



Tony Hicks
The Hollies
c1985



Jan Ackerman
Focus
c1985

The Sessionette:75 Combo **Model #: SG75-112, 212, 210 & 115. From April 1981 to October 1988**

First designed in 1980, the Sessionette was Session's first transistor amplifier. It is quite small, roughly the size of a 14" TV and is very loud at 76 watts RMS into a very efficient Celestion G12K 85 100dB speaker and soon gained the reputation of 'the British Boogie' before long, but, was only £199.00 when first launched onto the market in April 1981.

Over its life span, it was available in 1x12", 2x10", 2x12" and 1x15" formats. Today, the 2x12" version is the most sought after and has become known as "...a Bluesbreaker on steroids" because of its remarkable tonal similarity to that amplifier, but with much more overdrive and loudness.

It is a dual channel switching combo and is believed to be the first amp of its type with two distinctly separate channels that could be independently set up for different sounds. At that time, Mesa Boogie amplifiers were still dual channels with an A/B box to select between the clean and distortion sounds.

It has a single input, a common three band passive EQ of the passive 'bridged T' design and a single main volume control for each channel. There is not a Master Volume. The overdrive Channel A has a gain control to set the depth of the distortion and a Filter control, which is a kind of Tone and operated post distortion. The common three band EQ operated on both channels and was situated pre-distortion with respect to the overdrive channel. However, the EQ Bypass switch on Channel A, enabled the EQ circuit to be bypassed with a 'flattish' response providing a tonality similar to the Normal channel of a Vox AC30. This enabled the whole range of 'early guitar amp' sounds to be found like...

the solo on 'Rock around the clock' and other 'rock-a-billy' sounds. The EQ Bypass 'tone' found favour with many players and became a very strong feature of that amp.

The preamp was loaded with four TL072 and one TL071 BiFet operational amplifiers (op-amps). We think this was the first amplifier to use, what was, this very new kind of op-amp. It enables very high input impedances and also very low noise performance. Both crucial to guitar amplification.

It is provided with an extension speaker socket, headphone output, effects send and return (0dB) and a monitor output (post FX) to send your guitar sound to other amplifiers. A channel and reverb foot switch was provided with the amplifier.

Geoff Whitehorn was the first player to use them and acted as our tester. He used a pair of 1x12"s on Billy Ocean's hit 'Lover Boy', where Geoff played a 'Van Halen' style solo... great stuff!

It was used on many hit records of the day, including This 'ol House - Shakey Stevens, 2 4 6 8 Motorway - Tom Robinson, most of those by Big Country and The Eurythmics... too many to list here. Our big heroes, Jan Ackerman and the late Roy Buchanan are two musicians we are very proud to be associated with.

Two-year limited warranty

- 1 If failure occurs due to faulty workmanship or components within the first 12 months from the date of purchase, the product will at the company's discretion be repaired or replaced free of charge.
- 2 Parts will be replaced in accordance with the same criteria during the second 12 months, but labour and return carriage will be charged at the rates currently in force at the time of repair.
- 3 This warranty does not cover wear and tear, and excludes equipment that has been modified. Speakers are limited to 12 months warranty, and footswitches to 6 months only.
- 4 Goods that are suspected of being faulty must be returned to the original dealer from whom they were purchased, for their inspection. They must not be returned direct to the factory.
- 5 Returns must be made in the original packing, with carriage paid and proof of date of purchase enclosed. The company accepts no responsibility for goods damaged in transit to its premises for repair. The responsibility for returning faulty goods to the factory lies solely with the dealer from whom the purchase was made.
- 6 The company does not lend or hire equipment. Goods cannot be repaired on a 'while-you-wait' basis.

Your dealer

SESSION

SG:75 GUITAR AMP



Instructions for Combo and Head Versions

The amps you designed

Main features

- Dual foot-switchable overdrive and clean channels
- Unique, continuously-variable overdrive harmonic filter
- Super-sensitive FET pre-amp design
- ACCUTRONICS spring-reverb unit
- Specially-designed H/D 12-Inch driver unit
- 90 watts RMS output power*
- Three-band, valve-type EQ circuit
- Independent MONITOR jack with level control
- Effects send-and-return jacks
- Stereo-headphone jack
- TOROIDAL design, low-hum radiating mains transformer
- Size: compact—435 × 375 × 250mm (17.20 × 14.80 × 9.80 inches)
- Weight: 16kg (35lbs)
- Footswitch, cover and mains lead included

*Output power

Load impedance	240	220	120
8	70	70	70
4	90	90	90

Typical output power is quoted RMS into pure resistive load \pm 3 per cent at the AC voltage specified, allowing for 5 per cent THD. Lowest load impedance is 4 ohms. This represents an 8-ohm extension speaker connected in parallel with the combo's internal 8-ohm loudspeaker.

