Marshall

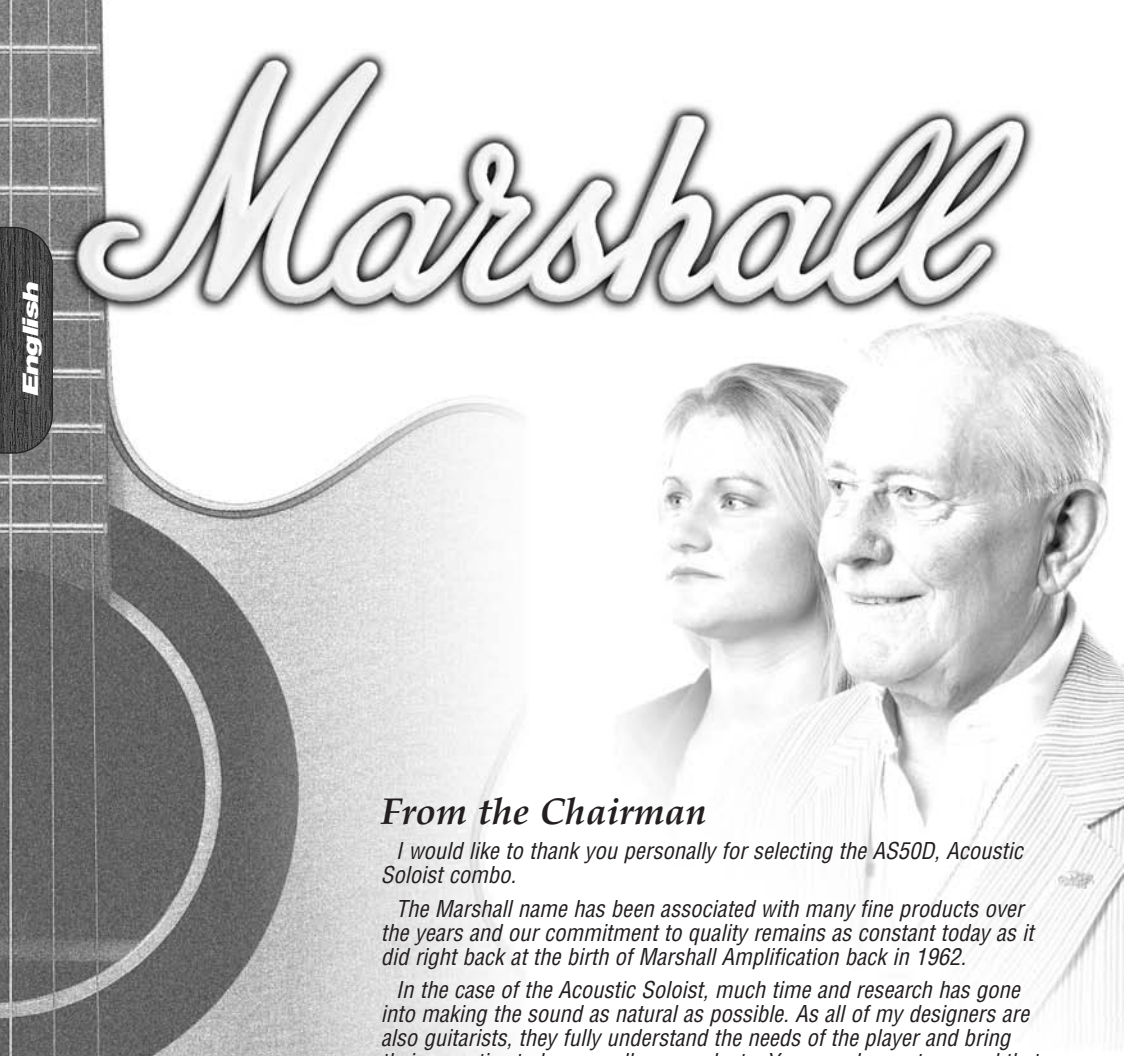
AMPLIFICATION

Acoustic

AS50D

Soloist

OWNERS MANUAL



From the Chairman

I would like to thank you personally for selecting the AS50D, 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 right back at the birth of Marshall Amplification back in 1962.

