswitch will override the front panel switch. Please refer to #38, rear panel.)

**16. LINE OUT LEVEL:** This controls the strength of the signal at the Line Out jacks (#40,41,44,45, rear panel).

**17. EFFECTS BYPASS:** This switch, when depressed, bypasses the Effects Loop. (A footswitch will override the front panel switch. Please refer to #38, rear panel.)

**18. LIMIT DEFEAT:** The SVT-4 PRO employs internal limiter circuits to help keep the power amplifier's output clean at extreme volume levels. (All amplifiers may begin to clip their output signals as they approach maximum output levels, resulting in potentially speaker-damaging distortion.) These circuits may be defeated by depressing this switch, which may result in an increase in output power but with the possibility of distortion. Use discretion whenever playing with the Limit circuits defeated.

**19. MASTER:** This controls the overall output level of the amplifier. For the best results, adjust the Gain control as directed (see #5) and use this control to obtain the desired volume level.

**20. LIMIT LED:** This LED will flash any time the internal limit circuit is called upon to keep the amplifier's output signal clean. This indicates that the amplifier is nearing full output and the limiter is keeping it from clipping the output signal.

**21. CROSSOVER FREQUENCY:** This sets the crossover point between the Biamp High and Biamp Low Outputs when using the amplifier in the biamp mode. (See page 13.)

**22. CROSSOVER BALANCE:** This adjusts the relative level between the low and high frequency biamp signals when using the amplifier in the biamp mode.

**23. 9-BAND GRAPHIC EQ:** These sliders control the amplitude of the signal at the frequency indicated below each control. The center position of each control is flat: sliding the control upward will increase the output signal level of that frequency; sliding the control downward will decrease it.

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*The Graphic EQ can be used in two ways: 1) To fine tune your sound, make small adjustments at the desired frequencies and leave the EQ on throughout the entire session. (This is great for adapting to varying room acoustics when going from club to club, etc.) 2) For a completely different sound, make larger adjustments and only activate the EQ when you want a "second channel" sound (such as during bass solos).*

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**24. LEVEL:** This is the output volume control for the Graphic EQ and only affects the signal when the EQ is engaged. If the EQ'd signal is too soft, slide the Level control up; if it's too loud, slide the control down.

**25. POWER LED:** This LED illuminates green when the Power switch (#27) is depressed.

**26. ACTIVE LED:** This LED illuminates when the Graphic EQ switch (#15) is depressed.

**27. POWER:** This heavy-duty rocker switch applies AC power to the amplifier: the amp is ON when the top of the switch is depressed, OFF when the bottom of the switch is depressed.



## The Front Panel Controls and Their Use – SPANISH TRANSLATIONS



23

**1. ENTRADA:** Conecte aquí su guitarra de bajos utilizando un cable blindado para instrumentos.

**2. SALIDA DEL SINTONIZADOR:** Se provee este "jack" para conectado a un sintonizador electrónico y siempre se encuentra "vivo", aún cuando se utilice el interruptor Mudo (#3), lo que permite "sintoniar en silencio" lo mismo que una alimentación monitor que se mantiene caliente aún cuando la mezcla de la casa se encuentre muda. (Este "jack" también se puede usar como entrada de -6dB cuando no se encuentre conectado a un sintonizador.)

**3. MUJO:** Use este interruptor para silenciar todas las salidas excepto las Salidas del Sintonizador. El interruptor de pie también puede controlar el silencio, si el interruptor de Mudo en el tablero delantero se deja en la posición de "salida". (El interruptor del tablero delantero aún sigue activo cuando el interruptor de pie está conectado. Esto es excelente para sintonizar su bajo con un sintonizador eléctrico sin tener que ajustar ningún nivel para disminuir el volumen de su casa.)

**4. -15dB:** Este interruptor, cuando se encuentre ADENTRO, atenuará en 15dB la señal de entrada. Si su bajo tiene circuitos electrónicos activos, usted tal vez quiera usar este interruptor.

**5. GANANCIA:** Esto controla la ganancia del preamplificador. Ajuste el control hasta el diodo LED de picos (#6) se ilumine con un señal de fuerza. Para obtener la mejor relación de señal a ruido, ponga el control de Ganancia a su posición más alta posible y ajuste el Maestro (#19) al nivel de volumen deseado.

**6. DIODO LED DE PICOS:** Este LED se iluminará cuando el señal de preamplificación esté cerca del nivel de aplanamiento "clipping", lo que indicaría una posición de ganancia óptima.

**7. COMPRESION:** Esto controla la cantidad de compresión de señal. En la posición totalmente contraria a las manecillas del reloj no hay compresión; totalmente a favor de las manecillas del reloj la relación de compresión es de 10:1. El efecto sónico de la compresión es de dinámica reducida, sosten-

imiento incrementado y un nivel de salida más constante sin importar lo ligera o fuertemente que se toquen las cuerdas. El compresor es muy transparente – es decir que tiene muy poco efecto en el tono de su instrumento.

**8. ULTRA AGUDOS:** Cuando se oprime hacia ADENTRO, este interruptor realza la cantidad de la salida de frecuencias altas en 6dB a 5kHz.

**9. ULTRA GRAVES:** Al oprimirse este interruptor hacia ADENTRO, se realza en gran forma la cantidad de tonos bajos de la parte grave que usted puede sentir y oír, en especial de las cuerdas de E bajo y B bajo (en un bajo de 5 cuerdas).

**10. BAJOS:** Es el control primordial para las frecuencias bajas. Permite 12dB de recorte (totalmente a la izquierda) ó refuerzo (totalmente a la derecha) a 50Hz. La salida de frecuencias graves queda plana en la posición central.

**11. RANGO MEDIANO:** Es el control primordial en el rango mediano. Permite 15dB de recorte (totalmente a la izquierda) ó refuerzo (totalmente a la derecha) a la frecuencia central que se haya seleccionado en el control de Frecuencias (véase #12). La salida del rango mediano está plana en la posición central.

**12. FRECUENCIA:** Le permite seleccionar la frecuencia central para el control del rango mediano, lo que le da la opción de cinco "voces" para el rango mediano. Las frecuencias correspondientes son: 1=220Hz, 2=450Hz, 3=800Hz, 4=1.6kHz, 5=3kHz.

**13. AGUDOS:** Es el control primordial para las frecuencias altas. Permite 19dB de recorte (totalmente a la izquierda) ó 14dB de refuerzo (totalmente a la derecha) a 5kHz. La salida de frecuencias altas es plana en la posición central.

**14. BRILLANTE:** Este interruptor, cuando se encuentre ADENTRO, añade a la señal de entrada una respuesta más viva en la parte alta. Usted puede experimentar el uso de diferentes posiciones del EQ con este interruptor.



**15. EQ GRAFICO:** Este interruptor habilita al EQ Gráfico de 9 bandas (véase #23 & #24). El sonido de su bajo sólo se verá afectado por los ajustes en los controles deslizantes (cursores) del EQ cuando este interruptor se encuentre hacia ADENTRO ó se haya oprimido el interruptor de pie. El control del interruptor de pie anula al (tiene preferencia sobre el) interruptor del panel delantero.

