

**Brunetti**<sup>®</sup>

*Tube amplification*

# USER'S MANUAL

*Pirata 141*

Before using, please take few minutets to get familiar with your Amplifier and carefully read the advices, explanations hereby reported. All our units are hand made. For this reason you could find design or sound differences. All this as guarantee that you bought a true hand-made product.

*Finest Italian handmade*



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## CONGRATULATION FOR YOUR CHOICE!

Pirata 141 is a two channel Hi Gain Head with double power tubes amp with an aggressive and powerful sound without comparison!

You can have two version with two different power tubes:

- 2x EL34 and 2x 6L6 (50W / 75W). Called VALVEMIX.
- 4x 6L6 (130W). Called IMPACT.

Versatile and compact, it is suitable from Rock to the extreme Metal !

### VALVEMIX®

This innovative concept offers a double tube power amp (6L6 and EL34). A pot on the front panel allows to pass from EL34 to 6L6, (in real time, without noise or sound breaks) with the possibility to mix these two tube types. Absolutely new!!

## TECHNICAL SPECIFICATIONS

### VALVEMIX® version

- Output power : 50 W ( EL34 or 6L6) / 75 W ( EL34 + 6L6)
- HT Fuse : SB500mA (Slow Blow)
- Tubes : 5x 12AX7 / 2x EL34 / 2x 6L6

### IMPACT version

- Output power : 130 W
- HT Fuse : SB630mA (Slow Blow)
- Tubes : 5x 12AX7 / 4x 6L6

- Power supply : See label on the rear panel
- Power supply Fuse : See label on the rear panel

- Dimensions: 645 x 210 x 235 mm
- Weight : 16 kg

### EQUIPMENT

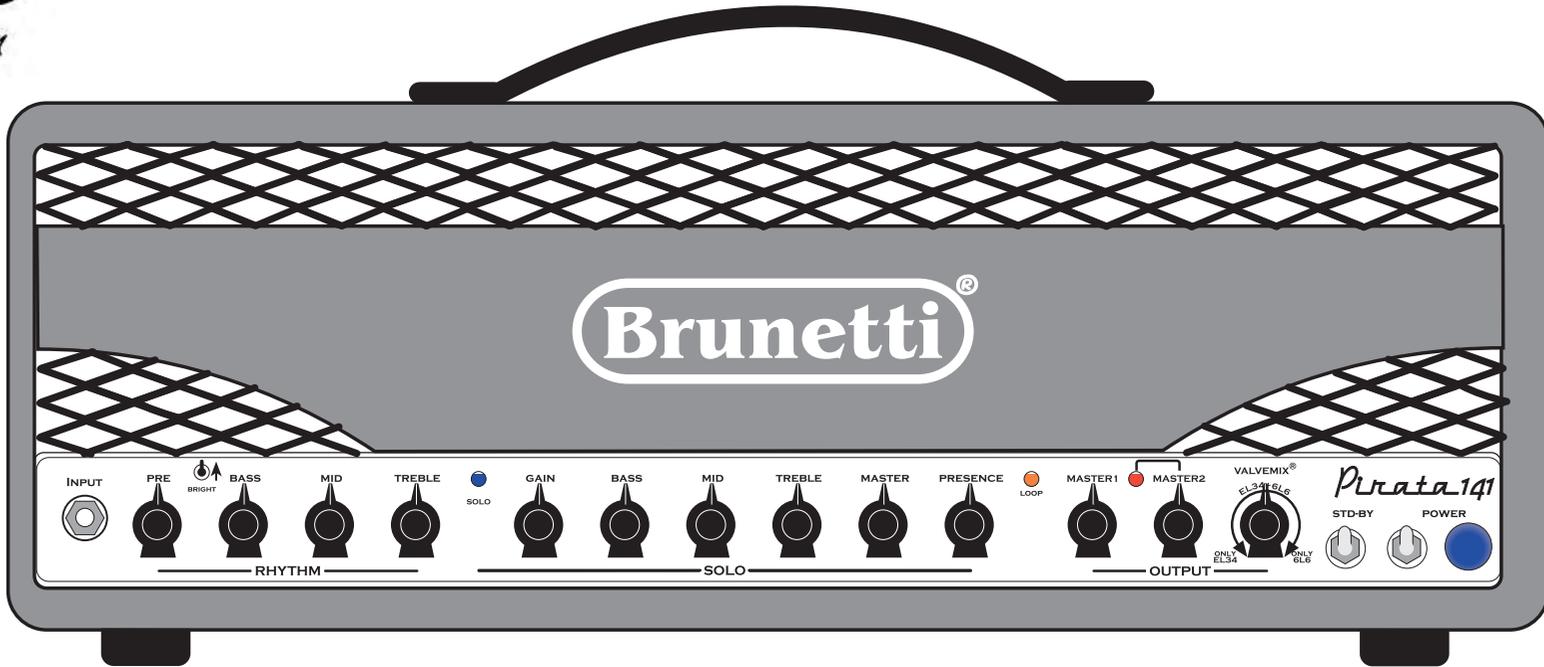
- Power cable
- Foot pedal with cable
- Instruction manual
- Warranty Card
- Cover

### ELECTRIC CONNECTION

- Electric safety and correct work are guarantee when the unit is correctly earthed.
- Ensure that voltage value printed on the rear panel correspond to available current.

