

The logo for Tech 21 is a black horizontal bar with a textured surface. The word "TECH 21" is written in white, bold, sans-serif capital letters. The letters are spaced out, with "T", "E", "C", "H", and "2" each having a small circular dot on its left side, and "1" having a small circular dot on its right side. The background of the entire image consists of several overlapping, concentric circles in shades of orange, red, and yellow, set against a light beige, textured background.

TECH 21

DESIGNED & MANUFACTURED BY TECH 21 USA, INC.

2017

# HOW IT ALL STARTED



In 1989, Andrew Barta launched Tech 21 in midtown Manhattan and introduced his unique invention to the world -- the SansAmp™. It originally began 10 years earlier as 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 the determination -- to make his vision a reality.

Ironically, Andrew never intended to become a manufacturer. He wanted to sell his technology to a major company and continue his quest as a musician. But none of them understood the potential and how much impact the SansAmp would eventually 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.

Tech 21 pioneered the direct recording movement and created an entirely new category of signal processing. The revolutionary SansAmp 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. Finally, it was possible to get stunning, consistent tones without futzing for hours and hours to find that elusive ‘sweet spot.’ Instead, the 100% analog SansAmp delivered all of its mammoth sounds from a pocket-sized pedal.

Tech 21 continually strives to offer player-friendly, truly useful, flexible, multi-functional, roadworthy, workhorse products. In a world of planned obsolescence and constant upgrades, many of our products have changed little, or not at all, and are still in production today, including the ones to the right.



SansAmp Bass DI/Bass Driver DI ('92)



SansAmp GT2 ('93)



MIDI Mouse ('95)



## 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.”

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. 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 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. If you're a tone freak, we're sure there's a Tech 21 gizmo that will help you do your thing. However you do that thing you do.

# FLY RIG SERIES

**Free yourself from the signal chains of bondage. Emancipate yourself from the oppression of evil backline loaners. Liberate yourself from the tyrannies of over-loaded flight cases and stress of airport security.**

**It is time. For you. To rock. In a free World.**

Sleek, compact, and simply awesome, the Fly Rig Series offers tiny tonal titans, thoroughbred professional units armed with sweet analog tones. In the footprint of a pixie, each unit embodies an entire, multi-application rig, so you can rule the road, rehearsal or recording gig. No stinkin' van, no heavy flight cases, no cable spaghetti, no dead weight.

As a pre-amp or stompbox with an amp, for direct recording, and direct to a P.A., Fly Rigs are a simple step to the rich, expressive combinations you can use for any performance. There are illuminated minicontrols to show active status, an included power supply and studio-grade, metal footswitches and jacks. They have everything you need and nothing you don't. Even when you want to use the latest digital supercomputer or a vintage tube amp, Fly Rigs cover your ass like yoga pants. They are also the perfect instant back-up rig when your boutique gear goes down just when you need it most.

Common to all, is the omnipotent, all-analog SansAmp --a ground-breaking amp emulator, speaker and mic simulator-- that will dial-in your favorite sounds for consistent tone every time. Each version has been optimized for lush, chiming clean tones and has a Drive control to add just the right amount of gain from warm break-up to snarling grind, with an incredibly flexible 3-band, active EQ.

Get a Fly Rig and arrive at your next gig as easily as a happy, magical fairy--with face-melting tones.



# FLY RIG<sup>5</sup>

Introduced in 2014, the Fly Rig 5 was designed for globetrotting, on-the-go pros as a solution to the constant stresses of traveling: agonizing over what gear to pack what to leave behind; dreading cheesy backline loaners; over-heating at the mere thought of the touring rig going down; sweating and aching from having to carry too heavy a bag through airport security. Whether you're flying or walking to your next gig, you can relax with confidence when you have the Fly Rig 5 tucked neatly away in your guitar case.



*Actual size: 11.5"l x 2.5"w x 1.25"h • Weight: 18.6 oz.*

## DLA

DLA, based upon the Boost DLA pedal, is voiced to give you the sounds of a vintage tape echo. It features Level, Time, Repeats, and Drift, which adds a random element to the modulation for authentic textures. A dedicated Tap Tempo switch makes it super simple to just tap in the delay tempo you want during your performance. From thickening slap-backs to deep cascading repeats, the DLA adds space and attitude. There's even a hidden chorus!

## SANSAMP

SansAmp section focuses on clean tones within the tube amplifier sound spectrum. To dirty things up, you have the flexibility of using the Drive control, the Hot function, or you can add distortion from the Plexi section. Or all three. Each method achieves different tones. Includes 3-band, active EQ.

## REVERB

Reverb, within the SansAmp section, emulates the rich ambiance of a vintage spring reverb without clattery pings, canyons of doom, or other annoying artifacts.

