

# Session® 115 Combo Amplifier

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Operating  
Manual





## FCC/ICES Compliancy Statement

This device complies with Part 15 of the FCC rules and Industry Canada license-exempt RSS Standard(s). Operation is subject to the following two conditions: (1) this device may not cause harmful interference, and (2) this device must accept any interference received, that may cause undesired operation.

Le présent appareil est conforme aux CNR d'Industrie Canada applicables aux appareils radio exempts de licence. L'exploitation est autorisée aux deux conditions suivantes: (1) l'appareil ne doit pas produire de brouillage, et (2) l'utilisateur de l'appareil doit accepter tout brouillage radioélectrique subi, même si le brouillage est susceptible d'en compromettre le fonctionnement.

**Warning:** Changes or modifications to the equipment not approved by Peavey Electronics Corp. can void the user's authority to use the equipment.

**Note** – This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try and correct the interference by one or more of the following measures.

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

## Caution

The equipment complies with FCC radiation exposure limits set forth for an uncontrolled environment.



# ENGLISH

## Introduction

Congratulations on your purchase of the all-new Session 115 Combo Amp! This “utility” amp is a highly road-worthy and very lightweight solid state design with concessions for pedal steel, lap steel, fiddle, ukulele, banjo, accordion, or whatever application you may need for clean and honest reproduction of any musical instrument. The Session 115 was meticulously voiced using basic and proven Peavey pedal steel amp designs into a 500W stereo beast (250W with internal 15” Neodymium 1501-4 Black Widow speaker) that works equally well for a variety of instruments. The result is an extremely versatile amplifier that is capable of capturing the sounds of Peavey steel guitar amps that so many pedal steel players have clung to as a standard for nearly 45 years. Add a 115-N extension cabinet for vivacious stereo imaging and a total of 500W(rms) output. With pre-EQ loop, separate mono and stereo post-EQ loops, “smart” stereo loop switching, an added boost function, and a studio-quality digital effects section; this may be the last amp that you will ever need. The included MIDI hand controller clips to any standard microphone stand and can be replaced by any other standard MIDI switching device for maximum flexibility in switching your rig. Keep your volume level in check and enjoy!