Classic quality

① Every range of equipment worth its salt has its 'classic'—a model that's enjoyed undiminished popularity since its introduction, and

become a yardstick against which particular standards of quality and performance are measured.

In Session's case it is the much-loved Sessionette 75, which became an 'industry-reference' amplifier soon after its introduction in April 1981. BBC Television's *Rockschool* series of programmes described it as being fourth in a progression of great British rock amps, placing it in the 1980s slot as successor to such venerated forerunners as the Vox AC30 of the early '60s, Marshall Stack in the late '60s and '70s and HH Valvesound in the 1970s. But, although an undisputed classic, the Sessionette 75 has not been allowed to rest on its laurels. As new and improved techniques for generating sound have been made available through a constant programme of research, so the original equipment has been developed to keep pace with the field—or even ahead of it.

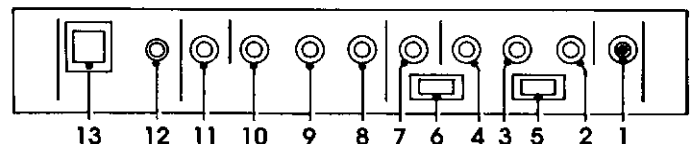
For example, when the amp was first designed the output power was 76 watts into 8 ohms—but since August 1983 that has become the greatly improved specification listed earlier in this leaflet.

The sound might be the same, but the electronics are far in advance of the Sessionette 75 that made its considerable mark at the start of the decade. An indication of the amplifier's continued high status is that the Inner London Education Authority has approved its use for educational purposes within the UK.

We at Axess feel sure that this equipment—which has been produced with the greatest care at every stage of design and manufacture, entirely in England—will give you every satisfaction. And we hope that you continue to enjoy using it.

The controls

Front panel



① **Input Jack:** single-input jack employed to reduce hiss caused by usual two-jack system.

② **Channel A/Gain 1:** to set desired amount of overdrive sustain.

③ **Channel A/Gain 2:** to set overall volume of channel A.

②

4 Filter: set at zero produces mellow, creamy sustain. Set at no. '5' will achieve a flat response for 'natural' overdrive tonality. Set at no. '10' puts a real hard edge on the overdrive—which is great for heavy rock, route riffs and power chords.

5 EQ Mode Selector: allows a choice of either rotary EQ controls to be used in conventional manner, or when switched to 'SET' removes the three-band EQ circuit completely and is replaced by a narrow band 'pre-sets' tone response. This has the effect of boosting gain and makes your guitar sound rich in 400Hz signals for long, endless sustain. Great for 'thin' Strat's.

6 Channel A/B Selector: allows selection of channels without use of footswitch. Set to centre position when using footswitch.

7 Gain B: to set desired volume of the clean channel 'B'.

8 Treble: operates over 1kHz to 10kHz band.

9 Middle: operates over 200Hz to 1kHz band.

10 Bass: operates over 50Hz to 200Hz band.

11 Reverb: controls level of delayed signal.

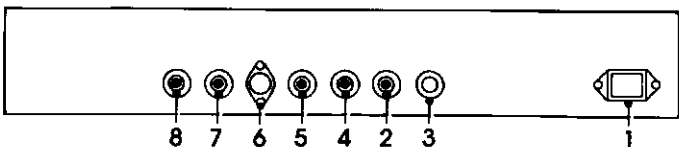
12 Mains Fuse: fit only the type specified on the amplifier for your AC power. The 'T' in the fuse code indicates 'Time Lag'—ie, T800mA (T1.6A at 120vAC). **Do not use** 'F' types (Fast Acting), as they tend to rupture when the appliance is turned on.

Note: due to the high 'turn-on current' drawn by toroidal transformers, the mains fuse may become 'tired' after a while and rupture. If this problem persists it is quite in order to increase the fuse value to T1.5A (T2.5A at 120vAC).

