

OFFICIAL WARWICK BASS OWNER MANUAL



ENGLISH

OFFICIAL OWNER MANUAL FOR WARWICK BASSES

Congratulations on your purchase of a Warwick bass guitar! Warwick's combination of state-of-the-art manufacturing technology with old-world craftsmanship truly yields one of the finest instruments available in the world today. As an owner of a new Warwick bass, you probably have some questions regarding your instrument's construction, electronics, and maintenance. This owner's manual has been designed to provide you with all the answers you may need to fully enjoy your new bass.

Welcome to the Warwick family!

Table of Contents

Features Common to Most Warwick Basses	6
The Woods of Warwick	8
The Pickups and Electronics	9
Model Specifics	10
Corvette Standard, passive	10
Corvette Standard, active	10
Corvette \$\$	10
Corvette ProLine	10
FNA Jazzman	11
Thumb Bass	11
Thumb Bolt-on	11
Streamer CT	12
Streamer LX BN	12
Streamer Jazzman	12
Streamer Stage I	12
Streamer Stage II	12
Dolphin Pro I	13
Dolphin SN™ TCS™	13
Infinity	13
Infinity SN™ TCS™	13
Katana	14
Katana Bolt-on	14
Vampyre SN	14
Vampyre LTD.	14
Buzzard Bass Bolt-on	15
Buzzard Bass LTD. J.E.	15
Stryker	15
Hellborg Signature Bass	15
Alien	15
Fine Tuning Your Warwick Bass	16
Body Care Instructions	19

Features Common to Most Warwick Basses

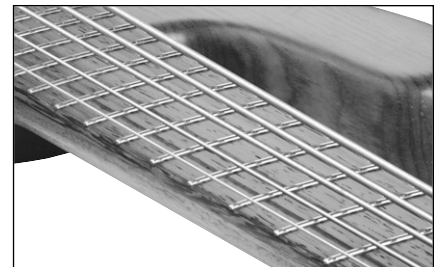
Although each model of Warwick bass is very unique, there are some features that are consistent throughout the entire line. By understanding the benefits of these common elements, you will better understand your own bass.

Wenge and Ovangkol Necks

When people comment on the unique sound of Warwick basses, they invariably use the word “growl”. One reason our basses have such a special sound is because of the wood used to make all of our necks. Wenge (pronounced either “win-gay” or “wen-gee”) is a very open-grained, dense wood that offers superior stability and outstanding tonal characteristics. Ovangkol has many of the same tonal traits as wenge, but offers a unique cosmetic look in a closed grain, stable neck wood. The fingerboards are almost always wenge unless the instrument is fretless, in which case Warwick uses ebony. We have heard countless stories from Warwick players about how they have toured through various countries and climates without having to make significant adjustments to their necks. If you have previously owned a Warwick bass with a wenge or ovangkol neck with a wenge fingerboard, then you know how special these woods are. If this is your first Warwick, then you are in for a pleasant surprise!

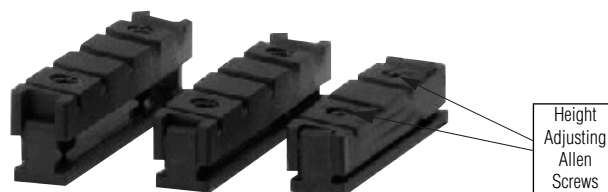
Bell Brass Frets

All Warwick fretted basses come with frets that are made from a special silver/bronze alloy. This material is commonly known as “bell brass” because it is the same material that the bell makers in Europe have been using for many years. Bell brass is an extremely resonant metal that is perfectly suited for use as frets. Warwick frets are perfect for musical use with one slight exception. Like any brass product, these frets will tarnish. The tarnish doesn’t hurt anything, but if you want to keep them shiny, steelwool and some elbow grease do a great job.



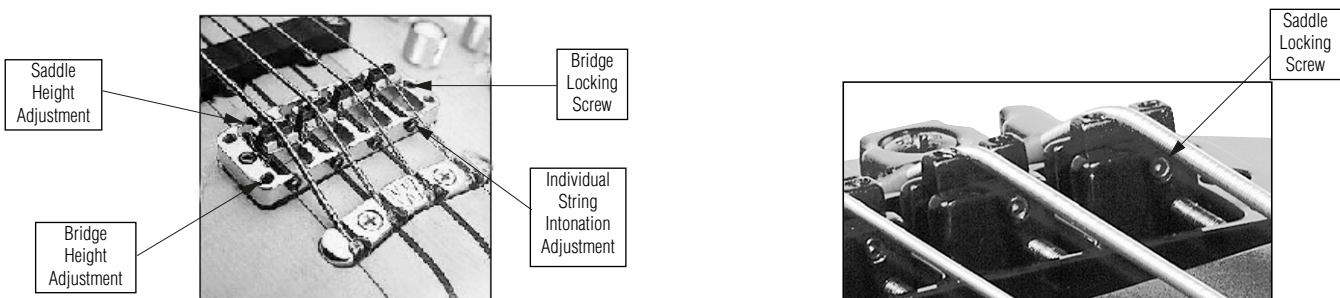
The Just-A-Nut

All Warwick basses come with either a brass Just-A-Nut I or the Wilferite Just-A-Nut II. Both nuts are fully adjustable for easy playing in the first position. The Just-A-Nut II represents a major improvement in engineering over the Just-A-Nut I. This new design allows you to make string height adjustments at the nut without taking the strings off. The two allen screws that are inset on the top of the nut allow you to easily change the nut height. By turning the screws clockwise, you raise the nut. Turning the screws counterclockwise will lower the nut. Now you can experiment with different string gauges without having to go through the hassle or expense of shimming or filing your nut. (See photo below.)



The Fully Adjustable Bridge:

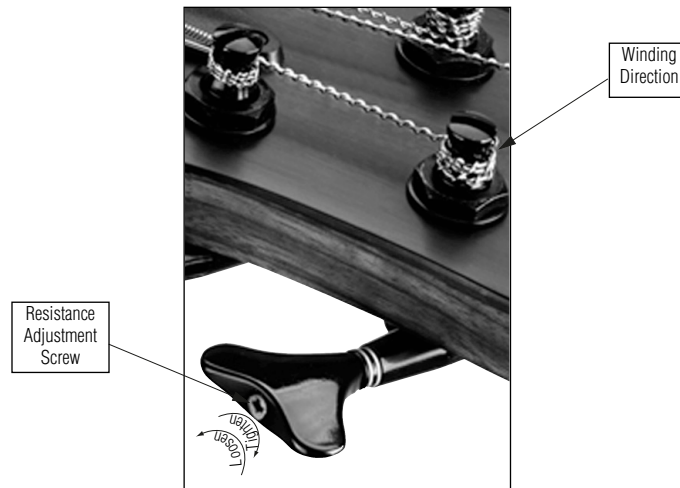
Since every player is unique, basses need to be as flexible as possible to accommodate each bassist’s needs. The Warwick bridge (see photo below) was designed to give you every possible adjustment, without sacrificing its durability and function. With a simple turn of an allen wrench or phillips screw driver, you can change the overall bridge height, individual string height and contour, and set the individual string intonation. Warwick provides the proper 1.5 mm and 2.5mm wrenches for the allen screws with every bass. The intonation screws require a fresh #1 phillips head screwdriver with a small shaft. What makes this bridge even more unique is that you can easily change the string spacing of your Warwick bass! You can do this by loosening the allen set screw that locks the saddle insert into the saddle. Once you have done that, you can then slide the insert back and forth in the saddle. Be sure to lock the set screw down after you have found the desired string spacing to ensure that your adjustments you have made stay put.



