OWNER'S MANUAL

TRIO+

Band Creator™ + Looper

DigiTech by HARMAN

WARRANTY

We at DigiTech® are very proud of our products and back-up each one we sell with the following warranty:

1. Please register online at digitech.com within ten days of purchase to validate this warranty. This warranty is valid only in the United States.
2. DigiTech warrants this product, when purchased new from an authorized U.S. DigiTech dealer and used solely within the U.S., to be free from defects in materials and workmanship under normal use and service. This warranty is valid to the original purchaser only and is non-transferable.
3. DigiTech liability under this warranty is limited to repairing or replacing defective materials that show evidence of defect, provided the product is returned to DigiTech WITH RETURN AUTHORIZATION, where all parts and labor will be covered up to a period of one year (this warranty is extended to a period of six years when the product has been properly registered through our website). A Return Authorization number may be obtained by contacting DigiTech. The company shall not be liable for any consequential damage as a result of the product's use in any circuit or assembly.
4. Proof-of-purchase is considered to be the responsibility of the consumer. A copy of the original purchase receipt must be provided for any warranty service.
5. DigiTech reserves the right to make changes in design, or make additions to, or improvements upon this product without incurring any obligation to install the same on products previously manufactured.
6. The consumer forfeits the benefits of this warranty if the product's main assembly is opened and tampered with by anyone other than a certified DigiTech technician or, if the product is used with AC voltages outside of the range suggested by the manufacturer.
7. The foregoing is in lieu of all other warranties, expressed or implied, and DigiTech neither assumes nor authorizes any person to assume any obligation or liability in connection with the sale of this product. In no event shall DigiTech or its dealers be liable for special or consequential damages or from any delay in the performance of this warranty due to causes beyond their control.

NOTE: The information contained in this manual is subject to change at any time without notification. Some information contained in this manual may also be inaccurate due to undocumented changes in the product since this version of the manual was completed. The information contained in this version of the owner's manual supersedes all previous versions.

TECHNICAL SUPPORT & SERVICE

If you require technical support, contact DigiTech Technical Support. Be prepared to accurately describe the problem. Know the serial number of your device — this is printed on a sticker attached to the chassis. If you have not already taken the time to register your product, please do so now at digitech.com.

Before you return a product to the factory for service, we recommend you refer to this manual. Make sure you have correctly followed installation steps and operating procedures. For further technical assistance or service, please contact our Technical Support Department at (801) 566-8800 or visit digitech.com. If you need to return a product to the factory for service, you MUST first contact Technical Support to obtain a Return Authorization Number.

NO RETURNED PRODUCTS WILL BE ACCEPTED AT THE FACTORY WITHOUT A RETURN AUTHORIZATION NUMBER.

Please refer to the Warranty information, which extends to the first end-user. After expiration of the warranty, a reasonable charge will be made for parts, labor, and packing if you choose to use the factory service facility. In all cases, you are responsible for transportation charges to the factory. If the product is still under warranty, DigiTech will pay the return shipping.

Use the original packing material if it is available. Mark the package with the name of the shipper and with these words in red: DELICATE INSTRUMENT, FRAGILE! Insure the package properly. Ship prepaid, not collect. Do not ship parcel post.

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INTRODUCTION

Thanks for choosing the DigiTech® TRIO+ Band Creator™ + Looper pedal. The TRIO+ is a simple-to-use guitar pedal that listens to the way you play and automatically generates bass and drum parts that match your song. Just plug your guitar into the TRIO+, press the BAND footswitch to teach the TRIO+ your chords and rhythm, then press the BAND footswitch again to start playing with your own personal band! Bass and drum levels can be adjusted for the perfect mix using the BASS and DRUMS knobs. The SIMPLE BASS button lets you select between 3 bass line modes for busy or simple bass lines.

Press the LOOPER footswitch to record a loop along with an unlimited number of overdubs. Loop playback level can be controlled using the LOOP knob. Loops can be recorded by themselves, operating just like a traditional looper, or along with the band. Apply the built-in effects to your guitar signal by enabling the GUITAR FX button, and/or connect your favorite effects to the FX SEND and FX RETURN jacks.

The TRIO+ provides 12 music genres to choose from including: Blues, R&B, Rock, Alternative Rock, Metal, Pop, Electronic Pop, Hip-Hop, Country, Folk, Latin, and Jazz. 12 song styles are available for each genre and can be selected using the STYLE encoder, including selection between 3/4 and 4/4 time signatures. Multi-colored LEDs around the STYLE encoder indicate which styles best match your song.

The TRIO+ can learn up to 5 different song parts, perfect for creating an intro, verse, chorus, bridge, and outro. Song parts can be recalled on-the-fly as the song plays back or pre-programmed as a sequence for automated playback. An optional DigiTech FS3X Footswitch can be connected to the CONTROL IN jack for additional hands-free control with 3 modes of operation to select from.

The tempo of songs can be varied continuously using the TEMPO knob. The ALT TIME button can be used to quickly try out different interpretations of the song whenever half or double time alternatives are available. Each song part can be programmed for normal or high intensity, making it possible to increase the impact of your chorus or bridge.

Auto-sensing outputs automatically adapt to optimize the audio for your application. Connect the AMP output to your guitar amplifier if using one. Connect the MIXER output to a mixer if no guitar amplifier is being used and the TRIO+ will automatically apply a guitar speaker cabinet emulator to the guitar signal, making it sound as if you were playing through a guitar amp/cabinet. When connected to both the MIXER and AMPLIFIER outputs, the guitar signal will be fed to the AMP output and the bass and drums will be fed to the MIXER output. There's also a headphone output with dedicated level control, so you can practice or write songs whenever, wherever inspiration strikes.

Up to 12 songs along with loops can be stored to the included MicroSD card. Need to create more songs? No problem. Just insert a new MicroSD card and you're ready to start teaching the band your new songs. To manage all your songs and loops on a computer, download the free TRIO Manager software from digitech.com, available for Windows® and Mac®.

FEATURES

- 12 Music Genres To Choose From
- 12 Styles Selectable Per Genre
- Can Learn Up To 5 Different Parts Per Song
- Programmable Song Part Intensities For Creating Song Dynamics
- Programmable Song Part Sequencer
- 3 Bass Line Modes
- Built-in Looper With Unlimited Overdubs & 1 Layer Of Undo
- Adjustable Tempo With Audiolastic Time Stretching & Quick Selection Of Alternate Time Interpretation
- Independently Adjustable Level Controls For Bass, Drums, & Loops
- Built-In Guitar Effects Designed For Each Genre
- Amp & Mixer Outputs
- FX Loop For Connecting External Effect Pedals
- 1/8" (3.5 mm) Mini Headphone Output With Headphone Level Control
- Up To 12 Songs With Loops Can Be Stored To A MicroSD Card (Included)
- Additional Hands-Free Control Available Using An Optional DigiTech FS3X Footswitch
- Dual Soft Touch Vacuum Switches
- Rugged Design
- Included Power Adapter

QUICK START

To get up and running quickly with the TRIO+, see the TRIO+ Quick Start Guide that was included in the box or visit http://digitech.com/en-US/products/trio-plus#documentation.