**16. NIVEL DE LALBEA AFLIERA:** Esto controla la fuerza de la señal en los "jacks" de Línea Afuera (#40,41,44,45).

**17. DERIVACION PARA EFECTOS:** Este interruptor, en posición de ADENTRO, pasa alrededor del Circuito de Efectos. El interruptor de pie pasa por alto este interruptor.

**18. INHIBITADOR DE LIMITE:** El SVT-4 PRO utiliza unos circuitos limitadores internos que ayudan a conservar limpia la salida del amplificador de potencia en los niveles extremos de volumen. (Todos los amplificadores pueden empezar a recortar sus señales de salida conforme se aproximan a los niveles máximos de salida, resultando una distorsión potencialmente dañina a las bocinas.) Este circuito se puede inhabilitar oprimiendo este interruptor hacia adentro, lo que puede resultar en incremento de la potencia de salida, pero con posibilidad de distorsión. Use discreción cuando toque con el circuito Limitador desconectado.

**19. MAESTRO:** Esto controla el nivel general de salida del amplificador. Para obtener el menor nivel posible de ruido, ponga el control de Ganancia (#5) en su máxima posición posible y use este control para obtener el nivel de volumen deseado.

**20. DIODO "LED" DE LIMITE:** Este LED parpadeará cada vez que el circuito limitador interno funcione para conservar limpia la señal de salida del amplificador. Esto indica que el amplificador se acerca a su salida total y el limitador evita que distorsione la señal de salida.

**21. FRECUENCIA DE CRUCE:** Esto fija el punto de cruce entre las salidas de Bi-amplificador Alto y Bi-amplificador Bajo cuando se use el amplificador en el modo de bi-amplificación (Véase la página 13.)

**22. EQUILIBRIO DE CRUCE:** Esto ajusta el nivel relativo entre las señales de frecuencias altas y bajas de bi-amplificación cuando se use el amplificador en el modo de bi-amplificación.

**23. EQ GRAFICO DE 9 BANDAS:** Estos controles deslizantes (cursores) le permiten ajustar las frecuencias de salida que se muestran abajo cada control. La posición central de cada control está plana; el deslizamiento del control hacia arriba incrementará el nivel de salida de aquella frecuencia; el deslizamiento del control hacia abajo lo reducirá.

*El EQ Gráfico se puede usar de dos maneras: 1) Para afinar su sonido, hacer pequeños ajustes en las frecuencias deseadas y dejar prendido el EQ durante toda la sesión. (Esto es muy bueno para adaptarse a variaciones en la acústica del salón cuando vaya de un club a otro, etc.); 2) Para conseguir un sonido diferente por completo, hacer ajustes más grandes y sólo activar el EQ cuando usted quiera un sonido de "segundo canal" (como por ejemplo durante solos de bajo).*

**24. NIVEL:** Este es el control del volumen de la salida para el EQ Gráfico y solamente afecta a la señal cuando el EQ se encuentre activado. Si la señal del EQ está demasiado suave, deslice el control de Nivel hacia arriba; si está demasiado fuerte traiga el control hacia abajo.

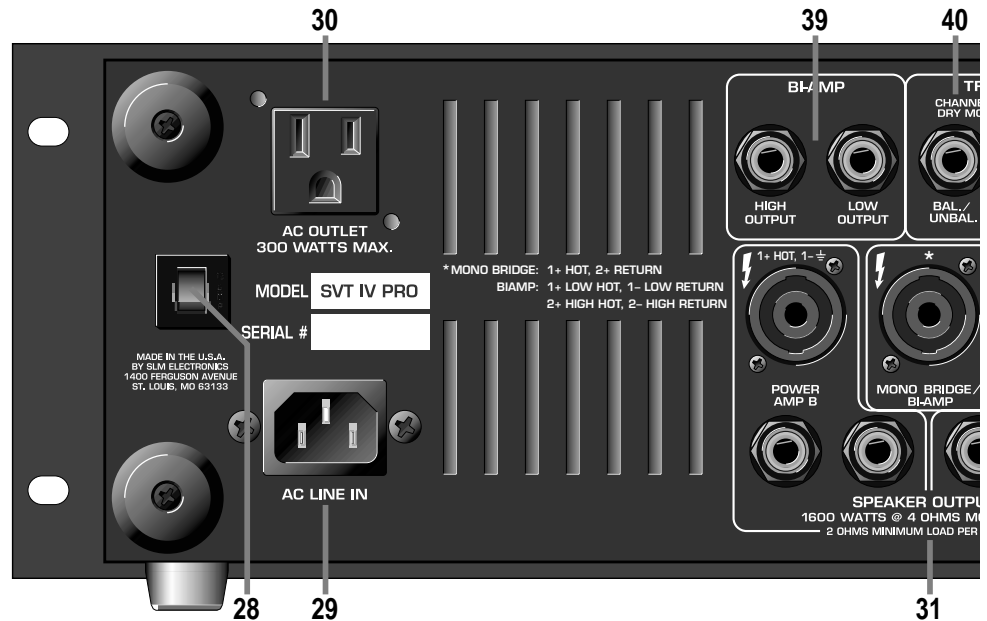
**25. DIODO "LED" DE PRENDIDO:** Este LED brillará con un color verde cuando el interruptor de Energía (#27) se encuentre PRENDIDO.

**26. DIODO "LED" ACTIVO:** Este se iluminará cuando el EQ se encuentre prendido.

**27. ENERGIA:** Este interruptor de servicio pesado tipo vaivén aplica la energía eléctrica al amplificador; el amplificador se PRENDE en la posición hacia arriba, y se APAGA en la posición hacia abajo.



## The Rear Panel



**28. CIRCUIT BREAKER:** The SVT-4 PRO employs an AC line circuit breaker to help protect against damages due to excessive current demands. If the amplifier stops working, check the circuit breaker.

**NOTE:** When the circuit breaker opens, the button will be protruding and showing a contrasting color. You can reset the circuit breaker by pushing it in until it latches. The breaker must cool down for a short time before the button will latch. If the circuit breaker opens repeatedly with no signal input, have the amplifier checked by a qualified service person.

**29. AC LINE IN:** Firmly insert the supplied AC power cord into this socket until it is fully seated. Plug the male end of the cord into a grounded AC outlet. *DO NOT DEFEAT THE GROUND PRONG OF THE AC PLUG!*

**30. AC OUTLET (Domestic units only):** This unswitched outlet lets you connect any AC powered device (such as an effects unit or an electronic tuner) up to a maximum of 300 watts. The jack is “hot” whenever the amplifier is plugged into a live AC outlet, regardless of the setting of the amplifier’s Power switch.

**31. SPEAKER OUTPUTS: The Speakon® Jacks:** Use of these heavy-duty connectors is recommended when playing at full output levels. Connect the amplifier to your speaker cabinet(s) using heavy gauge speaker cables terminated with the appropriate connectors. (See text to left of jacks for pinout information.)

**The 1/4” Jacks:** These mono 1/4” jacks (two per channel, wired in parallel) offer you a convenient method of connecting the amplifier to your speaker(s) using cables terminated with 1/4” plugs. (Whenever playing at full output levels, it is recommended that you use the Speakon® jacks).

**32. STEREO/MONO BRIDGE SWITCH:** This switch sets the operating mode of the amplifier. In the “out” position the amplifier is in the Stereo Mode; with the switch in the “in” position the amplifier is in the Mono Bridged Mode.

