

POWER REQUIREMENTS

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

NOTE: See page 3 for instructions how to change the prong assembly.

For replacements, contact your local dealer/distributor, or Tech 21. Maximum power consumption of the Fly Rig: 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. International residents should contact our local distributor, which can be found on the Support page of our website.

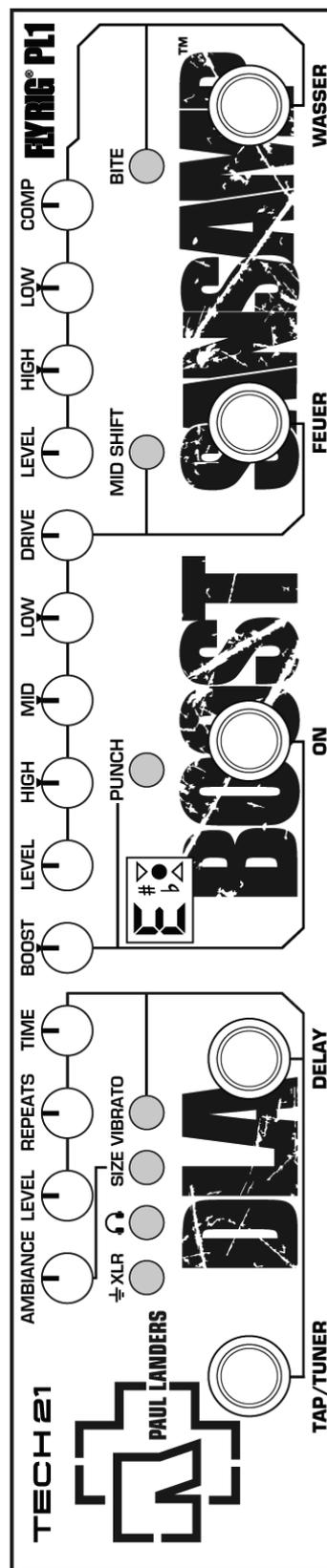
FOR PERSONAL ASSISTANCE & SERVICE:

Contact Tech 21 weekdays 10:00 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.



T: 973-777-6996 • F: 973-777-9899
E: info@tech21nyc.com • www.tech21nyc.com
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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.

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

PRODUCT OVERVIEW

A Tech 21 Fly Rig is more than a pedalboard. In a single pedal. And no board. Less than 13 inches long and weighing just over 20 oz., this sleek, compact unit embodies an entire rig. At its heart, is the all-analog SansAmp, which makes it possible to go direct to a PA or mixer. For effects, you have all the essentials and fun stuff, too. What you don't have are crackling patch cables, dying batteries or ground loops. No stinkin' van, heavy flight cases, cable spaghetti, and no dead weight.

With a Fly Rig, you can relax. For fly gigs across the globe, jamming at the local hang, and last minute sessions, you'll be the first one ready to go. You can stop stressing over what to pack and agonizing over what to leave behind. You can stop dreading cheesy backline loaners and overheating at the mere thought of your touring rig going down. Just pop your Fly Rig into your guitar case and head for the door. (Be sure to wipe that smile off your face when the rest of the band shows up sweating and out of breath.)

PAUL LANDERS PLI SIGNATURE FLY RIG

Known for staunchly rejecting any compromise of their vision or conforming to being politically correct, Rammstein is one of, if not *the* most unique bands on earth. Their internationally-acclaimed shows take the term “spectacle” to a whole new level. Their outspoken lyrics, driving rhythms and crunchy attacks come together in a contagious groove typically incongruous with industrial metal. Each member is devoted to the same uncompromising ethos, which is evident in their surprisingly tasteful musicality, creative wit and saucy humor.

Paul Landers has been a long-time user of Tech 21 gear, both the SansAmp GT2 and SansAmp PSA. While he liked the format of the Fly Rigs, they simply didn't have all the features he specifically wanted. Given Paul's long term relationship with Andrew Barta, it was a no-brainer to collaborate on a Fly Rig to fit his needs.

Just prior to serious discussions on the development, Rammstein were in rehearsals for their 2017 tour. Paul initially opted for, dare we say, a very high-end digital emulator/effects processor. When it unexpectedly went down, he grabbed his trusty SansAmp GT2. It was unanimously agreed by the crew, sound engineers, fellow band members, and Paul himself, the GT2 had more “air” and liveliness. This marked the initial design foundation for Paul's Signature Fly Rig.