SD CARD INFORMATION

The TRIO+ autosaves your work onto the SD card so you don't need to worry about remembering to save parts and songs. To ensure that you don't unexpectedly lose data, always stop the TRIO+ playback and wait at least 5 seconds without making changes to your songs before ejecting the SD card or removing power to the pedal.

Supported SD Cards

The TRIO+ supports SD cards that meet the following specifications:

- MicroSDHC
- 8 GB or Larger
- Class 10

What's Stored To The SD Card

The SD card stores the following information:

- Recorded Loops
- Song Info
- User Preferences (including FS3X footswitch configuration)

See ***'Specifications' on page 58*** for information on the maximum loop recording time.

Changing The SD Card

To change the SD card:

1. If any changes have been made to the song, wait at least 5 seconds before removing the card.
2. Press the card in with your thumb then slowly release. The card will partially eject and all 5 **PART** LEDs will flash amber, indicating that the TRIO+ does not have a valid MicroSD card inserted.
3. Grasp the card with your fingers and pull it out, noting the orientation of the card.
4. Insert the replacement card using the same orientation noted in the previous step. Press the card all the way in then release. The card will lock into place and is now ready for use. When a valid card is detected, the **STYLE** LEDs will circle green and last active song used for that card will be loaded.

NOTE: If an SD card is not detected by the TRIO+, all **PART** buttons will flash amber. If an incompatible SD card is inserted or there is an error when reading the card, all **PART** buttons will flash red.

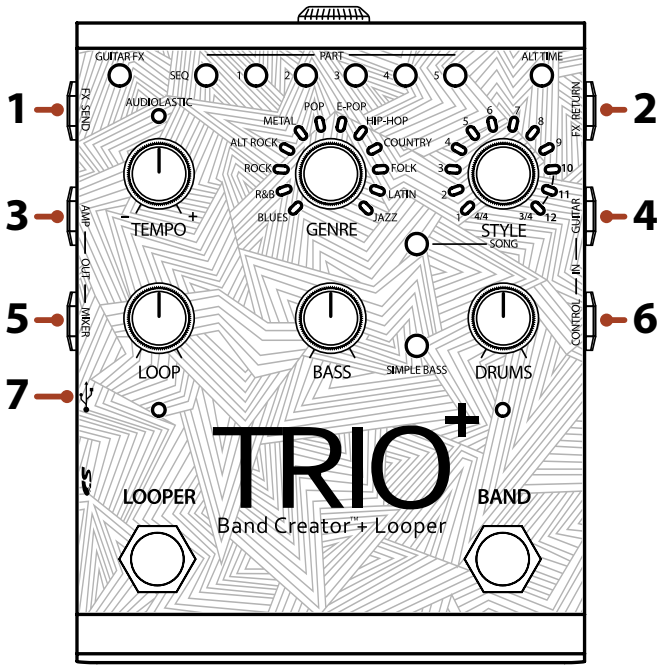
WARNING! When a MicroSD card is inserted into the TRIO+ for the first time, it will be formatted for the TRIO+ and overwritten. Any existing data on the SD card will be lost.

Accessing The SD Card

The song and loop data on the MicroSD card is stored in a highly optimized format that is not directly accessible from a computer and must be accessed using the TRIO Manager software. See ***'TRIO Manager Software' on page 57*** for more information.

CONNECTORS & USER INTERFACE

Connectors



1. **FX SEND Jack**
   Connect this output to the input of an external guitar effect stomp box or pedalboard. See ***'Using External Effects Connected To The FX Loop' on page 16*** for more information.

2. **FX RETURN Jack**
   Connect the output of an external guitar effect stomp box or pedalboard to this input. See ***'Using External Effects Connected To The FX Loop' on page 16*** for more information.

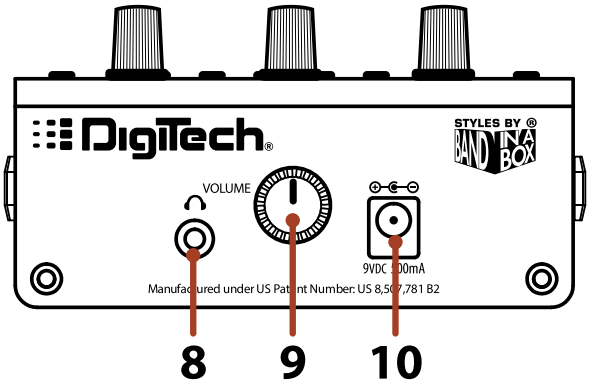
3. **AMP OUT Jack**
   Connect this output to the input of a guitar amplifier. Note that the output jacks are auto-sensing and output functionality will change depending on which outputs are connected. See ***'Output Jack Operation' on page 15*** for more information.

4. **GUITAR IN Jack**
   Connect your guitar to this jack. The guitar signal fed to this jack should be unprocessed. If using external effects, they should be connected to the FX SEND and RETURN jacks.

5. **MIXER OUT Jack**
   Connect this output to the line input of a mixer. Note that the output jacks are auto-sensing and output functionality will change depending on which outputs are connected. See ***'Output Jack Operation' on page 15*** for more information.

6. **CONTROL IN Jack**
   Connect an optional DigiTech FS3X Footswitch to this jack for additional hands-free control. See ***'Using An FS3X Footswitch' on page 31*** for more information.

7. **USB Port**
   This Mini USB port is used for updating the TRIO+'s firmware and connecting to the free TRIO Manager Software. See ***'TRIO Manager Software' on page 57*** for more information.



8. HEADPHONE OUT Jack

Connect a pair of headphones to this 1/8" (3.5 mm) mini jack. This output is optimized for headphones having an impedance of 60 Ohms or less. Note that the output jacks are auto-sensing and the AMP and MIXER outputs will be muted when a plug is connected to the HEADPHONE OUT jack. See ***'Output Jack Operation' on page 15*** for more information.

