

Guitar Processing

Hardware

G-System
Nova Pedals
G-Natural
Classic Pedals
VPD1
SCF
Vintage Pedals
G-Sharp
G-Switch
G-Force
G-Major
G-Minor
Konnekt
PowerCore

Software

TC-Thirty
Tubifex



The TC Guitar Heritage

TC Electronic emerged in the midseventies rapidly building a name for itself in the world of guitar pedals. When founders John and Kim Rishoj decided there wasn't a pedal on the market good enough for them they quickly went to work on what is now a classic guitar pedal – the SCF. Pedals like the SCF soon became a standard in the industry and the preferred choice of many guitarists around the world. Over three decades TC Electronic has risen to become a leading manufacturer of a wide variety of audio equipment, recognized for their superior and excellent quality. At TC we have always been true to our first love - guitar processing. Products like G-System and G•Force testify to that, and today TC is acknowledged as a leader in guitar effects processing.

Building on that legacy and pushing the boundaries even further, we're constantly adding new ground-breaking guitar products to our catalog, solidifying our leading position in the market. We are excited to welcome acoustic guitar players to our wide range of users with the latest addition to the TC family: G-Natural.

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G-System – One Small Step For Man ...

More than Meets the Eye

G-System is the world's first complete high quality floor based Guitar System. From guitarists seeking the best to seasoned professionals looking for the ultimate, the superior quality of G-System will not disappoint. Delivering a complete and uncompromised package of effects, control and integration, no other product will match the flexibility or the quality of the G-System.

Integrate and Adapt

For every guitar player flexibility is key - two setups are rarely the same. The G-System enables you to integrate and simplify your existing system into one complete setup. If the need arises to add more effects, loops or control, adding extensions to the G-System is easy. With its unique combination of two DSP sections providing the very highest quality effects on the market, analog loops, amp switching, floor control, and even 9VDC power outputs for your pedals, the G-System offers the highest level of integration attainable.

It's not just Quality, it's TC Quality

Every guitar product from TC that has hit the market, has been celebrated for its ultimate sound. The G-System is no exception, and it sports the latest hardware technology and software innovations. All processing has been fine-tuned and optimized in the TC laboratories, resulting in a superior sound quality that will spellbind your audience.

Fully Fledged Flexibility

Choose between a rack or a floor based setup, decide how the effects are routed, tailor the footswitch layout, and choose from more than 25 different on-board effects.

Sturdy and Stable – It's Built for the Road

A live product must be built to live on the road, and G-System has been designed to do just that! The G-System user interface and mechanical design are truly unique. With the heavy duty aluminum face plate, extruded supports and the 18 giant metallic chrome switches, stability is ensured and durability is a given, no matter how hard life gets on the road.

G·SYSTEM
INTEGRATED EFFECTS & MANAGEMENT

... One giant leap for guitar effects





Pre Effects

Effects that are typically used prior to your “crunchy effects” are found in the pre effects section. The pre-loop DSP section of G-System features a high impedance instrument input and full 96kHz/24bit conversion and processing. This high resolution processing ensures maximum preservation of the guitar’s original harmonics which are vital to the character of any over-drive pedal or preamp.

Filters

The filter section allows you to select between touch- and manually controlled filters, ranging from wah-wah over formants to high peak resonance filters.

Compression

The compressor section enables perfect dynamic control of the previous filters, a pumping style compressor or the more transparent compression style that gives smooth dynamic control and lengthy sustain.

Post Effects

The post effects section includes all the effects that belong after the ‘crunchy’ section.

Noise Gate

The post effect section features an ultra fast noise gate allowing removal of background noise from potential high gain pedals or preamps when not playing.

Modulation

Modulation effects of your choice, including the famous TC chorus, flangers, phasers, tremolo, vibrato and more, are available in the modulation section.

Pitch

The detune feature adds to your stereo image, while whammy and octavers allow for more effected sounds. The regular pitch shifting features up to a two octave shift. The intelligent pitch allows you to choose a scale and then tie the pitches to the notes played, creating sounds and harmonies truly out of this world.

Analog Pedal Loops

It is a well-known fact that any disengaged pedal will eat into your guitar tone. The 4 analog loops in G-System give you full preset control as well as on-the-fly enabling/disabling, allowing “true bypass” of any pedal. The 5th loop is custom designed for pre-amp insertion. Buffered driver design of the insert loop allows for extra long cable runs with no loss of audio quality.

Amp Switching

4 relay switches give you remote analog control of preamps and amps. Relays are under G-System preset control and can be controlled on-the-fly as well.

Delay

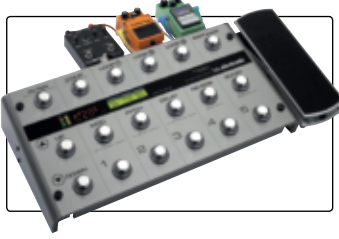
The delay section sports more than 6 different effects, including legendary 2290 dynamic delay, reverse delay, tape echo and more. All delays feature true “spillover” allowing repeats of the delay to ring out across any preset change. Tap tempo is a given and can of course be tied to MIDI clock.

Reverb

Reverbs from the famous TC pallet are included. Plates, rooms, springs and halls are available in the reverb section, all specifically tuned and tailored for guitar.

But wait there’s more...

The G-System holds numerous extras. A chromatic tuner and three band EQ are included. The boost function makes your ‘fill’ or solo standout at the flick of a switch, all tempo based effects can be individually controlled by tap tempo or MIDI clock, and numerous parameters are under expression pedal control.



Analog "True Bypass" Loops

Keep your original tone with the 4 analog 'true bypass' pedal loops, all under preset as well as "on-the-fly" control. A 5th loop can be used for inserting a preamp or a 5th pedal in your setup.



Rock Solid User Interface

Direct access user interface via 6 rotary-switch encoders. Not only are these encoders protected by the heavy duty chrome switch housing, but vital components are protected below. With no vulnerable plastic knobs and no obvious openings G-System is sealed against dust, dirt, moisture and the inevitable "liquid accident" on stage.



Editor

The editor adds further versatility to your G-system. With the included software editor for Mac and PC you can tweak, store and pick the perfect presets for that upcoming gig - all from one intuitive editor screen.



On the Floor or in the Rack?

Do you prefer to have your pedals right next to you or would you rather secure them in your rack? The GFXo1 19" 1RU effects processor can easily be removed from G-System and rackmounted - the decision is yours. A single cable connects the GFXo1 with the G-System floor unit putting your stomp boxes and messy cables out of sight while keeping the power and control under foot.

