Marshall

INTEGRATED BASS SYSTEM HANDBOOK

The range consists of the following:

Three Bass Amplifiers:
Model 3510 ........................................... 100 watt
Model 3520 ........................................... 200 watt
Model 3540 ........................................... 400 watt

Three Slave Amplifiers:
Model 6010 ........................................... 100 watt
Model 6020 ........................................... 200 watt
Model 6040 ........................................... 2 x 200 watt

Two Bass Combos:
Model 5510 ........................................... 100 watt
Model 5522 ........................................... 200 watt

Two Optional Combo Boxes:
Model 3051 ........................................... 100 watt combo box with speaker
Model 3052 ........................................... 200 watt combo box with speaker

Seven Bass Cabinets:
Model 1550 ........................................... 1 x 15 250 watt
Model 1551 ........................................... 2 x 15 200 watt
Model 1552 ........................................... 2 x 15 500 watt
Model 1560 ........................................... 1 x 18 400 watt
Model 1553 ........................................... 1 x 15 and 2 x 10 300 watt
Model 1510 ........................................... 4 x 10 200 watt
Model 1520 ........................................... 4 x 12 600 watt

Optional Amp Sleeves:
Model 3002 ........................................... for 100 watt and 200 watt models
Model 3003 ........................................... for 400 watt model
Congratulations!

I would like to thank you personally for selecting one of our amplifiers.

Our reputation is built on a total commitment to design and engineer the finest amplifiers available in the world. To that end we have spared no effort in providing the very best in materials, and precision workmanship to allow extended years of outstanding performance.

Please be sure to return your registration card, so that we may enter your name in our roster of Marshall users.

Again, thank you sincerely.

[Signature]
Managing Director

N.B. Please read warning list on inside back cover before operating your new amplifier.
Introduction

Jim Marshall Products offer a range of professional bass amplifiers and cabinets, which are completely new in concept and design, but are engineered to the same standards of excellence as all Marshall amplification.

The amplifiers are all rack-mountable (in standard 19" rack format), or available in a purpose built, removable sleeve, for use with the classic ‘stack’ format.

The combo models (5510 and 5522), may also have their respective amp sections (3510 and 3520) removed for use in a rack system. Alternatively, the combo boxes may be obtained separately, allowing the rack amplifier to be mounted inside.

These features, combined with the wide E.Q. and bi-amp patching facilities, provide a very flexible and fully integrated bass system.

Jim Marshall (Products) Ltd. operate a policy of continuous development and reserve the right to change specifications without prior notice.

Front Panel Functions 3520, 3540, 5522

1. Input Jack
   Connects instrument to amplifier.

2. Sensitivity
   Controls input signal level and dynamic range.

3. Contour
   Provides approximately 10dB cut at low and mid frequencies, to control rumble or voicing, centre off.

4. 50Hz Control
   Cut and boost, centre off E.Q controls. Provides wide E.Q. adjustment across the bass spectrum. Flat response when E.Q. and contour controls set to zero.

5. 400Hz Control

6. 1KHz Control

7. 5KHz Control

8. 10KHz Control

9. Boost Control
   Provides footswitched gain boost, control operative without footswitch for increased system gain.

10. X-Over Frequency Control
    Variable between 100 and 1KHz. Should be set to approximately 500Hz. if non bi-amp mode is used.

11. Treble Volume
    Acts on treble spectrum of signal.

12. Bass Volume
    Acts on bass spectrum of signal (in non bi-amp mode outputs 11 and 12 are mixed together) to give further tonal variations.

13. Footswitch Jack
    Socket for boost footswitch.
Front Panel Functions 3510, 5510

1. Input Jack Connects instrument to amplifier.
2. Sensitivity Controls input signal level and dynamic range.
3. Contour Provides approximately 10dB cut at low and mid frequencies to control rumble or voicing, centre off position.
4. 50Hz. Control Cut and boost, centre off E.Q. controls. Provides for wide E.Q. adjustment across the bass spectrum. Flat response when contour and E.Q. controls set to zero.
5. 400Hz. Control
6. 1KHz. Control
7. 5KHz. Control
8. 10KHz. Control
9. Volume Controls signal level to internal power amp.