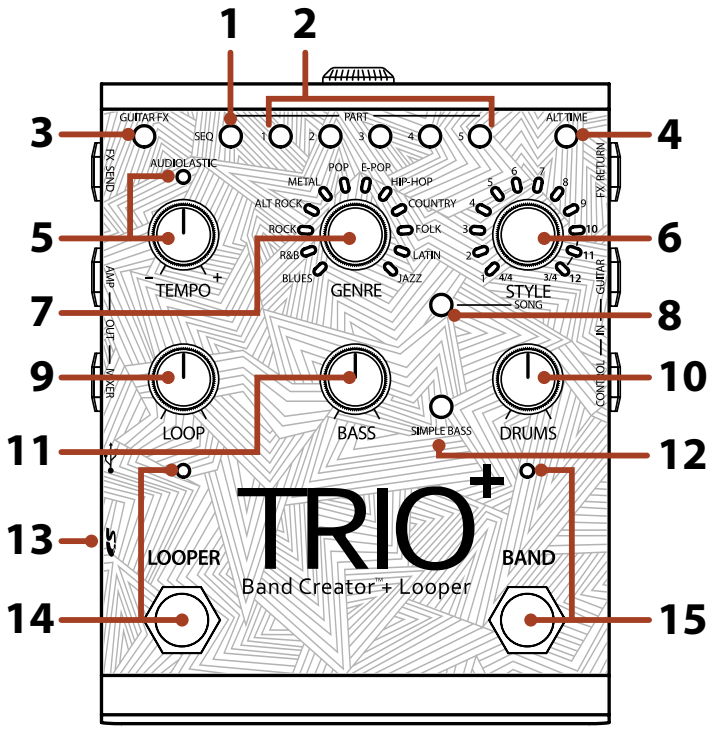
9. VOLUME Knob

Adjusts the volume of the headphone output.

10. POWER Input Jack

Connect only the included Harman power adapter to this jack. See ***'Specifications' on page 58*** for power adapter information.

User Interface



1. **SEQUENCE Button**
   Press this button to program the song sequence. Once a sequence is programmed, pressing this button will turn Sequence mode on or off. For more information on programming a song sequence, see ***'Programming A Song Sequence' on page 21***.

2. **PART Buttons**
   The TRIO+ can learn up to 5 different song parts (for example, an intro, verse, chorus, bridge, and outro). The PART 1-5 buttons are used to select between these 5 parts. The PART buttons have 7 states, they are:

   - **Off** — The part has not been learned and is not selected.
   - **Dim Green** — The part has been learned and is not selected.
   - **Bright Green** — The part is selected.
   - **Dim Red** — The part has been learned, is programmed for high intensity, and is not selected.
   - **Bright Red** — The part has been learned, is programmed for high intensity, and is selected.
   - **Dim Amber** — A loop has been recorded to the part with no backing band and the part is not selected.
   - **Bright Amber** — A loop has been recorded to the part with no backing band and the part is selected.

   See ***'Teaching The Band & Working With Song Parts' on page 17*** for more information on song parts.

3. **GUITAR FX Button**
   Press this button to apply the built-in effects to your guitar signal. See ***'Using The Built-In Guitar Effects' on page 16*** for more information.

4. **ALT TIME Button**
   Pressing this button selects an alternate interpretation of the selected song part's tempo — usually this is either double or half the current tempo since this can be ambiguous. If the TRIO+ can't find a suitable tempo and number of bars by halving or doubling, the alternate time will remain the same as the original timing. See ***'Using Alternate Time' on page 26*** for more information on using the Alternate Time feature.

5. **TEMPO Knob & AUDIOLASTIC LED**
The TEMPO knob adjusts the TRIO+'s global playback tempo and was designed to adjust the tempo of a song after it is complete. See ***'Adjusting Song Tempo' on page 26*** for more information on adjusting the tempo of songs.

> **NOTE:** The AUDIOLASTIC LED must be off to record into the looper. See ***'Adjusting Song Tempo' on page 26*** for more information.

6. **STYLE Encoder**
Selects between the various styles available for each genre. Once a song part has been learned by the TRIO+, the multi-colored LEDs surrounding the STYLE encoder will light to indicate which selections are the best match for the part — based on the selected genre — and the style that best matches the part will be automatically selected. Note that there is also a way to "tell" the TRIO+ that you want a certain style — see ***'Pre-Selecting A Style' on page 28*** for more information.

The STYLE LED which is brightest indicates the current selection. There are 2 possible colored states for each LED, they are:

- **Green** — Indicates a style which matches both time signature and feel (straight or swing).
- **Amber** — Indicates a style which matches the time signature of your song, but has a different feel.

For all genres, styles 1-9 are in 4/4 and styles 10-12 are in 3/4. If the TRIO+ detects that you played in 4/4, then the 4/4 LEDs will be lit green or amber and the 3/4 LEDs will be off. You can still select 3/4 options by turning the encoder to select a 3/4 style at which point the 3/4 LEDs will light and the 4/4 LEDs will go off. The same will happen in reverse if the TRIO+ detects that you played in 3/4.

The first time you teach the TRIO+ a progression it will choose the best style for your chord progression based on the genre that is selected. It doesn't matter which genre you use when teaching the TRIO+ a song. You can always switch between genres and styles at any time to hear a different groove or feel based on your original song idea. See ***'The Genres & Styles' on page 32*** for more information on the available styles.

7. **GENRE Encoder**
Selects the genre type for the selected song part. Genres can be selected before or after teaching the TRIO+ your song parts, so you're free to experiment and change genres at any time. Genre selection is retained when you select a new part to teach the TRIO+ or when starting a new song. Genre selection can be made independently for each song part.

As you select genres, the LEDs around the STYLE encoder will update to identify which styles are best suited for your song part based on the genre selected. When a genre is selected for the first time, after the TRIO+ learns your song, the TRIO+ will automatically choose from one of the styles shown in green that best match your playing. See ***'The Genres & Styles' on page 32*** for more information on the available genres.

8. **SONG Button**
Press this button to access song selection. See ***'Managing Songs' on page 30*** for more information on loading, clearing, and creating new songs.

9. **LOOP Knob**
   Adjusts the level of your recorded loop and overdubs in the mix. When set to the 12 o'clock position, loop playback level will match the guitar input level (unity gain).

10. **DRUMS Knob**
    Adjusts the level of the drums in the mix.

11. **BASS Knob**
    Adjusts the level of the bass in the mix.

12. **SIMPLE BASS Button**
    Enabling this button will select a simpler bass line. This button has 3 states, they are:

    - **Off** — The TRIO+ will play an active bass line that fits with the detected chords (this is the default setting).
    - **Green** — The TRIO+ will play a simplified bass line, playing only the root notes of each chord.
    - **Red** — The TRIO+ will play an even simpler bass line, playing only the first root note of each bar and sustaining it until the next bar.

13. **MicroSD Card Slot**
    A compatible MicroSD card (included) must be properly installed in this slot for the TRIO+ to operate. If a compatible MicroSD card is not detected, all PART buttons will flash amber. See ***'SD Card Information' on page 4*** for further information on SD card installation and compatibility.

14. LOOPER Footswitch & LED

Press this footswitch to record loops and overdubs. For more information on using the looper, see *'Recording Loops & Overdubs' on page 22*.

The LOOPER LED indicates the status of the looper for the selected song part. The following table describes the available states of the LOOPER LED.

