

TECH 21

2011

TECH 21



TECH 21



Tech 21 in the beginning...

B. Andrew Barta formed Tech 21 in 1989 and introduced his unique invention to the world -- the SansAmp. It was, in fact, the culmination of something he simply wanted *for his own personal use*. As a performing musician with an electronics background, and whose "day job" was repairing, modifying and customizing amplifiers, Andrew had the expertise -- and determination -- to make his vision a reality. After ten years of exhaustive research and development with world-class guitar amplifiers, the SansAmp came into being.

The irony is that Andrew never intended on becoming a manufacturer. He initially tried to sell his technology to some of the major manufacturers. They couldn't foresee the potential and how much impact the SansAmp would have. Unable to abandon his idea, Andrew set out on his own. Although this kind of product had never before existed, it took a surprisingly short amount of time to gain acceptance from players. All they had to do was hear it. Players like Mick Jones of Foreigner, who, early on, helped Andrew get the word out. And the rest, as they say, is history.

Tech 21 pioneered the direct recording movement and created an entirely new category of signal processing.

This revolutionary tube amplifier emulator was the first device to enable musicians to dial in monster tones and patch them directly to a studio mixer or stage PA. Its discrete **100% analog** circuitry uses a hyper-realistic tone structure that includes mic and speaker simulation with pre and power amp distortion characteristics. Finally, it was possible to get stunning, consistent tones without brutalizing amps, heaving speaker cabs or futzing with microphones to find that elusive 'sweet spot.' Instead, the SansAmp delivered all of its mammoth sounds from a pocket-sized pedal.

Today, Tech 21 offers an impressive line of products to cover every application. Each product is made with the best possible materials and exclusive components, such as our smooth custom actuators. And each product is still handbuilt in the USA.

Tech 21's range of products is developed with a critical ear for tonal perfection and an open ear to our customers' needs. We welcome you to experience the exceptional tone of Tech 21.



The Analog Supremacy

Andrew Barta's proprietary technology stands alone in the analog domain, a domain to which he remains loyal for several reasons. According to Andrew, "Overall, I think analog is much warmer, more organic and more responsive. There's also the issue of clarity. At extreme settings, digital tends to produce more "artifacts"(garbles) and unnatural noise in the background. So, in turn, this needs to be reduced by artificial means such as a noise gate, which I am not fond of. I also prefer analog because there's no latency. No matter how minor it is, even with the improvements in digital technology, latency can still be felt and I find it distracting while I'm playing."

The SansAmp technology captures the warm, rich, natural tones of the most sought-after tube amplifiers. Within the parameters of each model's particular design, the controls provide you with access to specific tone shaping characteristics within the tube amplifier sound spectrum. Controls of this nature are typically not made available to the player. With traditional amplifiers, many of the functions offered by SansAmp are usually accomplished only by professional, permanent modification, i.e. 'custom mods.'

The responsive controls affect each other in ways that can achieve different degrees of tonality, gain structure and harmonic content. Each model responds to and interacts with the dynamics of your individual playing style and your individual musical style, without changing your instrument's individual personality.

SansAmp products are designed to work seamlessly in both recording and stage environments. They can be used with almost any instrument, for any music style, and for multiple applications. Record directly to tape and disc or enhance previously recorded tracks. For live performances, they can drive a power amp and speakers, augment your existing amplifier set-up, or run directly into the mixer of a PA system. Whatever the application, the tone remains consistently warm, multi-dimensional and dynamic.

Sample settings for our SansAmp models, and guitar and bass amplifiers, include such classics as Marshall®, Fender®, Mesa/Boogie®, Vox®, SVT®, and artists like Santana, Metallica, Van Halen, AC/DC, Queen, and Hendrix. These settings are also a

starting point for you to find your own individual tone and style using our original products.

Check out the massive 'Hall of Fame' on our web site to see which artists have discovered Tech 21. If you're a musician, we're sure there's a Tech 21 gizmo that will help you do your thing. However you do that thing you do.

Character Series

Each pedal in the Character Series is loaded with the tonal DNA for a specific style of guitar amplifier. By simply twisting a few knobs, you can build those sought-after tones or hot rod your own. From rare vintage classics to roaring modern icons, every variation is delivered in the distinctive voicing of that amp style. The intuitive amp-like controls let you get your hands dirty from the get-go to explore decades of blistering tones.

Being a genuine SansAmp, each Character Series pedal is way more than a stompbox. Each can be used as a stand-alone pre-amp to drive a power amp, a studio mixer, or a PA system, with the rich SansAmp cabinet emulation that sounds huge – even straight into a computer soundcard. Or plug them into your guitar amp to take your tone somewhere special.



Character Series



The Character Series pedals take their mojo from the most respected amp tones on both sides of the Atlantic. These pedals don't just have a single character, they have the whole cast, plot and curtain call.

The Level and Drive controls work like a traditional, well-equipped amp. Low, Mid and High, however, are active, providing a wider array of tonal possibilities. Then there's the Character knob, which is something quite unique. This continuously-variable control moves seamlessly between different model voicings, covering vintage, high-gain and face-melting lead tones. The Character and Mid controls, and the speaker emulations, are all engineered to personify the specific amplifier traits and speakers associated with each amplifier type. Put simply, we've crammed the entire lineage of each amp style into a funky little box.



SansAmp™ LEEDS

We're talkin' 'bout our generation of loudmouth yobbo tones. The massive headroom delivers the rich bell-like clean tones that drove the classic UK rock and pop bands of the '70s. Lean into high gain gear for a bare-knuckle growl that retains definition. Push it harder and you are live at Leeds. Laced with the aggressive punch of Fane®-style speaker emulation, this pedal is a windmill-inducing wizard.