## PLEXI

Plexi, based upon the Hot-Rod Plexi pedal, brings in the roaring, organic distortion of a stock '68 Plexi. With muscular crunch, detailed mids and mule-kick low end, the Plexi section produces exquisite, ripped-ab rock tones.

## HOT

Hot, within the Plexi section, kicks in up to 21dB of pre-amp gain. It can be used independently to boost the SansAmp and/or DLA functions, as well as on its own to boost the gain of your amp.

## OTHER FEATURES:

- All analog signal path; reverb and delay are mixed in parallel.
- Get 5 "must-have" gigging pedals for 1/3 the cost at 1/3 the size, without sacrificing pro quality tone.
- Rugged, all-metal housing.
- Metal footswitches and jacks.
- 1/4-inch high-impedance input.
- 1/4-inch low impedance output.
- Silent-switching, custom actuators.
- Utilizes included "auto-switching" 12V DC power supply. Self-adjusts to 100V-240V.

# BRIT FLY RIG<sup>5</sup>

NEW



Actual size: 11.5" x 2.5"w x 1.25"h • Weight: 18.6 oz.

## DLA

Based upon the Boost DLA pedal, the DLA section is voiced to give you the sounds of a vintage tape echo. It features Level, Time, Repeats, and Drift, which adds a random element to the modulation for authentic textures. A dedicated Tap Tempo switch makes it super simple to just tap in the delay tempo you want during your performance. From thickening slap-backs to deep cascading repeats, the DLA adds space and attitude. There's even a hidden chorus!

## SANSAMP

SansAmp section focuses on clean tones within the tube amplifier sound spectrum. To dirty things up, you have the flexibility of using the Drive control, the Hot function, or you can add distortion from the Plexi section. Or all three. Each method achieves different tones. Includes 3-band, active EQ.

## REVERB

Reverb, within the SansAmp section, emulates the rich ambiance of a vintage spring reverb without clatter, pings, canyons of doom, or other annoying artifacts.

## BRIT

The BRIT Section is based upon our own British SansAmp Character Series pedal and inspired by the celebrated, crunchy vintage amps from across the pond. While those hulking stacks are known to sound best at ear-bleed levels, the BRIT section can painlessly transform your sound at the kick of a switch. You can completely change the personality of a clean amp tone or use it as an instant mod with a dirty amp tone.

## BOOST

Boost, within the BRIT section, kicks in up to 21dB of pre-amp gain. It can be used independently to boost the SansAmp and/or DLA functions, as well as on its own to boost the gain of your amp.

# CALI FLY RIG<sup>5</sup>

NEW



Actual size: 11.5" x 2.5"w x 1.25"h • Weight: 18.6 oz.

## OTHER FEATURES FOR BRIT & CALI

- All analog signal path; reverb and delay are mixed in parallel.
- Get 5 "must-have" gigging pedals for 1/3 the cost at 1/3 the size, without sacrificing pro quality tone.
- Rugged, all-metal housing.
- Metal footswitches and jacks.
- 1/4-inch high-impedance input.
- 1/4-inch low impedance output.
- Silent-switching, custom footswitch actuators.
- Utilizes included "auto-switching" 12V DC power supply. Self-adjusts to 100V-240V. It can be used anywhere in the world with the proper plug/travel adapter for the host country.

## CALI

The CALI Section is based upon our own CALI/US Metal SansAmp Character Series pedals and inspired by amps in the mid '70s from the then-boutique shop over on the West Coast. While those amps are known to sound best at ear-bleed levels, the CALI can painlessly transform your sound at the kick of a switch. You can completely change the personality of a clean amp tone or use it as an instant mod with a dirty amp tone.

# Richie Kotzen RK5

Not just another version of the Fly Rig 5 simply bearing his name, the Richie Kotzen RK5 Signature Fly Rig was an intense, year-long collaborative effort. Meticulous about every facet of his playing, singing, songwriting and tone, Richie's attention to the details of this pedal was nothing less. What distinguishes the RK5 from the Fly Rig 5 is Richie's Signature OMG overdrive. Tuned specifically to Richie's ear, the OMG section brings in the organic Class A-style distortion, but with a tighter, snappier response. It is designed to articulate every nuance of Richie's dizzying playing style for all modes and moods, from clean to aggressive and from rhythmic chords to infinite sustain when it's solo time.



## DLA

Based upon the Boost DLA pedal, the DLA section is voiced to give you the sounds of a vintage tape echo. It features Level, Time, Repeats, and Drift, which adds a random element to the modulation for authentic textures. A dedicated Tap Tempo switch makes it super simple to just tap in the delay tempo you want during your performance. From thickening slap-backs to deep cascading repeats, the DLA adds space and attitude. There's even a hidden chorus!

## SANSAMP

SansAmp section focuses on clean tones within the tube amplifier sound spectrum. To dirty things up, you have the flexibility of using the Drive control, the Hot function, or you can add distortion from the Plexi section. Or all three. Each method achieves different tones. Includes 3-band, active EQ.