Unlike our other Fly Rigs, the Paul Landers PLI Signature Fly Rig offers 2 SansAmp channels, one clean and one dirty. Other distinguishing features include a custom-designed Vibrato effect with tap tempo control, an Ambiance control with choice of atmosphere, and two modes of Boost.

Paul is known for his impish grin and waggish sense of humor, but the PLI Signature Fly Rig is brutally serious!

APPLICATIONS

For DIRECT RECORDING or DIRECT to PA. All of the tone shaping and cabinet emulation needed is already incorporated into the SansAmp section of the pedal. The PLI automatically converts your guitar signal to Low Z allowing you to plug into a variety of inputs that would normally load down your guitar's signal. It can be plugged into mixers (live and studio), workstation/recorders, and even directly into the sound card on a computer.

As a PRE-AMP or STOMPBOX with a guitar amp. You can connect the PLI in-line just as you would a standard distortion pedal. If the pre-amp of your amplifier is imparting too much of its own character on the pedal, plug into the low level input and set the pre-amp as clean and neutral as possible. As most amps tend to be on the bright side, you may need to start with High in the SansAmp section below 12 o'clock and adjust as necessary.

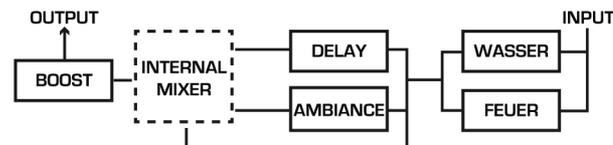
Also, be aware that most tube amps have a tone stack. When everything is on max, they tend to cut the mid range. So don't be surprised to find that the flattest sound is achieved with bass and treble at minimum, and mid at max. Since most tube amp passive tone stacks work in a similar fashion, we recommend this as a good starting point and adjusting to taste.

You can also plug into the effects loop return (if the amp has one). This will disable the entire pre-amp of the amp for a truer representation of the pedal's sound.

GOOD TO KNOW BEFORE YOU START

SIGNAL FLOW OF THE PAUL LANDERS FLY RIG

ALL ANALOG IN-LINE SIGNAL PATH



Delay and Ambiance are mixed in parallel.

SET LEVEL CONTROLS FOR UNITY GAIN

Set the level controls 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.

NOTE: When running the PLI Output directly to the PA, set the SansAmp Levels fairly high to achieve the best signal-to-noise ratio.

SET ALL OTHER CONTROLS AT NOON, just to get started.

CLIP WARNING

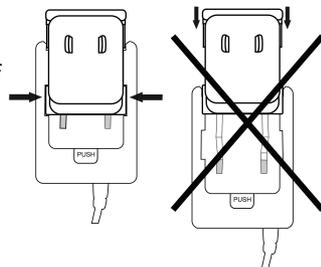
The Ambiance control in the DLA section has a built-in clip warning. Like a VU meter, it will flash yellow to warn you if the Fly Rig is being overloaded.

You can then trim the corresponding control(s) accordingly: Boost or the SansAmp Levels. Bear in mind that occasional blinks (peaks) are okay and can be expected when you dig into your strings, but it should not be continuously lit.

UNIVERSAL POWER SUPPLY

The included power supply is provided with a U.S. prong assembly installed. 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.

THE INS AND OUTS

1/4" INPUT: 1 megOhm instrument level. For normal operation, signal level to *Input* should be close to that of a standard electric guitar (approx -10dBm / 250mV). The input is designed with the same sensitivity and loading characteristic as a tube amp.

!! WARNING !! DO NOT RUN THE SPEAKER OUTPUT OF ANY AMP directly into a Fly Rig/SansAmp input. Severe damage will result.

1/4" UNIVERSAL OUTPUT: Unbalanced 1kOhm Low Z instrument level output. This output can be connected to High Z guitar amplifiers (or effects) as well as Low Z mixer and computer inputs. Output level is unity gain when pedal is in bypass mode. 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.



