



Marshall

MG
SERIES 100DFX

MG
SERIES 100HDFX



Owners Manual

Marshall

From Jim Marshall

I would like to personally thank you for selecting one of two 100 Watt models in my new MG range – the MG100DFX 1x12" Combo or the MG100HDFX Head.

As a musician myself, I fully understand what it takes to perform live in a band situation. In addition to talent, dedication and a lot of hard work, you also need equipment that will help you deliver the goods in each and every playing situation you find yourself in. With this goal firmly in mind, I set my experienced R&D team the task of designing a new range of affordable MG amplifiers that will deliver the tone you're looking for at all volume levels – from quiet late night practice to a full-blown live gig and all points in-between – in the way only a Marshall can.

Utilising groundbreaking new technologies, some of which were developed for our critically acclaimed AVT range, the new MG Series raises the standard for what can be expected from a value-for-money range of guitar amplifiers and defines a new benchmark. For example, the power amp section of your new combo boasts FDD (Frequency Dependent Damping) – a radical new feature that is exclusive to Marshall Amplification and accurately mimics the way our all-valve amplifiers interact with a loudspeaker. As a direct result of FDD, your new MG100DFX or MG100HDFX will give you a sound and feel never before thought possible in such an affordable, non-valve amp.

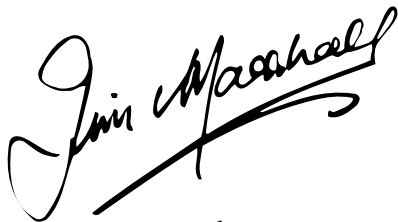
The DFX (Digital Effects) featured in both the MG100DFX Combo and MG100HDFX Head have been custom voiced by our in-house digital effects experts. Each one of the five effect types on offer (Chorus/Delay, Delay, Chorus, Flange and Reverb) have been designed to emulate the much sought after warmth and feel of analogue effects, but in a highly flexible digital format. Furthermore, a wide range of variations for each effect are quite literally at your fingertips – merely tweaking the three DFX controls (Preset/Adjust & FX Level controls for the Chorus/Delay, Delay, Chorus and Flange options; and a separate Level control for the Reverb) on the front panel, will give rise to sounds that range from subtle to radical, while always remaining both natural and musical.

Like all the amplifiers in the new MG range, state-of-the-art manufacturing and stringent quality control procedures ensure that these combos meet the high standard of build you have come to expect from all Marshall products. The MG100DFX and MG100HDFX were completely designed and engineered at my Headquarters in Milton Keynes, England.

Whether the MG100DFX or MG100HDFX is your first ever Marshall, or is the latest addition to your arsenal of amps, the tone, flexibility and feel of these compact, rugged units is guaranteed to deliver the goods – from bedroom to backstage to onstage!

I wish you every success with your new Marshall. Welcome to the family...

Yours Sincerely,



WARNING! - Important safety instructions

WARNING: This apparatus must be earthed!

- A. PLEASE read this instruction manual carefully before switching on.
- B. ALWAYS use the supplied mains lead, if a replacement is required please contact your authorised Marshall Dealer.
- C. NEVER attempt to bypass the fuses or fit ones of the incorrect value.
- D. DO NOT attempt to remove the amplifier chassis, there are no user serviceable parts.
- E. Refer all servicing to qualified service personnel.
Servicing is required when the apparatus has been damaged in any way, such as when the power supply cord or plug 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.
- F. NEVER use an amplifier in damp or wet conditions. No objects filled with liquids should be placed on the apparatus.
- G. ALWAYS unplug this apparatus during lightning storms or if unused for long periods of time.
- H. PROTECT the power cord from being walked on or pinched particularly at plugs, convenience receptacles and at the point where they exit from the apparatus.
- I. DO NOT switch the amplifier on without the loudspeaker connected.