## REVERB

Reverb, within the SansAmp section, emulates the rich ambiance of a vintage spring reverb without clatter, pings, canyons of doom, or other annoying artifacts.

## OMG

OMG, based upon the Richie Kotzen OMG Signature Overdrive pedal, provides a wide range of overdrive, from clean to aggressive. You can add personality to a clean amp or use it for extra punch with a dirty amp tone. The Drive control is highly interactive with the level of your guitar. You can clean up the amount of distortion by decreasing the guitar's volume without having to change the setting on the pedal. And vice versa. The specialized voicing of the Tone control adjusts the high-end and mid-range. As you reduce the setting, it will decrease the high-end without losing mids or getting muddy.

## BOOST

Boost, within the OMG section, kicks in up to 21dB of pre-amp gain. It can be used independently to boost the SansAmp and/or DLA functions, as well as on its own to boost the gain of your amp.

*Actual size: 11.5"l x 2.5"w x 1.25"h • Weight: 18.6 oz.*

photo by greg vorobiov



*Actual size: 12.5"l x 2.5"w x 1.25"h • Weight: 207 oz.*

# BASS FLY RIG®

## OCTAFILTER

OCTAFILTER brings an entire re-invented palette of expression with a crazy amount of possibilities, from Minimoog®-style synth to funky town. The controls interact so that you can get dynamically-filtered clean, fuzz, and octave, as well as octave and fuzz together. When Q is at minimum, Range becomes a high-cut tone filter for different versions of clean, fuzz, octave, and octave and fuzz together. You can then blend any of these combinations with your direct signal via the Mix control. But wait, there's more. By bringing in some COMP, you can get infinite sustain like a keyboard bass. Whew.

## COMP

COMP, for compression, utilizes old school, all-analog, FET-based technology, which is inherently warmer, more transparent and musical.

We were hammered with requests for a bass version of the Fly Rig 5 since the day it was introduced. How could we not answer the call? We went a little crazy and stuffed everything we could into the Bass Fly Rig, except the kitchen sink, Rhode Island and a submarine:

## SANSAMP

SansAmp, of course, as its center point, with our unique Character control that sweeps through the most storied vintage and modern tones. Three-band active EQ provides professional grade tweakability for any situation. For dirt and grind, Drive adds gain and overdrive. You can also add distortion by engaging the Pre-Boost. And then there's Fuzz in the OCTAFILTER section. Each method achieves a different variety of tonal madness. You can even use all three at the same time, but be sure to hold onto your shorts.

## BOOST

Switchable Pre/Post Boost. Pre-Boost mode interacts with the SansAmp section to beef up drive and distortion. Post-Boost mode increases the overall volume to punch up fills and solos.

## CHORUS

CHR, derived from our Bass Boost Chorus pedal, adds choral voicings of two instruments. With a slight delay between, it adds thickness and space.

## TUNER

Chromatic Tuner is within the CHR section. You simply hold down the CHR footswitch to engage the Tuner, which simultaneously mutes the signal path.

## OTHER FEATURES

- Headphone button switches the 1/4" output into headphone mode
- 1/4-inch 47megOhm input to deliver the full sound of piezos
- Input Pad for active basses
- XLR output with ground connect
- 1/4-inch low impedance output
- Rugged, all-metal housing
- Metal footswitches and jacks
- Silent-switching, custom footswitch actuators
- Utilizes included 9V, 200mA DC power supply.

# GEDDY LEE SIGNATURE SANSAMP GED-2112

NEW



Geddy Lee has been performing without onstage amps and speakers since the Test for Echo Tour in 1996, favoring major household appliances instead. Known for using a variety of gear to create interesting layered tones, Geddy has included the SansAmp RBI and/or the SansAmp RPM in his rig since 2001.

Wanting to streamline and simplify his gear for new projects, Geddy partnered with Tech 21 to design a signature SansAmp, the GED-2112. This challenging collaboration involved distilling a rackload of equipment into a single rackspace. It resulted in a new format for Parallel Pre-Amping -- having two separate internal pre-amps that run in parallel.

The Drive pre-amp section is based upon the versatile SansAmp RPM, for a wide range of sonic possibilities. The Deep pre-amp section offers low end boost for thick, meaty tones. Saturation goes from clean in lower settings to increased harmonics and tube-like compression in higher settings. To keep things lean and efficient, the EQ curve is pre-set to Geddy's personal specs. You can use either section independently or blend them externally direct to a mixing board as well as to two amplifiers.

Unconventional? Unorthodox? Unique? You betcha.

