

A close-up, top-down view of a Marshall AS100D acoustic guitar. The guitar's body is a light-colored wood, and the soundhole is a dark wood with a circular pattern. The neck is dark wood with white frets. The strings are silver. The background is black, and the guitar is illuminated from above, creating a soft glow around it.

Marshall

AMPLIFICATION

Acoustic

AS100D

Soloist

OWNERS MANUAL

Marshall



From the Chairman

I would like to thank you personally for selecting the AS100D, Acoustic Soloist combo.

The Marshall name has been associated with many fine products over the years and our commitment to quality remains as constant today as it did at the birth of Marshall Amplification, back in 1962.

In the case of the Acoustic Soloist amplifier range, much time and research has gone into making their sound as natural as possible. The design team, being guitarists, fully understand the needs of the player and have brought their expertise fully to bear on these products.

The AS100D also marks a significant milestone in Marshall amplifier history as it was the first model to carry on board digital effects, to give you the highest possible sound quality. You can also rest assured that the Marshall hallmarks of design and engineering excellence come as standard, ensuring that this amplifier will stand the test of time, even after constant use.

I strongly suggest that you read this handbook carefully before using your new amplifier, then keep it on hand for future reference.

I am certain that you will derive great enjoyment from your Marshall Acoustic Soloist combo and wish you every success with it.

Yours Sincerely,

Introduction

The AS100D is a comprehensively featured 100 Watt combo amplifier, specially designed for use with a variety of acoustic instruments. Between its four channels, this combo has the flexibility to handle instruments with piezo transducers or magnetic pick-ups, plus microphones for both vocal and instrument reproduction. Its 2 x 50 Watt stereo configuration gives you enough power to perform on stage with superb clarity, while the provision of a balanced line out allows direct connection to an external PA system for larger concert venues.

The built-in digital effects add an entirely new dimension to the range of sounds available. If you want to add further effects, then there is a parallel effects loop with level control.

One of the most difficult aspects of amplifying acoustic instruments is feedback. To help you eliminate this, the AS100D features several 'anti-feedback' controls, including a Phase switch for each channel and frequency controllable Notch Filters with selectable extra depth for channels 1 and 2. It also features a fourth channel suitable for CD/MD, tape player or a drum machine if needed.

For clear and detailed performance, the AS100D is loaded with two 8" speakers and two high fidelity polymer dome tweeters. There is also an internal limiter which allows you to push the maximum level from the stereo 50 Watt output stage, whilst remaining distortion free.

Compact and portable, the AS100D offers great flexibility and is the ideal amplifier for the acoustic player who wants the highest quality performance and natural tonal reproduction.

Front Panel Features

The AS100D provides two separate pre-amps to capture the best sound out of your acoustic instrument. Having two channels dedicated to acoustic instruments allows you to mix two types of commonly used pick-up (piezo, magnetic or microphone), between either two mono jacks or a stereo jack.

Channel 1 - Acoustic Instrument

1. Input Jack

This input will accept a normal mono jack lead from a piezo transducer or magnetic pick-up.

Plug the lead from your guitar in here to connect you to channel 1.

This is also a stereo input designed specially for those acoustic instruments which feature a variety of pickups (e.g. magnetic and transducer) fed through a single stereo cable. In this mode the signal from the ring of the stereo jack is automatically routed through to channel 2 by selecting the Link Ch 1 switch (item 11). This allows separate pre-amp control for the two different pick-ups.

2. Phase Switch

Reverses the phase of the signal to cut out unwanted resonances caused by the instrument and speakers being in phase.

Ensure that you test this in the position where you will actually perform.

3. Gain Switch

Increases the amount of gain to the input and is extremely useful for boosting the signal of pick-ups with very low output levels.

4. Volume Control

Adjusts the volume level of channel 1.

5. Bass Control

Adjusts the amount of bottom end or bass in your sound. Too much bass can cause unwanted feedback, therefore care should be taken when setting this control. The best position to start is 12 o'clock, then adjust from there as desired.

6. Parametric Mid Control

Cuts or boosts the mid-range of your sound. This control works in conjunction with item 7 (mid frequency control) to give the maximum possible control over the all important mid-range of your instrument's tonal spectrum.

7. Mid Frequency Control

Adjusts the frequency of the mid-range control (item 6).

8. Treble Control

Adjusts the high end or treble frequencies in your tone. Again, care should be taken when setting this control as too much treble will cause high pitched feedback. The starting point of the 12 o'clock position is best.