LOOPER LED	State	Description
Off ○	Loop Hasn't Been Recorded	No loop has been recorded for the selected part and the looper is not armed for recording. Press the **LOOPER** footswitch to arm the looper for recording — note that the AUDIOLASTIC LED must be off to record loops.
Rapidly Flashing Red 	Looper Armed & Ready To Record	The looper is armed for recording and recording will begin when you start playing (when the looper is armed from a stopped state) or when the song part returns to the start (when the looper is armed during band playback).
Solid Bright Red ●	Recording Loop	The looper is recording what you are playing.
Solid Bright Green ●	Playing Loop	A loop has been recorded for the selected part and is playing back. Press the **LOOPER** footswitch to record overdubs.
Rapidly Flashing Amber 	Looper Armed For Overdub Recording	Playback is stopped, the looper is armed for overdub recording, and recording will begin when you start playing.
Solid Amber ●	Recording Overdub	The looper is recording an overdub. Press the **LOOPER** footswitch to stop overdub recording.
Solid Dim Green ●	Loop Recorded & Playback Stopped	A loop has been recorded, but looper and band playback is stopped. Press the **BAND** footswitch to start band and loop playback. Press the **LOOPER** footswitch to arm overdub recording. Hold the **LOOPER** footswitch for 2 seconds to clear the loop. Immediately hold the **LOOPER** footswitch again for 2 seconds to restore the cleared loop.

15. BAND Footswitch & LED

Pressing this footswitch changes the TRIO+'s state. It is used to teach the band, start and stop band and loop playback, and clear the band. See ***'Teaching The TRIO+ Band' on page 17*** for more information.

The BAND LED indicates the status of the band for the selected song part. The following table describes the available states of the BAND LED.

BAND LED	State	Description
Slowly Flashing Red 	Band Hasn't Learned Part	The selected song part has not yet been learned by the TRIO+. Press the **BAND** footswitch to arm the TRIO+ for learning. Note that the TRIO+ cannot learn a song part if a loop has already been recorded with no backing band. In this case, the loop must first be cleared before the TRIO+ will be able to learn the part.
Rapidly Flashing Red 	Band Armed & Ready To Learn	The TRIO+ is armed and waiting for you to start playing so it can learn your song part.
Solid Bright Red 	Band Learning	The TRIO+ is currently learning the song and you should be playing to teach the TRIO+ the chords and timing. Pressing the **BAND** footswitch will stop the learning phase and begin band playback. In the event you make a mistake, holding the **BAND** footswitch for 2 seconds instead will quickly clear the learned part so you can try again.
Solid Bright Green 	Band Playing	The TRIO+ is playing the song. Pressing the **BAND** footswitch will stop band playback. Holding the **BAND** footswitch for 2 seconds will queue up the next learned part for automatic playback.
Solid Dim Green 	Band Stopped	The TRIO+ has learned the selected song part, but band and loop playback is stopped. Press the **BAND** footswitch to start band and loop playback. Or, while stopped, hold the **BAND** footswitch for 2 seconds to clear the selected part and loop. Immediately hold the **BAND** footswitch again for 2 seconds to restore the cleared part and loop.

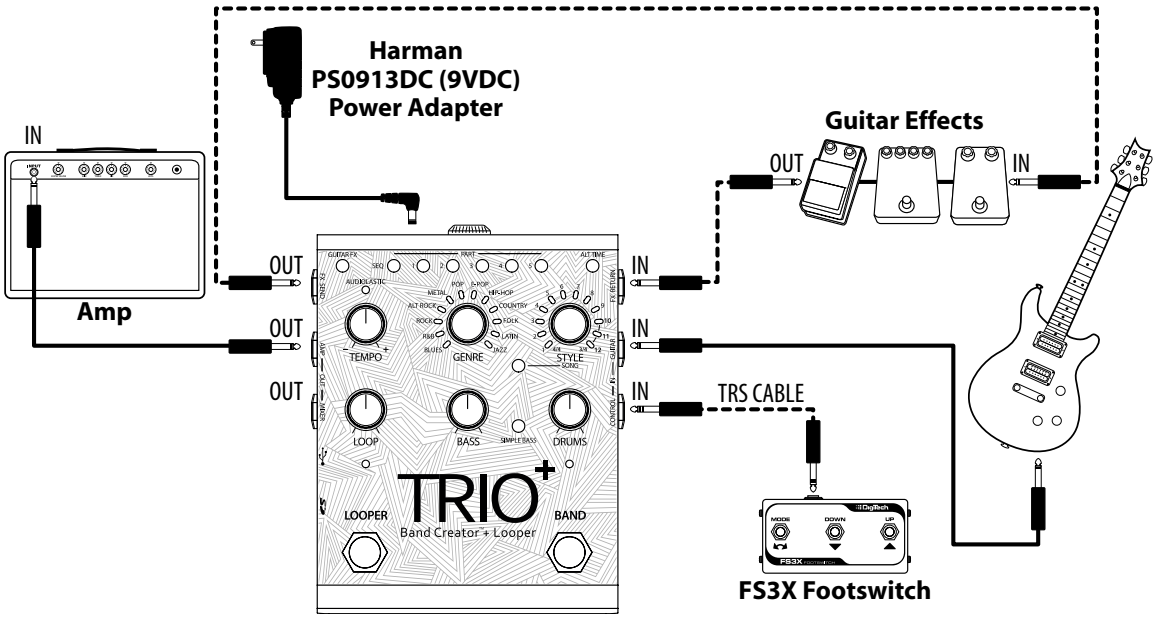
MAKING CONNECTIONS / APPLYING POWER

To connect the TRIO+ pedal:

1. Turn down the guitar amp or headphone volume. If connecting to a mixer, turn down the gain/trim control and lower the fader on the channel you're connecting to.
2. Make all connections to the TRIO+ as shown in ***'Connection Diagrams' on page 13***.
3. Connect the included Harman power adapter to the TRIO+ POWER input connector then connect the other end to an available AC outlet and wait for the TRIO+ to boot.
4. Turn your guitar volume all the way up then strum and gradually increase the guitar amp or headphone volume until the desired level is achieved. If using a mixer, set the channel fader to unity (0) then raise the gain/trim control for the desired level.