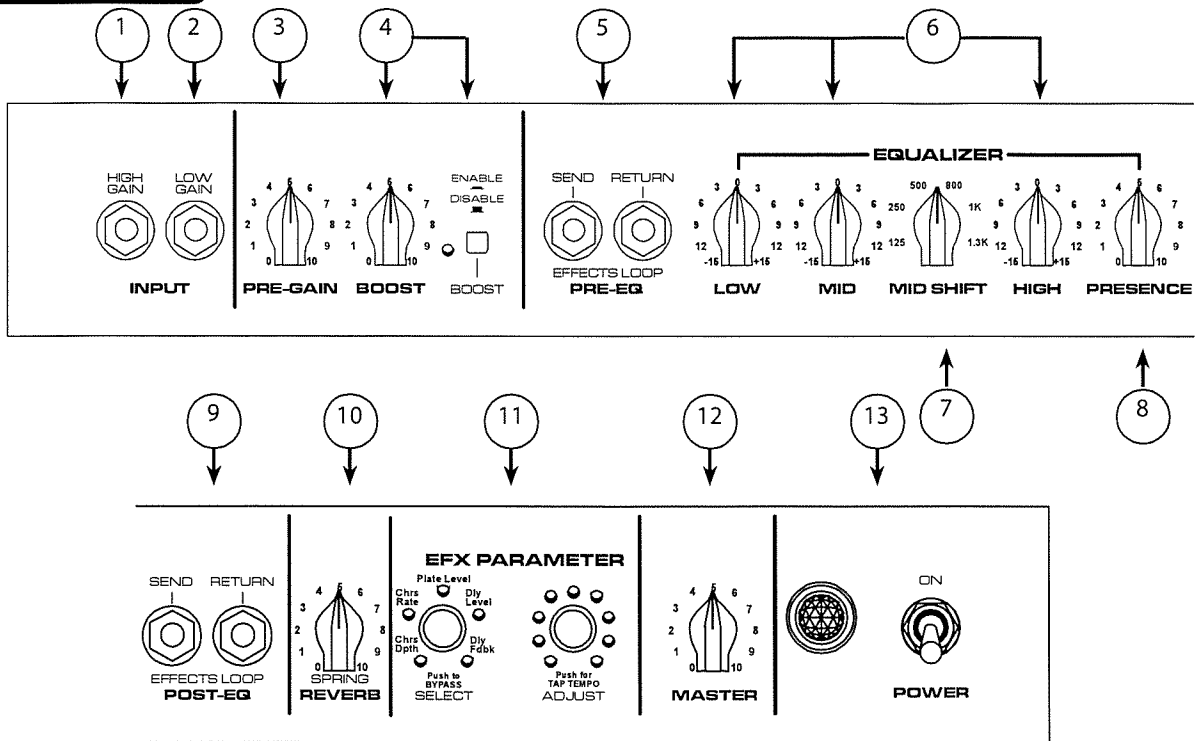
## Features

- High & Low (-10dBV) gain inputs.
- Pre Gain.
- Front end boost circuit (remote switchable).
- Pre-EQ loop for volume pedals.
- Classic Peavey Low, Mid, Mid Shift, High, and Presence EQ.
- Post-EQ effects loop (remote switchable).
- Spring reverb level (remote switchable).
- Digital Chorus, Reverb, and Delay.
- Remote switchable Tap Tempo for Delay.
- Remote switchable digital effects defeat.
- All delay and reverb “tails” remain intact during any switching.
- Master Gain control.
- 500W(rms) Stereo Power (250W per side into 4 Ohms).
- Proprietary MIDI Remote Controller included.
- MIDI protocol for remote switching to allow for numerous remote switching options.
- Stereo MSDIs with ground lifts.
- 1/4” Speaker outputs.
- Stereo Effects loops (rear; remote switchable) which sum to mono in tandem when only one cabinet is used.

The following section takes a “jump in and get your feet wet” approach. If this gets confusing, please refer to the more detailed sections that follow.

- 1.) Insure that you have read and understand all safety warnings on the printed safety pages included with the unit. It is imperative that you follow these precautions for the safety of yourself and the amp.
- 2.) With the amp turned OFF, turn the MASTER control to it's minimum setting and plug the power cord into the proper voltage supply indicated on the rear of the unit, near the IEC INLET.
- 3.) Plug your instrument into either the high or low gain input jack using a high-quality SHIELDED instrument cable. Active instruments may require use of the low gain input to avoid unwanted input distortion.
- 4.) Make sure that your instrument volume is turned down.
- 5.) Turn the POWER switch on after you have connected the desired speaker cabinet(s) to either the LEFT output jack or both, if you are using a stereo speaker configuration. Be sure to use speaker cables with at least 18AWG wire, in all cases. Make sure that your speaker cabinets can handle the power that will be delivered to the marked impedance of the cabinet.
- 6.) Using the recommended settings at the end of this manual, find the type of tone that most closely resembles that which you wish to obtain and set the knobs, accordingly.
- 7.) Gradually increase the level of the volume control of your instrument to your taste. If the input starts to sound overdriven in a bad way, reduce the PRE GAIN setting on the amplifier.
- 8.) Adjust the overall level by increasing the MASTER GAIN control....watch your ears!
- 9.) Again, to adjust out any undesirable distortion, start by reducing the PRE GAIN setting. The switchable BOOST function is designed to provide more pleasing preamp distortion, as desired.
- 10.) Play around with the effects, EQ and spring reverb controls to get a feel for how they function and start jammin'. Most importantly, READ THE REST OF THIS MANUAL.

## FRONT PANEL



**HIGH GAIN INPUT (1)** Used for most electric guitars and passive pickups. It allows for 10dBV less headroom than the LOW GAIN INPUT.