V1 and X1 – Control for your G-System

Expected shipping Summer 2007

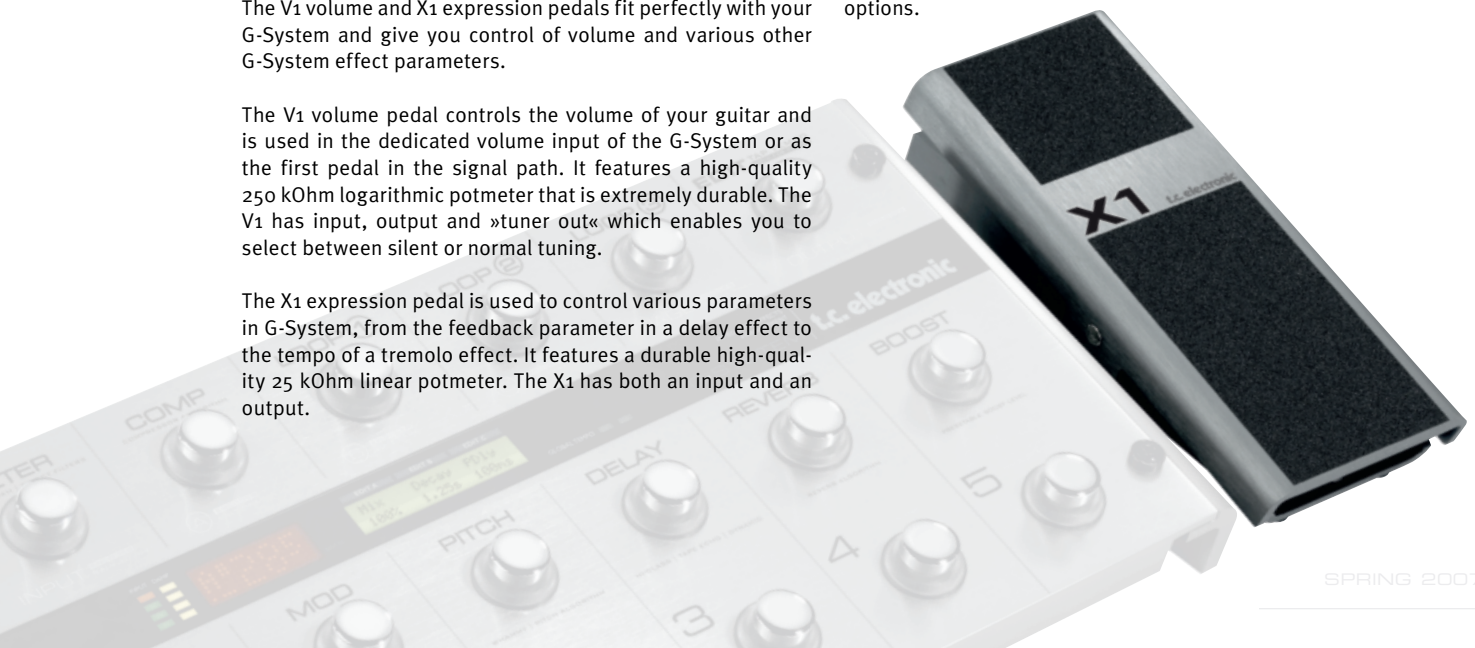
Control. It's essential for any guitarist. Control of your riffs and licks. Controlling your picking and fretting hand as you rip into that scorching solo. Now, TC Electronic offers you complete control of your effects as well with the V1 volume and X1 expression pedal.

The V1 volume and X1 expression pedals fit perfectly with your G-System and give you control of volume and various other G-System effect parameters.

The V1 volume pedal controls the volume of your guitar and is used in the dedicated volume input of the G-System or as the first pedal in the signal path. It features a high-quality 250 kOhm logarithmic potmeter that is extremely durable. The V1 has input, output and »tuner out« which enables you to select between silent or normal tuning.

The X1 expression pedal is used to control various parameters in G-System, from the feedback parameter in a delay effect to the tempo of a tremolo effect. It features a durable high-quality 25 kOhm linear potmeter. The X1 has both an input and an output.

Both pedals work flawlessly with the G-System and complement it perfectly from a visual standpoint. Besides that, both pedals are made with top quality components and road-worthy construction methods. Of course both the V1 and the X1 pedals are a worthy addition to any G-System, but they work with any standard pedal board that has volume and expression pedal options.



Nova – Your Tone is Everything

Expected shipping Summer 2007

Built upon the legacy and knowledge of TC's world-renowned TC 2290 Dynamic Digital Delay and legendary reverb processors the release of the Nova pedals raises the bar for guitar effect pedals and redefines what it means to be "state-of-the-art". The ND-1 Nova Delay and NR-1 Nova Reverb offer uncompromised studio quality digital effects in a compact floor-based design.

Your tone is everything. TC knows you have numerous choices when considering effects that will capture and enhance the sounds that are in your head. Many manufacturers offer digital delay and reverb solutions, but none can compare with the overall performance and tonal quality of TC's Nova series.

ND-1 Nova Delay

Digital stereo delay pedal with two settings: Manual, which represents the current position of the knobs and Preset, which is a stored sound that can be recalled at any time. These may be selected from control buttons or the manual/preset footswitch.

The ND-1 Nova Delay pedal features 6 different delay types: Delay line, dynamic, reverse, ping-pong, pan and slap-back and each of these types can be combined with a delay style ranging from vintage tape to modern digital delay. This unique feature allows you to mix and match your delay type and style to create unique sounds.

Both single delay and dual delay lines can be applied to any type and style using the tap tempo switch or delay time knob to determine the speed of the delay.

Three different types of modulation (light, medium and heavy) can be applied to any of the delay types – a feature originating from the legendary TC 2290 Dynamic Digital Delay processor. The all-new Audio Tapping™ technology enables you to set the tempo of the delay by playing a rhythm into the pedal while holding down the tap tempo switch. You can now set the tempo of the delay using your most important asset: Your playing.

Other great Nova Delay features include the ability to choose between ms (millisecond) and bpm (beats per minute) read-out, decide if you want spillover on none, one or both settings and turn global tempo – where tap tempo determines the delay time on both settings - on and off.