CONNECTION DIAGRAMS

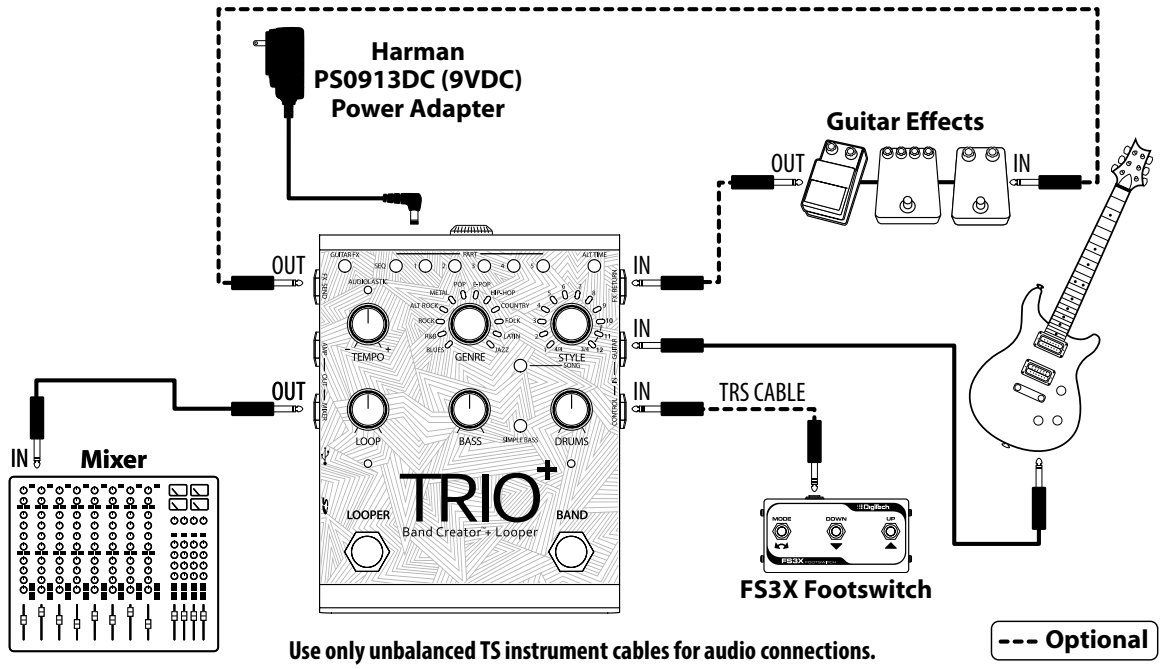
Amplifier Setup



Use only unbalanced TS instrument cables for audio connections.

NOTE: When only the AMP OUT jack is used, an inverse cabinet emulation is added to the bass and drums signal. See ***'Output Jack Operation' on page 15*** for more information.

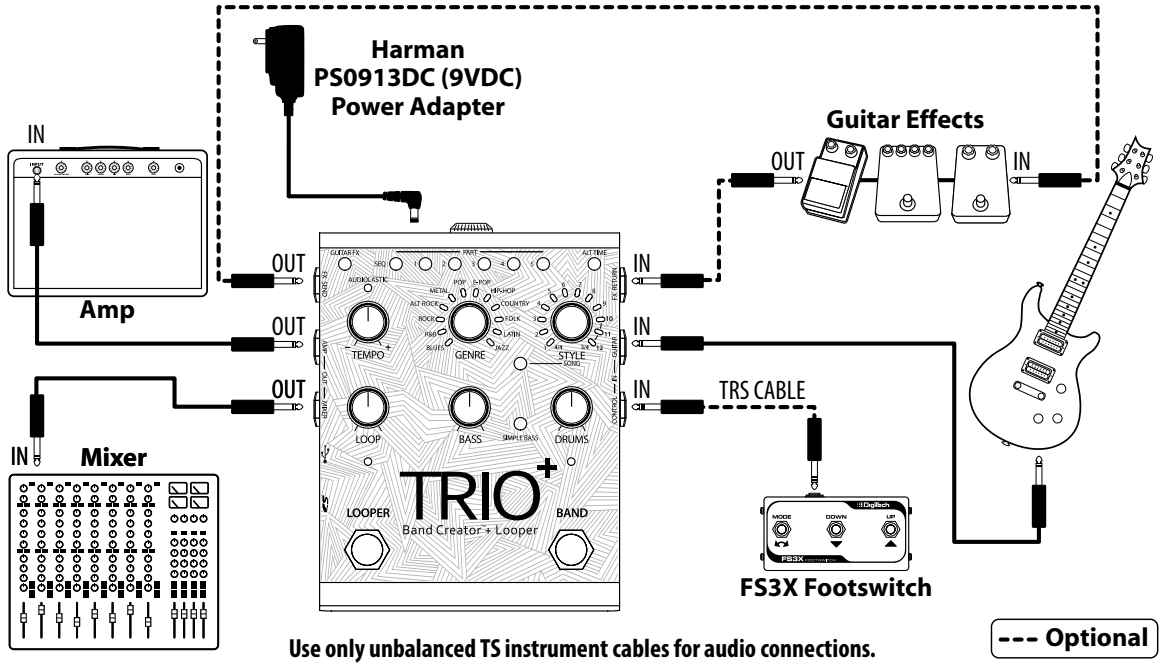
Mixer Setup



Use only unbalanced TS instrument cables for audio connections.

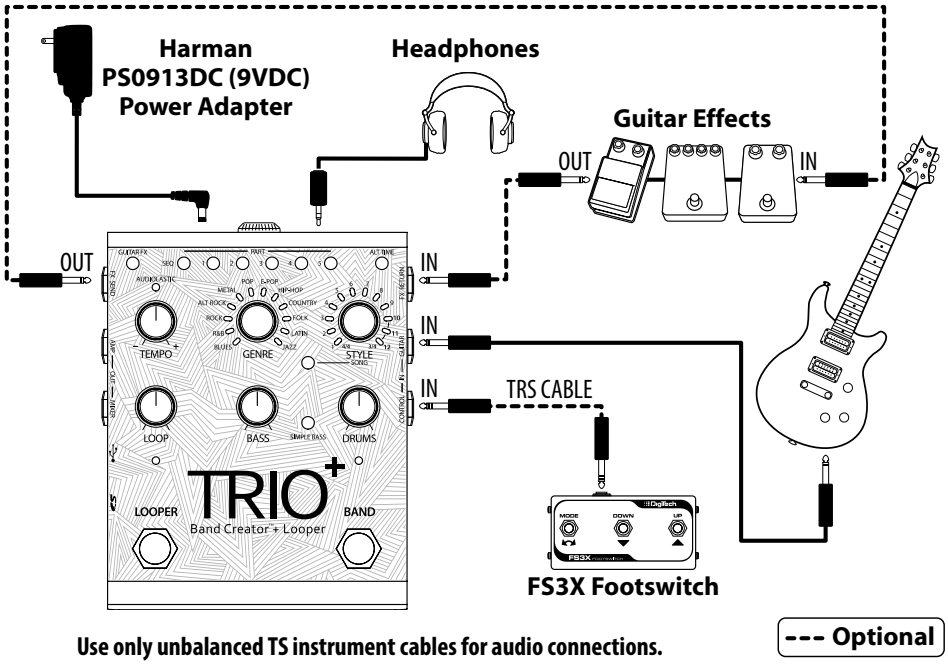
NOTE: When only the MIXER OUT jack is used, speaker cabinet emulation is added to the guitar signal. See ***'Output Jack Operation' on page 15*** for more information.