**LOW GAIN INPUT(2)** This input is provided for instruments with extremely high output levels, which may result in distortion or overdriving of the input stage when using the HIGH GAIN INPUT. If both inputs are used at the same time, then the input levels are the same and both act as low gain inputs.

**PRE GAIN (3)** This controls the input level of the amplifier, as it feeds the first gain stage. Clockwise adjustment of this control will result in a hotter and more “responsive” signal to the amplifier input circuit.

**BOOST (4)** This remote selectable (via MIDI or supplied hand controller) control provides a smooth and musically pleasing even-ordered distortion/gain circuit just after the input gain stage of the amplifier. At lower settings, it provides a subtle “thickening” of the tone and at higher settings, it provides a more lively distortion characteristic....all very much like a genuine tube circuit in a conventional guitar amplifier.

**PRE EQ LOOP (5)** These ¼” mono jacks provide a transparent loop for a volume pedal (such as the Budda Volume/Boost Pedal) or any other desirable pre EQ effects devices. High quality shielded instrument cables should be used from the SEND and to the RETURN in all cases.

**LOW, MID, and HIGH EQ (6)** This is an active cut/boost tone control that provides about 15dBV of cut or boost, per band. Counterclockwise adjustment attenuates a given band and clockwise adjustment boosts, in the same manner. The controls are to be considered “flat” when these are set to “0”.

**MID SHIFT (7)** This control determines the “center” frequency of the aforementioned MID control and the two are highly interactive, comprising a semi-parametric midrange control. This adjust the frequency the MID con-

trol works at from 150 to 1.5kHz.

**PRESENCE (8)** This is a special active tone control that boosts extreme high frequencies by as much as 15dBV.

**POST EQ EFFECTS LOOP (9)** This is a standard mono post EQ effects loop, remote selectable (via MIDI or supplied hand controller), used for patching effects into the signal chain. High quality shielded instrument cables should be used from the SEND and to the RETURN in all cases.

**SPRING REVERB (10)** This control adjusts the level of the more familiar “spring” reverb found on older amplifiers, separate from the digital effects section and is remote selectable (via MIDI or supplied hand controller).

**DIGITAL EFFECTS PROCESSING (11)** To enhance the sound of your instrument, your amplifier includes digital reverb, delay and chorus. You can use one digital effect at a time, or two or all three simultaneously. To add digital spring reverb, simply increase the SPRING REVERB control to your taste. To add chorus, delay or plate reverb, choose that particular effect using the SELECT control for each of these effects, then turn the ADJUST control to your preferred setting. At this point, that particular effect and its parameters are stored until they are altered. To defeat an effect, select that effect type, turn the ADJUST control completely counterclockwise.

NOTE: If you select a second effect(for example, CHORUS in addition to DELAY, repeat the previous steps to include that effect and you should be set to JAM!