Nova Delay Features

- ▶ 6 studio quality digital delay types
- ▶ Two switchable settings: manual and preset
- ▶ Audio Tapping™ - audio-generated tap tempo
- ▶ Modulated delay
- ▶ Delay spillover

NR-1 Nova Reverb

Digital stereo reverb pedal with two settings selectable via the two footswitches: Manual, which represents the current position of the knobs and Preset, which is a stored sound that can be recalled at any time.

The pedal features 5 different reverb types: room, spring, hall, plate and specials. Choose between anything from the warm vintage sounding Classic Spring to the pristine and stunningly realistic TC Classic Hall or any setting in between.

The NR-1 Nova Reverb also has a unique new feature called DynaMix™. DynaMix™ acts as a dynamic ducking effect that turns down the reverb while you're playing and turns it back up again when you're not playing. This prevents the sound from getting muddy – especially when using large hall reverb types – but will still give you that huge live venue effect while the notes decay. The DynaMix™ effect can also be reversed, so the reverb is turned up while playing and gated when the input signal falls below a certain level, producing a truly unique and out-of-this-world effect.



Nova Reverb Features:

- ▶ 5 studio quality digital stereo reverb types
- ▶ Two switchable settings: manual and preset
- ▶ DynaMix™ - dynamic ducking reverb

G-Natural – Acoustic Breakthrough

Expected shipping Summer 2007

The world's first multi-effects processor to address the serious acoustic guitar player

With G-Natural you no longer have to put your guitar sound in the hands of the sound engineer or to put up with effects designed for electric guitars to boost your performance. It goes without saying that effects for electric instruments do not take the construction of a hollow body acoustic guitar into account.

High quality effects for acoustic guitar

G-Natural houses a suite of high quality effects fine-tuned for acoustic guitar. It's all you will ever need to cut through to your audience: Compression, EQ, Boost, Modulation (Chorus, Detune, Thicken, Flange, Panner, etc.), Reverb and Delay.

Versatility

With both a built-in mic preamp and standard instrument inputs you can choose between using a piezo or pickup system or miking your guitar with a condenser mic. Or why not do both and mix the signals inside G-Natural to get the best of both worlds?

G-Natural comes with 99 factory settings optimized for a wide variety of musical genres and playing techniques. The 99 user-customizable presets allow you to add that crucial personal touch to your sound.

G-Natural's mic pre can also be used for vocal performance. Just put G-Natural in song mode and you automatically get a vocal strip EQ and reverb block. The reverb can be bypassed via a footswitch to avoid unwanted effects when you're presenting the next song.

Topping an already packed feature list, a built-in tuner, digital I/O, expression pedal input and MIDI make G-Natural the number one multi-effects solution for the serious acoustic guitar player – all you need is a fresh set of strings, a load of killer tunes and you're good to go.



Features:

- ▶ Floor-based multi-effects processor ▶ 10 high quality TC effects tuned for acoustic guitar ▶ Mic preamp for vocals or guitar
- ▶ Built-in tuner and boost ▶ Road-ready and portable design

Stompbox Classics: Quality-driven, History-proven

Your search for true vintage sound ends here! TC Electronic's versatile range of classic vintage guitar and bass effects pedals takes you on a trip in amplified music; from acid rock over early hardrock to funky beats of the 70s and further to the many contemporary styles that truly cherish their roots.

The TC pedals are guaranteed to awaken any slumbering desire to revisit the past with today's technology. All pedals are built on a classic approach to guitar effects and are perfectly aligned with the TC legacy. Whether you go for warm tube-like overdrive/distortion or rich vintage delay you'll soon find yourself hooked on the TC sound craving for more of that crisp and authentic tone.



Classic Booster + Distortion

This boost was made for rocking! Close encounters with thousands of foot soles, millions of miles on the road and a history of being kicked and trot on, this pedal, if any, has truly earned its claim to fame. Whether you use this baby as an always on signal booster to make your tubes work harder, as an occasional boost for highlighting a solo, lick or passage or as a distortion pedal to go with a clean amp, this pedal will always stay true to your tone with absolutely no coloration or degradation of the original signal.



Classic Sustain + Parametric EQ

One of the true grails of vintage effects pedals. This one really enhances your tone. Go from subtle compression to extreme sustaining effects at the tweak of a knob. This sustainer will prolong life of even your weakest tone otherwise destined for premature death. The Classic Sustain + Parametric EQ gives you studio quality compression in a pedal. Crank it to the extreme and it'll give your sound that percussive "thud" brilliant for funk or country. And with its parametric EQ you're in full control of which frequencies to target.



Classic TC XII Phaser

From ethereal sounds to extremely grungy effects – in your phase! The unsurpassed sound quality of the TC XII Phaser has made it a true classic among vintage pedal collectors. While other effects may sometimes be used to add subtle and almost inaudible nuances to your tone, the TC XII Phaser never leaves you in doubt whether or not it is on. The TC XII Phaser can be used in numerous ways - from clean funky chords over overdriven riffs to heavily saturated leads.

VPD1 – The Vintage Pre Drive Pedal

The Vintage Pre Drive is in essence a basic drive pedal but with an additional front end boost section. This extra stage provides an additional level of overdrive in the same pedal.

On top of that the resonance filters allow you to emphasize the top or mids, fine tuning your boosted tone.



SCF pedal – The Advanced Effect Pedal

The SCF has earned a reputation as one of the best sounding chorus pedals in the world. The ultra clean, smooth and clear tone of the SCF allows you to maintain the original tone and characteristics of your instrument.

Technically way ahead of its time, with the incredible dynamic range and lack of noise, the SCF is still in this new millennium a top selling product and a “must have” on many guitar pedal boards.



Vintage Pedals Series



Vintage Octa Screamer

The Vintage Octa Screamer is not for the faint at heart! It recreates the famous and instantly recognizable octave doubling effect immortalized by Jimi Hendrix. The Vintage OctaScreamer is based on a unique new circuit design that greatly improves tracking and doesn't kill sustain and overtones like other octavia pedals are prone to do. It also includes innovative new features refining an already legendary effect. Use the mix knob to blend in the octave effect and transform the pedal from a full-blown octavia to a fuzz... and everything in between. The built-in 30 dB(!!!) treble boost features a specially tuned filter circuit that pushes the octave effect to new extremes. Activate it to generate screaming overtones from outer space and blast your tone beyond the stratosphere.