Amplifier + Mixer Setup



NOTE: When connected to both the MIXER and AMP OUT jacks, the guitar signal will be fed to the AMP output and the bass and drum parts will be fed to the MIXER output. See ***'Output Jack Operation' on page 15*** for more information.

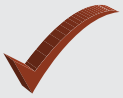
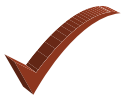
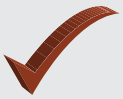
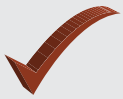
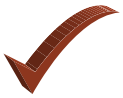
Headphone Setup



NOTE: When the HEADPHONE OUT jack is used, AMP and MIXER outputs will be muted. The signal present in the headphones will be stereo and speaker cabinet emulation will be applied to the guitar signal. See ***'Output Jack Operation' on page 15*** for more information.

OUTPUT JACK OPERATION

The output jacks have an auto-sensing feature which allows the TRIO+ to automatically optimize the outputs for the application. The chart below describes how the TRIO+ will operate depending on which outputs are connected.

Operation Description	MIXER OUT Connected	AMP OUT Connected	HEADPHONE OUT Connected
Speaker cabinet emulation will be applied to the guitar signal, including loops, and a mono mix of the bass, drums, and guitar will be sent to the MIXER OUT jack.			
A mono mix of the bass, drums, and guitar signal will be sent to the AMP OUT jack. Complimentary equalization will be applied to the drum and bass parts to make them sound better when played back through a guitar speaker cabinet. **NOTE:** When using your guitar amp to play the drums and bass from the TRIO+, set the amp to run as cleanly as possible in order to avoid distorting the backing band. The drums and bass are pre-EQ'd to sound best through a clean amp with "flat" EQ settings.			
The guitar signal, including loops, will be fed to the AMP OUT jack only. The mix of bass and drums will be sent to the MIXER OUT jack.			
Speaker cabinet emulation will be applied to the guitar signal — the choice of amp model will depend on the currently selected genre. A stereo mix of the bass, drums, and guitar will be sent to the HEADPHONE OUT jack. The MIXER and AMP outputs will be muted.			

USING GUITAR EFFECTS

The TRIO+ provides two ways to add effects to your guitar signal: you can use the built-in effects and/or connect your favorite outboard effects to the FX Loop. Whichever way you decide to work, the effects will be applied to your guitar signal when playing or while recording loops and overdubs. The TRIO+ will "listen" to the clean guitar signal at the GUITAR IN jack when learning your songs, so you don't have to worry about disabling effects when teaching the TRIO+.

Using The Built-In Guitar Effects

The TRIO+'s built-in effects can be turned on or off using the **GUITAR FX** button. The button has 3 states, they are:

- **LED Off** — The built-in guitar effects are disabled.
- **LED Green** — Indicates that a rhythm guitar effect will be applied to your guitar signal.
- **LED Red** — Indicates that a lead guitar effect will be applied to your guitar signal.

NOTE: Effect types are dependent on the genre selected.

Using External Effects Connected To The FX Loop

External guitar effects can be connected to the FX SEND and FX RETURN jacks. Any externally-connected effects should be connected to these jacks rather than the TRIO+'s GUITAR IN jack. This allows the external effects to be used without affecting TRIO+ operation.

See ***'Connection Diagrams' on page 13*** to see an example of external effects connected to these jacks.

TEACHING THE BAND & WORKING WITH SONG PARTS

The TRIO+'s five song parts are ideal for playing songs with an intro, verse, chorus, bridge, and outro. Each part has the capability to be programmed for higher intensity, perfect for adding song dynamics to a chorus or bridge. Learned song parts will automatically be saved in memory until cleared, even after a power cycle. Song parts cannot exceed 48 bars, but for optimal results it is recommended to keep your song parts to 32 bars or less.

As the song is playing, you can select the next part to play using the five **PART** buttons located at the top of the TRIO+ interface. However, this isn't very practical so you also have the option of selecting parts by pressing and holding the **BAND** footswitch for 2 seconds or by using an optional DigiTech FS3X Footswitch. See ***'Using An FS3X Footswitch' on page 31*** for more information.

Teaching The TRIO+ Band

NOTE: The TRIO+ cannot enter the learning state if a loop has been recorded with no backing band. In this case, the loop must first be cleared before the TRIO+ will be able to learn the part. See ***'Clearing Loops & Overdubs' on page 25*** for more information.

To teach the TRIO+ a song part:

TIP: The TRIO+ offers some advanced features that can enhance TRIO+ operation when teaching the band. See ***'Advanced Features' on page 27*** for more information on the options available and how to use them.

1. Select the part you want to teach the TRIO+ using the **PART** buttons. The **BAND** LED should be flashing red slowly, indicating the TRIO+ is ready for you to teach it your chord progression. If the **BAND** LED is dimly lit green, this indicates a part already exists in the selected part and it must be cleared before you can re-teach it. See ***'Clearing The TRIO+ Band' on page 19*** for more information on clearing parts.
2. Set the **BASS** and **DRUMS** levels to around the 10 o'clock position.
3. Select the **GENRE** you want to use for the song part you will be teaching the TRIO+. Note that you can change the genre at any time after teaching the TRIO+.
4. There are two ways to begin teaching the band:
   - Press the **BAND** footswitch as you begin playing. Or...
   - Press the **BAND** footswitch to arm the TRIO+ (the **BAND** LED will begin flashing red rapidly). Keep your guitar quiet until you are ready to strum the first chord.
5. Strum your part in a steady rhythm. You are teaching the TRIO+ a chord progression, so play clearly and avoid embellishments. The **BAND** LED will light solid red when teaching the band.
6. As you complete your chord progression, press the **BAND** footswitch just as you strum the same downbeat you started on. The band will now begin playing and you can play along with the band or record loops. See ***'Recording Loops & Overdubs' on page 22*** for more information on recording loops.

NOTE: If all **STYLE** LEDs flash red, this indicates TRIO+ didn't get enough information, couldn't recognize the chord progression, or it thinks the progression was too long. If this occurs, try steps 4-6 again, playing as clearly as possible.

TIP: When completing the learning phase, press the **LOOPER** footswitch instead of the **BAND** footswitch to immediately begin recording your loop. Press the **LOOPER** footswitch again when done recording or wait for the song part to reach its end.

TIP: If you make a mistake and want to immediately clear the part and re-teach the band, rather than pressing and releasing the **BAND** footswitch upon completion of the learning phase, hold it for 2 seconds then repeat steps 4-6 above.

