

POWER REQUIREMENTS

* Utilizes standard 9V alkaline battery (not included). NOTE: *Input* jack activates battery. To conserve energy, unplug when not in use. Power Consumption: approx. 5mA, for battery life of approximately 100 hours.

* USE **DC POWER SUPPLY ONLY!** Failure to do so may damage the unit and void warranty.

DC Power Supply Specifications:

-9V DC regulated or unregulated, 100mA minimum;

-2.1mm female plug, center negative (-).

Optional factory power supply is available: Tech 21 Model #DC2.

WARNINGS:

* Attempting to repair unit is not recommended and may void warranty.

* Missing or altered serial numbers automatically void warranty. For your own protection: be sure serial number labels on the unit's back plate and exterior box are intact, and return your warranty registration card.

ONE YEAR LIMITED WARRANTY. PROOF OF PURCHASE REQUIRED. Manufacturer warrants unit to be free from defects in materials and workmanship for one (1) year from date of purchase to the original purchaser and is not transferable. This warranty does not include damage resulting from accident, misuse, abuse, alteration, or incorrect current or voltage. If unit becomes defective within warranty period, Tech 21 will repair or replace it free of charge. After expiration, Tech 21 will repair defective unit for a fee.

ALL REPAIRS for residents of U.S. and Canada: Call Tech 21 for **Return Authorization Number**. Manufacturer will **not** accept packages without prior authorization, pre-paid freight (UPS preferred) and proper insurance.

FOR PERSONAL ASSISTANCE & SERVICE:

Contact Tech 21 weekdays from 10:00 AM to 5:00 PM, EST.

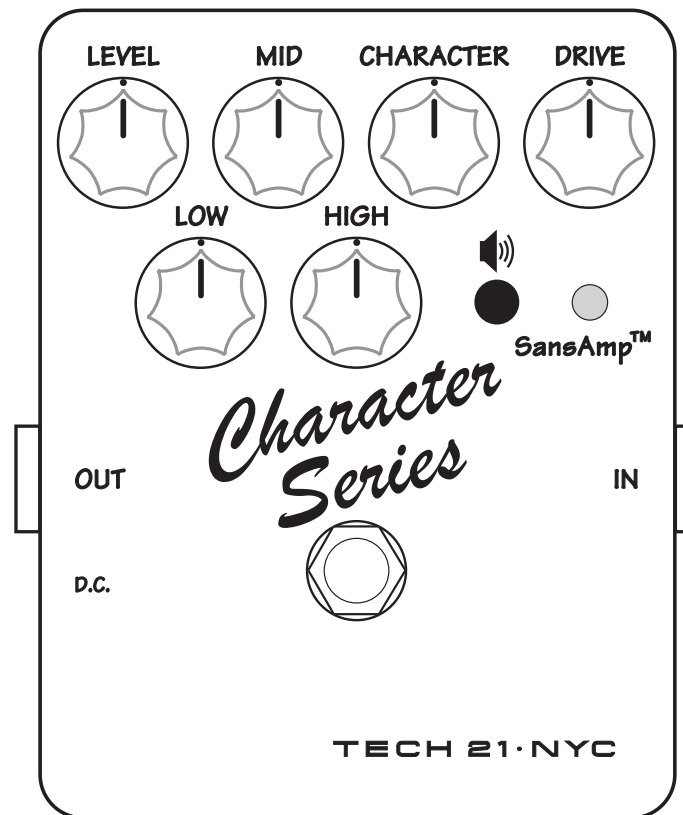
MADE IN THE U.S.A.



T: 973-777-6996 • F: 973-777-9899

E: info@tech21nyc.com • www.tech21nyc.com

©2010 Tech 21 USA, Inc.



OWNER'S MANUAL

TECH 21, THE COMPANY

Tech 21 was formed by a guitarist possessing the unusual combination of a trained ear and electronics expertise. In 1989, B. Andrew Barta made his invention commercially available to players and studios around the world. His highly-acclaimed **SansAmp™** pioneered Tube Amplifier Emulation in professional applications for recording direct and performing live, and created an entirely new category of signal processing. There have since been many entries into this niche, yet SansAmp continues to maintain its reputation as the industry standard.

With a full line of SansAmp models, Tech 21 also offers effect pedals and MIDI products, as well as “traditional” style amplifiers for guitar and bass. Each product is thoughtfully and respectfully designed by B. Andrew Barta himself with the player in mind. Our goal is to provide you with flexible, versatile tools to cultivate, control, refine and redefine your own individual sound. Tech 21 takes great pride in delivering consistent quality sound, studio to studio, club to club, arena to arena.

