

## POWER REQUIREMENTS

Utilizes included 9V DC universal auto-switching power supply with interchangeable international plugs for use anywhere in the world.

### Tech 21 Model #DC9

100-240V; 300mA; center negative.

To change the prong assembly, refer to instructions on page 4.

For replacements, contact your local dealer/distributor, Tech 21 or visit our store on Reverb: [reverb.com/shop/tech21](http://reverb.com/shop/tech21).

Maximum power consumption: approx 150mA.

### 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 backplate and exterior box are intact, and return your warranty registration card or register online: [tech21nyc.com/register](http://tech21nyc.com/register)



**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.

### 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.

**NOTE:** With on-going product development and improvements, specifications and/or the cosmetic appearance of this unit may change without prior notice.

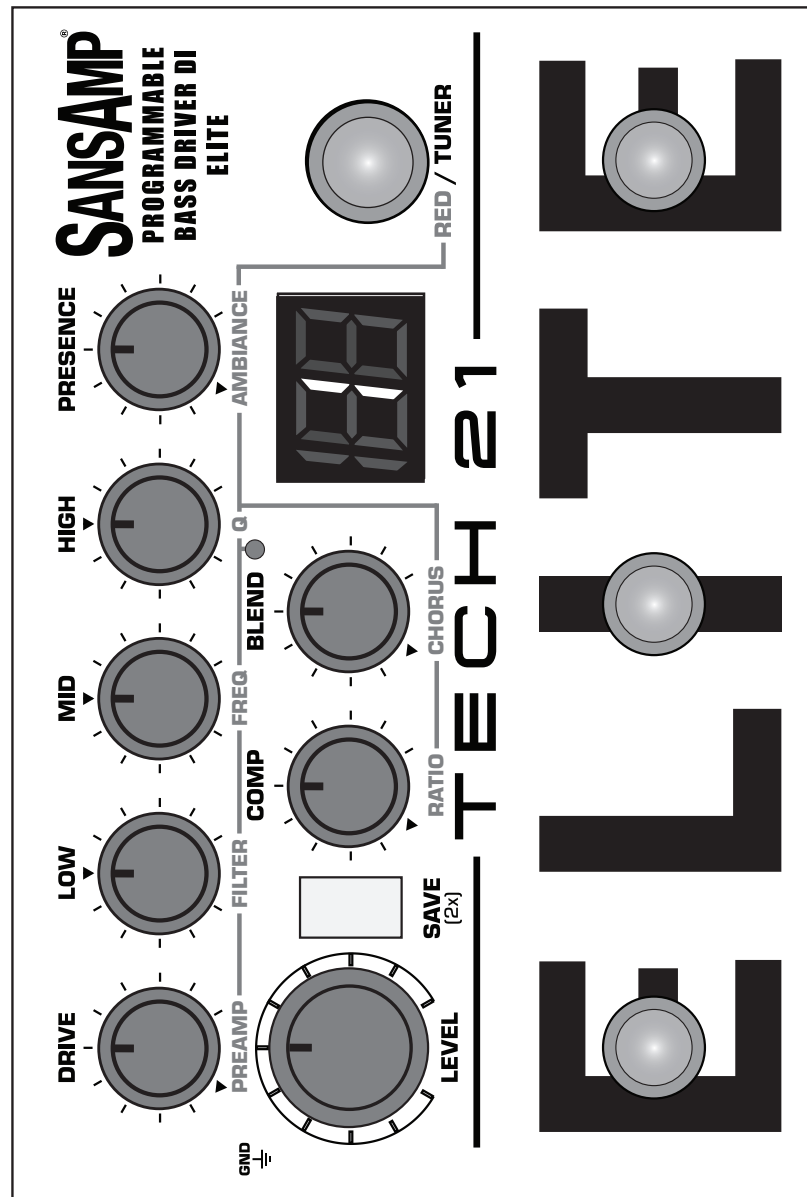
**Hand-built in the U.S.A.** using high-quality components sourced domestically and around the globe.



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(Rev 06/24/26)



## SansAmp Programmable Bass Driver DI ELITE 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 incorporated Tech 21 and made his unique invention commercially available to players and studios around the world. His highly-acclaimed, 100% analog **SansAmp®** pioneered Tube Amplifier Emulation in professional applications for recording direct and performing live, and created an entirely new category of signal processing. While there have since been many entries into this niche, SansAmp continues to maintain its reputation as the industry standard.

Each Tech 21 product is thoughtfully designed by Andrew 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 professional quality sound, studio to studio, club to club, arena to arena.

## Tech 21, Cracking the Code

As a staunch proponent of analog, Andrew Barta has never had the desire to venture into digital designs. The inventor of the SansAmp tube amplifier emulation technology, which debuted in 1989, Barta has remained loyal to the analog domain. That is, until now.

According to Barta, “To me, the main drawback of a digital modeler is the feel and the sound quality. It lacks dynamics and responsiveness. It sounds one-dimensional and it isn’t touch-sensitive, so the nuances of your playing style get lost. It limits your ability to change the tone by using your volume knob, picking lighter or harder. No matter how hard you hit the strings, the result is mostly the same. There’s no headroom and it doesn’t breathe. You are forced to go to a different patch for a different tone. Ultimately, you have to conform to the device and play in a different way. So your artistic expression suffers. Artists have told me it’s like being in a cage. You have to wrestle harder to squeeze out the results and their fingers get really tired.