## GED-2112 FEATURES

- Dual, all-analog SansAmp circuits
- Drive control for gain and overdrive
- Blend to adjust the ratio of SansAmp tube amp emulation and your direct signal
- Sweepable semi-parametric EQ, 170 Hz to 3.0 kHz, cut/boost 12dB
- Saturation for low-end beef and separate Level control
- Drive pre-amp has dedicated  $\frac{1}{4}$ -inch and XLR direct outputs
- Deep pre-amp has dedicated  $\frac{1}{4}$ -inch and XLR direct outputs
- Effect Loop with Mix 50/50 switch
- Tuner output
- Unaffected  $\frac{1}{4}$ -inch output
- Front panel A/B switching to have 2 basses ready to go; dual rear inputs with -20dB input pads



***"The GED-2112 is really a continuation of my long-time approach to bass tone. A 'deep clean' tone coupled with the 'edgy crunch' I get from the SansAmp RPM now all in one box. With selectable A/B inputs, and separate balanced and unbalanced direct outputs, this box is the foundation for great bass tone in any setup. Plus it's green!"***





## 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™ 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.



### RBI & RPM APPLICATIONS:

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

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

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

## SANSAMP SERIES



## SansAmp™ PARA DRIVER DI v2

Detailed tone shaping pre-amp/DI 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. Version 2 includes two new controls for acoustics in particular: Rumble Filter removes unwanted subsonic frequencies and Air adds top-end clarity and sparkle. 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 piezos, while the Drive control offers some tasteful edge -- just a little or over-the-top. Other features include active tone controls and sweepable semiparametric EQ.

## 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. For the ultimate bass pre-amp system, partner it with a SansAmp RBI.





## SansAmp™ BASS DRIVER DI V2

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.

### VERSION 2

With the popularity of 5- and 6-string basses going beyond fad status and becoming mainstream, we added a switch to adjust the bass frequency to extend into those lower registers. We also added a midrange control and a switch to adjust its frequency. The core of the SansAmp Bass Driver and all of its tones remain true to its original design.



## 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. You get three hot tones right at your fingertips. 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!

## 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™ CHARACTER SERIES

Each SansAmp Character Series pedal is loaded with the tonal DNA of a specific style of amplifier. The individual Character controls move seamlessly between different amp style voicings, covering vintage, high-gain and face-melting lead tones. Being genuine SansAmps, each Character Series pedal can be used as a stand-alone pre-amp to drive a power amp, studio mixer, or PA system, with rich SansAmp cabinet emulation that sounds huge –even straight into a computer soundcard. Or plug them into your guitar amp and take your tone somewhere special.

The SansAmp Character Series pedals take their mojo from the most respected amp tones on both sides of the Atlantic.

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 amp style 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 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.

Get your hands dirty and explore decades of mouth-watering tones.



## 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.



## 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™ 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™ BLONDE

Does a two-faced blonde sound like trouble? We hope so, when those faces are silver and black and this Blonde rocks. 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™ 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 earthshaking 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 & 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 board for premium tones without miking.

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 inputs.

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, 9V alkaline battery, or optional Tech 21 DC4 power supply.

## 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.

"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 DI

For the pro on the go, the VT Bass DI covers a lot of ground in a small footprint. This multi-function, multi-application format features three different outputs. You can complement your current rig, record direct, drive power amps and go direct to the PA. Just throw it in your gig bag and you're ready at a moment's notice.

# VT BASS 500

500-Watts RMS into 4-Ohm Load  
300 RMS into 8-Ohm Load



Not too big, not too small, even Goldilocks would say the VT Bass 500 is "just right." This 500-Watt bass amp head has an all-analog SansAmp pre-amp and Class D power amp. Formulated with the same proprietary technology as our SansAmp Character Series VT Bass DI pedal, it provides thick, girthy tones in a compact, all-metal enclosure that weighs 6.5 lbs.

The key to its flexibility is the unique Character control, which sweeps through decades of some of the most distinctive bass amp tones on the planet. Drive adjusts the overall amount of gain and overdrive, similar to when the output of a tube amp is being pushed. The interaction between the two controls is what takes you from vintage to modern, from tame and clean to raunchy and saturated. The Bite switch activates a presence boost, which adds definition to your notes when playing in cleaner settings and tightens up the sound when you are in mayhem mode.

The VT Bass 500 also features active tone controls that cut or boost 18dB, an effects loop with a bypass switch to double as a mute, a balanced XLR output for direct recording or for going straight to a PA, and a dedicated headphone output for when your in-laws are in town. When it's time to hit the stage, the optional B112-VT cabinet delivers the low end right to your rear end.

The exceptionally versatile VT Bass 500 offers an array of characters. Dig in and find the ones that are just right for you.



