

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.
 - **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: Tech 21 Model #DC9.**

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.

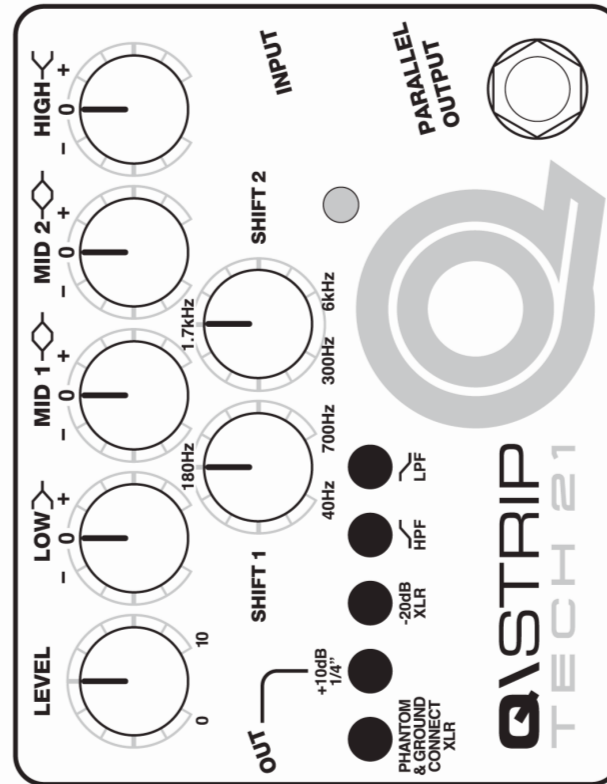
FOR PERSONAL ASSISTANCE & SERVICE:

Contact Tech 21 weekdays from 9:00 AM to 5:00 PM, EST.

Hand-built in the U.S.A. using high-quality components sourced domestically and around the globe.



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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. Tech 21 takes great pride in delivering consistent quality sound, studio to studio, club to club, arena to arena.

PRODUCT OVERVIEW

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. Its versatility and flexibility are suitable for any instrument and multi-applications. 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.

APPLICATIONS

FOR RECORDING DIRECT OR DIRECT TO P.A. SYSTEM:

Plug the XLR or 1/4" Output directly into the input of a mixer/DAW. Work with the input trim control on the mixer/recorder and be sure not to overload its input. If the Level of the Q\Strip is below 12 o'clock and is overloading the board, use the respective output level switch to reduce the output:

If using 1/4-inch: +10dB disengaged (out position).

If using XLR: -20dB engaged (in position).

1

WITH AN INSTRUMENT AMP:

•**As a Stomp Box:** Run the 1/4" Output into the front input of your amp. For best results, keep the Q\Strip's Level close to unity gain so as not to overload the amp's input --unless that's what you want to do!

•**As a Pre-Amp:** Run 1/4" Output of the Q\Strip directly into the power amp input, a.k.a. "effects return" (if applicable) of an amp, which will bypass the amp's tone-coloring pre-amp section and defeat the amp's master volume. So, be sure your instrument's volume knob is down, BEFORE you turn on the amp. If a power amp input is not available, use the cleanest channel with the amp's EQ flat and maximum headroom. For best results, keep the Q\Strip's Level close to unity gain to not overload the amp's input (which could yield undesirable distortion).

TO DRIVE A POWER AMP: Run the 1/4" Output or XLR Output to the corresponding input of a power amp, and adjust your stage volume with the Level control of the Q\Strip.

NOTE: When running into the power amp input of an amp or a power amp alone, make sure to set the Output Level Switches as follows:

If using 1/4-inch: +10dB engaged (in position).

If using XLR: -20dB disengaged (out position).

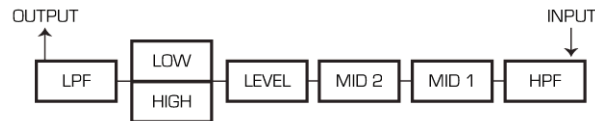
If you are so inclined, this is the time to crank it --as long as the power amp volume is close to or at max.

WITH INSTRUMENTS: Use with acoustic and electric guitars and basses, upright bass, keyboards, violin, drums, sax, and harmonica. But don't stop there. Try your own experimentation.

WITHOUT INSTRUMENTS:

Insert the Q\Strip in your mixing board and use it as an outboard processor to warm up a particular channel or enhance existing tracks in the mix-down process.

Q\STRIP SIGNAL PATH



GUIDE TO CONTROLS

LEVEL: Active level control, cut or boost ± 20 dB. This enables you to trim hot signals or boost weak signals, as well as compensate for certain EQ settings. For example, with a significant mid-range boost, you'd cut back on the Level. Conversely, with a significant mid-range cut, you'd boost the Level up to unity gain, at the very least.