**Brunetti**  
*Tube amplification*

GENERAL VIEW

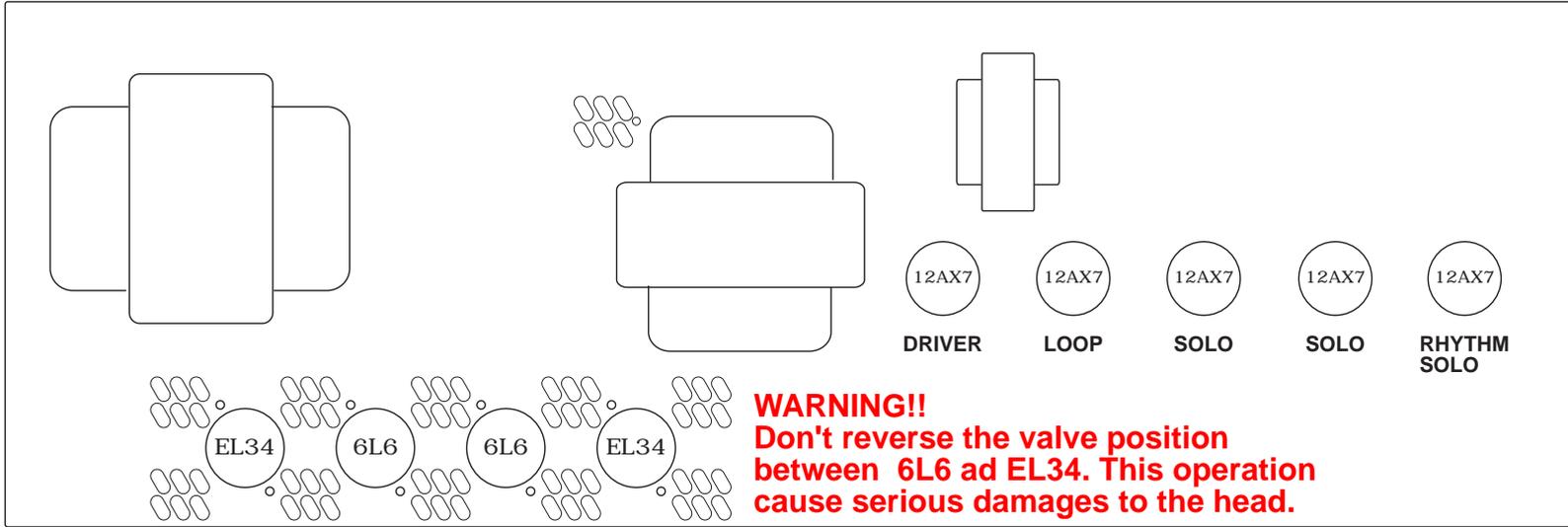


FRONT PANEL

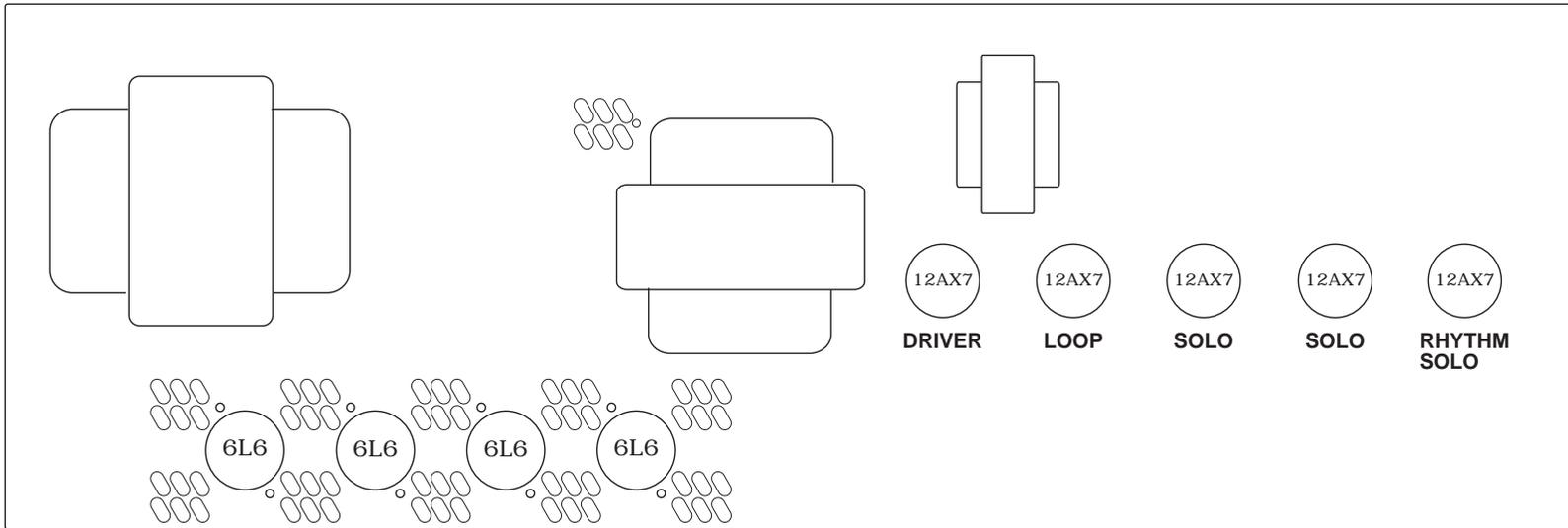


REAR PANEL

TUBES LAY OUT



**VALVEMIX<sup>®</sup>**  
**Version**



**IMPACT**  
**Version**  
**130W**

## STD-BY & POWER

### WARNING!!

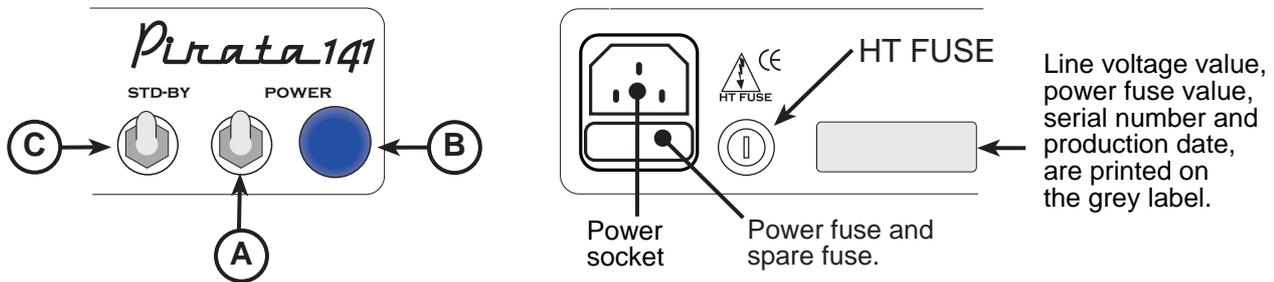
First of all connect the load (speaker) to the speaker out. Playing without speaker is very dangerous for the power tubes and out transformer. This operation doesn't create damages if the amplifier is in Stand-by or if the general volume is set on zero "0" position.

**On.** On front panel of the head there are two switches to turn on and off the amp. You may proceed to turn on the head with the following instructions :

- Pull up the POWER switch (A). The blue lamp (B) will light on.  
All electric supplies will be served except the high tension on tubes.

- After at list 30 seconds you may pull up the STD-BY switch (C), so that tubes will have the high tension (HT). This part of the circuitry is protected by a fuse indicated with "HT Fuse" on the rear panel, near the power supply socket.

**Off.** To turn off the head pull down before the STD-BY switch (C) and after the POWER switch (A). You don't have to wait a specific time between these two operations.



## MASTER 1

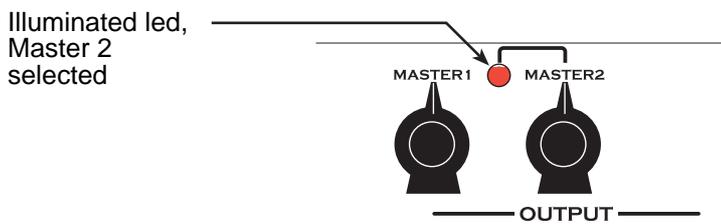
Master 1 is the main volume control.

## MASTER 2

Master 2 is the second main volume control, it is independent by Master 1.

Setting at higher level than Master 1 may be used for a guitar solo, or particular guitar parts that have to be highlighted.

The great advantage of this control is that it can do a part of the work of your volume pedal.



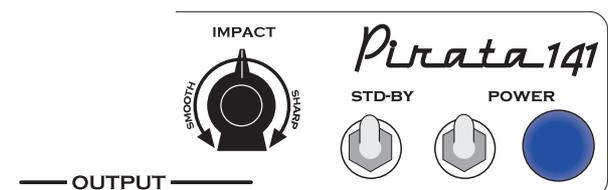
## VALVEMIX®

On version with 2x 6L6 + 2x EL34 you will find the VALVEMIX® control that allows you to choose, mix or add the EL34 with 6L6 characteristics, increasing in this way the setting possibilities. You can set this particular control while you are playing, without any sort of noise.



## IMPACT

On version with 4x 6L6, instead of Valvemix there's the IMPACT control. It allows you to obtain a smooth sound (SMOOTH) or a sharp sound (SHARP). Rotating through all the different shades of these two tones .



**RHYTHM**

**CLEAN CHANNEL**

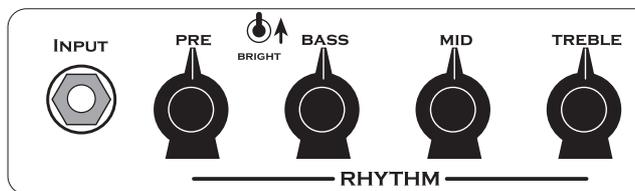
The clean channel, RHYTHM, has a great touch response, an incredible dynamic, with a very versatile sound.

The tone controls are very efficient and selective in their own work frequencies.

With the **VALVEMIX®** control you can get different tones possibility:  
 only EL34 for a sound thick and wrapping.  
 only 6L6 to obtain a bright and definite clean.

Setting on EL34+6L6 the sound becomes compact and compressed, and pass from 50 to 75 W, combining together both tube characteristics.

Controls	<b>PRE</b> <b>BASS / MID / TREBLE</b> <b>BRIGHT</b>	Preamp volume Tone controls Brilliant control
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**SOLO**

**DISTORTION CHANNEL**

**SOLO** is an Hi Gain channel with a great dynamic.

The Gain level may be set from a good crunch to a distortion level, with an impact similar to a crash wave.

If your guitar is fitted with an humbucker pickup on bridge or neck, the result on the **SOLO** channel will be optimum.

But anyway you 'll discover that also a single coil pickup can play how you have never imaged!

With the **VALVEMIX®** control you can achieve all the timbre benefits of the two kinds of tubes.

EL34 to obtain a round and compact sound, recommended with neck pickup too .

