

# *Marshall*

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## *Valvestate*

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### *VS230R, VS232R & VS265R 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.*

*Nov '98*

# *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 Marshall's 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.

This handbook is designed to help you to get the most from your Valvestate™ and covers our VS230, VS232 and VS265. All of which are perfectly suited to practising at home and recording. The VS230 and VS232 are ideal for smaller gigs while the VS265 is capable of handling much larger venues. We would stress though 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 needed to create the sound that you want. Valvestate™ is radical technology for radical thinkers and players and is designed to handle the most gruelling punishment of any playing situation with ease.

## VALVESTATE VS230 VS232

*2x30 Watt Combos with Reverb and Chorus*

### Front Panel Features

#### 1. Foot Switch Jack

For connection of Footswitch allowing selection of Clean or Overdrive Channel.

#### 2. Ch 1/2 Switch

Allows selection of Clean or Overdrive channel via the front panel.

#### 3. 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.

#### 4. 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 crunch up your guitar sound for semi-distorted chords and bluesy leads.

#### 5. Bass

Turning the Bass control will effect 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.

## 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. Ch 1/2 On LED

Indicates whether the Clean or Overdrive channel has been selected. Red indicates the Overdrive Channel.

## 8. Gain

This in effect controls the amount of distortion on the Overdrive Channel. Keeping this control low will result in crunchy vintage type tones. Turning this dial up will increase the amount of distortion, fully clockwise giving maximum distortion providing a gain drenched tone ideal for heavy chords, wailing solos and ripping harmonics.

## 9. 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.

## 10. Contour

The Contour control basically shifts the mid-range frequencies in your guitar tone. By turning the Contour fully clockwise you will scoop most of the middle frequencies out of your sound. 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 nasty 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.

## 11. 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.

## 12. Volume

This controls the volume of the Overdrive Channel and allows you to balance the volumes of the Clean and Overdrive Channels.

## 13. Reverb

Adding Reverb to your guitar tone will add ambience and size, giving the effect of playing in a large empty room or hall. This control allows you to dial in the required amount of reverb.

## 14. On/Off Switch

Activates the Chorus function.

## 15. Speed

Governs the speed of Chorus oscillation.

## 16. Depth

Governs The depth of the Chorus effect.

## 17. Power Switch

Switches the mains power to the combo.

# Rear Panel Features

## 2x30 Watt Combo with Reverb and Chorus

### 1. Mains Input

For connection to the mains. We would always recommend that your plug is wired in accordance with your country's regulations.

### 2. Head Phones Jack

For connection to headphones. When using headphones internal speakers will automatically be shut off.

### -D.I. Output-

The VS230R/VS232 features a D.I. Output which is ideally suited for connection to recording equipment or to P.A. equipment. This facility is in stereo which allows you to take full benefit of the Stereo Chorus feature of the VS230R/VS232.

### 3. D.I. Output (Left)

Feeds the left hand signal of your sound to recording or P.A. equipment.

### 4. D.I. Output (Right)

Feeds the right hand signal of your sound to recording or P.A. equipment.

## 2x65 Watt Combo with Reverb and Chorus

### 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 levels of the Overdrive and Clean Channels. Once turned past half way this channel will start to crunch up your guitar sound for semi-distorted chords and bluesy leads.

#### 3. CLN/OD LED

Indicates whether Clean or Overdrive has been selected. Red indicates Overdrive, green indicates Clean.

#### 4. Bass

Turning the Bass control will effect 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. Clean / Overdrive Switch

Allows for switching between Clean and Overdrive 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 Overdrive 1 Channel. Increasing the amount of gain will increase the amount of distortion in your guitar sound and to some extent increase the volume. Having the gain level fairly low will result in vintage style blues crunch. Increasing this will result in higher gain sounds ideal for classic rock tones.

#### 10. Volume

Controls the volume of Overdrive 1 Channel.

#### 11. OD 1/2 Switch

Switches between Overdrive 1 channel and Overdrive 2 channel. Overdrive 1 can be looked at as the traditional overdrive or distortion channel giving excellent crunchy blues rock tones, whereas Overdrive 2 takes off where Overdrive 1 finishes delivering searing high gain sounds.

#### 12. Gain

This Gain control operates in the same way as the previous Gain control (item 9). Increasing this Gain control will increase the amount of distortion on Overdrive 2.

#### 13. L.E.D.

Indicates selection of Overdrive 1 or Overdrive 2. Red indicates Overdrive 2.

#### 14. Contour

The Contour control basically shifts the mid-range frequencies in your guitar tone when on Overdrive 2. By turning the Contour fully clockwise you will scoop most of the middle frequencies out of your sound. 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 vicious 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.

## 15. Volume

Controls the volume of Overdrive 2 channel.

### *-Overdrive Equalisation-*

The following Bass, Middle and Treble controls are used for both Overdrive channels.

