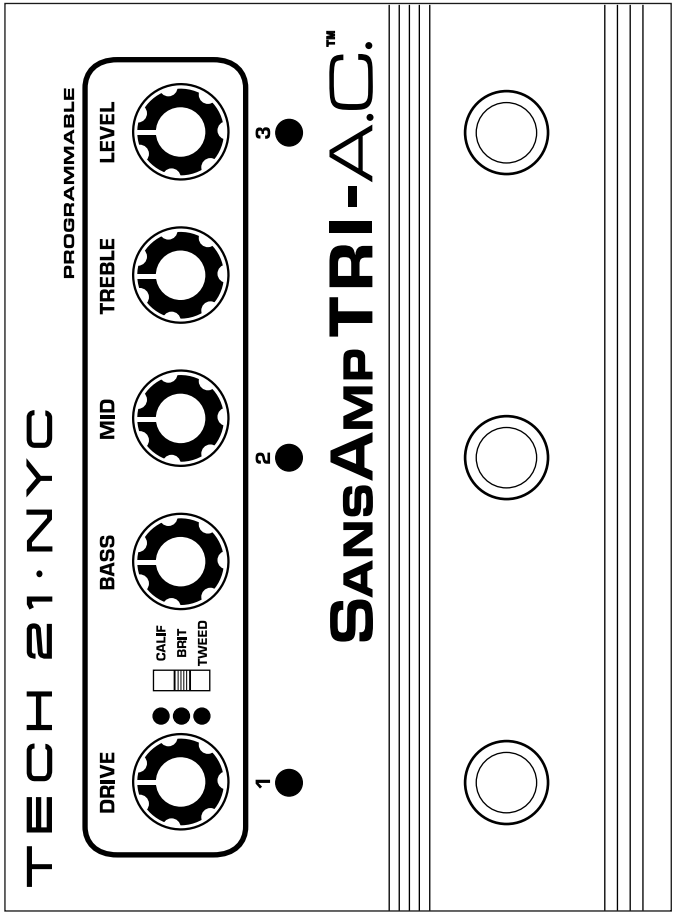

POWER REQUIREMENTS

*Utilizes standard 9V alkaline battery (not included), which will provide a life span of approx. 100 hours. 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 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. 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 elect to repair or replace it free of charge. After warranty expires, 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, Inc., any weekday from 10:00 AM to 5:00 PM, EST.

MADE IN THE U.S.A.

TECH 21 · NYC

333 West 52nd Street, NY, New York 10019
212-315-1116 / Fax: 212-315-0825 / www.tech21nyc.com
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TECH 21, THE COMPANY

Tech 21, Inc., 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 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; a compact, battery operable MIDI footcontroller, the *MIDI Mouse;* 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

SansAmp TRI-A.C. combines the warmth of a **100% analog** signal path with the convenience of digital programmability in a super simple, player-friendly stomp box format.

Our proprietary technology captures the rich, natural harmonics and sweet overdrive characteristics inherent to tube amplifiers, and does so even at low volume. SansAmp TRI-A.C. delivers the same dynamics, responsiveness, and sound quality of massive pro stage rigs in a portable, programmable, 3-channel pedal.

The ease of operation allows you to make changes on the fly, at the gig, even during your performance --without having to take this manual with you. There are no complex formulas or numerical calculations to learn, so SansAmp TRI-A.C. won't get in the way of your creative flow.

Independent footswitches put your three favorite tones right at your feet, from clean jazz to molten metal. Custom actuators provide a smooth transition between channels for instantaneous switching, so you can dance to the music instead of your gear.

As with each SansAmp model, the controls are designed to give you the flexibility to obtain your desired sound, be it at home, in a local bistro or on a world tour.

APPLICATIONS

WITH GUITAR AMP

Run the output of SansAmp TRI-A.C. directly into the input of the power amp input, a.k.a. "effects return," (if applicable) of an amp. This will bypass the tone coloring section of the pre-amp. Otherwise, run SansAmp TRI-A.C. into the front input of an amp. Be sure to keep the *Level* of SansAmp TRI-A.C. close to unity gain, so as not to overload the amp's input, which could result in undesirable distortion.