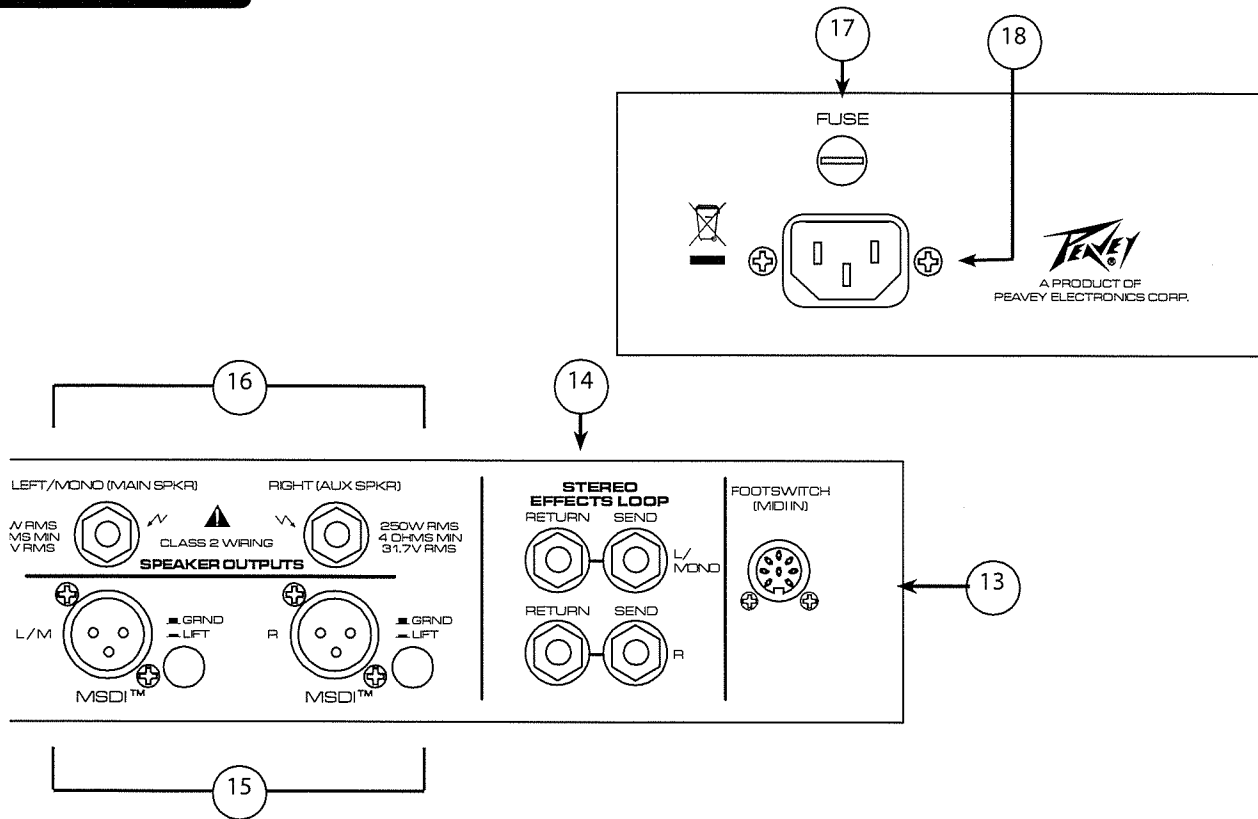
#### ***USING THE DIGITAL EFFECTS***

To enhance the sound of your instrument, we have included digital reverb, delay and chorus. You can use one digital effect at a time, or two or all three simultaneously. To add digital spring reverb, simply increase the SPRING REVERB control to your taste. To add chorus, delay or plate reverb, choose that particular effect using the SELECT control, then turn the ADJUST control to your preferred setting. NOTE; your settings are saved for that particular effect. If you select a second effect(for example, CHORUS in addition to DELAY, repeat the previous steps to include that effect and you should be set to JAM!

**MASTER (12)** This controls the overall volume level of the amplifier.

**POWER (13)** This switch applies AC power to the unit.

## REAR PANEL



**FOOTSWITCH (MIDI IN) (13)** This 8-pin DIN jack is used to connect the included hand controller or any compatible 5/7-pin interfaced MIDI switching device. Details on the hand controller functions are found in a separate section below.

**STEREO EFFECTS LOOP (14)** In MONO mode (only LEFT/MONO SPEAKER connected), this is a standard mono post EQ effects loop where the LEFT and RIGHT loops can both be used, but will sum the effects to a mono signal before being routed to the power amp. It is remote selectable (via MIDI or supplied hand controller), used for patching effects into the signal chain. In STEREO mode (two speakers connected), the LEFT and RIGHT loops are sent to the power amp as true stereo effects. High quality shielded instrument cables should be used from the SEND and to the RETURN in all cases.


**STEREO MSDI SECTION(15)** These jacks provide a microphone-simulated direct out signal to a mixing console or recording device. With no speakers connected, the output will be brighter, as these signals are tapped directly from the SPEAKER OUTPUTS. The speakers being used define the high frequency characteristics, as if they were mic'd up. A GROUND LIFT switch is provided for each to minimize AC line interference, as needed.

