

Randall®

A M P L I F I E R S



NBKING112

NUNO BETTENCOURT
SIGNATURE SERIES

FRONT PANEL FEATURES



QUICK START:

After you have plugged in and connected the AC power cord securely from the wall to the amplifier. Now that the amplifier has been hooked up correctly, simply plug your guitar into the front panel Input jack using a high quality instrument cable and flip the Power switch to ON.

Once the amplifier is powered up it will default to the the Clean channel. Set all the Drive, Level & EQ controls to straight up except for the large Master control which should be set all the way down. Turn the amp from Standby to On then bring up the Master control slowing until you reach the desired volume level.

INPUT

Designed to accept a standard 1/4" mono phone plug. For best results use a high quality shielded cable to connect your guitar to the amplifier.

CHANNEL SELECT SWITCH

This momentary push button switch is used to scroll thru and select between the 3 channels on the amplifier. Simply push and release to change channels and select the desired channel. This switch is also the store function for the included MIDI footswitch or any MIDI compatible footcontroller. To store a channel to a particular button on the footswitch, simply press the desired footswitch button then using the front panel Channel select button scroll thru to the desired channel. Press, hold & release the Channel Select button for 3 seconds to store the preset. See the MIDI implementation guide later in this manual.

CLEAN

This channel was designed for a wide-range of dynamic clean tones, but really shines for all funk to vintage style blues tones.

BASS - This passive tone control adjusts the amount of low frequencies in the Clean channel. Set the knob straight up then adjust for more or less bass as needed.

MIDDLE - This passive tone control adjusts a wide-range of the mid-range frequencies in the Clean channel. When adjusting the MIDDLE control keep in mind that you will also be cutting and boosting upper bass frequencies and lower Treble frequencies. Set the knob straight up then adjust as needed.

TREBLE - Another passive tone control that adjusts all upper mid-range and high frequencies. Set the knob straight up to start then adjust in more or less highs as needed.

LEVEL - Controls the volume level of only the Clean channel. Set this knob to achieve the desired output level of the clean channel.

FRONT PANEL FEATURES-CONT



CLEAN - *cont*

LEVEL - Controls the volume level of only the Clean channel. Set this knob to achieve the desired output level of the clean channel.

DRIVE - Controls both the amount of distortion and volume level of the Clean channel. For more pristine Clean tones, set the Drive lower and increase the Level control. For a more gritty slightly overdriven tone, set the Drive higher and reduce the Level control to the desired volume.

OVERDRIVE

This channel was designed for the ultimate in percussive mid to high gain tones. Designed with a unique IC circuit built-in this channel produces extremely focused high gain tones.

BASS - This passive tone control adjusts the amount of low frequencies in the Clean channel. Set the knob straight up then adjust for more or less bass as needed.

MIDDLE - This passive tone control adjusts a wide-range of the mid-range frequencies in the Clean channel. When adjusting the MIDDLE control keep in mind that you will also be cutting and boosting upper bass frequencies and lower Treble frequencies. Set the knob straight up then adjust as needed.

TREBLE - Another passive tone control that adjusts all upper mid-range and high frequencies. Set the knob straight up to start then adjust in more or less highs as needed.

LEVEL - Controls the volume level of only the Clean channel. Set this knob to achieve the desired output level of the clean channel.

DRIVE - Controls both the amount of distortion and volume level of the Clean channel. For more pristine Clean tones, set the Drive lower and increase the Level control. For a more gritty slightly overdriven tone, set the Drive higher and reduce the Level control to the desired volume.

FRONT PANEL FEATURES-CONT



SOLO

Voiced like the Overdrive mode, the Solo mode provides an additional option for more or less Drive & Level in the Overdrive channel. Most players will use the Solo mode for a lead or volume boost to the normal Overdrive channel.

LEVEL - Controls the output level of the Solo Overdrive channel. Use this knob to achieve the desired volume level for the Overdrive channel.

