

*50 Years in Music*

*25/50*

*Marshall*

*JUBILEE BASS SERIES*

*25 Years Marshall Amplification*

# Introduction



50 years ago in 1937, I first began my career in the music business as a singer and drummer with dance bands.

Since that time I have been involved with many professional and semi-professional musicians worldwide. Indeed, the first Marshall amps were produced 25 years ago in 1962, to cater directly for the demands of the leading musicians at that time. I have continued looking after the guitarists needs ever since.

To celebrate my 50 years in music and 25 years of Marshall Amplification, the special 'Jubilee Series' has been created.

The roots and development of this anniversary series can be traced back to the very beginning of Marshall, providing the quality and reliability always associated with the name. However, the anniversary units have been uprated in some very special ways to make them a truly outstanding commemorative series, incorporating the versatility and sound quality expected by even the most demanding modern musicians.

Thanks are due to you and the veritable army of musicians who by their appreciation of, and skill in using Marshall Amplifiers over the years, have helped us to create this memorable Jubilee Series.

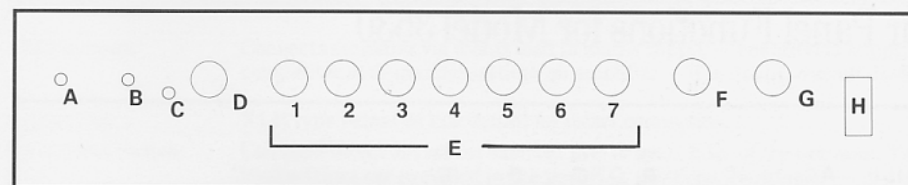
Please be sure to return the attached Registration Card, and I will write back to you confirming that your name has been entered on a special commemorative register of Marshall users sharing my Jubilee.

# Marshall 25/50 Jubilee Series Handbook

Jubilee Bass models available are:—

|      |       |                          |
|------|-------|--------------------------|
| 3530 | ..... | .300 watt bass head      |
| 3560 | ..... | .600 watt bass head      |
| 1515 | ..... | .250 watt 1 × 15 cabinet |
| 1525 | ..... | .500 watt 2 × 15 cabinet |
| 1540 | ..... | .400 watt 4 × 10 cabinet |

## Front Panel Functions for Models 3530/3560



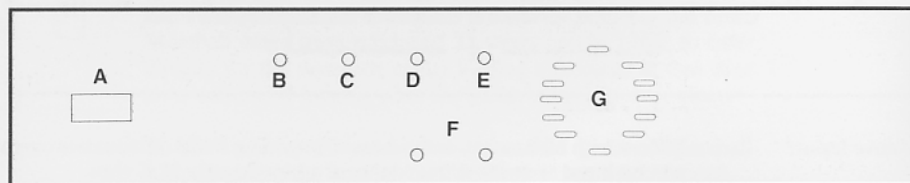
- A. Active Input:** For use with high output active basses, providing 10 dB. attenuation over the passive input at an input impedance of approximately 22 K ohm.
- B. Passive Input:** For use with normal non active or switched passive/active bases of normal output level. Approximately 470 K ohm of input impedance.
- Note!** Two instruments can be mixed together by using both sockets, although the amount of attenuation of the active input will be reduced.
- C. Clip L.E.D.:** Flashes red at the onset of clipping of the input stage. Controlled by the Gain Control (D).
- D. Gain Control:** Governs the gain of the input circuit. Optimum noise performance is obtained by setting the gain control so that the L.E.D. just flashes on the peaks of a note.
- E1. Low Bass — 45 Hz.:** Controls the lowest fundamental tone of the bass guitar spectrum. Boosting will add bottom to the sound, whilst cutting will help to reduce power amplifier and speaker distortion whilst using high volume settings.
- E2. High Bass — 120 Hz.:** Controls the amount of punch in the sound and should be used in conjunction with (E1) to determine the basic fundamental sound.
- E3. Low Mid — 250 Hz.:** Controls the body of the sound, boosting will accent the apparent volume whilst cutting will make the sound warmer and rounder.
- E4. Mid — 600 Hz.:** Controls the timbre of the sound and thus the character of the overall sound. Should be used in conjunction with (E3) and (E5).
- E5. Hi Mid — 1K Hz.:** Governs the clarity or roundness of the sound.
- E6. Presence — 5K Hz.:** Controls the amount of brightness.
- E7. Treble — 10K Hz.:** Controls the amount of edge to the sound. (E6) and (E7) should be used together to control the overall high frequency content.

