Marshall

LEGENDS

Plexi Super Lead 1959 · Bluesbreaker 1962 · Silver Jubilee 2555

JMP 2203

Plexi Classic

Softube

User's Guide

Rev. Aug 09, 2017

Softube User Manual

Acknowledgements and Licenses

Disclaimer

Every effort has been made to ensure that the information in this manual is accurate. However, there are a chance that we have made mistakes, and we hope that you understand that we are only humans. Please let us know about the mistake, and we'll fix it in the mix (or in the next version of this manual).

Support

On the Softube website (`www.softube.com`) you will find answers to common questions (FAQ) and other topics that might interest you.

Support questions can be posted at `http://www.softube.com`, where we will help you as fast as we can!

Web: `www.softube.com`
E-mail: `info@softube.com`
Phone: +46 13 21 1623 (9 am – 5 pm CET)

Contents

1 Marshall Legends

IT'S IMPOSSIBLE TO EXAGGERATE the iconic status of the three guitar amplifiers that are modeled in the **UAD Marshall Legends** bundle. They do not only represent milestones in the history of Marshall, they represent milestones in the very history of rock 'n roll—from **Jimi Hendrix**' ear splitting solos at the Woodstock performance, the warm crunchy tones of **Eric Clapton** when he played with **John Mayall and the Blues Breakers** to the fat and smooth distortion from late 1980's players such as **Slash, John Frusciante** of **Red Hot Chili Peppers** and many others. These sounds and tones are all available here, but there is also much, much more to be found. This is not least thanks to the long list of presets made by recording engineer **Tony Platt** (**AC/DC, Iron Maiden, Motorhead**) who also had a large part in developing these models.

Marshall Plexi Super Lead 1959

Jimi Hendrix, Pete Townshend, Angus Young, Eddie Van Halen, Yngwie Malmsteen—the list of Plexi users is a veritable who's who of rock n' roll history. Forget all stereotypes about British reserved manners and stiff upper lips. The Plexi is brash, rude and gives you the instantly recognizable sound of rock n' roll rebellion.

Marshall Bluesbreaker 1962

Marshall's first ever combo amp was nicknamed the Bluesbreaker after **Eric Clapton** had used it exclusively on the classic self-titled record by **John Mayall and the Blues Breakers**. The Bluesbreaker's amp section is warm and crunchy, and the use of alnico speakers in an open back cabinet adds an unusually chimey and three-dimensional sound for a Marshall—which has contributed to its status as a genuine workhorse far outside of the blues genre.

Marshall Silver Jubilee 2555

The Silver Jubilee series hit like a bomb in 1987, and tapped perfectly into the rock sound of that era. Unsurprisingly, guitarists such as **Slash** and **John Frusciante** took the amps to their hearts. The three different channels, flexible EQ and the ability to switch the power amp between pentode/triode operation made it a versatile amp that could go from vibrant cleans to soaring leads by the push of a button.

2 User Interface

MARSHALL LEGENDS PLUG-INS ARE "what you see is what you get" products. You should be able to intuitively learn the products within minutes, so that you can work fast and efficient with them. There are a couple of things that remain the same for all of our plug-ins, such as the menu row. These will be explained in this chapter. For detailed information of a particular plug-in, please see its chapter.

Menu Row

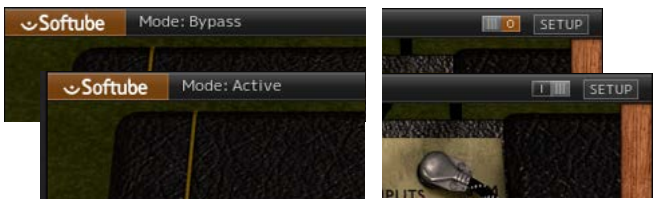
In the bottom of the plug-in interface, you will see a thin black row with some buttons. We'll use the Bass Amp Room plug-in as example, but the same goes for all plug-ins.

About Box Opens the "About" Box with version info.

Value Display Displays the knob value when the mouse is hovering over a control.

Enable Enable/Activate the plug-in. Set to OFF for bypass.

Setup Changes global options for all instances of that plug-in.



Enable

When the **Enable** switch is set to ON (I), the plug-in is active and will process audio. When set to OFF (0), it will be bypassed and not process any audio. It will take considerably less CPU when it is bypassed.

Setup

In the Setup window you can change settings that will affect all instances of that particular plug-in. If you for example de-select the "Show Value Display" option in the Bass Amp Room plug-in the value display will be off for all Bass Amp Rooms on your system until you select that option again.

The different options vary between Windows and Mac, and also different formats and plug-ins. The most common options are:

SHOW VALUE DISPLAY: Enables the parameter and value display in the bottom row of the plug-in.

REVERSE MOUSE WHEEL DIRECTION: (Mac OS Only) Changes if the a knob is turned up or down when the mouse wheel is turned up or down. *(Mac OS Only)*

> You need to restart your host software (DAW) before the changes to fully take effect!

If you messed something up and manually need to set these options, you'll find them in text format in the following locations:

MAC OS: `~/Library/Application Support/Softube`

WINDOWS: `username\Application Data\`

Apollo Unison

These plug-ins support Unison functionality together with an Apollo interface.

Activate Unison by inserting the plug-in in the Unison slot (the first plug-in slot) of the Console application. With Unison activated you will get:

- Guitar input levels that exactly match the original amplifier, so that the plug-in will behave just like the original amp.
- Correct input impedance, even if you select different input channels and patches, so that the guitar will react just like it is connected to a real amplifier.

Input levels and impedance are two of the most important factors when using software based guitar amplifiers, but this hasn't been possible to emulate or control until now. With Unison we can guarantee that the entire chain, from guitar, via Apollo, to the software will be a perfect replica of the original hardware.

On top of that you'll also get:

- Ability to remote control two input gain controls and the master output volume from your Apollo interface.

For more information about Unison, Apollo and the Console application, please see the UAD documentation.

Meters

Each channel has a peak level meter that displays the level of the audio coming out from that channel. This meter is before **Pan** and **Main Out Volume**. Audio levels exceeding 0 dBFS are indicated by red LEDs in the meter, but please note that this doesn't necessarily indicate clipping, since levels can be affected by the **Main Out Volume** and **Pan** as

well. There is no internal clipping in the plug-in, so whether the signal clips at 0 dBFS depends on the DAW.

Mono and Stereo Operation

The Marshall Legends plug-ins are preferably run in mono-to-stereo or stereo mode. The amplifier will always be in mono, but the cabinets can be panned separately.

Presets

The included presets were mostly created by seasoned rock engineer **Tony Platt** (**AC/DC, Motorhead, Iron Maiden**) and **Marshall's** product expert **Chris George**, and provides an excellent way of exploring the tones of this amplifier. A difficulty with plug-in presets is that it's impossible to know what input gain the user has into the plug-in, so a "clean" preset might sound very distorted in your setup, or maybe the crunchy presets are just too clean. A humbucker might distort the amp, while a weak single-coil pick-up barely bothers the amp.

If that is the case, adjust either the volume control of your guitar or guitar interface, or the volume controls (**Volume I, Volume II, Input Gain, Loudness I** or **Loudness II**) in the plug-in to get the desired sound.

A common way of using Marshall amps is to keep the volume knobs (Input Gain, Volume, Loudness, etc) at around 12 o'clock and changing the gain with the volume control of the guitar.

Key Commands

All numbers and labels in the plug-in are clickable. This allows you to easily select a setting by clicking on the wanted value. Hovering above a label will turn the mouse pointer into a pointing hand.

Mouse

Up/Down or Mouse Wheel	Change a parameter, such as a knob or a switch.

Keyboard

Fine Adjust	⌘ (Mac) or CTRL (Win), while changing the parameter value.
Reset to Default	ALT, while clicking on the knob or fader.
Solo Several Mics	SHIFT, while clicking on a **Solo** button

Credits

Henrik Andersson Vogel – project management, manual and marketing. **Niklas Odelholm** – product design, cabinet modeling, graphic design, presets. **Arvid Rosén** – amp modeling. **Oscar Öberg** – power amp modeling. **Tony Platt** - sound design and presets, **Chris George** - Marshall expert, sound design and presets, **Paul Shyrinskykh** – quality assurance. **Patrik Holmström** – framework programming. **Torsten Gatu** – framework programming. **Mattias Danielsson** – support.

