

**Fender<sup>®</sup>**

THE SOUND THAT CREATES LEGENDS

**Super /  
Concert Amp**

TYPE: PR 244

**Owner's Manual**

P/N 041750

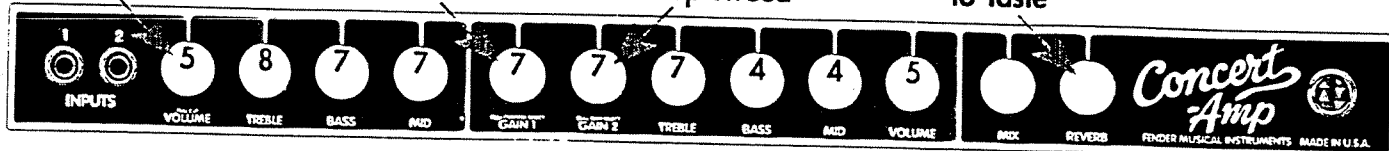
## Super / Concert Sound Settings

Note: These settings are suggested starting points. Your settings may vary due to your guitar, venue, or most importantly...personal taste!

### Strat or Tele - Any Pickup Combination

Pull Out "Black Face Clean" "Sweet Tweed" "Sharp Tweed"

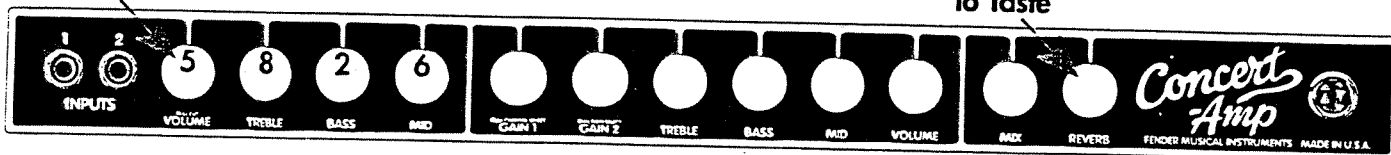
To Taste



### Bluesman Strat - Any Pickup Combination

Push In

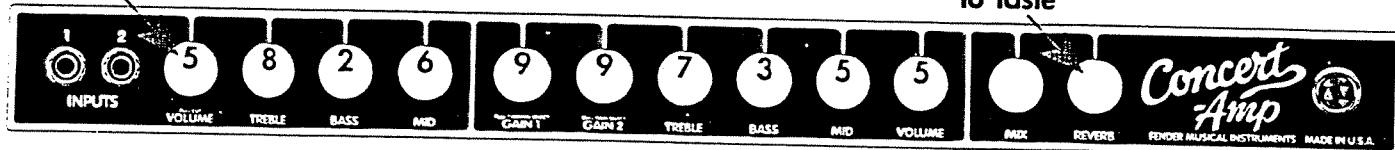
To Taste



### Maxi-Strat / Tele - Any pickup Combination

Push In

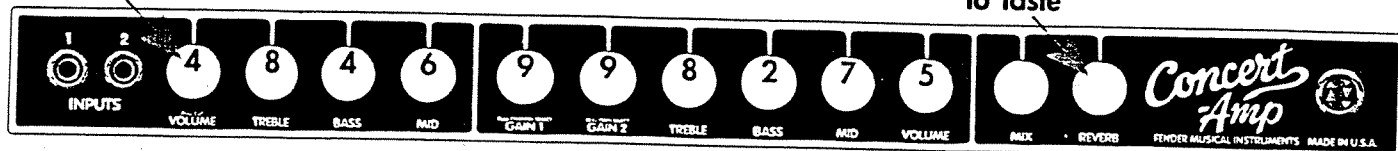
To Taste



### Sharp Humbucking Bridge Pickup

Pull Out

To Taste



## Introduction

The new Fender CONCERT and SUPER represent an entirely new approach to the "vintage" amp concept. For years, professional musicians have sought original Fender vintage amplifiers because of their incredibly warm tone and dynamic performance characteristics. The only problem is that (besides the fact that those old amps are getting harder to find) during performance, there is only one sound available. No switching! This is too bad because the old amps have many great sounds available, especially when played LOUD!

