



*VS15, VS15R, VS30R, VS65R,
VS100 & VS102R Combos &
VS100 Head*

MARSHALL



From Jim Marshall

I would like to personally thank you for selecting one of our new generation of Valvestate™ amps. From my early teens, right up to the present day, I have spent the vast majority of my time working alongside many great guitarists of all styles. Due to this constant exposure, I am well aware of what every guitarist wants to find in an amp; a versatile, durable, high quality unit that will deliver great tone in every playing situation - be it gigging, jamming, recording, rehearsing, warming up backstage or just practicing at home.

Realising this need, we have invested a great deal of money and time in researching and developing new and improved guitar amplification concepts. As a result of this, our critically acclaimed Valvestate™ technology was born. This breakthrough technology successfully emulates the warmth, feel and sheer musicality of an all valve Marshall power stage without the weight and expense of valves.

The Valvestate combo that you have just purchased features the very latest advances in Valvestate™ circuitry. It also has a superb range of features and, I am proud to say, all of the classic Marshall tone that you could wish for.

In order to get the most out of your new amp I would suggest that you read this handbook carefully and then experiment to your hearts content. Do not be afraid of using radical settings either - Valvestate™ is radical technology designed for radical players!

I would like to wish you every success with all of your musical endeavours and also your new Marshall amp. I am sure that you will find it a pleasure to play for many years to come.

Yours Sincerely,

A handwritten signature of Jim Marshall in black ink. The signature is written in a cursive, flowing style with a long horizontal line extending from the end.

Marshall

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 Marshalls' 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.

With the release of our VS15, VS15R, VS30R, VS65R, VS100R & VS102R combos and VS100H amplifier head, we have produced a range of amplification ideal for a host of different playing environments. The VS15, VS15R and VS30R are perfectly suited to home practice with clean and overdrive options, headphone sockets and on the VS15R and VS30R reverb. You will also find that with any of these models backstage warm-ups have never been so much fun or as inspiring, and in the case of the VS30R neither has jamming with your friends.

The VS65R, VS100R, VS102R and VS100H will easily handle any of the above applications but also boast many additional features plus a single ECC83 valve in the pre-amp to add greater sparkle to clean and extra grind and dynamics to crunch and overdrive settings. This flexibility in addition to their increased power ratings make these amps ideal for rehearsal and full live performance.

This handbook is designed to help you to get the most from your Valvestate™ amplifier. However, we would stress 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 required to create the sound that you want as Valvestate™ is radical technology designed to handle the most gruelling punishment of any playing situation with ease.

VALVESTATE VS15/15R

VS15: 15 Watt Combo

VS15R: 15 Watt Combo with Reverb

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. Gain Control 1

This controls the amount of input from the guitar and the amount of input level from the pre-amp to the power amp. Turning this up to around half way, i.e. around five, can result in great clean sounds, either shimmering and contemporary or reminiscent of a vintage Marshall, depending on volume and tone settings. Turning this past half way will result in your guitar sound crunching up nicely.

3. Gain Control 2

This Gain control takes off where Gain 1 finishes. Having both Gains off will result in no sound. Turning up Gain 2 will result in a distorted sound straight away. Turning this control up even further will result in high gain sounds, ideal for contemporary styles. Cranking up both Gain 1 and 2 will result in monster distortion.

4. 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.

5. Contour

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

6. 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.

7. Master Volume

This controls the overall volume of the combo. Bear in mind when setting this, that to some extent your settings on Gain 1 and Gain 2 will also effect your volume.

8. Reverb (On VS15R Only)

Adding Reverb to your guitar tone will add ambience and size, giving the effect of playing in a large empty room or hall.

9. Headphone Jack

For use when silent practice is the order of the day. Connection of headphones will automatically shut down the internal speaker.

10. Line Out Jack

The Line Out Jack can be used for direct connection to recording equipment or for connection to a P.A. system.

11. Power Switch

Switches the mains power to the combo.



VS30R: 30 Watt Combo with Reverb

Front Panel Features

1. Footswitch Jack

Channels on the VS30R can be switched via either the front panel or via a footswitch. This jack is for connection of the footswitch (model P801).

2. Channel Select Push Switch

For changing channels 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 this Bass control will affect the amount of low frequencies or bottom end in your guitar tone when on the Clean Channel. Rotating this control clockwise will increase the lower tones and, depending on other settings, will generally make your tone warmer. By turning the Bass control anti-clockwise you will reduce the amount of bass in your tone making 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 bright sounding 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.2 On LED

When illuminated this LED indicates that the Overdrive Channel has been selected.

8. Gain

This effectively 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 out of your sound most of the middle frequencies. 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 or solos.

By turning this control 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 Overdriven guitar tone. By turning up the Treble control and increasing those high frequencies you will give your guitar sound greater cut and more bite.

12. Volume

This adjusts the overall volume of the Overdrive Channel, making it possible to balance levels between 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.

14. Line Out Jack

The Line Out Jack can be used for direct connection to recording equipment or for connection to a P.A. system.