Tony Platt setting up mics at Kore Studios, London.

3 Marshall Plexi Super Lead 1959

The 100 Watt Marshall 1959 Super Lead, commonly referred to as the Plexi, is the most legendary guitar amplifier of them all, and its long list of users makes up a "who's who" of rock'n'roll history. Softube worked closely with Marshall's product experts and legendary recording engineer **Tony Platt**—who engineered **AC/DC**'s *Highway to Hell* and *Back in Black*—to ensure that the Plexi was captured in the best possible manner. The result is this plug-in which is available exclusively to UAD-2/Apollo users.

It's not a Plexi. It's *the* Plexi.

The particular amplifier that Softube modeled and based the UAD-2/Apollo plug-in on is not just any Marshall Plexi. In the making of this plug-in, Softube worked closely with Marshall's product expert **Chris George**, who lent us this amp from Marshall's own "museum" (not open to the public). This very amp, built in 1967 and kept in pristine shape (at least on the inside) by Marshall's technical staff, is Marshall's own reference to how a Plexi should sound.

Patching

The Plexi has two channels, with a high and low input each. Channel I is bright and present, while Channel II is dark and full bodied. A lot of sonic variation can be obtained from patching these channels together in different manners, which is faithfully modeled in this plug-in.

The right way to do it

But the sound of a guitar amp doesn't just come from the amp itself. The cabinet choice, microphone

selection and microphone placement are also vital parts in getting that sound. Therefore, Softube used the expertise of legendary engineer **Tony Platt** for the cabinet and microphone simulation. Tony's credentials speak for themselves. Among many other fantastic records, he engineered **AC/DC**'s *Highway to Hell* and *Back in Black*. It's safe to say Tony knows better than most how to record a loud Marshall amplifier.

The Cabinet Choice

The goal for this plug-in was to capture how the Plexi sounded when it was new back in 1967, to get the sound Jim Marshall himself intended.
To capture the typical late sixties tone, Tony and Chris—after much testing at Marshall headquarters—chose to use a straight 1960BHW 4x12 inch speaker cabinet, loaded with Celestion G12H-30's. These are relatively low wattage speakers, similar to those used at the time, which will saturate more easily compared to more modern constructions. This adds a lot of character to the end result. The particular speakers in this cabinet were not from the sixties, as speakers that have spent nearly 50 years reproducing the sound of 100 watt guitar amplifiers will have deteriorated and give a much different sound compared to what was intended. The speakers used had however been well broken in to reach their full potential and liveliness.

Three mic settings

Tony chose to make three different microphone sets with three microphones in each—two close mics and one room mic. The user can open the plug-in's side panel where an easy to use channel strip appears. Here, the user can select between the three sets of microphones and adjust the individual microphone levels and panning. The settings are named FET, VALVE and DYNAMIC to indicate what microphone types were used.

Amplifier Parameters

The functionality of the front panel controls correspond exactly to those of the real amplifier. And just like in real life, it is possible to connect the amplifier's two channels in a number of ways.

On/Off Bypasses the amplifier when set to OFF.

Presence Increases the amount of presence—a treble boost accomplished by reducing the amount of high frequencies being subjected to negative feedback in the power amp section.

Bass, Middle and Treble Tone controls that determine the frequency content from the amplifier.

Volume I Controls the volume of the brighter sounding INPUT I.

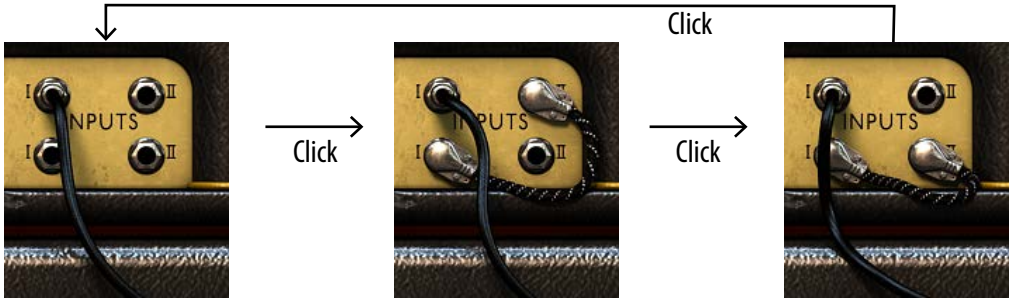
Volume II Controls the volume of the darker sounding INPUT II.

Patch switching Provides different combinations of high and low inputs for INPUT I and INPUT II separately. Clicking one of the four inputs selects it as the main input from the guitar (black cable). Clicking the selected guitar input again rotates between the available patching patters (with the short black/white fabric-covered patch cable).

Patch Switching

By patching the inputs you will get different input gain and different tonality from the amp. INPUT II is very dark sounding, and by combining it with INPUT I you can work the **Volume** knobs almost like an EQ.

The most common way of patching is going into



Black cable (guitar) in Input I High input, no patching between channels. Click on the input to select the first patch configuration, or another input to select a different input.

Black cable (guitar) in Input I High input, patching between Input I Low and Input II High. This is the standard patch. Click the input again to select the second patch configuration.

Black cable (guitar) in Input I High input, patching between Input I Low and Input II Low. Click the input to remove the patch.

INPUT I at the top, and patching from the low INPUT I to the top INPUT II, but feel free to experiment!

Input Channels

Input I (top) Bright, high gain. 1 MOhm input impedance

Input I (bottom) Bright, low gain. Around 100 kOhm input impedance

Input II (top) Dark, high gain. 1 MOhm input impedance

Input II (bottom) Dark, low gain. Around 100 kOhm input impedance

Note that clicking any parameter name on the front panel resets the corresponding knob to its 12 o'clock position.

Channel Strip Parameters

The channel strip can be opened by clicking the wood side with the green Channel Strip sticker. It can be closed again by clicking the same wood side, or by dragging the amplifier to right.

Equaliser Main Out:

Low Neutral/bypass in the 12 o'clock setting. Turning clockwise boosts the low end with a shelving filter. Turning counterclockwise cuts the low end with a low cut filter.

Equaliser Main Out:

High Neutral/bypass in the 12 o'clock setting. Turning clockwise boosts the treble with a shelving filter. Turning counterclockwise cuts the treble, also with a shelving filter.

Main Out Volume Adjusts the output volume out of the entire plug-in.

Cabinet Microphone Select Select which set of microphones to use, see description in the next section.