TO DRIVE A POWER AMP

Run the output of SansAmp TRI-A.C. into the input of a power amp with an input sensitivity of -10dB to 0dB. Then use the master volume control of the power amp to adjust your stage volume.

TO RECORD DIRECT

You can plug directly into the input of a mixer/recorder and use the on-board sounds of SansAmp TRI-A.C. Bear in mind full-range systems yield a wide frequency response. Therefore, we suggest you start with the EQ levels of SansAmp TRI-A.C. at 12 o'clock and increase/decrease to taste.

THE INS AND OUTS

Standard Audio Procedure: TURN (SansAmp TRI-A.C.) **ON FIRST. TURN OFF LAST.** 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!

1/4" INPUT: 1 megOhm, instrument level. Also switches battery power on/off. To avoid battery drain, unplug when unit is not in use.

1/4" UNIVERSAL OUTPUT: Unbalanced low Z output. SansAmp's technologically advanced, single Universal Output is physically compatible for any application: full range (tape, studio monitors, P.A., stereo) and limited range (rack systems, pre-amps, head and cabinet, combos, practice amps).

SIGNAL LEVEL TO INPUT

SansAmp TRI-A.C. is designed to accommodate instrument level signals to the *Input*, such as the output of a guitar, the output of a pre-amp, the output of distortion pedals, etc. Signal level to *Input* should be close to that of a standard electric guitar (approx -10dB / 250mV).

NOTE: Hot pickups will increase the gain structure of SansAmp TRI-A.C.

WARNING:

DO NOT run the speaker output of *any* amp directly into SansAmp TRI-A.C. Severe damage to the amp and/or SansAmp TRI-A.C. may result.

GUIDE TO CONTROLS

3 TUBE AMP CHARACTER MODES

Tweed	=	Fender®-style
California	=	Mesa/Boogie®-style
British	=	Marshall®-style

When you select one of the 3 pre-voiced amp styles, each Character designation changes the entire personality and sound configuration, not just the gain structure and EQ. Each amplifier style has its own tonality and its own input sensitivity. Each interacts differently to the dynamics of your playing style and to the signal level of the instrument.

DRIVE

Adjusts the overall amount of gain and overdrive, similar to when the output section of a tube amp is being pushed. Be aware that the louder your stage volume, the less overdrive may be needed for sustain. Best results are achieved when used sparingly at first, and then adjusted to taste.

Note: In keeping with true Marshall design, *British* mode engages a Bright Boost capacitor on the *Drive* control. It will react just like a Marshall and change the tonality according to the amount of *Drive*.

BASS, MID & TREBLE
Unlike passive controls that only cut, these fully programmable **active** tone controls cut or boost ±12dB from unity gain at 12 o'clock. Frequencies are: Bass @ 125 Hz. Mid @ 500 Hz. Treble @ 3.5 kHz.

LEVEL
Adjusts the output level.

PROGRAMMING THE CHANNELS

HOW TO SAVE A PROGRAM
Just select an amp style and set the knob controls to your taste. Double click on the footswitch of the particular channel you want the setting to be located, and it's saved. It's that easy.

SansAmp TRI-A.C. is shipped from the factory with 3 presets: (1) Fender® Twin-style, (2) Marshall® Plexi-style, and (3) Mesa Boogie®-style. Refer to Sample Settings on Page 9 for actual switch and knob positions.

HOW TO FIND A PRESET
This is useful when you want to know the position of each knob's setting in the memory of a channel. When you turn a knob from its stored position, it "unlocks" and the channel indicator LED will blink. The slower the blink, the farther away you are from the preset point. The faster the blink, the closer you are. At the preset point, the LED stops blinking and remains on.