7. Pressing the **BAND** footswitch will now stop/start band playback.

EXPERT TEACHING TIPS: The TRIO+ has to automatically figure out the song key, length, time signature, number of bars, chords, and feel based on only three key pieces of information. The clearer and more accurate this information is, the more likely it is that you'll get the musical accompaniment you want. While TRIO+ will try its best to work with whatever you give it, the following tips will help you get the best results:

- Getting your start and stop times accurate is very important. Make sure you start each learning phase with a strong down strum and end on the same down strum so that the band starts right on time to keep the beat continuous.
- Try to emphasize the start of each bar with a clear strum. Try to avoid a lot of syncopation when teaching. Remember, you aren't being recorded so you don't need to "perform" the song as much as convey the chord progression and timing.
- Stick to major/minor and 7th chords as much as possible when teaching the chord progression. You can always play more complex chords when you are jamming or recording loops.
- The number of possible ways to interpret each part increases dramatically the more bars you are teaching. For best results, split long songs up into multiple parts.
- If the TRIO+ provides an accompaniment that seems twice as fast or twice as slow as you expected, sometimes pressing the **ALT TIME** button can quickly give you the desired result. For more predictable ALT TIME functionality, you can enable Tempo Interpretation. See ***'Tempo Interpretation Using The ALT TIME Button' on page 29*** for more information.
- If TRIO+ confuses 3/4 timing for 4/4 timing or vice versa, simply turn the STYLE encoder to the appropriate range (styles 1-9 for 4/4 or styles 10-12 for 3/4).
- TRIO+ can play songs with a maximum of one chord per beat, so try to keep your chord changes on the beat. You can have chord changes on sub-beats, but be aware that the bass guitar will not follow any such sub-beat changes.

Clearing The TRIO+ Band

Clearing a song part allows you to re-teach the TRIO+ the part — for example, if you made a mistake during the last pass or wish to play something different for the part.

NOTE: If a loop has been recorded with the band, the loop will be cleared and restored along with the band part.

To clear/restore a song part:

1. Press the **BAND** footswitch to stop band playback.
2. Select the part you want to clear using the **PART** buttons (the LED which is brightest indicates selection).
3. Press and hold the **BAND** footswitch for 2 seconds until the **BAND** LED turns off and then begins flashing red slowly.

   TIP: If a part is accidentally cleared, immediately press and hold the **BAND** footswitch again for 2 seconds to restore the song part (the **BAND** LED will turn green, indicating the part has been restored). Only the last cleared part can be restored.

Playing / Switching Between Song Parts

To switch between song parts while playing the song:

1. Select the first part to play by pressing the corresponding **PART** button.
2. Press the **BAND** footswitch to begin playback of the part.
3. At any time while the song is playing, press the **PART** button for the next part you want to play. Or, for hands-free control, press and hold the **BAND** footswitch for approximately 2 seconds to advance to the next part. The cued part's button will flash at its learned tempo, indicating that it is cued to play synchronously as soon as the current part reaches its end. Repeating this process again before the part has changed will advance to the next subsequent learned part — for example, to go from part 1 to part 3.

   TIP: Alternatively, the FS3X can be used to advance parts. See ***'Using An FS3X Footswitch' on page 31*** for more information on FS3X Footswitch control.

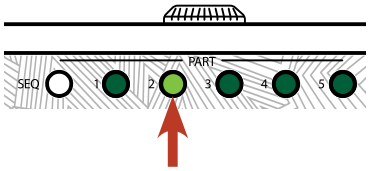
NOTE: When tempos are close between parts and a new part is selected while the previous part is still playing, the new part tempo will be matched to the previous part tempo — indicated by the new **PART** LED flashing in sync with the **ALT TIME** LED. If the tempo of the newly selected part is significantly different from the current part, the tempo will not be matched and the new **PART** and **ALT TIME** LEDs will flash at a different rate.

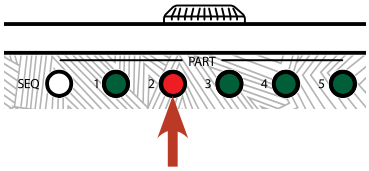
Programming Song Part Intensities

Each song part can be programmed for normal intensity (green **PART** LED — this is the default) or high intensity (red **PART** LED). Programming the chorus or bridge of your songs with a higher backing band intensity can help add dynamics, making your songs more exciting.

To change song part intensity:

1. Press the **BAND** footswitch to stop band playback.
2. Using the **PART** buttons, select the part for which you want to change intensity (the LED which is brightest indicates selection).
3. Press the selected **PART** button again. The **PART** button's LED will change from green to red (programmed for high intensity) or from red to green (programmed for normal intensity) depending on its original state.



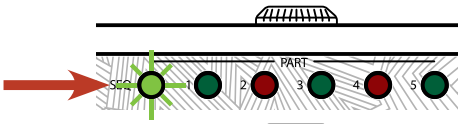


Programming A Song Sequence

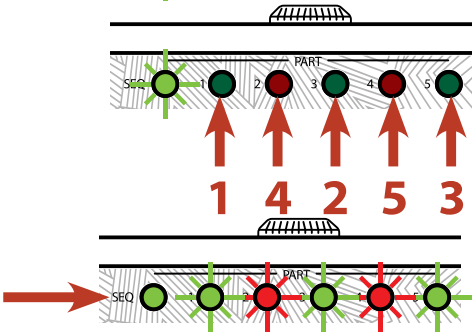
Playback of the various parts that make up a song can be ordered and automated by creating a song sequence. This allows you to focus on your playing rather than manually switching song parts.

To program a song sequence:

1. Press the **SEQ** button (the button will begin flashing).



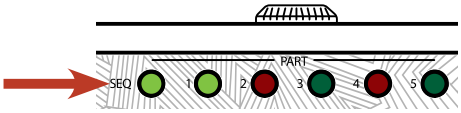
2. Press each **PART** button in the desired sequence order. Note that you can sequence the same part multiple times — for example, if you want a 2-bar part to play for 4 bars, or you want the same verse to play before and after the chorus.



3. When done, press the **SEQ** button again. The various **PART** buttons will flash in the order the sequence was programmed to provide a "preview" of the programmed sequence order.

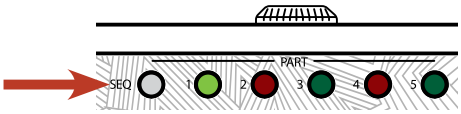
> **TIP:** The song sequence "preview" will be displayed whenever a new sequence is created or when turning a programmed sequence back on after turning it off. If you do not wish to wait for the preview to finish, you can press the **BAND** footswitch to stop the preview.

4. The song will now playback in the programmed sequence order when the **BAND** footswitch is pressed.



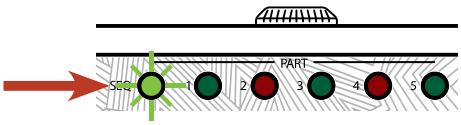
> **NOTE:** Parts cannot be manually changed via the **BAND** footswitch or FS3X Footswitch when a sequence is turned on. If you attempt to select a part manually using these footswitches, the **SEQUENCE** button will flash, indicating that the sequence must first be turned off before you can manually select song parts with these footswitches.