Due to their unique channel switching capacities, the CONCERT and SUPER are really three vintage amps in one. The "NORMAL" channel is based on the original tweed BASSMAN circuit of the late 1950's and is capable of delivering every performance characteristic you would expect of that type of amplifier. The PULL CUT feature on the normal channel cuts lower mids and adds the tweed bright channel "sparkle."

The "DRIVE" channel consists of two independent gain controls, a set of common tone controls, and a volume control. GAIN 1 can be set to sound almost identical to the "NORMAL" channel (without PULL CUT), or deliver sweet singing "on ten" vintage tone. GAIN 2 is the "more" control, delivering just the right amount of additional edge and sustain (see the enclosed sound setups for ideas).

The CONCERT features a compact design and a single 12" vintage re-issue "gold label" speaker. The SUPER features four 10" vintage re-issue "blue alnico" speakers, and tilt-back legs.

The CONCERT and SUPER amplifiers also feature lush, tube-driven Fender REVERB and the Fender PERFORMER three-way variable EFFECTS LOOP circuit. The variable EFFECTS LOOP allows the use of virtually any effects

device, from simple "stomp boxes" to sophisticated rack equipment, without annoying input distortion. The effects MIX control is used to blend the "wet" (processed) sound with the "dry" (unprocessed) guitar sound. Depending on the effects device used, the effects MIX control, when set to "10", will produce the "wet" sound only.

The quasi-balanced LINE OUT jack provides a line level signal for recording or sound re-enforcement. The signal is derived from the output transformer; so, the amplifier's interaction with its speaker load will show at the LINE OUT jack.

An impedance-switching EXTERNAL SPEAKER jack is provided to allow the use of an additional 8 ohm speaker cabinet.

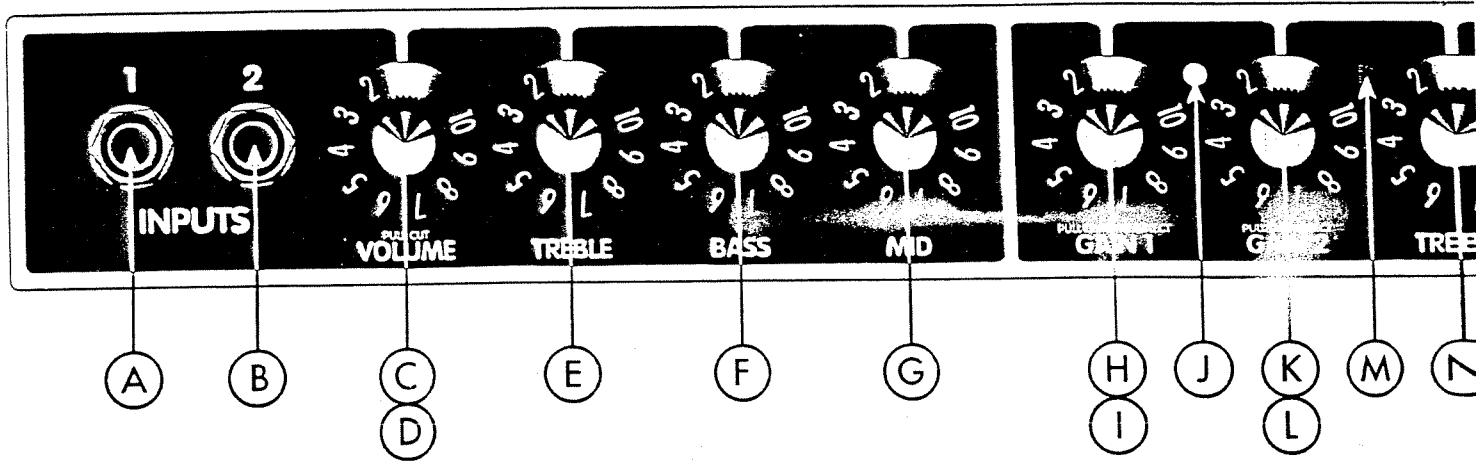
The 60 watt tube power amplifier is derived from the tweed BASSMAN and uses a 12AX7A driver for that renown vintage "soft clip" when the power amplifier is overdriven.