**Note!**

The settings to the E.Q. controls can be quite dramatic either on their own or in combination with each other. Therefore, time should be spent familiarising with the extent of each control and the inter-reaction with the other controls, to create 'your' sound.

- F. Effects Level:** Used in conjunction with the effects send/return jacks on the back panel, this controls the amount of effects signal level that is mixed back into the amplifier and can provide up to 12 dB. more effects level than direct level for maximum flexibility.
- G. Master Output:** Controls the overall volume of the pre-amp.
- H. Power Switch:** Combined mains switch, circuit breaker and mains indicator. This unit will automatically turn off in the case of a severe power supply fault, thus eliminating the replacement of unreliable fuses. After switching on there is a delay of approximately three seconds before the output of the power amplifier sections are activated.

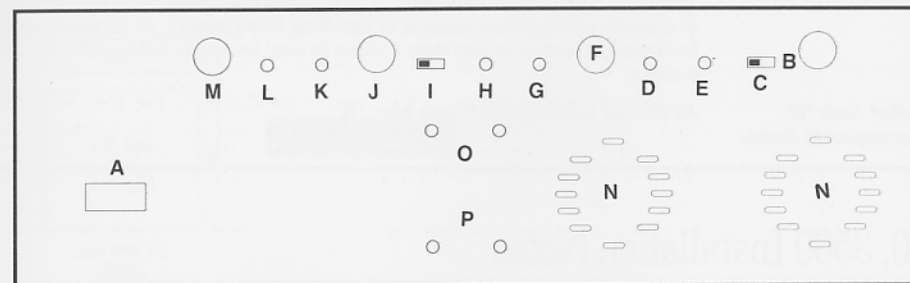
## Rear Panel Functions for Model 3530



- A. Mains Input:** Connects amplifier via mains lead to mains supply — ensure that supply is compatible with marked settings on amplifier. If in doubt, consult dealer.
- B. Effects Send Jack:** Connects amplifier circuit to input of external effects unit.
- C. Effects Return Jack:** Connects amplifier circuit to output of external effects unit.
- Note!** B and C are part of a parallel connected effects loop (best suited to signal processor such as delay, chorus etc.)
- D. Pre-amp Out Jack:** Can be used independently to provide a direct out signal for mixers or additional power amps etc., or in conjunction with (E) Power Amp In for a series connected effects loop for signal processors such as graphic E.Q.'s, compressor limiters etc.
- E. Power Amp In Jack:** A circuit breaking jack for direct connection to the input of the power amp.
- F. Loudspeaker Jacks:** Parallel connected output sockets for connection to the speaker system. Output power is 300 watts into 4 ohms, 220 watts into 8 ohms minimum R.M.S. at clipping and should only be connected to a loudspeaker system capable of adequately handling these powers. At no time should a loudspeaker system of less than 4 ohms in total be connected to either or both sockets.
- G. Fan Air Intake:** Draws air into the amplifier to circulate around the power mosfets and heatsinks, and must not be obstructed or covered.  
**Note!** Fan is thermostatically controlled.

Also, the Effects Return (C) can be used as an auxiliary input if required (post E.Q.) and thus say, a mixer, tape or synth bass pedals could be mixed with the normal bass sounds, the level being controlled via Effects Control on front panel.

