

Gibson®



INSTRUCTIONS

GIBSON BRANDS INC., NASHVILLE, TENNESSEE



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IMPORTANT SAFETY INSTRUCTIONS

1. Before attempting to use this apparatus, read and follow these instructions for proper use.
2. Keep these instructions.
3. Heed all warnings.
4. Do not use this apparatus near water.
5. Clean only with a dry cloth, do not use any solvent such as benzene, naphtha or paint thinner on apparatus.
6. Do not block any ventilation openings. Install in accordance with manufacturer's instructions.
7. Do not install near any heat sources such as radiators, heat registers, stoves or other apparatus (including other amplifiers) that produce heat. Avoid placing the apparatus in direct sunlight.
8. Do not defeat the safety purpose of the polarized or grounding type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong (protective earth connection). The wide blade or third prong is provided for your safety. If the provided does not fit your outlet, consult an electrician for replacement of obsolete outlets.
9. Be sure that the amplifier's rated power supply voltage and frequency matches the voltage and frequency of your power source BEFORE connecting amplifier to the power source. The amplifier's rated power supply voltage and frequency are clearly indicated on the back panel near the power inlet, and the power cord's plug should match the power source in your region.
10. Protect the power cord from being walked on, pinched, or from excessive stress, particularly at the plug and attachment point of the apparatus.
11. Only use attachments and/or accessories specified by the manufacturer.
12. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as the power plug or cord is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally or has been dropped.
13. To ensure proper ventilation, ensure that there is a minimum of 4" (10cm) of space at the rear of the apparatus. The ventilation should not be impeded by covering the ventilation openings with items such as newspapers, cloth, tapestries, curtains, etc. Do not impede ventilation by placing objects on top of the apparatus which extend past the rear edge of the cabinet.
14. No naked flame sources, such as lighted candles or oil lamps, shall be placed on the apparatus.
15. The apparatus shall not be exposed to dripping or splashing, and insure that no objects filled with liquids, such as vases or beverages, are placed on the apparatus.
16. The AC plug is the mains disconnect, the plug shall remain accessible after installation.
17. **WARNING:** To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture.
18. **WARNING:** Do not defeat the safety grounding pin on the power cable, it is there for your safety.
19. **WARNING:** Do not open or perform any internal modifications on this apparatus.
20. **WARNING:** Do not attempt to repair the apparatus, or replace parts within it (except where this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest authorized Mesa Boogie Service Center, or authorized Mesa Boogie distributor in your region.
21. **WARNING:** Always disconnect the apparatus from the power source before changing fuses, tubes or removing the chassis for service. Use only the same type and rating as specified on the back of the apparatus when replacing a fuse.
22. **WARNING:** Disconnect apparatus from the power source during a lightning storm or when unused for long periods of time.
23. **WARNING:** This apparatus is heavy. Insure that the apparatus remains stable after installation.
24. **WARNING:** In areas where children may be present, use additional precautions as needed to protect the children from the hazards presented by the unit. This includes risk of electric shock, burns and toppling over.
25. **CAUTION:** This apparatus contains hot components and surfaces. Avoid direct contact with heated tubes and other components. Insure that any factory installed guards remain installed.
26. **CAUTION:** Avoid contact with moving fan blades that may be present within the apparatus or cabinet.
27. **CAUTION:** tube envelopes are glass and can present a hazard if broken. Always turn apparatus off, disconnect from the power source, and allow to cool before changing tubes.
28. **CAUTION:** To avoid damaging your speakers and other equipment, turn off the power of this and all connected equipment before making or changing connections. power apparatus up with the volume levels set to minimum, and slowly increase to desired level.
29. **CAUTION:** Always insure that the proper speaker load is connected to the apparatus before operating the apparatus. Failure to do so may cause damage to the apparatus.
30. **CAUTION:** Do not use excessive force when handling cords, jacks, buttons, switches and controls. Never unplug the apparatus from the power source by pulling on the wire, use the plug body.
31. **CAUTION:** This apparatus, in combination with speakers and/or headphones, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at high levels, or at a level that is uncomfortable, without hearing protection. If you experience any hearing loss or ringing in the ears, you should immediately stop using the apparatus and consult an audiologist.



OVERVIEW

Congratulations on your new Gibson Dual Falcon™ and welcome to the Gibson Brands Family! This amplifier traces its roots back to the 1960s and a magical time in the company's history when many classics were created in both the guitar and amplifier domains, among them the 20-watt Gibson Falcon. This often-overlooked icon has been resurrected and improved, thanks to the vast experience and expertise Randall Smith and the MESA/Boogie® Design Team have garnered over their five decades creating high-performance tube amplifiers and have brought to this design.

The original Falcon is a classic with a voice and flavor all its own, and for vintage Falcon fans that character is well preserved here. However, even Falcon aficionados will appreciate the improved attack characteristics, low-end definition, and better tracking we've brought to this interpretation, especially when driven toward clip. Once there, these new attributes only enhance the story and make some of the Falcon's coolest overdriven power sounds even better.

For those players that like the Falcon's unique cathodyne driver pushing the power section into max clip, fear not; these enhancements embellish that experience too, leaving the "controlled implosion" intact and as expressive as ever. For those needing a less driven sound, the single TONE control provides a surprising array of colors to create evocative jazz, blues, classic and alternative rock sounds.

Here in the Dual Falcon, there's twice as much vintage Tone to love! The same great Falcon sounds are duplicated in an additional Channel, and the result is a two-channel footswitchable platform enabling two distinct settings of the same preamp and power section. Add separate Multi-Watt™ channel assignable power switches to each of the Channels, and the possibilities are further expanded.

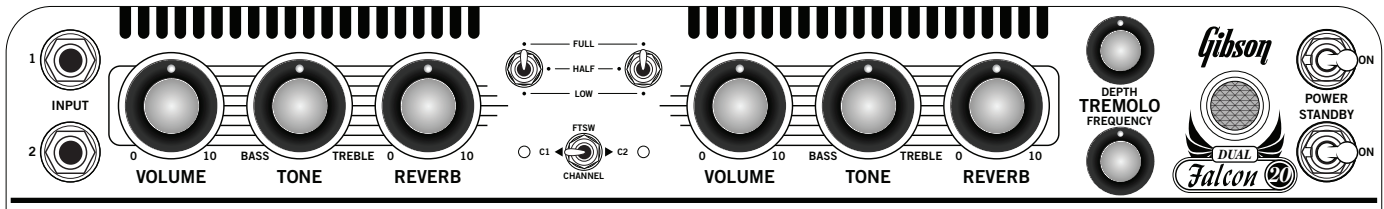
All-tube analog spring Reverb rounds the edges and adds dimensional character to an already great array of sounds, and here in the Dual Falcon, you have separate controls for the mix in each of the Channels. Anything from subtle enhancement up to full-on surf levels of lush spring Reverb is possible and enhances the enjoyment of this vintage-voiced amplifier greatly. Having separate controls for each of the Channels allows perfect tuning of the Reverb's ambience for your specific applications.

The finishing touch comes in the form of one of the world's coolest Tremolo circuits. This classic circuit manipulates the Driver voltage and produces a smooth, lush Tremolo effect that can roam between subtle modulation up to a deep breathing effect or fast pulsation, depending on the Frequency setting, that spells old school in plain print. This Tremolo effect is as great for Clean work as it is for overdrive sounds and adds a wonderful dimension to any sound it is applied to.

We take great pride in resurrecting and revitalizing the Falcon 20 (as well as the Falcon 5), and the addition of the Dual Falcon adds even more ways to access these great sounds in performance scenarios. The Dual Falcon rounds out the Gibson Falcon amplifier line and propels its legacy forward, and we hope you enjoy the results of our hard work combining two Falcon control sets to switch between in one amp. Together, the Falcon models cover the "little low-power amp" genre and then some, as they deliver all the magic and even outperform the original classics they pay tribute to. And of equal importance, they are designed and handcrafted with passion and pride, built to bring you years of great tone, inspiration, and lasting value.

Let's review some helpful hints that may make your initial sessions with the Falcon more enjoyable.