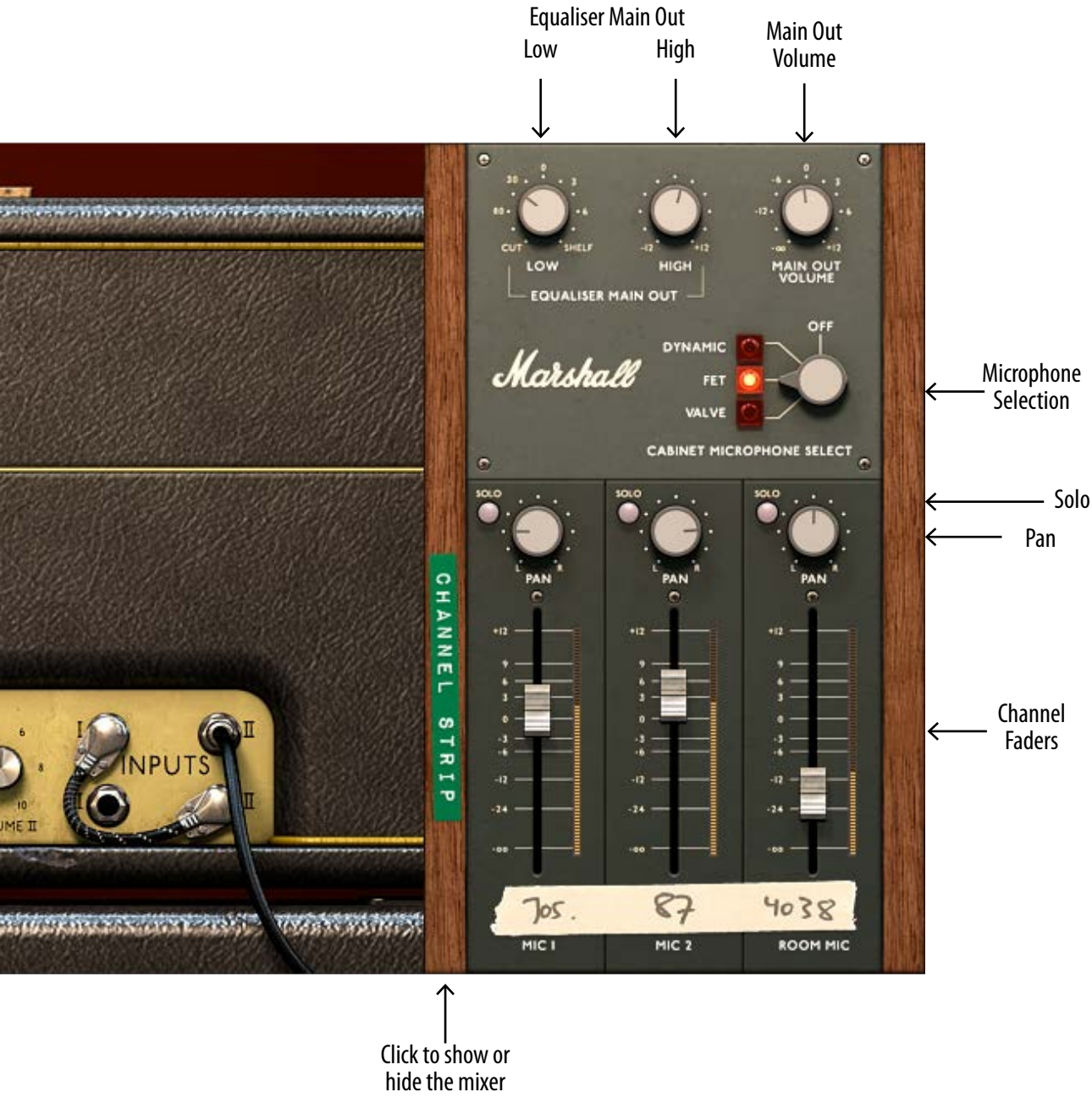
Solo Sets the selected microphone channel in Solo mode, disabling the two others. Only one channel can be soloed at the time.

Pan Places the microphone channel in the desired position in the stereo panorama.

Channel faders Adjusts the volume of the respective microphone channel.

Cabinet and Microphones

The 16 ohms **1960 BHW** cabinet was recorded with a legendary range of microphones, all carefully selected to give a wide variety of tones, and carefully positioned to sound fantastic when used in combination with each other.


Equaliser Main Out
Low
High
Main Out Volume
CUT
SHELF
LOW
HIGH
MAIN OUT VOLUME
EQUALISER MAIN OUT
Marshall
DYNAMIC
FET
VALVE
OFF
CABINET MICROPHONE SELECT
Microphone Selection
SOLO
PAN
Solo
Pan
CHANNEL STRIP
Channel Faders
INPUTS
MIC 1
MIC 2
ROOM MIC
Click to show or hide the mixer

Valve Microphones

A thick and solid sound, with a slightly rounded top.

Mic 1 Neumann U 67 (cardioid, -10 dB pad activated)

Mic 2 Neumann U 67 (cardioid, -10 dB pad activated)

Room mic AKG C 12

FET Microphones

Slightly more open sound with lots of ambience from the room mic.

Mic 1 Josephson E22

Mic 2 Neumann U 87 (cardioid, -10 dB pad activated)

Room mic Coles 4038

Dynamic Microphones

Typical dynamic sound with a solid low mid-range from the 57 and aggressive top from the 609.

Mic 1 Shure SM 57

Mic 2 Sennheiser E 609

Room mic Neumann U 87 (omni)

Off (No Cabinet or Microphone)

Sets the cabinet and microphone emulation in bypass, so that only the direct sound from the Marshall Plexi amplifier head is heard. This is usually not regarded as a very pleasant sound, but the setting is useful for combining the amplifier with other cabinet/microphone models, such as the ones available in Softube Vintage Amp Room, Bass Amp Room, Metal Amp Room, Half Stack or Bass Amp Room 8x10. In all these plug-ins, the amplifier section can be bypassed. This would be the recommended setting, when combining the Marshall Plexi head with the cabinet in either of those plug-ins.

4 Marshall Plexi Classic

THE MARSHALL PLEXI CLASSIC IS A LIMITED VERSION of the **Marshall Plexi Super Lead 1959**, but don't worry, there's absolutely nothing that's light weight about this amp. It has the exact same full-bodied distortion as its counterpart, the Marshall Plexi Super Lead 1959, and you can still get the same rebellious tones from this as you could with the original amp, the Plexi reference amp from 1967, borrowed from Marshall's private museum.

The differences between the Marshall Plexi Classic and the full version is that we have limited the amount of choices you have when it comes to the microphone selection and blending, and left the ultimate workhorse, the SM57, in the plug-in.

The sound you can get from the Marshall Plexi Classic is the true Marshall sound, and you will only find it here (or in Marshall's museum).

Have fun, go make some great music!

Patching

The Plexi has two channels, with a high and low input each. Channel I is bright and present, while Channel II is dark and full bodied. A lot of sonic variation can be obtained from patching these channels together in different manners, which is faithfully modeled in this plug-in.

The right way to do it

But the sound of a guitar amp doesn't just come from the amp itself. The cabinet choice, microphone selection and microphone placement are also vital parts in getting that sound. Therefore, Softube used the expertise of legendary engineer **Tony Platt** for the cabinet and microphone simulation. Tony's credentials speak for themselves. Among many other fantastic records, he engineered **AC/DC**'s *Highway to Hell* and *Back in Black*. It's safe to say Tony knows better than most how to record a loud Marshall amplifier.

The Cabinet Choice

The goal for this plug-in was to capture how the Plexi sounded when it was new back in 1967, to get the sound Jim Marshall himself intended. To capture the typical late sixties tone, Tony and Chris—after much testing at Marshall headquarters—chose to use a straight 1960BHW 4x12 inch speaker cabinet, loaded with Celestion G12H-30's. These are relatively low wattage speakers, similar to those used at the time, which will saturate more easily compared to more modern constructions. This adds a lot of character to the end result. The particular speakers in this cabinet were not from the sixties, as speakers that have spent nearly 50 years reproducing the sound of 100 watt guitar amplifiers will have deteriorated and give a much different sound compared to what was intended. The speakers used had however been well broken in to reach their full

potential and liveliness.

The Mic

An all time classic, the SM 57 was used to record the cabinet. If you need more microphone choices, and also the option to blend and pan different mics together, please check out the full version, the Marshall Plexi Super Lead 1959 on your UAD-2 platform.

Amplifier Parameters

The functionality of the front panel controls correspond exactly to those of the real amplifier. And just like in real life, it is possible to connect the amplifier's two channels in a number of ways.

On/Off Bypasses the amplifier when set to OFF.