The Tuning Machines

All Warwick basses come standard with high quality, precision tuning machines. These machines do not require any lubrication or special maintenance to operate properly. The only thing you need to keep in mind when tuning a string is that these machines work best when they are under tension. This means that when you are tuning to a pitch it is best to start below the desired pitch and slowly tune up until you get to where you want to be. Never start from a higher pitch and loosen the tuner until you hit the correct pitch. It will not hold its position as well unless it is set under tension.

The resistance of the machine heads can be adjusted with the screw through the wing.



Stringing the bass

Cut the string around 3 – 4 inches longer than the distance from the string anchor to the axle of the according machine head. Put the end of the string into the center hole of the axle of the machine head and wind the string starting from the top to the bottom two turns. Put the ballend into the slot of the string anchor and bring the string to tune. Make sure to keep tension on the string while you are tuning it up, so that the windings around the axle of the machine head stay tight.

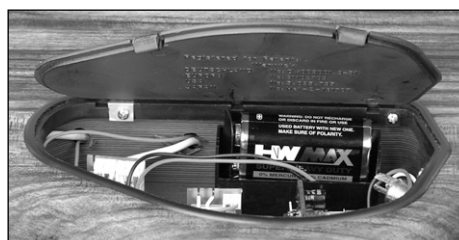
The Truss Rod and Easy-Access Truss Rod Plate

When you need to make a truss rod adjustment, you should not have to mess with a bunch of tiny screws. That is why all Warwick basses since 1996 come with an easy-access truss rod plate. Located right above the Just-A-Nut, on the headstock, the truss rod plate can be removed by inserting a 1/8" flat-head screwdriver into the slot and gently popping off the cover. After you have made your adjustments simply snap the cover plate back into place.



The Easy Access™ Electronics Compartment

If you turn your Warwick bass over and look at the back, you will see Easy Access™ Electronics Compartment. Following the same design logic as the truss rod plate, the electronics cover can be removed without having to mess with tiny screws. You do not even need a screwdriver to remove these plates. Just pull back each inset tab (using your fingernail or even a dime) and gently lift out the plate. When you are done, the plate easily snaps back into place. Be careful not to break off the tabs on the cover.



The Woods of Warwick

Over the years, Warwick has built an unparalleled reputation for selecting exceptional tonewoods to make their basses with. Below you will find a list of the different body woods that Warwick uses, as well as the models that they are used on.

Afzelia (*Afzelia pachyloba*, *bipindensis*, or *africana*):

Afzelia is a non-endangered African hardwood that is incredibly dense. Although it is a bit heavier than other woods, it makes for a very punchy low end and very transient highs.

Models: Steamer Stage II, Dolphin SN™ TCS™

Bubinga (*Guibourtia demeusei*, *pellegriniana*, or *tessmannii*):

Bubinga is found in Equatorial Africa from southeast Nigeria, through Cameroon and Gabon, to the Congo region. It is a hardwood that is very lustrous and can be highly figured. Acoustically, bubinga is a very resonant wood that offers very clear lows and well-defined upper mids and highs.

Models: Corvette Standard, Thumb Neck-Through

Ovangkol (*Guibourtia ehie*):

Found in most of the same regions of Africa as bubinga, ovangkol is slightly heavier than bubinga yet still offers the same excellent acoustic properties. Its color is dark brown with deep yellow and black stripes. The grain is sometimes very nicely figured with 3D, wavy effects. It also makes a wonderful neck wood.

Models: Thumb Bolt-on, Dolphin Pro I, Infinity

Maple/Flamed Maple (*Acer*, various):

Maple has been used as a body wood for electric basses for many years. It can be found in several regions of the world, with each region producing a different quality of wood. Warwick takes great care in selecting only the finest maple, to ensure the great resonance and clarity that people demand from our basses.

Models: Corvette ProLine, Fortress One, Fortress Masterman, Streamer LX, Streamer Pro M, Streamer Stage I

Ash/Swamp Ash (*Fraxinus*, various):

Like maple, ash is a tried-and-true body wood, found in several areas of the world. Ash is the lightest body wood that Warwick currently uses beside Carolina. Acoustically, it has wonderful mid-frequency response and a very warm low end.

Models: Fortress Flashback, Corvette Std., FNA, FNA Jazzman, Streamer Jazzman

Wenge (*Millettia Laurentii*):

Warwick pioneered the use of wenge as a neck and fingerboard wood. It is very strong, stable and dense. A wenge or ovangkol neck with a wenge fingerboard is a prime ingredient in the "Warwick sound". Wenge is a dark brown wood with blackish streaks. It sometimes has a bleached appearance. It is open to medium grained, hard, dense, and heavy.

Mahogani (*Meliaceae*):

Mahogani is a red and brown hard wood, it has been used for a long time in the guitar manufacturing as a body wood. It can be found in West Africa. Mahogani is acoustically a deep, warm sounding wood with harmonical high frequencies.

Zebrano

Zebrano is found in wide areas of Africa and is non endangered hardwood. Its color is dark with yellowish, light stripes. Its sound is very powerful with a full low end, while the highs are clear and bright.

Model: Buzzard Ltd, Infinity SN™ TCS™

The Pickups and Electronics

One of the first things you need to do when you get your new Warwick bass is to learn what function each knob has, and what pick-ups and onboard electronics your bass comes with. Below you will find a list of definitions for the basic controls that we use on our Warwick basses. In the Model Specifics section, you will see a diagram showing the controls used on each model, along with a complete parts list and any special notes.

General Definitions

Basic Volume Control: By rotating this control clockwise, you will increase the volume of your bass.

Push/Pull Volume Control: By rotating this control clockwise, you will increase the volume of your bass. By pulling on the knob, you will activate or deactivate a secondary function (depending on the model of the bass).

Pickup Pan Control: This control allows you to pan between your neck pickup and your bridge pickup. The center detent of the pan control means that you are getting full output from both pickups. By rotating the knob clockwise, you get more of the neck pickup. By rotating the control counterclockwise you get more of the bridge pickup. When the knob is rotated fully one direction or the other, you are only getting one of the two pickups.

Passive Tone Control: When this control is rotated fully clockwise, you will get the brightest tone from your bass. As you rotate the control counterclockwise, the tone will become less bright.

Stacked Tone Control: This stacked knob controls both the treble and the bass. The top knob boosts or cuts the treble and the bottom knob boosts or cuts the bass. Rotating either control clockwise will boost the respective frequency, while rotating the control counterclockwise will cut the respective frequency.