DUAL FALCON 20 - TOP PANEL



DUAL FALCON 20 - REAR PANEL



HELPFUL HINTS

CHANNEL SELECT/FOOTSWITCH The Dual Falcon utilizes a 5-pin DIN cable and 3-Button Footswitch to access the Channels, Reverb, and Tremolo remotely in performance scenarios. Before Power-Up the DIN cable should be connected to the Footswitch and then to the Rear Panel “FOOTSWITCH” receptacle on the bottom (underneath) right side of the Rear Panel. Make sure the guide slot in the sleeve of the DIN and the Pins and Holes are aligned before trying to insert the DIN cable all the way. It should fit snugly but easily. **DO NOT FORCE IT!** If the cable doesn’t seat in the receptacle easily (on either the Footswitch or amplifier end), the pins are likely misaligned. Start over, check the guide slot in the sleeve and pin alignment, and try again. If you have trouble at the amplifier (Rear Panel) end, you can lay the amplifier on its face (front) to better see the sleeve and pin alignment.

WARM-UP! Always begin playing sessions with the following Cold Start Procedure at Power Up:

1. **With the *STANDBY* in the *OFF* position, Flip *POWER* to *ON***
2. **Wait at *LEAST 30 Seconds***
3. **Flip *STANDBY* to *ON* ...and Enjoy!**

Following this Cold Start Procedure will help ensure reliability and prolong the toneful life of your tubes, especially the power tubes. Like an incandescent lightbulb that has a filament, much wear and stress on your tubes occurs at the instant of powering up from a cold state. Much like a dimmer on a light switch being set low when you first flip it on, the *STANDBY* being *OFF* at the instant of power up – and for at least 30 seconds afterward - allows for a warm-up period and minimizes the shock on tube filaments when they are cold. If you follow this procedure every time you power up your amplifier, the likelihood of experiencing tube issues will be decreased while their longevity will be increased.

POWER INTEGRITY AND PROTECTION! IMPORTANT! NEVER ALTER YOUR POWER CABLE! Be sure to connect all three terminals of your Power Cable, including the Ground! Failure to do so and/or modifying your Power Cable in any way – including using a 3-2 Ground Lift Adapter - may void your Warranty and increase the risk of Electric Shock. Always connect your amplifier to a 3-pin Grounded AC Wall Receptacle with the proper AC Line Voltage present (117 Volts US/Domestic).

PROTECT YOUR TONE! It’s always a good idea to use a high-quality Shielded Instrument Cable of a reasonable length - say no more than 15 feet for your instrument to amplifier connection ...unless you plan on using a Buffer. This will ensure the best sound and prevent loss of top end due to increased cable capacitance that can rob your instrument signal of its integrity.

STRAIGHT-IN IS BEST - BUFFER THE REST! When inserting a Pedal setup on your front end (between the guitar and the amp's INPUT), keep in mind that EVERYTHING you put in your signal path affects the sound. You've chosen a high-end, professional instrument in your new amplifier, and it stands to reason that your guitar is likely of similar quality. Try not to compromise that discernment by placing devices that are of lesser integrity in the signal path.

If you have a string of pedals you rely on for boost, overdrive, wah, compression, and other effects on the front end (on the Input), we suggest employing a Buffer in your signal chain to make sure you keep levels and impedances at their optimum and avoid excess cable capacitance created in all the additional wiring. Buffers are small, affordable devices readily available through many reputable companies. Your Tone will be well-served if you employ one to mitigate any loss incurred by the addition of your front-end effects and extra cabling.

STAY CONNECTED! Sound waves transmit through objects and your body. This can be a good thing when playing electric guitar. It is preferable to have the combo amplifier or a cabinet sitting on the floor you are standing or sitting on while playing. The transmission, especially of the low end, will affect how the instrument feels to play. Keeping one speaker cabinet on the floor ensures the instrument, the amp, and your body are connecting and resonating in a harmonious, sympathetic feedback loop that makes playing your amp more emotionally satisfying and ultimately more expressive.

***NOTE:** The exception to this advice above can be when you are playing on stages with many live microphones cranked up and/or there are large monitors and subwoofers nearby (especially if too big and too many) ...or when the stage itself is extremely resonant in the lower frequencies. In any of these cases, it may be necessary to lift your cabinetry or combo amplifier off the floor, or sometimes even off a Drum Riser, to de-couple it from the floor and even your instrument to prevent feedback. This type of feedback usually occurs in the low end. In some cases, and in certain environments, alternatively, you can trim the low end in the live microphones via the Mixing Console and then be able to keep the amplifier coupled to (sitting on) the floor or Stage. Having some coupling through the floor will likely always feel better to you and your hands.*

INPUTS 1 & 2 ...Headroom! The two INPUTS on your Falcon are wired for different degrees of headroom (Input sensitivity), and depending on what sounds you are searching for, they can be optimized through your choice of Inputs.

INPUT 1- NORMAL: This is the higher gain/lower headroom Input, and it delivers your instrument's full-strength pickup signal to the preamp. This allows for easier clipping/overdrive of both preamp and power amp, and when fed here, the sounds will be fuller and a bit punchier and bolder as well. This is the optimum input if you want to push the amplifier toward clip and get some natural tube overdrive. Feel free to use this input for cleaner sounds as well, but you will start to see break up sooner and with many instruments, transition into overdrive at about 11:00 -12:00 on the VOLUME control.

INPUT 2 - LOW: This input pads down the input signal and allows you to postpone the edge of clip until higher settings of the Volume control and stay cleaner longer. When searching for edge-of-clip transition sounds, it can be a way to "ease on" the overdrive and achieve more of a subtle break up. It also changes the tone and rolls off some of the immediacy in the higher frequencies.

EFFECTS LOOP (Series)

To connect your Processors to the Effects Loop;

1. Connect the SEND to your Processor's INPUT
2. Connect the RETURN to your Processor's OUTPUT.

Set your amplifier to the desired VOLUME and TONE settings and check the processor's Input and Output Levels making sure there is ample headroom on the Input and return gain on the Output. A good way to tell if you have optimal settings is to remove the cables from the SEND and RETURN jacks on the amplifier.

Hopefully, the signal will remain relatively unchanged in terms of volume and integrity. If the level drops when you unplug the cables, less gain is needed at one or both places in your processor (input and output levels). If the signal increases, then you will need to increase the processor's Input and/or Output gain to achieve some "make-up gain." If the processor is of good quality, it should provide good performance and little loss or gain without extreme settings on the device's Input and/or Output.

Effects Loop Cabling: It is always best to use the shortest lengths possible unless you intend to use a Buffer for longer runs. Though your Effects Loop IS buffered internally, there can be some sonic penalty when using longer cable lengths.

SPEAK ACCORDINGLY! Cabinetry and Speaker Choice are hugely important to achieving the sound you want and optimizing the amplifier to styles of music you may wish to play. Your Falcon offers an incredible marriage between the two with its high-quality Alnico speaker and rugged yet resonant open-back Combo cabinet.

Even with a Combo, you can add or substitute Extension cabinets to tune your amplifier to the stylistic application or environment and tune the sound physically, in addition to electronically, with the controls.

OPEN BACK cabinetry leans toward balanced, open-sounding clean sounds, adding three-dimensionality and clarity in the top end and a low-end character with more "air" in the mix.

CLOSED-BACK cabinetry adds focus and a tighter tracking element, especially in the low end, as well as definition and punch in the rest of the spectrum. Some players use a combination of both (open and closed-back) at the same time to achieve a balance of the two different characteristics. Others lean one way or another in accordance with their favored musical style, sounds, or popular Artists.

At some point, explore the options in each category to see if perhaps one or the other of these different designs unlocks sounds and response characteristics you've imagined but may not have yet attained with your amplifier. You may be surprised at what percentage of a given sound speakers and cabinets account for.

COVERAGE BEATS POWER! Adding additional cabinetry increases your (stage) volume and "coverage" far more than increasing wattage in an amplifier's power section. If you need to hear yourself better, try adding an Extension Cabinet.