15. Headphone Jack

For use when silent practice is the order of the day. Connection of headphones will automatically shut down the internal speaker.

16. Power Switch

Switches the mains power to the combo.

Suggested Settings

Before we look at some suggested settings there are a few points that you should remember;

1- Taste in sound is a very personal thing. What might sound great to one guitar player might not appeal to another guitarist. Therefore these suggested settings may well need some fine tuning to suit your own individual tastes.

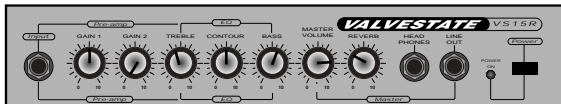
2- One of the main influences on your sound will be your guitar. Each guitar displays certain characteristics e.g. solid heavyweight guitars with humbuckers tend to be very warm sounding and generally speaking exhibit a strong bass response, while lighter weight guitars with single coil type pick-ups tend to have a much brighter sound.

3- There are a whole range of factors that can influence background noise. You will notice, particularly when using a heavily overdriven tone, that standing too close to the combo when playing can induce feedback and hum, as can facing the combo, so select your positioning carefully. There may be occasions where you actually require feedback, here again your positioning will be important and you will need to experiment to find the most suitable. Other factors that can create unwanted noise include poor quality guitar leads and certain types of pick-ups (single coil types particularly).

Overleaf there follows three simple settings, for both guitars fitted with single-coil pick-ups and those fitted with humbuckers. **Though you may find these settings suit your taste perfectly they should be viewed as a starting point from which to develop your own settings.**

VALVESTATE VS15/VS15R

CLEAN



Single Coil Pick-ups.



Humbuckers.

CRUNCH

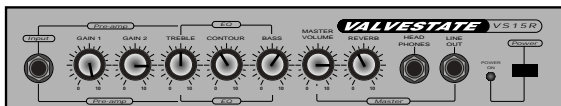


Single Coil Pick-ups.



Humbuckers.

LEAD



Single Coil Pick-ups.



Humbuckers.

*N.B. Reverb settings relate only to model VS15R.

VALVESTATE VS30R

CLEAN

Channel 1 selected.



Single Coil Pick-ups.



Humbuckers.

CRUNCH

Channel 2 selected.



Single Coil Pick-ups.



Humbuckers.

LEAD

Channel 2 selected.



Single Coil Pick-ups.



Humbuckers.

VALVE STATE VS65R

VS65R: 65 Watt Combo with Reverb

The quality and flexibility of the twin channel 65 Watt VS65R make it ideally suited to a host of playing situations such as warm-ups, rehearsals, recording sessions and gigs. The inclusion of a single ECC 83 valve in the pre-amp section which operates on both the clean and overdrive channels helps the VS65R to deliver a truly professional tone.

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

3. Ch1/2 LED

Indicates whether Channel 1 (Clean) or Channel 2 (Overdrive) has been selected. Red indicates Channel 2.

4. Bass

Turning the Bass control will affect 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. Ch1/2 Switch

Allows for switching between Channel 1 and Channel 2 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 Channel 2. Increasing the amount of gain will increase the amount of distortion in your guitar sound and to some extent will increase the volume.

Having the gain level fairly low will result in vintage style blues crunch. Increasing this will result in high gain sounds ideal for more contemporary distortion tones.

10. 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.

11. Contour

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

12. 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.

13. Volume

This controls the volume of Channel 2 and allows you to balance the volumes of Channel 1 and Channel 2.

14. 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).

15. Reverb

Adding Reverb to your guitar tone will add ambience and size, giving the effect of playing in a large empty room or hall.

16. Power LED

This will light up when the combo is on.

17. Power Switch

Switches the mains power to the combo.

Rear Panel Features

1. Mains Input

For connection to mains supply. Always ensure that your plug is wired correctly and fitted with the correctly rated fuse.

2. Headphones Jack

For connection of headphones. Connecting headphones will automatically shut off the internal speaker.

3. Footswitch Jack

It is possible to change channels on the VS65R by either the front panel switch or via the optional one way footswitch. This jack is for connection of the one way footswitch. The optional footswitch, model PED 801 features an LED to show when Channel 2 is selected.

- Effects Loop -

The effects loop is used for connecting an external effects processor or floor pedal. The effects loop on the Marshall VS65R is sensitive enough to suit the level of either type (processor or floor pedal) to ensure that a perfect match is made.

Generally it is advisable to connect time based effects such as Chorus or Delay through the loop only and any external distortion type effects directly between the guitar and the combo.

4. FX Return

For connection to the output of an external effects processor or floor pedal.

5. FX Send

For connection to the input of an external effects processor or floor pedal.

6. Line Out Jack

The Line Out Jack can be used for connection to recording equipment for direct recording or for connection to a P.A. system.

Suggested Settings

Before we look at some suggested settings there are a few points that you should remember;

1- Taste in sound is a very personal thing. What might sound great to one guitar player might not appeal to another guitarist. Therefore these suggested settings may well need some fine tuning to suit your own individual tastes.