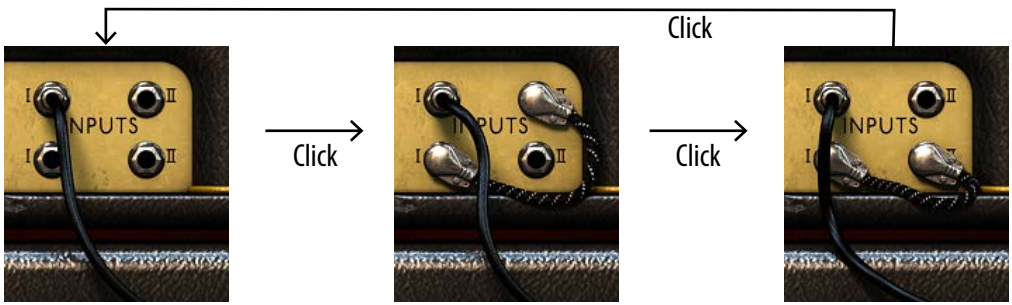
Presence Increases the amount of presence—a treble boost accomplished by reducing the amount of high frequencies being subjected to negative feedback in the power amp section.

Bass, Middle and Treble Tone controls that determine the frequency content from the amplifier.

Volume I Controls the volume of the brighter sounding INPUT I.

Volume II Controls the volume of the darker sounding INPUT II.

Patch switching Provides different combinations of high and low inputs for INPUT I and INPUT II separately. Clicking one of the four inputs selects it as the main input from the guitar (black cable). Clicking the selected guitar input again rotates between the available patching patters (with the



Black cable (guitar) in Input I High input, no patching between channels. Click on the input to select the first patch configuration, or another input to select a different input.

Black cable (guitar) in Input I High input, patching between Input I Low and Input II High. This is the standard patch. Click the input again to select the second patch configuration.

Black cable (guitar) in Input I High input, patching between Input I Low and Input II Low. Click the input to remove the patch.

short black/white fabric-covered patch cable).

Patch Switching

By patching the inputs you will get different input gain and different tonality from the amp. INPUT II is very dark sounding, and by combining it with INPUT I you can work the **Volume** knobs almost like an EQ.

The most common way of patching is going into INPUT I at the top, and patching from the low INPUT I to the top INPUT II, but feel free to experiment!

Input Channels

Input I (top)	Bright, high gain. 1 MOhm input impedance
Input I (bottom)	Bright, low gain. Around 100 kOhm input impedance
Input II (top)	Dark, high gain. 1 MOhm input impedance
Input II (bottom)	Dark, low gain. Around 100 kOhm input impedance

Note that clicking any parameter name on the front panel resets the corresponding knob to its 12 o'clock position.

Channel Strip Parameters

The channel strip can be opened by clicking the wood side with the green Channel Strip sticker. It can be closed again by clicking the same wood side, or by dragging the amplifier to right.

There are a lot more options in the channel strip in the full version!

Equaliser Main Out: Low	Neutral/bypass in the 12 o'clock setting. Turning clockwise boosts the low end with a shelving filter. Turning counterclockwise cuts the low end with a low cut filter.
Equaliser Main Out: High	Neutral/bypass in the 12 o'clock setting. Turning clockwise boosts the treble with a shelving filter. Turning counterclockwise cuts the treble, also with a shelving filter.
Main Out Volume	Adjusts the output volume out of the entire plug-in.
Pan	Places the microphone channel in the desired position in the stereo panorama.
Channel fader	Adjusts the volume of the microphone channel.


Equaliser Main Out
Low
High
Main Out Volume
CUT
SHELF
LOW
HIGH
EQUALISER MAIN OUT
MAIN OUT VOLUME
Marshall
PAN
CHANNEL STRIP
MIC I
Pan
Channel Fader
Click to show or hide the mixer


Marshall
OFF
STANDBY
PRESENCE
BASS
MIDDLE
TREBLE
ON
ON
INDICATOR
VOLUME I
VOLUME II

5 Marshall Bluesbreaker 1962

ERIC CLAPTON'S PERFORMANCE and sound on the **John Mayall & The Blues Breakers** self-titled album from 1966 was so seminal that the 30 Watt 2x12 Marshall amplifier combo he used on the record was soon nicknamed "Bluesbreaker" after the band. This Softube plug-in model is based on Marshall's own specimen of a Series 1 Bluesbreaker model 1962 amp, kept in pristine shape by Marshall since 1965.

In the making of this plug-in, Softube worked closely with Marshall's product experts as well as legendary engineer **Tony Platt** (**AC/DC, Iron Maiden, Motorhead** and many more) to ensure that the Bluesbreaker was captured in the best possible manner.

About the amp

Guitarist lore will have it that the idea for the Bluesbreaker actually came from **Eric Clapton** himself, as he wanted an amplifier that could fit in the trunk of his car. This myth has since been rebutted, and a much more likely reason for the Bluesbreaker to be conceived was that Jim Marshall simply wanted an amp that could compete with the very popular Vox AC30, which was also a combo amplifier with a 2x12 speaker configuration.

The Bluesbreaker's amplifier section is identical to the standalone JTM45 Tremolo amplifier head, which was Jim Marshall's first amplifier model ever (yes, in spite of its product name, the JTM45 was a 30 watt amp). This was built into a Baltic birch cabinet with two 12 inch Celestion T652 15 ohm

speakers, although there were specimens equipped with the 8 ohm version of that speaker instead, the T650. This goes for the particular unit used for this plug-in. The T650 speaker was Celestion's stock version of the blue alnico speaker T530, known for its use in Vox amplifiers where it contributed substantially to the sound. The T650/T652s were silver sprayed, and Marshall put their own gold colored sticker on top of Celestion's sticker. The fact that the Bluesbreaker had an open back cabinet with alnico speakers set it very much apart from most other Marshall cabinets, which are usually closed designs equipped with ceramic speakers.

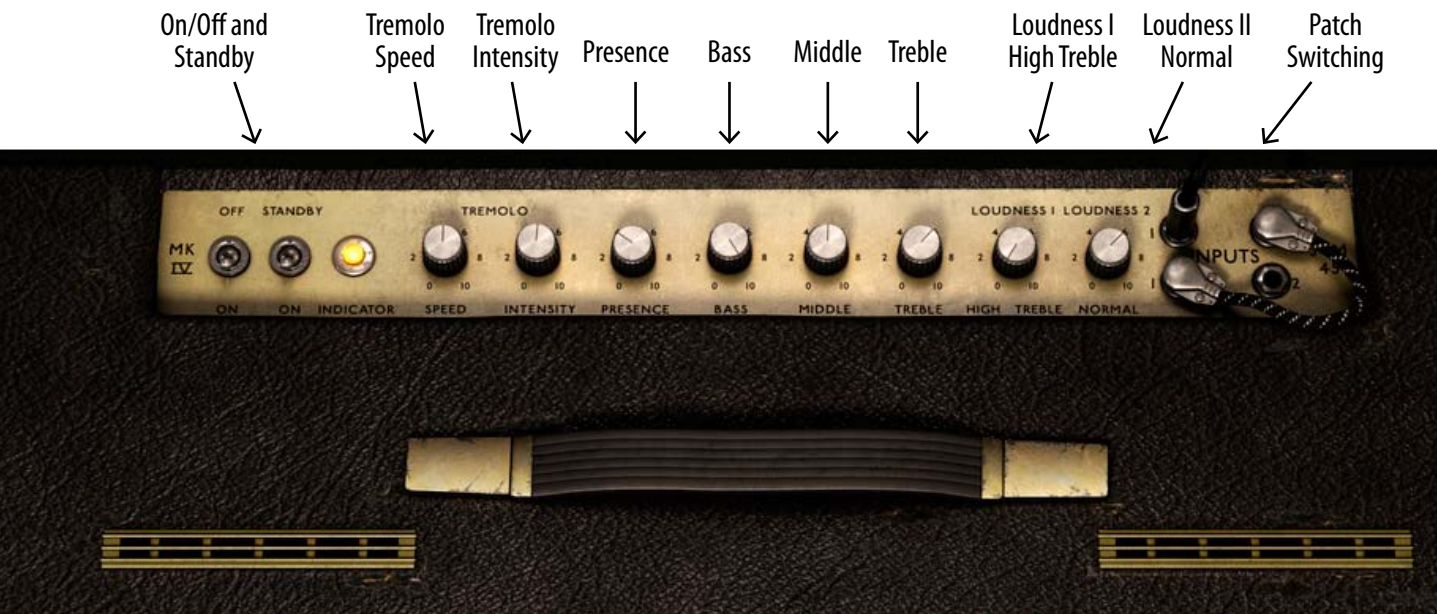
Patching

The Bluesbreaker has two channels, with a HIGH and LOW input each. A lot of sonic variation can be obtained from connecting these channels with a patch cord, which is faithfully modeled in this plug-in.