The selection of a Fender amplifier will reward you with years of quality performance and a wide range of musical sounds. This manual is designed to familiarize you with the equipment and to acquaint you with its many features. Please read it carefully so you will benefit from all the features as soon as you start using the amplifier.

The built-in quality of a Fender amplifier is the result of over four decades of dedication and the combined research and development skills of our musicians and engineers. That is why we proudly say...

**FENDER, *The Sound That Creates Legends.***

**WARNING: TO PREVENT FIRE OR SHOCK HAZARD, DO NOT EXPOSE THIS UNIT TO RAIN OR MOISTURE.**



## Super / Concert Front Panel Functions

(The CONCERT is shown above. The SUPER front panel features are identical to the CONCERT.)

**A. INPUT 1** — A high impedance, high sensitivity plug-in connection for instruments.

**B. INPUT 2** — A plug-in connection for instruments. This input exhibits less input impedance and sensitivity than INPUT 1, and is useful for guitars with active electronics. This input will provide a darker tone if used with guitars with passive controls. Both inputs are identical if used simultaneously.

**C. VOLUME** — Adjusts the overall volume of the "NORMAL" channel.

**D. PULL CUT** — This pull switch on the VOLUME knob (item C) cuts the gain of the channel and boosts the highs. This has the sonic effect of cutting the lower mids and adding the "sparkle" of the tweed amp bright channel.

**E. TREBLE** — Adjusts the amount of high frequency boost or cut in the "NORMAL" channel.

**F. BASS** — Adjusts the amount of low frequency boost or cut in the "NORMAL" channel. Performance tip: When playing at higher volume levels, the tube power amp enhances bass when it is overdriven. It may be necessary to use lower BASS settings when playing at high volume

levels. What may be "just right" at lower volume levels may be "too much" at higher volume levels.

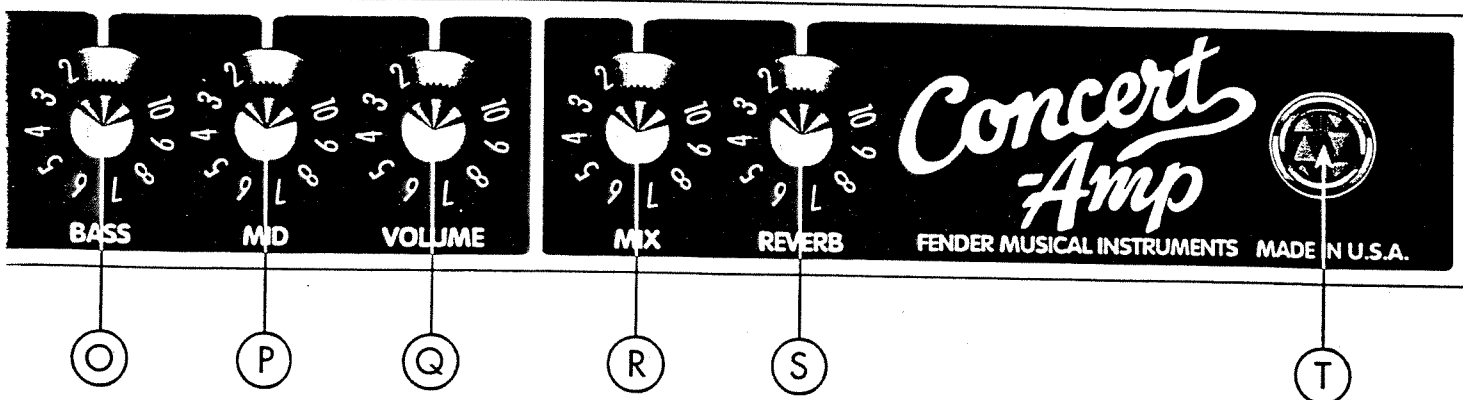
**G. MID** — Adjusts the amount of middle frequency boost or cut in the "NORMAL" channel.