Channel 2 - Acoustic Instrument and Microphone

9. Instrument Input

Mono jack input. Plug the lead from your guitar in here to connect to channel 2 only.

10. Microphone Input

XLR type socket to connect a microphone to channel 2.

11. Link Channel 1 Switch

Switch to link channel 2 (when an instrument with a single stereo jack is connected) to the stereo input of channel 1 (see item 1). Channel 2 level and EQ settings will affect the signal connected to the ring of the stereo input jack. (item 1). Refer to block diagram.

12. Contour Switch

Changes the contour of the channel EQ by cutting the mid-range by a predetermined amount.

13. Phantom Switch

If you require phantom power for your condenser microphone, pressing this switch provides +15V.

14. Phase Switch

Reverses the phase of the signal to cut out unwanted resonances caused by the instrument and speakers being in phase. This can considerably reduce the amount of low frequency acoustic feedback.

Ensure that you test this in the position where you will actually perform.

15. Volume Control

Adjusts the volume level of channel 2.

16. Bass Control

Adjusts the amount of bottom end or bass in your sound. Too much bass can cause unwanted feedback, therefore care should be taken when setting this control. The best position to start is 12 o'clock, then adjust from there as desired.

17. Treble Control

Adjusts the high end or treble frequencies in your tone. Again, care should be taken when setting this control as too much treble will cause high pitched feedback. The starting point of the 12 o'clock position is best, then adjust from there to suit your own preference.

Channel 1 and Channel 2 Mix Anti Feedback Section

18. 'On' Switch

Activates the Anti Feedback filters (items 20 & 21) for both acoustic instrument channels.

19. Depth Switch

Increases the depth for both notch filter controls 20 & 21.

20. Rotary Feedback Filter (Sweep 1)

Sweeps the band of frequencies most likely to cause body resonance (the main offending feedback frequencies) from 50Hz - 250Hz and reduce it when selected.

21. Rotary Feedback Filter (Sweep 2)

Provides a second sweep of a broader band of frequencies (60Hz - 650Hz) to help remove a second offending frequency.

TIP: In order to select and eliminate the offending frequencies, select the point where the feedback just appears and move the frequency control until it disappears. Next, increase the gain level until the feedback reappears and adjust the frequency again, then reduce the level slightly.

Channel 1 and Channel 2 Mix Effects Switches

22. Internal Effects Switch

Activates the internal stereo digital effects section for the acoustic instrument channels.

23. External Effects Switch

Activates the external effects loop for the acoustic instrument channels.

Channel 3 - Microphone

24. Microphone Input

XLR type socket to take the input from an external microphone for either vocal or instrument reproduction.

25. Phase Switch

Reverses the phase of the signal to cut out unwanted resonances caused by the instrument and speakers being in phase.

Ensure that you test this in the position where you will actually perform.

26. Phantom Switch

If you require phantom power for your condenser microphone, pressing this switch provides +15V.

27. Volume Control

Adjusts the volume level of channel 3.

28. Bass Control

Adjusts the amount of bottom end or bass in your sound. Too much bass can cause unwanted feedback, therefore care should be taken when setting this control. The best position to start is 12 o'clock, then adjust from there as desired.

29. Treble Control

Adjusts the high end or treble frequencies in your tone. Again, care should be taken when setting this control as too much treble will cause high pitched feedback. The starting point of the 12 o'clock position is best, then adjust from there to suit your own preference.

30. Internal Effects Mix Control

Selects the amount of effect from the built-in digital effects for channel 3 only.

31. External Effects Mix Control

Selects the amount of effect on channel 3 from any external effects processor connected through the FX Loop.

Channel 4 - Auxiliary

32. Phono Inputs

Left and right phono sockets for connection to CD/MD/tape player, drum machine or other backing equipment. This channel works in stereo.

33. Volume Control

Controls the volume level of the auxiliary channel.

Stereo Digital Effects

34. Program Select Control

Rotary control to select one of the 16 digital effects programs.

35. Parameter Adjust Control

Adjusts the main parameter of the effect selected by Program Select Control (item 34). The main parameter is decay time for all Reverb and Delay programs. For Chorus, Flange and Modulation programs, it is the Speed.

36. Effects Level Control

Controls the amount of the digital effects signal in the mix.

Master Volume

37. Master Volume Control

Controls the overall volume level of the AS100D.

