

Marshall

Valvestate

***VS100R & VS102R
Combos
& VS100RH Head***

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*Whilst the information contained herein is correct at the time of publication,
due to our policy of constant improvement and development, Marshall
Amplification plc reserve the right to alter specifications without prior notice.*

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Handbook

WARNING!

PLEASE READ THE FOLLOWING LIST CAREFULLY

- A. ALWAYS ensure that a good quality mains plug is fitted to your Valvestate™ conforming to the latest B.S.I. standards (UK only) lead supplied.
- B. ALWAYS ensure that the plug is wired in accordance with the regulations of your country.
- C. DO NOT attempt to remove the chassis. There are no user serviceable parts inside your Valvestate™.
- D. ALWAYS have your Valvestate™ serviced or repaired by competent, qualified service technicians.
- E. NEVER use your Valvestate™ in damp or wet conditions.
- F. **WARNING This apparatus must be earthed.**

VALVESTATE

The concept behind Marshalls' revolutionary Valvestate™ technology is to simulate the performance of a Marshall valve power stage without actually using power valves. By providing the warmth, feel, responsiveness and sheer musicality of a valve amp without involving the cost and weight, Valvestate™ has placed the classic Marshall sound in the hands of thousands of waiting guitarists the world over.

With the release of our VS15, VS15R, VS30R, VS65R, VS100R & VS102R combos and VS100H amplifier head, we have produced a range of amplification ideal for a host of different playing environments. The VS15, VS15R and VS30R are perfectly suited to home practice with clean and overdrive options, headphone sockets and on the VS15R and VS30R reverb. You will also find that with any of these models backstage warm-ups have never been so much fun or as inspiring, and in the case of the VS30R neither has jamming with your friends.

The VS65R, VS100R, VS102R and VS100H will easily handle any of the above applications but also boast many additional features plus a single ECC83 valve in the pre-amp to add greater sparkle to clean and extra grind and dynamics to crunch and overdrive settings. This flexibility in addition to their increased power ratings make these amps ideal for rehearsal and full live performance.

This handbook is designed to help you to get the most from your Valvestate™ amplifier. However, we would stress that the simplest way of getting the best from your Valvestate™ is by experimenting. Don't be afraid of using radical settings if that is what is required to create the sound that you want as Valvestate™ is radical technology designed to handle the most gruelling punishment of any playing situation with ease.

VS100R/VS102R: 100 Watt Combo with Reverb

VS100H: 100 Watt Head with Reverb

By taking full advantage of the advances made by our Research and Development Department since the release of our first Valvestate range we have produced the VS100R & VS102R (combos) and VS100H (head). Sharing exactly the same facilities these 100 Watt models both feature an ECC 83 valve driven pre-amp and include a number of brand new functions such as switching between Clean, Overdrive 1 and Overdrive 2 channels, making them ideal for the gigging guitarist. In addition separate reverb controls for Clean and Overdrive channels and lastly a Power Dimension Switch specially designed to emulate, at lower volume levels, the extra saturation found when playing through a transformer and valve power stage pushed to the limit, make this amp a real force to be reckoned with.

Front Panel Features

1. Input

Plug your guitar in here. We recommend that you always use a high quality screened cable to help prevent noise, interference and unwanted feedback.

2. Volume

This controls the volume of the Clean Channel and is useful for balancing the level of the Overdrive and Clean Channels. Once turned past half way this channel will start to crunch up your guitar sound for semi-distorted chords and bluesy leads.

3. CLN/OD LED

Indicates whether Clean or Overdrive has been selected. Red indicates Overdrive.

4. Bass

Turning the Bass control will effect the amount of low frequencies or bottom end in your guitar tone. Rotating this control clockwise will increase the lower tones and, depending on other settings, will generally make your tone warmer and heavier if combined with distortion. By turning the Bass control anti-clockwise you will reduce the bass frequencies in your tone which will make your sound sharper, thinner and more cutting.

