

POWER REQUIREMENTS

Utilizes included 9V DC, 100-240V universal auto-switching power supply, 200mA, center negative. **Tech 21 Model #DC9.**

NOTE: See page 2 for instructions how to change the prong assembly.

For replacements, contact your local dealer/distributor, or Tech 21. Maximum power consumption: approx 100mA.

WARNINGS:

- * There are no user-serviceable parts inside. 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 or register online.



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

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

WARRANTY:

ONE YEAR LIMITED. 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.

REPAIRS:

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 9:00 AM to 5:00 PM, EST: 973-777-6996.

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

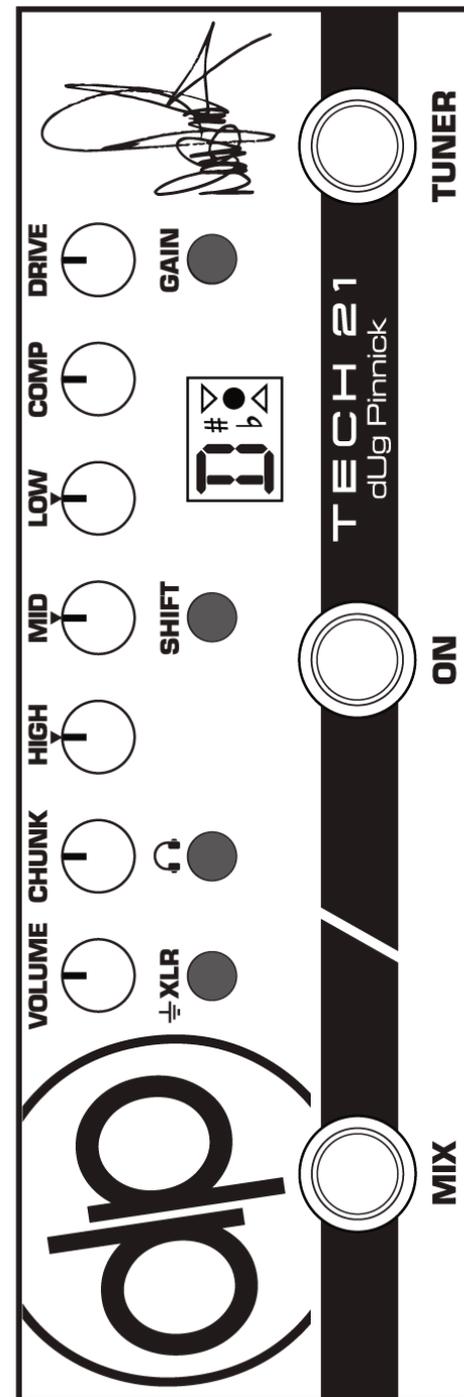


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dUg Pinnick Signature DP-3X TECH 21 · NYC



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 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 dUg Pinnick Signature DP-3X pedal is a super-compact adaptation of his Tech 21 Ultra Bass 1000 Signature head. Both recreate the sound dUg originally developed way back in the ‘80s, merging high-end distortion with low-end bass. Prior to his signature head, this involved running a guitar amp and a bass amp together, along with rack full of effects.

Wanting to further streamline his gear for occasions when his full Tech 21 rig simply isn’t practical, dUg collaborated on the all-analog DP-3X pedal. Personally beta-testing the DP-3X on a European tour, dUg encountered a different backline in each and every venue. But no matter which amp was on stage, dUg was able to nail his immense tone each and every night. According to dUg, “We had a little car, guitars and drumsticks. That’s it. There was not a club or a bass amp that I played through that [the DP-3X] didn’t give me the tone that I wanted.”

Having two modes, the DP-3X has the flexibility to provide traditional bass amp sounds in addition to achieving dUg’s unique tone. dUg said, “It is designed for your fingers, or your pick, and for you to forge your own tone. With this thing, you can manipulate it any way you want to and get a sound that is yours.”