Expected shipping Summer 2007





Vintage Distortion

Often versatility is called upon and the Vintage Distortion pedal gives you all the choices. From jazzy laid-back sounds to mega fuzz sledge hammer action that will blow your toupee off. With the boost function bypassed you'll get a sound that makes you think of late night jazz sessions. Turn on the boost and your guitar is on the fast track to roaring thunders similar to legend rock albums of the past. Adjust the Tone knob for that extra edge to your sound – it won't have an effect on your original sonic quality, so crank it up!



Vintage Dual Distortion

The Vintage Dual Distortion brings you back in time. The full-bodied vintage sound is pleasantly warm and crispy, and adds solidness to the bottom that spurs memories of the past. Switch between the two gain settings and enjoy the power and the mood of dual distortion. With the color filter you can get that extra edge to the top end, while keeping the original sound intact. Satisfy your longing for vintage distortion.



Vintage Bass Distortion

Add extra punch and roar to your bass. The Vintage Bass Distortion will give you awe-inspiring distortion that preserves your natural musical expression while adding loads of hurling fuzz to the bottom. Apply grandiose sustain in normal mode, enriching the overtones and enlarging the bottom. Engage the boost and you're on the highway to Fuzz'n'Buzz. Control the blend of distortion and your original tone with the mix factor knob. Beware that you don't crush, bash and trash your amp with this bass pedal.



Vintage Delay

The Vintage Delay will instantly bring you back to the time of warm, lush, "all-tube" echoes. Resurrect the tape echo of the 60's and recreate the "analog" temperate sound of the tubes. Tap-tempo lets you set the pace, and several control knobs gives you the power to be delayed, but not late.

Vintage Compressor

Do you want true and original compression? The Vintage Compressor gives you an uncolored and unbiased sound. With clarity and dynamics of virtuosic dimensions and steadfast character, you can crank up the compression level to max. Even out any indecisive signals by cranking down the high-input signals and boosting the low ones - and do it without losing any of the tasty lucidity and dynamics of your original sound. Choose slow attack times and go completely percussive, or choose fast attack times for loads of sustain.



Vintage Overdrive

The velvety yet crusty and crunchy sound that comes from the Vintage Overdrive will make your guitar sing. Normally you would have to use an old tube amp to acquire the balmy and poignant overdrive that this pedal delivers. Your dynamics are loyally reproduced and the Vintage Overdrive will give you deliciously sweet harmonics and a broad natural sounding tonal spectrum. The mid-range boost evokes the sounds of the past.



Vintage Tremolo

Remember those tube amps with that extremely creamy and alluring tremolo? The Vintage Tremolo reconstructs exactly that sound, yet it gives you all the power to adjust according to your taste or mood. If you dig a more saturated expression, just boost the signal. If you want to go really slow and really deep adjust the speed and depth knobs. The mode knob lets you switch between soft and hard tremolo. Don't be surprised if you get the tremors the first time you use the Vintage Tremolo.



Vintage Tube Primer

The Vintage Tube Primer certainly lives up to its name. It delivers the much sought after vintage overdrive, and features an independent boost section that will transform your solos from audible into awesome. Both effects can be run separately or combined, making this a 3-in-one pedal: A booster, an overdrive or a booster + overdrive for maximum sonic impact.



G-Sharp – Rack Deep, Pedal Simple

Getting true rack mount quality effects for your guitar rig was never easier. G-Sharp is no jack of all trades, but rather a master of the most essential digital effects for guitar — reverb, modulation, and delay.

Throughout the years TC has been recognized as a creator of superior technology and highly intuitive user interfaces. G-Sharp builds on that legacy giving you a highly sophisticated solution with a no nonsense musician-friendly faceplate. If you want simple footswitch control, but no compromise on the effects quality, G-Sharp is cut for you!



G•SHARP
GUITAR MULTIEFFECTS | REVERB

Features

- ▶ 15 world-class guitar specific reverbs ▶ 15 guitar delays and modulations ▶ True delay spillover ▶ 2.5 seconds of delay ▶ Ease of use - if you can operate a pedal, you can operate this ▶ 256 effect combinations and 99 user presets ▶ Tap tempo of delays or modulation ▶ Direct footswitch control with TC G-Switch ▶ “Kill dry” function ensuring optimal signal path in parallel loops ▶ TC G-Minor compatibility - plug and play ▶ Full MIDI compatibility (MIDI In/Out) ▶ Built-in auto sensing power supply - no wall-wart!
- ▶ Mono and stereo compatible - will fit in virtually any chain of pedals or amp effects loop ▶ No-nonsense analog style user interface ▶ Digital I/O and MIDI clock tempo sync



Editor

With the included software editor you can exchange presets with other G-Sharp users and tweak, store and pick the perfect presets for that upcoming gig – all from one intuitive PC editor screen.

G-Switch

Nothing, but sturdy hard-wearing quality built to endure life on the road. 3-button full-metal casing standard footswitch available for G-Sharp, giving you remote control of the most important features such as preset up/down, bypass, effects mute and tap tempo.

G•Minor - The Versatile MIDI Footswitch

G•Minor is a multi-purpose MIDI triple footswitch that sends and receives MIDI information. It allows for specific remote control of the TC Electronic G•Major but can also control any MIDI device.



G-Force: The Benchmark of Rack Guitar Effects Processing

Uncompromising Sound Quality

The legendary G•Force features a variety of great sound effects in an easy to program and fun to operate single rack unit. State-of-the-Art DSP technology, proprietary DARC™ chip and 24 bit resolution give you massive memory, high speed processing and uncompromising sound quality.

Create the Sound You Want

Run 8 full-blown stereo effects simultaneously in any combination and order without sacrificing the integrity of your original tone. Create the sound you want regardless of style or complexity, from mild to wild or from clean to nasty!



Features

► DARC™ Chip Technology ► Presets: 225 factory/100 user ► LED “Billboard” allowing you to view preset number, tap tempo rate or tuner pitch from clear across the stage ► Settings for a wide variety of popular MIDI controllers and expression pedals ► 24 bit A/D - D/A Converters ► 24 bit S/PDIF digital I/O, 44.1-48kHz

Run up to 8 Effects Simultaneously:

► Delay ► Chorus/Flanger ► Reverb ► Intelligent Pitch ► Compressor ► Pan/Tremolo ► Drive ► Filter/EQ ► Phaser ► Wah-wah ► Auto-wah ► Resonance-filter ► Multi-tap Delay ► Noise-gate ► Chromatic Pitch ► Auto-panner ► De-tuner and more

G-Major: Affordable Guitar Multi-Effects Processor

Based on the G•Force Heritage

The TC Electronic G•Major benefits from the company’s dedication to high quality guitar processors. Following in the footsteps of the G•Force, the affordable G•Major makes a technology available to you that is far beyond your expectations. G•Major can run eight different effects and a tuner simultaneously, and offers real-time control of a number of parameters through MIDI or pedal input. The preset change of the G•Major is fast and smooth, and supports true spillover of delays.