SansAmp™ OXFORD

Get it on with this orange-flavored retro rocker. Experience T-rex-tacy with the greasy grit of '70s London glam, or take it deeper and darker into Paranoid vintage metal grind. Dime the gain to experience the sludgelicious roar of contemporary stoner rock pumping through a Vintage 30®-style 4x12 cab. From sweet cleans to crushing distortion, the Oxford is one juicy pedal.



SansAmp™ LIVERPOOL

That distinctive diamond grille tone is yours for the tweaking. From the jangle of mop-top pop to the top-boosted growl of mod rock, this amp style has a voice that shook generations. Tuned to deliver the growl of English Alnico Bulldog-style speakers, this pedal also gets thick with rich, even harmonics as the Character control is pushed harder. Push it to the limit and it will, it will, rock you.



SansAmp™ BRITISH

The legendary crunch of British steel and Greenback-style speakers delivers searing blues to UK anarchy from this Anglo-voiced pedal. Tough Bluesbreaker overdrive, the throaty roar of a Plexi or the ballsy smack-down of a '70s Metalface, it all adds up to a well tasty spot o' bover*, Brit-style. However you choose to build your stack of tone, lads, you can rock out with this box out.

*Translation – 'an enjoyable moment of hooliganism.'



SansAmp™ BLONDE

Does a two-faced blonde sound like trouble? We hope so, when those faces are silver and black and this Blonde rocks pure American tone to the stratosphere. Sparkly, spanky cleans that overdrive with a satisfying low-end rumble become the punchy bark of hard-pushed tweed, maxing out in a fat sizzle of lead boosted tone. Take the reins and don't spare the emulated Jensens®, this Blonde is a wild ride through American rock history.



SansAmp™ US STEEL

Packing more metal than Pittsburg, the U.S. Steel is high gain Valhalla. Blistering distortions and searing lead tones just keep coming; every nu-metal chunk, every modern rock slab. Back off for smoky blues or ignite the rage of an uber-gain rectifier. Emulating the massive Celestion®-powered chunk of a closed-back cab, the musclebound U.S. Steel is here to raise hell and steal your girl.

Character Series

BASS PLAYER

“The Character control deftly delivered a full menu of meat, especially the broad, beefy SVT tones for which it’s reasonable to assume the pedal is named. A bit of Drive boost added wooliness to the note attack, and more Drive brought on a monstrous and menacing growl, especially when I dug in with a pick. Turning Character past 12 o’clock, the grinding overdrive sounds went from tube-like fuzz to cutting buzz-saw crunch. Putting down the pick, the flip-top setting was satisfyingly Motown-like, with the Drive control adding a little extra hair on the front of the note.

“Between all the settings there are plenty of scrumptious tube overdrive sounds, but the VT Bass is far more than a fuzz box. It also offers big, clean tones, and thick yet fuzz-free tubey tumescence. The three deliciously sensitive EQ knobs are potent tone-shapers; you don’t have to tweak them much for substantive results. Small knob turns created distinct differences, which made it easy to dial up a giant garden of goodness.”

- Bill Leigh



SansAmp™ VT BASS

The tower of power pumping through a stack of 10-inchers is the legendary bass tone for players who enjoy being heard. From chunky funk with the ubiquitous flip top, to the higher gain growl of indie rock. Still need more? Lean on the Character control for the fat distortion of Crimson and King's X. It all sounds massive DI. Clean SVT® thump to dirty earthquaking rump, you dial it in.



SansAmp™ VT BASS DELUXE

The Deluxe version of the SansAmp VT Bass features a combination of a warm, all-analog signal path and convenient digital recall. There are 6 program locations and dual inputs for two instruments to be on-line, ready to go. Create three custom tones for each input or use all six locations for a single instrument. And you can program the FX loop to engage your favorite effect each time a so-designated preset is selected. Super simple to operate, changes can easily be made on the fly –without having to refer to the owner’s manual. You just turn the knobs to a setting you like, double click on a footswitch and it’s saved in that channel. You can custom tweak and program six of your personal sounds, from vintage clean to gnarly overdrive to crushing distortion.

Applications and Features

Use as a pre-amp or stomp box with any amp/combo.

Take a SansAmp VT Bass into the studio and plug directly into the house PA without using a separate amp.

Gig with a SansAmp VT Bass running it directly through the house PA without using a separate amp.

Set-up with a SansAmp VT Bass, power amp and speaker cabinet, and simultaneously run directly through the house PA for planet-dominating sound.

1/4-inch instrument level input.

1/4-inch and XLR outputs with selectable levels.

1/4-inch buffered, unbalanced parallel output.

Effect Loop.

Four independent, pop-free custom footswitch actuators.

Operable via phantom power, or 9V alkaline battery, or optional Tech 21 DC2 power supply.



Features

SansAmp XLR Output works like a built-in direct box to deliver the true tone of the amp to the PA desk or studio board without compromising detail, warmth or responsiveness. The XLR is switchable from -20dB to 0dB.

Gain is a 10dB gain boost to set up the pre-amp for different pickups. For example, with lower output passive pickups, you can have punchier sounds with Gain engaged. Conversely, with higher output active pickups, you can have a cleaner sound with Gain disengaged.

Effects Loop.

Tuner Output is an independent buffered output to provide a constant unaffected signal.

1/4" speaker outputs.

Rackmount Kit

SansAmp™ VT BASS 1969

What do you do when you've made a bass pedal that players can't get enough of? You strap two of them to a rocket-engine of a power section, step back, and give them way more.

