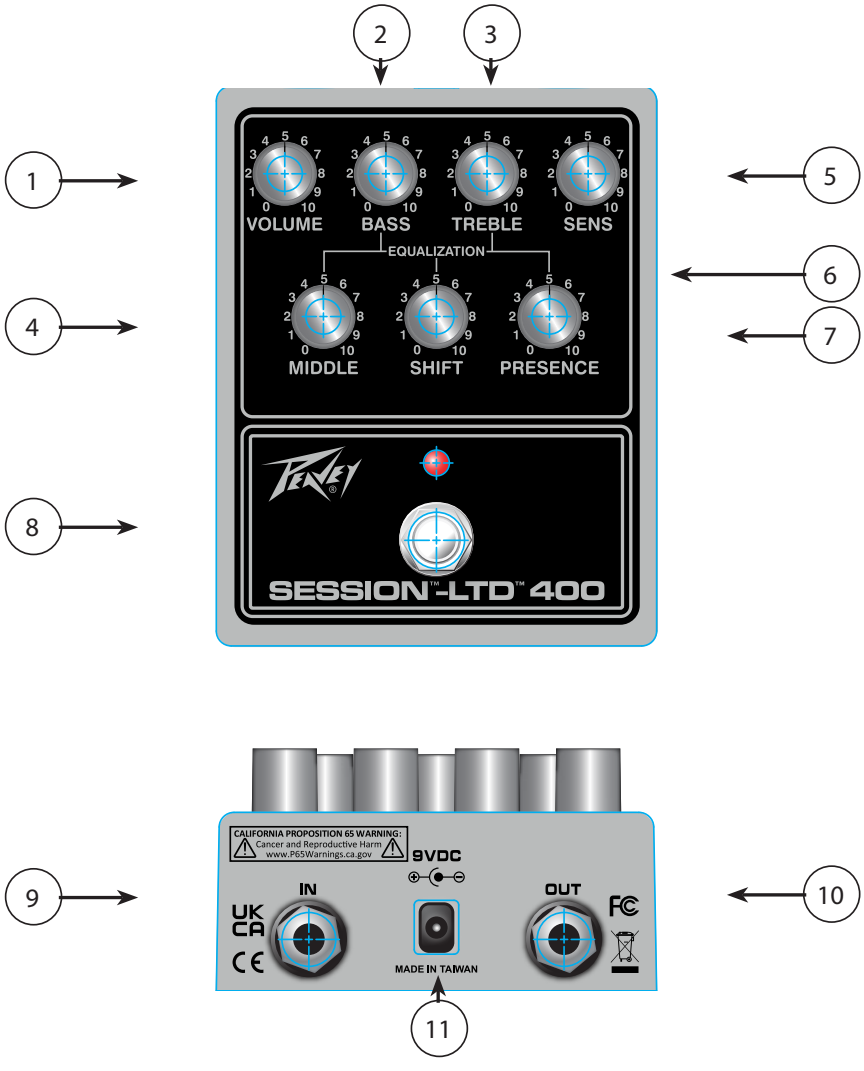
Session-LTD 400

Preamp Pedal

- **Faithful recreation of the original Peavey Session/LTD 400 preamp circuit (circa 1974) in a pedal**
- **Internal 25V supply from standard 9V supply/battery**
- **Standard 9V supply (#30908180) or 9V battery (#00050130)**
- **Hard Bypass switch with anti-click circuit**
- **Input Volume control**
- **Three-band Low, Mid, & High EQ with Mid Shift**
- **Presence control**
- **Tested and formally approved for worldwide EMC and FCC compliance by an independent laboratory**



(1) VOLUME Control
The volume control sets the gain of the input preamp, thereby controlling the sensitivity of the preamp, not the power of the amp. It is entirely possible for the preamp to be overdriven at very low gain settings if the signal from your instrument is extremely high. Please remember that the volume control does NOT indicate power output, but the GAIN of the preamp.

(2) BASS Control
The bass control is part of an electronic crossover that forms the tone circuit and works as a level for the bass frequencies. The bass control provides for both a boost and a cut in bass response. Like the treble control, the bass should be run near its full clockwise position tor maximum volume from the amp.

(3) TREBLE Control
The treble control is part of an electronic crossover and may be considered as a level control for treble frequencies. These variable feedback type tone controls are capable of providing a cut, as well as, a boost. Because the treble control is a volume control for treble frequencies, it is a good practice to operate this control close to fully clockwise for maximum benefit and volume. Experimentation will allow the player to find the level that works best for his preference in tone.

(4) MID Control
The middle control is of the cut type and allows the musician to tailor the critical midrange frequencies to suit each individual's taste. This is perhaps the most difficult control to design, but its importance in tonal settings made this extra efffort necessary. Experimentation will illustrate the versatility of this control.

(5) SENSITIVITY Control
The master sensitivity control is a unique innovation which allows the player to "cut" or "boost" sensitivity as he desires. This allows the musician to cut out noise for a perfectly quiet performance during recording sessions. The new version allows for operating all the way to OFF.

(6) SHIFT Control
The middle shift control enables the musician to select the particular frequency range that he wants to cut in the midrange spectrum. By experimenting with different combinations of settings between the middle control and the middle shift control, you will discover a variety of sounds.

(7) PRESENCE Control
The presence control allows precise variation of the extreme top end {treble) and tends to bring out the upper harmonics generated by any instrument.

(8) BYPASS SWITCH
This switch is hard-bypass with anti-click circuitry, ensuring quiet operation.

(9) IN
Input signal from the instrument.

(10) OUTPUT
This provides a signal capable of driving any PA system, instrument amplifier, or signal processor/pedalboard setup.

(11) POWER SUPPLY
9VDC (NEG TIP) - Provided for the input of a standard 9VDC barrel-type, negative tipped power supply. The 25VDC rails are generated internally by a super high-efficiency inverter circuit.

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Warranty registration and information for U.S. customers available online at
www.peavey.com/warranty
or use the QR tag below

Features and specifications subject to change without notice.

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Logo referenced in Directive 2002/96/EC Annex IV
(OJ(L)37/38,13.02.03 and defined in EN 50419: 2005
The bar is the symbol for marking of new waste and
is applied only to equipment manufactured after
13 August 2005