It should be remembered that your guitar will probably be the main influence in your overall sound and a naturally bassy guitar for example will probably need less bass on the amplifier than a naturally trebly guitar.

5. Middle

The middle frequencies are those which generally affect the size of your sound. By increasing the amount of middle in your tone your guitar will sound fatter, conversly reducing the middle frequencies will make your guitar sound thinner.

6. Treble

By adjusting this Treble control you can add or take away the higher frequencies in your guitar tone when on the Clean Channel. By turning up the Treble control and increasing those high frequencies you will make your guitar sound brighter and more cutting.

7. Clean / Overdrive Switch

Allows for switching between Clean and Overdrive via the front panel.

8. Tone Shift Switch

Re-configures the channel voicing of the clean Channel giving the option of a boost in mid-range frequencies combined with a cut in bass frequencies.

9. Gain

Controls the input signal from the guitar and the amount of gain within the pre-amp when on Overdrive 1 channel. Increasing the amount of gain will increase the amount of distortion in your guitar sound and to some extent increase the volume. Having the gain level fairly low will result in vintage style blues crunch. Increasing this will result in higher gain sounds ideal for classic rock tones.

10. Volume

Controls the volume of Overdrive 1 channel.

11. OD 1/2 Switch

Switches between Overdrive 1 channel and Overdrive 2 channel. Overdrive 1 can be looked at as the traditional overdrive or distortion channel giving excellent crunchy blues rock tones, whereas Overdrive 2 takes off where Overdrive 1 finishes delivering searing high gain sounds.

12. Gain

This Gain control operates in the same way as the previous Gain control (item 9). Increasing this Gain control will increase the amount of distortion on Overdrive 2.

13. L.E.D.

Indicates selection of Overdrive 1 or Overdrive 2.

14. Contour

The Contour control basically shifts the mid-range frequencies in your guitar tone when on Overdrive 2. By turning the Contour fully clockwise you will scoop out of your sound most of the middle frequencies. If you

combine this setting with heavy distortion and high Treble and Bass settings you can get a killer 'thrash' tone, perfect for brutal rhythms and vicious leads. By turning the Contour fully anti-clockwise you can get some great fusion type tones. We would suggest that you spend some time experimenting with this control to find the optimum setting for your style, if you're not sure, simply leave the control set to 12 o'clock.

15. Volume

Controls the volume of Overdrive 2 channel.

-Overdrive Equalisation-

The following Bass, Middle and Treble controls are used for both Overdrive channels.

16. Bass

This controls the amount of bottom end or low frequencies in your guitar tone. When using a heavily distorted tone, increasing the bass will generally make the tone darker and heavier.

17. Middle

The middle frequencies are those which generally affect the size of your sound. By increasing the amount of middle in your tone your guitar will sound fatter, conversely reducing the middle frequencies will make your guitar sound thinner.

18. Treble

By adjusting the Treble control you can add or take away the higher frequencies in your guitar tone. By turning up the Treble control and increasing those high frequencies you will make your guitar sound more cutting.

19. Power Dimension Switch

The Power Dimension Switch is designed for use in situations where you have set your amp to get your sound but it is simply too loud for the given situation. Its function is to emulate, at lower volume levels the extra saturation found when playing through a transformer and valve power stage pushed to the limit.

20. FX Loop Level

It is possible to adjust the FX Loop Level 10dB to ensure that the FX Loop is perfectly suited to the type of effects unit that you are using, i.e. rack mounted or floor pedal.

21. FX Mix

When using the FX Loop on the rear panel the FX Mix allows you to dial in the desired amount of effected signal into your overall sound. Turning the control fully clockwise will result in a fully effected sound, i.e. no dry signal and turning the control fully anti-clockwise will result in a fully dry sound.

-Reverb-

Adding reverb to your guitar tone will add ambience and size, giving the effect of playing in a large empty room or hall. The VS100R, VS100H & VS102R feature separate reverb levels for the Clean and Overdrive channels giving you greater control over your sound.