***NOTE:** When adding Extension Cabinet(s), make sure you keep the Impedance Load on your amplifier correct. Most MESA Cabinets are wired for an 8 Ohm Load. MESA Cabinets built post-mid-90s feature a Parallel jack on the Cabinet's Rear Jack Plate, and this is one way to connect an additional cabinet. When doing so via this method, be sure to move the cabinet connected to your amp's 8 Ohm Speaker Output over to the 4 Ohm Speaker Output (assuming the cabinet you are adding is also rated at 8 Ohms).*

FUSE REPLACEMENT The Mains Fuse is there to help protect your amplifier from spikes or power surges in the AC Line, faulty or arcing power tube issues, and other forms of duress your amplifier might encounter. If the Fuse should ever blow, ALWAYS replace your Fuse with the same type and power rating Fuse.

INSTANT GRATIFICATION

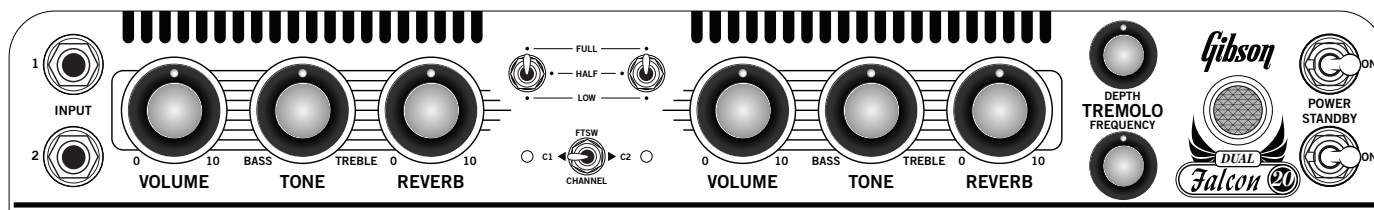
Follow the instructions/illustrations below for examples of what the amplifier can do with its simple controls in either of the Channels:

CLEAN: INPUT 2, VOLUME @ 9:00-10:00, TONE @ 11:00, REVERB @ 9:30

OVERDRIVE: INPUT 1, VOLUME @ 1:00, TONE @ 12:00, REVERB @ 9:00

IMPLOSION: INPUT 1, VOLUME @ 5:00 (max), TONE @ 2:00, REVERB @ 9:00

TOP PANEL



INPUTS

The Dual Falcon incorporates two (instrument) inputs to offer a reduced signal option for higher headroom clean work. These inputs are global, meaning that whichever one you choose, the resulting input strength/sensitivity will be the same in both Channels.

INPUT 1 is the standard, full-strength input, and it should be used for the easiest, smoothest transition to clip and/or anytime you want a bolder, punchier response with maximum attack as well as the maximum overdrive potential.

INPUT 2 pads (reduces) the signal coming from your instrument and postpones input stage saturation. This input would be the choice for clean playing at the low end of the VOLUME control where you want the cleanest sound possible and a reduced attack transient. Being a lower-power amplifier, the Falcon begins to clip and run out of headroom fairly quickly, even below what may be needed for playing with a drummer. This padded number 2 Input offers additional preamp headroom and a way to stay cleaner longer when desired. Still, even with INPUT 2 it is normal with most instruments to see saturation and overdrive begin at around 10:00 – 10:30 on the VOLUME control.

NOTE: The following descriptions and suggestions apply to both Channels of the Dual Falcon.

VOLUME

This control determines the overall gain structure of the amplifier, both in the preamp as well as the power section's output. There is a wide range of gain available on the control and it might be viewed like this:

From 7:30 (off) to about 9:30 a relatively “normal/traditional” gain structure is displayed on the control. This region, especially in INPUT 2, delivers clean sounds in the traditional (clean) spectrum. INPUT 1, having no pad, delivers a bit more gain, so these sounds venture into the edge of clean/soft clip territory.

From 9:30 to 1:00, the VOLUME delivers a dynamically usable range of gain where you can drive the amp into clip more progressively with the attack amplitude (strength) and/or the instrument's volume knob setting. The closer the VOLUME gets to 1:00, the more overdrive will be the dominant characteristic, especially with the instrument's output maxed.

From 1:00 to 5:30, the sound becomes very saturated and overdriven. For a traditional-looking amplifier with such vintage roots, it is quite surprising how much gain is possible in this part of the VOLUME control's range. At the very top of the VOLUME control's rotation, you will find an anomaly that has become popular in some circles: the “imploding effect.” This sound is somewhat akin to an amp blowing up mixed with a fuzz pedal, but here it sounds as if the amp is going to “fold in on itself,” especially in the low end. This effect somewhat resembles what a compressor set to very high limiting parameters does, though it occurs here in a more organic and musically expressive way. It has become a sought-after characteristic for some guitarists and has caused the '60s-era low-power Gibson amps to have an enthusiastic fan base.

TONE

This single control takes the place of the standard Tone Stack that separates the frequency ranges (highs, lows, and midrange) into TREBLE, MID, and BASS on three separate controls. The TONE shapes the signal in a simple one-knob solution to add color and achieve either brighter or darker sounds. The best balance of these frequencies is found in the middle range of the TONE control (10:30 – 1:00), and that is a great place to start when searching for great sounds. There are usable sounds throughout the control's range, and even some at the extreme ends, but for most applications, you will likely find yourself in the middle region and often just shy of 12:00/noon.

Keep in mind that – due to the Falcon's lower output power (wattage) – when you are clipping the power section, and especially when doing so heavily, the TONE control will have less and less effect on the sound. When the power section is pushed into maximum clip, or anywhere near it, there will be very little control possible over the sound with the TONE control, as the character of the power section (saturating) will largely overrule what is happening in the preamp.

REVERB

This control allows blending of the analog spring Reverb signal with the amplifier's straight (dry) sound from which it is originally derived. Set all the way off at 7:30, the Reverb effect will not be heard at all. As the control is moved clockwise and turned up toward 12:00/noon, more and more Reverb will be introduced into the mix until at 3:00 or beyond, the sound will be drenched in lush, ambient Reverb.

The sound of the Reverb is tuned to reflect the character of the amplifier, and being an old school, traditional design, the voicing of the Reverb is less refined and more “low tech” purposefully in order to authenticate further the Falcon's personality. The cleanliness of the Reverb sound follows the INPUTS in that cleaner, lower-gain sounds will be experienced (and sent through the Reverb tank) when your instrument is feeding INPUT 2. Likewise, a more overdriven sound will be fed to the Reverb tank when your instrument is feeding INPUT 1, and this is especially true as the VOLUME is increased past 11:00.

The Reverb effect may be toggled on and off using the REVERB button on the supplied Falcon Footswitch. Connect the Footswitch to the Dual Falcon's FOOTSWITCH receptacle on the bottom (underneath) left side of the Rear Panel with the supplied 5-pin DIN Footswitch Cable.

TREMOLO

The Tremolo circuit is global and shared by both Channels in the Dual Falcon. This means if you choose to have the Tremolo effect, you will have it on both of the Channels. If you want it on only one of the Channels, you will need to turn it on and off using the Tremolo button on the supplied Dual Falcon Footswitch.

The two controls, DEPTH and FREQUENCY, make up the user interface portion of the Tremolo section of the Falcon. When the DEPTH is set at 7:30/all the way off/counterclockwise, the Tremolo will be, for all practical purposes, bypassed.

The DEPTH knob controls how deeply the Tremolo effect will modulate the signal. It can also be thought of as a mix or blend control, as its setting will determine how much you hear/experience the Tremolo effect. Set between 7:30 (off) and 10:30, the Tremolo effect will be either off or very subtle, and at times, you may wonder if it is even working at all. From 10:30 - 1:30, the Tremolo effect will become more and more apparent in the mix. Above 1:30 on the DEPTH, strong, deep modulation will be experienced, and this is where the amplifier will begin to breathe deeply. For most players, high DEPTH settings are most often associated with lower/slower FREQUENCY settings. This combination produces iconic Tremolo effects that can greatly enhance slower-tempo songs and parts.

FREQUENCY controls the rate or speed the signal will be modulated at; therefore, you may often hear it referred to as Speed. As you might imagine, a lower FREQUENCY setting produces a slower pulse or frequency of the

modulation cycles, while higher FREQUENCY settings increase the rate – speed – of the pulse.