In the case of the Acoustic Soloist, much time and research has gone into making the sound as natural as possible. As all of my designers are also guitarists, they fully understand the needs of the player and bring their expertise to bear on all our products. You can also rest assured that every Marshall amplifier has been designed and engineered to the highest possible standards, so as a result will stand the test of time and constant use.

I strongly suggest that you read this handbook carefully before using your AS50D and then keep it on hand for future reference.

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

Yours Sincerely,

Jim Marshall

Dr Jim Marshall OBE and daughter Victoria (Managing Director)

English

Introduction

The AS50D is a compact and portable 50 Watt combo amplifier specially designed for use with acoustic instruments. Between its two channels, this combo has the flexibility to handle instruments with transducers, such as piezo or magnetic pick-ups (channel 1), or microphone for either vocal or instrument reproduction (channel 2).

The built-in Chorus effect is assignable to either or both channels and the Reverb can be controlled and balanced between the channels to create just the right ambience. If you want to add further effects, then there is an on-board parallel effects loop which can be balanced between the channels in the same way as the Reverb.

One of the most difficult aspects of amplifying some acoustic instruments is feedback. To help you eliminate this, the AS50D features several 'anti-feedback' controls, including a Phase switch and a frequency controllable Notch Filter. The combination of these two elements will give you precise control of the frequencies where feedback is likely to occur and help you to eliminate them.

For clear and detailed performance, the AS50D is loaded with two 8" speakers and a high fidelity polymer dome tweeter. There is also an internal limiter which allows you to push the maximum level from the 50 Watt output, whilst remaining distortion free.

Neat and compact, flexible and portable, the AS50D is the ideal amplifier for the acoustic player who wants a system as suitable for small gigs as it is at home.

Front Panel Features

Channel 1 - Acoustic Instrument Channel

1. Input Jack

Plug the lead from your guitar in here. The high impedance of this input will help you to get the best from the passive or active piezo or magnetic pick-ups.

2. Volume Control

Controls the volume level of the Acoustic Channel 1. A good place to start with this control is the half way, or 12 o'clock position, then adjust according to the sensitivity of your pick-up.

3. Bass Control

Adjusts the amount of bass, or bottom end of the instrument's tone. Care should be taken when setting this control as adding excessive bass can cause unnatural howling. Again, the half way position is the best place to start.

4. Treble Control

Adjusts the treble, or top end of your sound. Careful adjustment will make your high notes lively but not too harsh. It is worth noting that set in higher positions, this control will induce a certain amount of noise.

Channel 2 - Microphone / Aux Channel

5. Phono Inputs

Inputs to take connection from a tape or CD player.

6. Microphone Input

Balanced XLR type input for connection of a microphone and suitable for vocal or instrument applications. This input supplies phantom power.

7. Jack Input

Input to take any source, such as a drum machine, keyboard, etc.

8. Volume Control

Controls the volume level of the Microphone / Aux Channel 2. A good place to start with this control is the half way, or 12 o'clock position, then adjust according to the sensitivity of your pick-up

9. Bass Control

Adjusts the amount of bass, or bottom end of your sound. Care should be taken when setting this control as adding excessive bass can cause unnatural howling. Again, the half way position is probably the best place to start.

10. Treble Control

Adjusts the treble, or top end of your sound. Careful adjustment will make your high notes lively but not too harsh. It is worth noting that set in higher positions, this control will induce a certain amount of noise.

Master Section

11. Chorus Assign Switches

Allows the built in Chorus effect to be selected on either channel individually, or both channels together.

12. Chorus Speed Control

Controls the speed of change of frequency for the built-in Chorus effect.

13. Chorus Depth Control

Controls the amount of change of the frequency shift for the built-in Chorus effect.

Note: *When using the Chorus, higher speed settings usually sound better with lower depth settings and vice versa. Experiment to find which selection suits you best.*

14. Reverb Balance Control

Controls the balance of the Reverb effect and the parallel effects loop between Channel 1 and Channel 2.

15. Reverb Level Control

Controls the overall level of the Reverb effect.

16. Phase Switch

Switching the phase can considerably reduce the amount of low frequency acoustic feedback.

17. Notch Filter Switch

Further feedback reduction can be achieved using the selectable frequency notch filter. When activated, the filter cuts by 10dB the frequency selected using the rotary control (item 18).

18. Frequency Control

If feedback occurs when the Master Volume is set to the desired performance level, select the switch (item 17) and rotate this control until the offending frequency is eliminated.