**33,35. POWER AMP INPUTS:** These jacks connect directly to the internal power amp for use with external preamps. When using external sources, connect the OUTPUT of the sources to these jacks using shielded instrument cables to feed the signals into the power amp sections. The internal signal is disconnected when a plug is inserted. In the Mono Mode, Channel A = Input. In the Biamp Mode, Channel A = Low (frequency) Input, Channel B = High (frequency) Input.

**34,36. PREAMP OUTPUTS:** These jacks are direct preamp outputs for use with external power amplifiers, mixing boards, external effects, etc. Connect these jacks to the input jacks of an external amp using shielded instrument cables.

**37. EFFECTS BYPASS FOOTSWITCH:** Connect a single button footswitch to this jack for remote control of the Effects Loop. Using a footswitch overrides the front panel Effects Bypass switch.

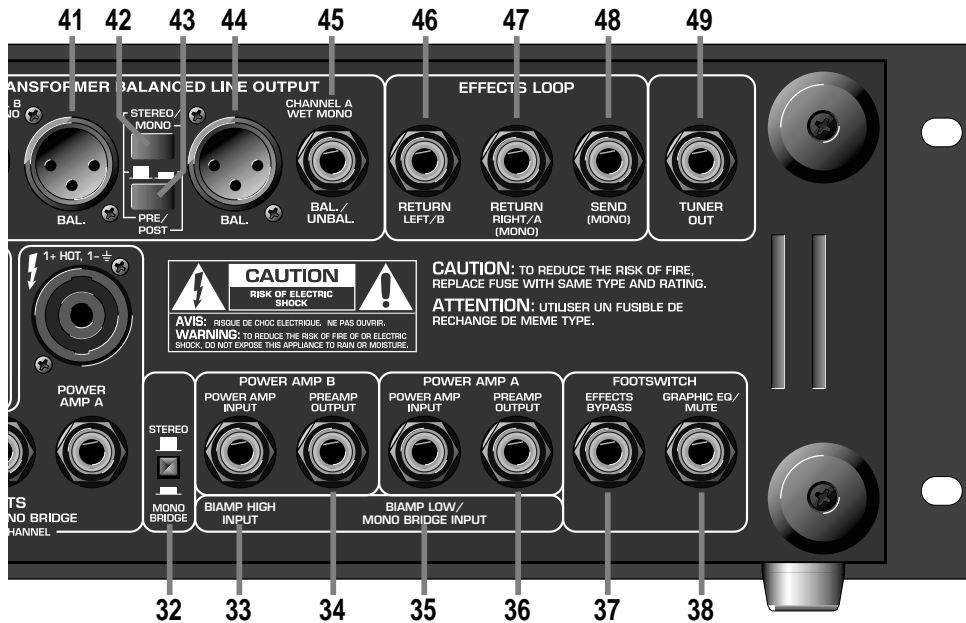
**38. GRAPHIC EQ/MUTE FOOTSWITCH:** Connect a two button footswitch to this jack for remote Mute and EQ On/Off control. On the stereo 1/4” plug, the tip controls Mute and the ring controls EQ On/Off. The EQ footswitch overrides the front panel switch and the Mute function is available from either location.

**39. BIAMP HIGH/LOW OUTPUTS:** When used in the biamp mode, the Biamp High Out jack connects to the high frequency power amplifier and the Biamp Low Out jack connects to the low frequency power amp. (See pages 12 and 13.)





## SVT-4 PRO Bass Amplifier



**40,41,44,45. TRANSFORMER BALANCED LINE OUTPUT JACKS:** These jacks supply a balanced signal for connection to a house mixing board, recording console or external amplifier(s). The signal level at these jacks is controlled by the front panel Line Out Level control (#16) and is governed by the Stereo/Mono switch (#42) and the Pre/Post switch (#43).

**42. LINE OUT STEREO/MONO SWITCH:** This switch is active only when the Pre/Post switch (#43) is at the “post” position (switch depressed). When active, this switch governs the signals at the Line Out jacks as follows:

In the **Stereo Mode** (switch out):

- The Channel A line out jacks (#44,45) supply a signal from the Effects Loop Return Right/A jack (#47).
- The Channel B line out jacks (#40,41) supply a signal from the Effects Loop Return Left/B jack (#46).

In the **Mono Mode** (switch depressed):

- The Channel A line out jacks (#44,45) supply a “wet” mono preamp signal – any external effects are applied to this signal. The Effects Loop Left and Right returns are summed together, creating a mono effects signal.
- The Channel B line out jacks (#40,41) supply a “dry” mono preamp signal – no external effects are applied to this signal.

**43. LINE OUT PRE/POST SWITCH:** The signal at the Line Out jacks can be set to either Pre or Post EQ with this switch. With the switch in the OUT position, the signal at the jacks will be Pre-EQ. This is a direct output not affected by any EQ or boost settings. With the switch depressed, the signal is Post-EQ and is controlled and modified by the tone controls, Graphic EQ, the Master level control, the effects loop and the Line Out Stereo/Mono switch (#42).

**46. EFFECTS LOOP RETURN LEFT/B:** When using stereo effects, connect the effect's left channel output into this jack. Do not use this jack with mono effects.

**47. EFFECTS LOOP RETURN RIGHT/A (MONO):** When using stereo effects, connect the effect's right channel output into this jack. When using mono effects, connect the effect's output into this jack.

**48. EFFECTS LOOP SEND:** When using an external signal processor, connect the INPUT of the effect to this jack using a shielded instrument cable to send the post-EQ signal to the effect for processing.

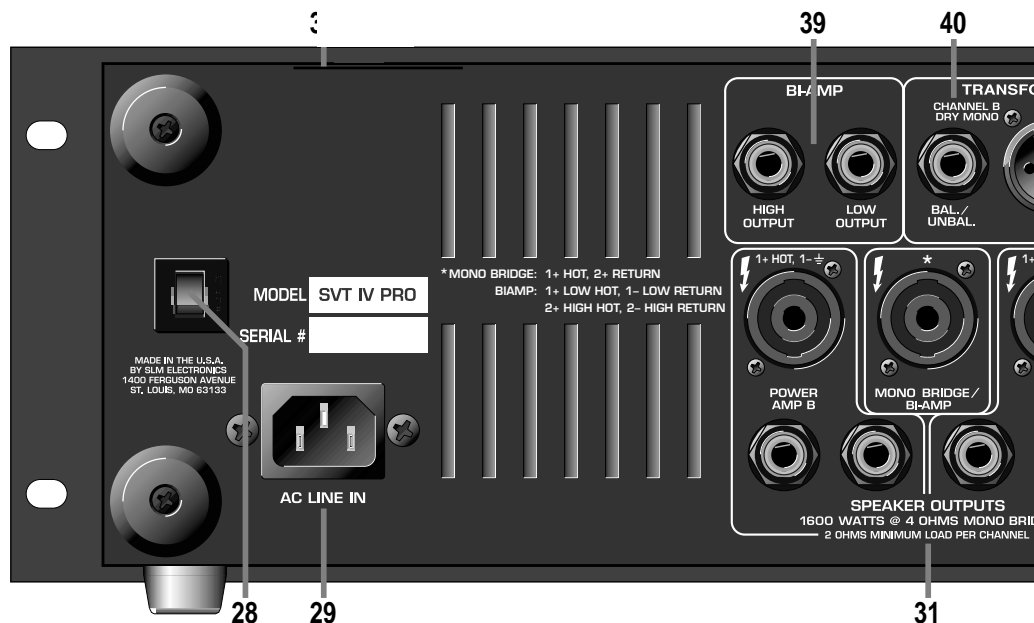
**NOTE:** The effects loop (#46/47) may be bypassed by the front panel switch (#17), or by the use of a footswitch.