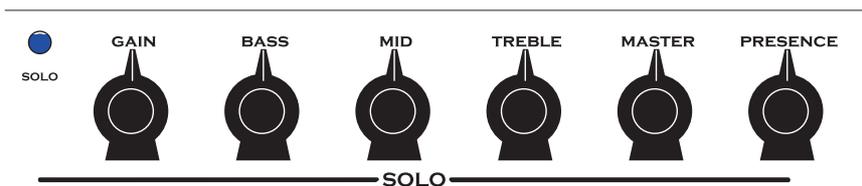
6L6 to obtain a sharp but not "fuzzy" sound, recommended with bridge pickup.

Using the **VALVEMIX®** control set on EL34+6L6, will come out all the head's character, with a punch without comparison!

You can get an incisive and powerful sound in any codition:

open chords with 6 or 7 strings; from open tunes to one or two tones detuned; from palm muting till your favourite solo. You will be satisfy to have chosen the guitar as your instrument.

Controls	<b>GAIN</b> <b>BASS / MID / TREBLE</b> <b>VOLUME</b> <b>PRESENCE</b>	Gain control Tone controls Volume control Presence control
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## HOW TO USE THE GAIN CONTROL OF THE SOLO CHANNEL

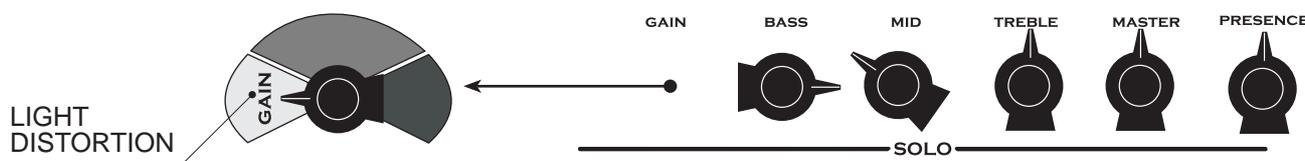
Usually to achieve certain kind of sounds you have to work on the tone controls.

Due to its circuit design, *Purata 141*, allows you to obtain, simply with the **GAIN** control, different range of distortion with a lot of tone combinations.

This is possible thanks to the three working stages of the **GAIN** together with the right adjustment of the equalization controls.

### EXAMPLE A

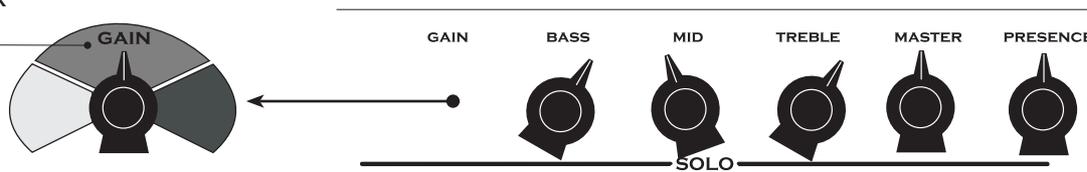
This setting allows you to have clean and definite bass and middle-bass, while the treble and middle-treble will be sharp and aggressive.



### EXAMPLE B

This setting allows you to have a great level of distortion with a powerful and well balanced tone.

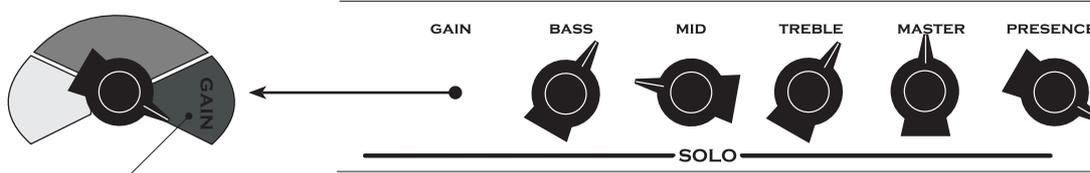
STANDARD ROCK  
DISTORTION



### EXAMPLE C

This setting allows you to have the maximum level of distortion and a saturated, sharp and compressed tone, with all the frequency range of your guitar..

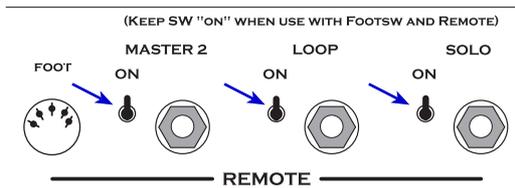
FULL HEAVY  
DISTORTION



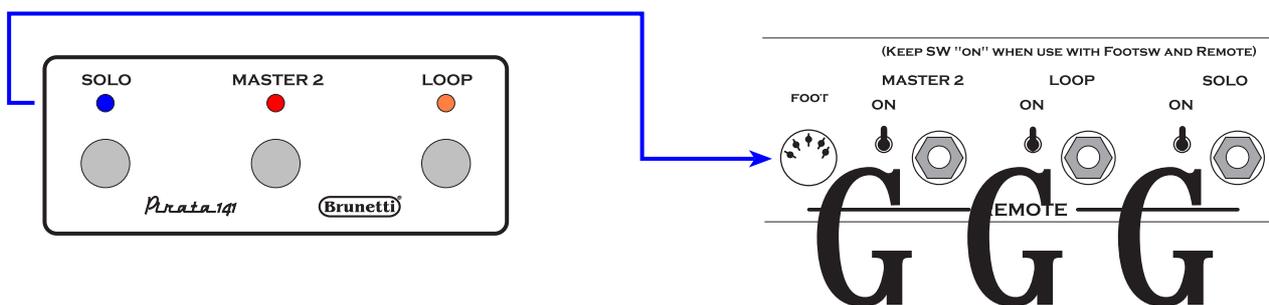
REMOTE

Channel switching, Loop effect, and Master 2 can be controlled by :

- three switches on the rear panel (manual mode).



- foot pedal supplied with the amplifier.

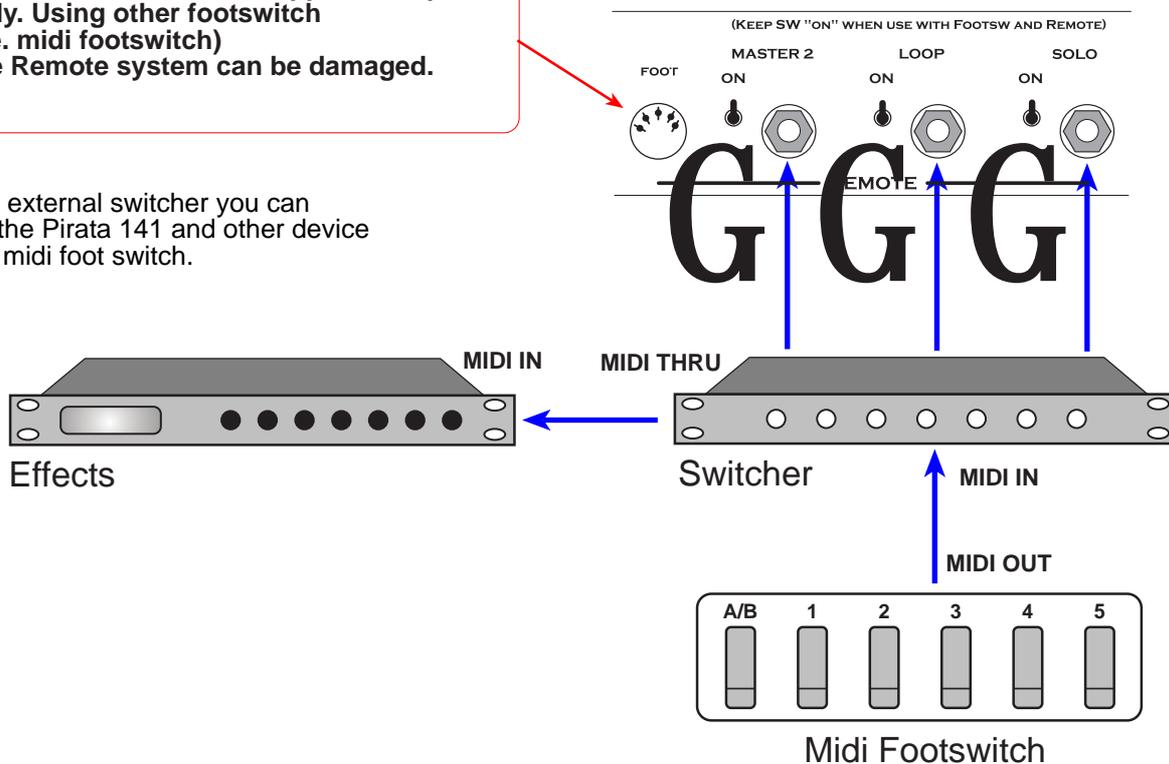


**Warning!**  
Using the foot pedal or the remote switches, you have to set these three switches (indicated by the finger) on ON position, otherwise the Remote controls don't work.