“Whatever device you’re using, be it an amp or SansAmp or modeler, it’s really a part of your instrument. Your instrument actually consists of the entire signal chain, not just the guitar. Digital is just a numeric translation and isn’t capable of preserving the individual personality of the guitar you use. The output is pretty much the same whether it’s a Fender or Gibson or Ric.”

Just as the original SansAmp was a personal mission to encapsulate tube amplifier sounds in a compact, portable pedal, Barta has long been on a quest to do the same in the digital domain. Never one to jump on a bandwagon, Barta wouldn’t “go digital” until he found a way to replicate the dynamics, responsiveness and fluidity of its analog counterpart.

After many years, Barta “cracked the code.” This happened to coincide with the opportunity to collaborate with Marty Friedman to design his Signature SansAmp. Of course, there was no way we weren’t going to bring an equivalent option to the low end world.

## SansAmp Programmable Bass Driver DI ELITE, an Overview

The original SansAmp Bass Driver DI debuted in 1994 and is considered by many as “legendary” and the GOAT of bass preamps. While the all-analog version lives on, our on-going quest to design a digital version has been percolating behind the scenes in tandem with the Marty Friedman Signature SansAmp.

The goal for Tech 21 was to deliver SansAmp bass tones without distracting bells and whistles or requiring a cumbersome learning curve, along with goodies that won’t cause option paralysis.

The SansAmp Programmable Bass Driver DI ELITE comes preset with Crispy, Crunchy, and Dirty tones. Operationally similar to the SansAmp PSA 2.0, there are two modes: Performance mode to have your 3 main presets at the ready and Studio mode for up to 128 locations for custom presets.

Storing and recalling programs is simple. You don’t need any special training or a degree in physics to program your unit. You just turn the knobs to set your tones and push the Save button. Yeah, it’s that easy.

In the studio, you can record direct, enhance existing tracks in mixdowns, as well as add interesting touches to any instrument. Live, the SansAmp ELITE can be used as a pre-amp direct into a power amp with speaker cabinets, as a “monster direct box” to a P.A. system (or both simultaneously), and as an outboard processor.

The companion computer user interface offers deep parameter editing with:

- Clear, uncomplicated graphics
- Intuitive controls
- Edit via MIDI:
  - Amplifiers
  - Blendable IRs
  - Effects
  - EQ
- IR sections:
  - SansAmp IR
  - Curated collection of modifiable IRs
  - Ability to custom blend IRs
  - Upload your favorite external IRs

As is the case with all Tech 21 products, the controls are designed to give you maximum flexibility to obtain your desired sound. It is our hope that the SansAmp Programmable Bass Driver DI ELITE will be a useful addition to your arsenal for stimulating your creativity and, ultimately, playing your best.

## APPLICATIONS

### WITH AN AMP RIG:

- As a Pre-Amp:** Run the 1/4" Output of the SansAmp directly into the power amp input, a.k.a. "effects return" (if applicable), of an amp. This bypasses the tone-coloring pre-amp section of the amp.
- As a Stomp Box:** Run the 1/4" Output into the front input of an amp. For best results, keep the SansAmp level close to unity gain so as not to overload the amp's input, which could yield undesirable distortion.

**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 Level control of the SansAmp.

**NOTE:** When running into the power amp input of an amp or a power amp alone via the 1/4" Output, make sure to engage the +10dB Output Level Switch (in position).

Then adjust the Level as needed. If you are so inclined, this is the time to crank it!

### DIRECT to MIXER: PA Live, Recording Desk, Computer Interface

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. When using 1/4-inch Output, disengage the +10dB Output Level Switch (out position).

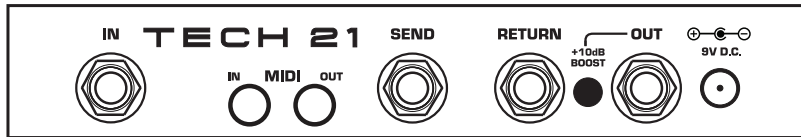
## THE INS AND OUTS

**WARNING: DO NOT run the speaker output of any amp directly into the SansAmp. Doing so may result in severe damage to the amp and/or the SansAmp.**

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.**



**1/4" INPUT:** 1megOhm, instrument level.

### UNIVERSAL OUTPUT SECTION

The output section of the SansAmp is designed to be compatible with any application. The outputs can be used for full range (multi-track recorders, studio monitors, P.A. systems) or limited range systems, as well as simultaneously. Note: You can compensate for different frequency responses of speaker enclosures by using the High control.

**BALANCED XLR OUTPUT:** Balanced low Z output. Sends the signal to mixing console/recorder.

**GROUND CONNECT SWITCH:** When engaged, Pin 1 of the XLR is connected to ground. 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 guitar into the SansAmp and taking the XLR Output to a mixer --and do not have any other grounded equipment connected in the setup-- you will have to push the switch in to connect the ground.