Rear Panel Functions 3510, 5510

1. Mains Input Connects amplifier to power supply.
2. Mains Fuse Refer to rear label of amp for correct value.
3. Effects Send Signal jack to feed the input of external effects unit.
4. Effects Return Return jack from output of external effects unit. (Pre-output volume circuit).
5. Preamp Output Post-output volume circuit.
6.-7. Loudspeaker Outputs For connection of loudspeakers total minimum loading not less than 4 ohms.

Rear Panel Functions 3520, 5522

1. Mains Input Connects amplifier to power supply.
2. Mains Fuse Refer to rear label of amp for correct value.
3. Effects Send Signal jack to feed the input of external effects unit.
4. Effects Return Return jack from output of external effects unit.
5. Bi-amp Treble Output Using this socket switches master section into bi-amp mode. Bass output is then fed to internal power amp via bi-amp bass socket.
6. Bi-amp Bass Output When used in bi-amp mode socket carries bass only. In non bi-amp mode socket carries full range signal, post mixed master output.
7. Pre-Master Output Section Can be used to feed mixing console or separate full range amp/speaker system when bi-amp mode is utilized.
8.-9. Loudspeaker Outputs For loudspeakers. Total loading not less than 4 ohms.
Rear Panel Functions 3540

1. Effects Send Socket
   Signal jack to feed the input of external effects unit.

2. Effects Return Socket
   Return jack from output of external effects unit.

3. Bi-amp Treble Output
   Connects master output into bi-amp mode and carries treble frequencies only.

4. Bi-amp Bass (or Post-Master full range Output)
   If no patching is done, full range signal is switched into power amps. Carries bass only in bi-amp mode.

5. Pre-Master Preamp Output
   Can be used to feed mixing console or separate full range amp/speaker system when bi-amp mode is used.

6. Balanced D.I. Output Pre-Master Output
   Balanced output can be used for recording or balanced line P.A. connection.

7. Channel A Loudspeaker Output
   Gives 200w. into not less than 4 ohms.

8. Channel A Link-Out
   Output for connection to external power amp.

9. Channel A In
   Input to internal power amp.

10. Mains Fuse
    Refer to rear label on amp for correct value.

11. Channel B Loudspeaker Output
    Gives 200w. into not less than 4 ohms.

12. Channel B In
    Input to internal power amp.

13. Channel B Link
    Output for connection to external power amp.

14. Mains Input Socket
    Connects amplifier to power supply.

Rear Panel Functions 6010, 6020

1. Mains Input Socket
   For connection to mains power supply.

2. Mains Fuse
   Refer to rear label of amp for correct value.

3. Loudspeaker Output
   Giving 100w. or 200w. depending on model, into not less than 4 ohms.

4. In Socket
   Input to power amp.

5. Link Output Socket
   Parallel wired to input sockets to link to further power amplifiers.

Rear Panel Functions 6040

1. Mains Input Socket
   Connects amplifier to power supply.

2. Mains Fuse
   Refer to rear label of amp for correct value.

3. Channel B Loudspeaker Output
   Giving 200w. into not less than 4 ohms.

4. Channel B Link Output
   To link to any further power amplifiers.

5. Channel B In Socket
   Input to power amp Channel B.

6. Channel A In Socket
   Input to power amp Channel A.

7. Channel B Link Output
   To link any further power amplifier.

8. Channel A Loudspeaker Output
   Giving 200w. into not less than 4 ohms.
Front Panel Controls

Sensitivity Controls the gain of input to preamplifier, hence the signal from the bass guitar and determines the amount of drive to the amplifier circuit. Toward the end of its travel (+), the control will take the preamplifier into clipping for a thicker sound and overdrive effects. The amount of drive required will vary with the type of bass (passive or active), and the playing style: fingers, slap, pick, etc. The settings of the E.Q. controls will also have a substantial effect of the control setting.