PRODUCT OVERVIEW

The Character Series pedals are unusual inside as well as out. They have an abundance of knob controls, are easy to use, and feature our proprietary, **100% analog** SansAmp technology. These multi-function pedals can be used as a stomp box with a guitar amp, as a pre-amp to drive a power amp, and for recording straight into a mixer or computer.

You can explore and tailor various eras within each amp style simply by turning a knob. A single, continuously-variable Character control sweeps through an entire tonal range that spans decades of sounds. The Character, EQ controls and speaker simulation are individually voiced and custom-tuned to reflect the specific personality traits inherent in each amp style.

By engineering individual amplifier styles, the Character Series pedals offer a significant value at a nominal price. Whether you're frugal or extravagant, you can focus on just those that are your personal faves. Choose one, two, or collect them all --and trade them with your friends!

APPLICATIONS

AS A STOMPBOX with a guitar amp. You can connect the Character Series pedals in-line just as you would a standard distortion or overdrive pedal. If the pre-amp of your guitar amplifier is imparting too much of its own character on the pedal, plug into the low level input and set the pre-amp as clean and neutral as possible. Since most amps tend to be on the bright side, you may need to start with High below 12 o'clock and then adjust as necessary. You can also plug the pedal into the effects loop return (if the amp has one). This will disable the entire pre-amp of the amplifier allowing you to hear a truer representation of the sound. **NOTE:** the master volume on your amplifier will be defeated, so be sure to have the volume control down on the pedal.

AS A PRE-AMP driving a power amp. The 1/4" output of the Character pedal has enough juice to drive a standard power amplifier. Simply connect the 1/4" output to the power amp input and adjust the Level control accordingly. You will probably not use the bypass mode of the pedal in this setup.

AS A DIRECT RECORDING DEVICE into mixer or computer. All of the tone shaping and cabinet emulation needed is already incorporated into the pedal, giving you the perfect sound “right out of the box.” The Character Series pedals automatically convert your guitar signal to Low Z allowing you to plug into a variety of inputs that would normally load down your guitar's signal. These pedals can be plugged into mixers (live and studio), workstation/recorders, and even directly into the sound card on a computer.

THE INS AND OUTS

1/4" INPUT: 1MegOhm instrument level. For normal operation, signal level to *Input* should be close to that of a standard electric guitar (approx -10dBm / 250mV). The input is designed with the same sensitivity and loading characteristic as a tube amp. Also switches battery power on/off. To avoid battery drain, unplug when unit is not in use.

!! WARNING !! DO NOT RUN THE SPEAKER OUTPUT OF ANY AMP directly into a SansAmp input.
Severe damage to the amp and the SansAmp will result.

1/4" UNIVERSAL OUTPUT: Unbalanced 1kOhm Low Z output. This output can be connected to High Z guitar amplifiers (or effects) as well as Low Z mixer and computer inputs. Output level is unity gain when pedal is in bypass mode. When activated, the output level can range from instrument level to line level depending on your settings. Also drives long cables without loss of signal integrity, even in bypass.

GUIDE TO CONTROLS

LEVEL: Adjusts the output level of the unit. This control has an exceptionally wide range for maximum compatibility with a variety of equipment.

LOW, HIGH, MID*: On-board post-EQ section gives you full control, like having a studio mixing board at your fingertips. Unlike passive tone controls that only cut, these active controls cut and boost.*

DRIVE: Adjusts the overall amount of gain and overdrive, similar to when the output section of a tube amp is being pushed. The first half of the rotation will increase the volume as well as the overdrive.

CHARACTER: Voiced differently for each pedal in the series. It sweeps through various tonal possibilities associated with each style of amplifier. In addition to modifying the frequency response, Character also influences the attack and drive characteristics of each particular amplifier style. Therefore, you may need to adjust your gain and tone settings after tweaking the Character control.

SPEAKER SIMULATION*



Speaker simulation is an integral part of the circuitry. Each model is tuned to match the speaker/cabinet of that amplifier. It is designed for a smooth, even response as would be achieved by a multiply-miked cabinet, without the peaks, valleys, and notches associated with single miking. The shape of the speaker curve will not adversely effect or interfere with the frequency response of your own cabinet. The speaker simulation works in tandem with the EQ controls to custom tailor the overall sound.