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

**NOTE:** If using vintage equipment without proper grounds, take extra care connecting it to modern grounded equipment. Any inadequacies of the ground in vintage gear could result in damaging anything it is connected to.

**1/4" OUTPUT:** Unbalanced low Z output.

**1/4" Output Level Boost Switch:** Provides a +10dB boost.

**NOTE: Both the 1/4" and XLR outputs can be used simultaneously.** For example, 1/4" Out to your amp and XLR Out to PA mixer for live performances.

**SEND/RETURN Effects Loop:** For external effects, connect the input of your processor to Send; output of your processor to Return.

Note: The Effects Loop remains active at all times.

### MIDI IN/OUT:

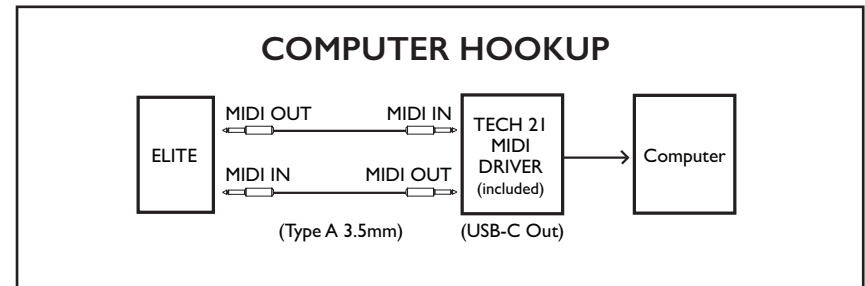
**MIDI IN:** To communicate with your PC. Accepts program change commands and is set to OMNI.

**MIDI OUT:** To communicate with your PC.

### TECH 21 MIDI DRIVER, MODEL #MDI:

Included MIDI DRIVER interface with 3.5mm Type A MIDI cables.

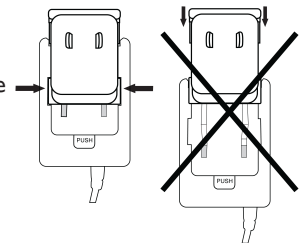
For replacements, contact your local dealer/distributor, Tech 21 or visit our store on Reverb: [reverb.com/shop/tech21](https://reverb.com/shop/tech21).



### UNIVERSAL POWER SUPPLY

The SansAmp is shipped with a 9V power supply 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, slide down until it clicks into position.



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

## GUIDE TO CONTROLS

**DRIVE:** adjusts the overall amount of gain and overdrive, similar to when the output section of a tube amp is being pushed.

**LOW, MID, HIGH:** Active tone controls cut or boost  $\pm 12\text{dB}$  from unity gain at 12 o'clock.

**PRESENCE:** Controls the top-end break-up and crunch.

**BLEND:** Determines the amount of direct instrument signal and SansAmp Tube Amplifier Emulation circuitry. In most cases, you will probably want this set at max (100% SansAmp). For certain applications, however, such as an ultra-transparent sound or for use with piezo pickup-equipped instruments, you may want to blend-in some of the direct signal to achieve your desired sound. While the SansAmp Tube Amplifier Emulation circuitry is bypassed when Blend is at minimum, the Low, Mid, High and Level controls remain active.

**COMP:** Derived from old school FET-based technology from the '50s and '60s. A little goes a long way, from soft and barely noticeable to super squashy, infinite sustain.

**LEVEL** adjusts the output level.

## RED ZONE CONTROLS

When the Red/Tuner footswitch is engaged, the LED status indicator will light up and the functionality of the controls is altered.

**PREAMP:** Adjusts the signal level going into the input section of the SansAmp. When clean sounds are desired, suggest setting at 9 o'clock. Increasing the position of the Preamp control produces an effect similar to putting a clean booster pedal into the input of a tube amp.

**FILTER:** Manipulates the dynamics for an autowah/wah filter effect similar to the Mu-tron III. At noon, the effect is bypassed. Increasing from noon, it sweeps up; decreasing from noon, it sweeps down.

**FREQ:** Adjusts the frequency of the mid-range from 100 Hz to 1900 Hz.

**Q:** Adjusts the bandwidth of the mid-range from 0.5 to 2.0.

**AMBIANCE:** Provides the spatial ambiance of a well-balanced recording room.

**CHORUS:** Controls the amount of chorus:

At minimum, there's no effect.

At noon, it's a 50/50 mix, which yields the strongest amount of chorus.

At max, it yields a vibrato effect.

**RATIO:** Adjusts the ratio of compression from 1:1 to 20:1.

## DISPLAY AND SWITCHES

### 3-DIGIT LED DISPLAY

This display is readable from any angle, in daylight or darkness. It tells you which program is active, whether any knob's setting has been changed, and when a program is stored. It also serves as your tuning guide.



**SAVE SWITCH** stores your custom settings.

**RED/TUNER TRIPLE FUNCTION FOOTSWITCH**, with LED status indicator:

- In Performance Mode, it engages your pre-programmed effect —chorus or filter or both, depending on your preset(s).
- In Studio Mode, it activates the Red Zone controls for editing and programming.
- In Performance or Studio Mode, it engages the Tuner.