## 16. Bass

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

## 17. 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.

## 18. 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.

## 19. Power Dimension Switch

The Power Dimension Switch is designed for use in situations where you have set your amp to get your sound but it is simply too loud for the given situation. Its function is to emulate, at lower volume levels the extra saturation found when playing through a transformer and valve power stage pushed to the limit.

## 20. FX Loop Level

It is possible to adjust the FX Loop Level 10dB to ensure that the FX Loop is perfectly suited to the type of effects unit that you are using, i.e. rack mounted or floor pedal.

## 21. 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.

### *-Reverb-*

Adding reverb to your guitar tone will add ambience and size, giving the effect of playing in a large empty room or hall. The VS265 features separate reverb levels for the Clean and Overdrive channels giving you greater control over your sound.

## 22. Clean Reverb

Dictates the amount of reverb on the Clean Channel.

## 23. Overdrive Reverb

Controls the amount of reverb on the Overdrive Channel.

### *-Channel Assign-*

The VS265 features a Stereo Chorus facility which is channel assignable. This means that it is possible to allocate the Stereo Chorus to either the Clean or Overdrive Channels or both.

## 24. Clean Switch

For assigning the Stereo Chorus to the Clean Channel.

## 25. Overdrive Switch

For assigning the Stereo Chorus to the Overdrive Channel.

## 26. Speed

Governs the speed of Chorus oscillation.

## 27. Depth

Governs The depth of the Chorus effect.

## 28. Power Switch

Switches the mains power to the amplifier.

**VALVESTATE VS265**

*2x65 Watt Combo with Reverb and Chorus*

## *Rear Panel Features*

### *1. Mains Input*

For connection to the mains. We would always recommend that your plug is wired in accordance with your country's regulations.

### *-D.I. Output-*

For connection to recording or P.A. equipment, featuring Marshall's acclaimed Speaker Emulation circuitry as featured on the JTM60 range.

This facility is in stereo which allows you to take full benefit of the Stereo Chorus feature of the VS265.

### *2. Filtered D.I. Output (Left)*

Feeds the left hand signal of your sound to recording or P.A. equipment.

### *-Speaker Extension-*

The VS265R features stereo extension speaker sockets to allow you to further expand upon the benefits of a Stereo Chorus amplifier.

Due to the combo's design the VS265 can be used with any speaker extension cabinet rated between 4 and 16 Ohms (inclusive). By using extension speaker cabinets (model no. VS212) you will increase the spread of your guitar sound.

#### **3. Ext. Loud Speaker Jack**

Feeds the left hand signal of your sound to an external speaker cabinet such as the Marshall VS212.

#### **4. Stereo Headphones Jack**

For connection to stereo headphones, allowing you to enjoy the stereo chorus effect even when silent practice is the order of the day.

#### **5. Ext. Loud Speaker Jack**

Feeds the right hand signal of your sound to an external speaker cabinet such as the Marshall VS212.

#### **6. Filtered D.I. Output (Right)**

Feeds the right hand signal of your sound to recording or P.A. equipment.

### *- Effects Loop -*

An effects loop allows you to connect external effects in the optimum position in the signal path. Time based effects such as delays, reverbs and chorus are more effective in the effects loop, whereas effects such as distortion and wah-wah are more suited to being used in line between the guitar and the input of the amplifier.

#### **7. Effects Return Jack**

For connection to the output of an external effects processor.

#### **8. Effects Send Jack**

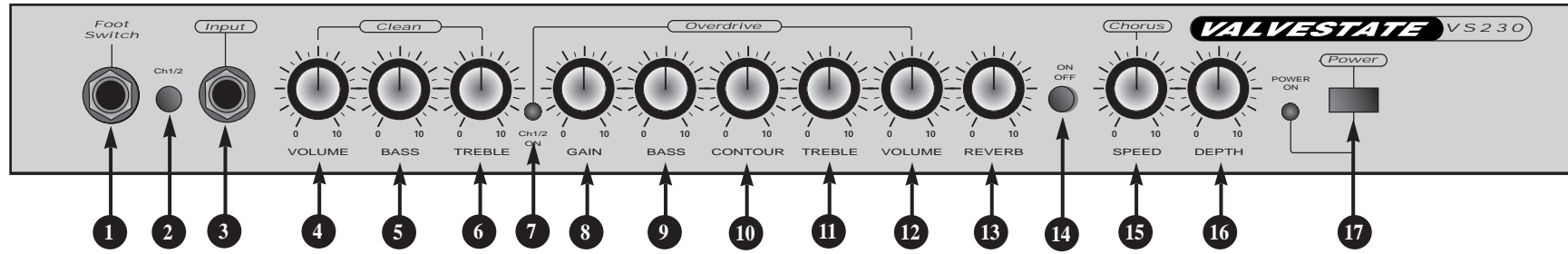
For connection to the input of an external effects processor.

#### **9. Footswitch Socket**

For connection of footswitch. The VS265R is a three channel amplifier and it is possible to switch between the Clean Channel and Overdrive 1 and Overdrive 2 Channels via the footswitch which also features LED's to indicate status.

