

Marshall

Acoustic Soloist

AS80R **Combo**

Marshall Amplification plc
Denbigh Road, Bletchley, Milton Keynes, MK1 1DQ, England
Tel: (01908) 375411
Fax: (01908) 376118

Web Site - <http://www.marshallamps.com>

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. The Plug** attached to the mains lead provided is wired in accordance with the following colour code. **Blue** -neutral. **Green/Yellow** -Earth. **Brown** -Live (UK only).
- B. Always** ensure that the value of the fuse corresponds to the rating marked on the plug.
- C. Never** under any circumstances, operate the amplifier without an earth.
- D. Always** have this equipment serviced or repaired by competent, qualified personnel.
- E. Do not** attempt to remove the amplifier chassis, there are no user serviceable parts inside.
- G. Never** use any amplifier in damp or wet conditions.
- H. Please** read this instruction manual carefully before switching on.



Acoustic Soloist -AS80R.

Due to the increased popularity of acoustic and electro/ acoustic instruments, a dedicated amplification system that can accurately reproduce the pureness of an acoustic's unplugged sound is a must for many performers.

To amplify the subtle nuances and natural characteristics of acoustic instruments requires an amplifier of great flexibility and superb overall tone.

The unique design and high versatility of the Acoustic Soloist offers all this within its three independent channels, each designed for a specific purpose but with the flexibility to provide much more -plus the ability for each channel to be used simultaneously.

Channel 1 -Microphone.

Featuring a balanced XLR connector into a studio grade pre-amplifier with active volume and EQ controls.

A phase switch is provided to prevent problems when linking an instrument in conjunction with a pick-up device through another channel.

The flexibility of this channel enables the use of a microphone for either instrument or vocal reproduction, making the Acoustic Soloist ideal for the 'solo' performer playing small gigs, where space is at a premium.

Channel 2 -Magnetic Auxiliary.

As well as being perfect for magnetic or piezo type acoustic pick-ups, this multi purpose channel is also ideal for inputting a backing tape or drum machine.

A shift switch re-voices the channel to suit clean, electric guitar and is excellent for jazz or

country style playing. This makes the Acoustic Soloist the ideal amp for singers who also need to play acoustic and electric rhythm guitar for their backing.

Channel 3 -Transducer.

The main Transducer channel is intended for piezo type acoustic transducers either direct from the instrument or from pre-amped devices.

It's highly flexible features include active volume and EQ, two specially designed anti-feedback filters and a unique 'pick attack' control which accentuates the contrast between plectrum and finger picking styles.

It also has a 'pedal level' effects loop suitable for connecting floor pedals such as delays, compressors, swell pedals etc, exclusively through this channel.

The Master Section.

The Acoustic Soloist boasts an 80 watt stereo (40 watts per side) power amplifier specifically designed for wide frequency response and low distortion. Semi 'soft knee' limiting is included so maximum headroom can be achieved cleanly without any undue harshness.

The built in stereo reverb creates warm, natural depth while Marshall's renowned analogue chorus provides a stereo spread that adds incredible width to the sound.

The Rear Panel.

The Acoustic Soloist features a 'Phase Reversal' switch on the rear panel that will help to eliminate one of the most common problems associated with amplified acoustic instruments - unwanted feedback and overtones. Furthermore, it does so without compromising the tone in the slightest.

Also included are stereo line-outs, for direct linking to larger sound re-inforcement systems, an effects loop with mono send and stereo return jacks and Reverb/ Chorus footswitch jack.

Speaker complement.

To help ensure that the Acoustic Soloist's sound remains warm and natural, we've used two specially voiced Celestion 10" speakers that have extended low and high frequency response with a flat mid-range. This means that the sound always has superb clarity and dynamic response even at high volume levels. Also a piezo type dome tweeter provides all the high-end crispness you could ever need.

Front Panel

Channel 1 -Microphone.

1. XLR -Balanced input.

Input to mic, pre-amplifier.

2. Phase switch.

Reverses the phase of channel 1 only -to prevent frequency cancellation problems when mic'ing an instrument in conjunction with a pick-up device through another channel.

3. Active Volume/ gain control.

For optimum headroom/ noise performance controls the channel gain level.

4. 3 Band active EQ.

Provides cut and boost of + or -12 dB at 80 Hz (*lo*), 600 Hz (*mid*) and 8 KHz (*hi*).

5. Chorus in/ out push switch.

Selects the chorus in or out of this channel.

Channel 2 -Magnetic Auxiliary.

6. Jack input.

Jack input of approximately 10 Meg input Z.

7. Shift push switch.

Selects flat response for acoustic and tailored response for electric guitar.

8. Active Volume/ Gain control.

Controls the channel gain level.

9. 3 Band Active EQ.

Provides cut and boost of + or - 12 dB at 80 Hz (*lo*), 600 Hz (*mid*) and 8KHz (*hi*).

10. Chorus in/ out push switch.

Selects the chorus in or out of this channel.

Channel 3 -Transducer.

11. Jack input.

With source select pushswitch for piezo or pre-amped input. Piezo -10 meg input. Pre-amp - 100K input.

12. Active Volume/ Gain control.

Controls the channel gain level.

13. FB1 & FB2 Anti-Feedback filters.

Very narrow notch filters centered on the two frequency bands normally problematic with acoustic guitars.

