JTM Valve Combos & JTM 600 Valve Head.

From the Chairman

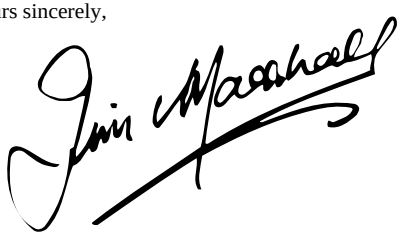
I would like to thank you personally for selecting one of our JTM valve amplifiers.

For over thirty three years now my Company has been recognised around the world as one of the leading manufacturers of quality amplification. This is a direct result of our continual investment in not only research and development, but also people, expertise and new production techniques to enable us to design and manufacture consistently innovative products, all of which are built to stand the rigours of time.

Having been a musician myself for over fifty years, I know that these things are important to all musicians, but I also know that a major consideration to any musician is the cost of equipment. To this end I have made a conscious effort to employ new techniques to keep the production costs of the JTM range at as reasonable a level as possible, without sacrificing any of the Marshall trademarks such as tone and quality, with which we would never compromise.

I would suggest that you read this handbook carefully before operating your new JTM amplifier and would like to wish you every success with your new Marshall, which I am sure you will find a pleasure to play for many years to come.

Yours sincerely,



WARNING!

Please read the following list carefully.

A. ALWAYS fit a good quality mains plug conforming to the latest B.S.I. standards where necessary (UK only).
B. NEVER attempt to by-pass the fuses or fit ones of the incorrect value.
C. NEVER attempt to replace fuses or valves with the amplifier connected to the mains.
D. DO NOT attempt to remove the amplifier chassis, there are no user serviceable parts.
E. ALWAYS have this equipment serviced or repaired by competent qualified personnel.
F. NEVER use an amplifier in damp or wet conditions.
G. DO NOT switch the amplifier on without the loudspeaker connected.
H. ENSURE that any extension cabinets used are of the correct impedance.
I. DO NOT obstruct airflow around the amplifier.
J. PLEASE read this instruction manual carefully before switching on.
WARNING : This apparatus must be earthed!

JTM Range Introduction

Marshall Amplification has been inextricably linked with valve amplification since our very beginning in 1962. Products such as the original Bluesbreaker combos, JTM 45 and Super-Lead heads were all destined to be, and have become, classics in their own right.

All of these special Marshalls produced their magical tone by driving the guitar through an all valve pre-amp into a pure valve power-amp. The JTM series carry on this grand tradition but meet the demands of contemporary guitarists by providing features such as channel switching, reverb, effects loop and speaker emulated output.

Using Your JTM Amplifier

Your JTM Valve combo or head is easily capable of producing a wide range of usable quality tones, from glassy vintage clean, Bluesbreaker type singing lead and crunchy chord work to full blown modern high gain crush. What's more the controls are simple and intuitive to use giving you instant access to memorable Marshall tones.

Whilst one should always bear in mind that taste in tone is a very subjective matter, the following suggestions will give you a good starting point for getting some great sounds from your JTM amplifier.

Clean

Make sure you select the Normal channel which is indicated by the green L.E.D. The strength and height of your pick-ups will have a great influence on the level you should set the volume on this channel before overdrive sets in. Generally speaking the volume control should be set below half way for totally clean sounds.

The tone network should be set with all three controls at 5 initially, then adjusted to suit the type of guitar and sound required. Generally single coil pickups will require extra bass and middle to give the sound more body, but humbuckers may well require less middle and extra treble to cut through.

Vintage Overdrive

Switch to the Boost channel which is indicated by the Red L.E.D. Again pickups will obviously influence settings but you will probably find that gain settings of around 5 or 6 are quite adequate, the key however is to increase the master volume level. As our vintage amps didn't really have a lot of pre-amp gain guitarists used to crank the volume up to be heard which resulted in the natural classic Marshall overdrive roar. Alternatively the Normal Channel with its volume on maximum gives a very satisfying vintage type overdrive.

As far as tone settings go we would suggest that you start with the tone controls set at about 5 and then adjust to taste from there. The selection of tone settings for single coil or humbucking pickups will follow the same general pattern as for the clean sound.

Modern Hi-Gain

Switch to the Boost channel indicated by the Red L.E.D.

Turn the gain up to full and set the volume for the desired level. Tone controls are set to taste, though probably with the Middle control lower than the Bass and Treble controls particularly to maintain the definition when using humbucking pickups.

The best advice we could really offer is to simply experiment and above all enjoy the pure valve tone of your Marshall JTM amplifier.

JTM 30 Front Panel Functions.

1) Footswitch Jack

Jack socket for connection of P801 Footpedal for channel switching.