### CHANNEL FOOTSWITCHES

In Performance Mode:

Left Footswitch	= Program 1
Center Footswitch	= Program 2
Right Footswitch	= Program 3

In Studio Mode:

Left Footswitch	= Down
Center Footswitch	= Active/Search
Right Footswitch	= Up

### CHROMATIC TUNER:

The RED/TUNER footswitch engages the chromatic tuner. Simply hold the footswitch down for half-second to engage the tuner, which will simultaneously mute the signal path. The LED in the tuner window will then light up. If the center dash of the right digit is on, you're in tune. If you're not, the vertical dashes of the right digit serve as indicators:



Top right lights up = Sharp.  
Lower the pitch.



Middle lights up =  
In tune.



Lower right lights up = Flat.  
Raise the pitch.

As you get closer to being in tune, the right dash will move up and down until it sits in the center, indicating you are in tune.

You then have 2 choices:

- Hitting the Tuner footswitch again will put you in unmuted bypass. This allows you to toggle back and forth to audibly hear the notes.
- Hitting any of the other footswitches will take you directly to that program.

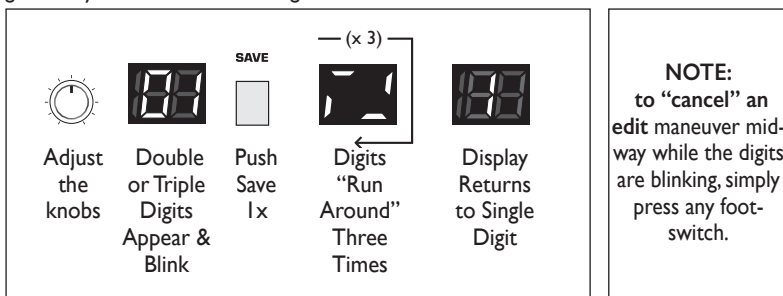
## PERFORMANCE MODE

The SansAmp ELITE arrives in Performance Mode, pre-loaded with 3 main factory presets:

- (1) SansAmp Bass Driver DI
- (2) VT Bass DI
- (3) SansAmp Para Driver DI

Each setting can be easily tweaked, customized and saved, even on the fly. Just turn the knobs to the position desired, and hit Save. NOTE: saving will overwrite the stored preset.

**Programming or Editing in Performance Mode.** Settings are displayed as single digits: 1, 2, 3. When you're programming or editing a setting, however, the digits will temporarily appear as double or triple digits until you save the new setting.



## BYPASS

Pressing the corresponding footswitch to the channel you're currently in a second time will put the SansAmp into bypass. The display will then show a dash (-) in the center. To exit bypass, simply press any footswitch.



## CHANGING PRESETS in Performance Mode

To put your particular three most often used programs in a row for instant access, you can either edit and save, as per the above, or follow the move/copy instructions to place your favorite presets into 1, 2, 3 program locations. Refer to "Programming" on page 8.

## STUDIO MODE

To change modes (Performance to Studio or vice versa), press footswitches 1+ 3 simultaneously.

In Studio Mode, settings are displayed as double digits: 01, 02, etc. or triple digits: 101, 102, etc.

## RIGHT AND LEFT FOOTSWITCHES

Pushing either of these switches once counts up or down through the programs one at a time. Holding the switch down moves quickly through the program numbers.

- Right Footswitch = Up
- Left Footswitch = Down

## CENTER FOOTSWITCH

Allows you to alternate between two functions:

### Active

The LED numerical display remains lit. Depressing the Right or Left footswitch allows you to step-scroll by increasing or decreasing the program number one at a time.

### Search

The LED numerical display flashes. Depressing and holding the Right or Left footswitch allows you to speed-scroll to a desired location --without sending any program change information. Depressing the Active/Search footswitch a second time re-engages the Active function and instantly changes to the program desired.

NOTE: Studio Mode is not limited to recording. It can also be used for live performances.

## RED/TUNER FOOTSWITCH

Changes the functionality of the controls for editing and programming. Note, the Tuner can be engaged in either mode.

## PROGRAMMING & EDITING IN STUDIO MODE

**A note of CAUTION:** You can overwrite any location including factory presets.

**Programs 01-03** are SansAmp Bass Driver DI, VT Bass DI, SansAmp Para Driver DI

**Programs 04-09** are Misc

**Programs 10-19** are Crispy

**Programs 20-29** are Crunchy

**Programs 30-39** are Dirty

**Programs 40-49** are Effects

**50 and 100** are bypass

**51-128** are set neutral. Locations can be used for custom settings or to copy presets for tweaking without overwriting the original presets. See next two sections.

## Tweaking an Existing Preset (factory or custom)

If you want to edit a factory or custom preset, first decide if you want to keep the existing preset intact. If so, copy the preset to a new location first, as per the instructions below.

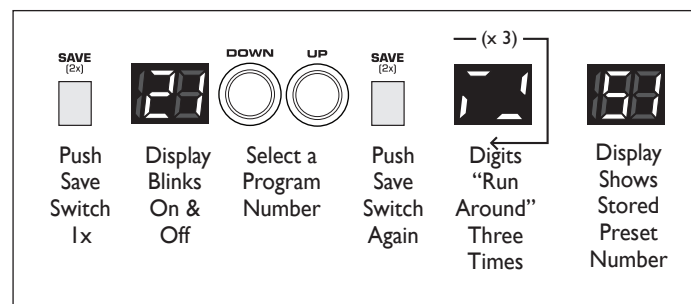
1. Choose the preset you want to edit.
2. Adjust controls to taste.
3. Push the Save switch twice. The display will "run around" three times, stop blinking and then display the program number. That's it. You've stored the edited program.