22. Clean Reverb

Dictates the amount of reverb on the Clean Channel.

23. Overdrive Reverb

Controls the amount of reverb on the Overdrive Channel.

24. Power Switch

Switches the mains power to the amplifier.

Rear Panel Features

1. Mains Input

For connection to mains. Always ensure that a good quality lead and plug are used and wired in accordance with your country's regulations.

2. Head Phone Jack

For connection of headphones. Connection of headphones will automatically cut off internal speaker.

3. & 4. Loudspeaker Jacks

For connection to external loudspeakers. The minimum operating impedance for the VS100R, VS100H & VS102R is 4 Ohms. The internal speaker on the VS100R/VS102R is rated at 8 Ohms, therefore if using an external speaker in conjunction with the internal speaker, the external speaker should be rated at 8 Ohms.

5. Footswitch Jack

For connection of footswitch. Both the VS100R/VS102R and VS100H are three channel amplifiers and it is possible to switch between the Clean Channel and Overdrive 1 and Overdrive 2 Channels via the footswitch which also features LED's to indicate status.

6. Effects Return Jack

For connection from the output of an external effects processor.

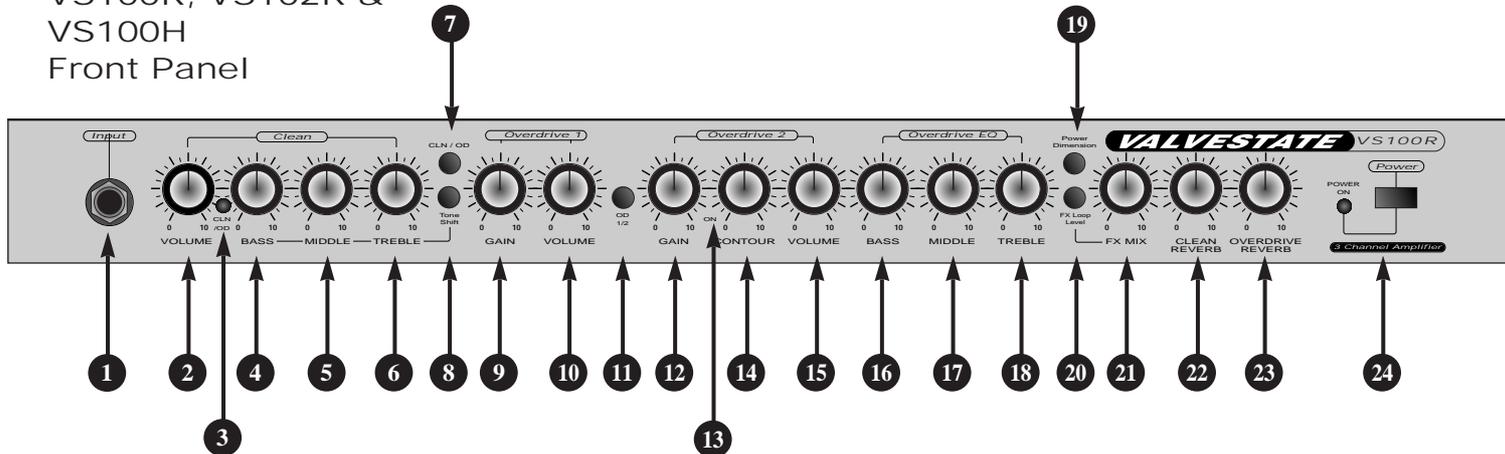
7. Effects Send Jack

For connection to the input of an external effects processor.

8. D.I. Jack

For connection to recording or P.A. equipment, featuring Marshall's acclaimed Speaker Emulation circuitry as featured on the JTM60 range.

VS100R, VS102R & VS100H Front Panel



VS100R, VS102R & VS100H Rear Panel