2) Push Channel Switch

Push switch for panel switching of the channel. The push switch is inoperative when the footswitch is connected.

3) Input Jack

Jack socket for the input of the guitar.

4) Volume Control

Controls the volume of the Normal channel.

5) L.E.D.

Indicates channel. Green-Normal Red-Boost.

6) Gain Control

Controls the amount of Gain on the Boost channel.

7) Volume Control

Controls the volume of the Boost channel.

8) Bass Control

Dictates the amount of low frequency or bottom end in the overall tone.

9) Middle Control

Controls the middle frequencies and fatness of the overall tone.

10) Treble Control

Controls the upper or treble frequencies in your tone.

Please Note

The Tone Controls are interactive and adjusting one can affect the relative amounts of the others. Experimentation is the best way of finding your own personal favourites.

11) Effects Send Jack

Jack socket for connection to the input of an external effects processor.

12) Effects Return Jack

Jack socket for the connection from the output of an external effects processor.

13) Reverb Control

Controls the amount of Reverb on both channels.

14) Volume

Controls the master or overall volume of the JTM 30.

15) Standby Switch

Controls the H.T. supply to the valves and allows the valves to remain heated when not in use.

16) Power Switch

On/Off switch for mains power to the amplifier.

Note

Switch on the Mains Power Switch (item 16) about 2 minutes before switching on the Standby (item 15).

This allows the valves to heat up to full working temperature before use. On switching off, the Standby should always be switched before the Power Switch.

JTM 30 Rear Panel Functions.

1) Mains Fuse

Protects the amplifier and mains supply in the event of a fault.

2) Mains Input

Connects the amplifier to the mains power supply.

3) Emulated Output

The Emulated Output captures the tonality of Vintage loudspeakers like no other D.I. output. Furthermore this output is unaffected by the Master Volume control, therefore allowing the JTM 30's output to be turned off whilst still providing silent recording facilities.

The D.I. output is via an XLR type connector, which allows this system to be fed into either (a) a line level balanced input, (b) a line level unbalanced input or (c) a low level unbalanced.

Please Note

Please refer to the JTM XLR Out diagram (Page 6) for correct connections.

4) Internal Speaker Output Jack

For connection to internal 16 Ohm speaker.

5) External Speaker Output Jack

For connection to an external 16 Ohm speaker only (such as the Marshall JTM C112 1x 12" extension cabinet).

Please Note

The JTM 30 will deliver 30 Watts into either one or two 16 Ohm speakers, ie 16 or 8 Ohm total impedance. The unit should not be driven into a load of less than 8 Ohms.

JTM 610, 612, 615, 622 and JTM 600 Head Front Panel Functions.

1) Footswitch Jack

Jack socket for connection of P801 Footpedal for channel switching.

2) Push Channel Switch

Push switch for panel switching of the channel. The push switch is inoperative when the footswitch is connected.

3) Input Jack

Jack socket for the input of the guitar.

4) Volume Control

Controls the Volume of the Normal channel.

5) Bass Control

Controls the lower frequencies or bottom end in the tone of the Normal channel.

6) Middle Control

Controls the middle frequencies and fatness of the tone of the Normal channel.

7) Treble Control

Controls the upper or treble frequencies in the tone of the Normal channel.

8) L.E.D.

Indicates channel. Green-Normal Red-Boost.

9) Gain Control

Controls the amount of Gain on the Boost channel.

10) Volume Control

Controls the volume of the Boost channel.

11) Bass Control

Controls the low end frequencies in the tone of the Boost channel.

12) Middle Control

Controls the middle frequencies in the tone of the Boost channel.

13) Treble Control

Controls the upper or treble frequencies in the tone of the Boost channel.

Please Note

The Tone Controls are interactive and adjusting one can effect the relative amounts of the others. Experimentation is the best way of finding your own personal favourites.

14) Parallel Effects Mix Control

Governs the amount of effected signal in the overall tone when used in conjunction with external effects through the parallel loop (see items 3 and 4 of the JTM 60 rear panel functions).

15) Normal Reverb

Controls the amount of Reverb on the Normal channel.

16) Boost Reverb

Controls the amount of Reverb on the Boost channel.

17) Volume

Controls the overall volume of the combo.

18) Standby Switch

Controls the H.T. supply to the valves and allows the valves to remain heated when not in use.

19) Power Switch

On / Off Switch for mains power to the amplifier.

Please Note

To prolong the life of the valves it is always advisable to switch on the Mains Power Switch (item 19) about 2 minutes before switching on the Standby (item 18).

This allows the valves to heat up to full working temperature before use. On switching off, the Standby should always be switched before the Power Switch.

JTM 610, 612, 615, 622 and JTM 600 Head Rear Panel Functions.