GUIDE TO FUNCTIONS and CONTROLS

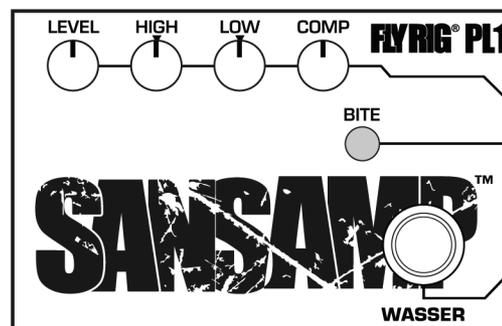
(in order of signal flow)

SANSAMP Sections:

The all-analog SansAmp technology is designed for a smooth, even response which enables the Fly Rig to run directly into mixers of recording desks and PA systems, as well as augment your existing amplifier set-up. It can also be used to enhance previously recorded tracks.

SANSAMP WASSER

The SansAmp Wasser (Water) section focuses on clean amplifier tones.



COMP: A single, continuously variable control 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. 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.

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 controls cut and boost. At 12 o'clock, they are flat.

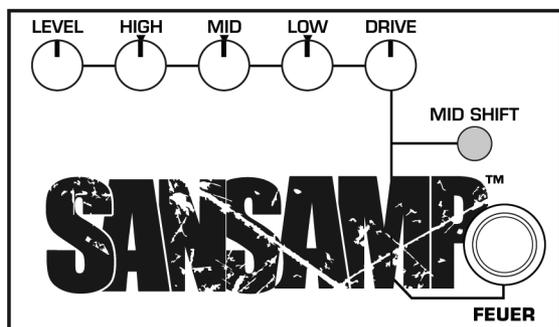
LOW is tuned to $\pm 12\text{dB}$ @ 120 Hz
HIGH is tuned to $\pm 12\text{dB}$ @ 3.3 kHz

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

BITE Switch: Engaged (in position), Bite activates a presence boost to the SansAmp tube amplifier emulation circuitry to provide extra clarity to the top end. It adds definition to your notes, provides an edgy sound with increased harmonics and a slight breakup.

SANSAMP FEUER

The SansAmp Feuer (Fire) section focuses on dirty amplifier tones.



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: On-board post-EQ section gives you full control, like having a studio mixing board at your fingertips. Unlike passive tone controls that only cut, these active controls cut and boost. At 12 o'clock (unity gain), they are flat.

LOW and **HIGH** are active shelving EQs, cut or boost ± 12 dB, with pivot point at 1K.

MID is tuned to ± 12 dB @ 700 Hz / 1400 Hz.

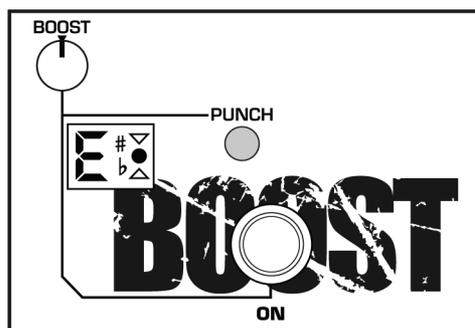
MID SHIFT Switch: Selectable between 700 Hz (in position) and 1400 Hz (out position).

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

Level Tip: For the best signal-to-noise ratio, especially when running the PLI directly to the PA, be sure the Level control is set at unity gain (matching the bypass signal),

BOOST Section

Dual-mode, post-SansAmp positive boost up to +6dB and "negative" boost down to -10dB.



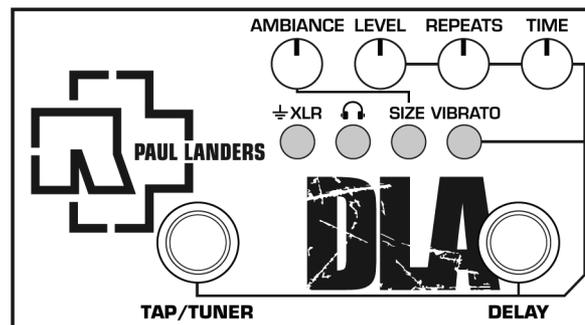
Punch mode (out position) provides pure volume adjustment and doesn't change the tone.

Punch mode (in position) enhances solos by engaging a wide mid-range boost.

DLA Section

Delay with Tap Tempo + Vibrato + Ambiance

The delay is voiced for the sounds of a vintage tape echo.