- three jack input, used as remote switch.

**Warning!**  
FOOT socket is for the supplied footpedal only. Using other footswitch (i.e. midi footswitch) the Remote system can be damaged.

With an external switcher you can control the Pirata 141 and other device using a midi foot switch.

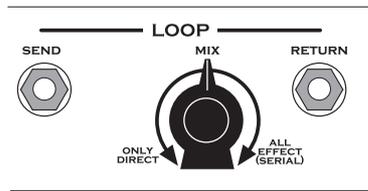


## REAR PANEL

### LOOP

On the rear panel there is a Loop section that allows you to mix the original sound of the head with your effect, following your personal taste.

The Send has been studied to serve stomp efx and rack efx, to obtain always the maximum sound result.



The Send level depends by the volume control level of the two channels.

MIX control settings :

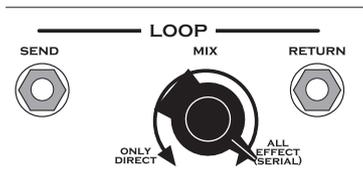
- **no effect.** Set MIX control in ONLY DIRECT position (0% of effect).
- **parallel loop.** Set MIX control in the middle of the range (i.e. 30-50-70%).
- **serial loop.** Set MIX control on ALL EFFECT position (100%).

### FOOT PEDAL EFFECTS (Stomp efx)

To achieve the maximum sound result we suggest that you insert in the loop only modulation effects (i.e. chorus, flanger, delay, reverb etc.)

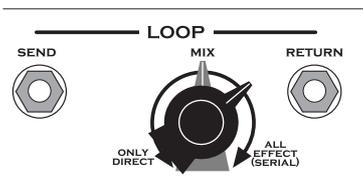
Set the MIX control on ALL EFFECT position (serial mode), in this way the signal will be completely processed by the effect.

On the pedal modulation effects usually there's a Level control, adjust it as per the effect quantity you desire.



### RACK EFFECTS (Rack efx)

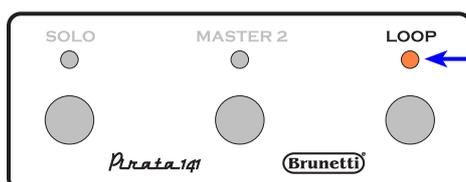
We suggest that you set on zero "0" the Direct (Dry) on your effect. In this way you can control the mix between the original sound of the head and your effect (Wet) by the MIX control, following your personale taste.



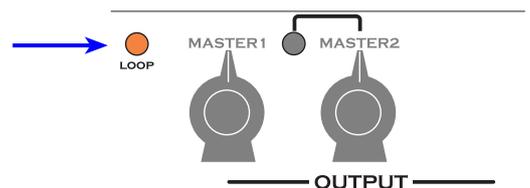
To omit effects set the MIX control on ONLY DIRECT position.

If you want to exclude the Loop section (including all the relative head internal circuitry) you can simply do it pushing the LOOP switch on the foot pedal or thru the remote control on the rear panel.

The yellow led on foot pedal and on the front panel shows you the loop state.



Illuminated led,  
effect loop inserted



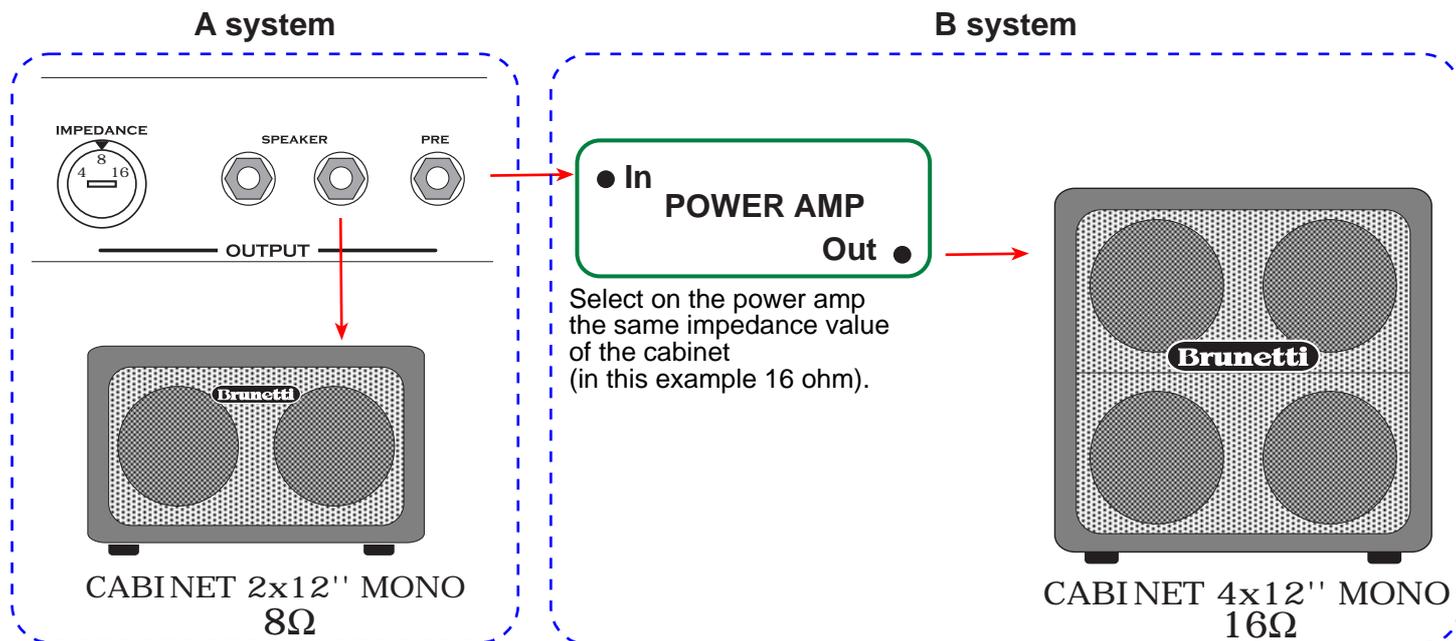
**OUTPUT**

On the rear panel there are the following outputs :

- 2 speaker out to connect one or two cabinets
- impedance selector to adjust the impedance between the head and the cabinet
- output signal from the preamp (PRE).

