

*Marshall*  
AMPLIFICATION

**JMD:1**

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**Owners Manual**



# Marshall

## From Jim Marshall

I would like to take this opportunity to personally congratulate you on choosing this JMD:1 amplifier from Marshall.

We pride ourselves on our ability to invent, innovate and create new ways for guitarists to find their own sound, whether that be through all-valve, solid-state or hybrid technologies.

First released in 1992, the JMP-1 pre-amp offered guitarists unrivalled flexibility, with true Marshall tone at its heart. It proved to be a great success! Ever since the JMP-1's triumph, we have been eager to see how technology could be pushed even further and, as a result, we are pleased to introduce its successor, the JMD:1 Series.

The Marshall R&D team have always kept a keen eye (and of course their ears) on new technologies, and have implemented them when they were right for the product. Our number one rule - never sacrifice tone for technology's sake. Only now have all the components, state-of-the-art technology and nearly 50 years of experience come together to create this exciting amplifier range. The JMD:1 is the result of a unique collaboration with our friends at Softube™, leading to a true digital pre-amp, integrated into a product that I am proud to see the Marshall name on. Partnered with a traditional Marshall valve power amp, it becomes the most flexible and first, totally programmable valve digital hybrid amplifier series we have ever made. Never before has such a variety of great quality tone been available in one product.

I would like to wish you every success with your new Marshall. Welcome to the family.

Yours Sincerely,

Dr Jim Marshall OBE

**\* EUROPE ONLY CE** - 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 50 Watt is 25 amps. The Peak Inrush current for the 100 Watt is 25 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.

Follow all instructions and heed all warnings  
KEEP THESE INSTRUCTIONS !

## Overview

Presenting the JMD:1 Series.

JMD100	100 Watt head
JMD50	50 Watt head
JMD102	100 Watt 2 x 12" combo
JMD501	50 Watt 1 x 12" combo

Immense versatility, extensive tonal control and that unmistakable Marshall sound is now yours. The JMD:1 is quite simply one of the most comprehensive and sophisticated amplifiers Marshall has created to date, combining state-of-the-art digital pre-amp technology with studio quality effects and sheer EL34 valve power. Working in close partnership with Swedish software house Softube™, the Marshall team have crafted the latest evolutionary benchmark in hybrid amplifiers that picks up where the renowned JMP-1 left off.

At the very heart of the JMD:1 Series is Marshall's proprietary EL34 power amp section. A fundamental element in many of Marshall's professional all-valve amplifiers, this steadfast power stage design has been driving the Marshall sound for decades. When it came to creating the all-new digital pre-amp, the Marshall engineers knew it had to lead rather than follow what had come before - that is to be the first to offer truly great valve tone. Enter Softube™ and their patented Natural Harmonic Technology™, used for the very first time in a guitar amplifier. This groundbreaking technology actually matches the dynamic reactions of the valve amplifier and the way it behaves to the various intensities of playing, just like their analogue counterparts, and ensures that every note feels right.

Switching between the JMD:1's 16 pre-amp options also affects the way in which the front panel controls respond to user input, such as the EQ section which automatically

reconfigures to match the original topology of the chosen pre-amp. The valve power-amp's analogue circuitry is also altered to complement the different pre-amps, with optimum resonance values automatically selected to maximise the JMD:1's response. The selectable pre-amps are divided into 4 sections - 'Clean', 'Crunch', 'Overdrive' and 'Lead'. Each pre-amp has been chosen for its individual character and its ability to complement, yet at the same time, differentiate itself from the others.

The digital nature of the pre-amp enables the JMD:1 to house both modern and classic tones from a variety of Marshall amplifiers, such as the 1959, JCM800, JCM2000, JVM and of course the JMP-1. These and many others have provided the JMD:1 with a comprehensive collection of tones, transcending the entire history of Marshall's heritage, particularly the EL34 years, due to the on-board valve power amp. New sounds have also been created by combining amplifier topologies, resulting in totally unique Marshall tones, exclusive to this Series!

The JMD:1 also has the ability to store complete pre-amp, EQ and FX settings. These presets can then be instantly recalled at any time from either the front panel, the supplied Stompware™ footcontroller or MIDI system for maximum versatility. Further to the JMD:1's vast array of features is a serial/parallel FX Loop, balanced XLR Emulated Line Out, Pre-Amp Out, Line In and Headphones socket.