TIME: Controls the amount of delay. This single, continuously-variable control provides a smooth sweep up to 750 milliseconds of delay time. You can easily dial-in the exact amount of delay desired with one turn of the knob. Turning the Time control while playing will transpose the pitch of your guitar note, just like a vintage analog delay. In Vibrato mode, Time functions as a speed control.

REPEATS: Feeds back the delayed signal to the input of the delay circuit to generate the number of repeats. At minimum (7 o'clock), you will hear one repeat. As you increase the setting, the repeats will follow accordingly until they are almost infinite. At max, it will repeat infinitely.

Repeats Tip: When using the DLA in front of an amp, the amp will compress the signal and the repeats will become more pronounced. Therefore, you will most likely need to have the setting lower than you would when running through an effects loop. For instance, you may find a Repeats setting at 10 o'clock through an effects loop will yield 3 repeats. However, through the front of an amp, you may find a setting of 8 o'clock will give you the same results.

LEVEL: Triple function control adjusts the output level of the DLA section, serves as a clip warning (see page 2), and works as a depth control when in Vibrato mode.

TAP TEMPO: Dedicated footswitch makes it simple to just tap in the delay tempo or Vibrato speed you want during your performance. Tap Tempo will override the Time setting (and conversely, turning the Time knob will override the Tap Tempo). The Tap Tempo works in Bypass so you can set it ahead of time. A special feature of the Tech 21 Tap Tempo is that it will not change the pitch of your guitar tone when you change the pace. This provides a seamless transition for on-the-fly adjustments if your drummer drifts.

VIBRATO

Engages a vibrato effect and alters the functions of Time and Level: Time controls the speed of the vibrato. Min = Slow; Max = Fast.

Level adjusts the depth of the vibrato. At minimum, there is no effect.

Note: You can also use the Tap Tempo to control the speed, which will override the Time control (until you readjust the Time control manually). Also note, Repeats is disabled when in Vibrato mode.

AMBIANCE

This single, continuously-variable control provides a smooth, full sweep to easily dial-in the amount of ambiance desired. Choose from:

Out position = Close mic'd ambiance.

In position = Standard room ambiance.

Note: Ambiance will automatically be on when Wasser or Feuer is engaged. Turn to minimum when "off" is desired.

OTHER GOODIES

CHROMATIC TUNER

The TAP/TUNER footswitch engages the chromatic tuner. Simply hold the footswitch down to engage the 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.

When you're finished tuning, simply hit the footswitch to disengage.

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 amplifier, as it will easily clip the signal.

NOTEWORTHY NOTES

1) Using the Fly Rig with headphones. Settings may sound brighter through the headphones, so simply adjust the controls accordingly. Remember to disengage the switch when going direct to a mixing board or amplifier, as it will easily clip the signal.

2) 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.

3) 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.

4) 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 so that the clip light barely comes on when in Bypass, and have the tone controls positioned flat. If you need to boost, do so slowly and sparingly. Also check for pickup interference by moving your guitar or turning the volume off. Be aware single coil pickups are more likely to generate noise.

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

Place the following effects BEFORE the Fly Rig:

Phaser/Vibe, Overdrive, Wah.

Place the following effects AFTER the Fly Rig:

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.

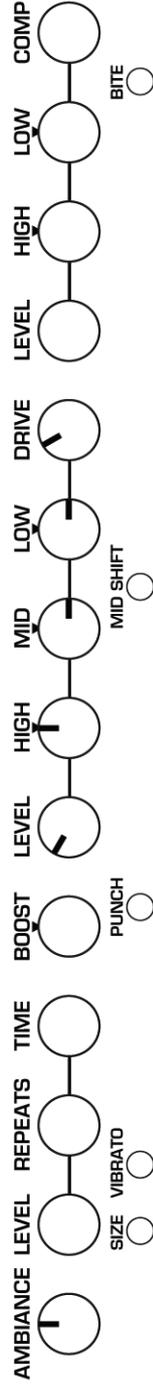
ON (IN) OFF (OUT)

NOTE: When there are no knob indicators present, that function or section is not engaged.