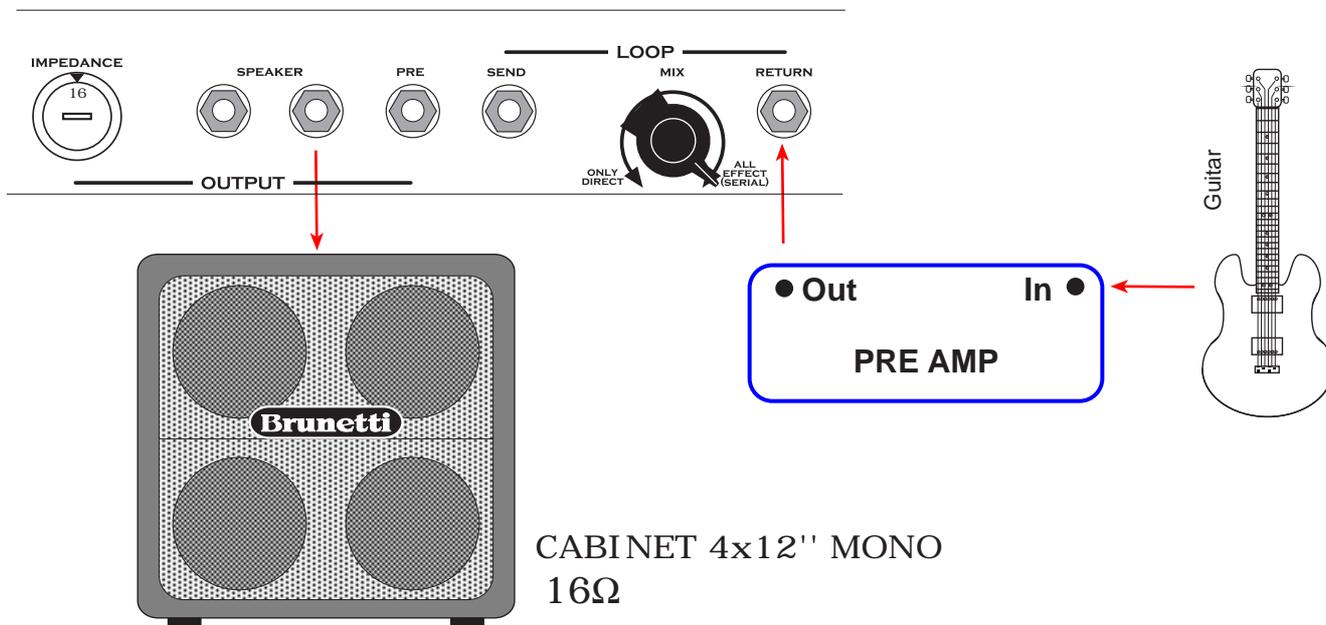
**HOW TO USE THE PRE OUTPUT**

In the normal use of the head the PRE output can be used to connect an external power amp and its cabinet. These two systems A and B (see example) can be used at the same time.



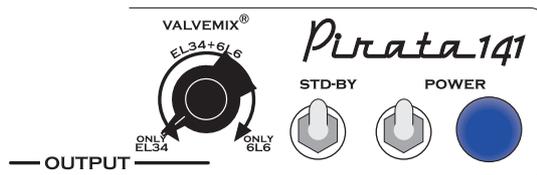
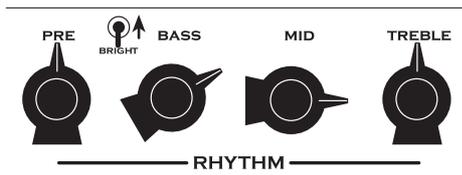
**HOW TO USE THE RETURN**

If you want to use an external preamp you can connect it in the return of the *Purata 141*. With this connection and setting the MIX control on ALL EFFECT position, you exclude the internal preamp, the volume and the tone controls on both channels. In this way you control only the Power Amp: Master 1 and 2, VALVEMIX® or IMPACT functions.

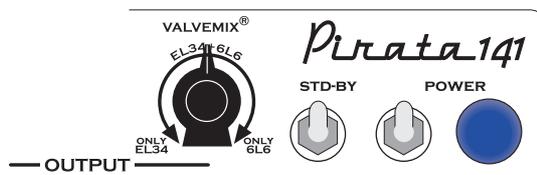
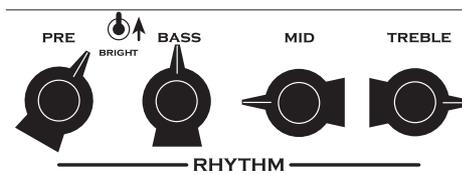


# SETTING RHYTHM

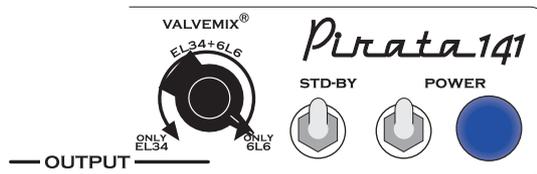
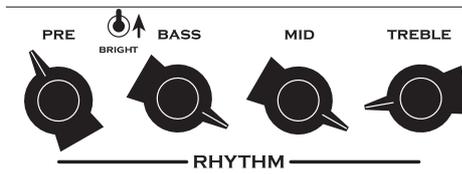
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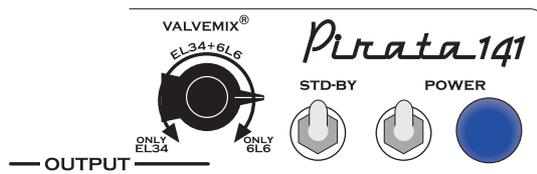
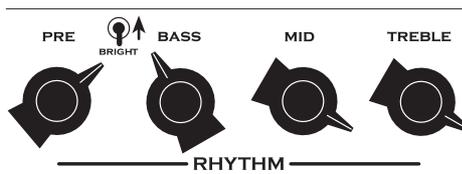
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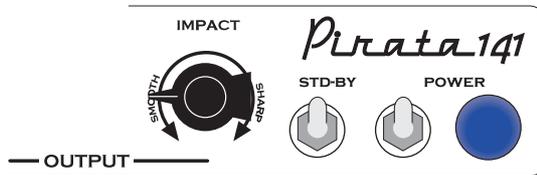
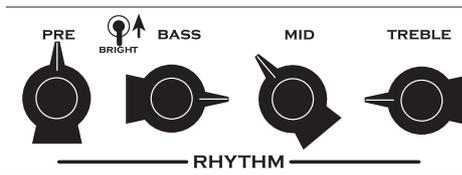
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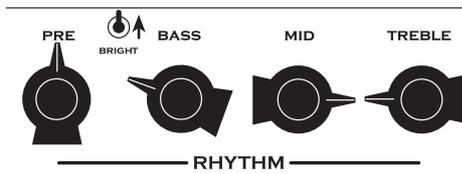
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5

