

Marshall

Bass-state

B30, B65 & B150 *Bass Combos*

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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 Bass-State™ combo conforming to the latest B.S.I. standards (UK only).
 - 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 Bass-State™.
 - D. ALWAYS have your Bass-State™ serviced or repaired by competent, qualified service technicians.
 - E. NEVER use your Bass-State™ in damp or wet conditions.
- WARNING: This unit must be earthed.

BASS STATE

The concept behind Marshalls' revolutionary Valvestate™ technology was to emulate 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 this classic valve-like sound in the hands of thousands of musicians the world over.

By harnessing the technology used in Valvestate and adapting it for use with bass guitar we have created Bass-State™ - a revolutionary new concept in bass amplification. Bass-State power actually delivers that fat, smooth, more rounded bottom end with full bodied middle and vibrant treble - just like an all-valve amp, but with none of the drawbacks. From private practice up to full stage performance, Bass-State combos have the flexibility, features and power ratings to suit any type of bass and any type of bass player.

BASS STATE B30

30 Watt Combo

Front Panel Features

1. Input

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

2. Gain

Controls the overall volume of the B30.

3. Bass

Turning the Bass control will effect the amount of low frequencies or bottom end in your bass guitar tone. Rotating this clockwise will increase the amount of lower tones generally making your bass sound deeper.

Turning this control anti-clockwise will reduce the bass frequencies in your tone producing a reduction in bottom end thud.

4. Middle

The middle frequencies tend to effect the fatness or body of the tone. Turning this control up will make your bass sound fatter, turning it down will hollow out the sound and make it thinner.

5. Treble

By adjusting the Treble control you can add or take away the higher frequencies in your bass tone. By increasing the amount of treble you will make your tone brighter, ideal for more percussive playing styles.

Effects Loop

The effects loop is used for connecting an external effects processor or floor pedal. The effects loop on the Marshall B30 is sensitive enough to suit the level of either type (processor or floor pedal) to ensure that a perfect match is made.

6. FX Send

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

7. FX Return

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

8. Line Out

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

9. Headphones Jack

For use when silent practice is the order of the day. Connection of headphones will automatically shut down the internal speaker.

10. Power Switch

Switches the mains power to the combo on/off.



65 Watt Combo

Front Panel Features

1. Active Input

This input is designed to take the signal from an active bass. If your bass guitar is active plug in here. We recommend that you always use a high quality screened cable to help prevent noise, interference and unwanted feedback.

2. Passive Input

This input is designed to take the signal from a passive bass. If your bass guitar is passive plug in here. We recommend that you always use a high quality screened cable for this to help prevent noise, interference and unwanted feedback.

Though the above inputs were designed around the signal from an active bass and a passive bass guitar respectively, you should experiment to see which input best suits your style. Don't worry, connecting your bass to the 'wrong' input will not harm your Bass-State™.

3. Gain

Sets operating level of pre-amp. If you require a clean bass sound turn this control up until your bass just starts to distort and then back it off slightly. If on the other hand you would like a distorted sound, simply turn up the Gain control until the required amount of distortion is achieved. Another tip, for those of you who have got active basses who want a distorted tone, try plugging your bass into the Passive Input. This will cause no harm and may provide the sound you are looking for.

4. Bass

Turning the Bass control will effect the amount of low frequencies or bottom end in your bass guitar tone. Rotating this clockwise will increase the amount of lower tones generally making your bass sound deeper. Turning this control anti-clockwise will reduce the bass

frequencies in your tone producing a reduction in bottom end thud.

5. Treble

By adjusting the Treble control you can add or take away the higher frequencies in your bass tone. By increasing the amount of treble you will make your tone brighter, ideal for more percussive styles of playing.

6. Compressor

The Compressor smoothes out your bass sound. As you increase the amount of compression, so you flatten out the peaks in the incoming signal.

7. Compressor Active LED

Indicates when the Compression threshold is reached (i.e. when the compressor acts on the incoming signal).

8. 5 Band Graphic Equaliser

To allow you to further tailor your sound, with the Graphic EQ it is possible to cut or boost 5 specific frequency bands fundamental to the projection and shaping of bass guitar tone.

9. Limiter

Our latest SLS Limiter allows you to switch the built-in Limiter circuitry in or out. With the Limiter switched on you are 'limiting' the power amp to keep distortion to a minimum at high overall volume levels - without unduly affecting the amp's natural tonal performance. At lower volume levels the Limiter will have no effect.

10. Volume

Controls the overall volume of the B65.

Effects Loop

The effects loop is used for connecting an external effects processor or floor pedal. The effects loop on the Marshall B65 is sensitive enough to suit the output level of either type (processor or floor pedal) to ensure that a perfect match is made.

11. FX Send

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

12. FX Return

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

13. Line Out

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

14. Power Switch

Switches the mains power to the combo On/Off.

Suggested Settings

Before we look at some suggested settings there are a couple of points that you should remember;

1- Taste in sound is a very personal thing. What might sound great to one bass player might not appeal to another bassist. Therefore these suggested settings may need some alterations to suit your own personal taste.