DRIVE - Controls the distortion level in the Overdrive channel. This amp was designed to achieve a wide-range of gain levels, so set the control lower for more mid-gain classic rock and funk tones or turned it up for full on modern rock and metal distortion.

POWER

The main power switch to the amplifier. Once the amplifier is plugged in flip the Power switch to the ON position. The VU Meter and Clean channel will light up indicating the amplifier is powered up and ready for action. **IMPORTANT:** Always make sure the Standby is set to the Standby or OFF position anytime you turn ON or turn OFF the amplifier.

STANDBY

Once the amplifier has been powered up for a minimum of 30 seconds, you can flip the Standby to ON and start playing. When turning the amplifier OFF, turn the Standby to the OFF position first and let the power tubes cool down for a minimum 30 seconds before turning Power switch OFF.

VU METER

The VU meter measures the overall output of the amp. You will notice the VU Meter is slightly higher when using the Clean channel, because the signal level is much cleaner and stronger in this channel. Don't be concerned if the VU meter occasionally hits the red area.

MASTER

This large knob controls the overall volume level of the amplifier. Set the level control on each channel first then bring up the Master volume to the desired level. This knob increases the volume gradually, so don't be shy about turning the Master knob up as high as you like. The amplifier will continue to get louder without distorting too quickly.

REAR PANEL FEATURES



FOOTSWITCH

The amplifier includes a 3-button MIDI footswitch for switching between the 3 channels. The amplifier was designed with MIDI channel switching circuit that is compatible with other MIDI compatible units like rackmount Effects processor. With the amplifier OFF, simply connect the 7-pin cable to MIDI IN jack on the rear panel of the amplifier. Use the MIDI THRU to connect to other MIDI compatible devices.

MIDI CHANNEL SWITCHING/STORING

Pressing and holding the channel select button for 2 seconds on the front panel will store settings. To Store a preset or reprogram the footswitch simply press button 1 on the foot switch then if needed select the Clean (Ch 1) using the Channel select button. Press and hold the channel select button for 2 seconds and button 1 on the footswitch is now programmed to select the Clean (Ch 1) on the amplifier. Repeat the same process above to program button 2 on the footswitch to the Overdrive (Ch 2) and button 3 on the footswitch to Solo (Ch 3)

MIDI CHANNEL SELECTION:

The MIDI Channel (1-16) is selected via an internal four position DIP switch (S1). 1 MIDI Channel must be selected with the power off.

CHAN.	S1-4	S1-3	S1-2	S1-1
1	on	on	on	on
2	on	on	on	off
3	on	on	off	on
4	on	on	off	off
5	on	off	on	on
6	on	off	on	off
7	on	off	off	on
8	on	off	off	off
9	off	on	on	on
10	off	on	on	off
11	off	on	off	on
12	off	on	off	off
13	off	off	on	on
14	off	off	on	off
15	off	off	off	on
16	off	off	off	off

MIDI IMPLEMENTATION

The EMB board recognizes Program Changes or Control Changes (Not Both) on a pre-selected MIDI channel. See the above for MIDI Channel Selection. Program changes 1 to 128 select EMB presets 1 to 128 which are saved in EEPROM memory.

REAR PANEL FEATURES



MIDI IMPLEMENTATION - *cont*

Control Change #56 (w/control Value 127) allows for Instant Access selection of Channel 1.
Control Change #57 (w/control Value 127) allows for Instant Access selection of Channel 2.
Control Change #58 (w/control Value 127) allows for Instant Access selection of Channel 3.

The first valid MIDI message (Program Change or Control Change) that the EMB board receives will determine how it responds to subsequent MIDI messages. For example;
(A) if the first MIDI message the EMB board receives is the Program Change, then it will ONLY respond to Program Changes and all Control Change messages will be ignored.
(B) if the first MIDI message the EMB board receives is a Control Change, then it will ONLY respond to Control Changes and all Program Change messages will be ignored.

EFFECTS LOOP

Effects loop allows for connection to pedal and rack effects units via 1/4" send and return. Return also has switch to accommodate high or low output level from effects units.