**49. TUNER OUT:** This jack is provided for connection to an electronic tuner and is always “live,” even when the Mute switch (#3) is engaged, allowing for “silent tuning” as well as a monitor feed which stays hot even when the house mix is muted.

**IMPORTANT:** This unit employs forced air cooling by means of an internal fan. The rear and side ventilation slots must remain unobstructed when operating this amplifier. When mounting the unit in a rack make sure there is ample room for proper air circulation. The rack must be constructed and positioned in such a manner to allow proper air flow and the exhausting of hot air away from the rack at all times.



## The Rear Panel – SPANISH TRANSLATIONS



**28. INTERRUPTOR DE CIRCUITO:** El SVT-4 PRO utiliza un interruptor de circuito en la línea de CA que ayuda a proteger el equipo contra daños debidos a demandas excesivas de corriente. Si el amplificador deja de funcionar, revise el interruptor de circuito. Si ha quedado abierto, el botón se encontrará desplazado hacia afuera y mostrará un color contrastante. Usted puede restablecer el interruptor de circuito oprimiéndolo hacia adentro hasta que se atore. El interruptor tiene que enfriarse un rato corto antes de que el botón pueda atorarse. Si el interruptor de circuito se abre repetidamente sin entrada de señal, haga que una persona de servicio calificada revise el amplificador.

**29. CA ADENTRO:** Enchufe con firmeza el extremo hembra del cable proporcionado de energía CA dentro de este receptáculo, empujándolo por completo hasta dejarlo asentado totalmente. Enchufe el extremo macho del cordón a una toma aterrizada de CA. ¡NO PASE POR ALTO EL BORNE A TIERRA DE LA CLAVIJA DE CA!

**31. SALIDAS DE BOCINAS:** Los "jacks" Speakon®: Se recomienda el uso de estos conectores de servicio pesado cuando toque a niveles fuertes de salida, debido a su capacidad para manejar corrientes increíblemente altas. Conecte el amplificador a su(s) gabinete(s) de bocinas usando cables para bocinas de calibre pesado terminando en conectores apropiados. (Mira al izquiedra de los jacks para información de conexiones.)

**Los "jacks" de 1/4":** Estos "jacks" monofónicos de 1/4" (dos por cada canal, cableados en paralelo) le ofrecen un método conveniente para conectar el amplificador a su(s) bocina(s) usando cables terminando en enchufes de 1/4". (Cuando toque a niveles fuertes de salida, se recomienda que use los "jacks" Speakon®.)

**32. INTERRUPTOR PUENTE ESTEREO / MONOFONICO:** Este interruptor establece el modo de operación del amplificador. En la posición de "AFUERA" el amplificador se encuentra en el Modo Estereofónico; con el interruptor en la posición de "ADENTRO" el amplificador se encuentra en el Modo Monofónico Puenteado.

**33,35. ENTRADAS DEL AMPLIFICADOR DE POTENCIA:** Estos "jacks" se conectan directamente al amplificador de potencia para usarse con preamplificadores. Cuando se usan fuentes externas, conecte la SALIDA de las fuentes a estos "jacks" usando cables blindados de instrumentos para alimentar las señales a las secciones del amplificador de potencia. La señal interna queda desconectada cuando se inserta un enchufe. En el Modo Monofónico, Canal A = Entrada. En el Modo Biamp, Canal A = Entrada de Bajas, Canal B = Entrada de Altas.

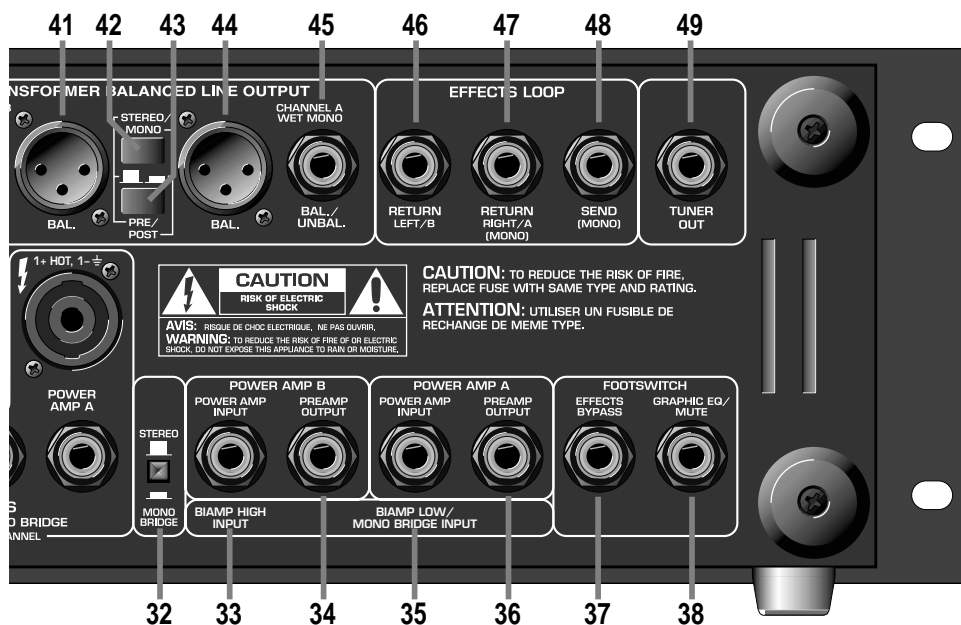
**34,36. SALIDAS DE PREAMPLIFICADOR:** Estos "jacks" son salidas directas de preamplificador para usarse con amplificadores de potencia externos, tableros mezcladores, efectos externos, etc. Conecte las entradas de amplificador a estos "jacks" usando cables blindados para instrumentos.

**37. INTERRUPTOR DE PIE PARA DERIVACION DE EFECTOS:** Conecte un interruptor de pie de un solo botón a este "jack" para el control remoto del Circuito de Efectos. El uso del interruptor de pie pasa por alto el interruptor de Derivación de Efectos del tablero delantero.

**38. ECUALIZADOR GRAFICO (EQ) / INTERRUPTOR DE PIE DEL MUDO:** Conecte un interruptor de pie de dos botones a este "jack" para el control remoto del Mudo y del Prendido / Apagado del EQ. En el enchufe estereofónico de 1/4", la punta controla el Mudo y el anillo controla el Prendido / Apagado del EQ. El interruptor de pie del EQ pasa por alto el interruptor del panel delantero y la función del Mudo está disponible desde cualquiera de las localizaciones.