Amplifier Parameters

The functionality of the front panel controls corresponds exactly to that of the real amplifier.

On/Off and Standby	Turns the amplifier on or off
Tremolo Speed	Sets the speed of the built-in tremolo
Tremolo Intensity	Sets the intensity (depth) of the built-in tremolo. Please note that the Tremolo is only active for Input 2.
Presence	Increases the amount of presence—a treble boost accomplished by reducing the amount of high frequencies being subjected to negative feedback in the power amp section.



Bass, Middle and Treble	Tone controls that determine the frequency content from the amplifier.
Loudness 1/High Treble	Sets the volume of Channel 1.
Loudness 2/Normal	Sets the volume of Channel 2, the only channel that has Tremolo
Patch switching	Provides different combinations of high and low inputs for Channel 2 and Channel 2 separately. Clicking one of the four inputs selects it as the main input from the guitar (black cable). Clicking the selected guitar input again rotates between the available patching patters (with the short black/white fabric-covered patch cable).

Patch Switching

By patching the inputs you will get different input gain and different tonality from the amp. INPUT II is dark sounding, and by combining it with INPUT I you can work the **Volume** knobs almost like an EQ.

The most common way of patching is going into INPUT I at the top, and patching from the low INPUT I to the top INPUT II, but feel free to experiment!

Click on the inputs to switch settings, see "Patch Switching" on page 13 for more info.

Input Channels

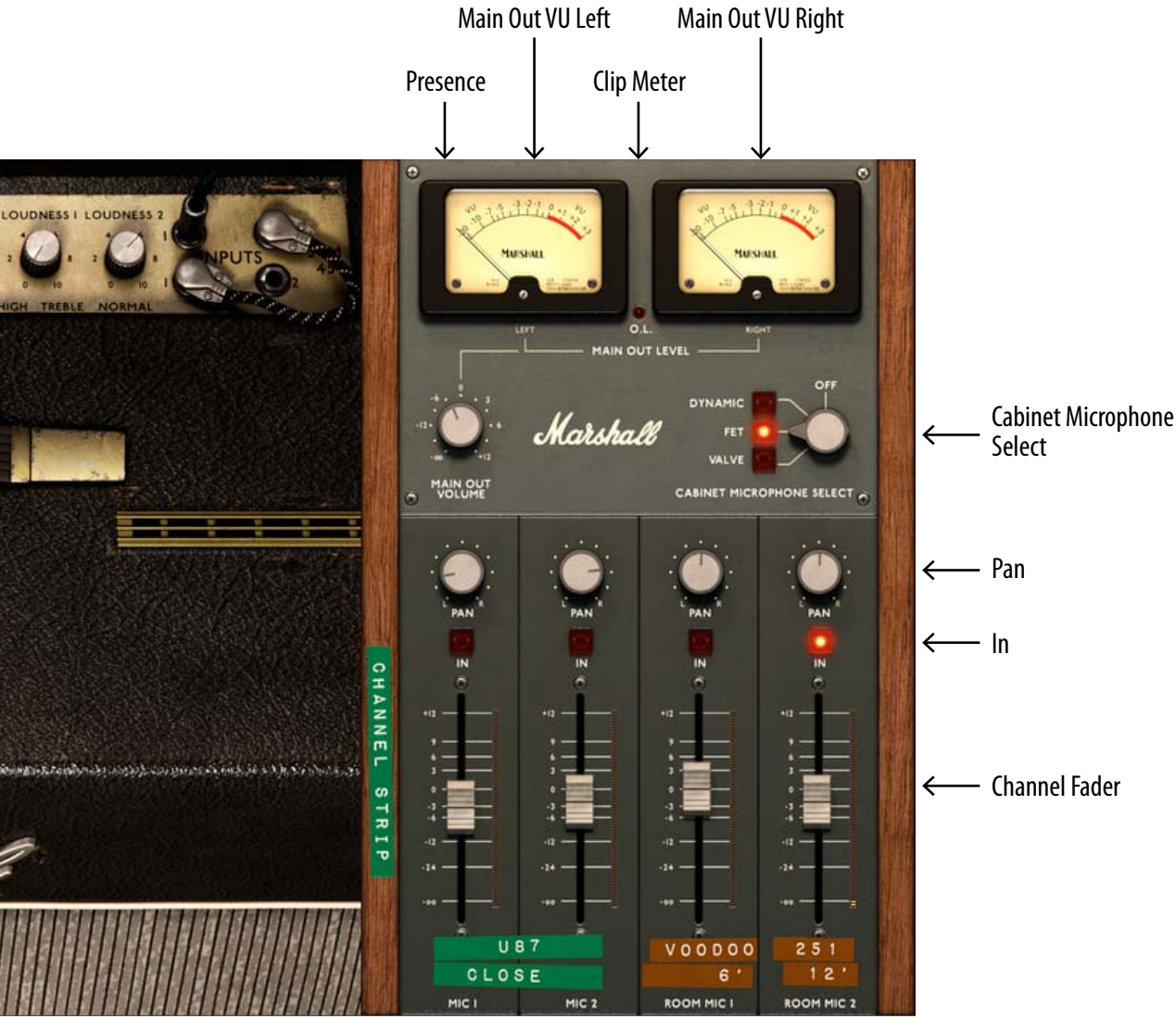
Input I (top)	Bright, high gain. 1 MOhm input impedance
Input I (bottom)	Bright, low gain. About 100 kOhm input impedance
Input II (top)	Dark, high gain. 1 MOhm input impedance
Input II (bottom)	Dark, low gain. About 100 kOhm input impedance

Note that clicking any parameter name on the front panel resets the corresponding knob to its default position.

Channel Strip Parameters

The channel strip can be opened by clicking the right hand wood panel with the green CHANNEL STRIP sticker. Clicking this again closes the channel strip.

Main Out Level VU and clip meters	Indicates the plug-in's **Main Out** level. The red LED marked OL indicates that the channel is overloading and that the **Main Out Volume** knob should be turned down.
Main Out Volume	Sets the overall output level of the plug-in without affecting the sound.


Main Out VU Left
Main Out VU Right
Presence
Clip Meter
LOUDNESS 1
LOUDNESS 2
INPUTS
HIGH
TREBLE
NORMAL
MARSHALL
LEFT
O.L.
RIGHT
MAIN OUT LEVEL
MAIN OUT VOLUME
Marshall
DYNAMIC
FET
VALVE
OFF
CABINET MICROPHONE SELECT
Cabinet Microphone Select
CHANNEL STRIP
PAN
IN
Pan
In
Channel Fader
U87
CLOSE
MIC 1
MIC 2
VOODOO
6'
ROOM MIC 1
251
12'
ROOM MIC 2

Cabinet Microphone

Select	Set which set of microphones you want to use, with VALVE, FET or DYNAMIC mics up close. See next section for a description of the mics and position.
In	Activates/deactivates each microphone channel.
Pan	Places the microphone channel in the desired position in the stereo panorama.
Channel fader	Adjusts the volume of the respective microphone channel.

Cabinet and Microphones

The Bluesbreaker was recorded through the original speakers, **Celestion T650**, branded with the original Marshall block-logo, through a variety of microphones at the legendary Strongroom recording facility in London, UK. The label VALVE, FET and DYNAMIC refers to the type of microphones used near-field.

Valve Microphones

Selects the microphone set with valve (tube) condenser microphones in the near field. As indicated by the tape markings above each channel, these are NEUMANN U67S, while COLES 4038 and TELEFUNKEN ELA M 251 are used for the room.

FET Microphones

Selects the microphone set with FET condenser microphones in the near field. As indicated by the tape markings above each channel, these are NEUMANN U87S, with SE ELECTRONICS VOODOO VR2 and TELEFUNKEN ELA M 251 for the room.