E.Q. The E.Q. section is divided into six controls that act on specific bands of the tonal spectrum. Flat response is achieved when all controls are set mid-way (0) and, except for the contour, will boost or cut from this position. The overall tonal effect will be determined by the final interrelation of the entire E.Q. section, thus it is recommended that, initially, the E.Q. section is set at (0), and each control is experimented with. It will be found that higher volume settings will require less E.Q. adjustments.

Contour allows for a variable amount of cut at either 40Hz. or 700Hz. At the '12 o'clock' position (0), no cut is realized. Moving the control clockwise from 0 increases the amount of cut at 700Hz. This helps provide a cleaner, more rounded sound, especially at low volume settings. Rotating the control counter-clockwise from 0 increases the amount of cut at 40Hz. This will tighten up the sound when the amplifier is being overdriven, and also helps protect speakers from excessive cone excursion at high power levels.

50Hz. boosts or cuts the fundamental frequencies of the bass guitar, care should be exercised with excessive boost when playing at high volume levels, if output clipping is not required.

400Hz. cutting this control will help create a smooth rounded sound, whilst boosting will add body to the sound, although excessive boost can create a 'honky peak' to the tone.

1KHz. cutting this frequency will give a 'hole in the middle' effect, boosting will give a cutting clarity to help individual notes be heard, especially in contemporary playing.

5KHz. adds or cuts presence.

10KHz. adds or cuts the amount of edge. These two controls are fairly interdependent in determining the amount of high harmonics.

Output Volume. Models 3510 and 5510 — determine the amount of signal passed from the preamplifier to the internal power amplifier and slave output socket.

Master Output Section. Models 3520, 5522, 3540 — comprises four controls that enhance the flexibility of the bass system. The mixed output from this section is normally patched directly to the internal power amplifiers, although it can be bypassed on model 3540, if required (see Patching Example 'D').

Boost provides a footswitchable amount of gain boost for two playing levels, i.e. backing or soloing, before or after distortion etc.

X-Over frequency, combined variable high and low pass filter network. The full slope of the high pass network is not realised until the treble bi-amp socket on the rear panel is used.

Treble volume acts on the output of the high pass filter.

Bass volume acts on the output of the low pass filter.

The output of these two controls is normally mixed to increase the tonal control, and thus is interdependent. When the bi-amp mode is selected, then each control is independent.
Rear Panel Controls

Mains Input and Fuse. Refer to amplifier label for rated mains voltage, consumption and fuse value. Attention is drawn to the following WARNINGS:
A. The amplifier chassis must be earthed.
B. To prevent fire and shock hazard, replace fuse with one of the correct value and voltage.
ATTENTION! UTILISER UN FUSIBLE DE RECHANGE DE MEME TYPE.
C. To prevent fire and shock hazard, protect amplifier from rain and moisture.
D. No user serviceable parts mounted inside, servicing to qualified personnel.
E. RISK OF SHOCK — DO NOT OPEN.
AVIS! RISQUE DE CHOC — NE PAS OUVRIR.

Effects Send and Return. Post E.Q. nominally line level, feeding from 600 ohms, into 47K ohm. Both sockets circuit breaking, unity gain.

Preamp Output. Nominally line level, post effects send and return, pre-master output sections.

Bi-amp Treble Output. The crossover frequency control is disengaged from the high-pass section of the crossover when a patch cord is not inserted into the treble bi-amp output jack. The treble volume control passes full range signal with slight low end attenuation in this mode. Inserting a patch cord into this jack allows the crossover frequency control to change the cut off of the high-pass section, and also disconnects the treble volume control from the power amps. In this mode, a patch cord can be used to route the treble bi-amp output into the input of any amplifier (including one of the 3540's by connecting it to a power amp input jack).

Bi-amp Bass/Post Master Full Range Output. When used in conjunction with treble output, carries low pass signal from bass master volume control. When used independently, carries mixed output from master output section, parallel to normal mode signal to power amplifier.

Balanced D.I. Output. Electronically balanced XLR socket, post effects send and return, nominally line level 600 ohms (model 3540 only).

Loudspeaker Outputs. Parallel wired jack sockets — see amplifier label for rated output power. Under no circumstances must total impedance of less than 4 ohms be used, otherwise signal degradation and possible amplifier damage can occur.