A Multitude of Effects....

The G•Major is strictly effects, which means that it will be a perfect addition to your preamp. Effects are organized in blocks, and each block contains several effect types to choose from. The Delay block for instance, holds: Stereo Delay, PingPong Delay, Tap Delay and Dynamic Delay. There are more than 25 algorithms inside. Make the most of them instantly!



Features

► Delay, Reverb ► Chorus, Flange ► Pitch ► Filter, Modulation ► Compressor ► Noise Gate and EQ ► Presets: 100 factory/100 user ► Preamp Relay Switch ► Chromatic Style Tuner ► 24 bit A/D - D/A converters ► 24 bit S/PDIF digital I/O, 44.1-48kHz

G•MAJOR
GUITAR PROCESSOR

Konnekt Your Guitar

Konnekt is the ideal audio interface to capture your guitar riffs and licks on a computer. Both Konnekt 24D and Konnekt 8 feature dedicated guitar and bass input circuits. No need to mic up your guitar amp, just connect your guitar or bass directly into either of the two front panel Hi-Z guitar inputs and apply your favorite choice of guitar software to your recording. The built-in Hi-Z inputs are based on circuits that are tailor-made to preserve the original tone and sonic quality of guitar and bass instruments.

The Fabrik C channel strip and Fabrik R reverb known from TC's PowerCore platform are built into the Konnekt 24D and they work even when the unit is used in stand-alone mode. Fabrik C allows you to shape your guitar tone even better, while the Fabrik R has that TC Electronic reverb that is the basis of many classic guitar tones.

Konnekt 24D's chromatic guitar tuner allows you to tune without disconnecting from your recording setup. Assigned to your computer, its scalable screen size facilitates easy cross-stage and cross-studio monitoring even at great distances.



The tuner also runs in stand-alone mode when assigned to Konnekt 24D's front panel light ring. It's got optional strobe mode or point mode tuning for the visually oriented and can generate a pitchable reference tone for acoustic tuning.

Konnekt 8 is the ideal solution for guitarists who want the highest possible sound quality from input to the recording application, but don't need the built-in effects of Konnekt 24D for their guitar sounds.

konnekt 24D



konnekt 8



PowerCore and Guitar



Not only is the PowerCore platform very appropriate for recording guitar, PowerCore even has dedicated guitar plug-ins. TC Thirty is a virtual model of a classic British '61 Vox amplifier, providing the sound and behavior of the "normal channel" found on that amp.



PowerCore PCI mkII and PowerCore Express Internal Power



PowerCore Unplugged DSP Card Only



PowerCore FireWire External Power



PowerCore Compact Portable Power

Included Plug-ins:

- 24/7c
- Character
- Chorus•Delay
- Classic Verb
- Dynamic EQ*
- DeNoise*
- EQsat Custom
- Filtroid
- Master X3
- Mega Reverb
- PowerCore CL
- PowerCore o1
- Voice Strip
- Tubifex

*not included with PowerCore Compact



TC Thirty – virtual guitar amp based on AC30

TC Thirty is a virtual model of the classic British Vox amplifier from 1961. Relying completely on PowerCore for processing, it provides the characteristic sound and behavior of the "normal channel" found on that amp.

Available as optional Plug-in.

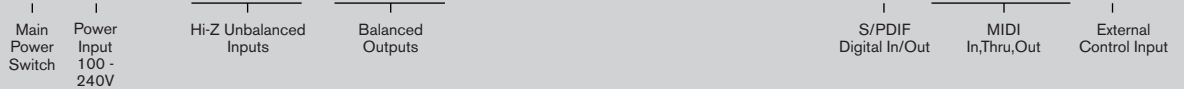


Tubifex – virtual guitar amp

This virtual guitar amp has 3 tube stages and a speaker simulator for truly convincing amp modeling. The tubes are based on classic 12AX7 tubes, the modeled speaker was created from an actual impulse response of a 2x12 cabinet, including microphone positions.

Included with all PowerCores

More information about Konnekt and PowerCore in the Computer Recording brochure.



| | | | |
|------------------------------|--|--|--|
| Instrument Inputs | | EMC | |
| Connectors: | Two 1/4" phone jack, pseudo-balanced | Complies with: | EN 55103-1 and EN 55103-2 FCC part 15, Class B, CISPR 22, Class B |
| Impedance: | 1 Mohm | Safety | |
| Max. Input Level: | 18 dBu | Certified to: | IEC 60065 / EN 60065/ UL 60065 / CSA E60065 |
| Min. Input Level for 0 dBFS: | -6 dBu | Environment | |
| Sensitivity: | -6dBu to +18 dBu | Operating Temperature: | 32° F to 122° F (0° C to 50° C) |
| Loop 1-4 | | Storage Temperature: | -22° F to 167° F (-30° C to 70° C) |
| Connectors: | Two 1/4" phone jacks x 4 | Humidity: | Max. 90 % non-condensing |
| Impedance, input/output: | 91 kOhm/100 Ohm | Control Interface | |
| Max. Output Level: | 12 dBu | MIDI: | In/Out: 5 Pin DIN |
| Output Ranges: | 6 to 10 dBu | USB: | USB 1.1, type B |
| Insert | | Pedal (Exp and Vol): | Four 1/4" stereo phone jack (2 on GFX01, 2 on Control Board) |
| Connectors: | Two 1/4" phone jacks | Relay closure (separate tip and ring connection to sleeve): | 4 relays on two 1/4" stereo phone jack for amp Switching |
| Impedance, input/output: | 24 kOhm(Balanced 35 kOhm)/ 100Ohm(Balanced 200 Ohm) | Misc | |
| Max. Output Level: | 12 dBu | DC output: | 4 x 9VDC outputs, 200mA totally,Shield(+) Pin(-) |
| Output Ranges: | 6 to 10 dBu | General | |
| Analog Outputs (L/R) | | Finish: | Anodized aluminum front Plated and painted steel chassis |
| Connectors: | Two 1/4" phone jacks | Display: | 2x20 character STN-LCD display + 20x7 Dot-Matrix |
| Impedance: | 100 Ohm (Balanced 200 Ohm) | Footswitches: | 18 Illuminated Footswitches (6 with build-in Rotary Encoders) |
| Max. Output Level: | 12 dBu | Dimensions: | 20.2" x 10.5" x 4.1" (512.9mm x 265.9mm x 103.4mm) |
| Output Ranges: | 0 to 10 dBu | Weight: | 17.2 lb. (7.83 kg) |
| Digital Outputs | | Mains Voltage: | 100 to 240 VAC, 50 to 60 Hz (auto-select) |
| Connectors: | RCA Phono (S/PDIF) | Power Consumption: | <20 W |
| Formats: | S/PDIF (24 bit), EIAJ CP-340, IEC 958, 750hm | Warranty Parts and labor: | According to EU regulations |
| Sample Rate: | 44.1 kHz | | |
| System Performance | | | |
| Frequency Response: | typ. : +0.0/-0.4 dB, 20 Hz to 20 kHz | | |
| Dynamic Range: | typ.: > 95 dB, 20Hz to 22kHz, 0dBFS | | |
| THD: | typ.: < -80 dB, 20Hz to 22kHz, -1dBFS | | |
| A to D Conversion: | 24 bit, 128 x oversampling bitstream, DSR | | |
| D to A Conversion: | 24 bit, 128 x oversampling bitstream, DSR | | |