**H. GAIN 1** — Adjusts the amount of gain in the "DRIVE" channel. The GAIN 1 control is active when the yellow LED (item J) is lit. Lower settings provide gradual compression, while higher settings provide more sustain. This control works in conjunction with the "DRIVE" channel VOLUME control (item Q) to set the overall volume of the "DRIVE" channel.

**I. PULL CHANNEL SELECT** — When this pull switch on the GAIN 1 control (item H) is in the "in" position, the "NORMAL" channel is selected, when in the "out" position, the "DRIVE" channel is selected. This switch is overridden when the footswitch is in use.

**J. GAIN 1 INDICATOR** — When lit, this yellow LED indicates that the "DRIVE" channel is selected and the GAIN 1 control (item H) is active.

**K. GAIN 2** — Adjusts the amount of gain in the "DRIVE" channel. The GAIN 2 control is active when the red LED (item M) is lit. Lower settings provide gradual compression, while higher settings provide more sustain. When the GAIN 2 control is active, the "DRIVE" channel is capable of more



sustain and edge than when the GAIN 1 control (item H) is active. This control works in conjunction with the "DRIVE" channel VOLUME control (item Q) to set the overall volume of the "DRIVE" channel.

**L. PULL GAIN SELECT** — When this pull switch on the GAIN 2 control (item K) is in the "in" position, the GAIN 1 control (item H) is active and the yellow GAIN 1 INDICATOR (item J) is lit; when in the "out" position, the GAIN 2 control (item K) is active and the red GAIN 2 INDICATOR (item M) is lit. This switch is overridden when the footswitch is in use.

**M. GAIN 2 INDICATOR** — When lit, this red LED indicated that the "DRIVE" channel is selected and the GAIN 2 control (item K) is active.

**N. TREBLE** — Adjusts the amount of high frequency boost or cut in the "DRIVE" channel. Performance tip: The "DRIVE" channel is capable of a variety of available sounds. At high gain control settings, the "DRIVE" channel's apparent treble response "comes alive" as the channel generates sustain. With high gain control settings, lower TREBLE settings will produce a vintage tone, higher settings will produce a tone with some "crunch".

**O. BASS** — Adjusts the amount of low frequency boost or cut in the "DRIVE" channel. Performance tip: When playing at higher volume levels, the tube power amp enhances bass when it is overdriven. It may be necessary to use

lower BASS settings when playing at high volume levels. What may be "just right" at lower volume levels may be "too much" at higher volume levels.

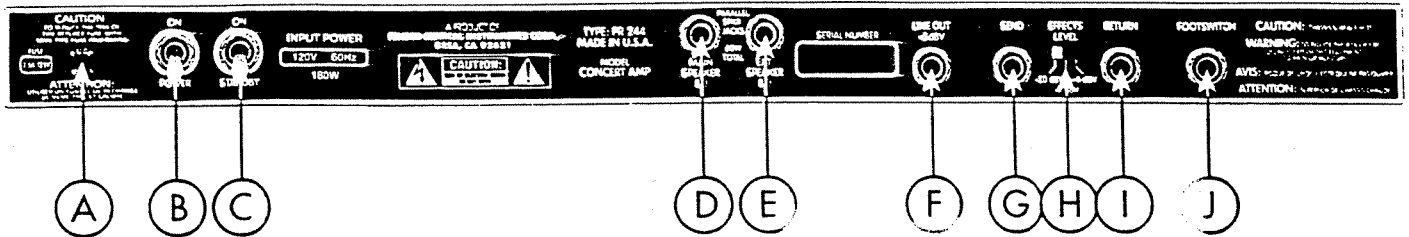
**P. MID** — Adjusts the amount of middle frequency boost or cut in the "DRIVE" channel.