Heatsinks. To prevent possible damage, these must not be obstructed.

Power Amp Inputs. Models 6010, 6020, 6040 — inputs to power amplifiers — input shorted on removal of jack. Model 3540 — internal signal linking breaking on jack insertion.

Power Amp Link Outputs. Parallel wired to input sockets — NOTE! These sockets cannot be used as inputs.
### Specification 3520, 5522
Measured at 1KHz. E.Q. controls set to mid position (0) unless otherwise stated

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Specification 3520, 5522</th>
</tr>
</thead>
<tbody>
<tr>
<td>Input impedance</td>
<td>470K.</td>
</tr>
<tr>
<td>Input sensitivity</td>
<td>35mV.</td>
</tr>
<tr>
<td>Max. input</td>
<td>2V.</td>
</tr>
<tr>
<td>Contour</td>
<td>-12dB at 40Hz. 100Hz. corner frequency.</td>
</tr>
<tr>
<td></td>
<td>-12dB at 700Hz. Bandwidth 200Hz–2KHz.</td>
</tr>
<tr>
<td>50Hz. control</td>
<td>±15dB.</td>
</tr>
<tr>
<td>400Hz. control</td>
<td>±15dB.</td>
</tr>
<tr>
<td>1KHz. control</td>
<td>±15dB.</td>
</tr>
<tr>
<td>5KHz. control</td>
<td>±15dB.</td>
</tr>
<tr>
<td>10KHz. control</td>
<td>±20dB.</td>
</tr>
<tr>
<td>Send/Return</td>
<td>Nominally 0dB. from 600 ohm return into 47K ohm both sockets breaking.</td>
</tr>
<tr>
<td>Preamp output</td>
<td>Nominally 0dB.</td>
</tr>
<tr>
<td>Boost</td>
<td>Footswitch controlled +12dB. gain boost.</td>
</tr>
<tr>
<td>Crossover</td>
<td>Combined high and low pass filter network infinitely variable between 10kHz and 1KHz. Fully variable attenuation controls on both filter network outputs.</td>
</tr>
<tr>
<td>Power output</td>
<td>200 watts R.M.S. into 4 ohms. Typically 0.15% T.H.D. at onset of clipping. Typically 0.01% T.H.D. below clipping.</td>
</tr>
<tr>
<td>Power input</td>
<td>Internally set for 110/120 volts or 220/240 volts A.C. 50/60Hz. 300 watts.</td>
</tr>
</tbody>
</table>

Output impedance less than 0.1 ohm.
Output protection operative below 2 ohm load impedance.
Complementary MOSFET power stage with multiple feedback paths for precise signal control.

**Model 5522 only** — internal loudspeaker Celestion S15-250 8 ohm. 250 watts edge wound bass driver in tuned enclosure.

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### Specification 3510, 5510
Measured at 1KHz. E.Q. controls set to mid position (0) unless otherwise stated

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Specification 3510, 5510</th>
</tr>
</thead>
<tbody>
<tr>
<td>Input impedance</td>
<td>470K.</td>
</tr>
<tr>
<td>Input sensitivity</td>
<td>35mV.</td>
</tr>
<tr>
<td>Max. input</td>
<td>2V.</td>
</tr>
<tr>
<td>Contour</td>
<td>-12dB at 40Hz. 100Hz. corner frequency.</td>
</tr>
<tr>
<td></td>
<td>-12dB at 700Hz. Bandwidth 200Hz–2KHz.</td>
</tr>
<tr>
<td>50Hz. control</td>
<td>±15dB.</td>
</tr>
<tr>
<td>400Hz. control</td>
<td>±15dB.</td>
</tr>
<tr>
<td>1KHz. control</td>
<td>±15dB.</td>
</tr>
<tr>
<td>5KHz. control</td>
<td>±15dB.</td>
</tr>
<tr>
<td>10KHz. control</td>
<td>±20dB.</td>
</tr>
<tr>
<td>Send/Return</td>
<td>Nominally 0dB. from 600 ohm return into 47K ohm both sockets breaking.</td>
</tr>
<tr>
<td>Preamp output</td>
<td>Nominally 0dB.</td>
</tr>
<tr>
<td>Power output</td>
<td>100 watts R.M.S. into 4 ohms. Typically 0.15% T.H.D. at onset of clipping. Typically 0.01% T.H.D. below clipping.</td>
</tr>
<tr>
<td>Power input</td>
<td>Internally set for 110/120 volts or 220/240 volts A.C. 50/60Hz. 190 watts.</td>
</tr>
</tbody>
</table>