13 Mains Switch: this turns your amplifier on, at which stage the neon glows. If the neon fails to glow when the Mains Switch is operated, replace the mains fuse. If it still fails to glow, return the amplifier to your dealer for advice.

UK Only: Before connecting the plug to your mains lead, ensure that the plug to be used is fitted with a 3-amp fuse (red body colour).

Back panel



- 3**
- 1 AC Input Socket:** for use with IEC cord sets.
 - 2 Monitor Output:** signals at this socket are 'post' effects loop, and can be used to drive additional SG:75 amps; stereo or mono

power amps; mixing desks; tape recorders; and 'fold-back' amps. The facility is not intended to power speakers or headphones.

3 Monitor Level Control: combined with item '2' (above), this allows the signal at the monitor output to be varied.

4 Effects Send: used to feed effects units with 'line-level' signals for low noise operation (more details are given by diagrams later in this manual).

5 Effects Return: used for returning signals back to amp after they have been processed by the effects unit. This socket can also be used as 'Main Amp In'.

6 Footswitch: socket for connecting the channel and reverb selector footswitch supplied with this amplifier.

7 Headphone Socket: allows the connection of any stereo headphones having an impedance of 8 to 600 ohms. **Note:** sound will be brighter than listening via the speaker, due to the wider frequency response of headphones. Do not insert a mono plug in this output.

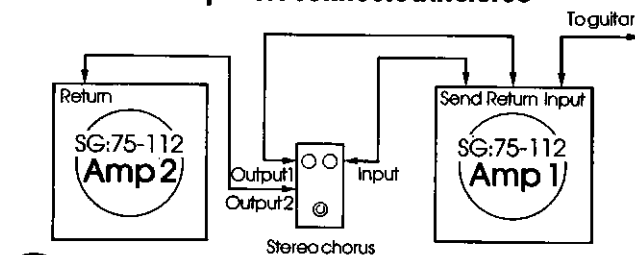
8 Extension Speaker Socket: allows the connection of any SESSION extension-speaker cabinet having an impedance of 8 ohms. Since this connects parallel with the internal 8 ohm speaker, total load for circuitry must not be below 4 ohms.

Note: An internal F3.15A protection fuse is fitted and will rupture if a speaker cabinet of unsuitable design, or impedance, or faulty lead is connected to this output. The fuse must be replaced by a qualified technician before normal operation can be restored.

DO NOT CONNECT HEADPHONES TO THIS OUTPUT!

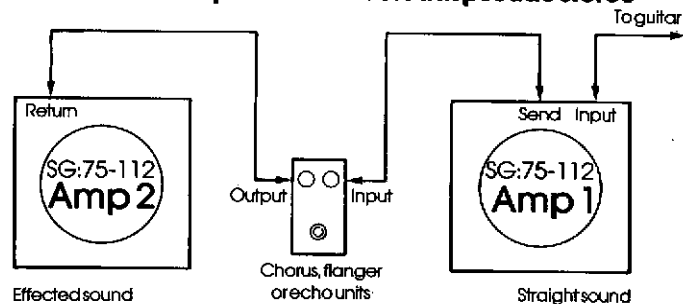
Use of effects loop

1 Two SG:75 amplifiers connected in stereo



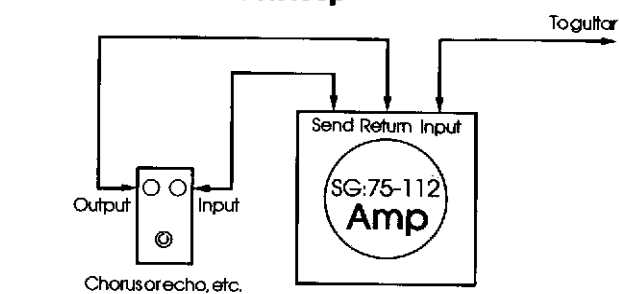
- 4** All controls on Amp 1 effect both amps