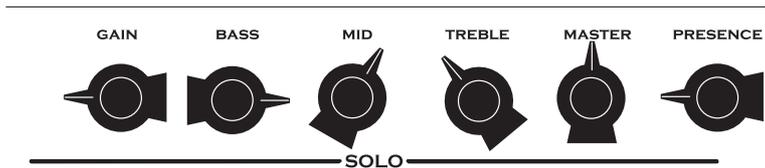


6

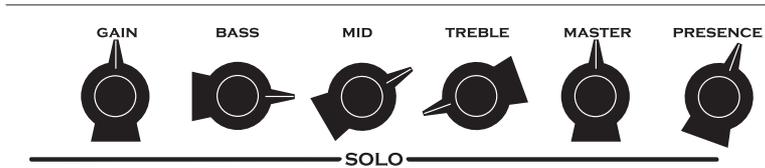


# SETTING SOLO

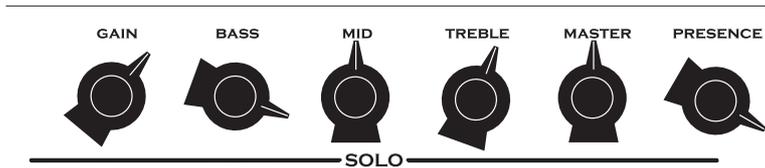
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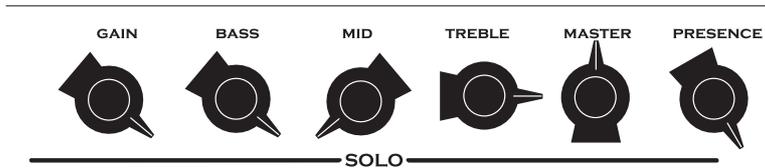
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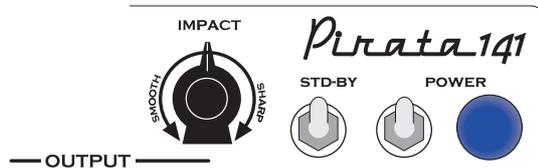
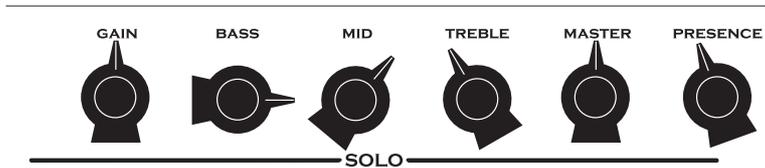
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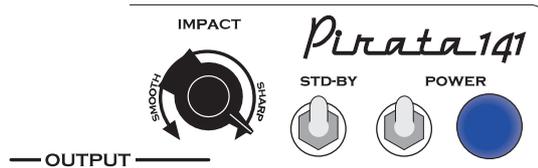
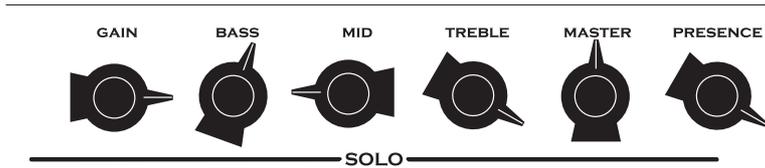
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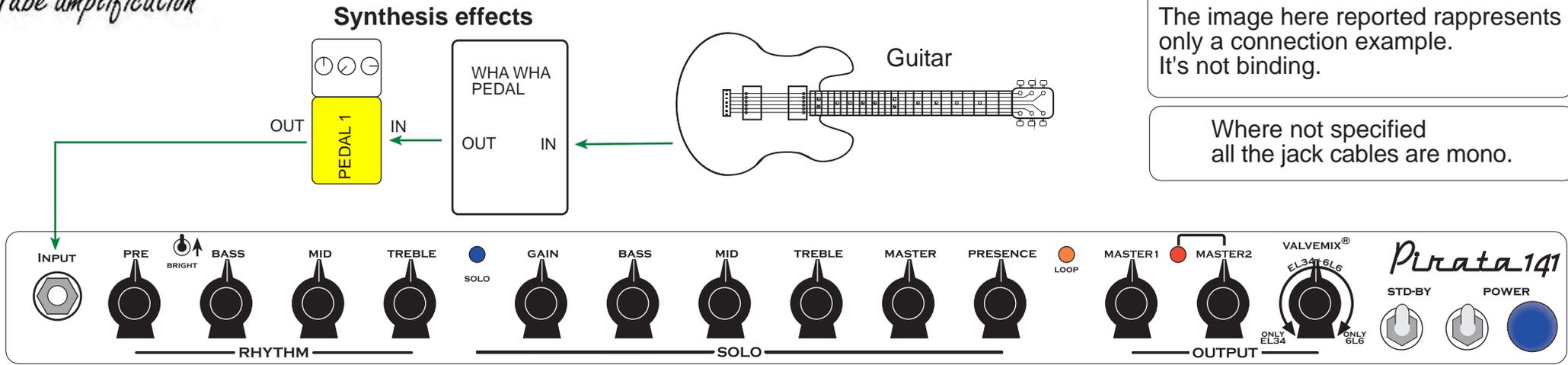
11



12

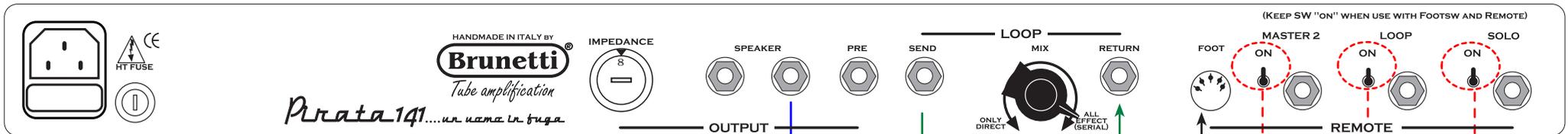


**EXAMPLE 1**

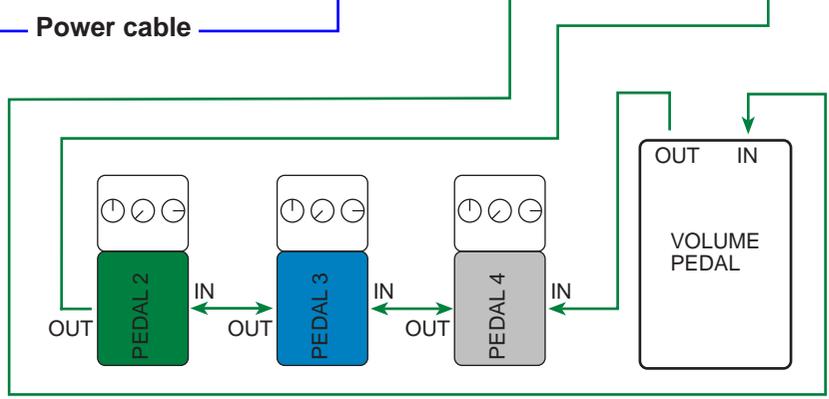
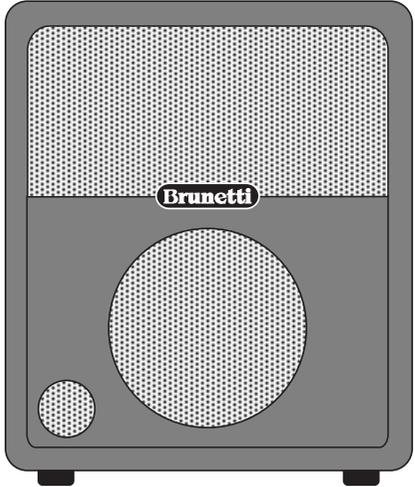


The image here reported represents only a connection example. It's not binding.

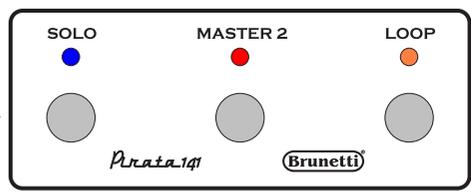
Where not specified all the jack cables are mono.



**MEG 1512**  
extended range  
neodymium



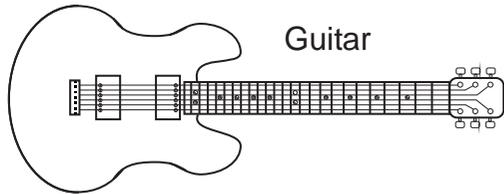
**Warning !!**  
When you use the foot pedal or the remote switches, these three switches must be kept on ON position as shown.



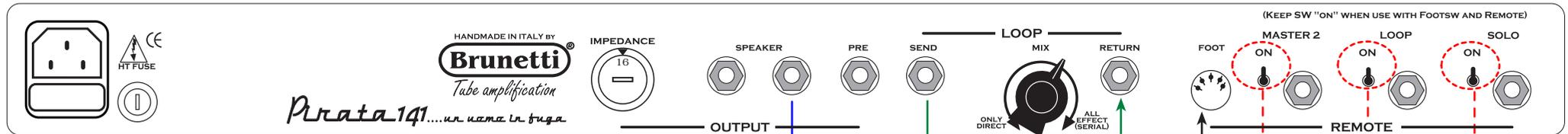
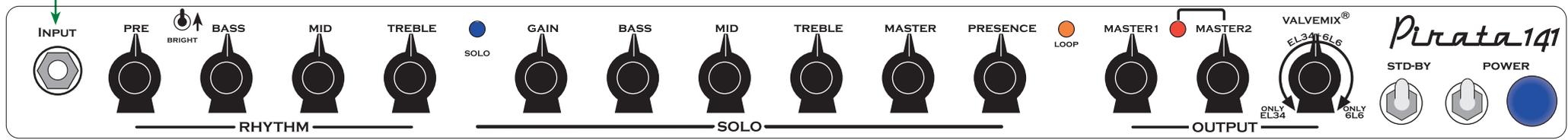
EXAMPLE 2

The image here reported represents only a connection example. It's not binding.

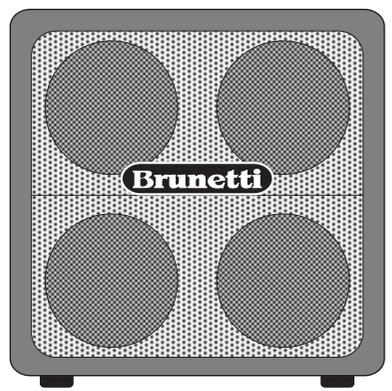
Where not specified all the jack cables are mono.



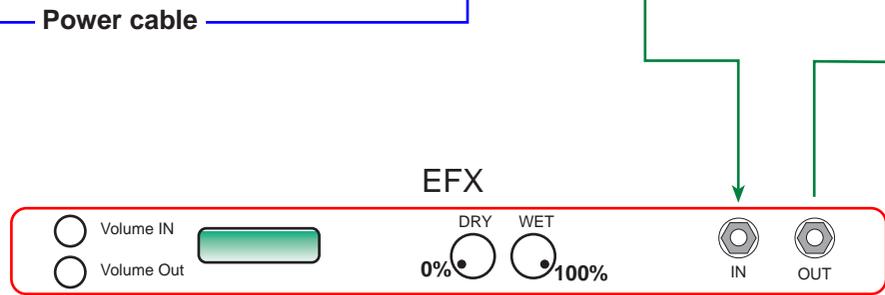
Guitar



**Warning !!**  
When you use the foot pedal or the remote switches, these three switches must be kept on ON position as shown.