LAZY POT™
Another Tech 21 first, is the development of the Lazy Pot. This is a unique safety feature engineered for the *Drive* and *Level* controls. When you "unlock" the EQ settings, for instance, they will "jump" to the new setting of the knob position. For the *Drive* and *Level* controls, however, this could result in you jumping out of your skin if they are at a high setting. With the Lazy Pot, there's a slow, gradual increase to the new setting position giving you time to turn it down. This will only happen when you initially unlock a preset. Once unlocked, the pot will react according to how you reposition it.

BYPASS
SansAmp TRI-A.C. can go into bypass mode in any of the three channels. Whichever channel you're already in, hit that channel's footswitch again and you'll be in bypass mode.

GLOBAL RESET

If you want to reset your unit back to factory specifications, you can simply reprogram the three Sample Settings listed first on page 9 [(1) Fender® Twin-style, (2) Marshall® Plexi-style, and (3) Mesa Boogie®-style], or perform the following procedure: Hold down the footswitches for Channels 1 and 3 *while simultaneously* applying power (either plugging in an adapter or, if a battery is installed, plugging in your guitar cable). Then release the switches.

SPEAKER SIMULATION

Built-in speaker simulation is an integral part of the SansAmp circuitry. It shapes the sound to match the particular cabinet of the amp type selected. It is specifically 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. Therefore, it will not adversely affect or interfere with the sound of your own speaker cabinet.

PLACEMENT ORDER OF OTHER EFFECTS

One of the key attributes of any SansAmp is its responsiveness to the dynamics and nuances of your playing technique. In most cases, your guitar should be plugged directly into the SansAmp. We suggest experimenting to find the order that's best for you. As a general guide, we recommend:

Place the following effects BEFORE SansAmp TRI-A.C.:
Wah-Wah, Pre-Amp, Compressor, Fuzz Box, Envelope Follower.

Place the following effects AFTER SansAmp TRI-A.C.:
Chorus, Delay, EQ, Pitch Shifter, Reverb.

NOTE: Low quality digital effects placed after SansAmp TRI-A.C. may compromise your signal and degrade the sound.

NOTEWORTHY NOTES

1) Do not A/B (compare) SansAmp TRI-A.C. in line with a digital product. When linked in series with a digital pre-amp/processor, the A/D to D/A conversion will impact the unit's sound. For an accurate comparison, run them parallel (separately) and manually plug in and out of each.

2) SansAmp TRI-A.C. is very responsive. Our controls are unusually sensitive and you need not set everything at max to get maximum results. For instance, to brighten your sound, rather than automatically boosting *Treble* all the way up, try cutting back on the *Bass* first.

3) The noise level of SansAmp TRI-A.C. is exceptionally low. However, it may amplify noise emanating from the input source. To minimize noise going into SansAmp TRI-A.C., 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 that single coil pickups are more likely to generate noise.

4) Using a distortion pedal when SansAmp TRI-A.C. is in *British* mode with the *Drive* control below 12 o'clock will yield a very thin tone. This is caused by the Bright Boost capacitor on the *Drive* control, and inherent to classic Marshall amps (as mentioned earlier). We recommend decreasing the drive on the distortion pedal and increasing the SansAmp TRI-A.C.'s *Drive* control until you achieve your desired balance. You can also try opting for the *California* mode, which doesn't engage the Bright Boost capacitor in the *Drive* control.

5) Tone considerations in *British* mode. Due to the Bright Boost capacitor (see above), your guitar may sound thin when *Drive* is below 12 o'clock. By increasing *Drive*, you can attenuate the amount of distortion by lowering your guitar volume. We suggest experimenting until you find the balance that's right for you.

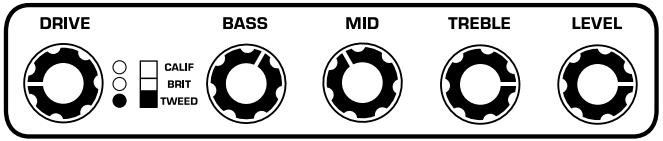
6) Character LED indicator lights. To conserve battery power, the Character LEDs will go out after approx. 10 seconds. If you prefer to have them on at all times, we recommend using a power supply.