Dynamic Microphones

Selects the microphone set with dynamic microphones in the near field. As indicated by the tape markings above each channel, these are SHURE SM57 and SENNHEISER M380, with COLES 4038 and TELEFUNKEN ELA M 251 for the room.

Off (No Cabinet or Microphone)

Sets the cabinet and microphone emulation in bypass, so that only the direct sound from the Bluesbreaker's amp section is heard. This is usually not regarded as a very pleasant sound, but the setting is useful for combining the amplifier with other cabinet/microphone models, such as the ones available in Softube Vintage Amp Room, Bass Amp Room, Metal Amp Room, Half Stack or Bass Amp Room 8x10. In all these plug-ins, the amplifier section can be bypassed. This would be the recommended setting, when combining the Marshall Bluesbreaker amp section with the cabinet in either of those plug-ins.

6 Marshall Silver Jubilee 2555

The very limited *Silver Jubilee* series came out in 1987 to celebrate **Jim Marshall's** 25 years as a guitar amp manufacturer and 50 years of working in the music business. The unique sound and striking appearance of the Silver Jubilee 2555 made it a big hit among guitarists such as **Slash** (**Guns n' Roses**), **John Frusciante** (**Red Hot Chili Peppers**) and **Alex Lifeson** (**Rush**), and since it was only produced for a limited time, it quickly became a rare collector's piece.

This plug-in model, exclusive for the UAD-2/Apollo platform, is based on Marshall's own golden unit Silver Jubilee 2555, which Marshall have kept to themselves at their headquarters ever since its release. Softube worked closely with Marshall's product experts and legendary engineer **Tony Platt** (**AC/DC, Iron Maiden, Motorhead** and many more) to ensure that the Silver Jubilee was captured in the best possible manner.

Born To Rock

The Silver Jubilee was based on the Marshall JCM800 amplifier, but had an innovative and unusual preamp section which offered higher gain and a somewhat darker and smoother sound compared to the JCM800. The preamp circuit had three gain modes: CLEAN, RHYTHM CLIP and LEAD. The EQ section also set the Silver Jubilee apart from other Marshall amps with its much wider range of tonal variety, and it was the first Marshall amplifier where the power amp tubes could be switched from their normal pentode operation mode into triode mode. With the power amp tubes working as triodes, the power amp's output was cut in half, and the power amp distortion was silkier and less aggressive. All of these features have been accurately modeled by Softube in the Marshall Silver Jubilee 2555 plug-in.

Cabinet

Just as with the UAD Marshall Plexi Super Lead 1959 and Marshall Bluesbreaker 1962 plug-ins, Softube worked with legendary engineer **Tony Platt** and Marshall's own product expert **Chris George** with the creation of the Marshall Silver Jubilee 2555 plug-in. The cabinet choice was the obvious: the **2551AV**, which was also part of the Silver Jubilee series. It was clad in grey tolex, just like the amplifier head, and it was equipped with four 12 inch **Marshall Vintage 30** speakers, made by **Celestion**. Actually, it was the first Marshall cabinet ever to use these speakers.

Eight Microphones

Tony chose to make two microphone sets—CONDENSOR and DYNAMIC—with two close mics and two room mics in each. The user can open the plug-in's side panel where an easy to use channel strip appears. Here, the microphone channels can be individually panned, bypassed or have their respective levels set. The second room mic received some special attention, as Softube implemented the studio trick of adding a **Delay** time to the mic. This was upon Tony's request, it was a trick that was widely used in the late 80's studio work to add size to the sound of guitar solos and melody lines. Furthermore, a **Noise Gate** was added to clean up any guitar noise and get tighter takes when recording.

Amplifier Parameters

The front panel controls correspond exactly to those of the real amplifier, with the exception of the channel LED switches, which on the original consists of push/pull potentiometers.

On/Off Bypass the amplifier.

Output Low/High Switches the power amp output from pentode (HIGH) to triode (LOW) operation. The LOW setting reduces the amplifier's output power and gives a slightly smoother and darker sound.

Presence Increases the amount of presence—a treble boost accomplished by reducing the amount of high frequencies being subjected to negative feedback in the power amp section.

Bass, Middle and Treble Tone controls that determine the frequency content from the amplifier.

Output Master Controls the overall power amp volume.

Channel Lead/Normal Click to activate/deactivate the LEAD channel.

Lead Master Controls the level of the LEAD channel.

Rhythm Clip Click to activate/deactivate the RHYTHM CLIP circuit.

Input Gain Controls the level fed from the guitar input to the preamp section.

Note that clicking any parameter name on the front panel resets the corresponding knob to its 12 o'clock position.

Channel Strip Parameters

The channel strip can be opened by clicking the right hand aluminum side with the white CHANNEL STRIP sticker. Clicking this again closes the channel strip.

Input Gate Shuts off the input when the signal level is below the set threshold level, reducing unwanted noise and giving a cleaner and tighter recording. The LED next to the knob indicates when the gate is closed not letting any sound through. Adjust the **Input Gate** knob to suit your playing style and your guitar's output. If the gate accidentally cuts of notes you intended to be heard, lower the **Input Gate** knob. If it lets through everything you wish, in addition to unwanted noise from your guitar, raise the **Input Gate** knob. The **Input Gate** is entirely bypassed when set to OFF.

Master Out Sets the overall output level of the plug-in without affecting the sound.

Mic Select Select which set of microphones to use, see description in the next section. CON refers to condeser mics in the near field position, and DYN refers to the dynamic mics in near field.

In Activates/deactivates each microphone channel.

Pan Places the microphone channel in the desired position in the stereo panorama.

Channel Faders Adjusts the volume of the respective microphone channel.

Room Mic Delay A delay line has been added to ROOM MIC 2, so that the sound from this microphone can be delayed more than it was in real life. The **Room Mic Delay** fader sets the time of this delay.

Feedback A feedback loop has been added to the delay line, which sends the signal from this microphone back through the Silver Jubilee cabinet where it's picked up again by the microphone, etc. The **Feedback** knob sets the volume in this feedback loop.

Cabinet and Microphones

The 16 ohms **2551AV** cabinet was recorded with a legendary range of microphones, all carefully selected to give a wide variety of tones, and carefully positioned to sound fantastic when used in combination with each other.

Condenser Microphones

Selects the microphone set with condenser microphones in the near field. As indicated by the tape markings above each channel, these are NEUMANN U67, NEUMANN U87, COLES 4038 and SE ELECTRONICS RNR-1.