Push/Pull Stacked Tone Control: This stacked knob controls both the treble and the bass. The top knob boosts or cuts the treble and the bottom knob boosts or cuts the bass. Rotating either control clockwise will boost the respective frequency, while rotating the control counterclockwise will cut the respective frequency. By pulling on the knob, you will activate or deactivate a secondary function (depending on the model of the bass).

Stacked Pickup Pan/Volume Control: The top knob controls the volume of the bass. By rotating this control clockwise, you will increase the volume of your bass. The bottom knob allows you to pan between your neck pickup and your bridge pickup. The center detent of the pan control means that you are getting full output from both pickups. By rotating the knob clockwise, you get more of the neck pickup. By rotating the control counterclockwise you get more of the bridge pickup. When the knob is rotated fully one direction or the other, you are only getting one of the two pickups.

Push/Pull Stacked Pickup Pan/Volume Control: The top knob controls the volume of the bass. By rotating this control clockwise, you will increase the volume of your bass. The bottom knob allows you to pan between your neck pickup and your bridge pickup. The center detent of the pan control means that you are getting full output from both pickups. By rotating the knob clockwise, you get more of the neck pickup. By rotating the control counterclockwise you get more of the bridge pickup. When the knob is rotated fully one direction or the other, you are only getting one of the two pickups. By pulling on the knob, you will activate or deactivate a secondary function (depending on the model of the bass).

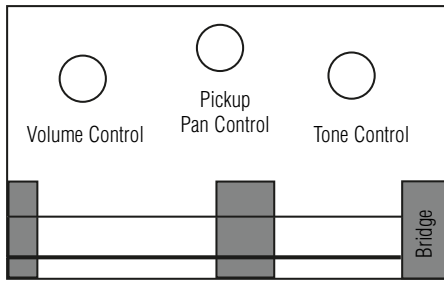
Treble Tone Control: This tone control boosts or cuts the treble frequencies. The center detent is flat, while rotating the control clockwise will boost the treble and rotating the control counterclockwise will cut the treble. On the 2-band preamp, the crossover point is 2kHz. On the 3-band preamp, the crossover point is 8.5kHz.

Mid Tone Control: This tone control boosts or cuts the mid frequencies. The center detent is flat, while rotating the control clockwise will boost the mids and rotating the control counterclockwise will cut the mids. On the 3-band preamp, the crossover point is 800 Hz.

Bass Tone Control: This tone control boosts or cuts the bass frequencies. The center detent is flat, while rotating the control clockwise will boost the bass and rotating the control counterclockwise will cut the bass. For both the 2-band and 3-band preamp, the crossover points are set at 100 Hz.

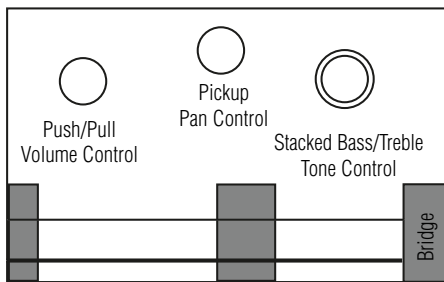
Model Specifics

Each of the following diagrams is viewed as if you are wearing the bass and you are looking down at the knobs and pickups.



Corvette Std. passive

- 1 Volume Control (Part #M85500 - 500K)
- 1 Pick-up Pan Control (Part #M86252 – 2 x 220K)
- 1 Tone Control (Part #M81500 – 500K Log)

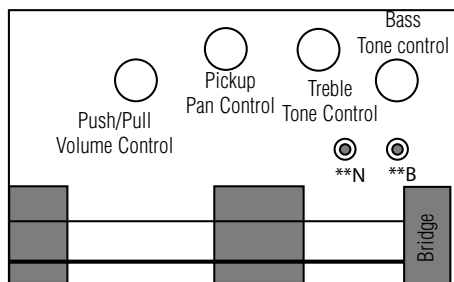


Corvette Std. Activ, Corvette ProLine

- These Corvette basses come with an onboard active preamp.
- Push/Pull Volume Control (Part #M84500 - 500K)*
- Pick-up Pan Control (Part #M85252 – 25K with active pickups, Part # M86252 with passive pickups)
- Stacked Tone Control (Part #M85110 – 2 X 100K)**

* By pulling on the volume knob, you will bypass the onboard active preamp, which effectively deactivates the tone controls.

**The top knob boosts or cuts the treble and the bottom knob boosts or cuts the bass.



Corvette \$\$

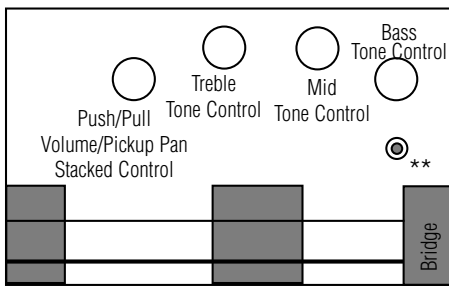
- All Corvette \$\$ basses come with an onboard active MEC 2-way circuit.
- Push/Pull Volume (Part #M84500 500K)*
- Pickup Pan Control (Part #M86252, 2x220K)
- Treble Tone Control (Part #M85100 - 100K)
- Mid Tone Control (Part #M86252, 2x220K)
- Bass Tone Control (Part #M85100 - 100K)

* By pulling on the volume knob, you will bypass the onboard preamp.

** When the switch is in the up position the neck (N) / bridge (B) pick-up is humbucking and routed in series.

When the switch is in the middle position the neck (N) / bridge (B) pick-up is single coil and both routed as humcanceling with each other in single coil.

When the switch is in the down position the neck (N) / bridge (B) pick-up is humbucking and routed in parallel.



FNA Jazzman

All FNA Jazzman basses come either with an onboard active MEC 3-way circuit, or Seymour Duncan

Basslines preamp (upto 2001 or optional).

Push/Pull Volume/Pickup Pan Control (Part #M89252 -2 x 220K, 500K)*

Treble Tone Control (Part #M85100 - 100K)

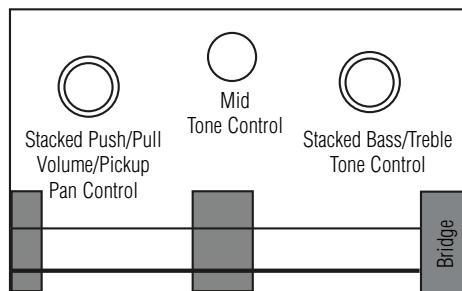
Mid Tone Control (Part #M85100 - 100K)

Bass Tone Control (Part #M85100 - 100K)

* By pulling on the volume knob, you will bypass the onboard preamp (MEC)

* By pulling on the volume knob you will activate the slap contour EQ curve on the Seymour Duncan Basslines preamp. This curve will boost the bass frequencies and the high frequencies, while slightly cutting the mid frequencies. Pulling the knob does not deactivate the active preamp (Seymour Duncan Basslines).

**When the switch is in the up position the bridge pick-up is humbucking and routed in series. When the switch is in the middle position the bridge pick-up is single coil and routed as humcanceling with the neck pick-up. When the switch is in the down position the bridge pick-up is humbucking and routed in parallel.