Between the settings of these two simple controls, you will find many musically relevant combinations. Often, you may find lower DEPTH settings work best with high/fast FREQUENCY settings. However, depending on the ensemble size and playing environment, on occasion, you may find yourself using higher DEPTH settings with these higher/faster FREQUENCY settings.

NOTE: *The Dual Falcon is a low-power amplifier, and the TREMOLO within it operates in the power section. Therefore, if the amplifier (via the VOLUME controls) is set such that it is near the onset of clip, right at the transition point between clean and overdrive, you may hear the overdrive/distortion come on and off in correlation to the DEPTH and FREQUENCY control settings. If this is not ideal for your application, try reducing the DEPTH control a bit to minimize this effect. This often “hides” the clip enough to make it less of an issue. This characteristic is part of the signature of the original design of early Gibson amplifiers and their Tremolo circuit, and we chose to honor this in our recreation of them as the sound is unique and compelling, especially for more traditional styles of music.*

POWER SELECT (Multi-Watt)

This switch allows the selection of three wattage options within the CLASS A-wired power section. In the Dual Falcon, this can be done for each of the Channels independently with the channel-specific Multi-Watt switch. Each power setting has an associated volume range and character, and they are as follows:

- **FULL** delivers the full power (15 watts/6L6s) and utilizes both 6L6 power tubes for a balanced, bubbly sound and feel with maximum (clean) headroom (using INPUT 2) and robust, girthy overdrive at the highest playing volumes when using INPUT 1.
- **HALF** reconfigures the output tubes to TRIODE wiring and reduces the wattage (6 watts/6L6s), headroom, and available volume by roughly half. This setting delivers a slightly warmer, sweeter response with a bit of softening and rounding of the top end.
- **LOW** rewires the output tubes once more, again to TRIODE, and reduces the available volume and power even further (2 watts/6L6s) while warming the response even more to create the ultimate low wattage range. It provides the perfect practicing setting for late-night exploration in home environments as well as whisper soft recording volumes well suited to bathrooms, closets, or anywhere super low volumes must be used in a makeshift “tracking room.”

In your search for the Tone you prefer, don’t forget you can swap the Stock pair of 6L6 Power Tubes for smaller 6V6s. This easy, fast change-out drops a few watts of power and headroom (12w/5w/1w) but, just as importantly, offers a bit sweeter tone with an earlier onset of clip and a bit looser low-end flavor and feel. When doing this easy swap, it is preferable/best to use a matched set of Tubes, preferably a MESA pre-tested, matched set.

NOTE: *Remember to loosen/spread apart and then reposition the Spring Steel Tube Clamps before removal of, and during reinstalling, power tubes. Also, make sure to line up the guide bump on the tube’s base with the slot in the tube socket when installing power tubes.*

NOTE: *Using either the stock 6L6 power tubes or swapping in 6V6s for lower wattage and sweetness, you can move the pair of Speakers (8 Ohm total Load) over to the 4 Ohm Speaker Output for a different sound and color. The 4 Ohm Output presents a softer, sweeter mid-attack character, a different/higher/sweeter top end, and a little less efficiency overall. We prefer the sound of the 8 Ohm Output for its tighter, brighter attack and punchier midrange, but ultimately, it’s about what works for you, and you can use either Speaker Output with these speakers with no harm to the speakers or the amplifier.*

CHANNEL SELECT/FOOTSWITCH

The Dual Falcon utilizes a 5-pin DIN cable and 3-Button Footswitch to access the Channels, Reverb, and Tremolo remotely in performance scenarios. You can also select the Channel by using the top panel Channel Select Switch. Flipping this switch to the left will select Channel 1, and flipping it to the right will select Channel 2. For Footswitch selection of the channels, use the center position on the top panel Channel Select Switch. Before Power-Up the DIN cable should be connected to the Footswitch and then to the Rear Panel “FOOTSWITCH” receptacle on the bottom (underneath) right side of the Rear Panel. Make sure the guide slot in the sleeve of the DIN and the Pins and Holes are aligned before trying to insert the DIN cable all the way. It should fit snugly but easily. **DO NOT FORCE IT!** If the cable doesn’t seat in the receptacle easily (on either the Footswitch or amplifier end), the pins are likely misaligned. Start over, check the guide slot in the sleeve and pin alignment, and try again. If you have trouble at the amplifier (Rear Panel) end, you can lay the amplifier on its face (front) to better see the sleeve and pin alignment.

POWER

This is the AC Mains Power Switch. The ON position supplies the amplifier with the AC voltage present at the Wall Socket – Domestic Rating = 117 Volts (120V). Make sure the amplifier’s power cable (supplied) is firmly seated in its IEC socket on the amplifier chassis’ rear and that it is connected to a grounded power source that accepts the standard 3-prong plug.

NOTE: Never alter or modify your power cable! Do not use Ground Lift Adapters (3 to 2 adapters)! Doing so will void your warranty and put you at risk of electric shock.

Always begin playing sessions with the following Cold Start Procedure at Power Up:

1. ***With the STANDBY in the OFF position, Flip POWER to ON***
2. ***Wait at LEAST 30 Seconds***
3. ***Flip STANDBY to ON ...and Enjoy!***

Following this Cold Start Procedure will help ensure reliability and prolong the toneful life of your tubes, especially the power tubes. Like an incandescent light bulb that has a filament, much wear and stress on your tubes occurs at the instant of powering up from a cold state. Much like a dimmer on a light switch being set low when you first flip it on, the STANDBY being OFF at the instant of power up – and for at least 30 seconds afterward – allows the tubes to warm up and minimizes the shock on their filaments when they are cold.

STANDBY

As mentioned in the POWER SECTION, the STANDBY provides a warm-up/idle state for the tubes. It should ALWAYS be used at power up, even if the amp’s chassis is warm to the touch from recent use. This is because tubes cool far more quickly than other components like the chassis, and even when they are warm, it is far easier on them to have 30 seconds of warm-up/prep time before being hit with the high voltage.

The STANDBY also doubles as a mute feature for set-up before and breaks during a performance. Use the STANDBY any time you pause from playing and want to keep your amplifier in a warm and ready state. If you’re going to take a break for a couple of hours, it’s probably best to power down to save electricity; just be sure to use the Cold Start Procedure (under the POWER instructions above) when you return and want to power back up and use the amplifier again.

NOTE: *A little preemptive troubleshooting instruction here that you may never need but is good to know anyway as a tube amp owner/user:*

Should you ever flip the STANDBY to ON and hear a loud hum or loud static, or should you smell something

hot/burning, quickly flip the **STANDBY** to **OFF**. What you could potentially be hearing (or smelling) may be a power tube arcing or shorting. While this is rare, it can happen if a power tube becomes faulty. In the event it ever does occur, flipping the amplifier to **STANDBY** stops the incident right away. On occasion, it will correct the problem, but often it can reoccur. You can troubleshoot the problem using the method below:

While looking at the **Rear** of the amplifier and watching the power tubes while only the **POWER** switch is turned on (you may need to move the Tube Cage by unhooking the nylon clips and moving it out of the way or removing it altogether), flip the **STANDBY** to **ON**.

If a power tube(s) is arcing or shorting, you will likely see it flashing brightly rather quickly or perhaps glowing red in the tube's center metal parts more than the rest of the set. Sometimes, an arcing or shorting tube can pull its paired counterpart out of bias and cause it to "run away" as well. Regardless, flip the **STANDBY** to **OFF**.

Get an "OV-Glove" or similar method of hand protection (leather gloves, a rag, etc.) to grab the hot tube! Do **NOT** use your bare skin, as the tubes will be very **HOT**!

Push up the spring steel Tube Clamp(s) and gently rock the faulty tube back and forth slightly while pulling it down and out of its socket. Notice the orientation of the tube guide (raised bump) on the plastic piece in the center of the tube's base.

Gently and slowly and making sure the Tube Guide is aligned with the slot in the socket, install a new tube of the same type and color rating (preferably matched MESA Tubes) as the one(s) removed if possible. Again, make sure to line up the plastic guide bump with the slot in the tube socket's center hole. Make sure the tube is seated completely in the tube socket and that the tube filaments light up. If they are not lit up and glowing orange, check the tube's orientation and that it is seated firmly and completely into the socket.

Flip the **POWER** switch to **ON** and wait at least 30 seconds.