ND-1 Nova Delay



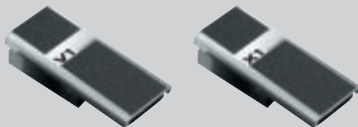
NR-1 Nova Reverb

| | | | |
|---------------------------------|---|--------------------------|---|
| Analog Inputs | | EMC | |
| Connectors | 1/4" phone jacks w. monosense | Complies with | EN 55103-1 and EN 55103-2 FCC part 15, Class B, CISPR 22, Class B |
| Impedance | 1 MOhm | | |
| Max. Input Level | TBD dBu | | |
| A to D Conversion | 24 bit, 128 x oversampling bitstream | ENVIROMENT | |
| A to D Delay | TBD | Operating Temperature | 32° F to 122° F (0° C to 50° C) |
| Dynamic Range | 105 dB typ, 20 Hz - 20 kHz | Storage Temperature | -22° F to 167° F (-30° C to 70° C) |
| THD | typ. < 92 dB (0,0025 %) @ 1 kHz | Humidity | Max. 90 % non-condensing |
| Frequency Response | +0/-0.1 dB @ 48 kHz, 20 Hz to 20 kHz | | |
| Crosstalk | <-95 dB, 20 Hz to 20 kHz | GENERAL | |
| Analog Outputs | | Finish | Anodized aluminum front Plated and painted steel endcaps |
| Connectors | 1/4" phone jack, balanced | Dimensions | 12,5x12,5 cm |
| Impedance Balanced / Unbalanced | 40 Ohm | Mains Voltage | 100 to 240 VAC, 50 to 60 Hz (auto-select) AC wall adapter |
| Max. Output Level | TBD dBu | Power Consumption | <5 W |
| D to A Conversion | 24 bit, 128 x oversampling bitstream | Warranty Parts and labor | 1 year |
| D to A Delay | TBD | | |
| Dynamic Range | 105 dB typ, 20 Hz to 20 kHz | | |
| THD | typ <-94 dB (0.002 %) @ 1 kHz, +20 dBu Output | | |
| Frequency Response | +0/-0.5 dB @ 48 kHz, 20 Hz to 20 kHz | | |
| Crosstalk | <-100 dB, 20 Hz to 20 kHz | | |



G-Natural

| | | | |
|---|---------------------------------------|---------------------------------|---|
| Digital Inputs and Outputs | | Output Range | |
| Connectors | RCA Phono (S/PDIF) | 20 dBu / 14 dBu / 8 dBu / 2 dBu | |
| Formats | S/PDIF (24 bit), EIAJ CP-340, IEC 958 | Dynamic Range | > 104 dB, 20 Hz to 20 kHz |
| Sample Rates | 44.1 kHz, 48 kHz | THD | <-98 dB (0.0013 %) @ 1 kHz |
| Analog Inputs | | Frequency Response | +0/-0.3 dB, 20 Hz to 20 kHz |
| Connectors, balanced | Mic.: XLR, Line: 1/4" phone jack | EMC | |
| Impedance: Balanced/Unbalanced | Mic.: 3.6/1.8 kOhm, Line: 21/13 kOhm | Complies with | EN 55103-1 and EN 55103-2 FCC part 15, Class B, CISPR 22, Class B |
| Line Input Level @ 0 dBFS | 24 dBu to 0 dBu | Safety | |
| Line Sensitivity @ 12 dB headroom | 12 dBu to -12 dBu | Certified to | IEC 65, EN 60065, UL6500 and CSA E60065 CSA FILE #LR108093 |
| Instrument Input Level @ 0 dBFS | 18 dBu to -6 dBu | Environment | |
| Instrument Sensitivity @ 12 dB headroom | 6 dBu to -18 dBu | Operating Temperature | 32° F to 122° F (0° C to 50° C) |
| Mic. Input Level @ 0 dBFS, | | Storage Temperature | -22° F to 167° F (-30° C to 70° C) |
| Pad Off/On | -13 dBu/7 dBu to -51 dBu/-31 dBu | Humidity | Max. 90 % non-condensing |
| Mic. Sensitivity @ 12 dB headroom, | | Control Interface | |
| Pad Off/On | -25 dBu/-5 dBu to -63 dBu/-43 dBu | MIDI | In/Out/Thru: 5 Pin DIN |
| EIN @ Max Mic Gain Rg = 200 Ohm | 126 dBu | Pedal | 1/4" phone jack |
| THD | <- 100 dB (0,001 %) @ 1 kHz | Supplementary | |
| Crosstalk | <- 85 dB, 20 Hz to 20 kHz | Display | 24x2 character LCD |
| A to D Conversion | 24 bit, 128 x oversampling bitstream | Dimensions | 11.2" x 3.5" x 10.5" (284 x 89 x 267) |
| Analog Outputs | | Weight | 4.1 lb. (1.85 kg) |
| D to A Conversion | 24 bit, 128 x oversampling bitstream | Mains Voltage | 100 to 240 VAC, 50 to 60 Hz (auto-select) |
| D to A Delay | 0.63/0.68 ms @ S.R.= 48/44.1 kHz | Power Consumption | <15 W |
| Connectors, balanced | 1/4" phone jack | Warranty Parts and labor | 1 year |
| Output Impedance | 40 Ohm | | |



