

# AWARD ~ SESSION

## JD10 SESSIONMASTER

1979 **25** Years 2004



fit for **YOUR** job

MANUFACTURED IN ENGLAND BY  
**AWARD-SESSION**



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## JD10 Sessionmaster pedal - How it started life

The JD10 is a descendent of our first 'rack-mounted' direct recording pre-amp from 1991 called the SessionMaster (AW10). This pre-amp was requested by Jerry Donahue for use on the first Hellecasters album 'Return Of The Hellecasters' which won a Guitar Player award for best instrumental album in 1993. SessionMaster was also installed in three studios at Abbey Road.



Shortly afterward, Jerry asked us if we could make it into a pedal that he could slip into his guitar case, whilst travelling to various gigs around Europe and America. This we did with a few changes to make it

even better.

The 1995 version was used by Brooks and Dunn (seven units), Los Lobos (two units) and king-picker and Elvis Presley MD, James Burton... to name a few.

JD10-1 was also made under the **MORLEY** brand for the US market.



It's a...  
Guitar Amp Emulator,  
Humbucker Emulator,  
Amp Tone Expander,  
Overdrive,  
Recording PreAmp,  
Guitar Speaker Simulator,  
EQ/Tone Booster,  
Signal Booster...  
all in one great pedal!

**SESSION**

**The JD10 For Live & Recording Players!**

Jerry Donahue likes the JD10 because it allows him to instantly re-configure the same sounds - whether live in the studio or home or live on stage. "With the JD10, I can go from a 'raw' or 'unprocessed' sound when I go into the studio," he says. "I don't have to spend half an hour waiting for the sound man to get the sound I want. I just plug the JD10 into the amp, and the sound is there. I don't have to wait. And sometimes it works a lot better."

Jerry likes the JD10 for its tone recording too. "That session has some of our most memorable recordings. That's why we used good gear. To get a great sound out of an amplifier you've got to work it," he says. "With the JD10, you can plug it into your amp, and you can hear the difference and it sounds like a real amp. And sometimes it sounds like a real amp."

With the SessionMaster, Jerry likes to get right on the rugged edge, giving it a 'push'. That's why he likes the JD10 and all the recording equipment he uses. "The sound is right. It's like, 'It sounds like a real amp, and the way he could do that sound, too."

Send sales or feedback to: Jerry Donahue, 1000 1st St. N. Suite 100, St. Paul, MN 55102-1000. Tel: 612 224-0177. Fax: 612 224-0177. Email: jerry@award-session.com

## The JD10-2.3 Stomp/PreAmp Pedal Much More Than Just A Stomp Box

Named after Jerry Donahue of the Hellecasters, the JD10 is a truly pro sounding machine. Primarily modelled on the tone of those classic American 4x10" combos of the 50s and 60s revered by bluesmen the world over, this pedal goes way beyond to cover the full gambit of rock, nu-metal and nu-country tones.

This JD10 Stomp/PreAmp pedal, first introduced in 1995, has been extensively re-designed to provide additional distortion sounds more in keeping with today's tastes and to extend it's range of uses. Resultantly, it can now be used in the following ways: As a superb stomp-box into a guitar amp, as a direct recording preamp, direct to PA or hifi (karaoke) or now, as a preamp to drive

directly into line level power amps (0dB level).

Many players can be forgiven for only knowing Jerry's distinctive 'string bending style'... but the truth is that Jerry plays many more styles. As a session player, he is often called upon to replicate virtually any genre of guitar playing you could think off and Jerry can easily deliver! That's why JD10 has been constantly updated and reflects his needs in a pedal to give what is required.

Clean to mean, the JD10 is great at on-the-edge blues to full-on scooped metal. JD10 produces astounding

performance through a guitar amp as well as direct to hard disc recording and PA uses.

It's 110% analogue class in a small package! Despite it's reserved looks, JD10 can kick-ass along with the worlds finest boutique pedals... except we don't ask you to pay 'obscene' prices!

Reviews can be downloaded from our website:  
[www.Award-Session.com](http://www.Award-Session.com)

*Jerry Donahue*



JD10 pedals lined up for quality assurance tests and inspection



L-R Stewart Ward, Jerry Donahue & James Burton at NAMM 1997

**Effects**

**AWARD SESSION JD10 & AFTER**

Need a simple solution for good quality direct sounds? Pete Crisp tests a couple of updated faves from this UK stalwart brand

**Desk Directors**

With any recording setup, the most important part is the pre-amp. It's the first stage in the signal chain, and it's the one that can make or break the sound. The JD10 is a pre-amp that's been around for a long time, and it's still going strong. It's a simple, no-frills pre-amp that does what it's supposed to do. It's a pre-amp that's been used by some of the best guitarists in the world, and it's still going strong. It's a pre-amp that's been around for a long time, and it's still going strong. It's a pre-amp that's been used by some of the best guitarists in the world, and it's still going strong.

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### JD10 As A Stomp Box

Just plug JD10 into the input of your guitar amp, like any ordinary stomp box, and it'll reward you with a myriad of fine rock, country, nu-metal or any other sounds you can think of. It works just like a high class preamp from any boutique amp. All the controls operate exceptionally smoothly and have greater than average range: from jangly cutting rhythm tones, to chunky bass line drive.

In low gain setting (Classic), the distortion character has grunt and grind, and is fizz free just like a low powered class A/AB1 boutique combo. It's 'the real-deal' blues tone! Think Eric Clapton 'Me And Mr Johnson' or 'From The Cradle'!