Thumb Bass

All Thumb basses come with an onboard active preamp.

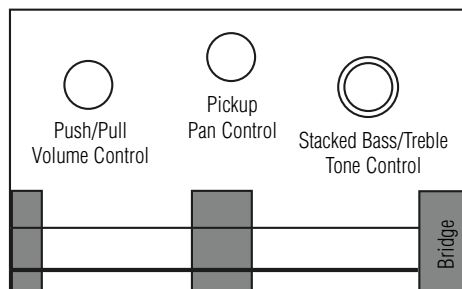
Stacked Pick-up Pan/Volume Control (Part #M88552 - 500K, 2 X 25K)*

Stacked Tone Control (Part #M85110 - 2 X 100K)**

Mid Tone Control (Part #M85100 - 100K)

* By pulling on the volume knob, you will bypass the onboard active preamp, which effectively deactivates the tone controls.

**The top knob boosts or cuts the treble and the bottom knob boosts or cuts the bass.



Thumb Bolt-on

All Thumb Bolt-on basses come with an onboard active preamp.

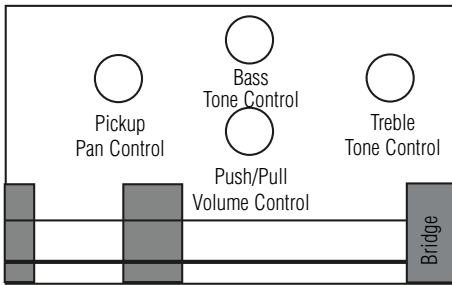
Push/Pull Volume Control (Part #M84500 - 500K)*

Pick-up Pan Control (Part #M85252 - 25K)

Stacked Tone Control (Part #M85110 - 2 X 100K)**

* By pulling on the volume knob, you will bypass the onboard active preamp, which effectively deactivates the tone controls.

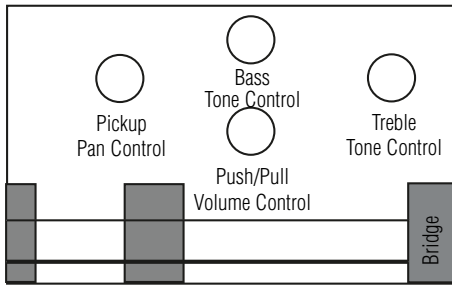
**The top knob boosts or cuts the treble and the bottom knob boosts or cuts the bass.



Streamer CT

All Streamer CT basses come with an onboard active preamp.
 Push/Pull Volume Control (Part #M84500 - 500K)*
 Pick-up Pan Control (Part #M85252 - 25K)
 Treble Tone Control (Part #M85100 - 100K)
 Bass Tone Control (Part #M85100 - 100K)

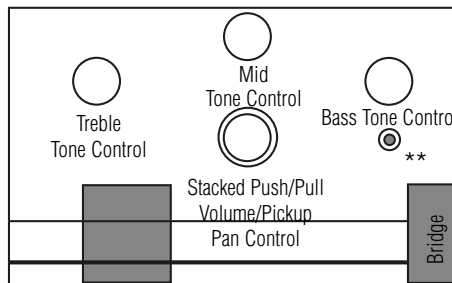
* By pulling on the volume knob, you will bypass the onboard active preamp, which effectively deactivates the tone controls.



Streamer LX BN

All Streamer LX BN basses come with an onboard active preamp.
 Push/Pull Volume Control (Part #M84500 - 500K)*
 Pick-up Pan Control (Part #M85252 - 25K)
 Treble Tone Control (Part #M85100 - 100K)
 Bass Tone Control (Part #M85100 - 100K)

* By pulling on the volume knob, you will bypass the onboard active preamp, which effectively deactivates the tone controls.



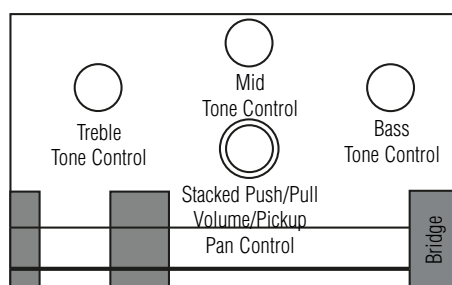
Streamer Jazzman

All Streamer Jazzman basses come either with an onboard active MEC 3-way circuit, or Seymour Duncan Basslines preamp (upto 2001 or optional).
 Push/Pull Volume/Pickup Pan Control (Part #M89252 - 2 x 220K, 500K)*
 Treble Tone Control (Part #M85100 - 100K)
 Mid Tone Control (Part #M85100 - 100K)
 Bass Tone Control (Part #M85100 - 100K)

* By pulling on the volume knob, you will bypass the onboard preamp (MEC)

* By pulling on the volume knob you will activate the slap contour EQ curve on the Seymour Duncan Basslines preamp. This curve will boost the bass frequencies and the high frequencies, while slightly cutting the mid frequencies. Pulling the knob does not deactivate the active preamp (Seymour Duncan Basslines).

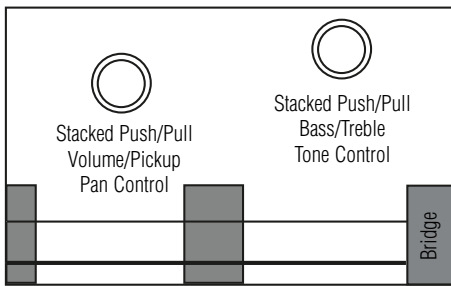
**When the switch is in the up position the bridge pick-up is humbucking and routed in series. When the switch is in the middle position the bridge pick-up is single coil and routed as humcanceling with the neck pick-up. When the switch is in the down position the bridge pick-up is humbucking and routed in parallel.



Streamer Stage I and Streamer Stage II

All Streamer Stage I basses come with an onboard active preamp.
 Push/Pull Volume/Pickup Pan Control (Part #M88552 - 500K, 2 X 25K)*
 Treble Tone Control (Part #M85100 - 100K)
 Mid Tone Control (Part #M85100 - 100K)
 Bass Tone Control (Part #M85100 - 100K)

* By pulling on the volume knob, you will bypass the onboard active preamp, which effectively deactivates the tone controls.

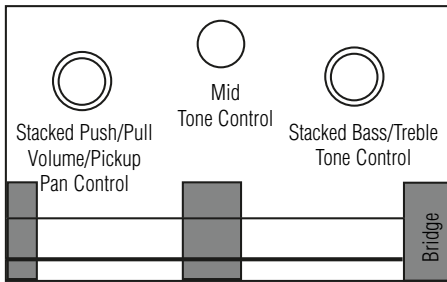


Dolphin Pro I and Dolphin SN™ TCS™

All Dolphin Pro I basses come with an onboard active preamp.
 Push/Pull Stacked Pick-up Pan/Volume Control (Part #M88552 - 500K, 2 X 25K)*
 Push/Pull Stacked Tone Control (Part #M84110 - 2 X 100K)**

* By pulling on the volume knob, you will bypass the onboard active preamp, which effectively deactivates the tone controls.