▶ Note: This equipment has been tested and found to comply with the requirements of the EMC directive (Environments E1, E2 and E3 EN 55103-1/2) and the Low Voltage directive in the E.U.

▶ EUROPE ONLY - Note: The Peak Inrush current for the MG100DFX Combo and the MG100HDFX Head is 21 amps.

▶ CAUTION: Any changes or modifications not expressly approved by the party responsible for compliance may void the users authority to operate the equipment.

▶ Note: It is recommended that all audio cables, with the exception of the speaker lead(s), used to connect to the MG100DFX and MG100HDFX are of a high quality screened type. These should not exceed 10 metres in length.
Always use a non-screened Marshall approved speaker lead when connecting an extension cabinet to these units.

▶ WARNING: Always ensure free movement of air around the amplifier!

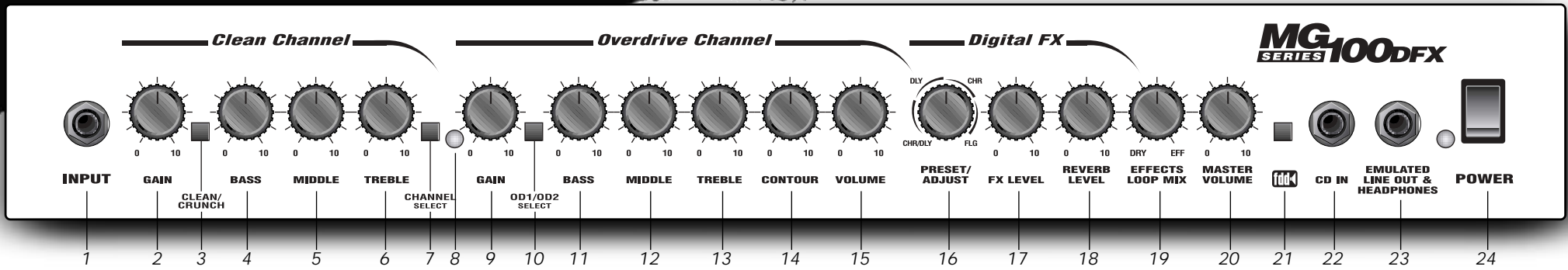


USA ONLY - DO NOT defeat the purpose of the polarised or grounding type plug. A polarised plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. When the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.

Follow all instructions and heed all warnings

KEEP THESE INSTRUCTIONS !

MG100DFX & MG100HDFX Front Panel Features



1. INPUT jack

Use a good quality guitar cable (i.e. one that's screened/shielded) to plug your guitar in here.

2. Clean Channel GAIN control

The Clean Channel has two selectable modes, Clean & Crunch. When in Clean mode, the Gain control takes you from clean, bell-like tones to a mild, bluesy distortion at high settings. When in Crunch mode, this control takes you from a creamy, '70s crunch, to the roar of a hot-rod JCM800 and all points in-between.

3. CLEAN / CRUNCH Select

Push switch to select either clean or crunch sounds on the normal channel (push in for Crunch).

4. Clean Channel BASS control

Turning up the Bass control will add warmth and low-end depth to your clean sound. The Bass control can be used in conjunction with the FDD switch (21) to produce deep sounding, valve-like clean tones that are well defined yet still full and round.

5. Clean Channel MIDDLE control

Adjusting the middle frequencies in your Clean Channel will vary the amount of body to your sound. Attenuating (decreasing) the middle by turning this control anticlockwise will yield a more hollow sound with the bass and treble frequencies appearing to be more accentuated. Conversely, increasing the middle will add body to the Clean Channel's sound.

6. Clean Channel TREBLE control

Increasing the Treble will make your clean sounds brighter and more cutting, turning it down will decrease your tones edge and make it sound softer as a result.

7. CHANNEL SELECT switch

This push switch allows you to change between the amp's two channels, Clean and Overdrive, via the front panel. When this switch is 'out' the Clean Channel is engaged, pushing it 'in' switches to the

Overdrive Channel. Channel switching can also be done via the included two-way footswitch (when the footswitch is connected the CHANNEL SELECT switch is not functional).