**SPEAKER OUTPUTS (16)** These jacks provide a direct connection to any desired speaker cabinet with a nominal impedance of 4 Ohms, or greater. When using only one cabinet, connect to the LEFT/MONO jack. Use BOTH jacks for Stereo operation, only.

Note: When both speaker jacks are used, the SPRING REVERB, DIGITAL EFFECTS SECTION, STEREO EFFECTS LOOP, and MSDI are automatically split into stereo operation. When only the LEFT/MONO SPEAKER is connected, these are all summed to a mono signal, in the same manner.


**FUSE (17)** Always replace the AC MAINS FUSE with the same size and type specified, per voltage version.

WARNING! NEVER ATTEMPT TO REMOVE THE FUSE CAP OR REPLACE THE FUSE UNLESS THE POWER CORD HAS BEEN DISCONNECTED FROM THE POWER OUTLET.

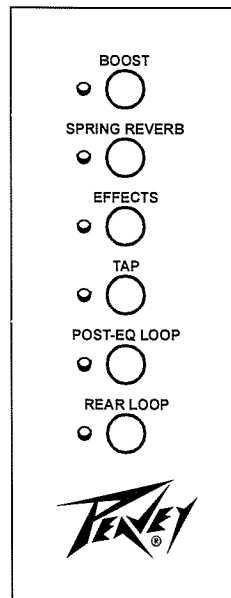
 **IEC INLET (18)** Used to connect the appropriate line cord (supplied), per voltage version.

Never break off the ground pin on any equipment. It is provided for your safety. If the outlet used does not have a ground pin, a suitable grounding adapter should be used, and the third wire should be grounded properly. To prevent the risk of shock or fire hazard, always make sure that the amplifier and all associated equipment is properly grounded.

NOTE: FOR UK ONLY

 As the colors of the wires in the mains lead of this apparatus may not correspond with the colored markings identifying the terminals in your plug, proceed as follows: (1) The wire that is colored green and yellow must be connected to the terminal that is marked by the letter E, or by the Earth symbol, or colored green or green and yellow. (2) The wire that is colored blue must be connected to the terminal that is marked with the letter N, or the color black. (3) The wire that is colored brown must be connected to the terminal that is marked with the letter L, or the color red.

## REMOTE



**HAND CONTROLLER (included)** - This MIDI compatible hand controller is used in conjunction with the included 25', 8-pin DIN cable to toggle the remote switchable functions in the amplifier, as noted in the SPECIFICATIONS section.



## SPECIFICATIONS

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### Power Amplifier Section:

#### Rated Power & Load (both channels driven):

500W(rms) stereo; 250W(rms) per side into 4 Ohms  
300W(rms) stereo; 150W(rms) per side into 8 Ohms  
200W(rms) stereo; 100W(rms) per side into 16 Ohms

#### Frequency Response:

+0, -3 dB, 20 Hz to 20 kHz @ 250W(rms) into 4 Ohms

#### Total Harmonic Distortion:

Less than 0.85%, 1 W to 250W(rms), 20 Hz to 20 kHz, 4 Ohms, per side

#### Hum & Noise:

Greater than 73dBV below rated power

#### Power Consumption (1/8th power):

150W, 50/60 Hz, 120 VAC (domestic)

### Preamp Section:

#### The following specs are measured @ 1kHz with the controls preset as follows:

Master Gain @ 10  
Boost section OFF  
Low EQ @ 0 dB  
Mid EQ @ 0 dB  
Mid Shift @ 600 Hz  
High EQ @ 0 dB  
Presence EQ @ 0 dB  
Reverb @ 0

Nominal levels are with Pre Gain @ 5

Minimum levels are with Pre Gain @ 10

#### Preamp High Gain Input: (no pad)

Impedance: 220k Ohms  
Nominal Input Level: -25.5dBV, 53.0mV(rms)