Note: to "cancel" an edit maneuver midway while the digits are blinking, simply press any footswitch.

## Moving/Copying a Program to a New Location

1. Choose the preset number you want to move or copy.
2. Push the Save switch once. The digits of the display blink on and off.
3. Use the Right or Left switches to the new location where you want to save it.
4. Push the Save switch a second time. The display will "run around" three times and then show the selected program number (it will stop blinking). That's it. You've moved/copied a program.

Note: The original preset setting doesn't change until it is overwritten.



## Saving a Custom Program from Scratch

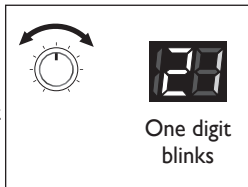
1. Choose a program location.
2. Edit controls to taste, including the position of the Red/Tuner footswitch (on or off).
3. Push the Save button twice. The display will "run around" three times, stop blinking and then display the program number. That's it. You've stored a new program.

**Be careful not to overwrite a custom program you don't want to lose.** Accidents can happen, so we recommend keeping track of your programs. Blank diagrams are provided on pages 12-14 and can be photocopied. Write in the knob settings and give each program a name (song title, description of the tone, etc.) for easy reference later.

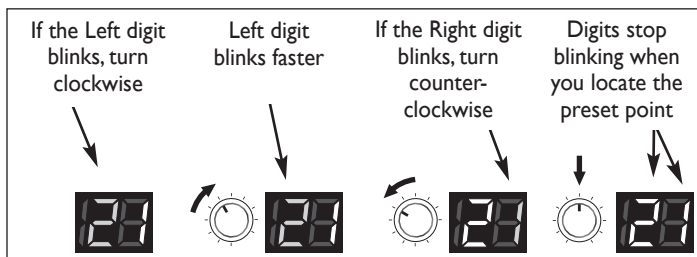
## Locating Individual Control Values Within a Preset

When recalling presets, the positions of the controls do not necessarily reflect the actual stored values of each of their parameters. When you turn any of the knobs, the SansAmp will go into edit mode and “unlock” whichever control you turn. The circuitry will then show to the actual value of that control’s position (vs. the stored value), allowing you to edit the sound to your liking. When you turn/unlock a control from the setting that’s stored in the memory, one of the digits in the LED numerical display will blink.

Note: When you’re in program 100 or higher, the two left digits blink together as one number.



Let’s say the preset point for a particular knob is 12 o’clock. If the left digit blinks after unlocking it, you will need to turn the knob clockwise to reach the preset value. As you get closer, the left digit will blink faster, then stop when you’ve reached the stored value. Conversely, if the right digit blinks, you will need to turn the knob counter-clockwise, etc.



**BE AWARE:** If a control, such as Drive, Presence or Level, is physically set *higher* than the preset value, you may encounter a significant spike in volume. Refer to Special Page Function 6, to enable Safe Level Mode.

## SPECIAL PAGE FUNCTIONS

There are some very cool features lurking inside your ELITE. You can access Special Page Functions directly from the ELITE itself, either in Performance Mode or Studio Mode, **simply by holding down the center footswitch for 4 seconds**. To activate a function, press the Red footswitch and the corresponding LED will light up indicating the function is engaged. To exit Special Page Functions, simply press the center footswitch.

Note: if connected to your computer, the software will override this method of access.

Use the Right (to go up) or Left (to go down) footswitch to select any of these functions:

- P1: MIDI Mapping Enable
- P2: MIDI THRU Enable
- P3: 1-128 / 0-127 Patch Offset
- P4: MIDI CC Enable
- P5: MIDI Control Channel (OMNI / Channel)
- P6: Safe Level Mode (Off / On)
- P7: Disengage All Pots (Off / On)
- P8: Preset Protection Writer (Off / On)
- P9: Cabinet Bypass (Off / On)

### SPECIAL PAGE FUNCTION 1: MIDI Mapping Enable

The ELITE comes from the factory set to map incoming programs to the same numbered displayed programs. That is, MIDI 01 calls up Program 01, etc. Via the user interface, you can change what MIDI Program Change command comes in. For example, if your MIDI footcontroller sends out a Program Change command that says Program 26, and you want your ELITE to respond to that Program 26 message by calling up preset number 15, you can edit the software to program the ELITE to map that message to the appropriate location.

- P1 OFF: MIDI Mapping disabled (as shipped)
- P1 ON: MIDI Mapping enabled

### SPECIAL PAGE FUNCTION 2: MIDI Thru Enable

This function enables MIDI Thru on the MIDI Out port. If you are using a multi-port MIDI interface, you should leave it disabled. If you are daisy chaining your MIDI devices, change it to enabled.