Note: When the Overdrive Channel is selected, the OD LED (8) will light up red.

8. OD LED

When illuminated, this LED indicates that the Overdrive Channel has been selected by either the Channel Select switch (7) or the supplied two-way footswitch.

9. Overdrive Channel GAIN control

Turning up the Gain control will increase the amount of preamp distortion generated in the Overdrive Channel. Low Gain control settings will produce classic rock and blues tones. Crank this control for fat and aggressive sounds that are perfect for soloing or hard rock and nu-metal riffing.

10. OD1 / OD2 Select

OD1 mode (switch out) offers more distortion than most amps, OD2 (switch in) takes you to the next level and is definitely not for the faint-hearted!

11. Overdrive Channel BASS control

Turning up this control will add extra low-end 'thump' to high gain riffs and a warm, natural sounding depth to lower gain crunch tones. Using the Bass control in conjunction with the FDD switch (21) will allow you to dial in the exact amount of low-end 'thump' and tightness you are looking for.

12. Overdrive Channel MIDDLE control

Adjusting the middle frequencies in your Overdrive Channel will vary the amount of body to your sound. Attenuating (decreasing) the middle by turning this control anticlockwise will yield a more hollow sound with the bass and treble frequencies appearing to be more accentuated. Conversely, increasing the middle will add body to the Overdrive Channel's sound.

13. Overdrive Channel TREBLE control

This important knob controls the aggressive top-end 'sizzle' you have on high gain sounds and the 'cut' and definition of lower gain crunch tones. Experimenting with this control will help you to dial in your own signature tones on your amp.

14. Overdrive Channel CONTOUR control

This highly effective tone control works by radically modifying the mid-range (body) of your sound. The tone can vary from traditional and woody sounding (control set at 0), to balls-to-the-wall (control set midway), to aggressive, 'scooped' and modern (turned up to 10) and all points in-between.

15. Overdrive Channel VOLUME control

This control adjusts the volume of the Overdrive Channel. The louder you turn up this channel, the 'looser' your amp will sound and feel – especially with the FDD switch (21) engaged. This behaviour is exactly what a good all-valve amplifier does and is a result of our proprietary FDD circuitry.

16. Digital FX PRESET / ADJUST control

This control serves a dual purpose. Not only does it allow you to select one of the four types of effects on offer (Chorus / Delay (CHR/DLY), Delay (DLY), Chorus (CHR) or Flange (FLG)), it also allows you to adjust a parameter as you sweep it through each of the four effect segments. The parameter you can adjust for each of the four effect segments is shown below:

Effect	Adjustable Parameter	Description
Chorus and Delay (CHR/DLY)	Delay Time (from short to long as you turn the Preset/Adjust control clockwise through the CHR/DLY segment)	This multi-effect combines a lush, fixed speed Chorus with a variable time Delay.
Delay (DLY)	Delay Time (from short to long as you turn the Preset/Adjust control clockwise through the DLY segment)	Short Delay Times will have less repeats for 'groovy' surf and rockabilly tones. Increasing the Delay Time increases the number of repeats for a much more atmospheric, 'stadium' effect.
Chorus (CHR)	Speed (from slow to fast as you turn the Preset/Adjust control clockwise through the CHR segment)	At slow Speeds a mellow, Phase-like sweep occurs. As the Speed is increased a more traditional chorus effect is heard. At maximum Speed, a psychedelic vibrato results.
Flange (FLG)	Speed (from slow to fast as you turn the Preset/Adjust control clockwise through the FLG segment)	At slow Speed settings the amount of regeneration is increased for huge 'jet engine-like' sweeps. As the speed is increased the regeneration decreases to produce a lush, natural sounding Flange effect. When the Speed is maxed out, a fast vibrato results.

