

FOR THE TECHNICALLY MINDED

Input impedance: Approx 1m Ohm.
Output impedance: Lower than 1K Ohms.
Signal:Noise Ratio: Typically -84db w/reference to 3.2kHz.

Guitar pre-amps do not have a flat frequency response like recording or hi-fi gear, so the normal 1kHz reference point cannot be used for noise measurements.

SESSIONMASTER will amplify any circuit noise in your effects units. Therefore, it is best not to use them between your guitars and the **SESSIONMASTER** input as you would with live performance gear!

ALWAYS remove the jack plug from the **SESSIONMASTER** input before unplugging at the guitar end, or your monitor speakers could be permanently damaged.

A MESSAGE FROM THE DESIGNER

"The **SESSIONMASTER** pre-amp was initially designed for my own use at home. I rarely find it practical to have a guitar amp miked up for recording and I also like to play through my hi-fi system for convenience . . . a practice combo cannot match the performance and is just another 'low tech' piece of gear to store somewhere. **SESSIONMASTER** certainly fulfills my everyday needs and I am sure **SESSIONMASTER** will expand your creative recording by presenting you with new sonic options. But the main advantages must be consistently repeatable results, convenience and more time to make music. Have fun!"

Stewart Ward — 'The Session Man'

AWARD and **SESSIONMASTER** are trade marks of **AWARD DESIGN**
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Acknowledgements:

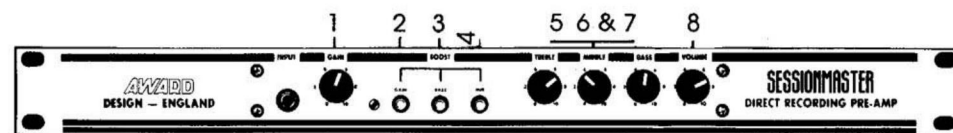
Operating instructions by **Paul Day** — 'The Guitar Guru'
Paul White — For prototype testing and critique.
Melvyn Hiscock — For typesetting.



SESSIONMASTER (AW10) USE AND SETTING UP

The **SESSIONMASTER** guitar pre-amp has been specifically designed for recording use and is suitable for the most demanding situations. Background noise is conspicuous by its absence, even at high gain, heavy overdrive settings. It is the first unit to offer such superior performance and also successfully overcomes the gutless 'tizzy-tone' problems usually encountered when recording the electric guitar. The simple control layout offers a wide range of useable sound options, but an 'all knobs full on' approach will not realise the full potential of the unit. The following run down of features may be of help.

FRONT PANEL FACILITIES

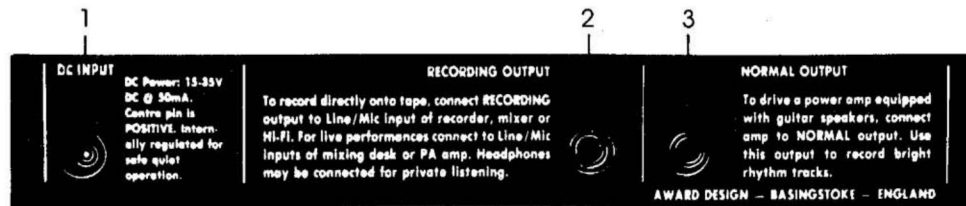


1. **GAIN** — Governs the input sensitivity and works in conjunction with the **VOLUME** control, enabling anything from super clean to heavy overdrive sounds to be obtained.
2. **GAIN BOOST** Switch — 'Out' for clean sounds, 'In' for overdrive. When 'out' the three EQ controls are 'pre-overdrive'. When 'In' they are 'post overdrive'. This auto-switching feature provides better control and a greater range of tonal variations.
3. **BASS BOOST** Switch — 'In' adds greater depth to the sound, while the **BASS EQ** control operates in both modes.
4. **MID BOOST** Switch — 'In' for greater emphasis of middle frequencies, particularly useful for overdriven sounds. When selected, mid range

adjustment is transferred to the **TREBLE EQ** control as the treble content is no longer variable.

- 5, 6 & 7 **TREBLE, MIDDLE and BASS EQ Controls** — This section operates in the same way as that found on many good quality valve amplifiers, providing significant and useful tonal colouration. All three controls are interactive, so many subtle but effective variations in tone are possible.
8. **VOLUME** — Governs the final output volume level, working in conjunction with the **GAIN** control.

REAR PANEL FACILITIES



1. **DC POWER INPUT** — No ON/OFF switch is fitted, so **ALWAYS** ensure that the **SESSIONMASTER** is connected into your system before plugging in the power supply unit.
2. **RECORDING OUTPUT** — For direct connection to any recording equipment or mixing desk. Use also for playing via your domestic hi-fi (but watch volume levels, be kind to your speakers!). A stereo jack socket is used, so headphones can be utilised for private listening. This output is also suitable for connection to a live performance PA system.
3. **NORMAL OUTPUT** — For use in a rack system, in conjunction with a suitable power amp and guitar speakers. The **RECORDING OUTPUT** can still be used for any of its designated functions.

As each output serves a different purpose it is important that the correct uses are understood. However, experimenting with the outputs will do no harm, and the results may prove more suitable for your requirements.

Because **SESSIONMASTER** is capable of providing such a large range of sounds, it is impossible to describe them all. The controls and their functions are self explanatory to a degree, and with a little thought and time, the recording guitarist should be able to achieve virtually any desired guitar sound.

The sounds can be classified into three groups; **CLEAN**, **CRUNCH** and **OVERDRIVE**. Suggested guide settings are described below:

1. **CLEAN** — **GAIN BOOST** switch 'out' (off), **GAIN** control between 1 and 5, volume high (over 5). Other controls as required. When the **GAIN** control is advanced towards 5, the overall tonal brightness decreases, providing a 'thicker' clean sound.
2. **CRUNCH 1** — **GAIN BOOST** switch 'out' (off), **GAIN** control between 5 and 10, **VOLUME** high (over 5). Other controls as required. Also suitable for recreating the sound of old fifties amps.
3. **CRUNCH 2** — With the **GAIN BOOST** switch 'in' (on) and lower settings on the **GAIN** control, different **CRUNCH** sounds can be obtained.
4. **OVERDRIVE** — **GAIN BOOST** switch 'in' (on), **GAIN** control high (over 6), **VOLUME** low (under 4). Other controls as required.

EQ settings are not shown, as these vary according to tastes and requirements. **GAIN** and **VOLUME** levels can also differ, dependant on the type of guitar used, likewise the recording equipment involved. Remember a little can go a long way, so small interactive control changes can result in a big difference in sound. This applies to output levels too, so keep a careful watch on metering when recording.

OTHER POSSIBLE USES

Although **SESSIONMASTER** is designed primarily for direct recording work, it can be used with a guitar amp' or combo. In this case the **RECORDING OUTPUT** should be connected to the normal **INSTRUMENT** input of your amp.

The **SESSIONMASTER** can also replace the pre-amp in your guitar amp or combo. Ideally the **NORMAL OUTPUT** should be connected to the '**MAIN AMP IN**' or '**EFFECTS RETURN**' inputs, if provided, on your amp.

Don't be afraid to experiment, try all the combinations of all controls and you will discover just how much **SESSIONMASTER** can offer. It can be tailored to suit virtually any guitar/recording/amplification system, and at all times providing a superior low noise, versatile and musical performance.

I'm sure you will wonder how you ever managed before without a **SESSIONMASTER** pre-amp.