2- One of the main influences on your sound will be your bass.

Each bass displays certain tonal characteristics, some for example will sound brighter than others while others may sound bassier.

For this reason again you may find that these suggested settings need some alteration to give the required sound.

Here then follows three simple settings for both the B30 and the B65 suitable for Slap, Fingers and Plectrum styles.

We hope that these settings provide you with a useful starting point to develop your own killer bass tones.

BASS STATE B30

Slap



Fingers

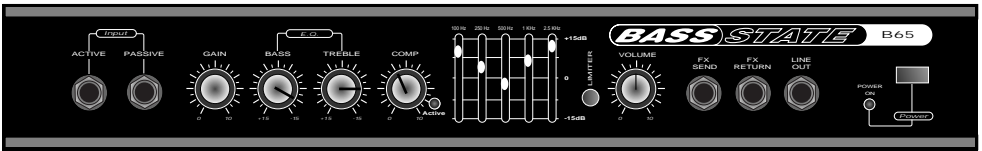


Plectrum

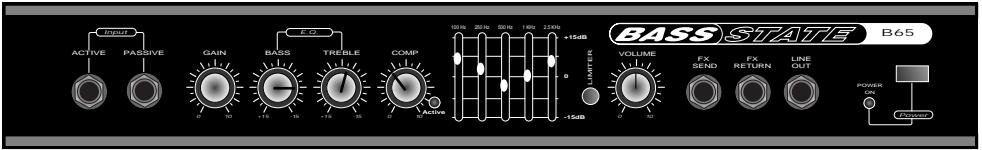


BASS STATE B65

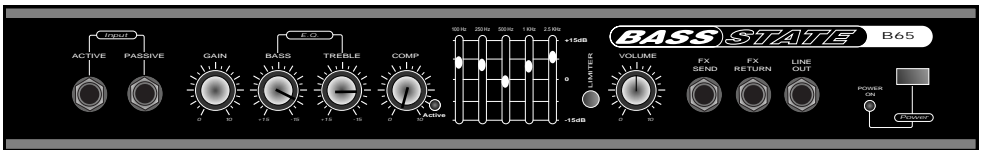
Slap



Fingers



Plectrum



B150: 150 Watt Combo

Front Panel Features

1. Active Input

This input is designed to take the signal from an active bass. If your bass guitar is active plug in here. We recommend that you always use a high quality screened cable to help prevent noise, interference and unwanted feedback.

2. Passive Input

This input is designed to take the signal from a passive bass. If your bass guitar is passive plug in here. We recommend that you always use a high quality screened cable to help prevent noise, interference and unwanted feedback.

- Though the above inputs were designed around the signal from an active bass and a passive bass guitar respectively, you should experiment to see which input best suits your style. Don't worry, connecting your bass to the 'wrong' input will not harm your Bass-State™ or your bass guitar.

3. Gain

This controls the amount of input from your bass and the amount of input from the pre-amp to the power amp. If you require a clean bass sound turn this control up until your bass just starts to distort and then back it off slightly. If on the other hand you would like a distorted sound, simply turn up the Gain control until the required amount of distortion is achieved. Another tip, for those of you who have got active basses who want a distorted tone, is to try plugging your bass into the Passive Input. This will cause no harm and may provide the sound you are looking for.

4. Blend

With the B150 it is possible to blend your signal between a valve and/or solid-state input pre-amp section. Each type of pre-amp produces a different character of sound, valve pre-amps for example tend to give a very warm tone while solid-state pre-amps give a harder, snappier response, ideal for more percussive styles of bass playing. As these circuits are blendable, it is possible to have degrees of both types of pre-amp in your signal, to combine the best of both worlds.

5. Bass

Turning the Bass control will effect the amount of low frequencies or bottom end in your bass guitar tone. Rotating this clockwise will increase the

amount of lower tones generally making your bass sound deeper. Turning this control anti-clockwise will reduce the bass frequencies in your tone producing a reduction in bottom end thud.

6. Deep Switch

Push switch to add extra bottom to the low end of the primary EQ.

7. Treble

By adjusting the Treble control you can add or take away the higher frequencies in your bass tone. By increasing the amount of treble you will make your tone brighter, ideal for percussive styles of playing.

8. Bright Switch

Push switch to add brightness and attack to the top end of the primary EQ.

9. Compressor

The Compressor smoothes out your bass sound. As you increase the amount of compression, so you flatten out the peaks in the signal.

10. Compressor Active LED

Indicates whether the Compressor is in operation.

11. 7 Band Graphic

To allow you to further tailor your sound, with the Graphic it is possible to cut or boost 7 specific frequencies. If you do not want to alter the shape of your sound with the Graphic simply leave the sliders set to 0.

12. Limiter

Traditional amplifiers when run at high volumes will begin to clip or distort. The Limiter facility when in use will prevent the power amp clipping at high volumes and at low volumes will have no effect.

13. Volume

Controls the overall volume of the B150.

- Effects Loop-

An effects loop is used for connecting an external effects processor or floor pedal. The effects loop on the Marshall B150 is compatible with the output level of either type (processor or floor pedal) to ensure that a perfect match is made.