While watching the rear of the amplifier – and specifically the power tubes again – flip the **STANDBY** switch to **ON**.

If you do not see any unusual flashes or brightly glowing (red hot) metal in the center of any of the tubes, you have remedied the issues and are ready to enjoy your amplifier again.

If you see a flash or the center of the tube glowing bright red in the center of the metal inside the glass, repeat the steps in this troubleshooting section again using another/different (hopefully known good) power tube.

REAR PANEL



MONITOR

This ¼" output captures the entire sound of the amplifier, both preamp and power amp, from the Speaker Outputs and acts as a padded **SEND** for feeding additional power amplifiers that could drive additional cabinetry for bigger stage applications.

It can also be used as a Line Out of sorts to send IR readers/players an unprocessed signal, feed a parallel signal to a console for re-amping purposes, or to feed external processing that sends a signal on to additional power amps and cabs.

Keep in mind there will be no Cabinet Simulation or complex roll-off of top end and other shaping that occurs naturally with a guitar speaker and cabinetry and their reactive load components, so the sound may be harsh, bright, and unruly here in comparison to what you are used to hearing coming from your cabinet. The same holds true for DI recording outputs you may have tried that contain cabinet simulation circuits or DSP software. Depending on the application, the MONITOR's signal may require some treatment or EQ'ing at its destination using whatever method and manner best suits your needs.

SPEAKERS (OUTPUTS)

These jacks deliver your amplifier's power to your speakers. One 8 OHM and two 4 OHM OUTPUTS are provided to accommodate a wide range of cabinetry options.

When using the Combo's 2x10 speakers, or a single 8 Ohm cabinet, use the 8 Ohm Output. This provides a proper impedance match, and in the Full power setting, this setup will deliver the maximum power and headroom.

When using two 8 OHM cabinets - such as two 1 x 12 extension cabinets or two 8 Ohm 4 x 12 cabinets, the two 4 OHM SPEAKER Outputs should be used, one cabinet to each 4 Ohm SPEAKER Output jack. Though each cabinet will present a mismatch, together the total impedance load will be 8 Ohms, and this also will be a proper impedance match.

One 4 OHM cabinet (such as a 2 x 12 using 8 Ohm speakers wired in parallel) should be connected to one of the two 4 OHM SPEAKER Outputs.

EFFECTS LOOP (SEND/RETURN)

The Effects Loop is a patch point between the preamp and power amp where processing can be introduced at a point downstream in the signal path for optimum noise, most especially for time-based effects. Signal is taken off at the end of the preamp and fed through the Loop and re-inserted just before the power section. This way, preamp gain won't amplify noise from (time-based) processors.

The Effects Loop is wired in Series, meaning that the entire signal goes through it, unlike a Parallel Loop where a portion of the pre-processed "dry" signal is taken around the Loop and mixed back in with the processed "wet" signal. The mix of any effect inserted here will be determined by the "mix," "effect level," and/or "output" control on the effect processor(s) in use.

Because the Effects Loop is a Series configuration and the whole signal passes through it, the quality and performance of the processing devices used in the Loop are critical to achieving the best sound and feel from your amplifier.

Again, the Loop is best suited for all things except Boost, Overdrive, Wah (Envelope), and Compression (though some players do like compression in an effects loop). Its placement in the signal path – farther downstream just ahead of the power section - provides a reduced noise alternative to running time-based effects such as reverb, delay, chorus, flange, and harmonization in the front (at the INPUT) of your amplifier, where any noise from the effects would be needlessly amplified/increased by the preamp. Conversely, gain, overdrive, boost, wah type effects, and compression effects/pedals work best between the instrument and the input stage (on the Front/INPUT). Noise from these types of effects is largely unavoidable as they are designed to enhance, boost, or modify your instrument's signal.

A Word On Processors: We recommend auditioning any prospective processor with your amplifier BEFORE buying it to ensure it delivers a good match in performance. One clue to quality is price. Like in any segment of the marketplace, you get what you pay for most times, and there can be a wide range of quality in regards to both

build and sonic performance. While technology has raced ahead at a frightening pace and features are at an all-time pinnacle, it is sound and feel you've likely chosen your pure analog all-tube amplifier for, so we recommend a similar degree of discretion when it comes to choosing your processing devices. Ultimately, what you insert in the middle of your amplifier's signal path can have a lot to do with how it performs.

To connect your Processors:

1. Connect the SEND to your Processor's INPUT
2. Connect the RETURN to your Processor's OUTPUT.

Set your amplifier to the desired VOLUME and TONE settings and check the processor's Input and Output Levels, making sure there is ample headroom on the Input and return Gain on the Output. A good way to tell if you have optimal settings is to remove the cables from the SEND and RETURN jacks on the amplifier. Hopefully, the signal will remain relatively unchanged in terms of volume and integrity. If the level drops when you unplug the cables, less gain is needed at one or both places in your processor (input and/or output). If the signal increases, then you will need to increase the processor's Input and/or Output gain to achieve some "make-up gain." If the processor is of good quality, it should provide good performance and little loss or gain without extreme settings on the device's Input and/or Output.

Effects Loop Cabling: It is always best to use the shortest lengths possible unless you intend to use a Buffer for longer runs. Though your Effects Loop IS buffered, there can be some sonic penalty when using longer cable lengths.

Always use Shielded, high-quality instrument cables of the shortest length possible to connect your Processors to the Effects Loop.

One way to check the quality of your Processors and cabling and match the SEND and RETURN Levels is this simple Test:

Set up a sound without processors in the Loop, listen to the sound, and observe the feel.

Insert your Processing into the Loop. Do the same.

Remove the SEND and RETURN cables from the Effects Loop, and if the sound gets better or the level jumps up, you will know that your Processor's levels are set too low.

If you can't achieve an almost seamless balance between the processor plugged in and it removed from the Loop with the processor's Input and Output level controls, perhaps its quality - or at least that of its input and output circuitry - is in question. With good quality processors, you should be able to get great performance using the Effects Loop.

FOOTSWITCH (FTSW)

This multi-pin DIN connector is the receptacle for the Footswitch's DIN Cable. Make sure the guide tab on the Cable's Sleeve is aligned (and therefore the pins are aligned) with the slot on the amplifier's receptacle (toward you when facing from the rear). You can also lay the amplifier on its front if you have trouble aligning the cable. **DO NOT** force the Cable into the receptacle! When aligned correctly, it will fit snugly but easily into the receptacle on the amplifier.

That wraps up the Rear Panel Features and Functions of your Falcon 5, and at this point, you should be ready to explore its vintage-inspired sounds on your own. Thank you for choosing Gibson to be your amplifier company! We hope your Falcon brings you many years of inspiration and creative fun and becomes one of your prized musical instruments.

From all of us in the Gibson Family,

Enjoy!

SAMPLE SETTINGS

FALCON CLEAN

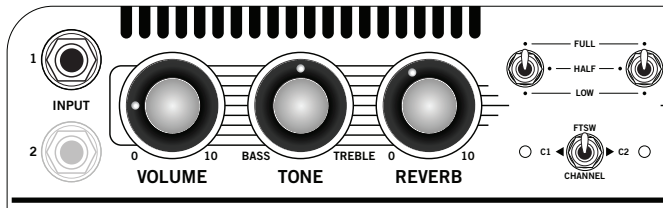


Diagram of the Falcon Clean settings. The input is set to 1. The volume knob is at 10, the tone knob is at 10, and the reverb knob is at 10. The bass knob is at 0 and the treble knob is at 0. The FTSW channel selector is set to C1. The tremolo depth and frequency knobs are both at 0. The power and standby switches are both in the ON position.

FALCON DRIVE

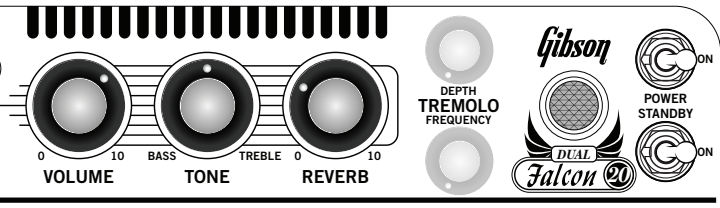


Diagram of the Falcon Drive settings. The input is set to 1. The volume knob is at 10, the tone knob is at 10, and the reverb knob is at 10. The bass knob is at 0 and the treble knob is at 0. The FTSW channel selector is set to C2. The tremolo depth and frequency knobs are both at 0. The power and standby switches are both in the ON position.