Output impedance less than 0.1 ohm.
Output protection operative below 2 ohm load impedance.
Complementary MOSFET power stage with multiple feedback paths for precise signal control.

**Model 5510 only** — internal loudspeaker Celestion G15-100 8 ohm bass driver in tuned enclosure.
Specification 3540 Measured at 1kHz. E.Q. controls set to mid position (0) unless otherwise stated

<table>
<thead>
<tr>
<th>Specification</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Input impedance</td>
<td>470K.</td>
</tr>
<tr>
<td>Input sensitivity</td>
<td>35mV.</td>
</tr>
<tr>
<td>Max. input</td>
<td>2v.</td>
</tr>
<tr>
<td>Contour</td>
<td>−12dB. at 40Hz, 100Hz corner frequency. −12dB. at 700Hz. Bandwidth 200Hz–2KHz.</td>
</tr>
<tr>
<td>50Hz control</td>
<td>±15dB.</td>
</tr>
<tr>
<td>400Hz control</td>
<td>±15dB.</td>
</tr>
<tr>
<td>1KHz control</td>
<td>±15dB.</td>
</tr>
<tr>
<td>5KHz control</td>
<td>±15dB.</td>
</tr>
<tr>
<td>10KHz control</td>
<td>±20dB.</td>
</tr>
<tr>
<td>Send/Return</td>
<td>Nominally 0dB. from 600 ohm return into 47K ohm both sockets breaking.</td>
</tr>
<tr>
<td>Preamp output</td>
<td>Nominally 0dB.</td>
</tr>
<tr>
<td>Boost</td>
<td>Footswitch controlled +12dB. gain boost.</td>
</tr>
<tr>
<td>Crossover</td>
<td>Combined high and low pass filter network infinitely variable between 100Hz. and 1KHz. Fully variable attenuation controls on both filter network outputs.</td>
</tr>
<tr>
<td>D.I. output</td>
<td>Electronically balanced XLR type output providing nominally 0dB. into 600 ohms.</td>
</tr>
<tr>
<td>Power output</td>
<td>Twin independent power amplifiers each providing 200 watts R.M.S. into 4 ohms. Typically 0.15% T.H.D. at onset of clipping. Typically 0.01% T.H.D. below clipping.</td>
</tr>
<tr>
<td>Power input</td>
<td>Internally set for 110/120 volts or 220/240 volts A.C. 50/60Hz. 750 watts.</td>
</tr>
</tbody>
</table>

Output impedance less than 0.1 ohm.
Output protectionoperative below 2 ohm load impedance.
Complementary MOSFET power stage with multiple feedback paths for precise signal control.

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**Patching Examples of Marshall Integrated Bass System**

In use, other patching interconnections will become apparent especially when utilising a variety of effects units. Experimentation will verify validity.

**Patching Example 'A'**

*Link Lead – short jack to jack screened lead

![Model 3540 – Bi-amp Patching](image)

**NOTE!** All interconnections should be carried out with mains power turned off.
Patching Example 'B'

- Link Lead - short jack to jack screened lead

Model 3540 - Full Range with Bass Boost

Patching Example 'C'

Note! L.S. system separation will depend on make of stereo chorus for best effect.

Model 3540 - Simulated Stereo Output

**NOTE**! All interconnections should be carried out with mains power turned off.
Patching Example 'D'

Model 3540 - Method of patching to bypass master output (x-over) section if required.

Patching Example 'E'

Model 3540, Model 6020 - Bi-amp interconnection for 600w. System (i.e. 400w. low, 200w. high)

NOTE! All interconnections should be carried out with mains power turned off.
Patching Example F

NOTE! When using model 5522 combo, a medium powered 1 x 12" guitar combo can be utilized on the high end to good effect.

