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Each channel has its own 3-band EQ, volume & gain controls and specialized tone switching. 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75},{"precision":2,"min":2,"max":5,"increment":0.05000000000000000277555756156289135105907917022705078125},{"precision":2,"min":5,"max":10,"increment":0.10000000000000000555111512312578270211815834054101562 5},{"precision":2,"min":10,"max":20,"increment":0.20000000000000001110223024625156540423631668090820312 5},{"precision":2,"min":20,"max":50,"increment":0.5}],"dynamicLoad":true,"disableAdx":false,"isGDPRAvailable":true,"isShowOnTap":false,"adsTargeting":null,"isRegistered":0,"emailHash":"e3b0c44298fc1c149afbf4c8996fb92427ae41e4649b934ca495991b7852b855","hasConsentCookie":false,"slots":[]}}> Who wouldn't love two great Marshall distortion and gain channels and one clean channel all packaged in one amp? Nobody! The TSL122 is a 100 watt, 3 channel, all tube 2x12" combo amp that features reverb and a whole lot of Marshall sound! Marshall JCM2000 TSL122 at a Glance:2x12" combo ampThree incredible sounds in one very loud package.Crunch: perfect for rhythm or bluesy solos.Lead: just what is sounds like, the Marshall way.Clean: a Fender-ish sort of standard sound.Marshall TSL122 ComboThe TSL122 features the same amplifier section as the TSL100 in a 2x12" combo format. To maximize its already superior sonic powers it has been fitted with two different 12" speaker types - a Marshall/Celestion Vintage and a Marshall/Celestion Heritage. By combining the unique characteristics of this pairing, optimum tone and performance is ensured.Three Tones for Versatile PlayingBy giving you three independent channels and many innovative features, the all-valve TSL range puts an unheard of degree of control, flexibility and, most importantly, TONE at your finger tips. From crystal clean to the mightiest Marshall roar, the TSL does it all! Marshall amps are all about TONE and FEEL and with the TSL100, you can have three variations at all times!The Triple Super Lead is a versatile three channel amp. Think of it as three all-tube amps, each with different circuitry. Crunch ChannelThe crunch channel is similar to the second channel on a Marshall 6100LM 30th anniversary head (Joe Satriani, Alex Lifeson-Rush were 6100LM users.). This channel is perfect for rhythm or bluesy solos depending on where you set the Gain and Volume controls. Because it's not a hi-gain channel, when you roll back the volume on your guitar it cleans up and becomes very dynamic. It's capable of a Marshall-style clean with a little break up as player digs into the string or adjusts the volume knob on his guitar. Texas blues? Lower the gain on the crunch channel. Increase gain = more aggressive with a looser mid-range. Lead ChannelThe lead channel is voiced like the crunch channel (loose open midrange) but with a lot more gain for leads or heavy rhythm playing. High-gain settings still have great note definition and sustain. Many competing amps lose note clarity as gain increases. The sound becomes a buzzy mess and the notes in extended/altered chords are lost but Marshalls deliver high-gain with definition. It will still clean up with lower gain settings or by backing off the volume on the guitar (very, very dynamic and touch sensitive). With high gain settings, the dynamics and response will follow every note without blurring. With fast legato lines, the amazing sustain will bloom into controlled feedback hanging on as long as you want. Ideal for singing, sustaining lead tones.Clean ChannelThe Clean channel is Fenderish with no breakup (distortion) as the volume increases. Clean, clean, clean with no breakup, but, because it has a gain and volume control, you can add a little breakup for a bluesy type of tone. For a clean, no breakup tone, crank the volume, then slowly bring up the gain. For a bluesy tone set the gain for the right amount of grit and then bring up the volume. Great for Jazz, chicken pickin', country and funk. Marshall JCM2000 TSL122 Features:EL34 power tubes12AX7 preamp tubesTwo parallel effects loops, each with its own Mix control. If only Loop A is used, it acts as a master loop. If only Loop B is used, it acts as a loop for Crunch/Lead. If both are used A is for Clean, while B is for Crunch/Lead.VPR (Virtual Power reduction) switch. Knocks the power amp down to react like a 25 watt power section but with all the tubes working, so you can get tone and dynamics at a much lower volume. Great for small clubs, home practice and recording.Output Mute switch. Mutes the output for silent tuning and guitar changes.XLR emulated output. Balanced outs with speaker emulation circuitry. This with the output mute is great for late night recording sessions!Mid Boost button on Clean channel for increased mid range which cuts through on blues riffsTwo Tone shift buttons. One for Crunch and one for Lead. This scoops out the mids for a clear defined tone.Two Deep buttons for tight, resonant low end beef that can't be achieved by a standard EQAccutronics spring reverb with level controls for Clean and Crunch/Lead channels.5-way LED footswitch (PEDL00021) will change channels, turn reverb on/off, turn effects loops on/off. Page 2The QSC KS118 18 active subwoofer is built to deliver deep, chest-pounding bass for live sound applications, mobile DJs, and event production. With a powerful 3,600W