## VT BASS 500 FEATURES

500 Watts RMS @ 4 Ohms / 300 Watts RMS @ 8 Ohms

All-analog SansAmp Pre-Amp

Class D power amp

Continuously-variable Character control

Drive control for gain

Blend controls the ratio of direct signal and SansAmp

Bite switch for a presence boost

Active tone controls, cut or boost 18dB, with switchable mid frequency (500Hz-1kHz)

Balanced XLR direct output with -20dB pad and ground lift switch

Effect Loop with bypass switch to double as a mute

-12dB input pad

Dedicated headphone output

Worldwide power supply

Thermal speed control fan

Neutrik Speakon® outputs

Measures: 10.5" w x 2.75" h x 8.5" d

Weight: 6.5 lbs.



OPTIONAL 1X12 SPEAKER CABINET  
Model #B112-VT

- 8Ω / 300 watts handling
- 12" custom-design speaker
- Tweeter with defeat switch
- Rear vented
- Metal bar handles
- One Neutrik Speakon® connector
- One 1/4" connector
- Measures: 20" w x 17.5" h x 15" d
- Weight: 38 lbs.

## OPTIONAL ACCESSORIES

- Gig Bag
- Rackmount kit
- Black padded nylon cover for 1x12 cabinet
- Speakon 5-foot cable



## VT BASS 1969

Mean and Mighty 300-Watt RMS  
600 Watts Peak into 4-Ohm Load  
Analog Power Section  
23 lbs.



### OPTIONAL 4X10 SPEAKER CABINET

Model #B410-DP

- 8Ω or 16Ω / 500 watts handling
- 4 custom-designed Eminence 10" speakers
- Sealed back design
- Speakon® connectors
- Dimensions: 24" w x 24" h x 16" d
- Weight: 70 lbs.



Included footswitch 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.



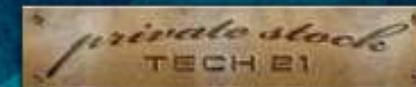
What do you do when you've made a bass pedal that players can't get enough of? You strap a pair of them together, add a power section, and step back. Packing the front-end, tone-shaping smarts of not one, but two SansAmp Character Series VT Bass pedals, we goosed the juice, dimed the horsepower and created a set of muscle amps. These crazy-flexible rigs put it out there with enough clean, quiet power to fill arenas, kill hyenas and overwhelm continents.

These twin-channel heads are brilliant solutions to creating distinctive tones based on our hugely popular pedal. The heart of the VT Bass 1969 and VT Bass 1000 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 potent three-band EQ section and a full-range Drive control. The unique Character control alters the entire sonic structure of the channel, so you can dial in just the right amount of sass. Create detailed, deep tones from



## VT BASS 1000

Lean and Monstrous 1000-Watt RMS  
2000 Watts Peak into 4-Ohm Load  
Class D Power Section  
12 lbs.  
Available by Custom Order



juicy clean funk to ripping indie rock and all the way to the kind of industrial distortion that nightmares are made of.

Both of the fully-independent channels feature master Level controls to preset their outputs. The VT Bass 1969 and VT Bass 1000 heads also feature a Gain switch to juice low output pickups or tame active basses, and a SansAmp XLR Direct Output for DI solutions both live and in the studio. Additional pro touches include an effects loop, a buffered Tuner Output and a rackmount kit. The included triple-function footswitch is phantom-powered and enables channel switching between your two hottest tones, muting, and a Mix switch to combine both channels for truly mindblowing complex tones.

When it's time to hit the road, make sure you have the ride to take you there. Rule the low-strung kingdom with tower of power tones from the VT Bass 1969 or the VT Bass 1000.

### VT BASS 1000 AND VT BASS 1969 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.*

*Neutrik Speakon® outputs.*

*Rackmount Kit*

# dUg

## ULTRA BASS 1000



dUg Pinnick. Unmistakable in every way --that voice, the songwriting, his style, and, of course, the dUg tone. Long ago, he devised his own method of using guitar and bass amps in tandem, along with a rack full of effects, to merge high-end distortion with low-end bass. The cumbersome combination resulted in a sound as subtle as a freight train, yet ironically musical and sensitive. Just like dUg.

The dUg Pinnick Signature Ultra Bass 1000 is a 2-channel bass amp head with an all-analog pre-amp and 1000-Watt Class D power amp. It was designed in collaboration with dUg to create one single amp capable of achieving his unique sound.

There is an unconventional structure to the channels. Rather than switching from one channel to the other, the intent is to use both channels simultaneously or Channel 2 by itself. Channel 1 handles the role of a distorted guitar amp and Channel 2 provides a clean pre-amp and compressor for a more traditional bass amp sound. Mix them together, you get dUg.



In addition to changing channels, the included Footswitch controls the MIX function, which engages both channels at the same time. There is also a MUTE switch for silently tuning your instrument.

The controls and functions of the dUg Ultra Bass 1000 reflect dUg's personal, perhaps conceptually unusual, specifications. And that's what makes it a dUg Pinnick Signature amp.

