

Marshall

Valvestate

VS65R ***Combo***

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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.

VS65R: 65 Watt Combo with Reverb

The quality and flexibility of the twin channel 65 Watt VS65R make it ideally suited to a host of playing situations such as warm-ups, rehearsals, recording sessions and gigs. The inclusion of a single ECC 83 valve in the pre-amp section which operates on both the clean and overdrive channels helps the VS65R to deliver a truly professional tone.

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 add crunch to your guitar sound for semi-distorted chords and bluesy leads.

3. Ch1/2 LED

Indicates whether Channel 1 (Clean) or Channel 2 (Overdrive) has been selected. Red indicates Channel 2.

4. Bass

Turning the Bass control will affect 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, conversely 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. Ch1/2 Switch

Allows for switching between Channel 1 and Channel 2 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 Channel 2. Increasing the amount of gain will increase the amount of distortion in your guitar sound and to some extent will increase the volume.

Having the gain level fairly low will result in vintage style blues crunch. Increasing this will result in high gain sounds ideal for more contemporary distortion tones.

10. Bass

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

11. Contour

The Contour control basically shifts the mid-range frequencies in your guitar tone. 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 aggressive 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.

12. 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.

13. Volume

This controls the volume of Channel 2 and allows you to balance the volumes of Channel 1 and Channel 2.

14. 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).

15. Reverb

Adding Reverb to your guitar tone will add ambience and size, giving the effect of playing in a large empty room or hall.

16. Power LED

This will light up when the combo is on.

17. Power Switch

Switches the mains power to the combo.

Rear Panel Features

1. Mains Input

For connection to mains supply. Always ensure that your plug is wired correctly and fitted with the correctly rated fuse.

2. Headphones Jack

For connection of headphones. Connecting headphones will automatically shut off the internal speaker.

3. Footswitch Jack

It is possible to change channels on the VS65R by either the front panel switch or via the optional one way footswitch. This jack is for connection of the one way footswitch. The optional footswitch, model PED 801 features an LED to show when Channel 2 is selected.

- Effects Loop -

The effects loop is used for connecting an external effects processor or floor pedal. The effects loop on the Marshall VS65R is sensitive enough to suit the level of either type (processor or floor pedal) to ensure that a perfect match is made.

Generally it is advisable to connect time based effects such as Chorus or Delay through the loop only and any external distortion type effects directly between the guitar and the combo.

4. FX Return

For connection to the output of an external effects processor or floor pedal.

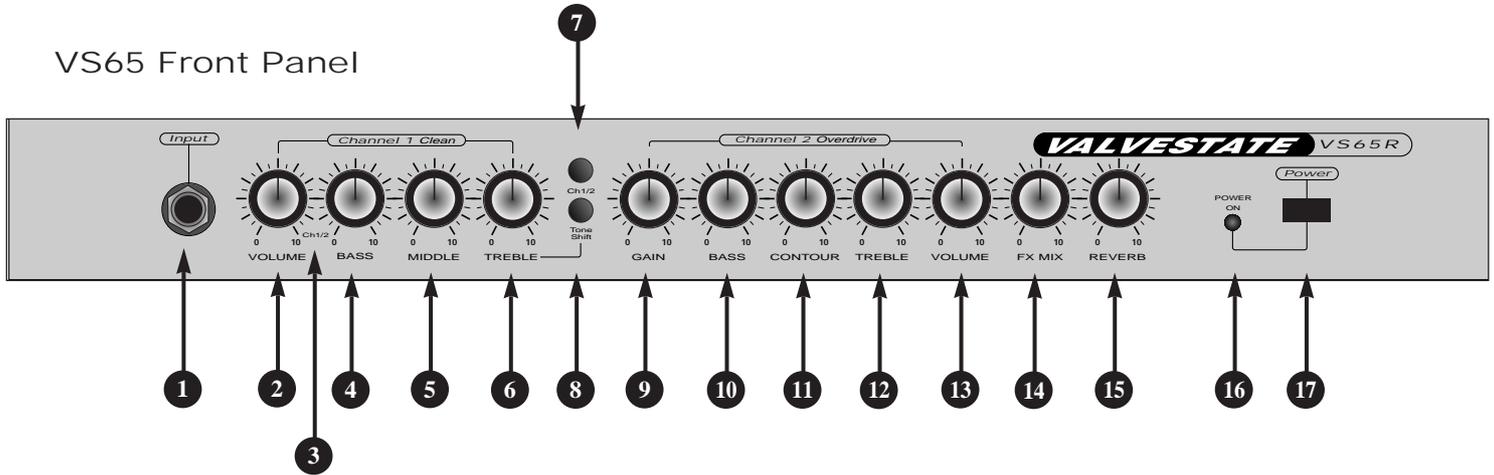
5. FX Send

For connection to the input of an external effects processor or floor pedal.

6. Line Out Jack

The Line Out Jack can be used for connection to recording equipment for direct recording or for connection to a P.A. system.

VS65 Front Panel



VS65R Rear Panel