14. FX Send

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

15. FX Return

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

16. Line Out

The Line Out Jack can be used for connection to home recording equipment for direct recording.

17. D.I. Output with Earth Lift Switch

The D.I. Output is designed for connection to professional recording or P.A. equipment.

Connecting a piece of audio electrical equipment which has been earthed to another piece of earthed electrical equipment, such as an amplifier and recording equipment, can result in a background hum. Should this problem occur, the B150 features an Earth Lift Switch which when used will alleviate the hum.

18. Power Switch

On/off mains power switch for the B150 with LED to indicate when on.

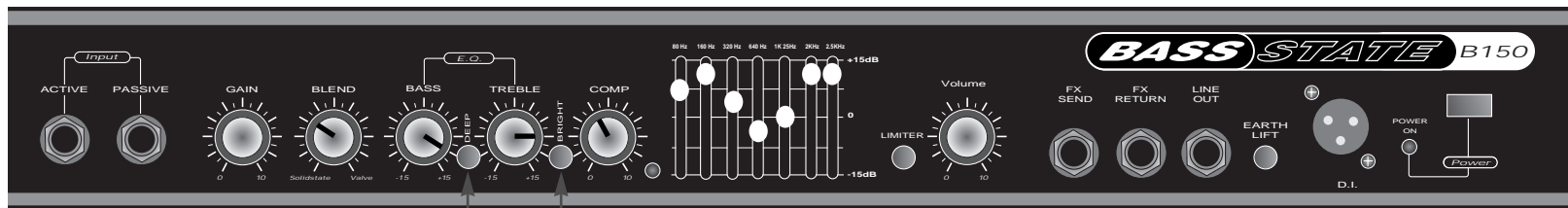
Rear Panel Features

1. Mains Input

For connection to the mains. Always ensure that a good quality mains lead is used and that the plug is wired in accordance with the regulations of your country.

The rear panel of the B150 features air vents to keep the amplifier cool. Care should be taken to ensure that these vents do not become obstructed while the amplifier is in use.

Suggested Settings



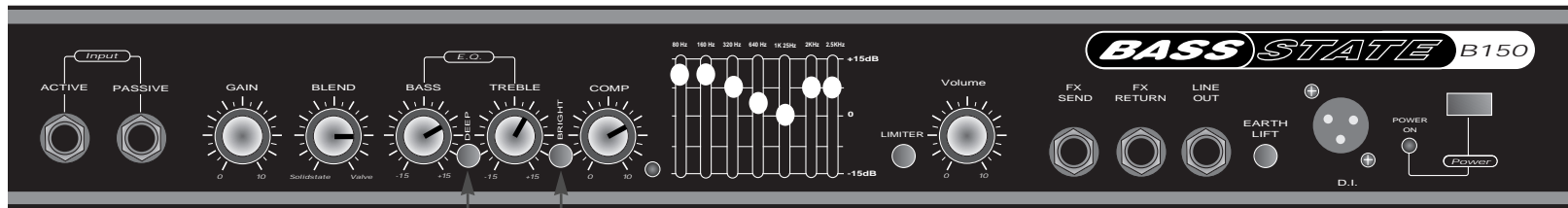
Slap

Suggested Settings

Before we look at some suggested settings there are a couple of points that you should remember ;

1 / Taste in sound is a very personal thing. What might sound great to one bass player might not appeal to another bassist. Therefore these suggested settings may need some alterations to suit your own personal taste.

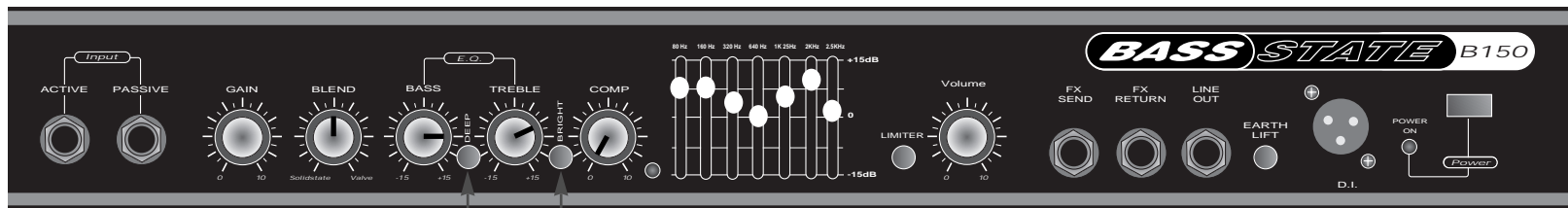
Slap



Fingers

2 / One of the main influences on your sound will be your bass. Each bass displays certain tonal characteristics, some for example will sound brighter than others while others may sound bassier. For this reason again you may find that these suggested settings need some alteration to give the required sound.

Fingers



Plectrum

Here then follows three simple settings for the B150 for slap, fingers and plectrum styles. We hope that these settings provide you with a useful starting point to develop your own killer bass tones.

Plectrum

Please Note : Gain and Volume should be adjusted to taste.

BASS STATE B150