The twin-channel VT Bass 1969 Head is a simply brilliant solution to creating complex bass tones based on our hugely popular SansAmp Character Series VT Bass pedal. The heart of the VT Bass 1969 is the analog warmth of the SansAmp emulation circuitry that was designed to recreate the powerful tones of SVT-style bass stacks. Like the Character Series VT Bass pedal, each channel allows players to dial in their tone with a powerful three-band EQ section and a full-range Drive control. The unique Character control alters the entire sonic structure of the channel, from thick flip-top funk, to indie rock snarl, to deep tectonic distortion.

Both of the fully-independent channels feature master Level controls, to preset their outputs, and are backed-up by a monster analog power section that will drive the matching Tech 21 4x10 speaker cabinets with horsepower to spare.

This compact, fan-cooled head also features a Gain switch to juice low output pickups or tame active basses, and a SansAmp XLR Direct Output for DI solutions live and in the studio. Additional pro touches include an effects loop, a buffered Tuner Output and a rackmount kit. The included three-button footswitch is phantom-powered and enables channel switching and muting, while the Mix switch allows both channels to be combined for truly complex tones.

Rule the low-strung kingdom with tower of power tones from the VT Bass 1969. Who knew the '60s could sound so mean?



Optional Speaker Cabinet and accessories

- 4x10**
- 8Ω / 400 watts handling
 - Cast-frame, custom designed speakers
 - Rear vented
 - Neutrik Speakon® and 1/4" connectors
 - Measures 24"w x 24"h x 16"d
 - Weight: 70lbs.
 - Optional black vinyl cover

ARMD MIDI Converter
to control footswitch
functions with any
MIDI controller.



Included footswitch to further expand the amp's capabilities. In addition to switching channels, you can engage both channels simultaneously via the Mix switch, and silently tune your guitar via the Mute switch. Utilizes any standard 1/4" instrument or speaker cable and accepts power from the amp.

SansAmp™

PSA-1.1

The rackmount PSA is a powerful combination of dazzling tones, unlimited editing, dependable digital programmability, and an all-analog signal path. The result is a phenomenal pre-amp that can be mercilessly tweaked, and favorite sounds can be stored with the push of a button. There are eight knobs you simply turn and save, including Buzz for low-end break-up and overdrive, Crunch to bring out the upper harmonic content and pick attack, Punch to set the amount of midrange break-up and overdrive, and Drive which increases the amount of power amp distortion. Each knob has 256 incremental steps for ultra-precise adjustments. Other features include a master volume “trim” control, an XLR ground lift switch, a phantom power MIDI in, and a dedicated headphone output. Shipped with 49 factory presets and 77 user-definable locations, the PSA packs a universe of tone in a single rack space.



Other features include an effects loop, a headphone output and dual 1/4" and XLR outputs for stereo processing. Either pair can be set at line or instrument level, and can be used simultaneously.

Partial Sample of SansAmp PSA 1.1 Presets:				
Marshall® Styles	Fender® Styles	Mesa/Boogie® Styles	Bass Styles	Misc. Styles
Plexi	Stock	Mark I®	SVT®	Fuzz Face®
Vintage	B.B. King	Metallica	Bassman®	Big Muff®
Schenker	Stevie Ray	Santana	Jazz	Pignose®
JMP-1®	Funk	Clean	Metal	MXR+®
High Gain	Champ®	Rectifier®	Slap	Tele® Simulator
Bluesbreaker	Twin®	Triaxis®	King's X	American Woman
Hendrix	Super Bright	Lead	Yes	Pantera
Van Halen I	Classic Rock	Rhythm	Lead	Hiwatt®
Classic Clean	Super Clean	Too Much Gain	Doug Wimbish	AC30® Queen
	Jazz	Mutant	Crimson	Speaker Simulator

Via Midi, you can load and off-load presets, map program locations and select Midi channels (including Omni Mode). Make remote changes via Midi with these optional accessories:

- MIDI Mouse footcontroller
- MIDI Moose footcontroller.

SansAmp™

RPM

The RPM is a versatile instrument pre-amp with parametric equalization and SansAmp technology. This single space rackmount model was adapted from our SansAmp Acoustic DI pedal, with the addition of a Drive control, and redesigned as an expanded multi-instrument tool. With sweepable, semi-parametric EQ and variable gain, the SansAmp RPM is a supercharged tone shaper for any signal source. Partner it with a SansAmp RBI for the ultimate bass pre-amp system, or with a SansAmp PSA for total domination.



**BASS
PLAYER** 2009
READERS' CHOICE AWARDS

SansAmp™

RBI

The 1U rackmount SansAmp RBI is a pumped-up, expanded version of our popular SansAmp Bass Driver DI pedal. In addition to Drive, Presence, and active Bass and Treble controls, the SansAmp RBI has a dedicated Mid control and an XLR Output Level control for optimum performance with PA systems. It also features an Effect Loop with a Mix 50/50 switch (for parallel or series operation), an XLR output with selectable levels, and a buffered direct XLR output to provide a dry signal. Include access to the most coveted classic and modern bass tones, with unlimited freedom to create your own, and the SansAmp RBI is practically mandatory for any bass player.

Additional features:

One (or more) SansAmp RBI's can be chained with a footswitch to provide a two channel set-up.

Take the SansAmp RBI into the studio and plug directly into the board for premium tones without miking.

Gig with the SansAmp RBI directly through the house PA without using a separate amp.

Take a more "traditional" set-up with a SansAmp RBI, power amp and speaker cabinet, and also run directly through the house PA for planet-dominating sound.

SansAMP™ GT2

“Architecturally” create your own rig in seconds. You can easily achieve the most sought-after tube amp sounds, and entirely new ones as well. Choose amplifier type, modification and speaker cabinet/mic placement configurations. You can easily mix and match specific sound characteristics in ways that would otherwise be physically improbable, probably impractical and definitely not cost effective. The GT2 is a truckload of great amps in a single, simple pedal.