If desired, however, you can defeat the speaker simulation by disengaging the speaker switch (up position). This will provide a slight 6dB per octave high-rolloff. As many amplifiers have a pre-amp section with highs emphasized, this compensation will provide a more natural pre-amp sound when going into the front of such an amp. Conversely, when going directly into a power amp or an amp without highs emphasized, you may need to increase the High control on the pedal to compensate for the lack thereof.

***For more details and sample settings, see separate charts specific to each model.**

NOTEWORTHY NOTES

- 1) Tech 21 controls are unusually sensitive** and tend to perform well beyond what would be considered "normal." So you need not set everything at max to get maximum results. For instance, to brighten your sound, rather than automatically boosting High all the way up, try cutting back on Low first.
- 2) To find the best settings** for interacting with your other gear, you may need to use radically different settings for each individual way you use it. You need not be discouraged or suspect something is wrong with the unit. If you've got your sound, you've simply found the right balance to complement each individual piece of gear. We recommend you start with the tone controls at 12 o'clock and cut or boost as necessary.
- 3) Tech 21 pedals have exceptionally low noise levels.** However, they may amplify noise emanating from the input source. To minimize noise, we recommend active electronic instruments have the volume set at unity gain/maximum and tone controls positioned flat. If you need to boost, do so slowly and sparingly. Also check for pickup interference by moving your guitar or turning the volume off. Be aware single coil pickups are more likely to generate noise.
- 4) Placement notes:** Each of the Character Series pedals can be treated as an amplifier or preamp when it comes to setting up your signal chain:
 - Place the following effects BEFORE the Character Series pedal:**
Booster, Compression, Fuzz, Phaser/Vibe, Overdrive, Wah.
 - Place the following effects AFTER the Character Series pedal:**
Delay, EQ, Flanger, Phaser (yes, after is good, too), Pitch Shifter, Reverb.
- 5) 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.
- 6) Custom actuators.** All Tech 21 pedals feature smooth, silent-switching actuators that are licensed by other major manufacturers.
- 7) LED indicator light.** When battery begins running low (around 6 volts), the LED will become noticeably dim.

Leeds

SPECIALIZED CONTROLS*

MID, LOW, HIGH*

Shifting MID is custom tuned to:

+12dB @ 400 Hz. or -12dB @ 750 Hz.

LOW and HIGH emulate '70s British console EQ:

LOW is custom tuned to:

+22dB boost or -12dB cut @ 120 Hz.

HIGH is custom tuned to:

+30dB boost or -12dB cut @ 2.5 kHz.

Settings below 12 o'clock yield clean, classic Hi-Watt®-style tones.

Nearing 12 o'clock brings you into crunchier territory associated with '70s Who-style tunes such as *Who Are You*, *Baba O'Riley*, and *We Won't Get Fooled Again*.

Above 12 o'clock accentuates upper mids for Gilmour/Floyd-style leads.

Full up may cause your mate or your lead singer to flee the premises, which could be desirable in certain circumstances.

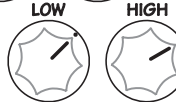
SPEAKER SIMULATION*

Built in speaker simulation is tuned to match Fane®-style speakers.

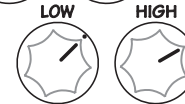
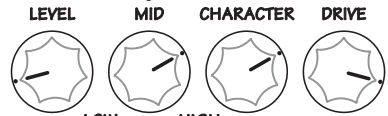
*Voiced specifically for the Leeds pedal. Please consult the Owner's Manual for complete guidance to operation.

®Registered trademarks. Names of sample settings are intended for descriptive purposes only and should not be construed as an endorsement or affiliation with any companies, products, artists, or songs named.

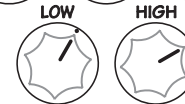
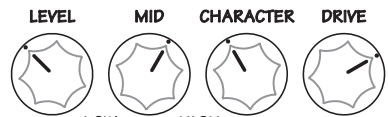
THICK CRUNCH



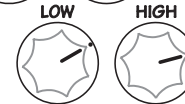
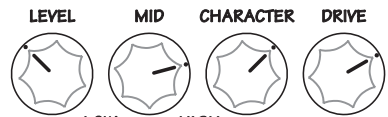
GILMOUR-Style LEAD



FULL STACK



LEEDS BASS



Oxford

SPECIALIZED CONTROLS*

MID, LOW, HIGH*

MID is custom-tuned to 12dB @ 500 Hz.
LOW and HIGH emulate '70s British console EQ:
LOW is custom tuned to:

+22dB boost or -12dB cut @ 120 Hz.