### OPTIONAL 4X10 SPEAKER CABINET

- 8Ω or 16Ω / 500 watts handling
- Available with dUg custom logo grille or black
- Four custom-designed Eminence 10" speakers
- Sealed back design
- Speakon® connectors
- Dimensions: 24" w x 24" h x 16" d
- Weight: 70 lbs.

### ULTRA BASS 1000 FEATURES

2 channels

1000 Watts at 4 Ohms

3 XLR Direct Outputs: one for each channel; one for Mix mode. Also facilitates signal routing for a biamp setup

10dB gain boost

Effects Loop

Triple-function footswitch; utilizes any standard 1/4" instrument or speaker cable

Independent buffered Tuner Output to provide a constant unaffected signal

Neutrik Speakon® outputs

Included Rackmount Kit

Measures 2 rackspaces:  
17" w x 3.5" h x 10" d

Weight: 12 lbs



# 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.

## 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.*

*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.*



1x10  
Loaded with a Special Design  
10" Speaker, 50 Watts/4 Ohms



# 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.*



# TECH 21 EFFECTS

Distortion, chunk, grind, fuzz, shimmer, warble, swirl, grit, overdrive, sustain...

Let's face it. Vintage effects cost big bucks, often fall short of our expectations, and can be as bulky and heavy as a small refrigerator. You also have to deal with noise, signal loss, tones that can change with battery life and even the temperature on stage. Some of those old Germanium-powered effects are more sensitive than a train-car of nitro.

Rather than relying on gimmicks or putting out tired retreads, Tech 21 always strives to bring something new to the table. We squeeze righteous, vintage analog tones and merge them with modern dependability. Then we go a step further and add flexibility to do more than just one thing.

The result is a line of effects that are inspiring, eminently usable and consistent. Each is feature-rich and loaded with great tones for you to explore. They also include professional details, like high impedance inputs and low impedance outputs for signal integrity, smooth custom actuators for silent switching, and touring-tough construction. Designed and built from the ground up utilizing the best components, each pedal delivers optimized performance with studio-quiet operation.

**OMG**  
Richie Kotzen



## RICHIE KOTZEN OMG

Named not only after one of his songs, "OMG" is a perpetual exclamation whenever one hears Richie play. The all-analog OMG has a unique, slightly asymmetrical distortion that emulates single power tube Class A amplifiers. The standalone OMG pedal has the same functionality as the RK5 with the addition of a Girth control. It is a custom-designed, active mid-range control for compatibility with tube amp tone stacks. Richie has ears like a bat, so the OMG pedal had to sound --and feel-- exactly the way he wanted it.



## HOT ROD PLEXI

Without the cost, back-breaking weight, and perforated eardrums, it can transform a clean amp like a werewolf during a full moon or add 'roid rage to your crunch tone. The dedicated level control kicks in up to 28dB of (frankly ridiculous) gain. It simply oozes incredibly detailed, organic raunch for instant leather-pants swagger.



## BOOST DISTORTION

Hey, remember the '80s? A lot of bad clothes but some way-cool, aggressive distortions. Tight, muscular grind with buzz-saw harmonics never went out of fashion and the Boost Distortion delivers that fast punchy tone. It features its own unique SAG control that adds an expressive, tube-like response to every pick stroke.



## BOOST FUZZ

Vintage pedal hounds know that germanium fuzz sounds are way sweeter than silicon fuzz... like when the temperature is just right and doesn't vary. The Boost Fuzz solves that problem by nailing that creamy germanium tone, constantly and consistently all day long. This SAG control allows notes to bloom and sing at your command, for dynamic, organic performances.



## BOOST COMP

For guitar and bass, this player-friendly compressor utilizes old school, all-analog, FET-based technology. Presence is a pre-compression tonal boost for high-end string attack and clarity. Tone provides a post-compression cut or boost to generate a mellower, more lush tone without getting too dark. Independent Boost kicks in up to 21dB of clean boost. Vintage warmth, dynamics and sustain the easy way.





## BOOST DLA

Designed with user-tweakable, “lo-fi” analog technology, you have an unusual abundance of intuitive controls in an incredibly compact pedal. Time provides a full sweep of delay, up to 1,000 milliseconds. Tape Drift adds a random, unpredictable element to the modulation, which is more true to a vintage tape echo. Dotted 8th shifts the timing to achieve those distinctive Floyd/U2-style sounds. Feedback can be thrown into a state of self-oscillation, which is great for gigs when the Klingons are in town.



## ROTO CHOIR

Who can deny the majesty and swirling glory of a vintage rotating speaker cabinet? Now, imagine getting all of that in one little pedal. A specifically formulated SansAmp circuit delivers 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. Get lost in otherworldly celestial sounds --the easy way.



## RED RIPPER

If you think this is just another bass distortion, you don't know Jack. The nasty little secret is in the R.I.P. control. Highly responsive to the dynamics of your individual touch, it takes 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 violent stabs of a Moogie-style synth tone. It's not what you'd expect from a distortion box, but it is what you'd expect from Tech 21 -- one killer pedal!