14. Pick Attack control.

Centre off control to add or subtract the higher harmonics of the signal to either remove pick noise or accentuate these frequencies when utilising finger style playing.

15. Pedal Level Effects Loop.

(Pre gain and EQ) Effects loop to match floor pedals. 1 meg Ohm return impedance to prevent interaction with swell pedals.

16. Fixed EQ.

Sweepable mid range circuit + or -12dB, 250Hz to 2K5Hz.

17. Low and high active E.Q.

Provides cut and boost of + or -12 dB at 80 Hz (*lo*) and 8 KHz (*hi*).

Master Section.

18. Mix control.

Controls the level of effects/ dry signal when using external effects processors through the effects loop.

19. Stereo Reverb.

With depth control, footswitchable with LED status indicator.

20. Output volume.

Controls the overall output volume level.

21. Stereo Chorus.

Front panel on/ off switch for Stereo Chorus with LED indication. *Note:*(this item is also footswitchable (*see item 23*).

For the footswitch to function the panel switch should be pushed to the 'in' position.

22. Stereo Chorus.

Dual voice LFO's with resonance, intensity and rate controls.

Rear Panel

23. Footswitch jack.

Twin footswitch for chorus and reverb switching functions.

24. Effects Send jack.

Jack socket to feed the input of an external effects processor.

25. Effects Return jacks.

Sockets to accept the left and right outputs from an external effects processor.

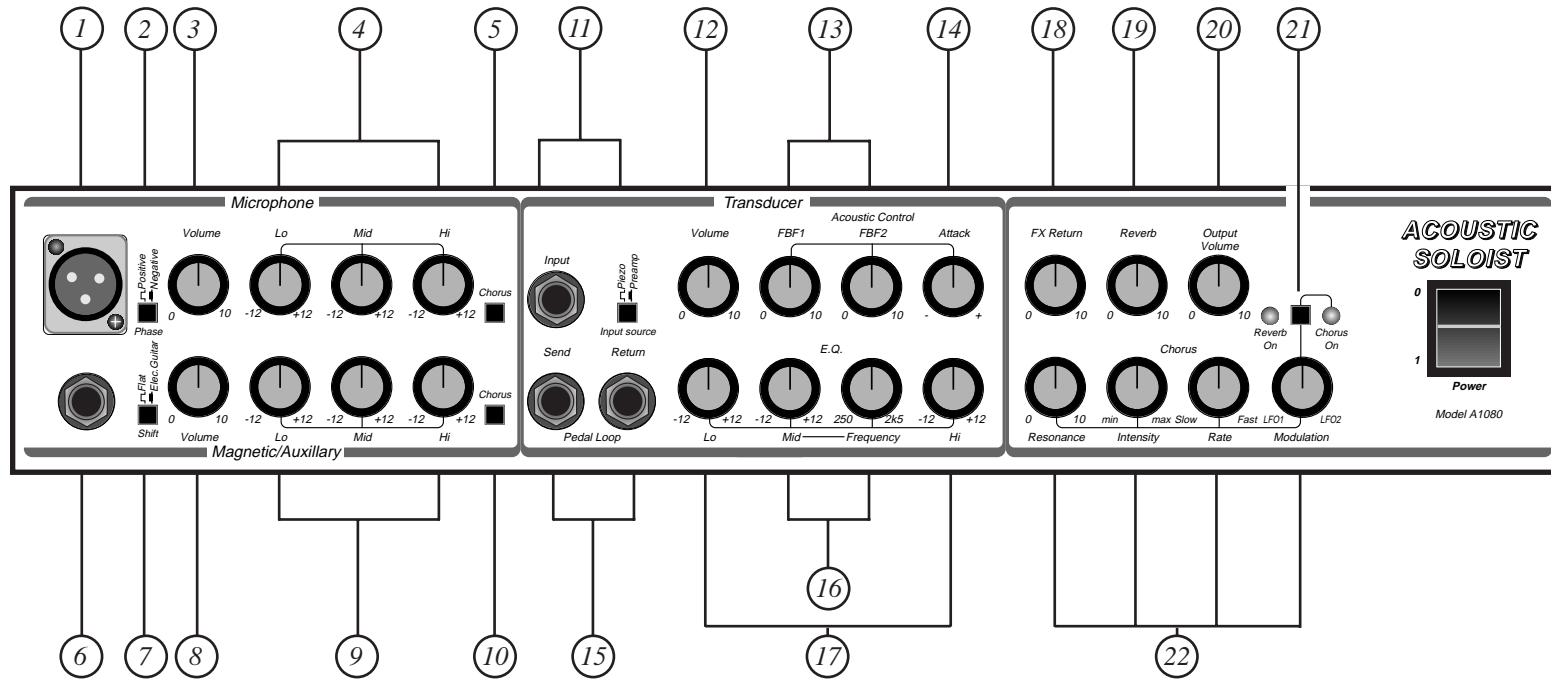
26. Phase Reversal switch.

Reverses the system phase to enhance acoustic control (*feedback and overtone elimination*) when using the amplifier in a confined space with the guitar.

27. Line Out jacks.

Left and right line out jacks suitable for direct connection to PA or recording mixers.

AS80R Front Panel



AS80R Rear Panel