**39. SALIDAS ALTA / BAJA DE BIAMPLIFICACION:** Cuando se use en el modo de biamplificación, el "jack" de Salida de Altas de Biampificación se conecta al amplificador de potencia de frecuencias altas y el "jack" de Salida de Bajas de Biampificación se conecta al amplificador de potencia de frecuencias bajas. (Véase las páginas 12 y 13.)

**40,41,44,45. JACKS DE LINEA AFUERA:** Estos "jacks" proveen una señal para conectarla a un tablero mezclador, con



sola de grabación o amplificador(es) externo(s) de la casa. El nivel de la señal en estos "jacks" se controla mediante el control de Nivel Línea Afirera (#16) del tablero delantero y se gobierna mediante el interruptor Estéreo / Monofónico (#42) y el interruptor Pre / Post (#43).

**42. INTERRUPTOR DE LINEA AFUERA ESTEREO / MONOFONICO:** Este interruptor queda activado solamente cuando el interruptor Pro / Post (#43) se encuentra en la posición "post" (interruptor hacia adentro). Cuando se encuentra activado, este interruptor gobierna las señales en los "jacks" de Línea Afuera como sigue:

En el Modo Estereofónico (interruptor hacia "afuera"):

- Los "jacks" de línea afuera del Canal A (#44,45) proveen una señal del "jack" A (#47) / Retorno Derecho de Circuito de Efectos.
- Los "jacks" de línea afuera del Canal B (#40,41) proveen una señal del "jack" B (#46) / Retorno Izquierdo del Circuito de Efectos.

En el Modo Monofónico (interruptor hacia "adentro"):

- Los "jacks" de línea afuera del Canal A (#44,45) proveen una señal de preamplificador monofónica "húmeda" – cualquier efecto externo queda aplicado a esta señal. Los retornos Izquierdo y Derecho del Circuito de Efectos se juntan, creando una señal de efectos monofónica.
- Los "jacks" de línea afuera del Canal B (#40,41) proveen una señal de preamplificador monofónica "seca" — no se aplica ningún efecto externo a esta señal.

**43. INTERRUPTOR PRE / POST LINEA AFUERA:** La señal en los "jacks" de Línea Afuera se pueden poner en posición ya sea Pre o Post EQ usando este interruptor. Con el interruptor en la posición de AFUERA, la señal en los "jacks" será Pre-EQ. Esta es un salida directa que no será afectada por ninguna posición del EQ o del refuerzo. Con el interruptor en la posición de ADENTRO, la señal es Post-EQ y se controla y modifica mediante los controles de tono, el EQ Gráfico, el control de nivel Maestro, el circuito de efectos y el interruptor Estéreo / Monofónico Línea Afuera (#42).

**46. RETORNO IZQUIERDO/B DEL CIRCUITO DE EFECTOS:** Cuando use efectos estereofónicos, conecte la salida del canal izquierdo del efecto a este "jack". No use este "jack" con efectos monofónicos.

**47. RETORNO DERECHO/A (MONOFONICO) DEL CIRCUITO DE EFECTOS:** Cuando use efectos estereofónicos, conecte la salida del canal derecho del efecto a este "jack". Cuando use efectos monofónicos, conecte la salida del efecto a este "jack".

**48. ENVIO DEL CIRCUITO DE EFECTOS:** Cuando use un procesador de señales externo, conecte la SALIDA del efecto a este "jack", usando un cable blindado de instrumentos a fin de enviar la señal post-EQ al efecto para su procesamiento.

**49. SALIDA SINTONIZADOR:** Este "jack" se provee para conectarlo a un sintonizador electrónico y siempre se encuentra "vivo", aún cuando se encuentre activado el interruptor Mudo (#3), lo que permite "sintonizar en silencio" lo mismo que una alimentación monitor que se mantiene caliente aún cuando la mezcla de la casa esté muda.

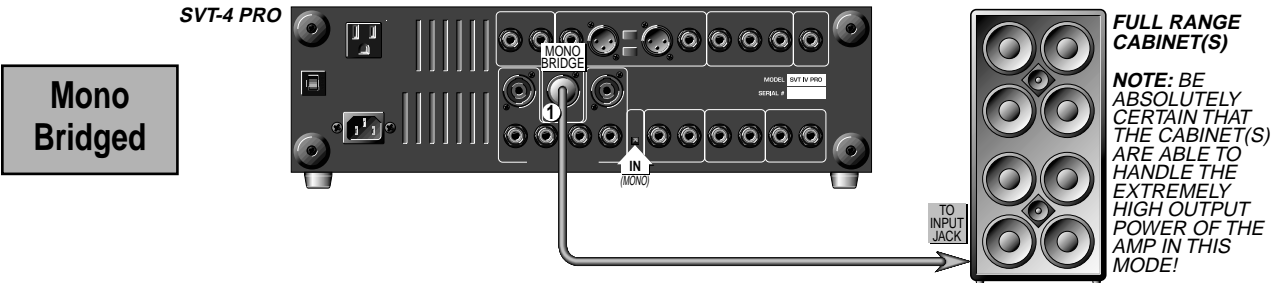
**IMPORTANTE:** Esta unidad utiliza un ventilador interno para aire forzado que refresca. Las ranuras para el ventallation en el trasero y lados no se deben obstruir cuando se usa este amplificador. Cuando el amplificador se monta en un anaquel, suficiente espacio para la circulación aérea apropiada se debe proporcionar. El anaquel se debe construir y debe ser posicionado para permitir el flujo apropiado de aire. El escape de la palabrería debe fluir lejos del anaquel siempre.



# SVT-4 PRO Bass Amplifier

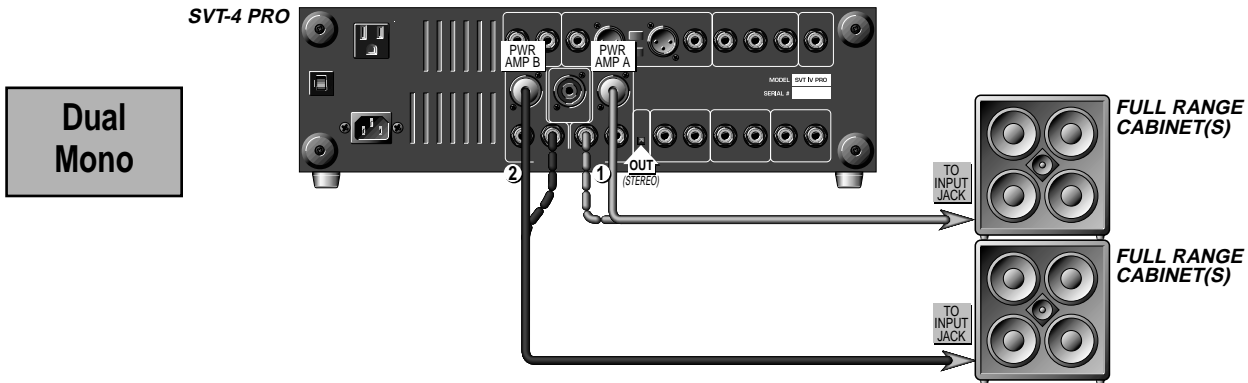
## Connections:

In the example shown below, the SVT-4 PRO's two internal power amplifiers are bridged together to produce maximum output power. Depress the Stereo/Mono Bridge switch (Mono Bridged position) and connect the system as follows:



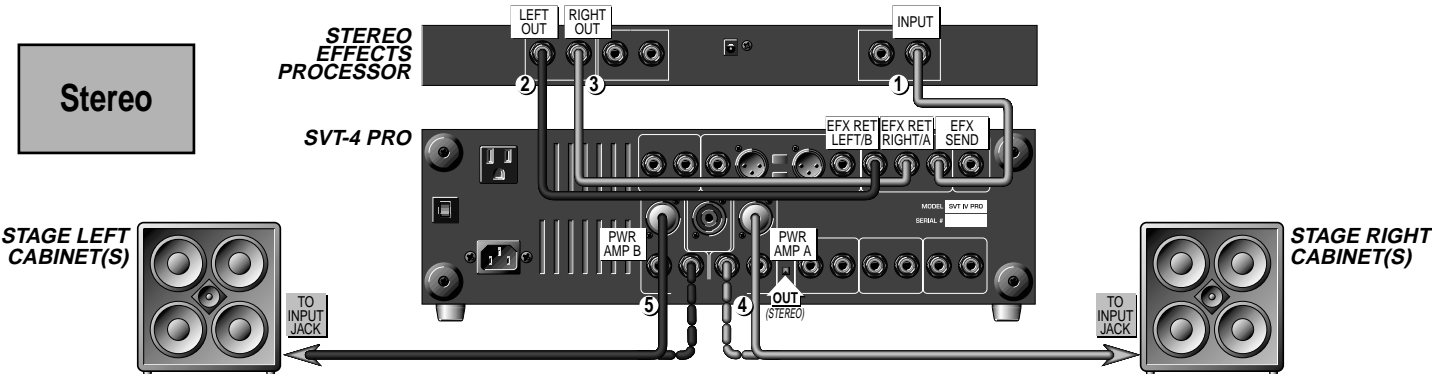
- 1: Connect a heavy duty speaker cable terminated with a Speakon® connector (pin 1+ = "+", pin 2+ = "-") from the SVT-4 PRO's Mono Bridge / Biamp Output jack to the input jack of a speaker cabinet capable of handling the extremely high output power.

In the example shown below, the SVT-4 PRO's two internal power amplifiers will each power a set of full range cabinets. Set the Stereo/Mono Bridge switch OUT (Stereo position) and connect the system as follows:



- 1: Connect a speaker cable from the SVT-4 PRO's Power Amp A Speaker Output jack to the input jack(s) of a set of full range speakers.
- 2: Connect a speaker cable from the SVT-4 PRO's Power Amp B Speaker Output jack to the input jack(s) of another set of full range speakers.

In the example shown below, the SVT-4 PRO's two internal power amplifiers will each power a set of full range cabinets in stereo. Set the Stereo/Mono Bridge switch OUT (Stereo position) and connect the system as follows:



- 1: Connect a shielded cable from the Effects Send of the SVT-4 PRO to the Input of a Stereo Effects Processor.
  - 2: Connect a shielded cable from the Left Output of the Processor to the SVT-4 PRO's Effects Return Left / B jack.
  - 3: Connect a shielded cable from the Right Output of the Processor to the SVT-4 PRO's Effects Return Right / A jack.
  - 4: Connect a speaker cable from the SVT-4 PRO's Power Amp A Speaker Output jack to the input jack(s) of the Stage Left speakers.
  - 5: Connect a speaker cable from the SVT-4 PRO's Power Amp B Speaker Output jack to the input jack(s) of the Stage Right speakers.
- For Speakon® connectors pin 1+ = "+", pin 1- = "-".

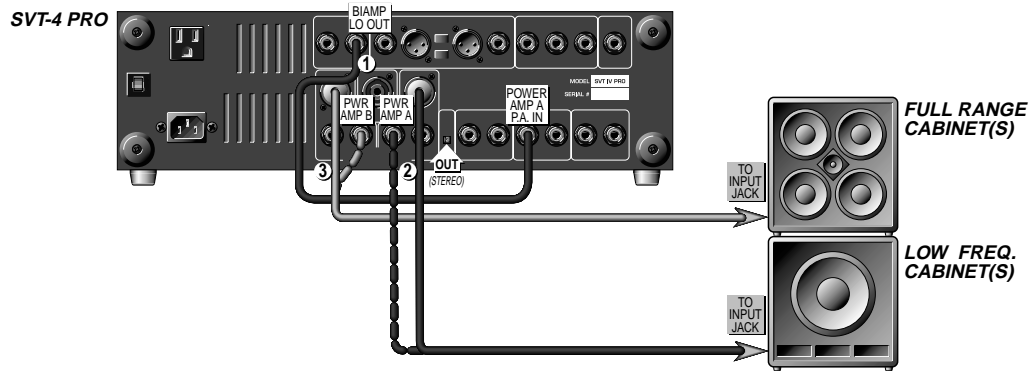


# SVT-4 PRO Bass Amplifier

In the example shown below, the SVT-4 PRO's two internal power amplifiers will power both a full range cabinet and a low frequency cabinet. The crossover point for the low frequency cabinet is determined by the Crossover Frequency control (#21).

Set the Stereo/Mono Bridge switch OUT (Stereo position) and connect the system as follows:

**Biamp: Full Range / Lows**

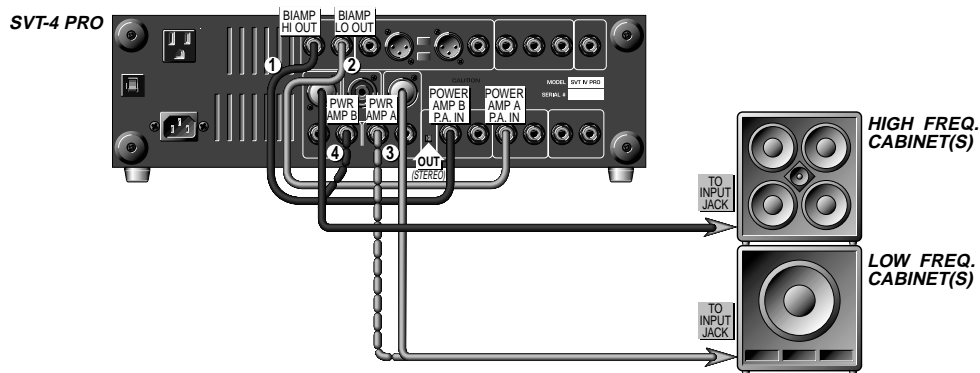


- 1: Connect a shielded cable from the SVT-4 PRO's Biamp Low Out jack to its Power Amp A Power Amp In jack.
- 2: Connect a speaker cable from the SVT-4 PRO's Power Amp A Speaker Output jack to the input jack of the low frequency cabinet(s).
- 3: Connect a speaker cable from the SVT-4 PRO's Power Amp B Speaker Output jack to the input jack of the full range cabinet(s).

In the example shown below, the SVT-4 PRO's two internal power amplifiers will power both a high frequency cabinet and a low frequency cabinet. The crossover point for the cabinets is determined by the Crossover Frequency control (#21).