2 Two SG:75 amplifiers connected in pseudo stereo



Master control from Amp 1

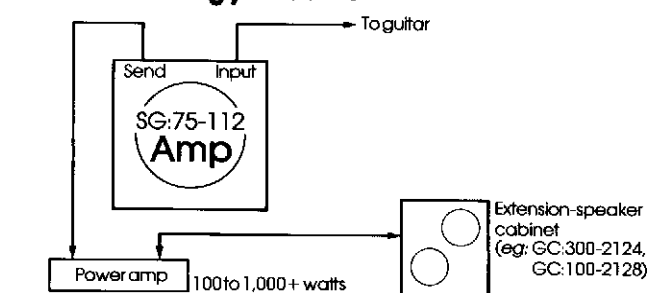
3 Normal use of effects loop



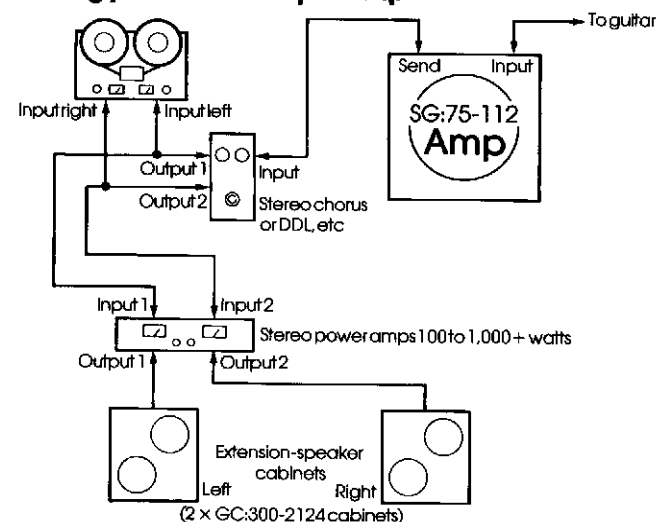
Note: do not use 'Copical' echoes, fuzz or overdrives, or compressors in the effects loop. They are designed to work only with low-level guitar outputs, and the signals will be too large to operate such effects.