AMP:

Tweed = Fender®-style

British = Marshall®-style

California = Mesa/Boogie®-style

MOD:

Clean = Stock tube amp set-up

Hi Gain = Extra gain stage

Hot-Wired = Scooped out mid-range

MIC:

Classic = Distant miking; no ambience

Center = Close miking center of cone

Off-Axis = Close miking at edge of cone



SansAMP™ PARA DRIVER DI

This floor version of our RPM rackmount provides the same detailed tone shaping possibilities for any signal source. It is particularly useful with acoustic, electric and bass guitars, and upright bass, either direct to a mixing console or with an instrument amplifier. The Para Driver DI gives your instrument a natural warmth and presence, as if miking it through a tube pre-amp. The SansAmp circuitry eliminates the harsh, unnatural harmonics of piezo pickups, while the Drive control offers some tasteful edge -- just a little or over-the-top. Features include active tone controls with 12dB of cut or boost, sweepable semi-parametric EQ, 1/4" 4.7 megOhm instrument level input, 1/4" and XLR outputs with selectable levels, and a parallel, unaffected output to run a dry signal to a separate channel.



SansAmp™

BASS DRIVER DELUXE

For bassists who like to switch it up on stage, the SansAmp Bass Driver Deluxe is the ultimate live tool for the bass-hopping, preset-stomping player. The Deluxe is all about fast delivery of monster Tech 21 bass tones in the fray of a live performance. Dual inputs enable two instruments to be on-line and ready to go with a pop-free selector. You can program three custom tones for each input, or use all six for a single instrument. You can also program the FX loop to engage your favorite effect with a particular setting and the Deluxe will bring it every time that preset is selected.

The fat, funky tones of the SansAmp Bass Driver series are legendary. With an all-analog signal path, two inputs, six presets, a programmable effect loop, and parallel/tuner out, the stage-optimized Deluxe is all that with cheese and pickles.



Additional features:

Take a SansAmp Bass Driver into the studio and plug directly into the board for premium tones without miking.

Gig with a SansAmp Bass Driver running it directly through the house PA without using a separate amp.

Set-up with a SansAmp Bass Driver, power amp and speaker cabinet, and simultaneously run directly through the house PA for planet-dominating sound.

All are operable with a 9V alkaline battery, optional Tech 21 DC2 power supply, and via phantom power.



SansAmp™

BASS DRIVER DI PROGRAMMABLE

Always thinking of our fat-stringed brethren, we had to make a 3-channel, programmable, rig-in-a-box for bassists who can't get enough of a great thing. Like the TRI-A.C. for guitar, you get three hot tones right at your toetips. The all-analog circuitry features the same controls as its single channel predecessor: Drive, Bass, Treble, Presence, Blend and Level. Digital only in its programmability, you just tweak the knobs until you find a tone, double-tap on a footswitch, and it's saved in that channel. It's that simple. Three of your faves -- to go!



**BASS
PLAYER**
READERS' CHOICE AWARDS
2009

**BASS
PLAYER**
READERS' CHOICE AWARD
2008

SansAmp™

BASS DRIVER DI

Much more than just a direct box, the SansAmp Bass Driver DI is capable of dialing up big vintage tube tones, bright modern slap sounds, gnarly distortions, and all in between. Three different outputs to drive power amps, recording desks, PA mixers, or simply enhance your current rig. Controls include Presence for definition and upper harmonic content; Blend to combine the proportion of direct signal and SansAmp circuitry; and active EQ specifically tuned for bass with 12dB of cut or boost.



Tech 21 Effects

Take away the gimmicks, the tired retreads, the flimsy plastic "bargains," and the downright nasty sounding, and what are you left with? We feel there's always room for something truly new and different. Tech 21 effects are designed using the best spec components, full-metal construction and a whole lot of coffee. The result is a line of effects that are inspiring and eminently usable.

Unlike many 'one-trick' pedals, each Tech 21 effect is feature-rich and loaded with great tones for you to explore. They also feature professional details, like high impedance inputs and low impedance outputs for signal integrity, our smooth, custom actuators for silent switching, and touring-tough construction.



TECH 21·NYC ROTO CHOIR

No musician can deny the deep, swirling glory of a vintage rotating speaker cabinet, that uniquely lush, pulsing tone that brings any instrument to life. So, why doesn't everyone use one? Because they are the size and weight of a bulky refrigerator, cost big bucks and are more high-maintenance than a platinum diva.

But, imagine getting all of that inspiringly rich modulation with cutting-edge features in a studio-quiet, road-worthy pedal. Just one little pedal. Now imagine you can use that pedal with guitar and to record direct.

The Roto Choir recreates both the rotating lower speaker and the treble rotor horn –the only way to attain that complex, multi-dimensional tone. In fact, the Roto Choir utilizes a specifically formulated SansAmp technology to deliver the entire signal chain –from the original tube power amp to the speaker and high-frequency rotor horn, to the microphone used to capture it. This is HD, 3D emulation.

The simple controls hide a wealth of options. Drive adds just the right amount of compression, harmonics and grit. Low and High sculpt the tube amp emulation with powerful EQ curves. The Fast/Slow footswitch allows users to ramp up, slow down or even stop the rotating speaker. There's also a dedicated control to custom set the Top Speed of your rotor. Want to vary the intensity of the effect? Simply adjust the Position control to move the Roto Choir's virtual mic closer or further from the horns. Other features include a biamped/single-speaker mode switch, stereo output and a Speaker Sim switch for direct recording.

Find the easy way to celestial sounds you can get lost in with the Roto Choir.