- P2 OFF: MIDI Thru disabled (as shipped)
- P2 ON: MIDI Thru enabled

### SPECIAL PAGE FUNCTION 3: 1-128 / 0-127 Patch Offset

Some MIDI program changers use the numerical grouping of 0-127, others 1-128. With Special Page Function 3, you can choose the corresponding grouping of the ELITE to match.

- P3 OFF: 1-128 (as shipped)
- P3 ON: 0-127

### SPECIAL PAGE FUNCTION 4: MIDI CC Enable

This function allows the use of Continuous Controllers (as programmed via the user interface).

- P4 OFF: MIDI CC disabled (as shipped)
- P4 ON: MIDI CC enabled

### SPECIAL PAGE FUNCTION 5: MIDI Control Channel (OMNI/Channel X)

This function sets the MIDI channel on which the ELITE receives MIDI data. It can be set to OMNI (receive on any or all channels), or specific channels 1 through 16 (as programmed via the user interface).

- P5 OFF: OMNI (as shipped)
- P5 ON: Designated MIDI Channel

### SPECIAL PAGE FUNCTION 6: Safe Level Mode

This function prevents unwanted spikes in value and/or volume when editing a preset.

- If a control is physically set *higher* than the preset value, you’ll need to turn it down to the preset value to unlock it for editing.
  - If a control is physically set *lower* than the preset value, it will simply unlock.
- P6 OFF: Safe Level Mode disabled (as shipped)
  - P6 ON: Safe Level Mode enabled

### SPECIAL PAGE FUNCTION 7: Disengage All Pots

This function renders all potentiometers inactive. This advanced feature prevents accidental setting changes during performances. All presets remain in the memory and are accessible via MIDI, however, you cannot edit the programs while in this mode.

- P7 OFF: All pots engaged (as shipped)
- P7 ON: All pots disengaged

### SPECIAL PAGE FUNCTION 8: Preset Protection Writer

This allows you to change the level of protection for factory and custom presets.

- P8 OFF: No Protect. All programs can be overwritten (as shipped).
- P8 ON: All programs are locked and cannot be overwritten.

### SPECIAL PAGE FUNCTION 9: IR/Cabinet Bypass

NOTE: The IR/Cabinet Bypass function affects both the XLR and 1/4” outputs.

- P9 OFF: IR/Cabinet engaged (as shipped)
- P9 ON: IR/Cabinet disengaged

## 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. 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.

**4) Daisy chains.** Be aware daisy chaining may introduce ground loops, noise, hum, odd artifacts, etc. We recommend using the provided power supply or using a power supply with isolated outputs.

**5) Placement notes:** The SansAmp can be treated like an amplifier or pre-amp when it comes to setting up your signal chain:

**Place the following effects BEFORE the SansAmp:**

Phaser/Vibe, Overdrive, Wah.

**Place the following effects AFTER the SansAmp or in the Effect Loop:**

Delay, EQ, Flanger, Phaser (yes, after is good, too), Pitch Shifter, Reverb.

**6) 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.

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

**8) Factory presets.** Names of factory presets are intended for descriptive purposes only and should not be construed as an endorsement or affiliation with any companies, products, song titles, or artists named. Factory presets may be updated from time to time. For the latest owner’s manual and firmware updates, please visit our website Support page: [tech21nyc.com/support](http://tech21nyc.com/support)

**9) Firmware updates:** Due to on-going improvements, firmware may be updated from time to time. For the latest updates, please visit our website Support page: [tech21nyc.com/support](http://tech21nyc.com/support)

## TECH NOTES

### 1) Factory Preset Reset Procedure:

- Be sure to back up any custom presets you want to keep.
- Disconnect the power supply from the SansAmp.
- Press and hold the Center footswitch while reconnecting the power supply. Continue holding the Center footswitch until you see “dF” in the display window. Then release the Center footswitch. The display will go dark. When the reset is complete, you will see “dF” in the display a second time, indicating the factory reset is complete.
- After the reset, the display will show “1” indicating you’re in Performance Mode, Program 1.

**2) Booting Up.** When you first turn the pedal on, the software version number will briefly appear in the LED display.

**For firmware updates, please visit our Support page: [tech21nyc.com/support](http://tech21nyc.com/support)**

## FACTORY PRESETS

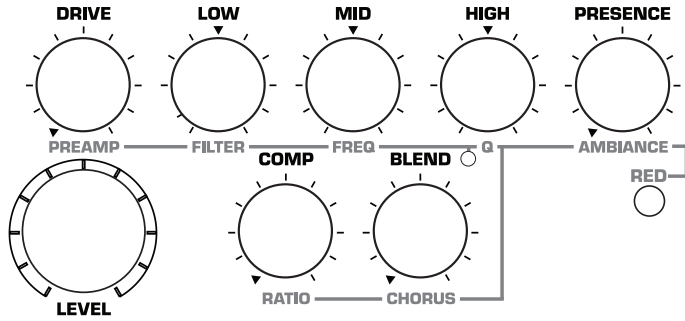
Note: Factory presets are based upon using the appropriate types of instruments and/or accessories associated with each particular sound.