**This stacked knob controls both the treble and the bass. The top knob boosts or cuts the treble and the bottom knob boosts or cuts the bass. Pulling the top switches the Twinjazz pickup to single coil.



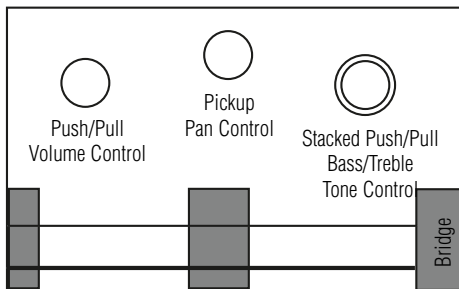
Infinity

All Infinity basses come either with an onboard active MEC 3-way circuit, or Seymour Duncan Basslines preamp (upto 2001 or optional).
 Push/Pull Volume/Pickup Pan Control (Part #M88552 -2 x 25K, 500K)*
 Mid Tone Control (Part #M85100 - 100K)
 Push/Pull Stacked Tone Control (Part #M84110 - 2 X 100K)**

* By pulling on the volume knob, you will bypass the onboard preamp (MEC)

* By pulling on the volume knob you will activate the slap contour EQ curve on the Seymour Duncan Basslines preamp. This curve will boost the bass frequencies and the high frequencies, while slightly cutting the mid frequencies. Pulling the knob does not deactivate the active preamp (Seymour Duncan Basslines).

**The top knob boosts or cuts the treble and the bottom knob boosts or cuts the bass. By pulling the treble knob the Humbucker gets splitted.

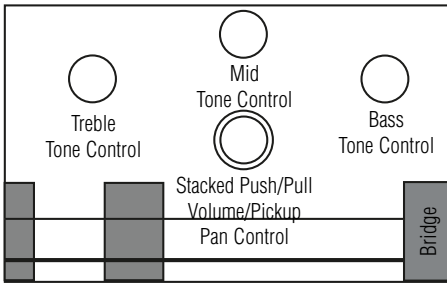


Infinity SN™ TCS™

All Infinity SN™ TCS™ basses come with an onboard active MEC 2-way circuit.
 Push/Pull Volume Control (Part #M84500 - 500K)*
 Pickup Pan Control (Part #M85252 - 25K)
 Push/Pull Stacked Tone Control (Part #M84110 - 2 X 100K)**

* By pulling on the volume knob, you will bypass the onboard active preamp, which effectively deactivates the tone controls.

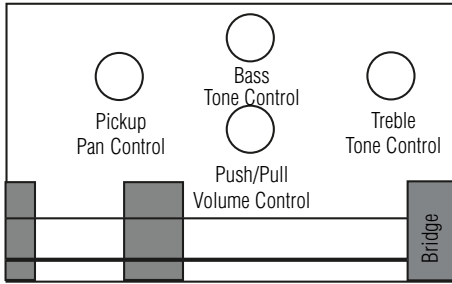
**The upper part boosts or cuts the treble, the lower part boosts or cuts the lows. By pulling the treble knob, the humbucker gets splitted.



Katana Neckthrough

All Katana Neckthrough basses come with an onboard active preamp.
 Push/Pull Volume/Pickup Pan Control (Part #M88552 - 500K, 2 X 25K)*
 Treble Tone Control (Part #M85100 - 100K)
 Mid Tone Control (Part #M85100 - 100K)
 Bass Tone Control (Part #M85100 - 100K)

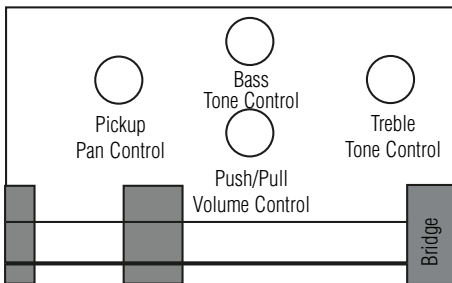
* By pulling on the volume knob, you will bypass the onboard active preamp, which effectively deactivates the tone controls.



Katana Bolt-on

All Katana Bolt-on basses come with an onboard active preamp.
 Push/Pull Volume Control (Part #M84500 - 500K)*
 Pick-up Pan Control (Part #M85252 - 25K)
 Treble Tone Control (Part #M85100 - 100K)
 Bass Tone Control (Part #M85100 - 100K)

* By pulling on the volume knob, you will bypass the onboard active preamp, which effectively deactivates the tone controls.

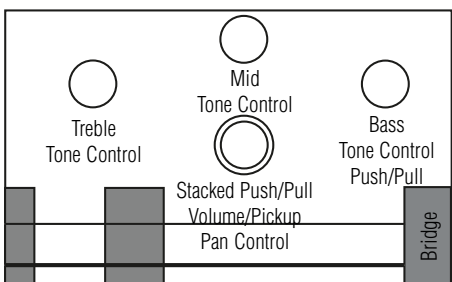


Vampyre SN

All Vampyre SN basses come with an onboard 2-way active preamp.
 Push/Pull Volume Control (Part #M84500 - 500K)*
 Pick-up Pan Control (Part #M85252 - 25K)
 Treble Tone Control Push Pull (Part #M84100 - 100K)**
 Bass Tone Control (Part #M85100 - 100K)

* By pulling on the volume knob, you will bypass the onboard active preamp, which effectively deactivates the tone controls.

** By pulling the treble knob the humbucker gets splitted.

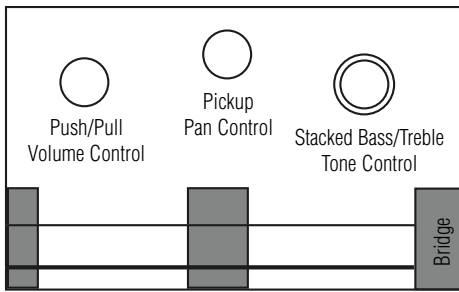


Vampyre LTD.

All Vampyre LTD. basses come with an onboard 3-way active preamp.
 Push/Pull Volume/Pickup Pan Control (Part #M88552 - 500K, 2 X 25K)*
 Treble Tone Control (Part #M85100 - 100K)
 Mid Tone Control (Part #M85100 - 100K)
 Bass Tone Control Push/Pull (Part #M84100 - 100K)**

* By pulling on the volume knob, you will bypass the onboard active preamp, which effectively deactivates the tone controls.

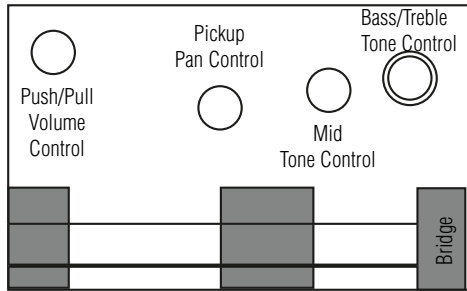
** By pulling the treble knob the humbucker gets splitted.



Buzzard Bass Bolt-on and Ltd. J.E.

All Buzzard basses come with an onboard 2-way active preamp.
 Push/Pull Volume Control (Part #M84500 - 500K)*
 Pick-up Pan Control (Part #M85252 - 25K)
 Stacked Tone Control (Part #M85110 - 2 X 100K)

* By pulling on the volume knob, you will bypass the onboard active preamp, which effectively deactivates the tone controls.