The JMD:1 is the total standalone solution to any guitarist's requirements, from live performance and band rehearsal to bedroom practice and silent recording. It's all here in this extremely powerful package; a real cutting edge Marshall amp for those not bound by tradition and ready to embrace a new era of guitar amplification!

## Getting started and powering up

**NEVER** use your amp without a (speaker) load attached when the Standby Switch (9) is in the 'On' position.

1. Make sure that the speaker cabinets are connected to the correct impedance Loudspeaker jacks on the rear panel (9).

Refer to the Speaker Output guide in this handbook for specifics regarding impedance matching. When using an extension cabinet make sure that you're using an unshielded speaker cable of good quality. Never use a screened (shielded) guitar cable for this purpose.

2. Ensure that the Master Volume control (6) on the front panel is initially set to zero.

3. Connect the supplied mains (power) lead into the Mains Input (1) on the rear panel first and then into an electrical outlet.

**WARNING:** Before going any further, make sure your amplifier is compatible with your electrical supply. If you have any doubt, please get help from a qualified technician, your Marshall dealer can help you in this respect.

4. Plug your guitar into the Input jack socket (1) on the front panel.

5. Turn the front panel Power switch (10) on. The front panel power LED will illuminate (8).

### Standby Switch & Silent recording (9)

The Standby switch is used in conjunction with the Power switch (10) to 'warm up' the amplifier before use, and to prolong the life of the output valves and to mute the amplifier when required, such as when you are changing guitars or for short breaks in performance.

When the amplifier is in standby mode the whole pre-amplifier section is still functional whilst the power amplifier remains in a standby status. This allows the amplifier to be used for silent recording or pre-amplification purposes. Only when the Standby switch (9) is set to 'OFF' can the amplifier be used without a load. Always ensure a load is connected when switching the Standby switch on.

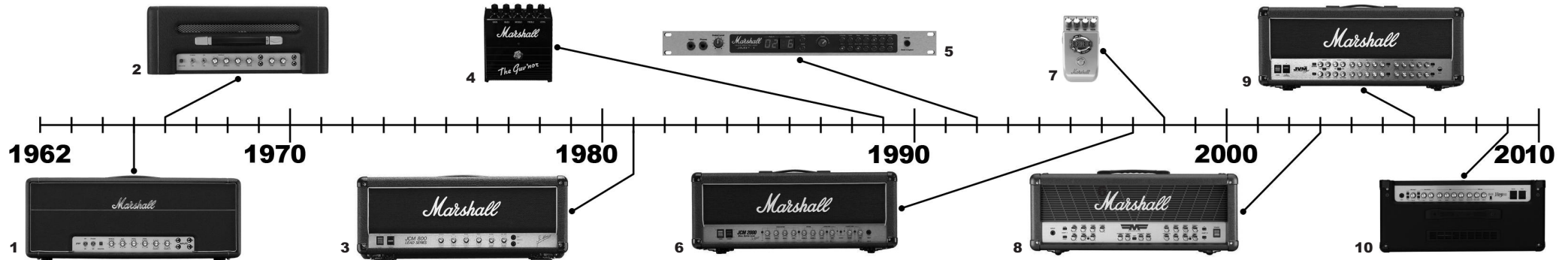
When powering up the amplifier we suggest engaging the Power switch (10) first, leaving the Standby switch (9) in the 'Off' position for two minutes to allow the valves to heat up.

6. After waiting, engage the Standby switch (9).

7. Adjust the Master Volume (6) to your required level - your amp is ready to play.

When switching the amplifier off, always disengage the Standby switch (9) a couple of seconds prior to the main Power switch (10).

# JMD:1 – Time Line and Amp History



As previously stated the JMD:1 Series incorporates the tones and characteristics of a variety of Marshall amplifiers and FX pedals. This section provides a brief history of all these products.