Class-D amplifier driving an 18-inch direct-radiating woofer, this sub produces tight, low-end frequencies down to 35Hz. Tailored for modern bass-heavy genres and dynamic live performances, it combines professional-grade sound reproduction with rugged construction. Onboard DSP offers advanced system optimization, allowing users to customize output settings and ensure consistent performance in any venue. Compact and road-ready, the KS118 strikes a balance between portability and power, making it a reliable choice for professionals on the move. Powered Subwoofer With DSP and DEEP ModeAt the heart of the KS118 is a 3,600W Class-D amp paired with a high-performance 18-inch woofer. This combination delivers massive sound pressure levels and tight, musical bass reproduction. The woofer's long excursion capability ensures deep low-frequency extension without distortion, even at high outputs. This makes the KS118 ideal for clubs, outdoor events, or venues requiring robust low-end response. Its ability to handle modern electronic and hip-hop music ensures audiences can feel the bass as much as they hear it. The onboard DSP enhances system functionality while protecting the subwoofer during demanding use. Advanced features allow users to array two KS118 units in a cardioid configuration, maximizing bass projection in front while reducing unwanted sound behind the setup. DSP monitoring safeguards the system from overheating or overexcursion, ensuring reliable operation across extended gigs. For users seeking even more intensity, the DEEP mode focuses amplifier power on the lowest frequencies, adding punch and rumble to tracks with ultra-low bass. Despite its high output, the KS118 remains portable and user-friendly. Weighing in at 104 lb., it features ergonomic aluminum handles and low-noise casters for hassle-free transport. Its robust birch cabinet and steel grille provide durability, built to withstand the rigors of touring and frequent use. A top-mounted M20 threaded pole receptacle allows integration with full-range loudspeakers for a complete sound system, making the KS118 a flexible option for DJs, live bands, and professional AV setups. The KS118 delivers versatile performance across multiple environments. Its compact design makes it suitable for setup in smaller venues, while its output power handles large-scale productions with ease. Whether used individually or as part of an array, this subwoofer adapts to the needs of any performance. Its rugged build ensures long-term reliability, while its professional-grade sound quality meets the standards of experienced sound engineers and performers alike. 18" Active Subwoofer With 3,600W of Power for Deep Bass in DJ, Live Sound, and Venue ApplicationsThe KS118 enables live sound professionals and DJs to deliver consistent, impactful bass across any performance setting. Mobile DJs can rely on its powerful low-end for weddings, corporate events, or nightclub gigs. Event producers benefit from its ability to handle diverse environments, from outdoor festivals to indoor venues. Its cardioid array capability minimizes sound bleed, keeping audio focused in front of the system. For live bands, the KS118 complements full-range speakers to ensure every kick drum and bass note hits with clarity and force. The QSC KS118 18 active subwoofer is designed to meet professional demands for powerful bass and reliable performance. With advanced DSP, DEEP mode, and rugged construction, it delivers impactful sound in any venue or event. Add the KS118 to your setup and transform your live sound with thunderous low-end frequencies.Feel the power of the QSC KS118 18" active subwoofer. Add it to your setup today and experience its unrivaled low-end performance built for any stage. Marshalls new JCM2000 Series was introduced last year and has been well-received by Marshall fans and amp aficionados in general. The 2000 Series started with the two-channel Dual Super Lead then evolved into the new three-channel Triple Super Lead.The Triple Super Lead is available as a head (TSL100) or as a 2 X 12 combo (TSL122) that uses the same amplifier and chassis, and includes two different 12 Marshall Celestion speakers: a Marshall Celestion Vintage and a Marshall Celestion Heritage. Each offers its own particular tonal characteristics and by combining them the amp delivers a more interesting sound with a wider dynamic range. An optional TSLC212 (2 X 12) cabinet with the identical speaker configuration can be added to the combo for further expansion. One or two 2 X 12s can be also be used with the TSL100 head instead of 4 X 12s.As for the basics, the TSL has three channels clean, crunch, and lead which are each voiced with distinct tonal characteristics. Furthermore, each channel has independent controls for EQ, volume and gain, and master controls for reverb, presence and FX mix, and a deep switch. The deep switch can be used to fatten up the bottom-end by adding more low frequencies, making the overall sound bigger. Additionally, the TSL includes two built-in effects loops. Loop A is the master loop that functions for all three channels when its used alone. Loop B is effective on the crunch and lead channels only. When both loops are used together, Loop A works with the clean channel so you can separate effects chains between the clean channel and crunch/lead channels. The FX mix control adjusts the dry/wet effects mix