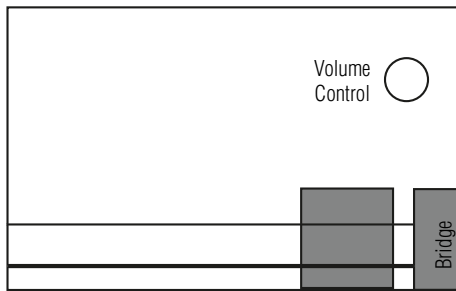


Stryker

All Stryker basses come with an onboard active MEC 3-way circuit.
 Push/Pull Volume (Part #M84500 500K)*
 Pickup Pan Control (Part #M85252, 2x25K)
 Push/Pull Mid Tone Control (Part #M84100 - 100K)**
 Bass/Treble Tone Control (Part #M85110 - 100K)

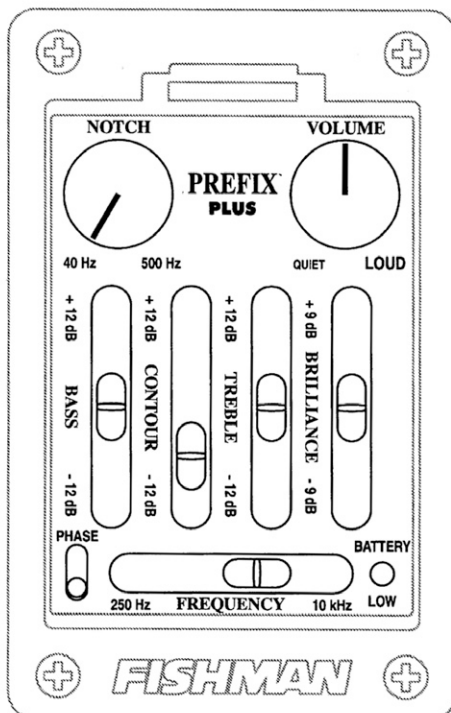
* By pulling on the volume knob, you will bypass the onboard preamp.

** By pulling on the mid tone knob you shift the mid frequency from 400 Hz to 800 Hz



Hellborg Signature Bass

The passive MEC Soapbar singlecoil humcancelling pickup is controlled by a single volume pot.
 Volume (Part X 60080)
 Electronic (Part X 60078)



Alien

Notch Filter: This is a fixed level, variable-frequency filter for eliminating feedback or unwanted resonance. The affected frequency is variable from 40 to 500 Hz. The Notch filter is effectively off in the full counter-clockwise position.

Volume Control: Controls the overall gain of the Prefix Plus™. Goes from very quiet to very loud.

Bass Control: This is a boost/cut shelving tone control. The center detent yields a flat response.

Contour: This is a Wide-range semi-parametric filter. It is used to selectively shape the instrument's tone. The Contour Level slider controls the amount of boost or cut applied to the selected Contour Frequency. The center detent yields a flat response. The Contour Frequency slider determines the frequency band that is boosted or cut by the Contour Level control. The frequency is variable from 250 to 10 kHz.

Treble Control: This is a boost/cut shelving tone control. The center detent yields a flat response.

Brilliance Control: This is a resonant style boost/cut filter. When boosted, the Brilliance control can add presence to your sound or brighten up dead strings.

Phase Switch: The Phase switch compensates for acoustic phase differences that often occur between instrument and speaker. It can be used as a tone filter at low volume levels or a feedback filter at high levels. The Phase switch can correct any electrical phase difference between the Prefix™ system and an outboard instrument microphone. Flip the Phase switch several times and use your ear to find the optimum setting. The best position for the Phase switch may change, depending on the sound system and/or venue acoustics.

Fine Tuning Your Warwick Bass

Although every Warwick bass is meticulously set up prior to shipment, it will eventually become necessary to perform adjustments to your instrument to maintain optimum playability. Many factors can influence your instrument's action, including temperature, humidity and changes in string gauges. It is very common for an instrument to need some degree of truss rod adjustment following shipment to your dealer. No two players have exactly the same needs when it comes to how their bass is adjusted. You can and should adjust your bass according to your own playing needs. The following tools are needed to complete your setup:

One 1.5mm hex key (included with bass)

One 2.5mm hex key (included with bass)

One 5.0mm trussrod tool (included with bass)

A slot screwdriver

One #1 Phillips screwdriver

One electronic tuner

The first step is to tune your strings to the desired pitches. An electronic tuner is highly recommended for this as to ensure the accuracy of the truss rod adjustment. If the amount of string tension on your neck has just undergone a significant change, the neck should be allowed to settle for at least 30 minutes before adjusting the truss rod. The longer it has to settle, the more you increase your chances of getting your adjustments right the first time. Inspect your neck. Place your finger on the E (or B) string in the first fret space and another finger on the 12th fret. Using your string as a straight edge, look at the gaps between the string and the tops of the 4th through the 8th frets. Where the largest gap occurs will vary from bass to bass. If the largest gap is more than about .020" or .5 mm, you will probably need to tighten your truss rod. If there is no gap at all, you will most likely need to loosen it. Most people prefer to have their relief set somewhere in between these parameters. A common misconception is that a neck should be perfectly straight for best results. This is simply not true. A bass neck should be very slightly concave as to allow buzz-free action in the first few positions. A properly set up bass always has some relief in the neck.

Adjusting Your Truss Rod

All Warwick basses are fitted with a patented snap-fitting truss rod cover that can be easily removed using a slot screwdriver. It is not necessary to loosen the strings during truss rod cover removal or replacement. The truss rod controls the amount of bow, or relief in the neck by counteracting the string tension. Over the years, Warwick has used 3 types of truss rods, each of which has its own requirements for an optimal setup. Please read the following to ascertain which truss rod your bass has been equipped with and how it should be adjusted. If you have no experience with truss rod adjustment, it is recommended it be taken to a qualified dealer or repair person. Over adjustment in either direction can cause permanent damage to the instrument and may not be covered under warranty. If you encounter any significant resistance while adjusting your truss rod, do not turn any further. The only thing you need to remember when making a truss rod adjustment is that "a little goes a long way". The safest way to make an adjustment is to plug your bass into an electronic tuner and check the tuning after every eighth of a turn of the truss rod. If the neck is being bowed back, the strings will go sharp. If the neck is being allowed to relax, then the strings will go flat. Be sure to re-tune the strings and check the string height after every quarter turn, until you have achieved the desired neck set up. **Warwick Fixed Steel Truss Rod:** As of July 1998, all Warwick basses are equipped with a steel-reinforced neck and 2-way fixed steel truss rod. All bolt-on necks since February 1996 also employ this truss rod. The easiest way to tell if your bass has this truss rod design is the presence of a volute, or small heel behind the nut. This truss rod can adjust the neck in either direction (push/pull) and works as one would normally expect. If you are facing the 5mm Allen fitting, turn clockwise to flatten the neck, counterclockwise to introduce more relief. This truss rod should be adjusted in 1/8-turn increments. Rotate 45 degrees in the desired direction and let the neck stabilize. Full stabilization can take from hours to weeks after the tension on the neck is altered, but most of the effect of 1/8 of a turn should manifest itself within an hour. If your neck has much more forward bow than you like, it may require a more substantial amount of adjustment. Loosening your string tension can ease this process if more than 1/4 turn is required to straighten your neck to your taste. **Warwick's Removable 2-way Truss Rod:** This truss rod appears in some bolt-on necks from 1992 through January 1996, and some neck-through models from 1992 through 1998. Adjustment should be made in the same manner listed above, but in 1/4 turn increments. Because this truss rod is removable, a few have been installed or reinstalled "upside down", necessitating adjustments in the opposite directions of what would normally be expected. This had originally been done to mimic the effects of the original left-handed threaded truss rod, as to not confuse owners of older models.