**Q. VOLUME** — Adjusts the overall volume of the "DRIVE" channel.

**R. MIX** — Adjusts the amount of audible "wet" (processed) signal when the variable level EFFECTS LOOP (located on the rear panel) is used. When the MIX control is in the full counter-clockwise position ("1"), the "wet" signal will not be audible. When the MIX control is the full clockwise position ("10"), only "wet" signal will be heard (depending on the type of effect used). When nothing is plugged into the EFFECTS RETURN JACK (located on the rear panel), the MIX control will have no affect on the sound.

**S. REVERB** — Adjusts the amount of reverb present in the "NORMAL" and "DRIVE" channels.

**T. PILOT LAMP** — When the lamp is illuminated, the amplifier is receiving power. Should the lamp burn out, unscrew the red jewel and replace the lamp with a type T47 light bulb.



## Super / Concert Rear Panel Functions

(The CONCERT is shown above. The SUPER rear panel features are identical to the CONCERT.)

**A. FUSE** — The fuse is in the AC supply of the amplifier and will protect the amplifier and the operator in the event of an electrical fault. If a fuse blows, it should be replaced only with a fuse in accordance with the listing at the fuse holder. If the amplifier repeatedly blows fuses, it should be checked out by a qualified technician. UNDER NO CIRCUMSTANCES should a fuse of a different type, higher rating, or a fuse bypass be used, as this could damage the equipment and present a serious safety hazard.

**B. POWER SWITCH** — This switch turns the AC power ON and OFF. When the switch is OFF, the amplifier is completely shut down.

**C. STANDBY SWITCH** — This switch turns the amplifier on and off. In the STANDBY position, the amplifier is off; however, the tube filaments are left on as to eliminate warm-up time, provided that the main POWER SWITCH (item B) is on. Use of this feature during short breaks versus using the POWER SWITCH will increase tube life.

**D. MAIN SPEAKER JACK** — Plug-in connection for speakers. This jack must always be used as the primary connection to the speakers, and is optimized for an 8 ohm load.

**E. EXTERNAL SPEAKER JACK** — Plug-in connection for external speakers. This jack is wired in parallel with the MAIN SPEAKER JACK (item D), and must be used in conjunction with the MAIN SPEAKER JACK. Should the EXTERNAL SPEAKER JACK be used without also using the MAIN SPEAKER JACK, there will be no sound. When the EXTERNAL SPEAKER JACK is used in conjunction with the MAIN SPEAKER JACK, the amplifier is optimized for a 4 ohm load. An 8 ohm external speaker load is recommended for maximum power output when using the internal speaker(s) at the MAIN SPEAKER JACK.

**F. LINE OUT JACK** — This output provides a quasi-balanced line-level signal for recording or sound re-enforcement use. The signal is derived from the output transformer, so the amplifier's interaction with its speaker load will show

at the LINE OUT JACK. Using a stereo cord in this jack will provide a quasi-balanced signal that, when plugged into a balanced input, reduces the possibility of "hum" on the signal. A monaural cord will provide an unbalanced signal.

**G. SEND** — This unbalanced jack provides an output signal from the preamp, pre-reverb. It is used to patch into effects.

**H. EFFECTS LEVEL** — This switch directly affects the signal level appearing at the SEND JACK (item G) by boosting or attenuating the signal being sent to the effects. External rack effects usually require -11 dBV or +2 dBV settings, while pedal effects usually require a -24 dBV setting.

**I. RETURN** — This jack provides a return from effects gear, pre-reverb. Plugging into this jack makes the effects MIX control on the front panel active.

**J. FOOTSWITCH** — Plug-in connection for the remote footswitch to switch between the "NORMAL" and "DRIVE" channels, GAIN 1 and GAIN 2, and to turn the REVERB on and off. Note: any good quality patch cord will work with the remote footswitch; however, a speaker grade cord is preferable to a coax guitar cord when it's available. Using the footswitch overrides the front panel PULL CHANNEL SELECT and PULL GAIN SELECT switches.