17. Digital FX LEVEL control

This controls how much of the chosen effect gets mixed in with your unaffected (dry) guitar tone. Want to hear more of the DFX you've just selected? Then simply turn this control up!

Important Footswitch Note: Using the supplied two-way footswitch, you can switch the selected DFX on/off.

18. REVERB LEVEL control

This control lets you add a lush Reverb to your sound – from a subtle hint to cavernous and all points in-between. Designed by our in-house digital experts, this custom designed Marshall Reverb is highly musical and always sounds natural – it never gets harsh or 'fake' sounding.

Important Footswitch Note: The supplied footswitch does NOT switch the Reverb on/off.

19. EFFECTS LOOP MIX control

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 anticlockwise will result in a fully dry sound.

20. MASTER VOLUME control

As its name suggests, the Master Volume control determines the overall volume of your amplifier. So after setting-up the relative volume of Channels 1 & 2 the overall level can be adjusted without affecting your all-important Clean/Overdrive balance.

21. FDD (Frequency Dependent Damping) switch

Marshall's proprietary FDD circuit accurately mimics the way an all-valve amplifier interacts with the loudspeaker(s) and adds a width and depth to your sound which has been unachievable in an affordable solid-state amplifier... until now! To engage FDD simply press this switch in.

22. CD IN jack

If you want to jam to your favourite CD or tape, merely connect the headphone output of your CD or tape player here, adjust the CD/tape player's volume to match that of your guitar and you've got the perfect 'play-along' practice system.

23. EMULATED LINE OUT & HEADPHONES jack

This jack can be used as either an Emulated Line Out or as a Headphone output. This means you can use this socket to connect your amp directly to your multi-track recording machine and you'll get a great, speaker emulated guitar sound direct to disk or tape. Alternatively you can plug your headphones in here for a killer, speaker-emulated sound!

TIP: How to practise or record in 'silence': The Clean Channel GAIN control (2) and the Overdrive Channel VOLUME control (15) will control the level of the headphone and line out.

The speaker output can be adjusted independently using the MASTER VOLUME control (20). Setting the MASTER VOLUME control (20) to zero will allow silent recording or practice.

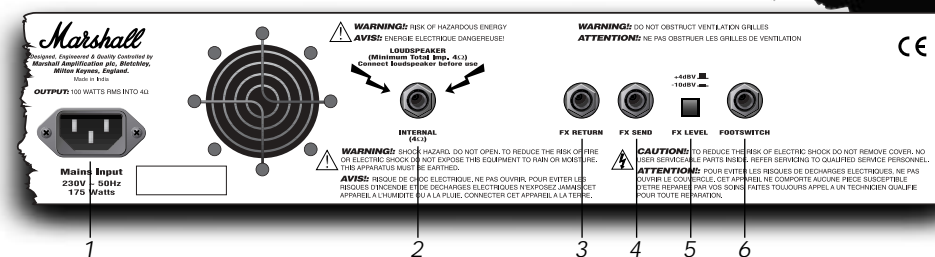
24. POWER Switch & LED

The power switch turns your amplifier on and off. The LED will be lit when your amplifier is on and will not be lit when the amplifier is switched off.

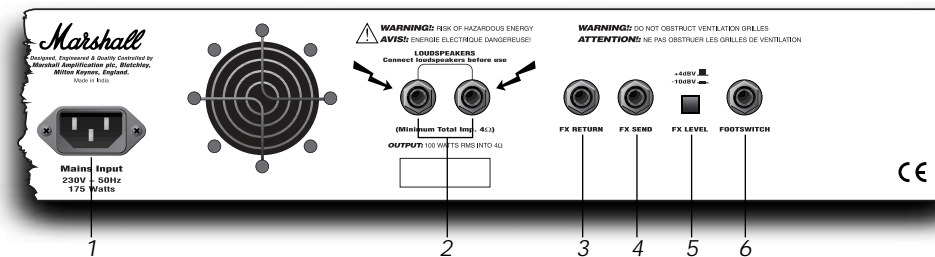
Note: Before connecting to the mains electricity supply, always ensure that your amplifier is compatible with your electricity supply, as detailed on the rear panel.