7) Channel LED indicator lights. When the battery begins running low (around 6 volts), the channel LEDs (above the footswitches) will become noticeably dim.

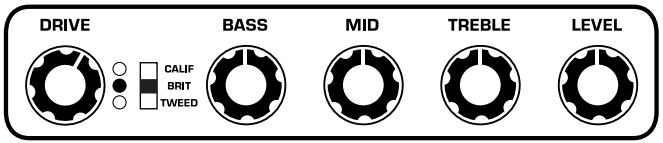
8) REMEMBER THIS WARNING: DO NOT run the speaker output of *any* amp directly into SansAmp TRI-A.C. Severe damage to the amp and/or SansAmp TRI-A.C. may result.

SAMPLE SETTINGS

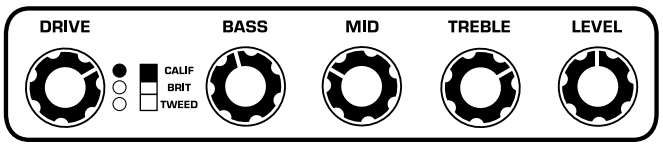
Fender® Twin-style (Factory preset Channel 1)



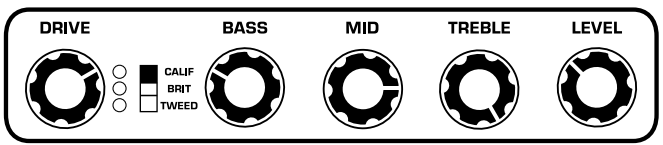
Marshall® Plexi-style (Factory preset Channel 2)



Mesa Boogie®-style (Factory preset Channel 3)