38. Power Switch

This is the On/Off switch for the mains power to the amplifier. When it is switched 'On', the switch will light. Please ensure the amplifier is switched off and unplugged from the mains electricity supply before being moved.

Rear Panel Features

1. Mains Input

Your amp is provided with a detachable mains (power) lead that is connected here. The specific mains input voltage rating that your amplifier has been built for is clearly marked on the back panel. Before connecting for the first time, please ensure that your amplifier is compatible with your electricity supply. If you have any doubts, please get advice from a qualified person. Your Marshall dealer can help you in this respect.

2. Footswitch Jack Socket

For connection to the supplied remote footswitch which provides switching of both internal and external effects.

3. Effects Send

Sends the signal from the AS100D to the input of an external effects processor.

4. Effects Level Control

Rotary control to adjust the external effects return level.

5. Stereo Effects Return

Left / Mono and Right returns to accept the output from an external effects processor. If the processor is mono (such as a floor pedal), connect to the Left / Mono return jack.

6. D.I. Outputs

Left and Right direct outputs, fully balanced for connection to an external PA mixing desk.

7. Line Out

Unbalanced Left and Right direct outputs for connection to recording or other onboard equipment.

AS100D Technical Specification

Power Output	100W RMS into 4Ω (50W per side)
Potencia de salida	100W RMS sobre 4Ω (50W per side)
Ausgangsleistung	100W RMS an 4Ω (50W per side)
Puissance de sortie	100W RMS sous 4 Ohms (50W per side)
パワー出力	100W RMS / 4Ω 接続
Main Guitar • Input Impedance	1 MΩ
Impedancia de entrada principal de guitarra	1 MΩ
Guitar • Input Eingangsimpedanz	1 MΩ
Impédance d'entrée	1 MΩ
メインギター・入力インピーダンス	1 MΩ
Line Output • Level	-10dBV * see Note 1
Nivel de salida	-10dBV * ver nota 1
Line Output • Ausgangspegel	-10dBV * siehe Hinweis 1
Niveau de sortie	-10dBV * voir note 1
ライン出力・レベル	-10dBV *注1参照
FX Send • Level	-10dBV, +4dBV * see Note 2
Nivel de envío FX	-10dBV, +4dBV * ver nota 2
FX Send • Ausgangspegel	-10dBV, +4dBV * siehe Hinweis 2
Niveau de sortie d'effet	-10dBV, +4dBV * voir note 2
F Xセンド・レベル	-10dBV, +4dBV *注2参照
Microphone • Input Impedance	1 kΩ
Microphone • Impedancia	1 kΩ
Microphone • Input Eingangsimpedanz	1 kΩ
Microphone • Impédance d'entrée	1 kΩ
マイク・入力インピーダンス	1 kΩ
Weight	21kg
Peso	21kg
Gewicht	21kg
Poids	21kg
重量	21kg
Size (mm)	600 x 540 x 261
Tamaño (mm)	600 x 540 x 261
Maße (mm)	600 x 540 x 261
Taille (mm)	600 x 540 x 261
サイズ	600 x 540 x 261

* **Note 1:** Recommended for connection to inputs with input impedance >20KΩ

* **Nota 1:** Se recomienda conectar a entradas con impedancia superior a 20KΩ

* **Hinweis 1:** Empfohlen für Inputs mit einer Eingangsimpedanz >20KΩ

* **Note 1:** Recommandée pour une impédance d'entrée supérieure à 20KΩ

* **注1:** 接続する入力の推奨インピーダンス >20kΩ

* **Note 2:** Recommended for use with line level equipment (i.e. rack processor etc.)

* **Nota 2:** Se recomienda utilizar con equipo con nivel nominal de línea (como procesadores de rack, etc...)

* **Hinweis 2:** Empfohlen für die Benutzung mit Equipment auf Linepegel (z.B. Studioeffektgeräte etc.)

* **Note 2:** Recommandée pour des niveaux de ligne de type processeur d'effets en rack.

* **注2:** 接続機器 (ラックプロセッサなど) の推奨ラインレベル

Keep these instructions • Conserve estas instrucciones • Bewahre diese Bedienungsanleitung gut auf.
Conservez toutes ces instructions • この取扱説明書は保存してください。

English

CE - **EUROPE ONLY** - **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 AS100D is 21 amps.