<u>SOUND GROUP</u>	<u>PRESET</u>	<u>SOUND</u>
<b>Performance Presets</b>	01	SansAmp Bass Driver DI
	02	VT Bass DI
	03	SansAmp Para Driver DI
<b>Misc styles</b>	04	Lime
	05	SVT-style
	06	Chorus
	07	Compressor
	08	Waka Waka
<b>Crispy styles</b>	09	Brit
	10	’80s
	11	Duran Duran-style
	12	Fat Tube
	13	Slap
	14	Flip Burger
	15	Deep Tube
	16	Active
	17	DI 2
	18	Piezo
<b>Crunchy styles</b>	19	Geezer
	20	Growly Nougat
	21	Trees
	22	’70s
	23	Fly
	24	Beatles Rick Era
	25	Who-style
	26	Blacky
	27	Flip Burger
	28	Squire Sunrise
<b>Dirty styles</b>	29	Tube DI
	30	Brit
	31	Genesis Lam
	32	Shred
	33	Lead Bass
	34	Hysteria
	35	Lemmy
	36	Driver
	37	Dirty Tubes
	38	Fuzz
<b>Effects</b>	39	Fuzz 2
	40	Inductive
	41	Chorus 1
	42	Chorus 2
	43	Echo
	44	Chorusverb
	45	Reverb
	46	Reverb Phase
	47	Reverb Flange
	48	Funk
	49	Reverse Funk
	50	Bypass



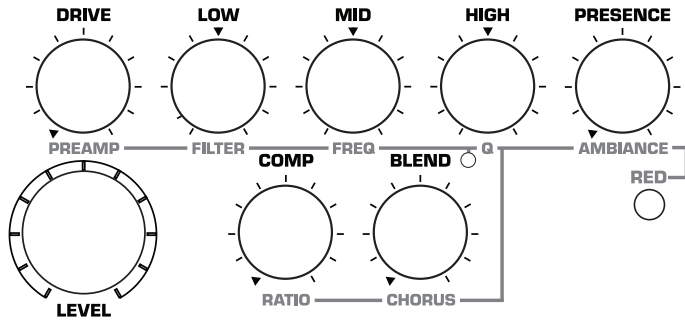
# CUSTOM SETTINGS

Program Number: \_\_\_\_\_



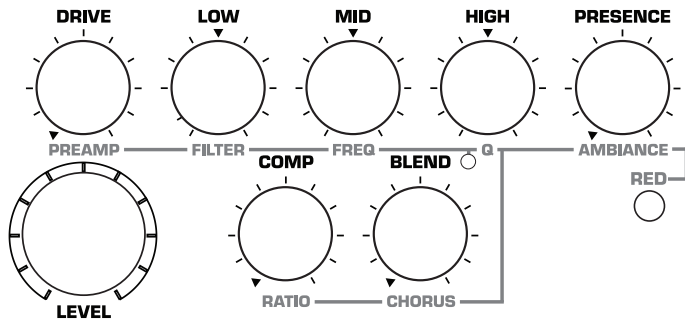
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Program Number: \_\_\_\_\_



Notes: \_\_\_\_\_

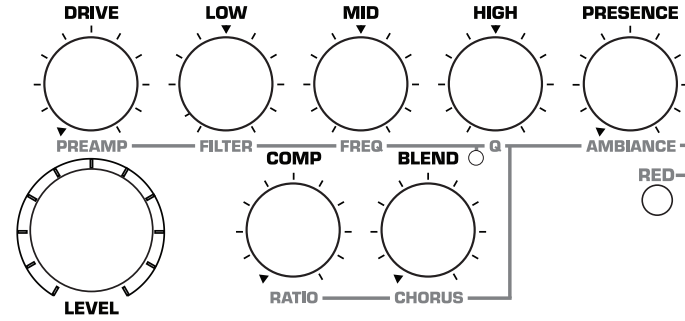
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Notes: \_\_\_\_\_

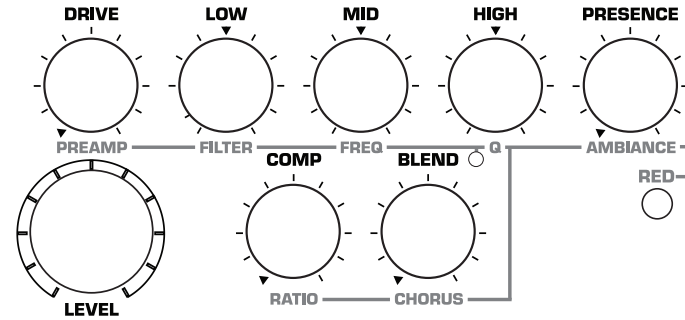
# CUSTOM SETTINGS

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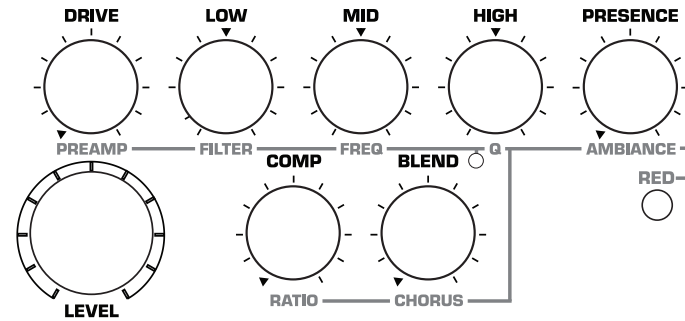
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Program Number: \_\_\_\_\_