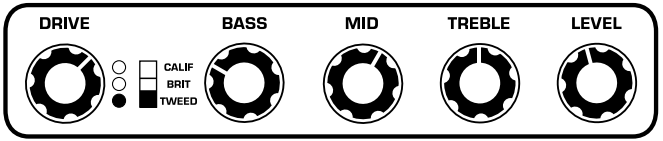


Fender® Tweed Deluxe-style

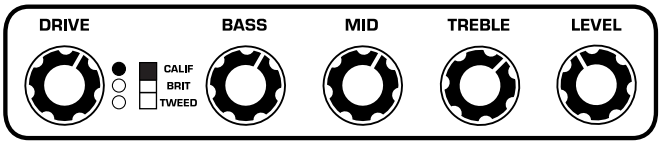


SAMPLE SETTINGS

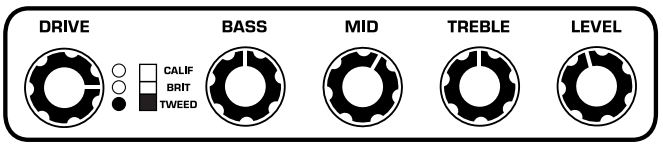
Fender® Deluxe Reverb-style



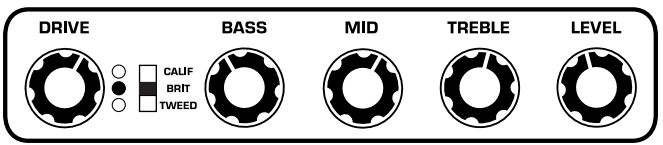
Blonde Bassman®-style



SRV-style

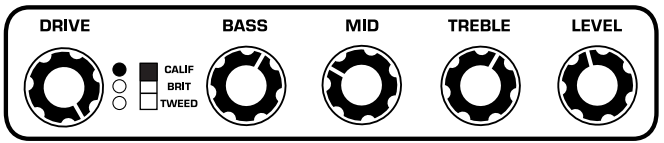


Vox®-style

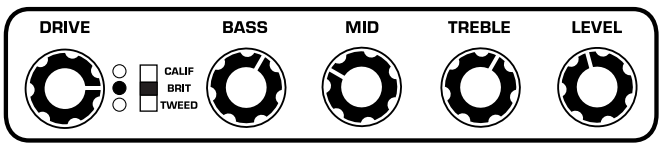


SAMPLE SETTINGS

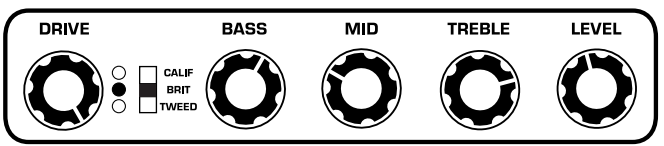
Metallica-style



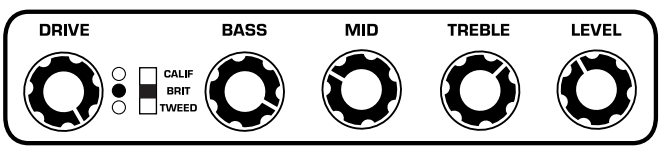
Van Halen-style



Pantera-style

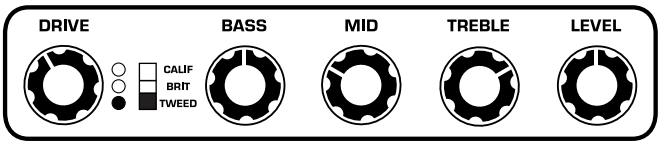


King's X-style (Dogman©)

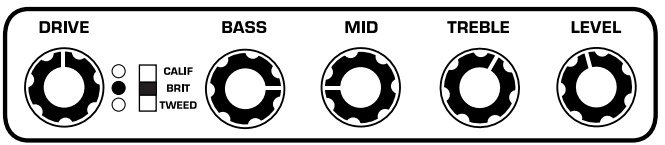


SAMPLE SETTINGS FOR BASS

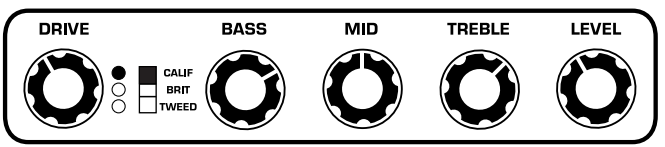
SVT®-STYLE



King's X-style



Fender Bassman®-style



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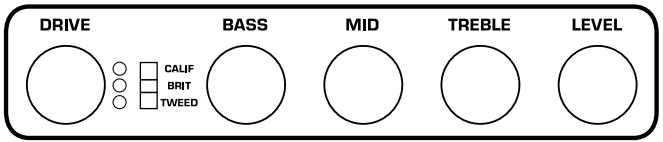
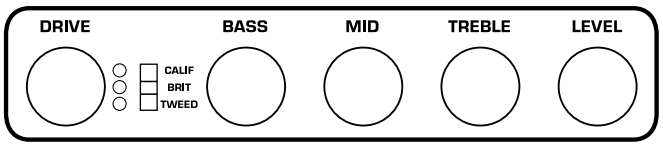
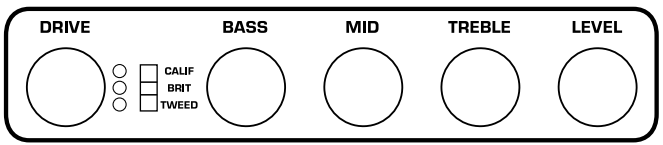
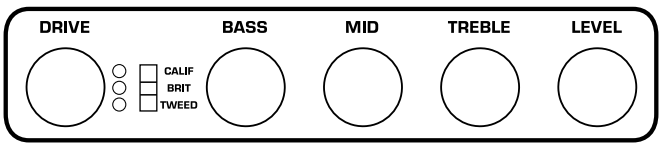
CUSTOM SETTINGS









CUSTOM SETTINGS