LOW & HIGH: Active shelving EQs, cut or boost ± 18 dB from unity gain at 12 o'clock, with pivot point at 1kHz.

MID SHIFT 1 & 2 and MID 1 & 2: Cut or boost ± 18 dB. Preset to the most musical Q of 1. These sweepable, semi-parametric EQ controls range 40 Hz-700 Hz and 300 Hz-6kHz, respectively. Mid Shifts 1 and 2 select the center frequency of the mid-range controls (MID 1 and MID 2), enabling you to cut undesirable frequencies. Note: These are overlapping.

HPF

High Pass Filter. Filters out rumble and low frequency artifacts of certain instruments or vocal mics that emit unintelligible rumble. Preset point at 45 Hz; attenuated at 12dB per octave. Engaged (in position), frequencies below the preset point are attenuated at 12dB per octave.

LPF

Low Pass Filter. Preset point at 3 kHz; attenuated at 12dB per octave. Engaged (in position), frequencies above the preset point are attenuated at 12dB per octave.

When the LPF is 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. Note: The combination of the Mid 2 EQ and High EQ with the LPF, allows you to increase or decrease the per octave slope of the filter in the cabinet simulation setting.

THE INS AND OUTS

Follow Standard Audio Procedure to avoid unwanted and potentially speaker-damaging "pops" when connecting or disconnecting any equipment:

Always mute mixing board and/or turn down amp volume BEFORE plugging or unplugging!

IMPORTANT: TURN ON FIRST. TURN OFF LAST.

INPUT: 1/4", 4.7megOhm, instrument level. Switches battery power on/off. To avoid battery drain, unplug when not in use. (DON'T FORGET TO MUTE!)

PARALLEL OUTPUT: 1/4" unbalanced direct output, "hard-wired" to Input jack. Instrument signal passes through, UNEFFECTED, to the input of your stage amp system. NOTE: Impedance of the 1/4" Input will change and assume the impedance of the equipment the Parallel Output is connected to. If that equipment has a lower impedance (vintage effects, tuners, etc.), it will cause the signal to diminish. To avoid signal degradation, we recommend not using the Parallel Output when a high impedance is required (for instance, for piezos).

BALANCED XLR OUTPUT: Balanced to drive a low Z input. Sends effected or uneffected signal to mixing console/recorder, depending on the orientation of the Footswitch.

XLR Output Level Switch: -20dB pad to match the output to equipment with different input level requirements. Disengaged (out position), the output is 0dB. Engaged (in position), the output is -20dB.

1/4" OUTPUT: Unbalanced 1KOhm low Z output. Sends effected or uneffected signal to amp rig or power amp, as per the orientation of the Footswitch.

1/4" Output Level Switch: +10dB boost to match the output to equipment with different input level requirements. Disengaged (out position), the output is -10dB. Engaged (in position), the output is 0dB.

FOOTSWITCH, with corresponding LED indicator: Engages/disengages the circuitry. Active, LED will be on. Tonality and gain structure are affected as determined by the setting of the controls. Delivers effected signal through the XLR Output and 1/4" Output. Inactive, LED will be off. The Q\Strip DI functions as an active transparent direct box and will not sonically alter the instrument signal.

PHANTOM POWER

Allows you to "tap into" the power of a suitably equipped mixer. As the 3-conductor XLR sends the audio signal to the input of a mixer, the mixer sends voltage back to the unit via the same 3 wires, eliminating the need for an external power supply. Consult your mixer's owner's manual for set-up instructions. For live and studio use, let the engineer know your Q\Strip is phantom power operable.

PHANTOM & GROUND CONNECT SWITCH: When engaged, the ground connects and unit will accept phantom power through the XLR Output. Disengaged, the ground of your stage system and other interconnected gear is lifted (isolated) from the ground of the mixing console.

With a mixer only: If you are plugging your instrument into the Q\Strip and taking the XLR Output to a mixer --and you don't have any other grounded equipment connected in the setup-- you will have to push the switch in to connect the ground and engage the phantom power.

With a mixer and amp: If you're going to the mixer via the XLR and using the 1/4" Output or Parallel Output to feed an amp (with its own AC ground), you should have the switch disengaged (in the up position) to be in "Ground Lift" mode. If you experience hum and/or buzz with the switch in either position, there is probably a problem with the AC outlets you are plugging into.

NOTE: If using vintage equipment without proper grounds, take extra care connecting it to modern grounded equipment. The inadequacies of the ground in vintage gear could result in damaging anything it is connected to, at the very least, and is potentially lethal!

NOTE: While operating under phantom power, we recommend keeping a 9V alkaline battery installed at all times to avoid the previously mentioned "pops" when lifting the ground (see page 4).