SAMPLE SETTINGS

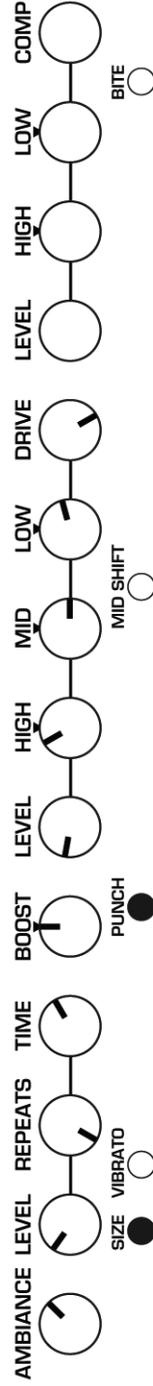


PAUL LANDERS/Main



9

PAUL LANDERS/Lead



Note: All of Paul's settings are based upon using a Les Paul-type guitar with passive pickups, running ampless direct to the PA, and in the studio.

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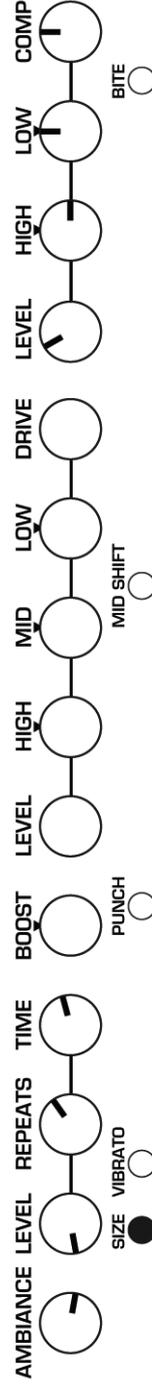
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SAMPLE SETTINGS

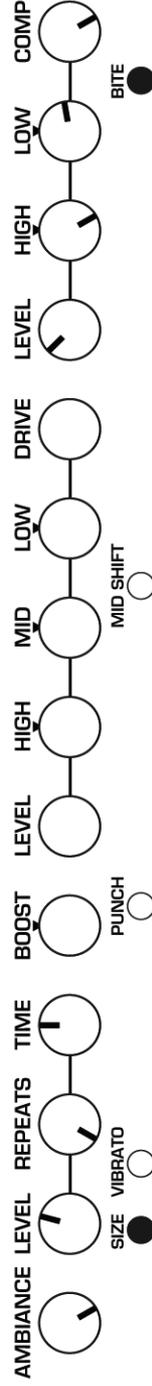


PAUL LANDERS/Clean



10

PAUL LANDERS/Surf



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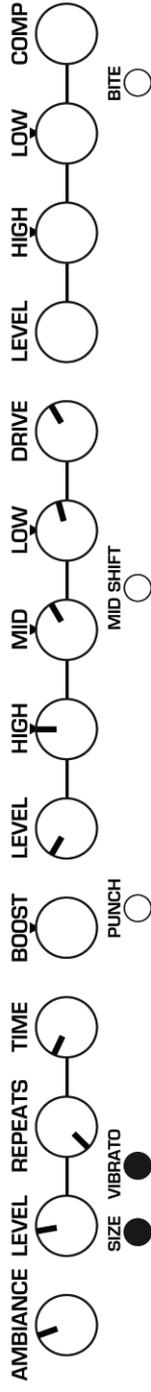
ON (IN) ●
OFF (OUT) ○

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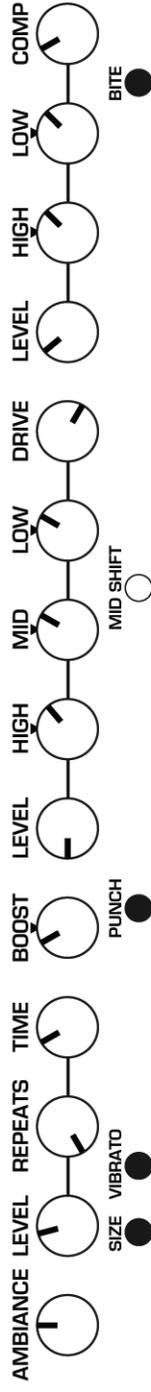
SAMPLE SETTINGS



PAUL LANDERS/Doom



METALLICA/Ride the Lightning-style



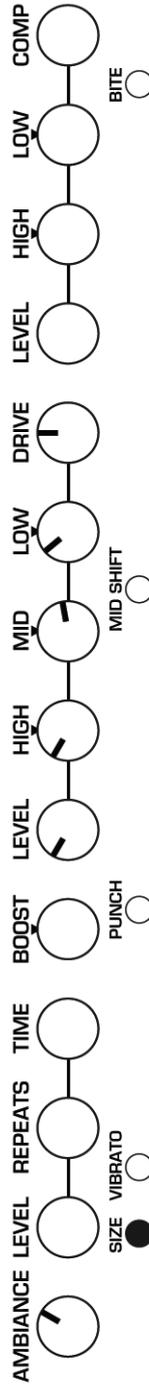
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NOTE: When there are no knob indicators present, that function or section is not engaged.