BOOST CHORUS

Analog Chorus Emulator with Clean Boost.

Designed primarily for guitar (but sounds great on everything else) the Boost Chorus features unprecedented tweakability for this type of pedal. No fewer than six controls allow players to easily dial-in the right tone, speed and depth of the effect. The Mix control allows a 0-100% wet blend of the effect, while the Level control offers increasing amounts of boost to compensate for the volume loss perceived with chorus. The final control is the Pre-Delay, which alters the chorus' range to produce effects from flange/chorus, to regular chorus, to chorus/doubler. The secret weapon is the Multi Voice switch. Engage this to bask in the multiple chorus voices of an Ensemble-style effect.

The evolution of the chorus effect seems to have gotten stuck in '80s pop, along with over-processed guitars, cheesy synths and popped collars. This ain't that kind of chorus. When we designed the Boost Chorus pedals we went back to the '70s, when choruses were rich, smooth and manly. We figured out what made these vintage stompboxes sound so good and poured that knowledge into a new kind of chorus pedal with greatly improved performance and a whole slew of never-before-heard sounds. Slapback, echo, flanging and doubling effects are all possible from the modestly named Boost Chorus pedals.

Boost Chorus Features

- 100% analog Mix, Tone and Level controls for warm, organic sounds.
- Mix control ranges from 100% dry to 100% wet.
- Speed and Depth work in conjunction to control their respective functions of the modulation.
- Pre-Delay (Boost Chorus) adds delay to the chorus effect before mixing it back in, achieving a wide range from flange/chorus to regular chorus to chorus/doubler.
- Detune (Boost Chorus Bass) alters the choral voicing up or down, giving you a chorus sound without modulation when Speed and Depth are set at minimum.
- Multi Voice adds dimension and thickens the sound with additional choral voicings.
- Buffered bypass eliminates the shortcomings associated with "true bypass" (pops and clicks, and high-end loss when multiple pedals are connected together), as well as signal loss associated with other types of switching circuits.
- Operable with 9V alkaline battery (not included) or optional DC power supply (Tech 21 Model #DC2).



BOOST CHORUS

Analog Chorus Emulator with Clean Boost.

Because of the way traditional chorus pedals typically interact with their amps, most bass players would rather put an angry badger on their pedalboard. The Boost Chorus Bass avoids seasick tones, and badgers, through a specially-tailored design. It features the same control set as the standard Boost Chorus, including the Multi Voice switch, but differs in having a Detune control in place of the Pre-Delay. The Detune control adjusts the pitch of the choral voices, adding sonic girth to create thick, lush, bass-perfect chorus. Speed and Depth controls add modulation, so at minimum your fundamental notes are preserved. Finally, a chorus that works in harmony with your bass.



BOOST R.V.B.

Analog Reverb Emulator with Clean Boost and Trails.

Boost R.V.B. and Boost D.L.A. Features

- 100% analog Mix, Feedback, Tone and Level controls for warm, organic sounds — and no latency.
- Mix control ranges from 100% dry to 100% wet.
- Flutter (Boost D.L.A.) introduces modulation which adds a slight shimmering/chorus-like effect of a vintage tape echo.
- Rumble (Boost R.V.B.) control contours low-end of reverb.
- Trails works in conjunction with bypass and allows the signal to decay naturally rather than cutting it off abruptly.
- Buffered bypass eliminates the shortcomings associated with "true bypass" (pops and clicks, and high-end loss when multiple pedals are connected together), as well as signal loss associated with other types of switching circuits.
- Operable with 9V alkaline battery (not included) or optional DC power supply (Tech 21 Model #DC2).

Each of these remarkable pedals uniquely incorporates a Boost function --up to 9dB of additional volume. With Boost and delay or Boost and reverb in a single pedal, your solos will jump out with greater dimension.

These pedals are designed with user-tweakable, "lo-fi" analog technology. By manipulating the controls, you can infuse degrees of warmth and life characteristic of vintage delays and reverbs. This circuitry intentionally injects the inherent imperfections of vintage units, which is what makes them so seductive and nostalgic. A single, continuously-variable Time control on each pedal provides a full sweep of delay (up to 1,000 milliseconds) or size.

The Boost D.L.A. and Boost R.V.B. controls are engineered so that you can explore and custom tailor such delay styles as digital, vintage tape and bucket brigade, and such reverb styles as spring, plate and natural room/hall ambiance.



BOOST D.L.A.

Analog Delay Emulator with Clean Boost, Tap Tempo, Triplets and Trails.

Tech 21's Boost D.L.A. with Tap Tempo offers an abundance of easy-to-use, intuitive controls in an incredibly compact pedal -- and it's battery operable, to boot. All of the features are truly useful, not simply a bunch of clever ploys that are overkill and that you'll rarely, if ever, have a need or desire for.

With Tap Tempo, Triplets and Trails, you can go to the edge of sanity or completely off the wall.

- Individual footswitch dedicated solely for Tap Tempo function avoids confusion during your performance. It gives you the ability to set it, even when it's off, which aids coordination with your drummer.
- Triplets works in conjunction with the Tap Tempo. Engaged, it shifts the timing so triplets play in sync with the actual tempo.
- Trails works in conjunction with bypass and allows the natural decay of the delay signal rather than cutting it off abruptly.
- Feedback control has greater sensitivity and can be thrown into a state of self-oscillation. It's great for gigs when the Klingons are in town.

TECH 21·NYC RED RIPPER

If you think the Red Ripper is just another bass fuzzbox, you don't know Jack. This all-analog distortion effect features aggressive tones and vintage filter-style effects, all completely under your control for truly custom sounds.