Set the Stereo/Mono Bridge switch OUT (Stereo position) and connect the system as follows:

**Biamp: Highs / Lows**

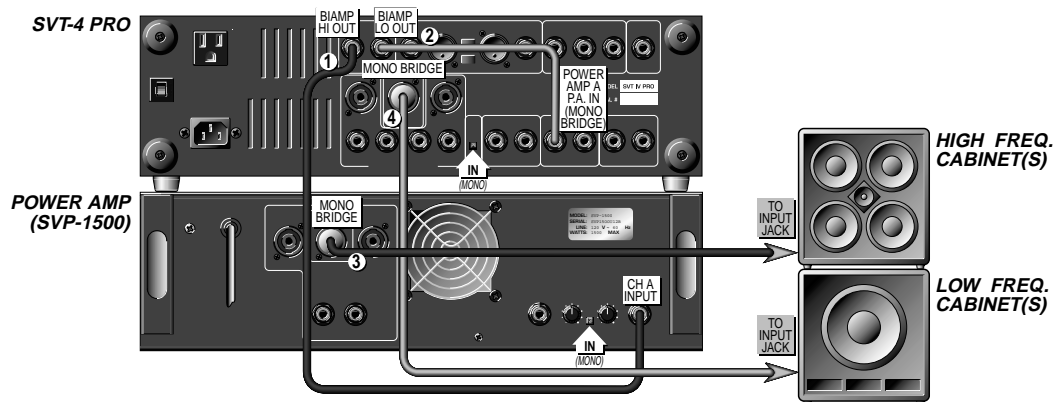


- 1: Connect a shielded cable from the SVT-4 PRO's Biamp High Output jack to its Power Amp B Power Amp In jack.
- 2: Connect a shielded cable from the SVT-4 PRO's Biamp Low Output jack to its Power Amp A Power Amp In jack.
- 3: Connect a speaker cable from the SVT-4 PRO's Power Amp A Speaker Output jack to the input jack of the low frequency cabinet(s).
- 4: Connect a speaker cable from the SVT-4 PRO's Power Amp B Speaker Output jack to the input jack of the high frequency cabinet(s).

In the example shown below, the SVT-4 PRO's two internal power amplifiers are bridged together and will power the low frequency cabinet(s). A second amplifier will be used to power the high frequency cabinet(s). The crossover point for the cabinets is determined by the Crossover Frequency control (#21).

Depress the Stereo/Mono Bridge switch (Mono Bridge position) and connect the system as follows:

**Biamp with a Second Amp**



- 1: Connect a shielded cable from the SVT-4 PRO's Biamp High Output jack to the Input jack of the High Frequency power amplifier.
- 2: Connect a shielded cable from the SVT-4 PRO's Biamp Low output jack to its Power Amp A Mono Bridge Input jack.
- 3: Connect the high frequency power amp's Speaker Output jack to the input jack(s) of the high frequency cabinet(s). (Observe amplifier's minimum load rating!)
- 4: Connect a heavy duty speaker cable terminated with a Speakon® connector (pin 1+ = "+", pin 2+ = "-") from the SVT-4 PRO's Mono Bridge / Biamp Output jack to the input jack of the low frequency speaker cabinet.



## Some Suggested Settings

Since so many variables affect the actual sound of any system, the following settings are offered as starting points to help you find the exact sounds your playing demands. When using the SVT-4PRO, please keep in mind the following points:

- The Gain control should be adjusted until the peak LED flashes on strong signals. (This level will vary, depending on your instrument and playing style.)
- The Compressor control can be adjusted to control the dynamic response of your instrument. Adjust according to your own preference.
- The Graphic EQ can be used to further fine-tune these basic suggested setting, to extend the frequency response of the cabinet being used, to compensate for room acoustics, or to act like a "second channel"

**Setting 1 - Classic Ampeg**



**Setting 2 - Funky Thing**



**Setting 3 - Ethereal Fretless**



**Setting 4 - "Jaco"**



**Setting 5 - R&B Groove**



**Setting 6 - Downright Upright Done Right**



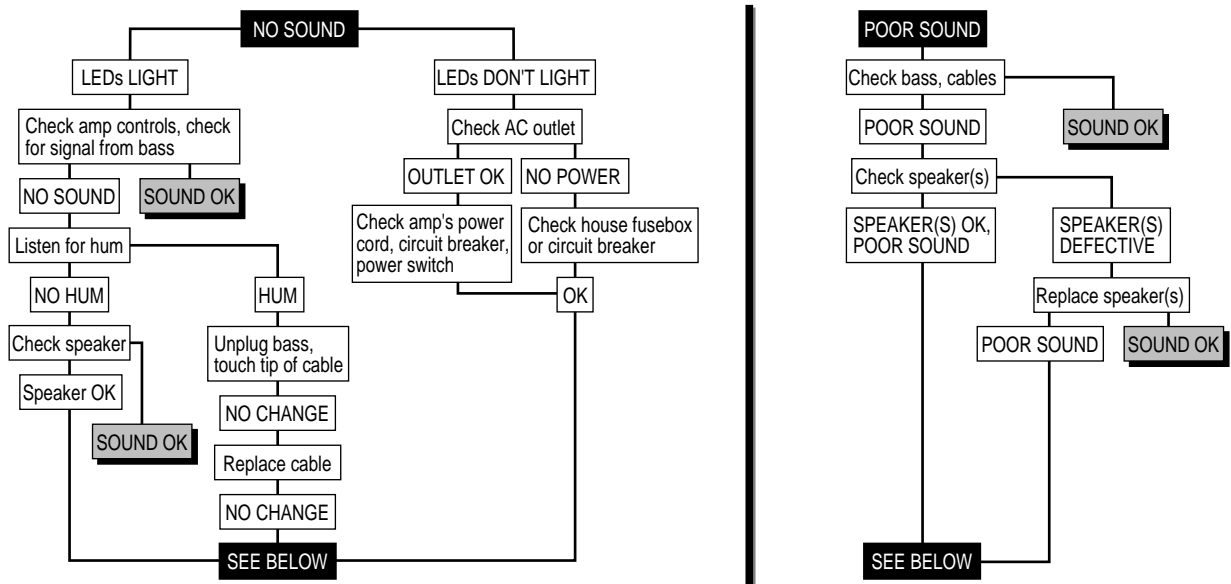
## Rack Mounting

When mounting the SVT-4 PRO into a rack, the four bottom feet should be removed to maintain the three rack space height of the amplifier. Be sure to keep the feet and their attachment bolts for future use. If the feet are reinstalled, never use screws which will protrude farther into the amplifier than the original hardware.

The rack must be a high quality enclosure capable of securely supporting the weight of the amplifier. Tighten the mounting screws securely through the amplifier's face plate, into the rack rails. Check the rack and mounting screws occasionally to ensure a continually safe and secure installation.