## 1. 1959

Initially manufactured from the mid to late 60s, this legendary amplifier embodies the very essence of the vintage Marshall sound. Nicknamed 'The Plexi' due to the gold plexiglas front panel, the 1959 was born when The Who's guitarist, Pete Townshend, approached Marshall in the mid '60s and asked Jim to build him a 'weapon' that would allow him to play so loud that he wouldn't be able to hear what the members of the audience were saying, should they have the sheer audacity to talk whilst he was performing! Jim and his team obliged, and within weeks of Pete's request one of rock's most instantly recognisable icons was born - the 100 Watt Marshall stack. Although production of the 1959 continued long after the 1960s, the end of the Plexi-era began in '69 when gold anodised aluminium was introduced for the front panels. The original 'Plexis' have therefore become extremely rare and highly prized pieces of rock history.

## 2. 1974

Despite Marshalls iconic status as the creator of the stack, Marshall has also produced a number of undeniable icons in the amplifier combo world. Initially created back in 1966, the 1974 is a compact all-valve combo. The 1974 was designed to be an affordable valve amplifier for the masses and soon gained a healthy reputation. Set in a top loaded cabinet, this compact 18 Watt combo housed a single 12" speaker, which meant not only was it immensely portable but it also had the power and punch. Utilising EL84 valves, the overall feel and tone of the 1974 is inherently different to an EL34 amp. Separated into two separate channels, each with two inputs for low and high sensitivity, the 1974 originally came in two options, Reverb or Tremolo. The standard channel for the amplifier had just single tone and volume controls whilst the other channel had additional controls to adjust the effect applied. The 2004 re-issue of the 1974 featured only the more popular Tremolo option and, as with the original unit, these additional controls for this

channel adjust both the speed and intensity of the effect to the guitarists taste. The re-issue, like all of Marshalls re-issued vintage amplifiers, was a painstaking recreation of the original unit and even features the same valve tremolo circuitry. Featured twice in the JMD:1, the 1974 provides part of the new sound created for the Crunch Vintage mode where it couples the tonal qualities of the 1974 with the EQ of a monster 1959. The 1974 is also used for the Crunch Full pre-amp mode, where the 1974's sustain and clarity of individual notes is used, demonstrating why the 1974 is still popular with guitarists to this day in its new 1974X re-issue format.

## 3. JCM800 2203

The 2203 is quite simply one of the most important amplifiers Marshall has ever created. Evolving from the previously mentioned 100 Watt Plexi head, it was the first to house a Master Volume (MV) control. This groundbreaking feature allowed the pre-amp to distort fully without having to turn the amp up to ten, providing thick overdriven tone at a fraction of the volume. First available in the mid '70s, it wasn't until 1981 that the version of the 2203 we know today was unleashed as part of the mighty JCM800 series. This straightforward, yet highly versatile, single channel monster, immediately found favour with the rapidly growing heavy metal scene that dominated much of the '80s. The wide ranging tonal palette of the 2203 saw it prove just as popular in the Brit Pop and Grunge laden '90s and remains the benchmark by which all modern rock amps are judged. The 2203 has provided the muscle behind countless rock and metal legends and has appeared twice as a modified signature model. The 2203 provides the JMD:1 with two pre-amp options. Crunch Classic delivers a raw edgy tone, one that optimises the Marshall crunch sound. The Overdrive Deep pre-amp pairs the 2203 with Marshall Bluesbreaker pedal topology, creating hot-rod tones the way they should be.

## 4. The Guv'nor Distortion Pedal

Launched in the 1980's, the original Guv'nor (so called as this is Jim Marshall's nickname) became a classic footpedal known for high quality distortion tones. Much loved by pros, semi-pros and amateurs alike, the Guv'nor

earned itself a special place in the hearts of distortion smitten guitarists the world over.

## 5. JMP-1

Released in 1992, the JMP-1 was Marshall's first venture into MIDI controlled guitar pre-amps and the world's first super hybrid pre-amp. Its no coincidence that the principles held by the JMP-1 have been carried forward to the JMD:1, just as the name suggests. This was a revolutionary rack unit, utilising the best of both analogue and digital MIDI technology. The JMP-1's success lay in its incredible tone, with the digital control capabilities adding a new degree of flexibility and versatility. Guitarists could now store and recall their favourite pre-amp tones using the JMP-1's built-in 100 patches. Greatly respected and highly prized by those who own them, the JMP-1 remains one of the most revered rack pre-amps ever.