APPLICATIONS

WITH A BASS AMP RIG:

-As a Pre-Amp: Run the 1/4” Output of the DP-3X directly into the power amp input, a.k.a. “effects return” (if applicable), of an amp. This will bypass the tone-coloring pre-amp section of the amp rig.

-As a Stomp Box: Run the 1/4” Output into the front input of an amp. For best results, keep the DP-3X Volume close to unity gain so you have the same volume coming from your speaker/monitor whether the pedal is active or in bypass. This ensures the next device in the signal chain won’t get slammed by a much hotter signal than what would normally come from the instrument. Similarly, you wouldn’t want a drop in volume, either, which would force the next device to struggle for enough signal.

TO DRIVE A POWER AMP: Run the 1/4” Output or the XLR Output to the corresponding input of a power amp, and adjust your stage volume with the Volume control of the DP-3X.

TO RECORD DIRECT: Plug the XLR or 1/4” Output directly into the input of a mixer/recorder. Work with the input trim control on the mixer/recorder and be sure not to overload its input. Bear in mind full-range systems yield a wide frequency response. Therefore, we suggest you start with the EQ levels at 12 o’clock and then increase/decrease to taste.

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 guitar (approximately -10dBm / 250mV).

1/4” UNIVERSAL OUTPUT: Unbalanced low Z output. This output can be connected to High Z amplifiers (or effects) as well as Low Z mixer and computer inputs. Output level is unity gain when pedal is in bypass mode. It also drives long cables without loss of signal integrity, even in bypass.

BALANCED XLR OUTPUT & GROUND

CONNECT SWITCH: Balanced low Z output. When the Ground Connect switch is engaged, the ground connects. Disengaged, the ground of your stage system and other interconnected gear is lifted (isolated) from the ground of the mixing console.

⏏ XLR

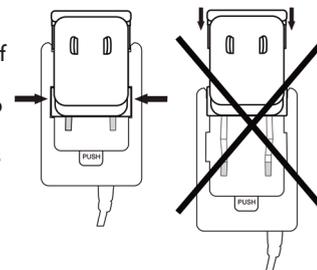


NOTE: Both outputs can be used simultaneously. For example, 1/4” Out to your amp and XLR Out to PA mixer, which is one instance where the Ground might need to be disengaged.

UNIVERSAL POWER SUPPLY

The dUg DP-3X is shipped with a power supply that is set up with a U.S. prong assembly. To change the prong assembly to one of the included European, UK or Australia/New Zealand styles, be sure the power supply is unplugged and follow these instructions:

Press the PUSH switch to release the prong assembly. Slide the assembly up (about halfway) to align the side tabs of the prong assembly with the slots of the power supply housing. Then pull up to remove the assembly. Choose the new prong assembly, align the side tabs with the slot of the housing and slide down until it clicks into position.



NOTE: You cannot slide the prong assembly all the way out or in.

TWO MODES

Clean/full-range mode: For cleaner, more traditional bass tones, Drive and Chunk are disabled, while Comp and Gain remain active.

Mix mode: For dUg tone, Mix mode engages Drive to bring in distortion and Chunk for upper harmonics.

GUIDE TO CONTROLS

(in order of signal flow)

GAIN Switch

A 10dB gain boost, which dUg has engaged at all times. It increases the distortion and compression when in Mix mode. You can also use Gain 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. Of course, you can also obtain over-the-top distortion by using high output pickups *with* Gain engaged.

DRIVE

Adjusts the 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.

COMP

Utilizes old school, all-analog, FET-based technology from the '50s and '60s, which is inherently warmer, more transparent and more musical than other methods of compression. A single, continuously variable control allows you to dial in just the right amount of compression you need. A little goes a long way, from soft and barely noticeable to super squashy, infinite sustain.

LOW and HIGH

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 shelving EQs cut or boost ± 18 dB from unity gain at 12 o'clock, with a pivot point at 1kHz.

MID and MID SHIFT:

Active Mid control, cut or boost ± 18 dB from unity gain at 12 o'clock. The Mid Shift switch is selectable between 325 Hz (with the Shift switch in the *out* position) and 700 Hz (with the Shift switch in the *in* position).