FURRY CLEAN

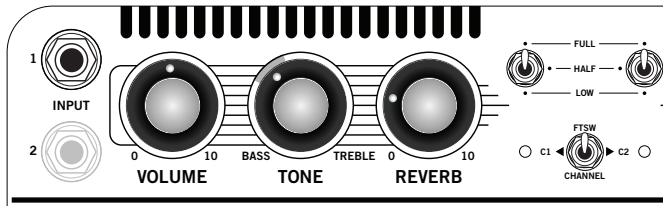


Diagram of the Furry Clean settings. The input is set to 1. The volume knob is at 10, the tone knob is at 10, and the reverb knob is at 10. The bass knob is at 0 and the treble knob is at 0. The FTSW channel selector is set to C1. The tremolo depth and frequency knobs are both at 0. The power and standby switches are both in the ON position.

IMPLODING

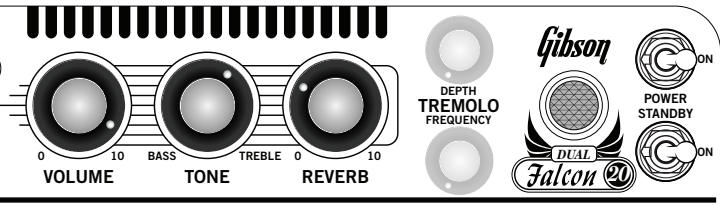


Diagram of the Imploding settings. The input is set to 1. The volume knob is at 10, the tone knob is at 10, and the reverb knob is at 10. The bass knob is at 0 and the treble knob is at 0. The FTSW channel selector is set to C2. The tremolo depth and frequency knobs are both at 0. The power and standby switches are both in the ON position.

VINTAGE CLEAN

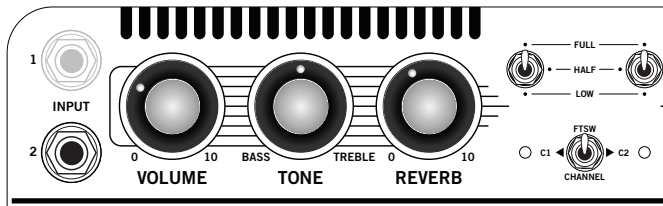


Diagram of the Vintage Clean settings. The input is set to 1. The volume knob is at 10, the tone knob is at 10, and the reverb knob is at 10. The bass knob is at 0 and the treble knob is at 0. The FTSW channel selector is set to C1. The tremolo depth and frequency knobs are both at 0. The power and standby switches are both in the ON position.

VINTAGE CLIP

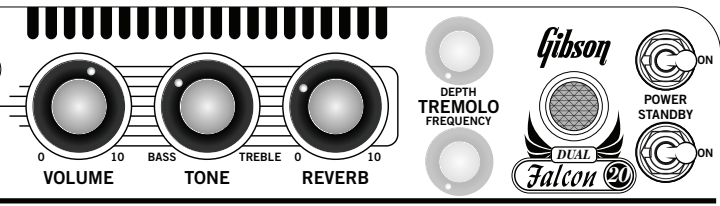


Diagram of the Vintage Clip settings. The input is set to 1. The volume knob is at 10, the tone knob is at 10, and the reverb knob is at 10. The bass knob is at 0 and the treble knob is at 0. The FTSW channel selector is set to C2. The tremolo depth and frequency knobs are both at 0. The power and standby switches are both in the ON position.

PUSHED

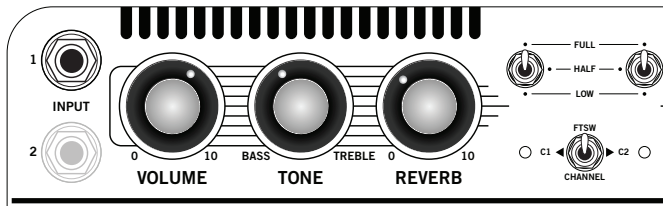


Diagram of the Pushed settings. The input is set to 1. The volume knob is at 10, the tone knob is at 10, and the reverb knob is at 10. The bass knob is at 0 and the treble knob is at 0. The FTSW channel selector is set to C1. The tremolo depth and frequency knobs are both at 0. The power and standby switches are both in the ON position.

OVERDRIVE

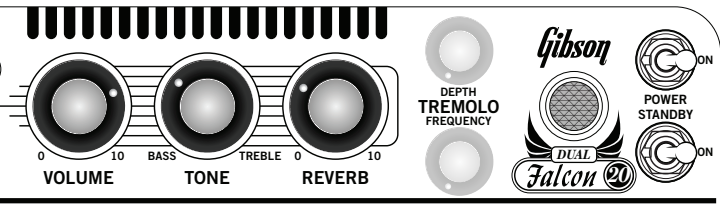
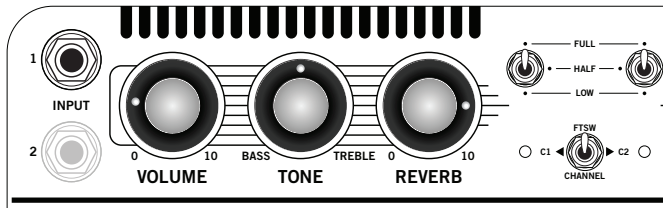


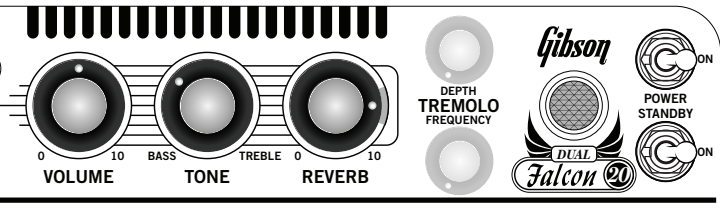
Diagram of the Overdrive settings. The input is set to 1. The volume knob is at 10, the tone knob is at 10, and the reverb knob is at 10. The bass knob is at 0 and the treble knob is at 0. The FTSW channel selector is set to C2. The tremolo depth and frequency knobs are both at 0. The power and standby switches are both in the ON position.