HIGH is custom tuned to:

+30dB boost or -12dB cut @ 2.5 kHz.

Settings below 12 o'clock emulates an F.A.C. (Frequency Analyzing Control) for mid-range sweep. From minimum, it goes from tightening up the low end to a looser/thicker low end response.

Nearing 12 o'clock increases the low end drive for thicker Stoner rock, Sabbath-style. (Switch your Les Paul to the neck pickup!)

Above 12 o'clock adds a presence punch for more modern sounds and higher gain leads.

Full up brings you to the brink of blowing up (but not to worry, it won't).

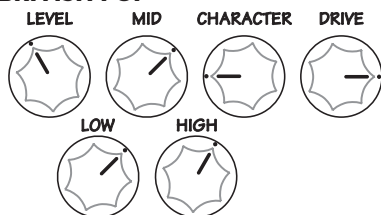
SPEAKER SIMULATION*

Built in speaker simulation is tuned to match English Greenback-style speakers.

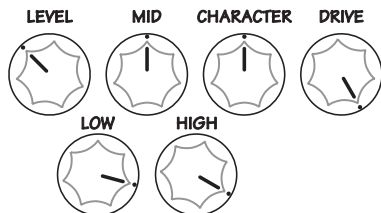
*Voiced specifically for the Oxford pedal. Please consult the Owner's Manual for complete guidance to operation.

®Registered trademarks. Names of sample settings are intended for descriptive purposes only and should not be construed as an endorsement or affiliation with any companies, products, artists, or songs named.

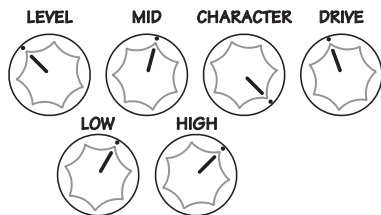
BRITISH POP



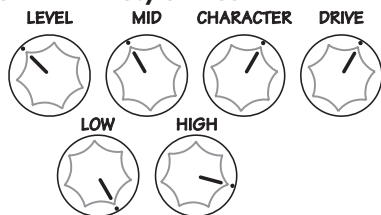
T-REXTACY



TWANGY ZEP



SABBATH-Style BASS



U.S. Steel

SPECIALIZED CONTROLS*

MID, LOW, HIGH*

Shifting MID is custom tuned to:
+12dB @ 450 Hz. or -12dB @ 550 Hz.

LOW is custom tuned to ± 12 dB @ 125 Hz.

HIGH is custom tuned to ± 12 dB @ 3.2 kHz.

Settings below 12 o'clock bring you lower gain crunchy rhythms.

Nearing 12 o'clock brings you into higher gain crunchy rhythm and lead tones.

Above 12 o'clock gets you over-the-top rhythm and molten metal leads.

Full up, it may cause your ceiling paint to blister and peel.

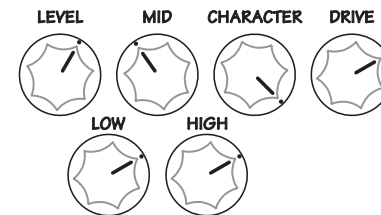
SPEAKER SIMULATION*

Built in speaker simulation is tuned to match Celestion®-style speakers.

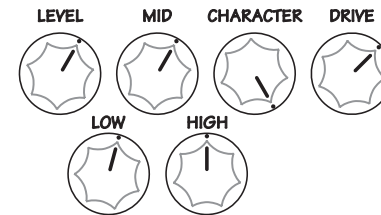
*Voiced specifically for the U.S. Steel pedal. Please consult the Owner's Manual for complete guidance to operation.

®Registered trademarks. Names of sample settings are intended for descriptive purposes only and should not be construed as an endorsement or affiliation with any companies, products, artists, or songs named.

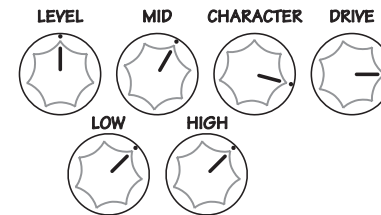
SCOOPED RHYTHM



CHUGGING RHYTHM



THICK GRIND



DISTORTED CLARITY