19. Master Volume

Controls the overall volume output from the amplifier.

20. 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

Jack socket for connection of the optional footswitch (model PEDL-10029) for switching the Reverb and Chorus functions on and off.

3. Line Out Jack

Jack socket for connection to home recording or other external equipment with jack inputs.

4. DI Out

XLR type output for connection to PA or similar external equipment.

Note: *Both the Line Out and DI out carry exactly the same signal at different levels and both are placed before the Master Volume so changing the overall level of the amplifier will not affect the signal from the DI or Line Output.*

5. Effects Send Jack

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

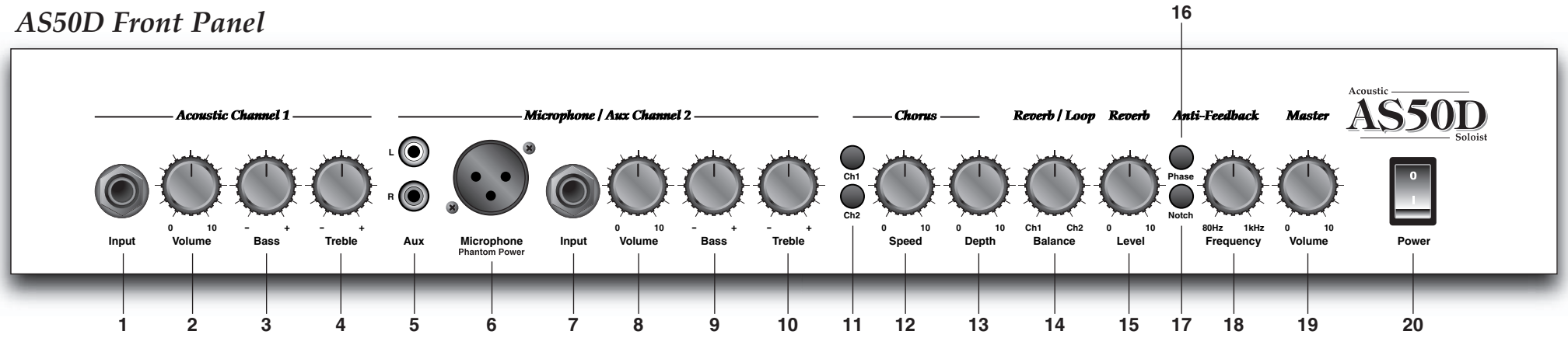
6. Effects Return Jack

Jack socket to connect to the output of an external effects processor.

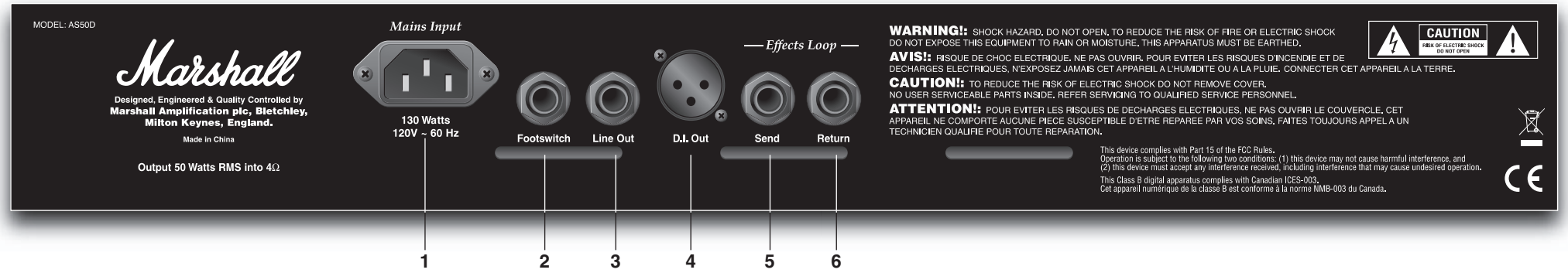
Technical Specification

Power Output	*50W RMS into 4 Ω*
Main Guitar - Input Impedance	*1M Ω*
Line Output - Level	*-10dBV*
FX Send	*+4dBV*
Microphone - Input Impedance	*1k Ω*
Weight	*16kg*
Size (mm)	*542 x 416 x 261*

AS50D Front Panel



AS50D Rear Panel



AS50D Block Diagram