Original Removable Truss Rod: This can be found on models made in the 1980's through some as late as 1998. The threads allow tightening of this rod only to the left, which may seem somewhat counterintuitive to some. If the adjustment nut comes off when turned clockwise, it is a sure sign that your bass has been fitted with this type of truss rod. The effects of tightening this truss rod depend on whether it has been installed with the threaded side up or down.

Adjusting the Just-A-Nut II

The nut should be adjusted by pressing the string on the 3rd fret and looking to the distance of the string to the 1st fret. This should be on the G-str. just a very little, on the E-str. .0 .5 to 0.7 mm. Do the fine adjustment as low as possible, that the open string does not buzz. Also, a too low adjusted nut might cause a buzz between a fretted note and the nut. (This you might find between the 5th and 9th fret in case).

Set the individual string height at the nut so that the strings are as low as they can be without buzzing and rattling when you play the string in your usual playing manner. Warwick's new Just-A-Nut II allows adjustment without the removal of the strings. Simply insert your 1.5mm Allen wrench into the fittings on the top of the nut and raise or lower as needed.

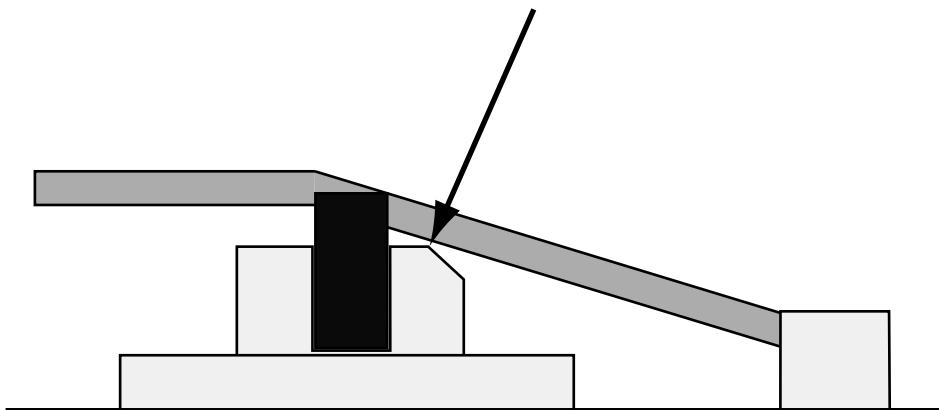
Basses equipped with the original brass Just-A-Nut I should be adjusted as follows: Loosen the string slightly, pull the string out of its slot on the nut, then turn the Just-A-Nut screw to raise or lower the action as needed. Replace the string in the nut slot and check the playability.

Adjusting the Bridge

Fine-tune the individual string heights to taste. This is done by loosening the set screw on the side of each saddle piece and raising or lowering the individual saddle piece by adjusting the two set screws from the top. Be sure to lock the saddles back in place when you are finished. This is also how you make adjustments to the string spacing. A general setup lets the single height of the strings follow the radius of the fingerboard.

The bridge height should be adjusted according to your individual needs. To raise your bridge, loosen the two locking screws in the center of the bridge, then turn the height adjustment screws on the 4 corners until your desired height is reached. Tighten the center locking screws down when you have finished. Lowering the bridge is done the opposite way, although it is not necessary to loosen the locking screws first. Remember that the harder you hit the string, the higher you will need to set the action to prevent buzzes and rattles. Each instrument is set up in the factory to ensure that it can be played with minimum rattle and buzz in every fret space when played at an average players' mezzoforte, with the possible exception of some notes on the low strings above the 12th fret. After your bridge height has been set, you may need to go back and adjust your truss rod (see the notes on setting your truss rod). A factory setup measures approximately 2 mm between the bottom of the G string and the top of the 24th fret and about 2.5 mm on the bass (B or E) side. Players with a lighter touch may be able to use a lower action, while those using a pick may require a slightly higher action.

Raisen the bridge might cause, that the string touches the body, which holds the string saddle. This might cause rattling and string breakage. In this case, we recommend you lower the bridge and raise the single saddles.

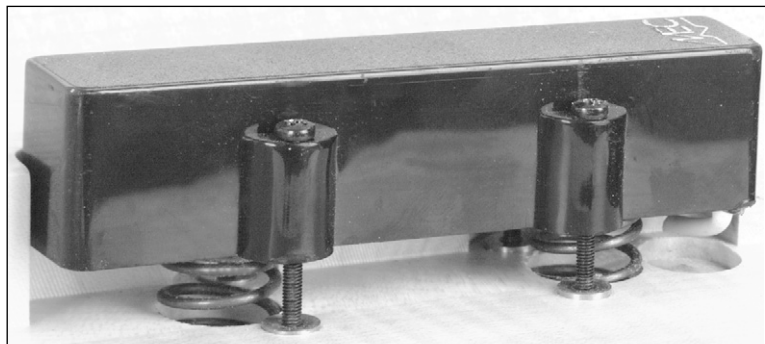


Adjusting Pickup Height

The pickups should be set relatively close to the strings for the best tone. The bridge pickup in particular should be set as close as playing style and intonation will allow. (If the pickups are set ridiculously close to the strings and/or have very strong magnetic fields like the Corvette FNA's pickup, the intonation can get wacky.) Start at 5/32" (4mm) or less on the bridge pickup, then set the height of the neck pickup until it approximately balances in output level. If you play hard, and the strings are always slapping against the pickups when you play, then this setup is too close. In general, the closer the pickup is to the strings, the fatter and fuller it will sound. The signal to noise ratio is also optimized.

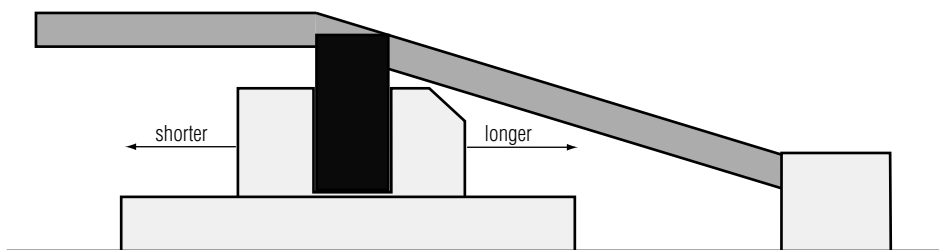
Second, the output of the pickup varies as the square of the distance from the string. This means that the string-to-string balance of a bass with the pickups set nice and close can be significantly affected by changing the saddle height slightly on a given string. Sight along your bass from the bridge to the neck.