Note: This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to part 15 of the FCC rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- ◆ Reorient or relocate the receiving antenna.
- ◆ Increase the separation between the equipment and the receiver.
- ◆ Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- ◆ Consult the dealer or an experienced radio/TV technician for help.

Español

CE - **SÓLO PARA EUROPA** - **Nota:** Este equipo ha sido examinado y se ha comprobado que cumple la normativa EMC (Apartados E1, E2 y E3 EN 55103-1/2) y la normativa de Baja Tensión de la U.E.

SÓLO PARA EUROPA - **Nota:** La corriente de pico en el encendido del AS100D es de 21 amperios.

Nota: Este equipo ha sido examinado y calificado como aparato digital de Clase B, de acuerdo con la parte 15 de la normativa FCC. Esta calificación fue definida para garantizar una protección razonable contra interferencias en una instalación doméstica. Este equipo genera, utiliza y puede radiar energía de radiofrecuencia y, si no se instala y utiliza de acuerdo con las instrucciones, puede producir interferencias indeseadas a las radiotransmisiones. De todas formas, no hay una garantía total de que no ocurran interferencias en ciertas instalaciones. Si este equipo produce interferencias perjudiciales a la recepción en aparatos de radio o televisión, lo cual se puede deducir observando el efecto al encender y apagar el equipo, se sugiere al usuario que intente corregir estas interferencias siguiendo una o varias de las siguientes medidas:

- ◆ Reorientar o reubicar la antena receptora de la radio o televisión.
- ◆ Aumentar la separación entre el equipo y el aparato receptor.
- ◆ Conectar el equipo en un enchufe de un circuito de alimentación distinto de aquel al que va conectado el receptor.
- ◆ Consultar con el vendedor o con un técnico experto en radio y TV.

Deutsch

CE - **GILT NUR FÜR EUROPA** - **Hinweis:** Dieses Gerät entspricht den Anforderungen der EMC Richtlinien (Anlagen E1, E2 und E3 EN 55103-1/2) und den Anweisungen für Niederspannung der E.U und wurde entsprechend getestet.

GILT NUR FÜR EUROPA - **Hinweis:** Die Stromspitze beim Einschalten liegt beim AS100D bei 21 Ampere.

Die entsprechenden Grenzwerte stellen einen ausreichenden Schutz vor störenden Interferenzen beim Gebrauch im Wohnbereich sicher. Dieses Gerät generiert und arbeitet im Radiofrequenzbereich und kann eine entsprechende Strahlung aussenden. Wird das Gerät nicht entsprechend den Bedienungsanweisungen benutzt, so kann es zu Störungen beim Empfang von Radio- oder TV-Signalen kommen. Es ist grundsätzlich nicht auszuschließen, daß es bei einigen Anwendungen zu derartigen Störungen kommen kann. Sollte dies einmal der Fall sein (zur Überprüfung sollte das Gerät an- und ausgeschaltet werden) so schlagen wir die folgenden Lösungsansätze vor:

- ◆ Positioniere die Empfangsantenne anders.
- ◆ Vergrößere den Abstand zwischen dem Verstärker und dem Empfangsgerät.
- ◆ Benutze einen anderen Netzanschluß für beide Geräte.
- ◆ Konsultiere einen Händler oder geschulten Radio-Fernsehtechniker.

Français

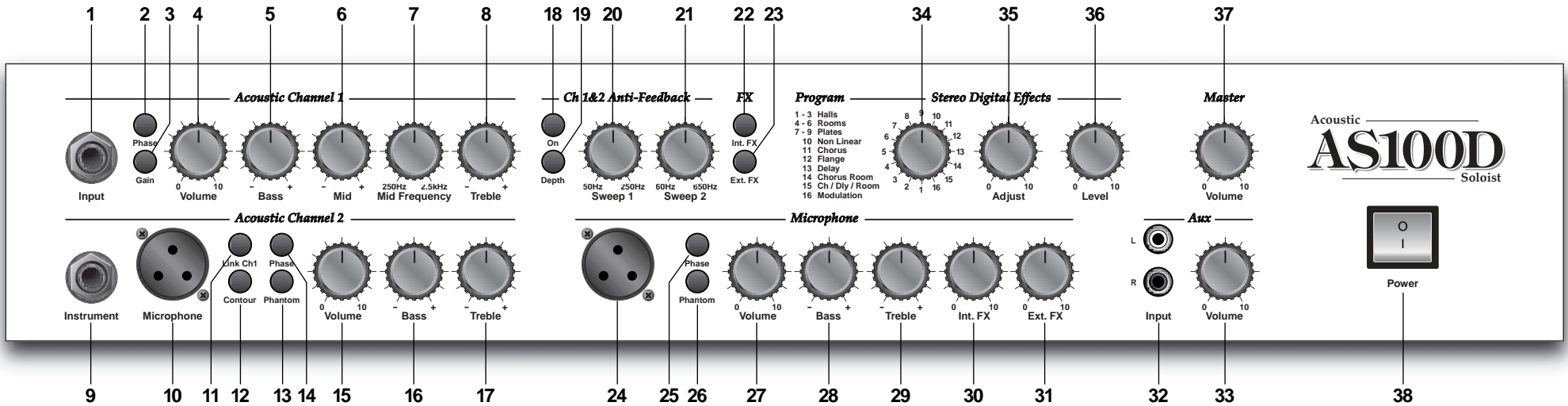
CE - **EUROPE UNIQUEMENT** - **Remarque:** Ce matériel a été testé: il est conforme aux directives européennes EMC (Environnement E1, E2 et E3 EN 55103-1/2) et aux directives sur les appareils basse tension.