V1 & X1

| | |
|-------------|---|
| Connections | 1/4 inch input jack, 1/4 inch output jack, tuner out *) |
| Dimensions | 108mm x 270mm x 65mm *) V1 only |



Vintage Octa Screamer

| | |
|--------------|---|
| Connections | 1/4 inch input jack, 1/4 inch output jack, DC jack 2mm (centerpin is minus) |
| Power Supply | 9-12 Vol DC or battery 9V Alkaline |
| Effect Usage | 30mA |
| Dimensions | 100mm x 120mm x 50mm |



Vintage Delay

| | |
|--------------------------------------|---|
| Connections | 1/4 inch input jack, 1/4 inch output jack, DC jack 2mm (centerpin is minus), MIDI In |
| Power Supply (Supplied external PSU) | 12V AC min 300mA (Use ONLY with the supplied PSU) |
| Effect Usage | 12VAC, 300mA, 5Watts |
| Dimensions | 100mm x 120mm x 50mm |
| Input | 1/4" connection for input signal. Connect your guitar here. The input also accepts a line signal (sensitivity is -10dB as on most common semi professional equipment). |
| Outputs | 1/4" connection for output. Connect the output to your amp |
| Midi | Two functions can be externally controlled from and external MIDI device sending MIDI CC's: Send MIDI CC 20 to control the Tap Tempo. Send MIDI CC 21 to switch the delay On/Off. |



Vintage Distortion



Vintage Dual Distortion



Vintage Bass Distortion



Vintage Compressor



Vintage Overdrive



Vintage Tremolo



Vintage Tube Primer



Classic Booster + Distortion



Classic Sustain + Parametric EQ



Classic TC XII Phaser



VPD1



SCF pedal

| | |
|--------------|---|
| Connections | 1/4 inch input jack, 1/4 inch output jack, DC jack 2mm (centerpin is minus) |
| Power Supply | 9-12 Vol DC or battery 9V Alkaline |
| Effect Usage | 20mA |
| Dimensions | 100mm x 120mm x 50mm |



Digital In Switch Balanced Jack Analog Inputs Balanced Jack Analog Outputs Auto-sensing Digital In & Out @ 44.1 & 48 kHz MIDI In/Out for G-Minor Connection Pedal Input for TC Switch-3 Connection Power Input 100 - 240V (Internal Power Supply No Wall-wart)

| | | | |
|-------------------------------------|--|---------------------------|--|
| Digital Input and Output | | Crosstalk: | +0/-0.5 dB, 20 Hz to 20 kHz typ < -100 dB, 20 Hz to 20 kHz |
| Connector: | RCA Phono (S/PDIF) | EMC | |
| Formats: | S/PDIF (24 bit), EIAJ CP-340, IEC 958 | Complies with: | EN 55103-1 and EN 55103-2 FCC part 15, Class B, CISPR 22, Class B |
| Sample Rates: | 44.1 kHz (48 kHz only @ Digital Input) | Safety | |
| Processing Delay: | 0.08 ms @ 48 kHz | Certified to: | IEC 65, EN 60065, UL6500 and CSA E60065 CSA FILE #LR108093 |
| Frequency Response DIO: | DC to 23.9 kHz ± 0.01 dB @ 48 kHz | Environment | |
| Analog Inputs | | Operating Temperature: | 32° F to 122° F (0° C to 50° C) |
| Connectors: | 1/4" phone jack, mono sense | Storage Temperature: | -22° F to 167° F (-30° C to 70° C) |
| Impedance, Bal / Unbal: | 21 kOhm / 13 kOhm | Humidity: | Max. 90 % non-condensing |
| Max. / Min. Input Level @ 0 dBFS: | +24 dBu / 0 dBu | Control Interface | |
| Sensitivity Range @ 12 dB headroom: | -12 dBu to +12 dBu | MIDI: | In/Out: 5 Pin DIN |
| A to D Conversion: | 24 bit, 128 x oversampling bitstream | Pedal: | 1/4" phone jack |
| A to D Delay: | 0.70 ms / 0.65 ms @ 44.1 kHz / 48 kHz | General | |
| Dynamic Range: | typ < -92 dB, 22 Hz to 22 kHz | Finish: | Anodized aluminum front Plated and painted steel chassis |
| THD: | typ < -90 dB (0.0032 %) @ 1 kHz, -1 dBFS | Display: | 2 x 7 segment + LED's |
| Frequency Response: | typ < -90 dB, 20 Hz to 20 kHz | Dimensions: | 19" x 1.75" x 4.2" (483 x 44 x 105.6 mm) |
| Crosstalk: | typ < -100 dB, 20 Hz to 20 kHz | Weight: | 3.3 lb. (1.5 kg) |
| Analog Outputs | | Mains Voltage: | 100 to 240 VAC, 50 to 60 Hz (auto-select) |
| Connectors: | 1/4" phone jack | Power Consumption: | <15 W |
| Impedance Bal / Unbal: | 40 Ohm / 20 Ohm | Warranty Parts and labor: | 1 year |
| Max. Output Level: | +14 dBu | | |
| D to A Conversion: | 24 bit, 128 x oversampling bitstream | | |
| D to A Delay: | 0.68 ms / 0.63 ms @ 44.1 kHz / 48 kHz | | |
| Dynamic Range: | typ < -105 dB typ, 22 Hz to 22 kHz | | |
| THD: | typ < -97 dB (0.0014 %) @ 1 kHz, +13 dBu | | |
| Frequency Response: | typ < -97 dB (0.0014 %) @ 1 kHz, +13 dBu | | |



