



TB12500

TONEBEAST
MICROPHONE
PREAMPLIFIER
QUICKSTART MANUAL

TONE BEAST

The **Warm Audio Tone Beast TB12-500** is one of the highest quality microphone preamplifiers on the market in its price range. It uses quality USA made components found in preamplifiers with much higher price tags. In addition to its unparalleled quality and price, the Tone Beast has unique tone-shaping features that give users flexibility usually only found by acquiring an assortment of different preamps.

Home-based musicians and professional studios alike will find the Tone Beast to be an extremely powerful, versatile and fully professional piece of gear that is capable of warming and shaping both input signals and mixes in a way that is very pleasing to the ear.

FRONT CONNECTIONS

Microphone level input (XLR)

This input is designed for dynamic, condenser and ribbon microphones. Other instruments or devices that put out a low level microphone signal can also be plugged into this input. The input impedance can be set to either 600 or 150 ohms..

Hi-Z Instrument input

The front panel 1/4" input sends the instrument's signal through the entire preamp circuit including the input transformer, discrete op amp (operational amplifier) and output transformer.

The thorough layout of the Hi-Z's signal path ensures that instruments are subject to the same robust pre-amplification as microphones.

You can connect a variety of instruments via the Hi-Z input on the front panel of the Tone Beast including: acoustic and electric guitars, bass guitar, keyboards, synths, drum machines, etc...

Line Input

This TRS input is padded -25db's and is designed for line level instruments or sources that put out line level signals such as keyboards, electric instruments or audio interface outputs.



INPUT CONTROL

Hi-Z switch

This feature engages the front panel \varnothing input and turns off the XLR input.

Line Input Switch

This feature engages the TRS line input on the back of the Tone Beast and disconnects the xlr microphone inputs.

+48V Switch

The 48 volts feature provides power for condenser mics and any other devices requiring continuous phantom power through the XLR input. This power is supplied at a constant level to prevent any degradation of audio quality.

-20db Pad Switch

Engaging this feature applies -20db to the incoming signal. This is a very useful feature for reducing the level coming into the Tone Beast and thus preventing the signal from clipping or distorting. This may occur due to high output level from a microphone or other device. Padding the input serves to provide increased $\hat{\text{headroom}}$ for the operator while lessening the likelihood of signal overload.

Polarity Switch

This feature inverts the polarity of the signal. Use the polarity switch when recording with more than one open microphone to combat phase cancellation between microphones.

Hi-Pass Filter

Removes unwanted low frequencies from your source signal below 80hz.

GAIN & SATURATION CONTROL

Gain Knob

The gain control is variable and adjusts the Tone Beast's gain from +29db to +65db or from +35db to +71db when the "Tone" switch is engaged. The "Pad" feature lowers the minimum and maximum ranges by -20db when engaged.

Output Control Knob

This knob controls the signal exiting the Tone Beast. It ensures that the amplified signal doesn't exit the Tone Beast too loud and overload the inputs on the user's interface. It also gives the user greater ability to drive the gain of the preamp harder resulting in greater colorization and tone shaping within the various settings.

Power Switch

The power switch is used to power the unit on and off. To extend the life of the electronics please turn the Tone Beast off when not in use.

The information contained in this manual is written to help you get quickly started using your TB12.

Because of the endless combinations of DAWs and Microphones, we encourage you to read through this manual then experiment with your unit until you find the settings you like.

**NOW GO FORTH AND
UNLEASH THE BEAST!**

Log on to www.warmaudio.com to register your unit within 14 days of your purchase date to secure your 1 year warranty.

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TONE CONTROL

Discrete Op Amp Switch

This switch allows you to choose between 2 completely different discrete analog operational amplifiers. One of the op amps is built to the schematic of the classic 1731 style op amp, and the other to the schematic of the 918. The 1731 has a more noticeable $\hat{\text{vintage tone}}$, the 918 is more linear/transparent.

Both op amps are socketed and use the classic 2520 6 pin footprint. This allows users to remove the op amps easily (without soldering), and replace them with their own op amp(s) of choice.

Tone Switch

When engaged the input impedance of the Tone Beast is 150 ohms. When dis-engaged the input impedance of the Tone Beast is 600 ohms. The 150 ohm (switched-in) setting increases the gain of the Tone Beast by +6db changing the maximum gain from +65 to +71db. This feature will make a noticeable tone change to most microphones and instruments. The Microphone, Line and Hi-Z inputs are all altered by this feature.

The 600 ohms impedance setting is recommended for condenser and dynamic microphones, and 150 ohms is recommended for ribbons. This switch is labeled "Tone" for a reason though, we strongly suggest you experiment with both settings on all sources to find the best possible tone for your mixes.

Capacitor Switch

This switch changes 2 capacitors in the circuit from tantalum to electrolytic. The "vintage" setting is for tantalum capacitors, the "clean" setting is for electrolytic. Of all the tone features provided in the Tone Beast this option is the most subtle but still noticeable to many ears depending on the source being treated.

Output Transformer Bypass Switch

This feature removes both the nickel and steel core transformers from the circuit. Use this option when seeking for less character or a more transparent signal. The signal will experience a loss of -8db when this switch is engaged.

Output Transformer Selector Switch

This feature allows the user to switch between 2 CineMag output transformers of different tone/make. The steel core transformer sounds more "vintage" with a fairly "mid-forward" tone. The 50% nickel core transformer has a "cleaner" tone than the steel and was custom designed by CineMag specifically for the Tone Beast. The nickel version uses a unique laminating method that gives the signal a more linear response than the steel option but still treats the signal slightly, and gives it a smoothness that's hard not to fall in love with.

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