as a parallel loop for levels 1-9, then becomes a full series loop when set on 10.The TSL uses four Marshall Svetlana EL34 power tubes and four 12AX7 preamp tubes. Channel switching can be done manually or with the included TSL Foot Controller, which also can be used to activate the reverb and effects loops. Red LEDs indicate the functions in use.Marshall amps have never been known for their clean tones, but the TSLs clean channel has surprisingly clean dare we say Fender-like tonal qualities. It can get dirty if you set it that way and gets great tones for playing blues and styles where you would want clean sustain or smoother dirt. Along with the standard treble, middle, and bass EQ controls, the clean channel also has a separate switch for mid boost. Activating the mid boost disconnects the middle control and reconfigures the way the treble and bass controls work together.The lead and crunch channels follow the footsteps of Marshalls more modern high-gain amps. These two channels share master controls, but have separate controls for EQ, volume, and gain. Both also have tone shift buttons that create that mid-scooped (V) EQ a favorite sound of metal players, heavy rockers, and those who want that type of a deep, fat sound. The lead channel offers a bit more gain and slightly more edge than the crunch channel. Otherwise, the tonal characteristics of the two channels are nearly identical. When going from a rhythm tone to a lead tone you want to have a bit more gain and sustain, and you typically need a stompbox to get the overdrive for that extra push. Not here the lead channel on the TSL offers that extra push.Another area where the TSL shows dramatic improvement is in the reverb. It enhances the depth of the amps tone without sounding fake or overpowering. The reverb effect ranges from a subtle shimmer to a deep, rich sound with more intensity.Additional front panel features include the power and standby switches and a Virtual Power Reduction switch which modifies the power amp circuit to emulate a lower-powered amp (approximately 25 watts, according to Marshall). For techheads, the circuit modification takes place between the phase inverter and output tubes so all four power tubes remain active and operating in pentode mode so the four power tubes wear evenly. Theres also an output mute switch which can be used to instantly mute the output from the speakers without having to put the amp on standby. This is great for quick, silent guitar changes or turning off the speaker while recording.The amps back panel is where youll find the mains input and fuses, three loudspeaker outputs (one for a 16-ohm cabinet and two wired in parallel for four or eight ohms), an impedance switch (four or eight ohms), an emulated line out (uses the same circuitry as Marshalls JMP-1 preamp, accessed via an XLR connector, and suitable for running direct to a board, DI box or recording console for full Marshall tone with emulated cabinet tone), send and return jacks, and loop level switches for each of the two effects loops. The loop level lets you adjust the send and return levels to the optimum setting for the effects you are using. For most rack effects, loop level is set for a high signal level (switch out) and at a lower level for stompboxes and certain rack effects. The manual reminds users that distortion boxes do not belong in an effects loop and should be used in front of the amp.For our test, we plugged the TSL100 head into two old Marshall 4 X 12 basketweave cabinets loaded with original 25-watt Celestions, and used a 59 Les Paul Historic Reissue and a 70 Tele. We compared the TSL100 to a 100-watt early-70s Super Lead and a 100-watt 800 Series model JCM2203. The TSL sounds excellent through the old 4 X 12s and basically does everything the old Marshalls do and more. The TSL brings the best elements of the older and newer Marshalls together, retaining all the classic Marshall tone and feel. The TSLs tonal spectrum is far more versatile than any other Marshall out there, offering the widest range of clean-and-sweet to loud-and-nasty sounds. With more features and options for controlling the sound, this new design provides the ultimate in flexibility for the player. The new TSL is truly a winner.And dont forget the warranty! Marshall now offers a five-year warranty on parts, three years on speakers and labor, and 90 days on tubes and fuses. The warranty is transferable, so if you sell the amp or buy one used, it may still be covered (provided the warranty is transferred).Contact: Marshall, 316 South Service Road, Melville, NY 11747, (516) 333-9100, fax (516) 333-9108.Marshall TSL 100 head SpecsType of Amp: TubePower: 100 wattsTubes: Four EL34 power tubes, four 12AX7 preamp tubesFeatures: Three independent channels with separate EQ, volume and gain, and master controls for reverb, presence, FX mix, and deep switch. Two effects loops with level control, speaker outputs, Emulated Line Out, Virtual Power Reduction and Output Mute switches, five-button footswitch with LEDs for channel selecting, reverb, and FX loop.Price: TSL100 head $1,999, TSL122 combo $2,399.This review originally appeared in VGs Dec. 98 issue.

Marshall jcm 2000 tsl 122 review. Marshall jmp 2144. Jcm 2000 tsl 100. Marshall jcm 2000 tsl 100 specs. Marshall jcm 2000 tsl 122. Marshall jcm 2000 tsl 60 review. Marshall jcm 2000 tsl 122 combo amp. Marshall jcm 2000 tsl 100 review.