Do the string heights approximately follow the radius of the neck? Is one of the strings higher or lower than it should be? Uneven string output can be the result! Some people like the strings to be level from E to G, some people like to follow the fingerboard radius. The pickup can also be tilted as a balancing tactic. Many people lower the bass side slightly, but there are so many variables (i.e. cabinet response, string gauges, room response, playing style) that there is no right setting here.



Setting the Intonation

Set the intonation for each string so that the harmonic at the 12th fret is the same pitch as the fretted note at the 12th fret. This is best done with an electronic tuner, but can be done by ear. Use the same fretting pressure as you use in normal playing for the best results. If the fretted note is sharp to the harmonic, the string needs to be made longer. Use the individual screw adjustments at the bridge to make each string shorter or longer as needed to get the harmonic and the fretted note the same. Use a phillips screwdriver with a fresh #1 tip.



Body Care Instructions

How best to care for your instrument

You have purchased a high-quality Warwick-Bass, which was manufactured under special conditions and lives up to the highest quality standards. In order to enjoy your instrument for a long time and to avoid damage to the sensitive wood, you should follow a few simple rules. Never expose your instrument to extreme weather conditions like heat, direct sunlight, cold, dryness or humidity. Should material defects occur after exposure to these elements, during use or storage, then Warwick will not be held responsible.

Never use household cleaners to treat the surface of your instrument, as the chemical substances contained in those detergents could cause irreparable damage to the surface. Furthermore, please avoid contact with wet clothing as especially light instruments could sustain minor discoloration.

Here is how you should care for your bass:

Natural Oil Finish

When you purchased your Warwick-Bass you also received a can of our special bees-wax. With new instruments, this surface finisher should be applied with a soft cloth at least once a week. After first having used the bass, however, you should treat all primary usage areas with the wax. Otherwise, changes in the color of the wood could occur on direct contact areas.

In order to avoid this, you should treat your new instrument frequently with the wax. This is especially the case in the beginning, as the wood and oil finish may become damaged and discolored.

After regular application of the wax a surface will build up that is similar to a polished wood floor. This layer seals and protects the wood longer so that frequent waxing will become obsolete.

An exact number of advised applications cannot be given as this will depend on the frequency of use of the instrument. Apply the wax using a soft cloth and let it soak in for about 2 to 3 minutes before polishing with a clean cloth. Avoid cleaning detergents as they contain too many chemical substances. Furthermore, the hardware should be cleaned with a dry clean cloth as often as necessary.

Colored Oil Finish (Satin Lacquer-Finish)

All Colored Oil models are completely sealed by their satin lacquer-finish and therefore do not require any special treatment. For the cleaning of the surface you should simply use a slightly damp cloth and clean the soiled areas applying light pressure. A wax treatment is not advisable.

High Polish

Models with High Polish lacquer-finish should — ideally after each use — be freed from dust and dirt. Use a silicone-free cloth. Fabrics containing silicone could permanently damage the lacquer-finish.

Should discoloration appear on the surface, or lose its shine, you can 'freshen' it up by using a special polish from your music-dealer. Please, always consult an expert before such treatment. You will receive the best advice from the store where you bought your instrument.

Caring for your fret-board

The neck of the bass usually gets sufficient humidity through general use and touch by your hands. There is, however, a special fret-oil, which can be applied on the back of the neck after each use (only with oil-finished necks!)

Once again, the frequency of the applications depends on how dry the wood is and how the 'grip' of the neck feels. The fret-board, however, should be cared for regularly with a suitable oil.

Make it a rule to use this oil in moderation. If the oil is not completely soaked in after a few days, then you have applied too much.

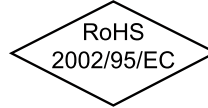
And last but not least...

We hope you will have fun with your instrument and if you follow our care instructions you will be able to enjoy it for many years to come. Should you have any further questions regarding the care of your bass, please contact us: phone 0049 - 37422-555 0, fax: 0049 - 37422-555- 99 or use our e-mail address: info@warwick.de.



This recycling logo informs the end user that it is forbidden to throw away the product in the trash. It has to be disposed of accordingly.

Weee-Nr.: DE93670540



**Please see the new Warwick Bass Forum on www.warwick.de
For support information please refer to support@warwick.de**

**Visite por favor el nuevo forum Warwick de bajo en www.warwick.de
Para soporte técnico e información, dirigirse por favor a support@warwick.de**

**Por favor veja o novo Fórum de Baixos da Warwick em HYPERLINK www.warwick.de
Para mais informações escreva para HYPERLINK support@warwick.de**

**Visitare il nuovo Forum Warwick Bass: www.warwick.de
Per supporto tecnico: support@warwick.de**

**Veillez consulter le nouveau forum sur les basses Warwick à l'adresse www.warwick.de
Si vous avez besoin de plus d'informations contactez support@warwick.de**

**Das neue Warwick Bass Forum finden Sie auf www.warwick.de
Bei technischen Fragen wenden Sie sich bitte an support@warwick.de**

**ワーウィック・ウェブサイトへお越してください。HYPERLINK "<http://www.warwick.de>"
リニューアルしたワーウィックベースフォーラムをご覧ください。
サポート情報などは HYPERLINK "<mailto:support@warwick.de>" へお寄せください。**

**인터넷 홈페이지 : <http://www.warwick.de>
새로운 Warwick 베이스 포럼을 참고하시려면 www.warwick.de에 방문하십시오.
고객 지원을 받으시려면 support@warwick.de에 메일을 보내십시오.**

**请登录 HYPERLINK "<http://www.warwick.de>" 浏览握威贝司全新论坛
有任何问题 请发邮件至 HYPERLINK "<mailto:support@warwick.de>"**

**Nové Warwick Bass Forum najdete na webových stránkách: HYPERLINK "<http://www.warwick.de> www.warwick.de
Máte-li nějaké technické dotazy, pište na: support@warwick.de**

Headquarters:
Branch China:
Branch UK:
Branch Switzerland:
Branch CZ:

Warwick GmbH & Co. Music Equipment KG • Gewerbepark 46 • 08258 Markneukirchen/Germany • E-Mail: info@warwick.de
Warwick Music Equipment (Shanghai) Ltd., Co. • Shanghai Waigaoqiao Free Trade Zone • Shanghai 200131/P.R.China • E-Mail: info@warwick.cn
Warwick Music Equipment Trading (Manchester UK) Ltd. • 75 Bridge Street • Manchester M3 2RH / Great Britain • E-Mail: info@warwickbass.co.uk
Warwick Music Equipment Trading (Zurich) GmbH • Kriesbachstrasse 30 • 8600 Dübendorf / Switzerland • E-Mail: info@warwick.ch
Warwick Music Equipment Trading (Praha CZ) s.r.o. • Spálená 23/93 • 11000 Praha 1 / Czech Republic • E-Mail: info@warwick.cz
Visit us on the World Wide Web: <http://www.warwick.de>