Notes: \_\_\_\_\_

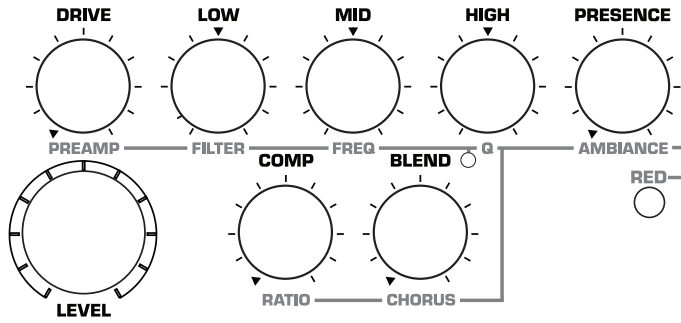
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Notes: \_\_\_\_\_

# CUSTOM SETTINGS

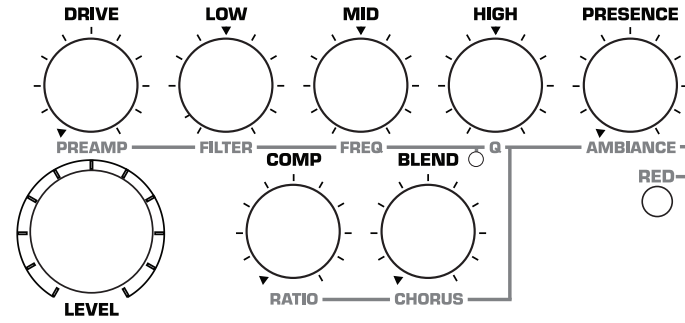
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Notes: \_\_\_\_\_

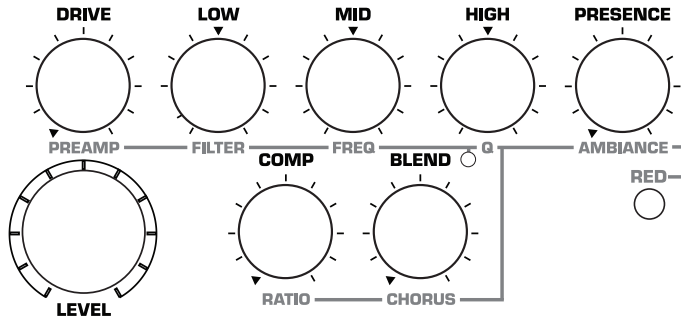
# CUSTOM SETTINGS

Program Number: \_\_\_\_\_



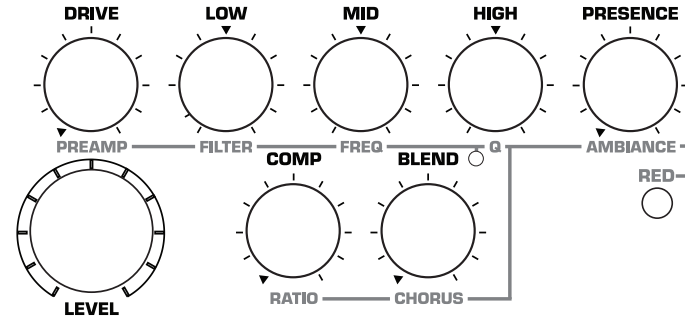
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Program Number: \_\_\_\_\_



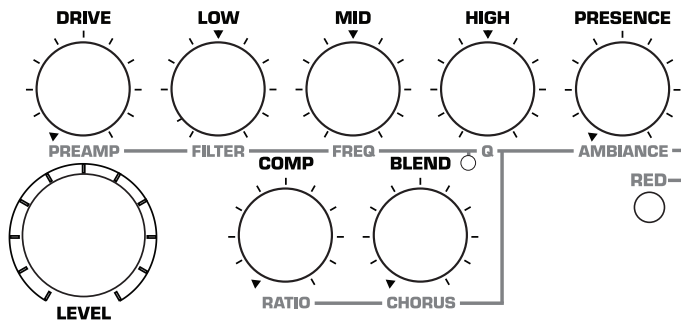
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Program Number: \_\_\_\_\_



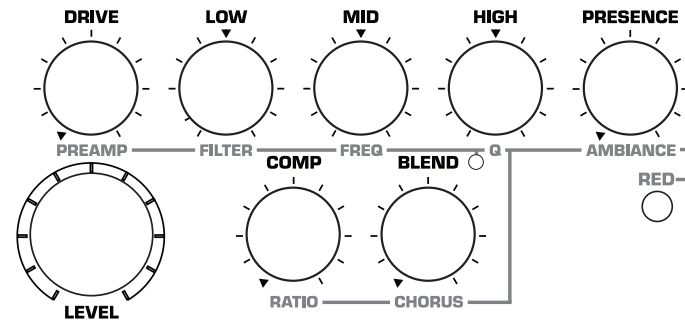
Notes: \_\_\_\_\_

Program Number: \_\_\_\_\_



Notes: \_\_\_\_\_

Program Number: \_\_\_\_\_



Notes: \_\_\_\_\_