1) Mains Fuse

Protects the amplifier and mains supply in the event of a fault.

Check the label on the back of the amp for the correct value. Always replace fuses with the correct type and rating. It is a wise precaution to always carry spares.

2) Mains Input

Connects the amplifier to the mains power supply.

3) Parallel FX Loop Return Jack

Jack socket for connection from the output of an external effects processor.

Please Note

A parallel FX Loop is best suited for use with external effects processors which require a certain amount of dry or uneffected signal in the overall tone. Time based effects such as Delay and Chorus are typical examples of the effects best suited to this type of Loop.

4) Parallel FX Loop Send Jack

Jack socket for connection to the input of an external effects processor.

5) Series FX Loop Return Jack

Jack socket for connection to the output of an external effects processor.

6) Series FX Loop Send Jack

Jack socket for connection to the input of an external effects processor.

Note: The Series Loop is best suited to effects that require no dry signal such as Compressors or Graphic Equalisers.

7) D.I. Output

The JTM60's D.I. Out is switchable between a speaker Emulated signal (pre the power amp), and a non Emulated (post the power amp) signal.

The Emulated Output captures the tonality of Vintage loudspeakers like no other D.I. furthermore this output is unaffected by the Master Volume controls therefore allowing the JTM 60's output to be turned off whilst still providing silent recording facilities.

The D.I. Output is via an XLR type connector which allows this system to be run into either (a) a line level balanced input (b) a line level unbalanced input or (c) a low level unbalanced input.

Please Note

Refer to the JTM XLR Out diagrams (Below) for correct connections.

8) Pre/Post Switch

Allows Line Out selection between a speaker Emulated signal (pre the power amp) and non-emulated (post the power amp).

9) Presence Control

This Master Presence control adjusts the amount of top end frequencies in the overall tone - adding crispness and bite.

10) Speaker Output

On combo formats of the JTM 60 this jack is for connection to the internal 16 Ohm speaker. On the JTM 600 Head this socket is for connection to an external speaker cabinet, such as the purpose built JTM C410 compact 4x10" cabinet.

11) Speaker Output

For connection to an external 16 Ohm speaker (The Marshall JTM C12 1x12" and JTM C212 2x12" cabinet are designed for use with JTM 60 combos).

On the JTM 600 head this output could drive a second JTM C40 cabinet.

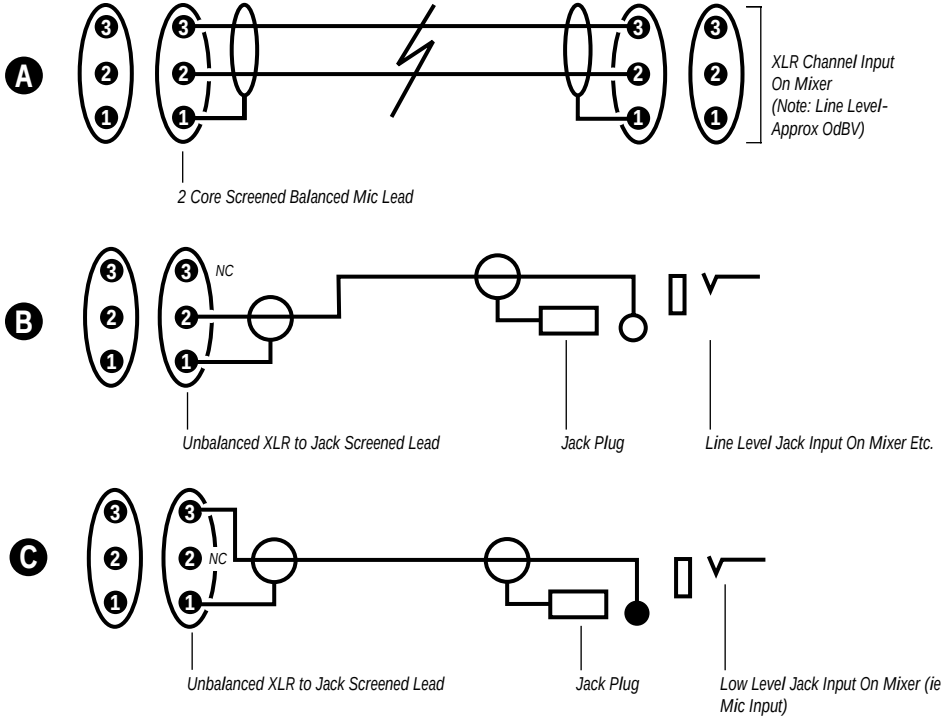
Note

The JTM 60 combos and head will deliver 60 Watts into either one or two 16 Ohm speakers, ie. 16 or 8 Ohm total impedance. The unit should not be driven into a load of less than 8 Ohms.