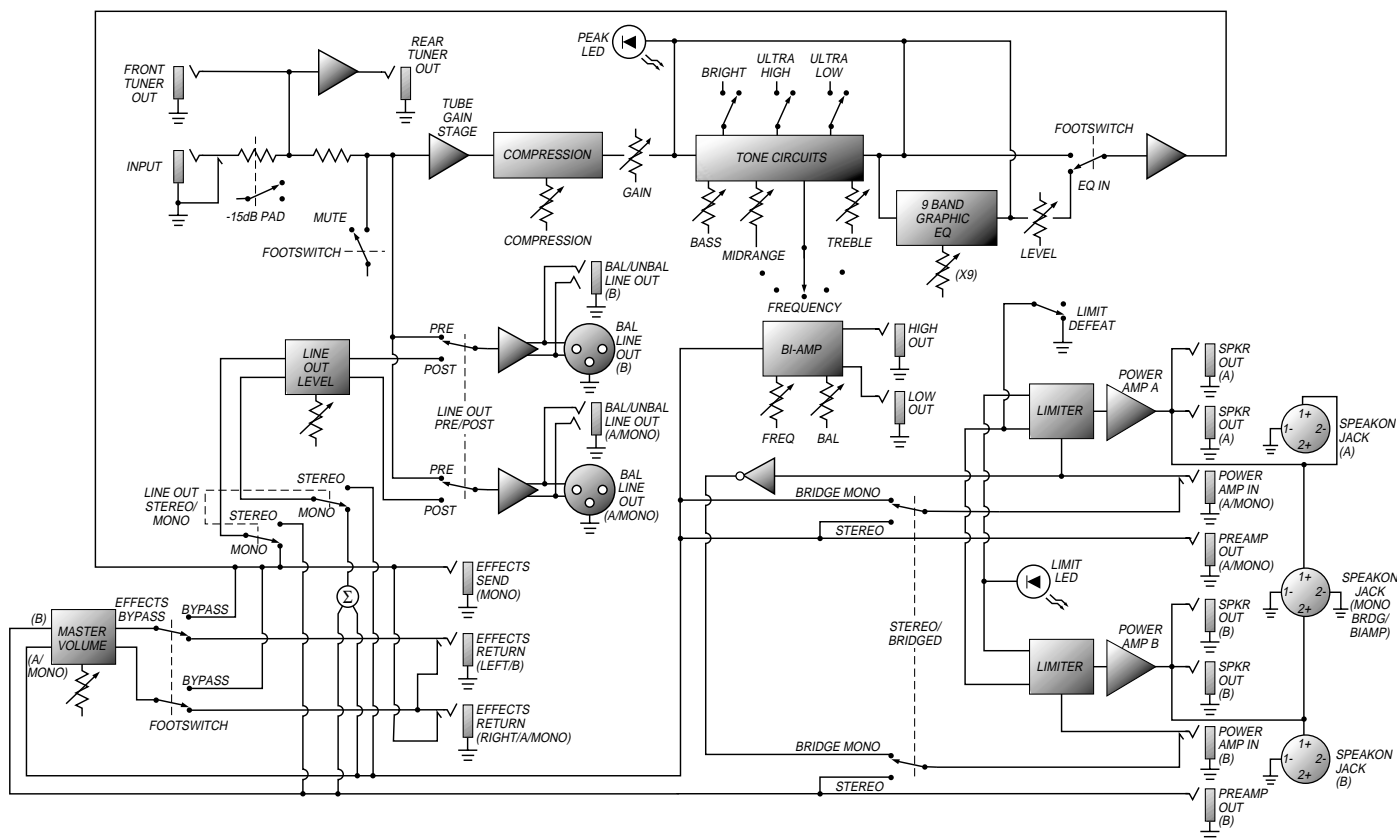
## Troubleshooting

In the unlikely event that your SVT-4 PRO should malfunction, take a few minutes to troubleshoot it before you call for service. You can save yourself time and money by doing it yourself, and often the cure for the problem is something quite simple.



If the problem isn't covered above, or if the steps lead you here, then contact your Ampeg dealer for service information. Also, you should refer your amp for servicing if it gets dropped, has liquid spilled into it, or sustains damage to its power cord (see page 2).

## System Block Diagram





## SVT-4 PRO Bass Amplifier

### Technical Specifications

|                              |  |
|------------------------------|--|
| <b>OUTPUT POWER RATING</b>   | 1600 Watts Mono-Bridged @ 4 Ohms (1200 Watts Continuous)<br>1200 Watts Mono-Bridged @ 8 Ohms (900 Watts Continuous)<br>2 x 900 Watts @ 2 Ohms (600 Watts Continuous)<br>2 x 625 Watts @ 4 Ohms (490 Watts Continuous)<br>2 x 350 Watts @ 8 Ohms (300 Watts Continuous) |
| <b>-tone CONTROL RANGE</b>   | <b>Bass:</b> ±12dB @ 50Hz<br><b>Midrange:</b> ±15dB @ Frequency selected (220, 450, 800, 1.6k or 3kHz)<br><b>Treble:</b> +14dB / -19dB @ 5kHz  |
| <b>GRAPHIC EQ LEVEL</b>      | ±10dB  |
| <b>GRAPHIC EQ RANGE</b>      | <b>33Hz:</b> ±15dB<br><b>80Hz, 150Hz, 300Hz,</b><br><b>600Hz, 900Hz, 2kHz:</b> ±8dB<br><b>5kHz:</b> ±9dB<br><b>8kHz:</b> ±10dB   |
| <b>BRIGHT SWITCH</b>         | +6dB @ 2kHz  |
| <b>ULTRA HIGH SWITCH</b>     | +6dB @ 5kHz  |
| <b>ULTRA LOW SWITCH</b>      | +2.5dB @ 50Hz<br>-12dB @ 560Hz<br>+1.5dB @ 5kHz  |
| <b>SIGNAL TO NOISE RATIO</b> | 75dB typical   |
| <b>COMPRESSION RATIO</b>     | 10:1 (2dB change in output for 20dB change in input [50mV to 500mV])   |
| <b>FOOTSWITCH JACK</b>       | Effects Bypass (mono); Graphic EQ On/Off, Mute On/Off – Tip = Mute, Ring = EQ  |
| <b>TUBE COMPLEMENT</b>       | 12AX7 (3)  |
| <b>POWER REQUIREMENTS</b>    | <b>Domestic:</b> 120VAC, 60Hz, 1.4kVA<br><b>Export:</b> 100/115VAC 50/60Hz, 1.4kVA<br>230VAC, 50/60Hz, 1.4kVA  |
| <b>SIZE AND WEIGHT</b>       | 19/17.4"W x 5.6"H (with feet) x 15.5"D; 39.5 lbs   |

*Ampeg reserves the right to change specifications without notice.*

#### Declaration Of Conformity

#32, Effective 01-01-2001

**Manufacturer's Name:** SLM Electronics  
**Production Facility:** 1901 Congressional Drive, St. Louis, MO 63146, USA  
**Production Facility:** 700 Hwy 202 W, Yellville, AR 72687, USA  
**Shipping Facility:** 1400 Ferguson Ave., St. Louis, MO 63133, USA  
**Office Facility:** 1400 Ferguson Ave., St. Louis, MO 63133, USA

**Product Type:** Audio Amplifier

**Complies with the following Standards:**

**Safety:** EN60065, E60065, C22.2, UL6500 and/or UL813  
**EMC:** Directive 89/336/EEC, EN55103, EN55013, EN61000,  
and/or FCC 47CFR 15B cIA

Supplementary information provided by:  
SLM Electronics - R & D Engineering  
1901 Congressional Drive, St. Louis, MO 63146, USA  
Tel.: 314-569-0141, Fax: 314-569-0175



[www.ampeg.com](http://www.ampeg.com)

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