EUROPE UNIQUEMENT - **Remarque:** La consommation en crête du AS100D est de 21 ampères.

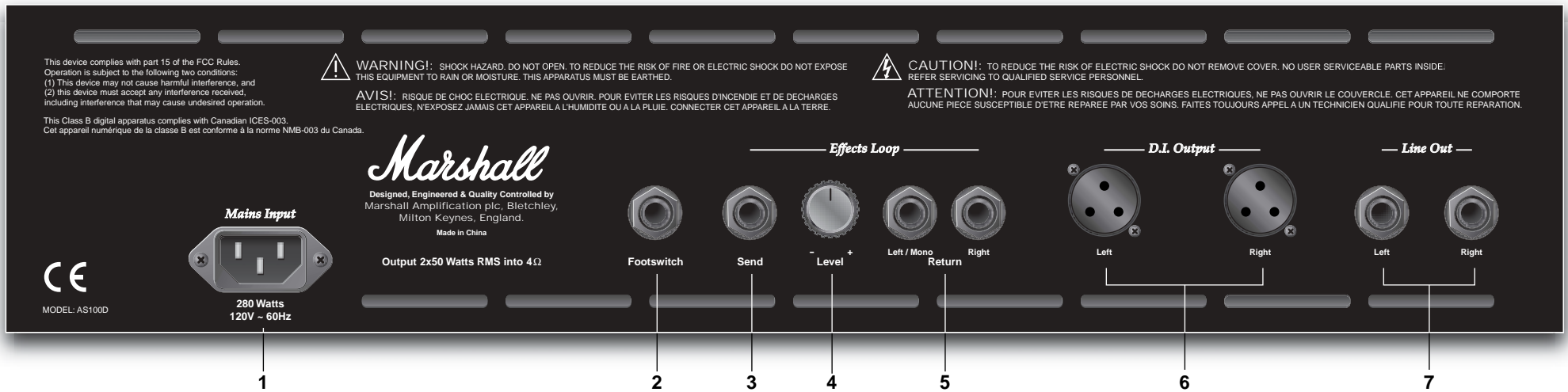
Note: Cet équipement a été testé et approuvé conforme aux normes fédérales sur les appareils numériques de Classe B selon la résolution fédérale américaine. Ces limites sont désignées pour fournir une protection raisonnable contre les interférences en installation résidentielle. Cet appareil génère, utilise et peut émettre des fréquences radio et, en cas d'installation ou d'utilisation différente de ce qui est préconisé dans ce mode d'emploi, il peut entraver la bonne réception des équipements de télévision ou radio avoisinants. Cependant, nous ne pouvons garantir l'absence d'interférences selon l'application utilisée. Si cet appareil est source d'interférence (vérifié en plaçant l'appareil sous ou hors tension à plusieurs reprises), nous vous encourageons à appliquer l'une des mesures suivantes:

- ◆ Réorientez ou déplacez l'antenne de réception.
- ◆ Augmentez la distance entre l'appareil et le récepteur.
- ◆ Connectez le matériel sur une ligne secteur différente de celle du récepteur.
- ◆ Consultez votre revendeur ou un spécialiste TV/Radio.

AS100D Front Panel



AS100D Rear Panel



AS100D Block Diagram