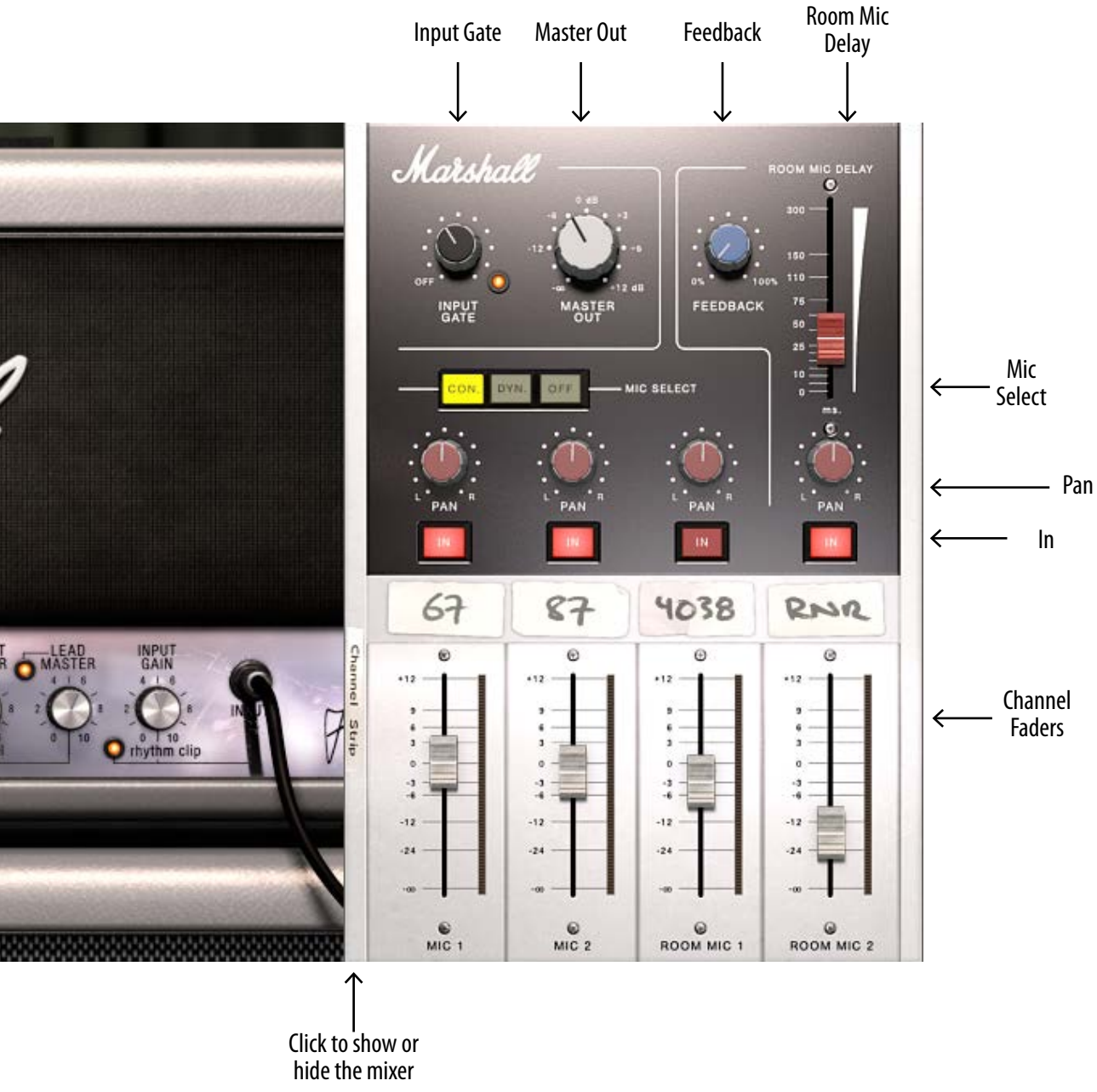
Dynamic Microphones

Selects the microphone set with dynamic microphones in the near field. As indicated by the tape markings above each channel, these are SHURE SM 7B, SHURE SM57, NEUMANN U87, TELEFUNKEN ELA M 251.

Off (Bypass Cabinet and Microphones)

Sets the cabinet and microphone emulation in bypass, so that only the direct sound from the Marshall Silver Jubilee amplifier head is heard.

Settings the cabinet to OFF is usually not regarded as a very pleasant sound, but the setting is useful for combining the amplifier with other cabinet/microphone models, such as the ones available in the AMP ROOM products. In all these plug-ins the amplifier section can be bypassed. This would be the recommended setting when combining the Marshall Silver Jubilee head with the cabinet in either of those plug-ins.


Input Gate
Master Out
Feedback
Room Mic Delay
Marshall
ROOM MIC DELAY
INPUT GATE
MASTER OUT
FEEDBACK
MIC SELECT
CON.
DYN.
OFF
PAN
IN
67
87
4038
RNR
MIC 1
MIC 2
ROOM MIC 1
ROOM MIC 2
Channel Strip
LEAD MASTER
INPUT GAIN
rhythm clip
Mic Select
Pan
In
Channel Faders
Click to show or hide the mixer


Marshall
JCM25/50
MODEL 2555
PRESENCE
BASS
MIDDLE
TREBLE
OUTPUT MASTER
LEAD MASTER
INPUT GAIN
0 10 0 10 0 10 0 10 0 10 0 10 0 10
pull channel

7 Marshall JMP 2203

WHEN MARSHALL JMP 2203 WAS introduced in 1975, it didn't only take over the Plexi's place as the mainstay of the Marshall range. It became the amp that all other rock guitar amps were gauged against. From 1981, the amp was cosmetically redesigned and named JCM800 2203—probably a more widespread name than the JMP 2203—but the circuit remained identical under the hood.

Rock and Metal

The 2203 became very popular among rock and metal players, and there was hardly a band in those scenes from the mid-70s to the late 80s that *didn't* use the 2203. **AC/DC** first used the amp on the classic *Let There Be Rock* album and bands like **Iron Maiden, Judas Priest, Motley Crue, Slayer** and **Anthrax** were other well-known 2203 users. But the 2203 also reached players outside of the heavy rock scene, such as **Jeff Beck** and indie rock icons **My Bloody Valentine**.

Let There Be Rocker Switches

The idea for the 2203, and its 50 watt sibling 2204, mainly came out of the demand for an amp with a master volume. A master volume made it possible to get a distorted sound without the ear-splitting sound pressure levels from a non-master volume amp. But the master volume wasn't only practical in live situations, it expanded the sonic options largely. By keeping the preamp gain down and get most of the distortion from the power amp, you'd get a more 1960's Marshall sound. But turning the

master volume down and the preamp volume up gave an edgier and more present distortion—and of course any desired balance between the extremes was possible. A new exterior design was employed which clearly marks the Marshall 1970's: The bigger Marshall logo, the white piping details and the rocker switches which replaced the previous toggle switches.

Marshall's Reference JMP 2203

Just as with the UAD plug-ins **Marshall Plexi Super Lead 1959, Bluesbreaker 1962** and **Silver Jubilee 2555**, the amplifier that was used in the creation of the Marshall JMP 2203 plug-in came from Marshall's own "museum"—a collection of reference amplifiers which is not open to the public. This particular amp was built in 1977, and it's the one Marshall themselves use to define the true 2203 sound.

AC/DC Producer Included

To make sure the plug-in made justice to the 2203, Softube collaborated with iconic rock producer **Tony Platt** (who among other great rock records engineered **AC/DC's** *Highway to Hell* and *Back in Black*) and Marshall's product expert **Chris George**. Together, they selected the cabinet to be used, a 1960B equipped with Celestion GT12-75 elements. The recordings for the cabinet model were made in Strongroom studios, London, where Tony hand picked the microphones used and placed them where he felt they captured the true JMP 2203 sound. Later in the process, Tony and Chris scrutinized and approved the amplifier model Softube made, and designed most of the included presets.

The Mixer Panel

To add sonic options and a fast workflow, Softube added a mixer panel to the plug-in. Here, the user

can pair any two microphones, set their relative volume levels and pan them as desired. Softube also added a flexible and nice sounding equalizer section, three bands with a sweepable Mid. This adds enormously to the plug-ins use, as the player can taylor the sound without ever leaving the plug-in window. Softube also added a gate, which can be turned up for those tight and choppy metal riffs, but also set looser to just get rid of handling noises from the guitar in between takes.