Please ensure the amplifier is switched off and unplugged from the mains electricity supply before being moved.

MG100DFX Rear Panel Features



MG100HDFX Rear Panel Features



1. MAINS INPUT Connector

The MG amplifier is provided with a detachable mains (power) lead which is connected here. The specific mains input voltage rating that your amplifier requires is clearly indicated on the back panel. Before connecting to the mains for the first time please make sure that your amplifier is compatible with your electricity supply.

2. LOUDSPEAKER Output(s)

MG100DFX Combo

There is one speaker jack socket on the MG100DFX (marked 'INTERNAL 4Ω'), this is where the MG100DFX power amplifier is connected to the internal Celestion loudspeaker.

MG100HDFX Head

The MG100HDFX Head has two speaker sockets for connection to either 1 or 2 external cabinets. Ensure the total load impedance is equal to, or exceeds, 4 ohms.

Always use a non-screened Marshall approved speaker lead when connecting an extension cabinet to these units.

3. FX RETURN

This is where you connect the OUTPUT of the effects processor you are using in the effects loop.

4. FX SEND

If you want to use an external effects processor in your amp's built-in Parallel effects loop, this is the jack you connect to the INPUT of the unit you are using.

5. FX LEVEL Switch

Selects the level to match your external effects units (+4dB for rack units and -10dB for pedals).

6. FOOTSWITCH

Connect the supplied two-way footswitch here. Its left button (marked Channel) enables you to change channels and its right button (marked DFX) allows you to switch the DFX Section on/off.

Important Footswitch Note: The supplied footswitch does NOT switch the Reverb on/off.

Technical Specification
Especificaciones técnicas
Technische Daten
Caractéristiques techniques
技術情報

Power Output	100W RMS into 4Ω
Potencia de salida	100W RMS sobre 4Ω
Ausgangsleistung	100W RMS an 4Ω
Puissance de sortie	100W RMS sous 4 ohms
パワー出力	100W RMS / 4Ω 接続
Main Guitar • Input Impedance	1MΩ
Impedancia de entrada principal de guitarra	1MΩ
Guitar • Input Eingangsimpedanz	1MΩ
Impédance d'entrée	1MΩ
メインギター・入力インピーダンス	1MΩ
CD Input • Input impedance	5.6kΩ
Impedancia de entrada de CD	5.6kΩ
CD Input • Eingangsimpedanz	5.6kΩ
Impédance d'entrée CD	5.6kΩ
CD入力・入力インピーダンス	5.6kΩ
Emulated Output • Level	+4dBV
Nivel de salida de línea simulada	+4dBV
Emulated Output • Ausgangspegel	+4dBV
Niveau de sortie	+4dBV
エミュレート出力・レベル	+4dBV
Weight	22.4kg
Peso	22.4kg
Gewicht	22.4kg
Poids	22.4kg
重量	22.4kg
Size (mm)	590mm x 526mm x 277mm
Tamaño (mm)	590mm x 526mm x 277mm
Maße (mm)	590mm x 526mm x 277mm
Taille (mm)	590mm x 526mm x 277mm
サイズ	590mm x 526mm x 277mm