More than a simple distortion box, the Red Ripper responds to the dynamics of your individual touch. Play harder for more fuzz and higher harmonics, ease up for less fuzz and enhanced lower harmonics. The Red Ripper's nasty little secret is the R.I.P. control, which powers your bass tone from vintage fuzz, to tectonic distortion and into the realms of Brassmaster-style octaver fuzz. Dime the R.I.P. and enjoy the violent stabs of a Moogie-style synth tone. While the Red Ripper can emulate the tones of an envelope filter, the signal is not actually being filtered, so your tone won't thin out and drop off when the effect is engaged.

Unlike vintage devices, all this gory fun comes with modern benefits. Active three-band EQ delivers studio-grade tone shaping in a compact pedal, while the Level and Drive controls let you find the sweet spot between dirt and volume. There's a Low Pass Filter switch to compensate for full-range bass systems equipped with tweeters. Buffered bypass and a silent-switching, custom footswitch actuator completes the package.

It's not what you'd expect from a distortion box, but it is what you'd expect from Tech 21 -- one killer pedal!



GUITAREDGE DOUBLE DRIVE 3X

"This pedal is capable of **way** more gain than I had originally expected. The drive controls are extremely sensitive, as is the EQ, allowing for precise gain settings. With this kind of versatility, you'll have no trouble finding three favorite tones to fill up the presets."

-- Chad Johnson

TECH 21·NYC

DOUBLE DRIVE 3X PROGRAMMABLE

This unique pedal design captures the lush, muscular power amp distortions of both Class A and Class A/B tube amps. The tones can be used individually or you can feed one into the other for massive 'cascading' distortion and limitless tonal variation. The Double Drive 3X is a 3-channel, fully programmable distortion pedal with an all analog signal path and features active 3-band EQ.

The expanded tone section gives you even greater flexibility to create incredible and original tones. You can store three custom sounds, even on the fly, by simply tweaking the knobs and double-tapping on a footswitch. How easy is that? And, with both Drives at minimum, you can program a clean boost up to 10dB for blazing solos. Sometimes more is more.



DRIVE A controls the amount of Class A power amp output stage distortion (like Vox AC30®-style amp), rich in even harmonics. The amount of harmonics is dynamically controlled by the input level and their ratio by how hard you pick.

DRIVE A/B controls the amount of Class A/B power amp output stage distortion (like Fender®/Marshall®-style amps), rich in odd harmonics. The signal path of Drive A runs into the signal path of Drive A/B. This results in an electronic multiplication, rather than addition, of the amount of distortion to achieve a cascading effect.

Trademark Series.

So many players were using a SansAmp pedal as the basis of their studio and live rig that it made plain good sense to integrate this technology into a self-contained rig. The Trademark Series, which debuted in 1996, fuses the killer tones and friendly interface of the flexible SansAmp with pro-level power amps and speakers to produce guitar amplifiers that deliver big and tall in any situation. You want to play like a smooth Californian? A gnarly Brit? How about a twangy Tweed? Just select the amp character, dial in the drive and tweak the three-band EQ.

Jangle like The Strokes, vamp like Stevie Ray or grind like Metallica - the Trademark will bring it on with the flick of a switch. The Trademark doesn't just change channels, it transforms its entire personality – right down to the way each amp character responds to your playing.

The Trademark 60 and Trademark 30 feature the lush ambience of an Accutronics® multi-spring reverb tank and all feature the proprietary SansAmp

circuitry. That means you can practice and jam with Grammy-winning tones, then take them direct and intact to the stage via the balanced XLR output, which is why sound engineers love us. That same XLR output also takes your favorite sounds direct to the studio board for noiseless, detailed recording in less time than it takes your singer to pout.

Your Trademark can certainly sound like a beaten up old tweed combo but it will always look state-of-the-art in brushed steel, embossed black vinyl and a custom weave grille cloth. Cool custom 'chickenhead' knobs and white piping trim shows we also care about detail on the outside of our amps, not just the clever stuff inside. We build them road ready too, which means tough and easy to work with. From the metal corner protectors and recessed control panels, to the effect loops and comprehensive output options. The multi-talented Trademarks. Choosing one of them might not be easy, but it just might be the the only amp you'll ever need.

Trademark™

60

Two Channels, 60 watts.

Channel 1 offers a range of Fender® styles, from chiming clean to sizzling, saturated 'tweed' tone. The cunning Punch control sets the amount of midrange break-up and overdrive, and a Bite™ button tightens the low end and adds brightness. Things get way raunchier over in Channel 2, with amp sounds ranging from crunchy Marshall®, to gnarly Vox® AC30, to slamming Mesa® Rectifier styles. A Weep™ button increases the amount of even harmonics and thickens the sound. Its powerful and sophisticated midrange control, appropriately named Growl™, can produce brutal 'scooped' tones without any loss of girth or volume. The powers of the Trademark 60 are many. Experience how this soulful combo can work its magic like a tonal Tiki god.



1x12 - Loaded with Celestion® Seventy80 Speaker, 80 Watts/8 Ohms

TM-60 Additional Features

Master section features active Low and High EQ controls, master Reverb and Boost. Midrange is individually controlled by Punch in Channel 1 and by Growl in Channel 2.

Top-of-the-line, full-length Accutronics® 6-spring reverb

Boost function, for solos, increases the volume level up to 9dB without altering your tone.

Unique Link button connects the Boost and Reverb functions to increase the size of your sound as well as the volume.

Headphone output, which doubles as a 1/4" direct out.

Multi-function footswitch (included) selects channels, activates the Reverb and Boost functions and engages the Effect Loop. Utilizes any standard 1/4" instrument or speaker cable.

Optional ARMD MIDI Converter to control footswitch functions with any MIDI controller.