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4 Power boosting your SG:75

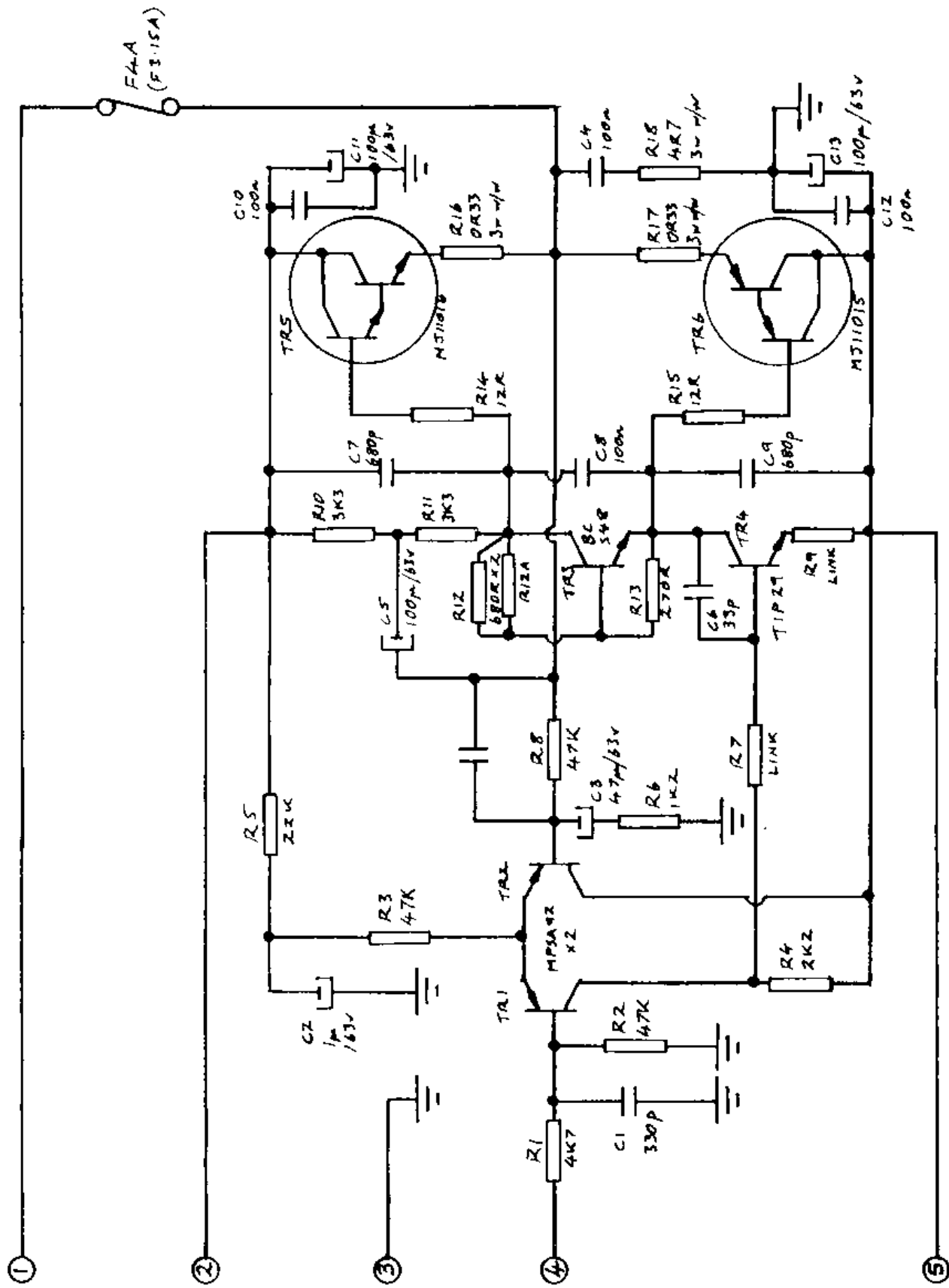


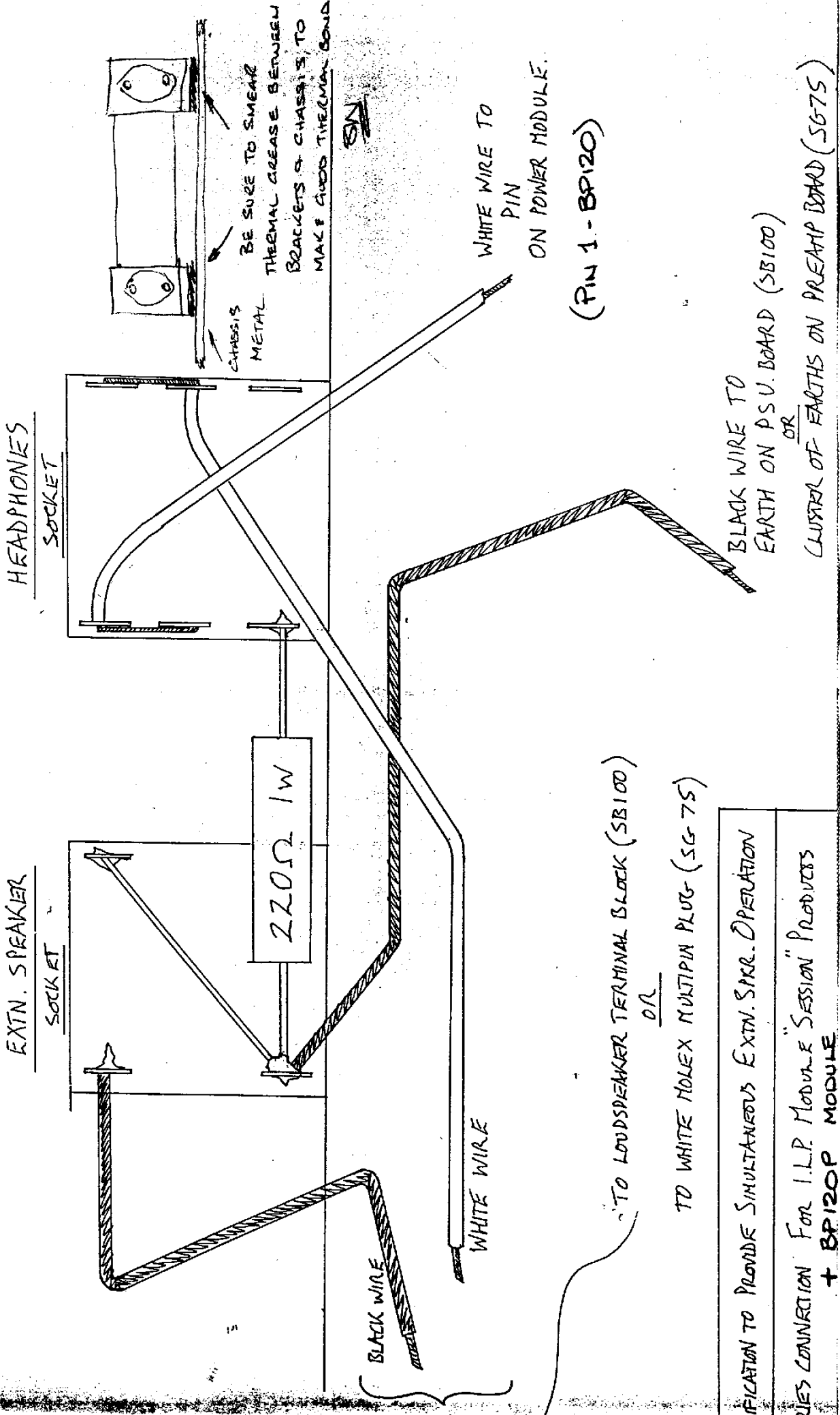
5 Using your SG:75 as a pre-amp



Master control of all functions is from the SG:75. To silence the Combo, insert a jack plug (with nothing connected) into the Effects Return.

6







REPLACING A POWER MODULE IN A SESSIONETTE:75 GUITAR OR SESSIONETTE:100 BASS AMPLIFIER

The following applies to all 1980s models
from January 2003

The procedure is quite simple and the accompanying photos should make everything self explanatory. The module supplied is a modified PCB which is fitted to our current amplifier range. We had to discontinue the original version simply because they have run out and the demand for them is now too small to re-make them.