### LINE CORD

Your amplifier is equipped with a grounding type supply cord to reduce the possibility of shock hazard. Be sure to connect it to a grounded AC receptacle. DO NOT ALTER THE AC PLUG.

### TUBES

The CONCERT and SUPER amplifiers' tube complement consists of two Fender Special Design 6L6WGC/5881's (part number 039214), two Fender Special Design 12AT7's (part number 023531), and four Fender Special Design 12AX7A's (part number 013341). Fender's Special Design Tubes provide optimum performance in this amplifier. For best results, replace with Fender original equipment tubes only. Tube location is printed on the tube label located inside the cabinet.

**BLACK TOLEX COVERING CARE** The exclusive Fender Tolex covering your cabinet is especially designed to provide years of lasting beauty. A very light soapy solution on a sponge may be used to remove dirt and residue that may accumulate in the grain. Be careful not to let any liquid come in contact with the operating surfaces. **DO NOT** have the amplifier plugged into a power outlet when cleaning.

#### TROUBLESHOOTER'S CHECKLIST

- Is the power cord properly plugged into an electrical outlet?
- Is there power at the outlet?
- Is the fuse blown?
- Is the speaker(s) properly connected to the amplifier?
- Is the amp on standby?
- Are all the control knobs turned up above "4"?

- Is the volume control on the instrument turned up?
- Is the instrument plugged into the amplifier?  
(Eliminate any effects devices and try another cord.)

If, after checking all of the above, the system is still not operating properly, consult your authorized Fender Service Dealer.

## Specifications

PART NUMBER:	CONCERT 120V version: 21-4802 CONCERT 230V version: 21-4862 CONCERT W/G1280 120V version: 21-4803 CONCERT W/G1280 230V version: 21-4863 SUPER 120V version: 21-4806 SUPER 230V version: 21-4866
TYPE:	PR 244
POWER REQUIREMENT:	120V version: 120 volts AC, 60 Hz, 180 watts. 230V version: 230 volts AC, 50 Hz, 180 watts.
FUSE TYPE:	100-120V versions: 3A quick-acting, 125V min. 230-240V versions: F1.6A, 250V.
INPUT IMPEDANCE:	Input 1: 1M ohm. Input 2: 136k ohm.
EFFECTS LOOP:	Nominal level: +2, -11, -24 dBV. Output impedance: 7.5k ohm maximum. Input impedance: 130k ohm minimum.
EFFECTS MIX CONTROL:	Continuously variable between the signal at the SEND JACK and the signal at the RETURN JACK.
REVERB:	Post effects loop.
LINE OUTPUT:	Quasi-balanced, tip (+), ring (-), sleeve ground. Output level: -3 dBV (.707 volts r.m.s.) at power amplifier clipping.
POWER OUTPUT:	60 watts rms, 5% THD.
SPEAKER COMPLIMENT:	CONCERT: One Fender P/N 037617 12" 8 ohm vintage "gold label" speaker. CONCERT W/G1280: One Celestion G 1280 12" 8 ohm speaker. SUPER: Four Fender P/N 036457 10" 8 ohm vintage "blue alnico" speakers.

DIMENSIONS:

CONCERT

Height: 19" 48.3 cm  
 Width: 23 1/2" 60 cm  
 Depth: 10 1/2" 25.6 cm  
 Weight: 51 Lbs. 23.1 kg.