#### Preamp Low Gain Input: (-10 dB pad)

Impedance: 68k Ohms  
Nominal Input Level: -15.5dBV, 168mV(rms)

#### Pre EQ Patch Send:

Load Impedance: 10k Ohms or greater  
Nominal Output Level: -10.3dBV, 305mV(rms)

#### Pre EQ Patch Return:

Impedance: 220k Ohms  
Designed Input Level: -10.3dBV, 305mV(rms)  
(Switching jack provides Send to Return connection when not used)

#### Post EQ Patch Send:

Load Impedance: 10k Ohms or greater  
Nominal Output Level: -8.64dBV, 370mV(rms)

#### Post EQ Patch Return:

Impedance: 1M Ohms  
Designed Input Level: -8.64dBV, 370mV(rms)

#### Rear Effects Loop Sends:

Load Impedance: 10k Ohms or greater

Nominal Output Level: -4.73dBV, 580mV(rms)

**Transducer Compliment:**

15" Neodymium 1501-4 Black Widow speaker

**Rear Effects Loop Returns:**

Impedance: 1M Ohms

Designed Input Level: -4.73dBV, 580mV(rms)

(Switching jack provides preamp output to power amp input connection when not used)

**System Hum & Noise @ Nominal Input Level:**

(20Hz to 20kHz unweighted)

Greater than 70dB below rated power

**Equalization:**

Low: +/-15 dB @ 45 Hz, shelving

Mid: +/-15 dB @ Mid Shift frequency, boost/cut

Mid Shift: 150Hz to 1.5kHz

High: +/-15 dB @ 6 kHz (special EQ)

Presence: +/-15 dB @ 10 kHz, shelving

**External MIDI Hand Controller (included) Functions:**

BOOST: Boost defeat/enable

SPRING REVERB: Spring reverb defeat/enable

EFFECTS: Digital effects section defeat/enable

TAP: Tap Tempo setting for digital delay section

POST EQ EFFECTS LOOP: Post EQ effects loop defeat/enable

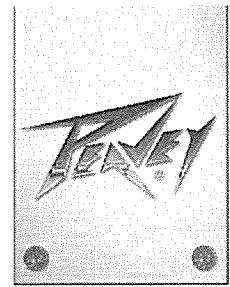
REAR LOOP: Rear panel stereo effects loop defeat/enable

**Dimensions & Weight:**

11.5" (292.1mm) L x 24.6" (624.84mm) W x 21.6" (548.64mm) H;

44.5 lbs (20.2 kg)

NOTE: Specifications are subject to change without notice.



115-N

## Guitar Enclosure

### Specifications



Featuring one premium 15" Peavey 1501-4 Neodymium Black Widow driver, the all new USA-made Peavey 115-N Extension Cabinet is perfectly suited for use with the new Session 115 Steel Guitar Amp to make full use of the amp's stereo capabilities. Solid finger-jointed 1x12" solid pine construction and premium components insure extreme road worthiness and reliability. This cabinet is also a GREAT choice for use with any number of other amplifiers where high sound pressure levels, full-range frequency response, and faithful reproduction of a given amplifier is desirable. It is also a great compliment to Peavey steel amps of days past. This 4 Ohm cabinet is capable of handling a whopping 250W+ of Earth-shattering power.

**Power Handling:**  
250 Watts (rms)

**Impedance:**  
4 Ohms

**Transducer Compliment:**  
15" Peavey 1501-4 Neodymium Black Widow®

**Input Connection:**  
1/4" input

**Weight** - 34.5 lbs

**Dimensions** - 24.6"W x 18.9"H x 11.5"D



[www.peavey.com](http://www.peavey.com)

Warranty registration and information for U.S. customers available online at  
[www.peavey.com/warranty](http://www.peavey.com/warranty)  
or use the QR tag below



Features and specifications subject to change without notice.

Peavey Electronics Corporation 5022 Hartley Peavey Drive Meridian, MS 39305 (601) 483-5365 FAX (601) 486-1278



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