Example of minimum component 300w. bi-amp system

Model 3520 or 5522 + Model 6010 300w. Bi-amp Interconnection (i.e. 200w. low, 100w. high).

NOTE! All interconnections should be carried out with mains power turned off.
Mounting

Amplifiers and Slaves. The various models of this range, can either be mounted in a purpose built 19" rack system (flight case or otherwise), or in the optional Marshall amp sleeve.

Models 3510, 3520, 6010, 6020 and 6040, are of two unit rack height and can be accommodated in the Marshall amp sleeve model 3002.

Model 3540 is of three unit rack height and can be incorporated in the Marshall amp sleeve, model 3003.

(See drawing for mounting details).

As with all mobile rack equipment of substantial weight, when the units are to be mounted in a multiple rack case, the rear of the chassis — if possible — should have some support, to prevent movement in case of being excessively mishandled during shipping.
Cabinets

All cabinets are soundly constructed in birch ply, and every corner is locked with a special joint, in a radio frequency press. The cabinets are finished in the usual Marshall style but feature castor cups and amp mounting cups, on every model, so that each is capable of being a top or bottom unit, in the classic Marshall stack format.

The cabinets contain a new series of Celestion speakers, featuring controlled suspension systems for minimum break-up at full power operation, and specially designed cones for a smooth, peak free but lively response. All cabinets are systematically ported using computer aided techniques for maximum cone control and smooth extended bass.

<table>
<thead>
<tr>
<th>Model No.</th>
<th>1550</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker type and quantity</td>
<td>1 × 15&quot; 250 watt Celestion Sidewinder</td>
</tr>
<tr>
<td>Frequency response</td>
<td>45 Hz – 5000 Hz</td>
</tr>
<tr>
<td>Average sensitivity</td>
<td>102dB 1W/1M</td>
</tr>
<tr>
<td>Power handling</td>
<td>260 watts</td>
</tr>
<tr>
<td>Impedance</td>
<td>8 ohms</td>
</tr>
<tr>
<td>Cabinet dimensions</td>
<td>57 × 62.5 × 36 cms</td>
</tr>
</tbody>
</table>

**Remarks** – Compact system with good sensitivity and bandwidth, but slightly limited in dispersion. Ideal for club, recording and session work. Can be stacked with 5510 and 5522 combos.

<table>
<thead>
<tr>
<th>Model No.</th>
<th>1551</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker type and quantity</td>
<td>2 × 15&quot; G15-100 Celestion</td>
</tr>
<tr>
<td>Frequency response</td>
<td>45 Hz – 6000 Hz</td>
</tr>
<tr>
<td>Average sensitivity</td>
<td>103dB 1W/1M</td>
</tr>
<tr>
<td>Power handling</td>
<td>200 watts</td>
</tr>
<tr>
<td>Impedance</td>
<td>8 ohms</td>
</tr>
<tr>
<td>Cabinet dimensions</td>
<td>75.5 × 74.5 × 44.5 cms, plus approx 8 cms castor height</td>
</tr>
</tbody>
</table>

**Remarks** – Good, cost effective, general bass system. Good bandwidth, reasonable sensitivity and mid range attack.

<table>
<thead>
<tr>
<th>Model No.</th>
<th>1552</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker type and quantity</td>
<td>2 × 15&quot; 250 watt Celestion Sidewinder</td>
</tr>
<tr>
<td>Frequency response</td>
<td>35 Hz – 4500 Hz</td>
</tr>
<tr>
<td>Average sensitivity</td>
<td>103dB 1W/1M</td>
</tr>
<tr>
<td>Power handling</td>
<td>500 watts</td>
</tr>
<tr>
<td>Impedance</td>
<td>8 ohms</td>
</tr>
<tr>
<td>Cabinet dimensions</td>
<td>75.5 × 74.5 × 44.5 cms + approx 8 cms castor height</td>
</tr>
</tbody>
</table>