NOTEWORTHY NOTES & CONSIDERATIONS

1) **The Q\Strip can be used as a lead boost pedal.** It can operate pre or post distortion for different results. (Refer to Sample Settings.)

2) **The Q\Strip can be used as a cabinet simulator.** (Refer to Sample Settings.)

3) **Remove master volume fizziness at low volumes.** Insert the Q\Strip into the effects loop of your amplifier and engage the LPF.

4) **Overloading the internal circuitry.** Could yield interesting results because MOSFET circuitry provides pleasing harmonic distortion --much like tubes. Increase the Level and boost both Mid circuits and stand back. It's going to be loud!

WARNING: NEVER EVER connect the speaker output from any amplifier to any input on the Q\Strip. **EVER!**

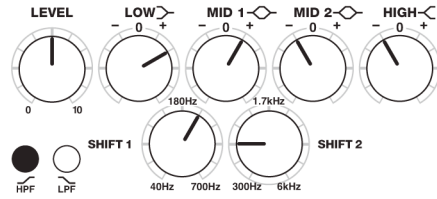
5) **Using effects.** The general "rules" for placing effects in your signal chain don't apply to the Q\Strip, as it is "neutral," so it can be pre or post any effect pedal. You can place it at the beginning to buffer and tone-shape or at the end of the chain for final shaping and driving long cables.

6) **Dimmed LED.** Indicates low battery or insufficient phantom power.

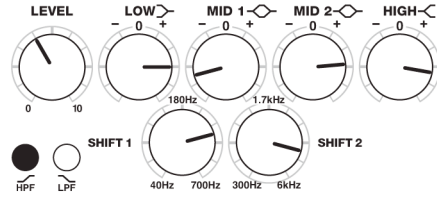
SAMPLE SETTINGS

IN ● OUT ○

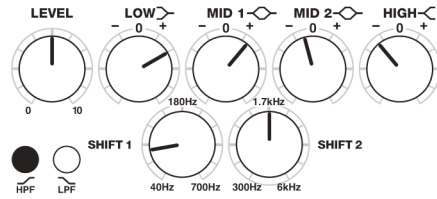
Nylon String



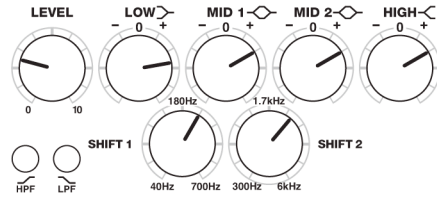
Acoustic Simulator



Nashville Tuning



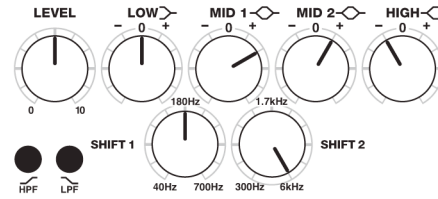
Twin Peaks



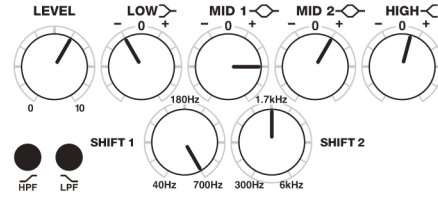
SAMPLE SETTINGS

IN ● OUT ○

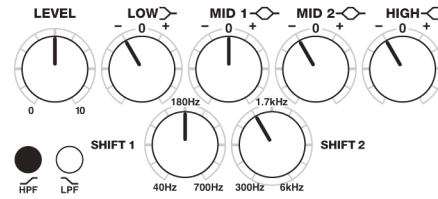
Michael Sweet Lead Boost (Post)



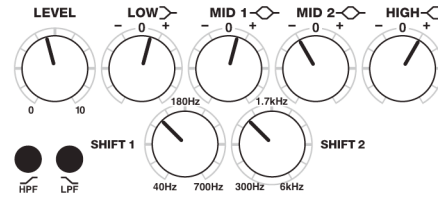
Lead Boost Schenker-style (Pre)