Main Power Switch Power Input 100 - 240V Hi-Z Unbalanced Inputs Balanced Outputs S/PDIF Digital In/Out MIDI In,Thru,Out External Control Input

| | | | |
|-----------------------------------|--|--------------------------|--|
| Analog Inputs | | PCMCIA Interface | |
| Connectors: | 1/4" phone jack, unbalanced (Ring: grounded) | Connector: | PCMCIA Type 1 cards |
| Impedance: | 1 MOhm | Standards: | PCMCIA 2.0, JEIDA 4.0 |
| Max. Input Level: | +21 dBu | Card Format: | Supports up to 2 MB SRAM |
| Sensitivity: | @ 15 dB headroom: -26 dBu to +6 dBu | Control Interface | |
| A to D Conversion: | 24 bit (1 bit, 128 times oversampling) | MIDI: | In/Out/Thru: 5 Pin DIN |
| A to D Delay: | 0.9 ms @ 44.1 kHz | External control: | 1/4" phone jack |
| Dynamic Range: | >105 dB | General | |
| THD: | 0.003% @ 1 kHz, 6 dB below full scale | Finish: | Anodized aluminum face. Plated and painted steel chassis |
| Frequency Response: | +0/-0.5 dB (20 Hz - 20 kHz) | LED: | 3 LED meters, 5 x 14 dot LED-matrix |
| Crosstalk: | <-60 dB (20 Hz - 20 kHz) | LCD: | 56 x 128 dot graphic LCD-display |
| Analog Outputs | | Dimensions: | 19" x 1.75" x 8.2" (483 x 44 x 208 mm) |
| Connectors: | 1/4" phone jack, balanced | Weight: | 5.0 lb. (2.25 kg) |
| Impedance: | 100 Ohm (active transformer) | Mains Voltage: | 100 to 240 VAC, 50 to 60 Hz (auto-select) |
| Max. Output Level: | +22 dBu | Power Consumption: | <20 W |
| Full Scale Output Range: | -10 dBu to +22 dBu | Backup Battery Life: | >10 years |
| D to A Conversion: | 24 bit (1 bit, 128 times oversampling) | EMC | |
| D to A Delay: | 0.6 ms @ 44.1 kHz | Complies with: | EN 55103-1, EN 55103-2 and Class B limits of FCC rules, part 15 |
| Dynamic Range: | >100 dB | Safety | |
| THD: | 0.005% @ 1 kHz, 6 dB below full scale | Certified to: | EN 60065, UL 1419 |
| Frequency Response: | +0/-0.5 dB (20 Hz - 20 kHz) | Environment | |
| Crosstalk: | <-60 dB (20 Hz - 20 kHz) | Operating Temperature: | 32° F to 122° F (0° C to 50° C) |
| Digital Inputs and Outputs | | Storage Temperature: | -22° F to 167° F (-30° C to 70° C) |
| S/PDIF In/Out: | Coaxial, RCA Type | Humidity: | Max. 90% non-condensing |
| Formats: | EIAJ CP-340, IEC 958, S/PDIF (24 bit) | | |
| Sample Rate: | 44.1 kHz | | |

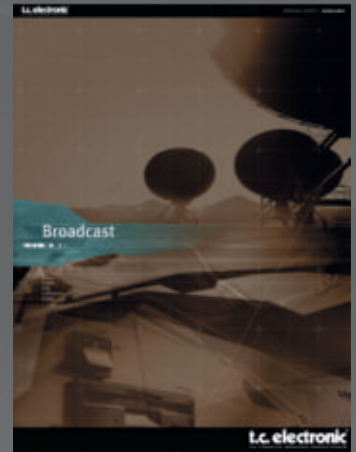
G•MAJOR
GUITAR PROCESSOR



Switch Out Relay Jack Balanced Jack Analog Inputs Balanced Jack Analog Outputs Digital S/PDIF Input/Output MIDI In, Thru, Out External Control Input Power Input 100 - 240V

| | | | |
|-----------------------------------|---|---|---|
| Digital Inputs and Outputs | | Dynamic Range: | 104 dB typ, 20 Hz to 20 kHz |
| Connectors: | RCA Phono (S/PDIF) | THD: | typ <-94 dB (0.002 %) @ 1 kHz, +20 dBu Output |
| Formats: | S/PDIF (24 bit), EIAJ CP-340, IEC 958 | Frequency Response: | +0/-0.5 dB @ 48 kHz, 20 Hz to 20 kHz |
| Output Dither: | HPF/TPDF dither 24/20/16/8 bit | Crosstalk: | <-100 dB, 20 Hz to 20 kHz |
| Sample Rates: | 44.1 kHz, 48 kHz | EMC | |
| Processing Delay: | 0.1 ms @ 48 kHz | Complies with: | EN 55103-1 and EN 55103-2 |
| Frequency Response DIO: | DC to 23.9 kHz ± 0.01 dB @ 48 kHz | Certified to: | FCC part 15, Class B, CISPR 22, Class B IEC 65, EN 60065, UL6500 and CSA E65 |
| Analog Inputs | | Environment | |
| Connectors: | 1/4" phone jack, balanced | Operating Temperature: | 32° F to 122° F (0° C to 50° C) |
| Impedance, Bal / Unbal: | 21 kOhm / 13 kOhm | Storage Temperature: | -22° F to 167° F (-30° C to 70° C) |
| Max. Input Level: | +24 dBu | Humidity: | Max. 90 % non-condensing |
| Min. Input Level for 0 dBFS: | 0 dBu | Control Interface | |
| Sensitivity: | @ 12 dB headroom: -12 dBu to +12 dBu | MIDI: | In/Out/Thru: 5 Pin DIN |
| A to D Conversion: | 24 bit, 128 x oversampling bitstream | Pedal: | 1/4" phone jack |
| A to D Delay: | 0.65 ms / 0.70 ms @ 48 kHz / 44.1 kHz | Relay closure (separate tip & ring connection to sleeve): | 1/4" phone jack |
| Dynamic Range: | 100 dB typ, 20 Hz - 20 kHz | General | |
| THD: | typ < 92 dB (0.0025 %) @ 1 kHz | Finish: | Anodized aluminum front Plated and painted steel chassis |
| Frequency Response: | +0/-0.1 dB @ 48 kHz, 20 Hz to 20 kHz | Display: | 23 character / 280 icon STN-LCD display |
| Crosstalk: | <-95 dB, 20 Hz to 20 kHz | Dimensions: | 19" x 1.75" x 8.2" (483 x 44 x 195 mm) |
| Analog Outputs | | Weight: | 4.1 lb. (1.85 kg) |
| Connectors: | 1/4" phone jack, balanced | Mains Voltage: | 100 to 240 VAC, 50 to 60 Hz (auto-select) |
| Impedance Bal / Unbal: | 40 Ohm | Power Consumption: | <15 W |
| Max. Output Level: | +20 dBu (balanced) | Warranty Parts and labor: | 1 year |
| Output Ranges: | Balanced: 20/14/8/2 dBu Unbalanced: 14/8/2 dBu | | |
| D to A Conversion: | 24 bit, 128 x oversampling bitstream | | |
| D to A Delay: | 0.63 ms / 0.68 ms @ 48 kHz / 44.1 kHz | | |

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