SAMPLE SETTINGS

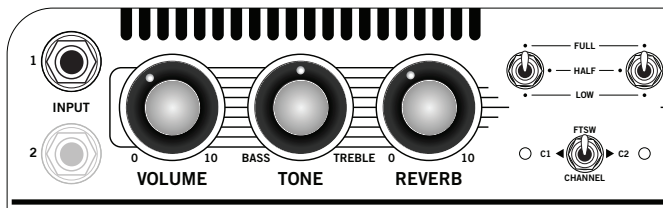
DRENCHED CLEAN



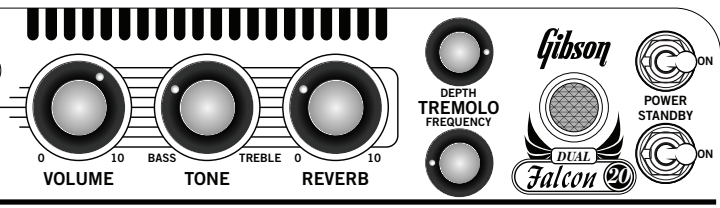
WET FUR



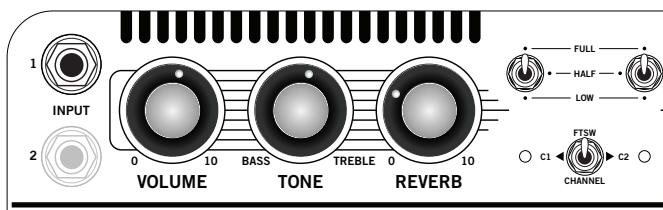
RETRO BALLAD



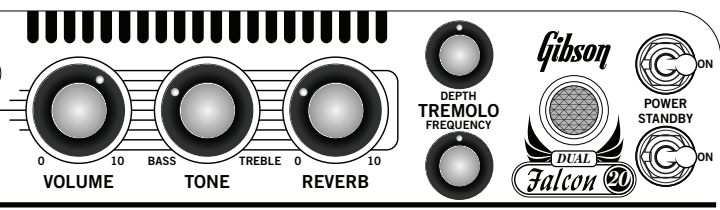
BREATHING BALLAD SOLO



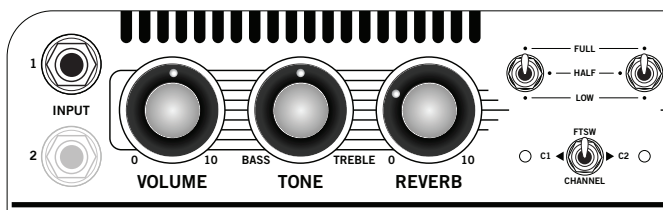
VIBE AND



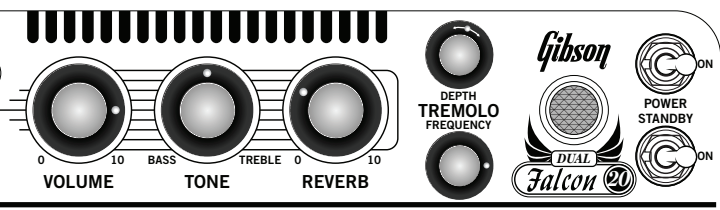
... MORE VIBE



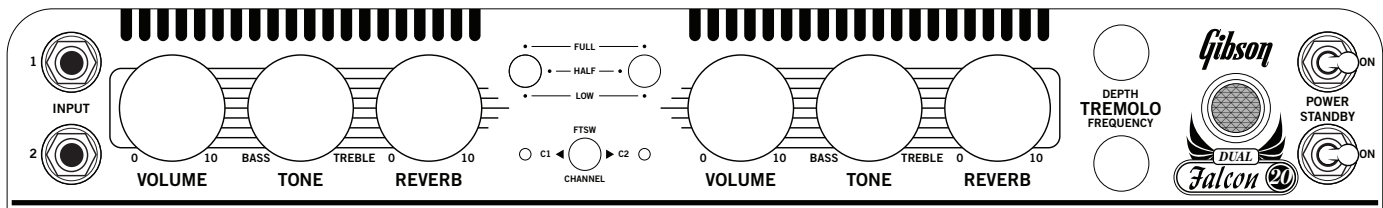
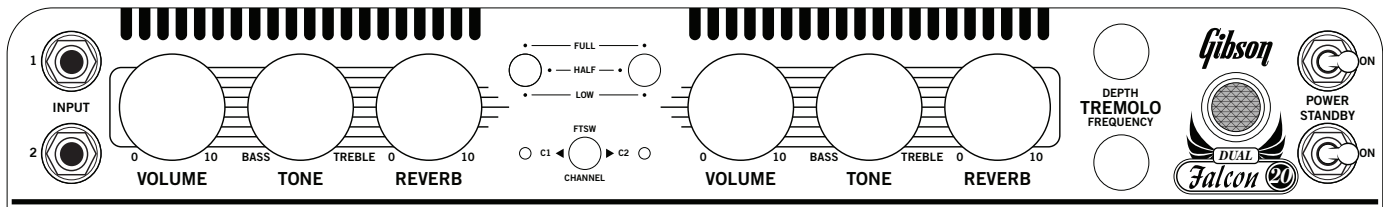
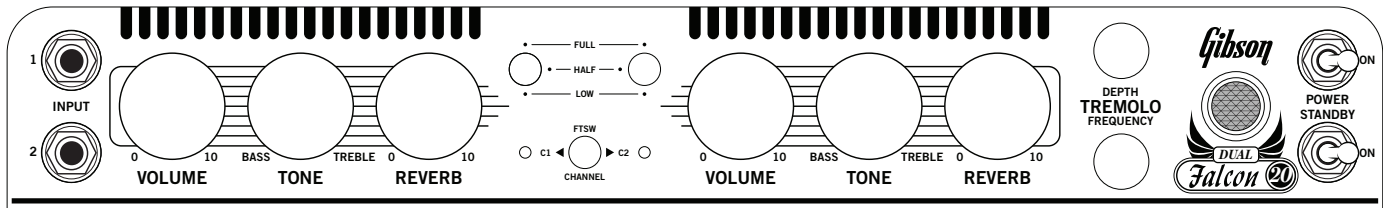
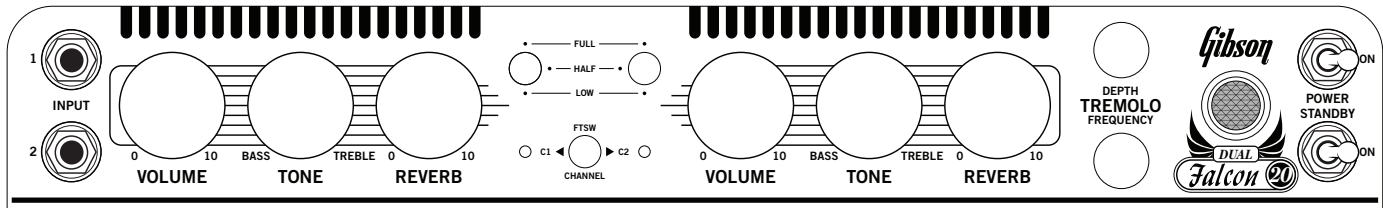
FUR



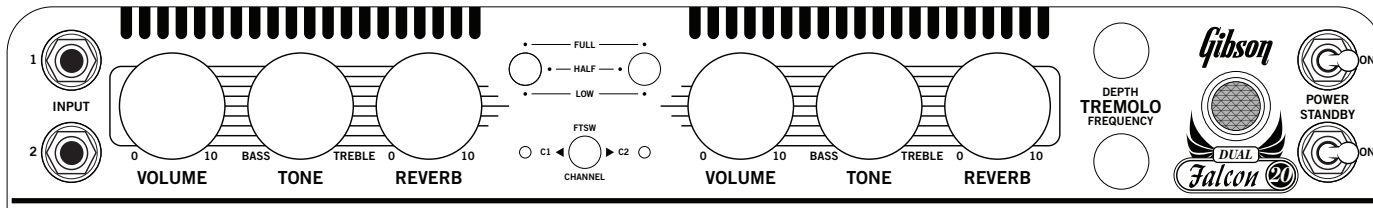
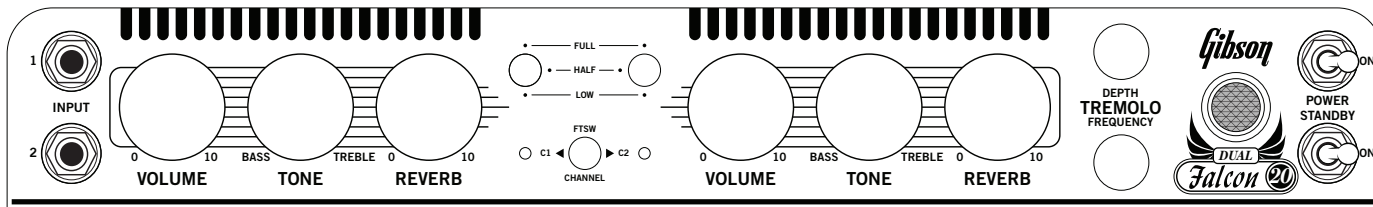
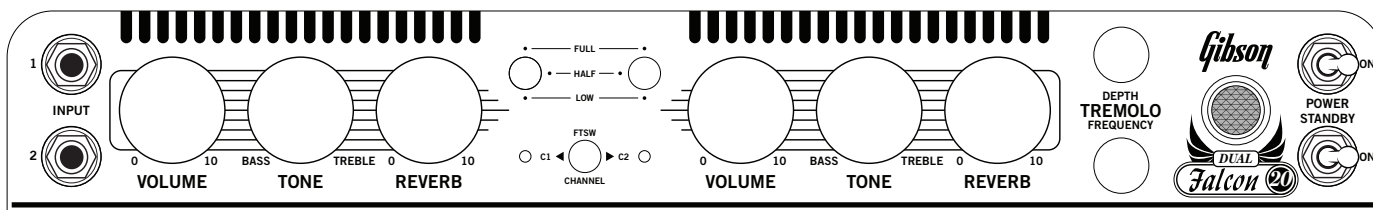
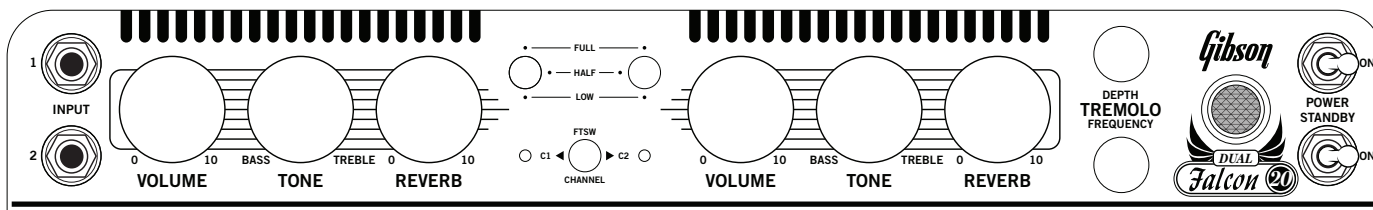
FRENZY