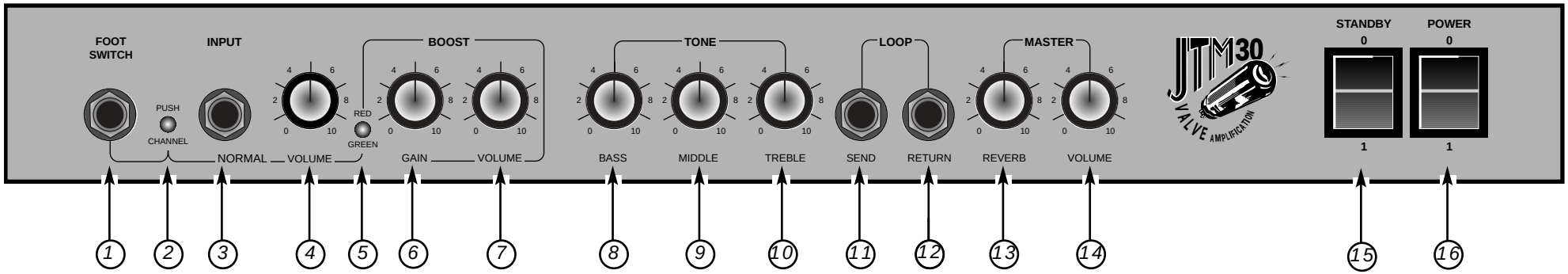
If you unplug the internal loudspeaker in a JTM 60 combo it is possible to connect a single 8 Ohm cabinet to the extension Speaker Output only. However, when the internal speaker is connected only a 16 Ohm extension cabinet may be used.

It is important to follow these instructions as failure to do so may lead to the amp running into the wrong impedance, which will ultimately cause damage.

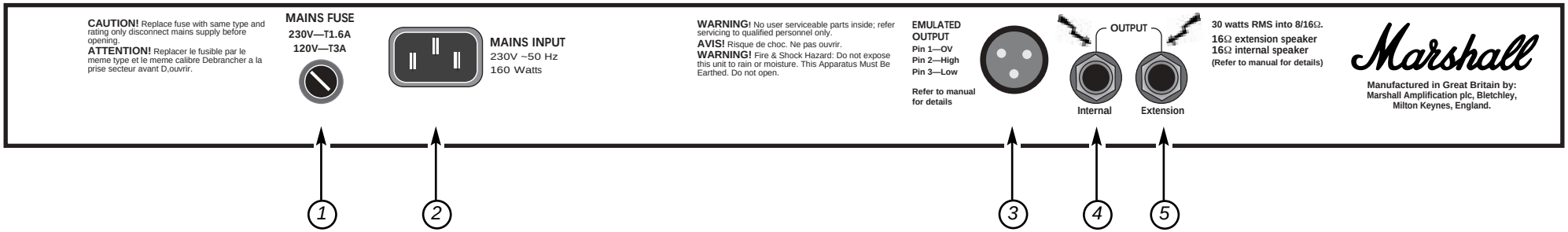
JTM *XLR Out diagram*



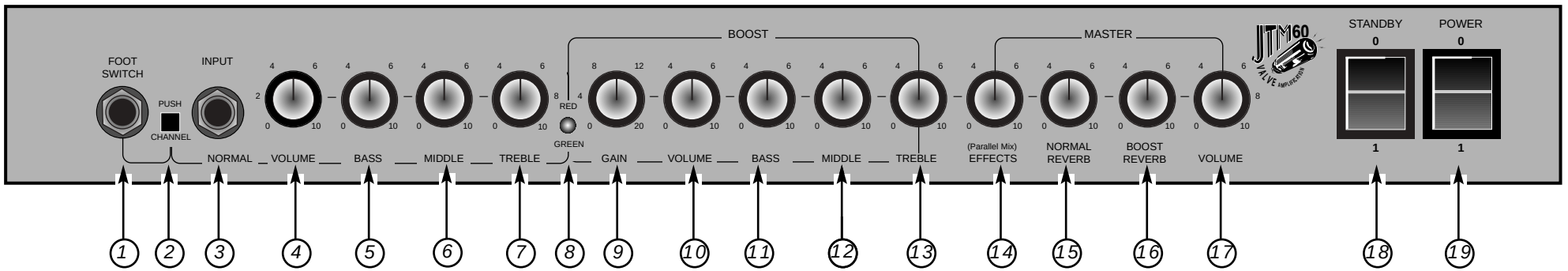
JTM 30 Front Panel



JTM 30 Rear Panel



JTM 60 Front Panel



JTM 60 Rear Panel