## Q\STRIP

**NEW**

The '60s and '70s are widely recognized as the heyday for professional recording console design. The EQ and preamp sections of these near-mythical vintage consoles are highly sought after, even to this day. Some of the most iconic guitar and bass tones in the history of recorded audio were tracked “direct” straight into these consoles' channel strips.

The Q\Strip was designed with sophisticated features that enable you to take these highly-coveted tone shaping circuits with you, whether you're heading to a live gig or tracking in the studio or into your DAW. It's compact, extremely cost-effective and in an ultra-convenient DI format.

The 100% analog MOSFET circuitry in the heart of the Q\Strip provides the warmth, girth and larger-than-life tones for which vintage consoles are revered. Add in four bands of pro-audio-quality equalization, two parametric mid bands, as well as high and low shelving filters, and you have incredible control over how your instrument cuts through on stage or in a mix.

The HPF and LPF give added control over the frequency spectrum whether you're going direct with your bass, guitar, fiddle...or even a vocal. The Q\Strip is limited only by how far you are willing to push your creativity and how much of that juicy vintage tone you crave.



### TECH 21 Q\STRIP FEATURES

*HPF cuts unmusical rumble associated with many instruments when going direct.*

*LPF rolls off undesirable frequencies. Can also be used as a speaker simulator. When used in conjunction with the studio-grade EQ section, you can recreate different speaker cabinet curves so you can go direct with your favorite distortion and effects pedals.*

*Very high impedance accommodates piezos and handles low impedance sources equally well.*

*XLR is capable to drive power amps and has a -20dB pad to accommodate mic level inputs on mixers and pre-amps.*

*1/4-inch output has switchable +10dB boost on tap, which is useful to drive power amps or push tube amps into overdrive.*

*Three modes of operation:*

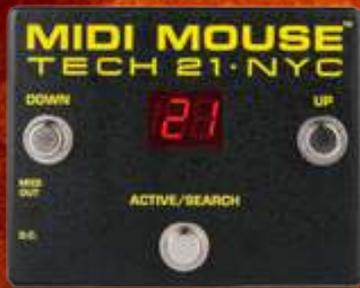
- 1. Phantom power via the XLR Output*
- 2. Standard 9V alkaline battery (not included)*
- 3. Optional power supply (Tech 21 Model #DC4)*

*Smooth-action custom actuator*

*All-metal housing*

# TECH 21 MIDI FOOT CONTROLLERS

Size: 11.5" L x 2.5" W x 1.25" H



## MIDI MOUSE

The MIDI Mouse takes the frustration and confusion out of MIDI. It is the size of a standard stompbox and exceptionally user-friendly. Up and Down footswitches easily locate your program, with no banks to select or dances to rehearse. A third footswitch toggles between Search mode to choose programs and Active mode to send the program number to the MIDI output. In a recording studio, the MIDI Mouse can easily sit on a console, giving you fingertip control for instant remote program changes.

### SHARED FEATURES

- Three modes of operation:
- Standard 9V alkaline battery (not included) provides a minimum of 200 hours usage
  - Optional power supply (Tech 21 Model #DC4)
  - Phantom power via the MIDI cable

Access 128 patches on any of the 16 selectable MIDI channels

Smooth-action custom actuators

All-metal housing

Large, non-glare LED display can be read from any angle, in daylight or darkness

Probably the world's smallest manuals for any MIDI product

## MIDI MONGOOSE

Whether you're a MIDI-meister or amongst the MIDI-mindless, the MIDI Mongoose is a super simple way to control your gear on stage, in the studio, and on DJ decks for sound and lighting, too. Tech 21's intuitive engineering eliminates the intimidation of trying to decipher an encyclopedia-sized manual just so you can change a darn program.

The MIDI Mongoose is the next generation of its predecessor, the MIDI Moose. It has a significantly smaller footprint and additional capabilities. There are 2 independent inputs for continuous controllers to facilitate use with your other MIDI equipment, as well as a 7-pin phantom power jack. With just 5 footswitches, you can change groupings of preset programs by five or ten at a clip. You can also access Special Page functions to set MIDI channel numbers and to set continuous controller channel numbers and calibration.

**NEW**



## FORMULA 21

Vacuum Tube Bass Pre-Amp

Out of curiosity, Andrew Barta wanted to know how the SansAmp Bass Driver would sound if he made it with tubes. It was an interesting and challenging project because certain tasks had to be accomplished in completely different ways. He ended up with a product that is unique on its own with oldschool analog, vintage sound. The Formula 21 is a lightweight tube-driven pre-amp that gives you the flexibility to choose the power amp and wattage that best suits your needs.

## 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. Each product will be custom-designed by Andrew, hand-built, tested and tweaked at our factory in the U.S., and available directly for purchase. Check our website periodically for updates on these unique and limited products.