2- One of the main influences on your sound will be your guitar. Each guitar displays certain characteristics e.g. solid heavyweight guitars with humbuckers tend to be very warm sounding and generally speaking exhibit a strong bass response, while lighter weight guitars with single coil type pick-ups tend to have a much brighter sound.

3- There are a whole range of factors that can influence background noise. You will notice, particularly when using a heavily overdriven tone, that standing too close to the combo when playing can induce feedback and hum, as can facing the combo, so select your positioning carefully. There may be occasions where you actually require feedback, here again your positioning will be important and you will need to experiment to find the most suitable. Other factors that can create unwanted noise include poor quality guitar leads and certain types of pick-ups (single coil types particularly).

Below there follows four simple settings, for both guitars fitted with single-coil pick-ups and those fitted with humbuckers. Though you may find these settings suit your taste perfectly they should be viewed as a starting point from which to develop your own settings.

VALVESTATE VS65R

BRIGHT CLEAN

Channel 1 selected.



Tone switch pushed IN.

Single Coil Pick-ups.

Humbuckers.

CRUNCH

Channel 2 selected.



Tone switch pushed IN.

Single Coil Pick-ups.

Humbuckers.

BLUES / ROCK

Channel 2 selected.



Single Coil Pick-ups.

Humbuckers.

THRASH

Channel 2 selected.



Single Coil Pick-ups.

Humbuckers.

Please Note : Volume and Reverb should be adjusted to taste.

VS100R/VS102R: 100 Watt Combo with Reverb

VS100H: 100 Watt Head with Reverb

By taking full advantage of the advances made by our Research and Development Department since the release of our first Valvestate range we have produced the VS100R & VS102R (combos) and VS100H (head). Sharing exactly the same facilities these 100 Watt models both feature an ECC 83 valve driven pre-amp and include a number of brand new functions such as switching between Clean, Overdrive 1 and Overdrive 2 channels, making them ideal for the gigging guitarist. In addition separate reverb controls for Clean and Overdrive channels and lastly a Power Dimension Switch specially designed to emulate, at lower volume levels, the extra saturation found when playing through a transformer and valve power stage pushed to the limit, make this amp a real force to be reckoned with.

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 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.

3. CLN/OD LED

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

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, conversly 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.

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 out of your sound most of the middle frequencies. 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 VS100R, VS100H & VS102R feature 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.

24. Power Switch

Switches the mains power to the amplifier.

Rear Panel Features

1. Mains Input

For connection to mains. Always ensure that a good quality lead and plug are used and wired in accordance with your country's regulations.

2. Head Phone Jack

For connection of headphones. Connection of headphones will automatically cut off internal speaker.

3. & 4. Loudspeaker Jacks

For connection to external loudspeakers. The minimum operating impedance for the VS100R, VS100H & VS102R is 4 Ohms. The internal speaker on the VS100R/VS102R is rated at 8 Ohms, therefore if using an external speaker in conjunction with the internal speaker, the external speaker should be rated at 8 Ohms.

5. Footswitch Jack

For connection of footswitch. Both the VS100R/VS102R and VS100H are three channel amplifiers 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.

6. Effects Return Jack

For connection from the output of an external effects processor.

7. Effects Send Jack

For connection to the input of an external effects processor.

8. D.I. Jack

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

Suggested Settings

Before we look at some suggested settings there are a few points that you should remember;

1- Taste in sound is a very personal thing. What might sound great to one guitar player might not appeal to another guitarist. Therefore these suggested settings may well need some fine tuning to suit your own individual tastes.

2- One of the main influences on your sound will be your guitar. Each guitar displays certain characteristics e.g. solid heavyweight guitars with humbuckers tend to be very warm sounding and generally speaking exhibit a strong bass response, while lighter weight guitars with single coil type pick-ups tend to have a much brighter sound.

3- There are a whole range of factors that can influence background noise. You will notice, particularly when using a heavily overdriven tone, that standing too close to the combo when playing can induce feedback and hum, as can facing the combo, so select your positioning carefully. There may be occasions where you actually require feedback, here again your positioning will be important and you will need to experiment to find the most suitable. Other factors that can create unwanted noise include poor quality guitar leads and certain types of pick-ups (single coil types particularly).

Below there follows four simple settings, for both guitars fitted with single-coil pick-ups and those fitted with humbuckers. **Though you may find these settings suit your taste perfectly they should be viewed as a starting point from which to develop your own settings.**

Please Note : Volume and Reverb should be adjusted to taste.

VALVESTATE VS100R/H & VS102R

BRIGHT CLEAN
Clean Channel selected



Humbuckers.

Tone switch pushed IN, P.D. Switch OUT



Single Coil Pick-ups.

CRUNCH
Overdrive 1 Channel selected



Humbuckers.

P.D. Switch OUT



Single Coil Pick-ups.

BLUES / ROCK
Overdrive 2 Channel selected



Humbuckers.

P.D. Switch OUT



Single Coil Pick-ups.

THRASH
Overdrive 2 Channel selected



Humbuckers.

P.D. Switch IN



Single Coil Pick-ups.