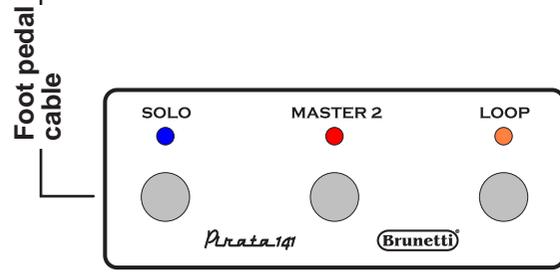


CABINET 4x12" MONO  
16Ω



The volume IN has to be set to avoid saturating the effect, this adjustment depends on the preamp volume setting.

The volume OUT has to be set to obtain an effect quantity well balanced.



## PREAMP TUBES

The preamp tubes are used to preamplify the signal. They usually last the entire life of the amplifier.

The possible problems of these kind of tubes are: microphonics and noise.

### Microphonics

The microphonics is the ability of a tube to reproduce external vibrations further the signal. This phenomenon can be much more evident in high gain stage like the distortion channels.

Lightly tapping on the glass side of the preamp tubes, while the head is on, you'll hear a stroke through the speaker, this is normal don't worry.

But if you hear hi frequencies (ringing or squealing) and in some case a distorted sound, it means that the tube is microphonics.

You will note that the first tube is more subject to reproduce this stroke more than the others, because it's at the begin of the preamplification chain.

### Noise

Tube has an own intrinsic floor noise that comes from its work and construction.

During tube life this noise may increase creating a sort of a ringing or squealing. In these two cases, you have to find the defective tube and replace it with a new one.

The preamp tube doesn't need to be selected, (normally this control has been made by the constructor), but be sure to replace with good quality tubes.

We suggest that you use tubes of same brand and model.

## POWER TUBES

Power tubes are the last amplification stage before the out transformer and speaker out, and they can get exhausted.

Normally a power tube working in A/B class lasts 800 - 1000 hours. It depends also on the volume used.

In an amplifier with same power, in A class, the tube lasts 600 - 800 hours. In this class work tubes are more stressed.

### When replace power tubes

You can recognize an exhausted tube because there's a loss of power and volume. Sound has not the same impact, in particular on low frequencies.

Main faults on this kind of tube are :

- short inside the tube. In this case normally the HT fuse will blow.
- tube light off. It's easy to recognize this problem tube because you can't see any light inside the tube.
- tube become glowing. In this case there's an increase of noise (hum) and sound will be distorted.

In all the above cases tubes can't be fixed, and have to be replaced.

If the problem tube has worked more that 1 year, we suggest that you replace all power tubes, this to guarantee the best performance of your amp.

If the problem tube has less than 1 year you can replace only that one.

### Warning!!

**You have to mount only selected and matched tubes, with the same characteristics of the tube supplied on your amplifier. See the "Matching Reference" label on the tube.**

**If you mount tubes with different "Matching Reference" is necessary to adjust the Bias, to let the amp work properly.**

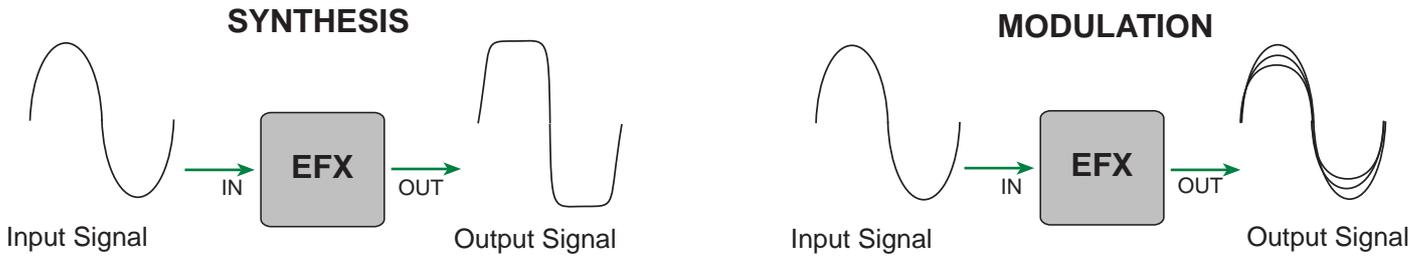
### SYNTHESIS EFFECTS

The main characteristic of the synthesis effect (see example) is to modify the signal wave form. (i.e. the distortion effects).

This kind of effect should be used between the guitar and the input of your amp, in a standard connection chain.

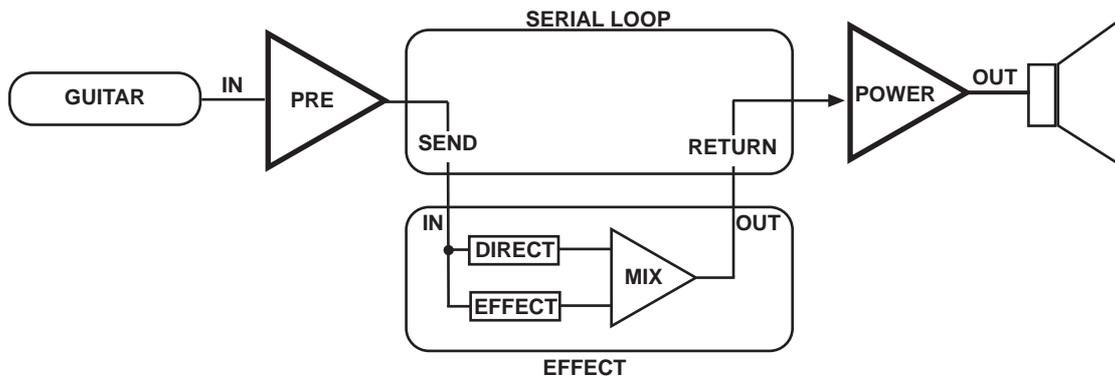
### MODULATION EFFECTS

The main characteristic of the modulation effect (see example) is to add and/or lay other wave forms to the signal. This kind of effect should be used in the loop effect of your amp, that is between the Preamp and the Power amp.



### SERIAL LOOP

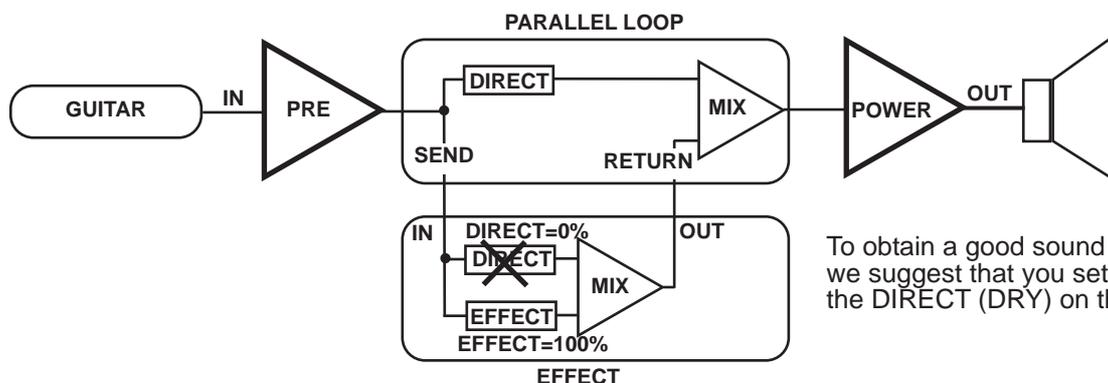
In a Serial Loop all the output signal coming from the Preamp passes through the effect. In this case on your effect unit it is necessary to adjust the balance between the DIRECT (DRY) and the EFFECT (WET).