### CONTROLS AND FEATURES

All tube circuitry with four 12AX7 low noise, hand selected tubes.

Solid mahogany cabinet enclosure with a cherry finish.

3-band EQ with a passive tube circuit.

Presence is an active tone control, in the 2.5kHz range, capable of boosting up to 16dB.

Drive gives you a saturated pre-amp tube sound with warm distortion in higher settings.

Character switch. Proprietary formula filter that warms up the bass, giving more bottom and more top end. Disengaged, you get a more neutral, "Jaco-style" sound.

Bright switch. Gives you a broader range of treble for a tighter, brighter '60s British sound with more pronounced top end.

1 megOhm Input. For active basses, you can compensate the sensitivity by decreasing the Drive setting to eliminate any unwanted distortion.

1/4-inch output.

XLR Output. Switchable line/instrument level to run direct to mixing console.

Ground lift.

Approx. weight: 12 lbs.

*The Private Stock Formula 21 Vacuum Tube Bass Pre-Amp is custom-designed by Andrew Barta, handbuilt, tested and tweaked at our factory in the United States. It is available for purchase on a per order basis. Specifications and/or the cosmetic appearance of this unit may change without prior notice.*

# TECH 21

Check out all the artists in Tech 21's Hall of Fame at: [www.tech21nyc.com/halloffame](http://www.tech21nyc.com/halloffame)



GEDDY LEE - RUSH



LIAM WILSON  
THE DILLINGER ESCAPE PLAN



REX BROWN



BOOTSY COLLINS



BERNIE WILLIAMS



CHRIS BEATTIE  
HATEBREED  
PHOTO BY FIAZFARRELLY.COM



TONY CAMPOS - SOULFLY



JON LAWHON  
BLACK STONE CHERRY  
PHOTO BY ROB FENN



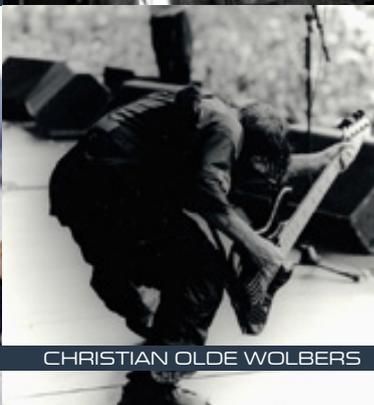
LAZ PINA - ILL NINO



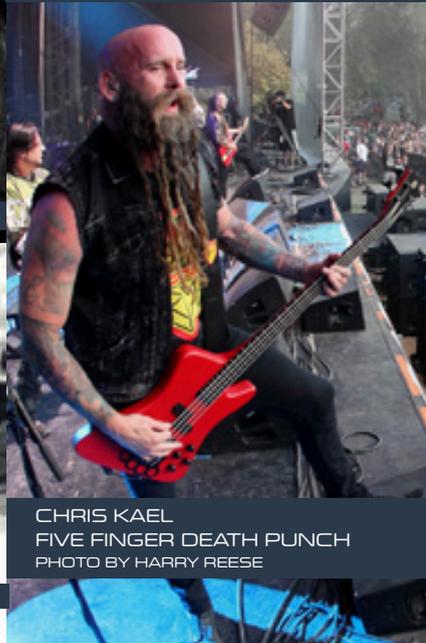
JOEY VERA



GIL PARRIS



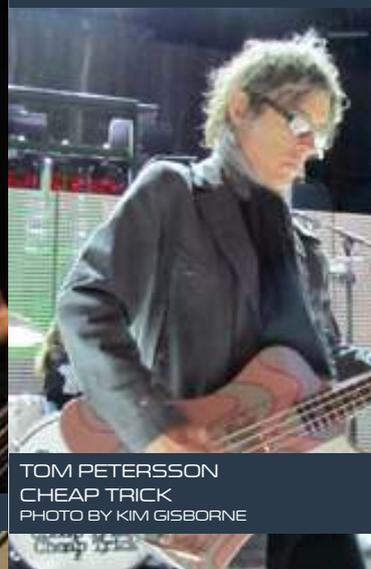
CHRISTIAN OLDE WOLBERS



CHRIS KAEL  
FIVE FINGER DEATH PUNCH  
PHOTO BY HARRY REESE



TIM KING - SOIL



TOM PETERSSON  
CHEAP TRICK  
PHOTO BY KIM GIBBORNE



DOUG WIMBISH  
PHOTO BY KARSTEN STAIGER



BLASKO - OZZY OSBOURNE



# TECH 21

DESIGNED & MANUFACTURED BY TECH 21 USA, INC.

phone: 973-777-6996

email: [info@tech21nyc.com](mailto:info@tech21nyc.com)

website: [www.tech21nyc.com](http://www.tech21nyc.com)