**Remarks** – High sensitivity with excellent bandwidth and mid range attack. Minimum cone break-up during overload.

<table>
<thead>
<tr>
<th>Model No.</th>
<th>1580</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker type and quantity</td>
<td>1 × 18&quot; 400 watt Celestion</td>
</tr>
<tr>
<td>Frequency response</td>
<td>35 Hz – 3500 Hz</td>
</tr>
<tr>
<td>Average sensitivity</td>
<td>100dB 1W/1M</td>
</tr>
<tr>
<td>Power handling</td>
<td>400 watts</td>
</tr>
<tr>
<td>Impedance</td>
<td>8 ohms</td>
</tr>
<tr>
<td>Cabinet dimensions</td>
<td>75.5 × 74.5 × 44.5 cms + approx 8 cms castor height</td>
</tr>
</tbody>
</table>

**Remarks** – Well controlled sub woofer with excellent bass response of good sensitivity and clarity through the low and medium mid range. Minimum break-up for size of cone.

<table>
<thead>
<tr>
<th>Model No.</th>
<th>1510</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker type and quantity</td>
<td>4 × 10&quot; 50 watt Celestion</td>
</tr>
<tr>
<td>Frequency response</td>
<td>50 Hz – 6000 Hz</td>
</tr>
<tr>
<td>Average sensitivity</td>
<td>100dB 1W/1M</td>
</tr>
<tr>
<td>Power handling</td>
<td>200 watts</td>
</tr>
<tr>
<td>Impedance</td>
<td>8 ohms</td>
</tr>
<tr>
<td>Cabinet dimensions</td>
<td>75.5 × 74.5 × 44.5 cms + approx 8 cms castor height</td>
</tr>
</tbody>
</table>

**Remarks** – Well controlled full range system with excellent bass and transient response. Good sensitivity across bandwidth.
<table>
<thead>
<tr>
<th>Model No.</th>
<th>1520</th>
<th>Remarks – High sensitivity with excellent mid range attack and presence ideal for cutting through high stage sound levels. Excellent overdrive control.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker type and quantity</td>
<td>4 × 12&quot; 150 watt Celestion Sidewinder</td>
<td></td>
</tr>
<tr>
<td>Frequency response</td>
<td>50 Hz – 6000 Hz</td>
<td></td>
</tr>
<tr>
<td>Average sensitivity</td>
<td>104dB 1W/1M</td>
<td></td>
</tr>
<tr>
<td>Power handling</td>
<td>600 watts</td>
<td></td>
</tr>
<tr>
<td>Impedance</td>
<td>8 ohms</td>
<td></td>
</tr>
<tr>
<td>Cabinet dimensions</td>
<td>75.5 × 74.5 × 44.5 cms + approx 8 cms castor height</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Model No.</th>
<th>1553</th>
<th>Remarks – Ideal for low component count full range or bi-amped systems, especially for contemporary playing styles.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker type and quantity</td>
<td>1 × 15&quot; 250 watt Celestion Sidewinder, plus 2 × 10&quot; 50 watt Celestion treble drivers</td>
<td></td>
</tr>
<tr>
<td>Frequency response</td>
<td>45 Hz – 6000 Hz</td>
<td></td>
</tr>
<tr>
<td>Average sensitivity</td>
<td>101dB 1W/1M</td>
<td></td>
</tr>
<tr>
<td>Power handling</td>
<td>300 watts</td>
<td></td>
</tr>
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<td></td>
</tr>
</tbody>
</table>

Special feature
Inputs for full range or bi-amp operation

1. All power ratings are R.M.S. and cabinets are of 8 ohm nominal impedance.
2. Quoted frequency responses and sensitivities are measured and tabulated to DIN recommendations.
3. All cabinets have standard Marshall side carrying handles, protective corners, amp mounting cups and, except for model 1550, have castors with castor trays for stacking.

**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 the 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. DO NOT switch the amplifier on without the loudspeaker connected.

J. DO NOT obstruct airflow around heatsinks.

K. PLEASE READ this instruction manual carefully before switching on.

ALWAYS ENSURE THAT MARSHALL APPROVED COMPONENTS ARE USED AS REPLACEMENTS