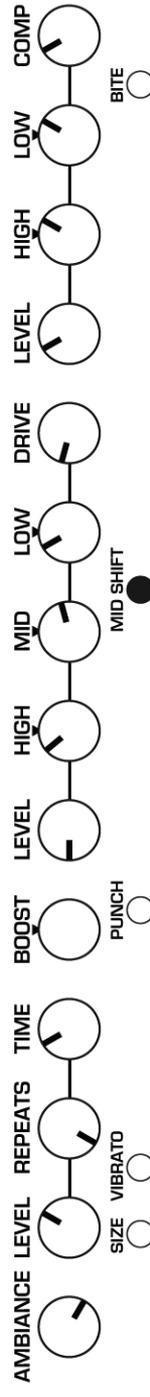
SAMPLE SETTINGS



SCORPIONS/Hurricane-style



NIRVANA/Come As You Are-style



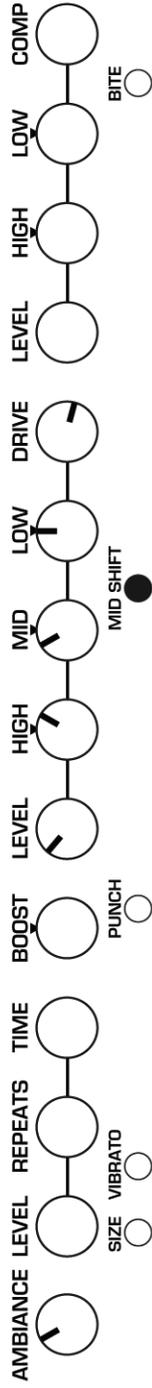
ON (IN) OFF (OUT)

NOTE: When there are no knob indicators present, that function or section is not engaged.

SAMPLE SETTINGS

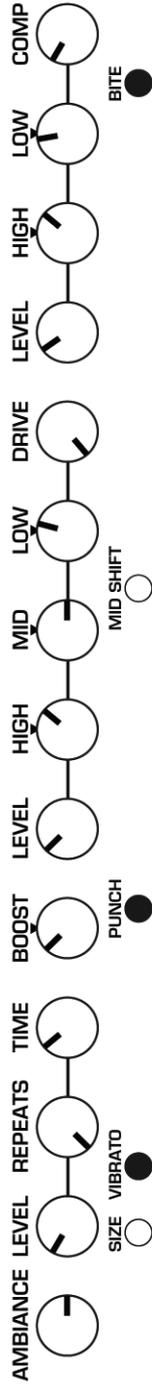


AVENGED SEVENFOLD-style



13

DEF LEPPARD/Photograph-style



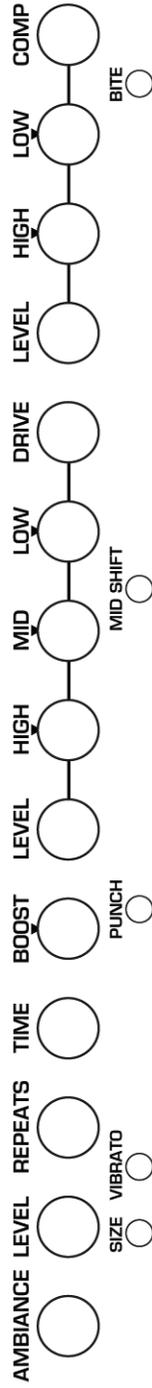
Names of sample settings are intended for descriptive purposes only and should not be construed as an endorsement or affiliation with the companies, products, or artists named, except, of course, Paul Landers.

ON (IN) OFF (OUT)

CUSTOM SETTINGS



Name: _____



14

Name: _____