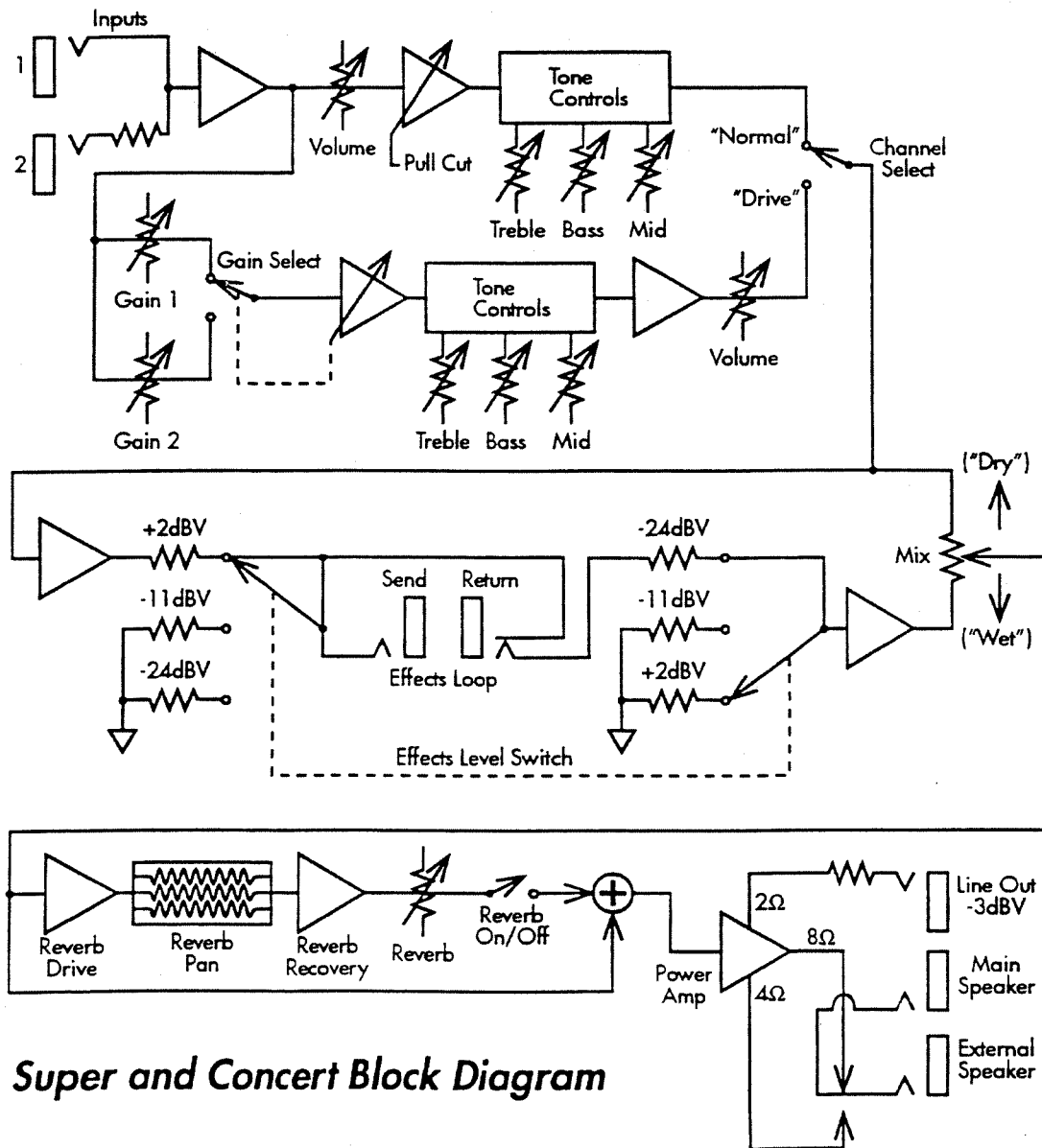
SUPER

Height: 24 1/2" 62.5 cm  
 Width: 25 1/2" 63.8 cm  
 Depth: 10 1/2" 26 cm  
 Weight: 60 Lbs. 27.2 cm

SOUND:

Totally Vintage!

WARNING: NO USER SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED PERSONNEL ONLY.



**Super and Concert Block Diagram**

A PRODUCT OF:  
**FENDER MUSICAL INSTRUMENTS CORP.,**  
 BREA, CA 92621