You will need to drill two (2nr) new M4 holes in the chassis to mount the module. For tidyness, please fit the old screws in the original holes now left vacant (empty).

Please remember to apply 'thermal heat transfer paste' between the heat transfer bracket and the chassis. Without it, the power module will overheat and burn out the power transistors.

We recommend that this is fitted by a qualified technician. Make sure the connections are correct before turning on the power!

The cost of the PM120 Power Module is:
£29.95 plus £3.00 P&P UK
£29.95 plus £5.00 P&P Continental Europe
(Approx: 52.50 Euros)

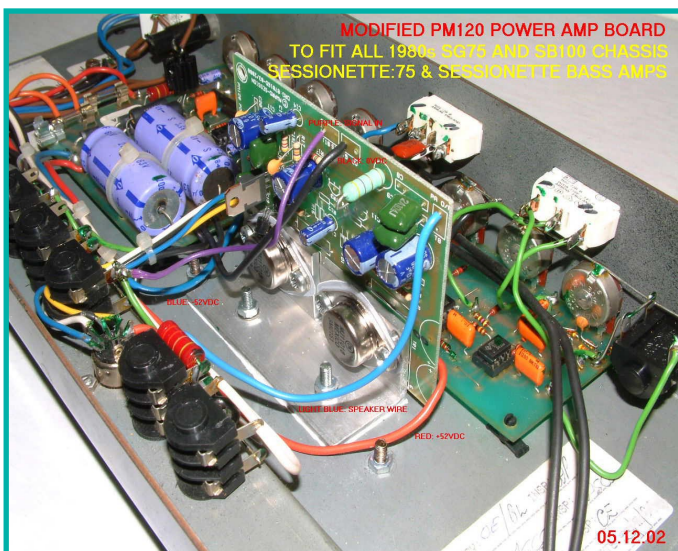
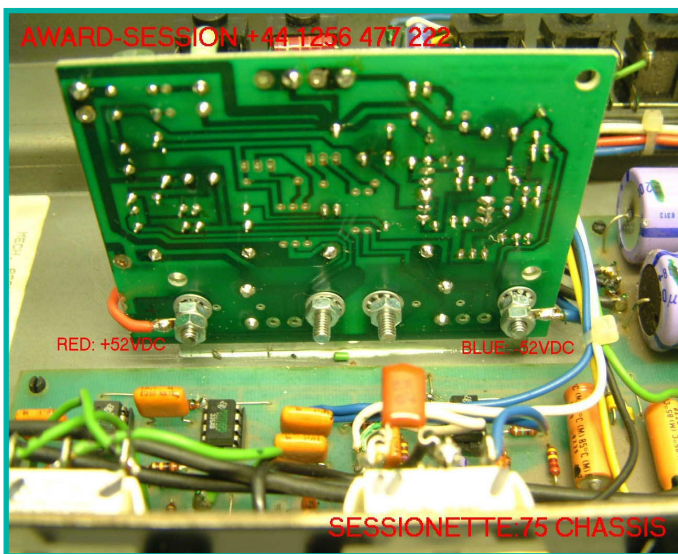
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