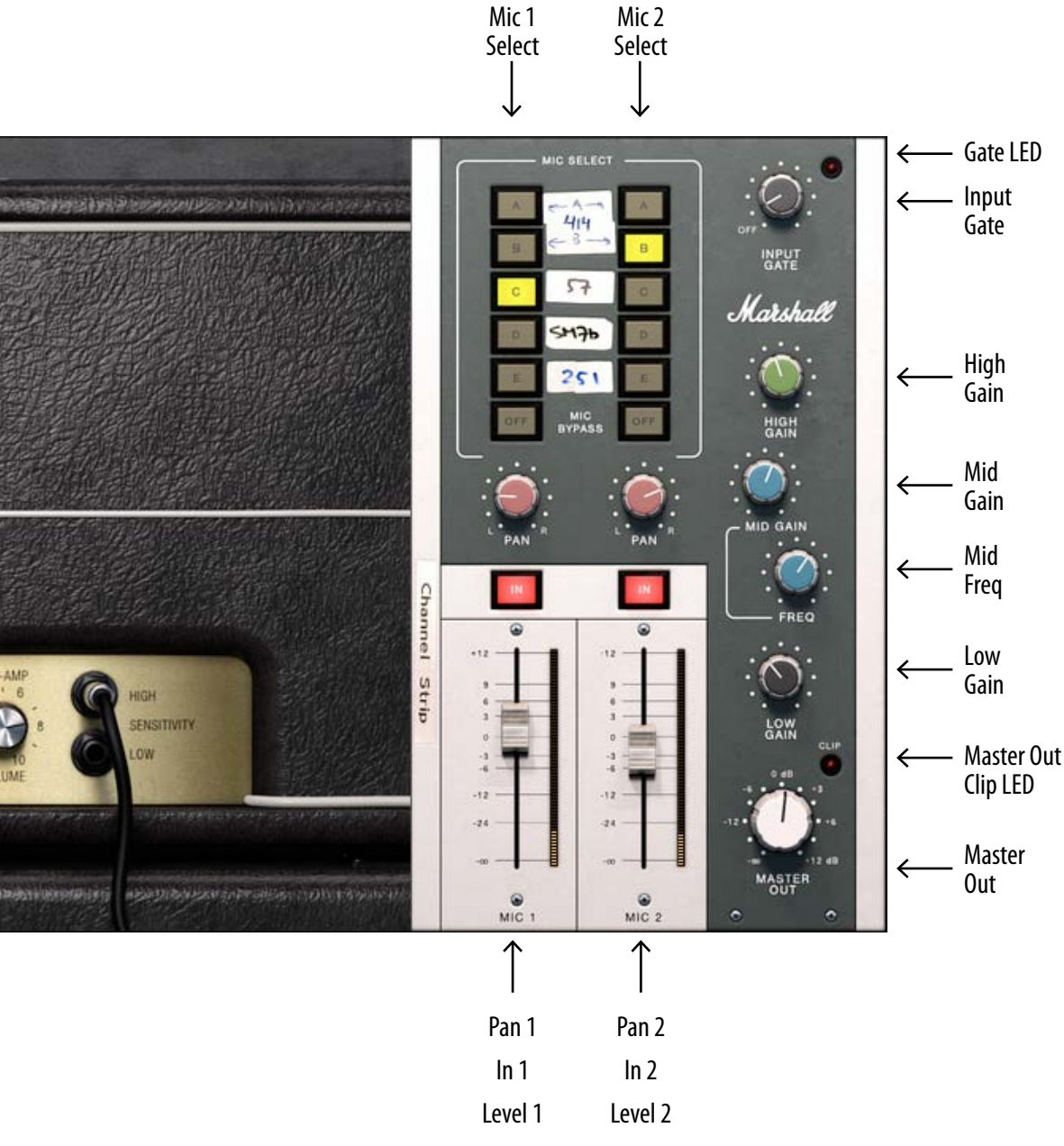
Unison™ Technology

With the inclusion of Unison technology, Softube's Marshall plug-ins for the UAD-2/Apollo platform take a big step above the competition in terms of accuracy and fidelity to the original amplifiers. What Unison does is to automatically alter the impedance of the inputs on the Apollo interfaces in accordance with the activated Marshall plug-in (actually, every individual input on multi-input amplifiers). This means that the connected guitar's pickups will see the same impedance load as if it had been connected to the actual Marshall amplifier. Furthermore, the input level of the Apollo's guitar input is automatically matched to that of the actual amplifier. Both these features have a profound influence on how the guitar interacts with the amp, and they are therefore crucial to obtain an accurate amplifier emulation. This is all automatically set up for you when you use a Softube Marshall amplifier plug-in in the Unison slot of the Apollo Console application.

Amplifier Parameters

The functionality of the front panel controls corresponds exactly to that of the real amplifier.

Power	Set to ON (red light shining) for power in spades. Bypasses the plug-in when set to OFF.
Standby	Doubles the Power switch.
Presence	Increases the amount of presence—a treble boost accomplished by reducing the amount of high frequencies being subjected to negative feedback in the power amp section.
Bass, Middle and Treble	Tone controls that determine the frequency content from the amplifier.
Master Volume	Controls the output level of the amplifier's power amp section. Turn this up for the fat power amp crunch sound.
Preamp Volume	Controls the gain level of the amplifier's preamp section. Turn this up for the more aggressive preamp crunch sound.
High Sensitivity Input	Gives you a bright and distorted sound. Click the input to connect the guitar cable to this input.
Low Sensitivity Input	Gives you a dark and not very distorted sound. Click the in-


Mic 1 Select
Mic 2 Select
MIC SELECT
A
B
C
D
E
OFF
414
57
SM7b
251
MIC BYPASS
INPUT GATE
Marshall
HIGH GAIN
MID GAIN
FREQ
PAN
PAN
IN
IN
Channel Strip
LOW GAIN
CLIP
MASTER OUT
MIC 1
MIC 2
HIGH
SENSITIVITY
LOW
Gate LED
Input Gate
High Gain
Mid Gain
Mid Freq
Low Gain
Master Out Clip LED
Master Out
Pan 1
In 1
Level 1
Pan 2
In 2
Level 2

put to connect the guitar cable to this input.

Channel Strip Parameters

The channel strip is located to the right of the amplifier head. Open it by clicking the aluminum side with the white CHANNEL STRIP sticker. It can be closed again by clicking the same aluminum side, or dragging the entire panel to the right.

Mic Select Selects which microphone is in use for each of the two channels. All of the microphones were placed close to the 1960B cabinet with four G12-75 speakers, with the exception of 251, which was used as a room mic.

Pan Selects the channel's position in the stereo panorama

In Activates/deactivates the corresponding channel

Volume Fader Sets the volume level of the channel

Input Gate Shuts off the sound when guitar is not played. Lower settings lets through more low level sounds, while higher settings makes the gate more discriminating.

High, Mid and Low Gain Sets the boost or cut values of each of the three EQ bands.

Mid Freq Sets the operating frequency of the Mid band.

Clip Indicator Lights up when the output is too loud.

Master Out Turns up or down the overall output level.

Off (No Cabinet or Microphone)

Sets the cabinet and microphone emulation in bypass, so that only the direct sound from the Marshall JMP amplifier head is heard. This is usually not regarded as a very pleasant sound, but the setting is useful for combining the amplifier with other cabinet/microphone models, such as the ones available in Softube Vintage Amp Room, Bass Amp Room, Metal Amp Room, Half Stack or Bass Amp Room 8x10. In all these plug-ins, the amplifier section can be bypassed. This would be the recommended setting, when combining the Marshall JMP head with the cabinet in either of those plug-ins. The channel strip can be opened by clicking the right hand wood panel with the green CHANNEL STRIP sticker. Clicking this again closes the channel strip.

Mono and Stereo Operation

The Marshall JMP 2203 is preferably run in mono-to-stereo or stereo mode. The amplifier will always

be in mono, but the microphones can be panned separately.

Presets

The included presets were created by **Tony Platt** and **Chris George**, and provides an excellent way of exploring the tones of this amplifier. If you're using the 2203 in the Unison slot with an Apollo interface, the input gain will automatically correspond to that of the actual amplifier. If you're not, you may experience that a preset which is supposed to be clean is rather distorted—in this case, turn down the gain of the guitar input or the recorded guitar part that you're re-amping with the 2203.

> All presets were made in mono, but intended use is to pan the two mics differentely and according to taste!

Hints on Using Multiple Microphones

Using multiple microphones to capture a single sound source, such as this guitar amplifier, can give interesting results but requires some special attention. A phenomenon called phase distortion may occur, which can result in a hollow and metallic sound which may not be desired. Using multiple microphones and panning them away from each other, to the left and right in the stereo image, yields a wide and embracing sound, but may cause problems if the recording is summed to mono. The safest way to obtain a good result is to base the sound setting on a single close microphone for a strong, present and focused image. With this in place, you can experiment further by carefully adding in the other microphone channels.

Softube

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