## Rear Panel Functions for Model 3560



- A. Mains Input:** Connects amplifier via mains lead to mains supply — ensure that supply is compatible with marked settings on amplifier — if in doubt, consult dealer.
- B. Direct Out:** XLR type balanced line output for mixer connection.
- C. Direct Out Switch:** Connects direct out socket to either pre- or post- E.Q. of the pre-amp. Two level settings are provided in the post E.Q. positions. Nominally — 10 dB.v. and +4 dB.m.
- D. Effects Return:** Connects output of external effects back into amplifier circuit.
- E. Effects Send:** Connects amplifier to input of external effects.
- Note!** (D) and (E) are part of a parallel connected effects loop and best suited to signal processors such as delay, chorus etc. Also, the effects return can be used as an auxiliary input if required (post E.Q.) and thus say, a mixer, tape or synth bass pedals could be mixed with the normal bass sounds, the level being controlled via effects control on front panel.
- F. Power Amp 'A' Gain:** Controls the input gain of Power Amp 'A' and thus can be used to set the balance of the speaker system connected to this in either normal or bi-amp modes. In the bi-amp mode, this determines the level of the low frequency content of the sound. In the normal mode, this would be useful when cabinets are placed on far sides of stage for bass monitoring etc.
- G. Power Amp 'A' In Jack:** Circuit breaking jack for direct connection to input of Power Amp 'A'. Used in conjunction with Pre-amp Out (H), for insertion of series connected processors, i.e. graphic E.Q.'s, compressor limiters etc.
- H. Pre-amp Out 'A':** Non circuit breaking jack feeding signal out. This is post crossover and therefore bi-amp mode switch dependent, i.e. either full range signal OR LOW frequency signal. Can be used to drive further power amps or signal processors.
- I. Bi-amp Crossover mode switch:** A three position switch selecting either 1: Full range output to both output channels, 2: full range to output 'B' with low frequency to output 'A' (can be used for providing bass boost into speaker system 'A' whilst running speaker system 'B' full range), or 3: low frequency to output 'A' and high frequency to output 'B' for full bi-amp operation.
- J. Bi-amp Crossover frequency:** Fully variable between 100 Hz. and 1K Hz. control. It would probably be found that most bass speaker systems, (i.e. mixing 15" and 10" speakers), will require setting to approximately 250 Hz.

- K. L. & M.:** As (H), (G) and (F) respectively, but feeding power amp 'B' and affects high frequency when in bi-amp mode.
- N. Fan Air Intakes:** Draws air into amplifier for power mosfet and heatsink cooling. These must not be obstructed. **Note!** Fans are thermostatically controlled.
- O. Power Amp 'A' Loudspeaker Jacks:** Parallel connected output sockets. Output power is 300 watts into 4 ohms, 220 watts into 8 ohms minimum R.M.S. at clipping and should only be connected to a loudspeaker system capable of handling these powers. At no time should a loudspeaker system of less than 4 ohms in total be connected to either or both sockets.
- P. Power Amp 'B' Loudspeaker Jacks:** As (O) but connected to Power Amp 'B'.

## 3530, 3560 Installation Notes

These amplifiers are supplied fitted into a vinyl covered wooden rack case fitted with large side handles, corner protectors, and shock absorbing feet for use in a normal guitar amp situation. The actual chassis is also designed to fit a standard 19" rack — model 3530 being 2 units high and model 3560 being 3 units high.

As the wooden case is 4 units high, a removable dummy panel (2U — model 3530, 1U — Model 3560) is fitted allowing the insertion of other rack equipment, such as effects processors.

If chassis is fitted into a rack system care should be given to adequately support the rear of the chassis!

**WARNING** PLEASE READ THE FOLLOWING LIST CAREFULLY

- A. ALWAYS fit a good quality mains plug, conforming to the latest B.S.I. standards.
- B. ALWAYS wire the plug according to the colour code attached to the mains lead.
- C. NEVER, under any circumstances, operate the amplifier without an earth.
- D. NEVER attempt to bypass the fuses or fit ones of an incorrect value.
- E. NEVER attempt to replace fuses with the amplifier connected to the mains.
- F. DO NOT attempt to remove the amplifier chassis, there are no user serviceable parts.
- G. ALWAYS have this equipment serviced or repaired by competent qualified personnel.
- H. NEVER use an amplifier in damp or wet conditions.
- I. PLEASE READ this instruction manual carefully before switching on.

ALWAYS ENSURE THAT MARSHALL APPROVED COMPONENTS ARE USED AS REPLACEMENTS

## Suggested Set-Ups