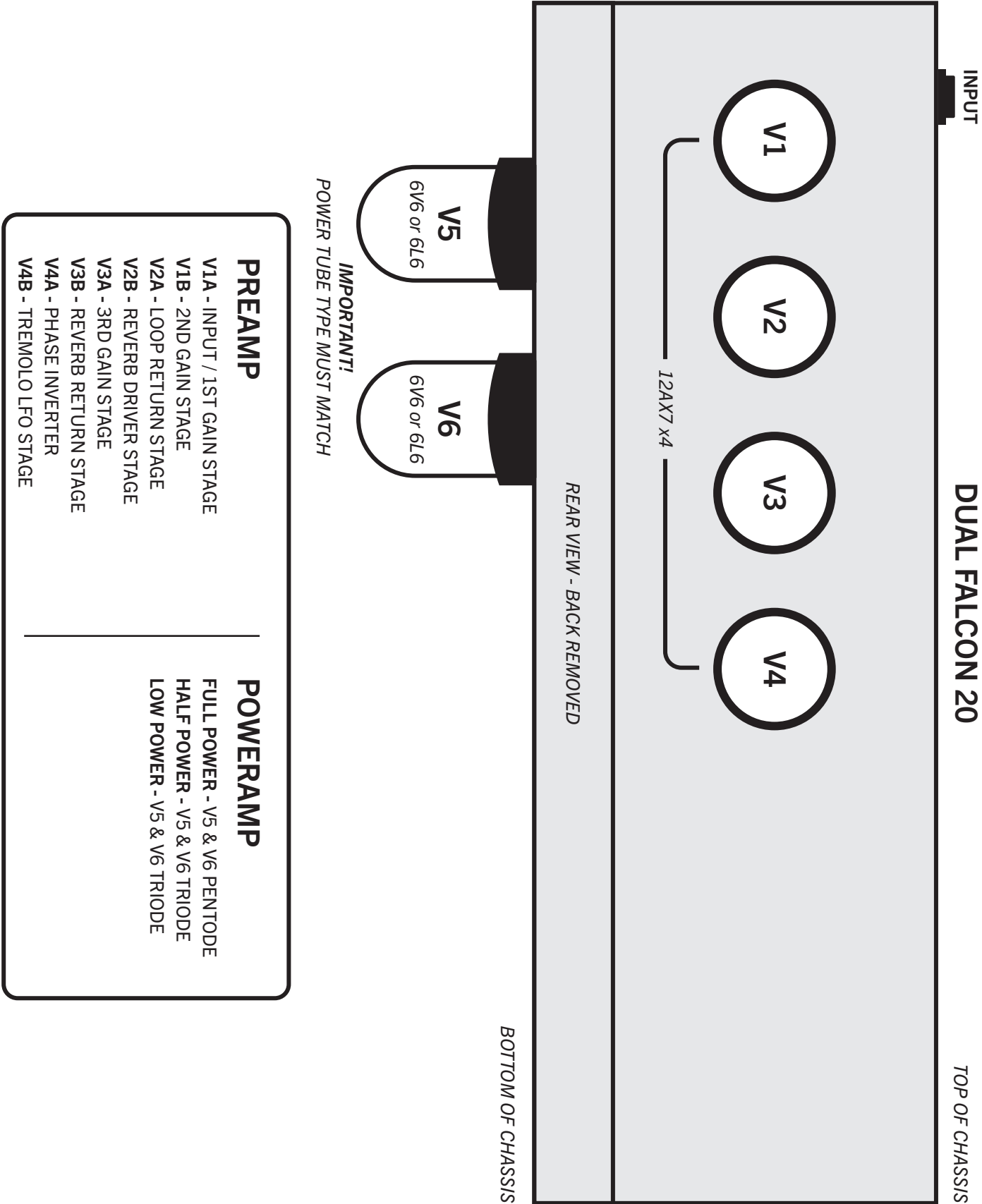
PLAYER SETTINGS



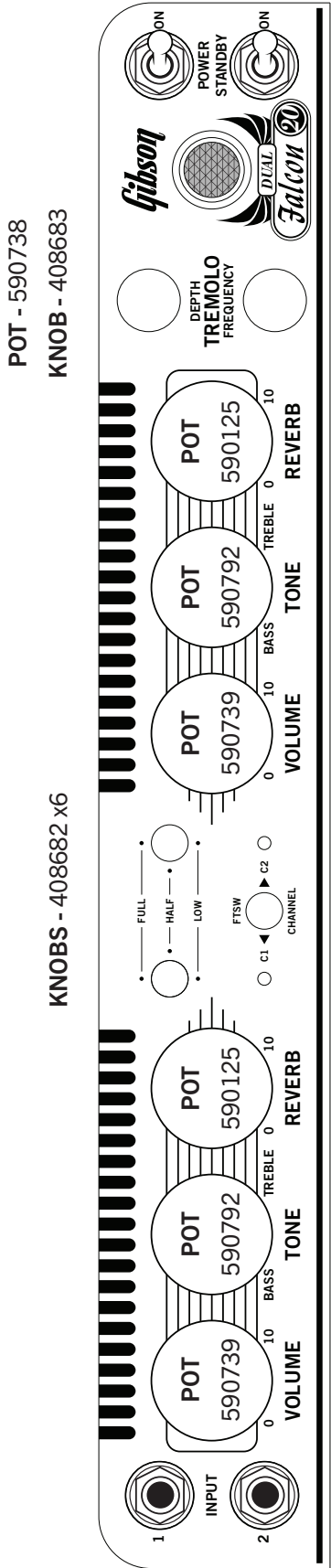
PLAYER SETTINGS



TUBE CHART



PARTS LIST



INPUT JACKS - 619112 x2

SWITCHES - 607333 x3

GREEN LED - 394232

RED LED - 394201

POT - 590791

KNOB - 408683

LIGHT HOLDER - 703850

BULB - 703047

AMBER LENS - 703601

FUSE HOLDER:

DOMESTIC - 790347

EXPORT - 790346

FUSE:

DOMESTIC - 790125

EXPORT - 795630

TUBE COVER - 380008

TUBE COVER STANDOFF - 404065 x4

OUTPUT / MONITOR JACKS - 619112 x4

REVERB JACK PCB - 620300

AC JACK - 613713

PWR/STANDBY SWITCHES - 600626 x2

WATTAGE SWITCH - 607333

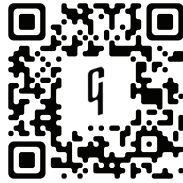
SERVICE INFORMATION

In the **USA** and **CANADA**, for technical support, troubleshooting, tone questions, settings help and more...

Call us at 1 800 4Gibson (1 800 444 2766), or email us at service@Gibson.com

NOTE: If a Product Specialist is not available when you call, please leave a voice message with your phone number and the best time to call you and we will call you back!

For warranty and technical support outside of the USA and CANADA, contact your local Gibson Amplifier Distributor. You may use this link to search the web for your local distributor's contact information:
www.gibson.com/find-a-store



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