Trademark™

30

Single channel, 1x10, 30 watts.

We call this our Direct Recording Combo Amp. We should have called it Yoda, because there isn't much this diminutive wizard can't handle. The heart of the crafty Trademark 30 is a modified version of the super flexible SansAmp GT2 pedal design. Construct your tone by selecting amp character, gain structure and speaker type, and then use the Drive controls and active three-band EQ to nail your sound. The 30-watt output is plenty loud for practice and monitoring, but the balanced XLR and 1/4" outputs bring the big tones of this little combo to the studio mixer or PA system. Bedroom, rehearsal, studio, or club, the Trademark 30 will prove it's a giant amongst compact combos.



TM-30 Additional Features

Character section to mix and match individual amplifier components and "architecturally" create a rig in seconds. Select Amp, Mod and Speaker styles at the flick of a switch.

Special design 10" speaker.

Professional quality Accutronics® 3-spring reverb.

3-band, active tone controls, boost or cut 12dB.

Effect Loop

Headphone output, which doubles as a 1/4" direct out.

Speaker extension output.

XLR Direct Output.

POWER ENGINE™

60

The Power Engine 60 is a multi-purpose cabinet packed with 60 watts of transparent power, loaded with a 12-inch Celestion® Seventy/80 speaker. Use with any direct recording device or pre-amp -- without having to readjust all of your parameters for live gigs, as you would have to if you ran through a conventional amp. It will accept XLR and 1/4" inputs, and includes a balanced XLR output to endlessly 'daisy-chain' with other Power Engine 60s. Knowing that not all rooms are created acoustically perfect, you can compensate for less than ideal environments by adjusting the convenient on-board, active three-band EQ. These handsome cabinets also perfectly complement our Trademark 60 and 30 combos, for those times when you want to pump up the power. Wherever your tones come from, make the Power Engine 60 your destination for portable, pure reproduction.



With ground-independent inputs and output, there's no limit to how much power you can have. You can chain hundreds of Power Engine 60s together to make a giant wall of power (although some might view that as excessive). Power Engines can also facilitate stereo configurations --with a traditional amp or with a pre-amp and stereo processor.

LANDMARK™ 300

After all the accolades from our fat-stringed brethren about our SansAmp pedal products, it was clearly about time we gave them the bass amp they were asking for. Built around the warm analog brain of our SansAmp technology, the Landmark 300 offers yoga-guru flexibility and bootylicious tone with an easy-tweaking layout. We also built it as tough and good-looking as Lemmy. We wanted to provide the player with everything from the deep round sustain of classic tube models to the growling punch of cutting-edge rigs.

To this end, we designed a Drive control that takes you from piano-like cleans, through warm natural overdrives, to behemoth distortions.

The Landmark 300, rated at 300 watts, offers two distinctively different channels. Channel 1 features our original Blend control,

which allows you to mix any amount of your direct instrument signal with the SansAmp signal --perfect for basses with piezo pickups. Alternatively, Channel 2 offers a state-of-the-art sweepable Mid Shift control for powerful tone shaping within the midrange frequencies.

The fan-cooled chassis is equally at home in a rack system or as a compact stand-alone head, and the heavy gauge steel case is touring tough. With pro features like a +10dB gain switch to enhance low output pickups and drive active pickups harder, and a SansAmp XLR Direct Output, these amps will quake the bedrock live and in the studio. Two differently formatted channels deliver everything from warm classic tube tones to Sumo-sized distortion.



LM-300 Additional Features

SansAmp XLR Output works like a built-in direct box to deliver the true tone of the amp to the PA desk or studio board without compromising detail, warmth or responsiveness. The XLR is switchable from -20dB to 0dB.

Gain is a 10dB gain boost to set up the pre-amp for different pickups. For example, with lower output, passive pickups, you can have punchier sounds with Gain engaged. Conversely, with higher output, active pickups, you can have a cleaner sound with Gain disengaged.

Effects Loop.

Tuner Output - Independent buffered output provides a constant unaffected signal.

1/4" speaker outputs

Rackmount Kit



Optional Speaker Cabinet and accessories

4x10

- 8Ω / 400 watts handling
- Cast-frame, custom designed speakers
- Rear vented
- Chrome-plated steel grill
- Neutrik Speakon® and 1/4" connectors
- Measures 24" w x 24" h x 16" d
- Weight: 70lbs.
- Optional black vinyl cover

ARMD MIDI Converter to control footswitch functions with any MIDI controller.



Channel switching can be done manually or with the included footswitch, which further expands the amp's capabilities. In addition to switching channels, you can engage both channels simultaneously via the Mix switch, and silently tune your guitar via the Mute switch. Utilizes any standard 1/4" instrument or speaker cable and accepts power from the amp.