Hi-gain (Rock) tones have been said to be... well, "almost too much". The drive depth is simply more than most would ever need. This combined with clever use of it's powerful EQ controls, can provide that classy big 4x12" tone effortlessly through many small combos!

### TrueTone Bypass

The footswitchable TrueTone bypass circuit prevents tone losses when in bypass mode. It will even drive a cable up to 100 metres long without tone loss! TrueTone stops those economy chorus, flanger and delay pedals from squashing your guitars tone when ALL the pedals are in bypass mode and placed after JD10. A real bonus... thanks TruTone!

### JD10 As A PreAmp

Connect JD10 to the 'Line In' of almost any guitar or power amp. Using it this way prevents the guitar amp's own preamp from affecting JD10's naturally warm tone.

Jerry says... "Own your tone". Players travelling the world for sessions never know what amps they may have to use, so JD10 ensures that 'their own tone' is guaranteed.

### JD10 As A Recording PreAmp

JD10 can be set up to plug directly into your computer's sound card 'line in' and recorded just like any other instrument. JD10's credited G12T Speaker Simulation has been in use since



1991 by many of the worlds top players for recording albums and other projects.

JD10 can be used to play along with backing tracks (karaoke) through any HiFi system with suitable mixing inputs (centre mic' inputs). Many players and duos use JD10 as a guitar amp simulator through a PA system for small gigs.

### JD10 As A Back-up Amp

Guitarists have bought JD10 as a 'spare amp' for that odd time their valve amp lets them down at a gig. Just plug into any guitar amp and you have your 'own tone' right there at the end of your guitar lead! You can plug it into the PA too if things get really urgent!

### AutoSense Allows Use Of Most AC Adapters

JD10 runs from 9V battery or virtually any 9 to 16 volt AC Adapter giving a positive or negative voltage polarity (not supplied). Thanks to its clever AutoSense circuit, it automatically sets the correct voltage polarity, so NO harm can be done by use of an incorrect adapter - GUARANTEED.

### Long Term Performance

Please remember, these pedals are 100% solid state. Unlike valve products, their tone will not change with age. What you hear now, is the same as you'll hear in 10, 20 or 30 years time.

**"We don't reject tradition, but we're not held back by it either - we have a vision to produce consistently high-quality, reasonably priced equipment." - Stewart Ward**

Available at your local Award-Session dealer.

For more info...  
**Tel: 01256 477222**

Please visit  
**www.Award-Session.com**  
for loads of other great products too!

### DISTORTION CHAT

Asymmetrical and Symmetrical distortion... errr, what's the difference?

All valves, and transistors for that matter, have to be biased so that it's output signal can swing around a central point at the anode, or *collector* if a tranny, without distortion appearing on either peak. Ideally, when distortion does start to happen, it would be seen on both peaks at the same signal level. But, with valves, that's rarely possible because they have non-linear characteristics. So when a preamp valve biased in class A is overdriven with a signal that's too large, then one peak usually distorts before the other... this is referred to as **asymmetrical** distortion. This also applies to transistors, as both are very similar in operation.

OK, so in a Class A single valve output stage, the same rules apply. But in class AB or B output stages where you have at least two output valves sharing the signal - half the waveform each - then they are biased to distort at the same signal level. Even more so if you fit matched valves. When the

signal distorts on both half cycles equally, then this is called symmetrical distortion and generally contains more third (odd) order harmonics.

Now, there is a difference in sound (not tone!) because asymmetrical distortion adds far more second (even) order harmonics to the sound - equally true for valve and tranny circuitry - and is beneficial. However, it's only audible when the signal is mildly distorted. Once the signal is heavily distorted, a difference between the two types of distortion cannot be detected.

We conducted a number of tests with musicians where we had a distortion circuit that we could switch between the two types to confirm this. Which sounded the best? Well, both have their place and it's all very subjective anyway! But, if you like blues and country, then probably asymmetrical is better. But if rock and metal are your thing, then it will be symmetrical by default, because it's not possible to have a deeply distorted signal that is second harmonic rich.

# AWARD ~ SESSION

Getting the best from your JD10 Stomp/PreAmp

Selectable **G12T SPEAKER SIMULATION** - Turns JD10 into a wonderful and accurate direct recording preamp with natural 'guitar speaker' tone. Enables you to use it through your PA or HiFi too!

**COURSE GAIN SWITCH** - Enables the unit to switch between Crunch or Rock distortion levels

**FINE GAIN** adjustment

**EQ CONTROLS** - For adjustment of Bass, Middle & Treble Frequencies

**MASTER VOLUME** - Controls the output level



You will need two guitar leads as well... See ClearTone™ cables on our website for top quality leads



**BYPASS FOOTSWITCH** - TruTone bypass circuitry ensures that your guitar's signal quality is not compromised in any way. It's **better** than true bypass!

**INSTRUMENT INPUT** - High 'valve amp' impedance to suit ANY known type of electric guitar pickup

**TUNER OUT** - A buffered signal to drive guitar tuners, which eliminates possible tone degradation

**JD10** is now fitted with an XLR output too... both jack and XLR can be used simultaneously!

**JD10** runs on virtually ANY AC adapter from 9-16VDC positive or negative polarity. Our unique AutoSense circuitry ensures no harm will be done. A battery can be used too