It is also possible to switch the stereo chorus on and off via the footswitch in addition to via the front panel of the unit.

**VALVESTATE VS230 & VS232**



**WARNING!** SHOCK HAZARD. DO NOT OPEN. TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK DO NOT EXPOSE THIS EQUIPMENT TO RAIN OR MOISTURE. THIS APPARATUS MUST BE EARTHED.

**AVIS!** RISQUE DE CHOC ELECTRIQUE. NE PAS OUVRIR. POUR EVITER LES RISQUES D'INCENDIE ET DE DECHARGES ELECTRIQUES, N'EXPOSEZ JAMAIS CET APPAREIL A L'HUMIDITE OU A LA PLOUIE. CONNEXER CET APPAREIL A LA TERRE.

**CAUTION!** TO REDUCE THE RISK OF ELECTRIC SHOCK DO NOT REMOVE COVER. NO USER SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

**ATTENTION!** POUR EVITER LES RISQUES DE DECHARGES ELECTRIQUES, NE PAS OUVRIR LE COUVERCLE. CET APPAREIL NE COMPORTE AUCUNE PIECE SUSCEPTIBLE D'ETRE REPARÉE PAR VOS SOINS. FAITES TOUJOURS APPEL A UN TECHNICIEN QUALIFIE POUR TOUTE REPARATION.

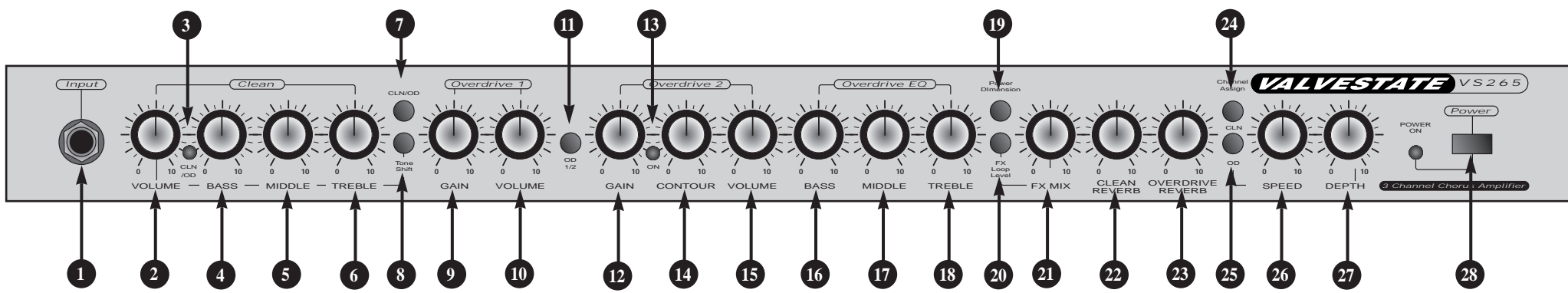
**MAINS INPUT**  
120V - 60 Hz  
100 Watts  
Output 2 x 30 Watts RMS -4 Ω

**HEADPHONE**

**D.I. Output**  
LEFT RIGHT

**Marshall VALVESTATE**  
Made in England by:  
Marshall Amplification plc,  
Bletchley, Milton Keynes,  
England.

**VALVESTATE VS265**



**MAINS INPUT**  
120V - 60 Hz  
220 Watts  
Output 2 x 65 Watts RMS -8 Ω

**WARNING!** SHOCK HAZARD. DO NOT OPEN. TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK DO NOT EXPOSE THIS EQUIPMENT TO RAIN OR MOISTURE. THIS APPARATUS MUST BE EARTHED.

**AVIS!** RISQUE DE CHOC ELECTRIQUE. NE PAS OUVRIR. POUR EVITER LES RISQUES D'INCENDIE ET DE DECHARGES ELECTRIQUES, N'EXPOSEZ JAMAIS CET APPAREIL A L'HUMIDITE OU A LA PLOUIE. CONNEXER CET APPAREIL A LA TERRE.

**CAUTION!** TO REDUCE THE RISK OF ELECTRIC SHOCK DO NOT REMOVE COVER. NO USER SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

**ATTENTION!** POUR EVITER LES RISQUES DE DECHARGES ELECTRIQUES, NE PAS OUVRIR LE COUVERCLE. CET APPAREIL NE COMPORTE AUCUNE PIECE SUSCEPTIBLE D'ETRE REPARÉE PAR VOS SOINS. FAITES TOUJOURS APPEL A UN TECHNICIEN QUALIFIE POUR TOUTE REPARATION.

**Extension Sockets**  
Output 65 Watts RMS

**Left**  
FILTERED D.I. OUTPUT L.SPEAKER

**Right**  
STEREO H.PHONES EXT. L.SPEAKER FILTERED D.I. OUTPUT

**FX Loop**  
RETURN SEND FOOTSWITCH

**Marshall VALVESTATE**  
Made in England by:  
Marshall Amplification plc,  
Bletchley, Milton Keynes,  
England.