## 6. JCM2000 DSL100

In its day the Dual Super Lead contained the largest amount of gain a Marshall amp had ever offered. The DSL's 2 channel dual mode design meant that guitarists could choose either a clean or crunch tone from the Classic Gain channel, whilst also picking between the 2 lead sounds provided by the Ultra Gain Channel. This tonal versatility was aided further by the channel spanning Deep and Tone Shift features, providing added punch and depth or extra cut and bite respectively. This enabled the DSL to deliver a huge range of all-valve tone, from 'Nashville Clean' to modern 'scooped' metal. With all this pure valve versatility, its easy to see why the DSL is still held in high regard by many of the world's top players.

## 7. Bluesbreaker II FX Pedal

The Bluesbreaker II takes the philosophy of the original Marshall Bluesbreaker pedal one step further, featuring not one but two modes, Blues and Boost. This effectively makes it two pedals in one. The Bluesbreaker II's Boost mode was designed with the vintage valve amp or 'tone purist' type of guitar player in mind. Ideal if you want to drive the front-end harder, pushing the amp further into natural overdrive and without altering the original tone.

## 8. Mode Four (MF350)

Featuring a true 'two-amps-in-one' design, the Mode Four

was created to offer the best of both classic and modern Marshall tone. Amp 1 and Amp 2 housed separate ECC83 driven pre-amp circuitry, with the shared 350 Watt power stage reconfiguring when switching between amplifiers. Both Amp 1 and Amp 2 featured two modes each, adding up to four (hence the name) in total – Clean, Crunch, OD1 and OD2. The enormous head room of the Mode Four gave it superior bottom-end clout and also retained the tonal definition at high stage volumes, making it ideal for metal and thrash styles.

## 9. JVM Series

Launched in November 2006, the flagship JVM Series caused the guitar world to sit up and take note. Featuring 4 all-valve channels with 3 modes each, the JVM4 range offers guitarists a possible 12 unique tones, sophisticated channel switching technology and MIDI capabilities, confirming Marshall's place at the forefront of valve-driven guitar amplification. The 2 channel and aptly-named JVM2 range followed in January 2008, delivering a more streamlined and focused version of the multi-award winning JVM Series.

So revered has the JVM become, that its multi-mode topology has created three of the JMD:1's 16 pre-amp options. The JMD:1's Clean Modern pre-amp setting demonstrates the sparkling tonal clarity of the JVM's Clean channel in its initial gain stage, whereas Overdrive Modern cranks things up with a powerful contemporary crunch, derived from the JVM4's red 'moded' Crunch channel. Finally, the Lead Modern pre-amp utilises the JVM4's OD1 channel design to unleash an aggressive, full-bodied lead tone.

## 10. Haze40

The most recent amplifier to be included in these pre-amp selections, the Haze range, was launched in March 2009 and features both a 15 Watt mini-stack and 40 Watt 1x12" combo. Containing 2 channels, all-valve signal path and studio quality effects, the Haze40 was designed with the blues/jazz player firmly in mind. The amp responds just how you would expect, with picking dynamics and guitar controls playing a big role in achieving your tone. The amps design allows the effects circuitry to be totally bypassed, preserving that treasured all-valve signal path.

# Obsah je uzamčen

**Dokončete, prosím, proces objednávky.**

**Následně budete mít přístup k celému dokumentu.**



**Proč je dokument uzamčen? Nahněvat Vás rozhodně nechceme. Jsou k tomu dva hlavní důvody:**

- 1) Vytvořit a udržovat obsáhlou databázi návodů stojí nejen spoustu úsilí a času, ale i finanční prostředky. Dělali byste to Vy zadarmo? Ne\*. Zakoupením této služby obdržíte úplný návod a podpoříte provoz a rozvoj našich stránek. Třeba se Vám to bude ještě někdy hodit.

*\*) Možná zpočátku ano. Ale vězte, že dotovat to dlouhodobě nelze. A rozhodně na tom nezbohatneme.*

- 2) Pak jsou tady „roboti“, kteří se přiživují na naší práci a „vysávají“ výsledky našeho úsilí pro svůj prospěch. Tímto krokem se jim to snažíme překazit.

A pokud nemáte zájem, respektujeme to. Urgujte svého prodejce. A když neuspějete, rádi Vás uvidíme!