Technical Specification
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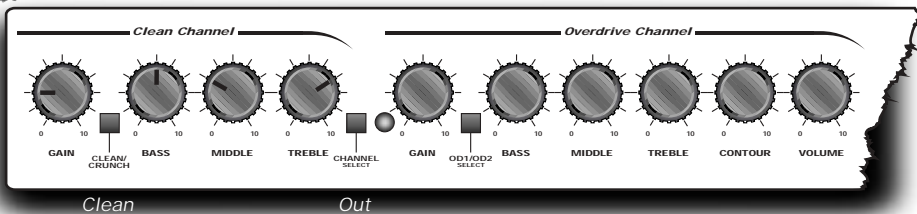
Power Output	100W RMS into 4Ω
Potencia de salida	100W RMS sobre 4Ω
Ausgangsleistung	100W RMS an 4Ω
Puissance de sortie	100W RMS sous 4 ohms
パワー出力	100 W RMS / 4Ω 接続
Main Guitar • Input Impedance	1MΩ
Impedancia de entrada principal de guitarra	1MΩ
Guitar • Input Eingangsimpedanz	1MΩ
Impédance d'entrée	1MΩ
メインギター・入力インピーダンス	1MΩ
CD Input • Input impedance	5.6kΩ
Impedancia de entrada de CD	5.6kΩ
CD Input • Eingangsimpedanz	5.6kΩ
Impédance d'entrée CD	5.6kΩ
CD入力・入力インピーダンス	5.6kΩ
Emulated Output • Level	+4dBV
Nivel de salida de línea simulada	+4dBV
Emulated Output • Ausgangspegel	+4dBV
Niveau de sortie	+4dBV
エミュレート出力・レベル	+4dBV
Weight	12.8kg
Peso	12.8kg
Gewicht	12.8kg
Poids	12.8kg
重量	12.8kg
Size (mm)	590mm x 253mm x 270mm
Tamaño (mm)	590mm x 253mm x 270mm
Maße (mm)	590mm x 253mm x 270mm
Taille (mm)	590mm x 253mm x 270mm
サイズ	590mm x 253mm x 270mm

Suggested Settings
 Configuraciones que sugerimos
 Soundvorschläge
 Exemples de Réglages
 設定例

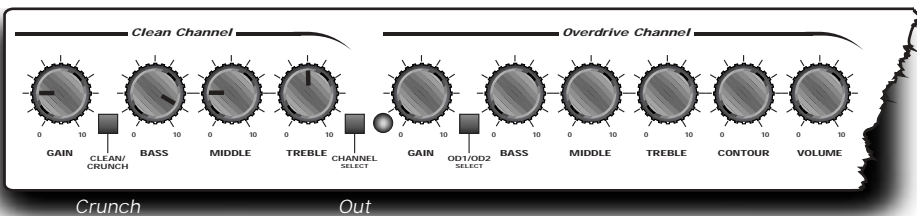
Here follows four sample settings to act as starting points from which to develop your own sounds.

N.B. Volume should be adjusted to taste.

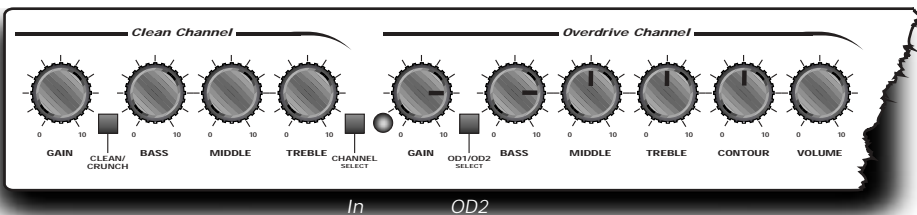
Bright Clean



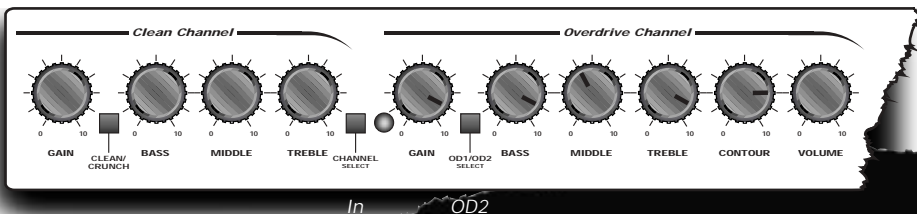
Classic Crunch



Lead



Metal



Marshall

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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.