CHUNK

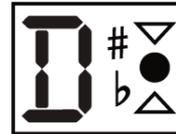
Coined affectionately by dUg, the Chunk control determines the level of high-end distortion and is very responsive to your attack. Works in tandem with Drive, which determines the overall amount of distortion.

VOLUME: Adjusts the overall output level.

OTHER GOODIES

CHROMATIC TUNER

The Tuner footswitch engages the chromatic tuner, which will simultaneously mute the signal path. The LED in the tuner window will then light up. If the green light is on, you're in tune. If you're not, the red arrows serve as indicators:



Arrow points up = Flat. Raise the pitch.
Arrow points down = Sharp. Lower the pitch.

As you get closer to being in tune, the arrow will blink faster and turn off when you are in tune. The green light then comes on and you're good to go.

HEADPHONE

Switches the 1/4-inch output into headphone mode to drive both sides and provide higher powered output.



NOTE: Be sure to disengage when going direct to a mixing board or bass amplifier input, as it will easily clip the signal.

NOTEWORTHY NOTES

1) Using with active basses. Active electronics have higher output and typically generate more noise. To compensate, we recommend disengaging the Gain switch and, if necessary, lowering the volume on your bass. Additionally, experiment with using flat EQ settings and/or decreasing the Drive and Comp controls.

2) Compression. If the output of your bass is very high, even low compression settings will sound very compressed. Also, be aware that higher settings can contribute to feedback, which can be useable.

3) Using the dUg DP-3X with headphones. Settings may sound brighter through the headphones, so simply adjust the controls accordingly. Remember to disengage the headphone switch when going direct to a mixing board or amplifier, as it will easily clip the signal.

4) 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.

5) 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.

6) 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 about 75%. Since active basses do not lose tone when the volume isn’t all the way up, this allows some room to go up and down and keeps your output from being super hot. 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 magnetic pickups are more likely to generate noise.

7) Placement notes: The dUg DP-3X can be treated as an amplifier or pre-amp when it comes to setting up your signal chain:

Place the following effects BEFORE the dUg DP-3X:
Phaser/Vibe, Overdrive, Wah.

Place the following effects AFTER the dUg DP-3X:
Delay, EQ, Flanger, Phaser (yes, after is good, too), Pitch Shifter, Reverb.

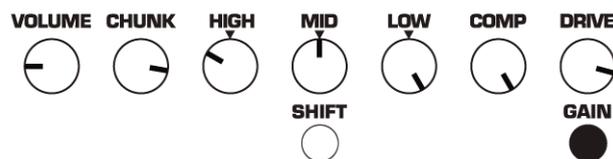
8) Buffered bypass eliminates the shortcomings associated with “true bypass” (pops and clicks, and high-end loss when multiple pedals are connected together), as well as signal loss associated with other types of switching circuits.

9) Custom actuators. All Tech 21 pedals feature smooth, custom, silent-switching actuators.

SAMPLE SETTINGS

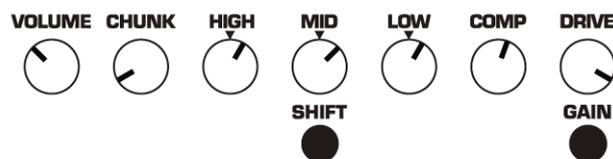
ON (IN) ● OFF (OUT) ○

dUg Pinnick’s Personal Setting*

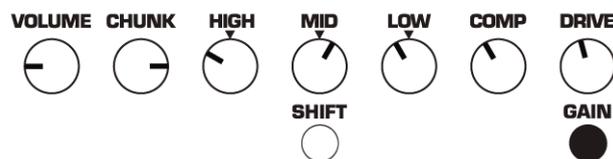


*Will vary depending on the venue and what other gear is being used. It is intended solely as a starting point.