### PARALLEL LOOP

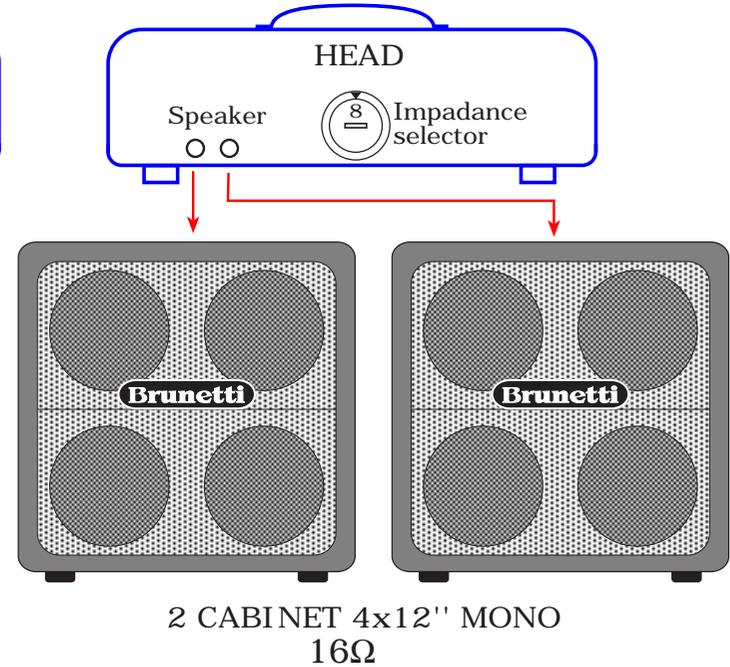
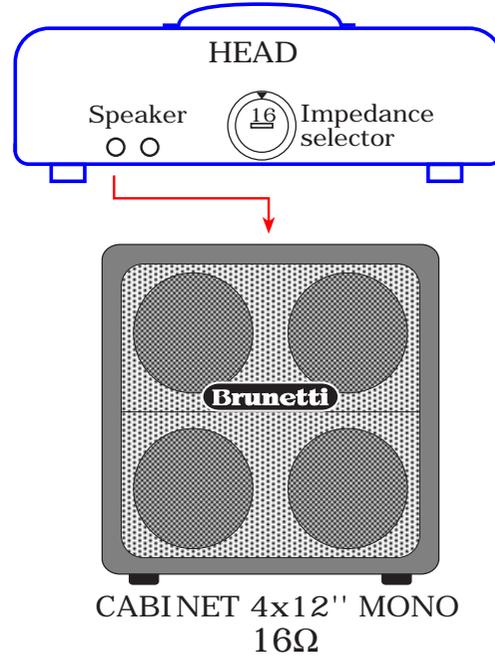
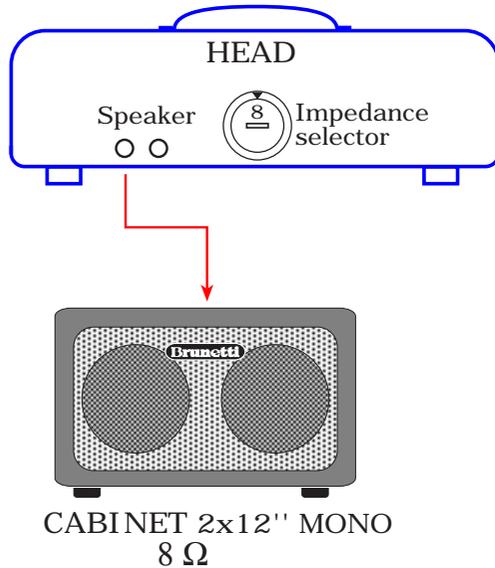
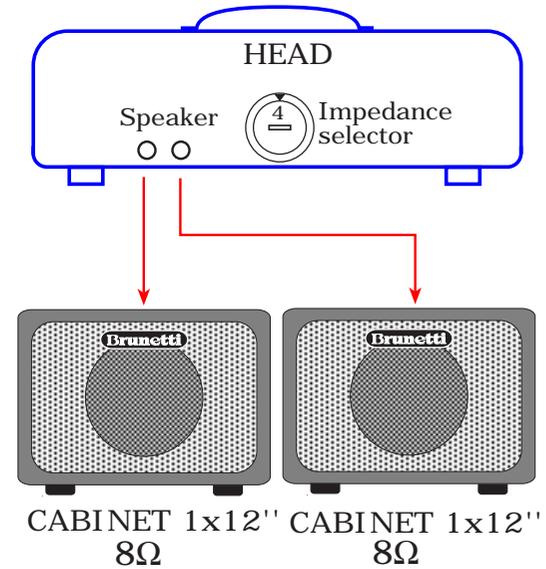
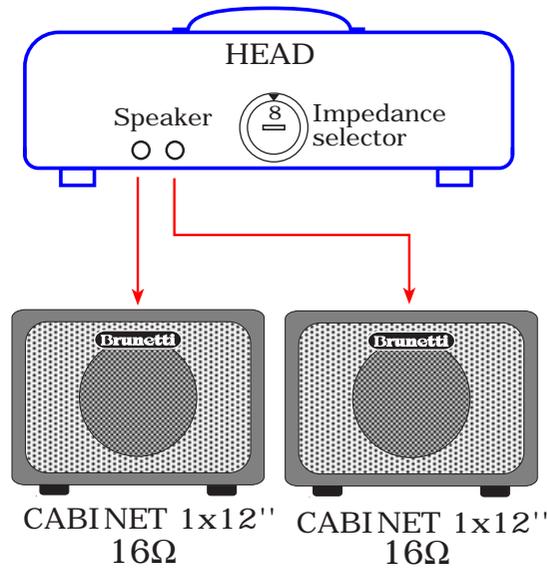
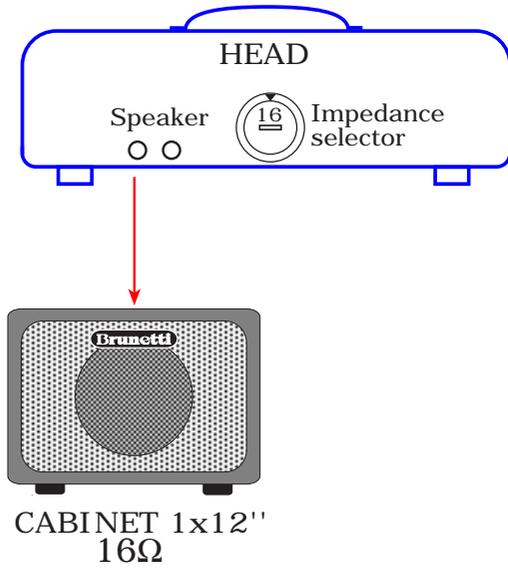
In a Parallel Loop only a part of the direct sound passes through the loop effect, without going out from the Send. This part of the signal will be mixed with the signal that comes from the Return.

In this connection the quality of the effect is not so important as it is in the Serial Loop connection, because the Direct will be kept by the loop (see drawing).



To obtain a good sound we suggest that you set on zero "0" the DIRECT (DRY) on the effect.

# CABINET CONNECTIONS



### CLEANING

**Before any kind of cleaning operation, disconnect the appliance from the electric supply.**

- Do not throw water jets directly on the appliance.
- Do not use water steams to clean the appliance.
- Do not use solvents to clean the appliance.

**Surface Cleaning: system suggested**

Satin Aluminium: Soft cloth + product for metal parts

Stainless steel : Paper + product for chrome parts

### WARNINGS

- **The manufacturer declines all responsibility for any kind of damage to persons, things and/or animals resulting from a wrong use of the appliance.**
- The appliance' s conformity is proved by CE symbol on the rear side.
- **The manufacturer reserves the right to make any useful and essential change to the products without compromise the main safety and working features.**
- Do not use the appliance barefoot.
- Do not touch the appliance with wet or moist hands or feet.
- Do not allow children or incompetents to use the appliance.
- Do not leave inflammable materials near to the appliance.
- Do not pull up the appliance by control knobs.
- Read carefully, compile and deliver the warranty attached to the appliance.
- The appliance' s repair may be done during the warranty period only by us, in our laboratory, or by authorized staff, in conformity to the national previsions in force.
- Control periodically all cables supplied with the appliance, if they result damaged, you have to replace them immediately with another one with the same characteristics.
- In case of damage contact the shop where you bought the appliance.
- The appliance must be earthed in conformity to the national previsions in force.

For any further information and/or support contact us.

**Brunetti Marco & C. S.a.s**

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