Amplifier Specifications					
	Trademark 60	Trademark 30	Power Engine 60	VT Bass 1969	Landmark 300
Model Number	TM60	TM30	PW60	VTB-69	LM300
Input Impedance	1MOhm	1MOhm	10kOhm	1MOhm	1MOhm
Nominal Input Level*	-10dBu	-10dBu	-20dBu to +4dBu	-20dBu	-20dBu
Optimum Output Load	8 Ohms	4 Ohms	8 Ohms	4 Ohms	4 Ohms
Power Output	60W (RMS)	30W (RMS)	60W (RMS)	300W (RMS)	300W (RMS)
Effect Loop Input Impedance	1MOhm	1MOhm	N/A	1MOhm	1MOhm
Maximum Effect Loop Input*	approx. -6dBu	approx. -6dBu	N/A	approx. -6dBu	approx. -6dBu
Effect Loop Output Impedance	1KOhm	1KOhm	N/A	1KOhm	1KOhm
Nominal Effect Loop Output*	approx. -20dBu	approx. -20dBu	N/A	approx. -10dBu	approx. -10dBu
Nominal XLR Output*	approx. -20dBu	approx. -20dBu	-20dBu to +4dBu	0 to -10dBu	0 to -10dBu
Maximum Power Consumption	120W	60W	120W	600W	600W
AC Input Power (factory set)	----- 100V, 117V, 230V, 240V -----				
Cycles	50/60Hz	50/60Hz	50/60Hz	50/60Hz	50/60Hz
Note: AC power cannot be switched. Each unit is constructed for specific voltages.					
Speaker	Celestion® Seventy80 Model #CT2112-8 12", 80W, 8Ω	Special Design Model #2110-T 10", 50W, 4Ω	Celestion® Seventy80 Model #CT2112-8 12", 80W, 8Ω	NA.	NA.
Cabinet Dimensions	20"l x 11"w x 18"h	14.5"l x 8"w x 13.25"h	20"l x 11"w x 18"h	17"w x 3.5"h x 10"d	17"w x 3.5"h x 10"d
Weight	35lbs.	14lbs.	47lbs.	23lbs.	23lbs.
* Measured using a -10dB 400Hz test signal with all amp controls flat, no Reverb or Boost. Actual levels will vary with your settings.					

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Midi Foot Controllers



TECH 21·NYC

MIDI MOUSE™

The MIDI Mouse is designed to take the frustration and confusion out of MIDI and offer an exceptionally user-friendly footcontroller. Easily access 128 patches on any of the 16 selectable MIDI channels by using the Up and Down footswitches to locate your program, with no banks to select. A third footswitch toggles between Search mode to locate programs and Active mode to send the program number to the MIDI output.

In addition to being the only battery-powered MIDI footcontroller, the Mouse can also operate with a standard DC adapter or via phantom power from the MIDI cable.

In a recording studio, the MIDI Mouse can easily sit on a console. The smooth-action custom actuators give you fingertip control for instant remote program changes.

On stage and in the studio, the large, non-glare LED display can be read from any angle, in daylight or darkness.



TECH 21·NYC

MIDI MOOSE™

Whether you're a MIDI-meister or amongst the MIDI-mindless, the MIDI Moose is a super simple, stage-friendly alternative to access 128 patches. Tech 21's intuitive engineering eliminates the intimidation of trying to decipher an encyclopedia-sized manual just so you can change a darn program. Like it's MIDI Mouse cousin, the MIDI Moose is also battery operable and provides a minimum of 200 hours usage. Its sophisticated battery-saving feature turns off the numerical display after 5 seconds. What if you forget where you were? Just hit the footswitch of the

individual patch LED that has remained lit, and it will wake up the display without making any program changes. Housed in a sleek aluminum chassis, there are Up and Down footswitches to select groupings of five preset programs. Individual silent-switching, custom actuators instantly engage each program change directly within the selected grouping.

Operable with standard 9V alkaline battery (not included), optional power supply (Tech 21 Model #DC2) or phantom power via the MIDI cable.

Actual size: 17"L x 3.6"W x 1.5"H.

Tech 21 Accessories.

If you want to be the dude in the coolest Tee at the after show party, protect your Tech 21 gear in style, or find the perfect pro-quality footswitch, Tech 21 Accessories is the place to browse.



ARMD MIDI CONTROLLER

MIDI Converter to control footswitch functions of multi-channel Trademark and Landmark amplifiers with any MIDI controller.

Amp Covers: Soft black vinyl with white logo	
Model #	Description
VC 112-SL	Trademark 60 (1x12), Bronzewood 60
VC 112-ST	Power Engine 60 (1x12)
VC 212-SL	Trademark 60 (2x12), Power Engine 60 (2x12)
VC B410	B410 and B115 Bass Cabinets



Gig Bag: Black Nylon w/ silver logo	
Model #	Description
T21-GB1	Gig bag fits Trademark 10 and Trademark 30. Has shoulder strap and roomy front compartment. Dimensions: 14.5"w x 13.5"h x 10.5"d



DC Power Supplies:	
Model #	Description
DC-1	Replacement for SansAmp Classic
DC-2	100-120V. For all Tech 21 pedals (Note: Early models of the SansAmp GT2 with a silver mini jack (vs. black flush mount jack) utilize the DC-1)
DC-2EU	220-240V.



DC-2
DC-2EU

Tech 21 Merchandise	
Model #	Description
TS3	T-Shirt: Tech 21. Black with yellow logo front and back. Size M, L, XL, XXL.
TS5	T-Shirt: Tech 21. Black with silver embroidered logo on front. Size M, L, XL, XXL.
T21-C1	Baseball Cap. Black with silver embroidered logo. One size.



T21-C1



TS5

TS3



All accessories available directly through Tech 21.



Tech 21 Private Stock Division.

Andrew Barta started Tech 21 with a product he originally designed for himself. Being a constant tinkerer, there are times he is inspired to build creations for his own enjoyment that are outside the realm of being mass produced and commercially viable. With the encouragement from a select few who have witnessed some of these products, Andrew has decided to open the door to his Private Stock.

Our Private Stock division will offer a diverse range of products, the first of which is the Vacuum Tube Bass Pre-Amp Head. Each product will be custom-designed by Andrew, hand-built, tested and tweaked at our factory in the United States, and available directly for purchase on a per order basis.

If you are interested in these unique and limited products, we recommend checking our website periodically for updates.



Private Stock Vacuum Tube Bass Pre-Amp Head



Check out all the artists in Tech 21's Hall of Fame at: www.tech21nyc.com

TECH 21

Designed and Manufactured in the U.S.A.

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