MUSE/Hysteria-style



YES, Roundabout-style



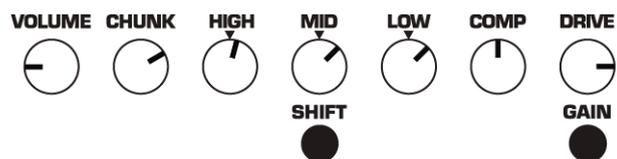
NOTE: When there are knob indicators present for Chunk and Drive, be sure MIX is engaged.

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

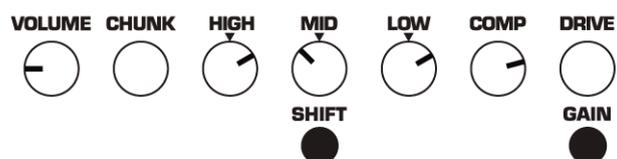
SAMPLE SETTINGS

ON (IN) OFF (OUT)

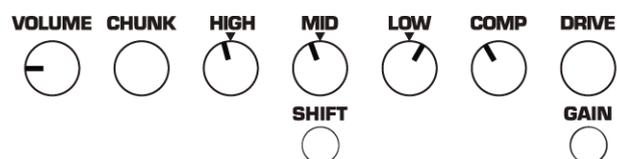
Cheap Trick, Tom Petersson-style



Paul McCartney-style



Smooth Studio



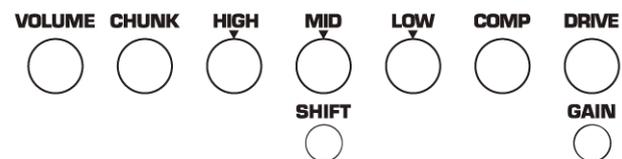
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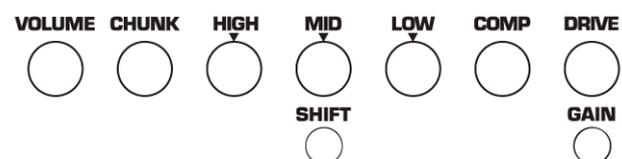
CUSTOM SETTINGS

ON (IN) OFF (OUT)

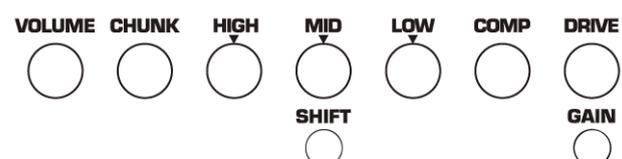
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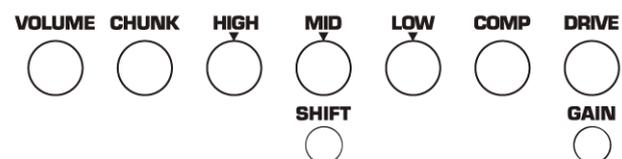
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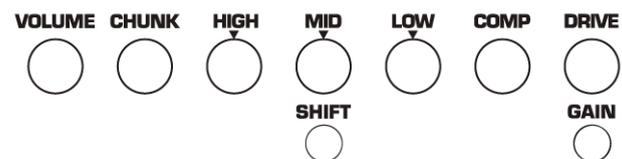
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CUSTOM SETTINGS

ON (IN) OFF (OUT)

Name: _____

VOLUME	CHUNK	HIGH	MID	LOW	COMP	DRIVE
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			SHIFT			GAIN
			<input type="radio"/>			<input type="radio"/>

Name: _____

VOLUME	CHUNK	HIGH	MID	LOW	COMP	DRIVE
<input type="radio"/>						
			SHIFT			GAIN
			<input type="radio"/>			<input type="radio"/>

Name: _____

VOLUME	CHUNK	HIGH	MID	LOW	COMP	DRIVE
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			SHIFT			GAIN
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VOLUME	CHUNK	HIGH	MID	LOW	COMP	DRIVE
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VOLUME	CHUNK	HIGH	MID	LOW	COMP	DRIVE
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CUSTOM SETTINGS

ON (IN) OFF (OUT)

Name: _____

VOLUME	CHUNK	HIGH	MID	LOW	COMP	DRIVE
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VOLUME	CHUNK	HIGH	MID	LOW	COMP	DRIVE
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