Mandolin



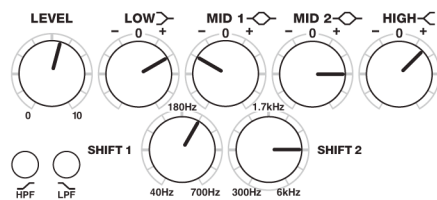
Baritone Guitar



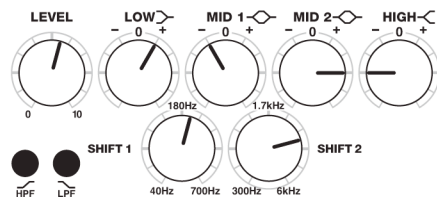
SAMPLE SETTINGS

IN ● OUT ○

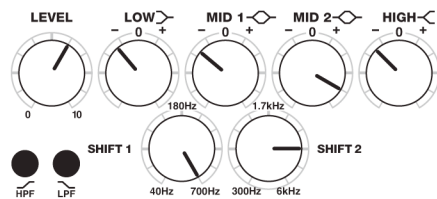
Electric Piano



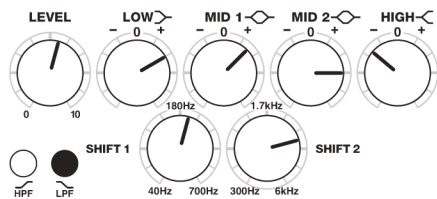
4x12 Cab Sim



**Brit Alnico
2x12 Cab Sim**



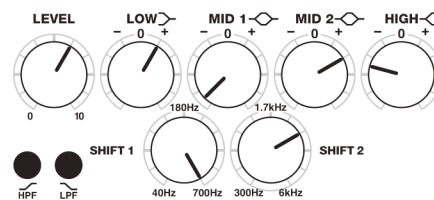
**8x10
Bass Cab Sim**



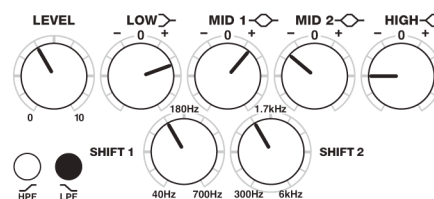
SAMPLE SETTINGS

IN ● OUT ○

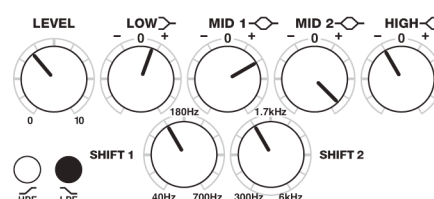
**Studio Style
Clean
SansAmp™
Bass Driver**



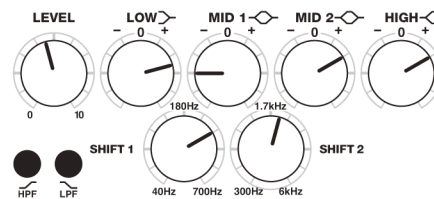
Dub Bass



Fretless Bass



**Aggressive
Pick Bass**



CUSTOM SETTINGS

IN ● OUT ○

LEVEL -0+ 10

LOW 180Hz

MID 1 300Hz

MID 2 6kHz

HIGH

SHIFT 1 40Hz 700Hz

SHIFT 2

HPF LPF

LEVEL -0+ 10

LOW 180Hz

MID 1 300Hz

MID 2 6kHz

HIGH

SHIFT 1 40Hz 700Hz

SHIFT 2

HPF LPF

LEVEL -0+ 10

LOW 180Hz

MID 1 300Hz

MID 2 6kHz

HIGH

SHIFT 1 40Hz 700Hz

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SHIFT 2

HPF LPF

LEVEL -0+ 10

LOW 180Hz

MID 1 300Hz

MID 2 6kHz

HIGH

SHIFT 1 40Hz 700Hz

SHIFT 2

HPF LPF

LEVEL -0+ 10

LOW 180Hz

MID 1 300Hz

MID 2 6kHz

HIGH

SHIFT 1 40Hz 700Hz

SHIFT 2

HPF LPF

CUSTOM SETTINGS

IN ● OUT ○

LEVEL 0 10

LOW - 0 +

MID 1 - 0 +

MID 2 - 0 +

HIGH - 0 +

HPF LPF

SHIFT 1

SHIFT 2

40Hz 700Hz 300Hz 6kHz

180Hz 1.7kHz

LEVEL 0 10

LOW - 0 +

MID 1 - 0 +

MID 2 - 0 +

HIGH - 0 +

HPF LPF

SHIFT 1

SHIFT 2

40Hz 700Hz 300Hz 6kHz

180Hz 1.7kHz

LEVEL 0 10

LOW - 0 +

MID 1 - 0 +

MID 2 - 0 +

HIGH - 0 +

HPF LPF

SHIFT 1

SHIFT 2

40Hz 700Hz 300Hz 6kHz

180Hz 1.7kHz

LEVEL 0 10

LOW - 0 +

MID 1 - 0 +

MID 2 - 0 +

HIGH - 0 +

HPF LPF

SHIFT 1

SHIFT 2

40Hz 700Hz 300Hz 6kHz

180Hz 1.7kHz

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MID 1 - 0 +

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HPF LPF

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180Hz 1.7kHz

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SHIFT 2

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180Hz 1.7kHz