5. To turn a programmed sequence on or off, stop playback then press the **SEQ** button.



> **TIP:** An alternative method for turning a programmed sequence off is to press any one of the **PART** buttons which isn't currently selected (the LEDs for unselected parts will be dimmer than the currently selected part). This can be done while the song is playing or when stopped and will immediately turn the sequence off, select the part that you selected, then allow for manual part changes via the **BAND** footswitch or FS3X.

6. To clear the song sequence, make sure the **SEQ** button is enabled then press and hold the button for 2 seconds (the button will begin flashing). Repeat steps 1-3 above to re-program the song sequence or press the **SEQ** button to exit Sequence Program mode without programming a new song sequence.



RECORDING LOOPS & OVERDUBS

The TRIO+'s built-in looper can be used as a traditional looper (with no backing band) or loops can be recorded with the backing band. Once the initial loop has been recorded, an unlimited number of overdubs can be recorded on top of it. Recorded loops and overdubs can easily be cleared, so you can quickly try again if you make a mistake. And if the last recorded loop or overdub is cleared by mistake, the TRIO+ allows you to restore it. The tempo of your songs (including recorded loops) can be adjusted using the TEMPO knob thanks to the advanced AUDIOLASTIC polyphonic time-stretching algorithm.

NOTE: The maximum recordable loop time is 230 seconds per song part — this is based on a minimum 50 BPM and 48 bars per part.

Recording Loops With The Backing Band

In order to record loops over the band, you must first teach the band. See ***'Teaching The TRIO+ Band' on page 17*** for more information.

The TRIO+ offers a couple of different methods for recording loops over the band. If you won't begin loop recording until later in the song part, the traditional method of arming the looper and starting band playback may work just fine. However, if you want to record a loop that starts on the first downbeat when the band starts, it would be very difficult to get the timing right and have a good feel for the song part if you have to jump in and start playing with the band abruptly. Therefore, the TRIO+ offers a couple of additional features to help you get your timing right when recording loops on the first downbeat.

To record a loop with the band:

1. Press the **BAND** footswitch to stop band playback.
2. Set the **LOOP** level knob to 12 o'clock.
3. Ensure the **AUDIOLASTIC** LED is off. If it isn't, adjust the **TEMPO** control and set it to the 12 o'clock position — the **AUDIOLASTIC** LED should now turn off.
4. Select the part for which you wish to add a loop using the **PART** buttons. The **BAND** LED should be lit dim green, indicating the TRIO+ has learned the selected part.
5. There are four ways to begin recording:
   - Press the **BAND** footswitch to start band playback then press the **LOOPER** footswitch to arm the looper. The **LOOPER** LED will flash red, indicating it is armed, and when the part comes back around, loop recording will automatically begin and you can start playing. Or...
   - Press the **LOOPER** footswitch to arm the looper then begin playing when ready. Note that playing any note will automatically start the band and loop recording, so keep your guitar quiet until you're ready to start. Or...
   - Use a count-in. See ***'Recording A Loop With The Band Using A Count-In' on page 27*** for instructions on using this method.
   - Press the **LOOPER** footswitch to arm the looper. Note that playing any note will automatically start the band and loop recording, so keep your guitar quiet. Press the **BAND** footswitch to begin band playback and loop recording then start playing when you want the guitar to come in. This method works best when your guitar part doesn't start on the downbeat.

6. Loop recording will automatically stop when the end of the part is reached. If your guitar part ends before the song part, press the **LOOPER** footswitch to stop loop recording or keep your guitar silent until the part ends. When the part ends, the **LOOPER** LED will light solid green and the loop you just recorded will begin playing along with the band.

> **TIP:** To clear the loop so you can re-record it, follow the instructions described in ***'Clearing Loops & Overdubs' on page 25***.

Recording Loops Without The Backing Band

Recording loops without the backing band can be useful if you want to use the TRIO+ as a traditional looper or have a song part where the backing band needs to stop playing, such as a breakdown.

> **TIP:** Another method of getting this functionality would be to use an optional FS3X Footswitch to momentarily mute the backing band. This would provide the additional benefit of allowing the backing band to accompany you sometimes but not others when playing the same song part. See ***'Using An FS3X Footswitch' on page 31*** for more information on muting the band using an FS3X.

To record a loop without the backing band:

1. Select the empty part you wish to record the loop to using the **PART** buttons. The **BAND** LED should be flashing red slowly, indicating the TRIO+ has not learned the selected part.
2. Set the **LOOP** level knob to the 12 o'clock position.
3. Ensure the **AUDIOLASTIC** LED is off. If it isn't, adjust the **TEMPO** control and set it to the 12 o'clock position.
4. There are three ways to begin recording:
   - Press the **LOOPER** footswitch as you begin playing. Or...
   - Press the **LOOPER** footswitch to arm the looper then begin playing when ready. Note that playing any note will automatically start the band and loop recording so keep your guitar quiet until you're ready to start. Or...
   - Start with a drum stick count-in. This method is best suited when you want to record a loop-only part that needs to match the tempo of the previous part in the song. See ***'Matching Tempo To A Previous Song Part Using The Metronome' on page 28*** for more information.
5. Loop recording can be stopped in one of two ways:
   - Press the **BAND** footswitch just as you strum the same downbeat you started on. The **LOOPER** LED will now light green and the recorded loop will begin playing back. Or...
   - Press the **LOOPER** footswitch just as you strum the same downbeat you started on. The **LOOPER** LED will now light amber, the loop you just recorded will begin playing, and you can immediately begin recording overdubs. See ***'Recording Overdubs' on page 24*** for more information. To stop overdub recording, press the **LOOPER** footswitch again (the **LOOPER** LED will turn solid green).

> **TIP:** To clear the loop so you can re-record it, follow the instructions described in ***'Clearing Loops & Overdubs' on page 25***.

Recording Loops To An Entire Song Sequence

It is possible to record all the initial loops to a song in one pass after all the song parts have been learned by the TRIO+ and a song sequence has been programmed. This can provide a more realistic experience and organic feel during the loop recording process. This technique works best if you have familiarized yourself with TRIO+ operation, have already worked out all the song parts, and are confident you can record the entire song without mistakes.

To record loops to a song in one pass:

1. Teach the TRIO+ all your song parts as described in *'Teaching The TRIO+ Band' on page 17*.
2. For a more dynamic feel, program song part intensities as described in *'Programming Song Part Intensities' on page 20*.
3. Program the song sequence as described in *'Programming A Song Sequence' on page 21*. Make sure the sequence is enabled (the **SEQ** button should be lit solid green).
4. If your guitar part starts on the downbeat at the beginning of the song, you will probably want to enable a drum stick count-in. To do so, press and hold the currently selected **PART** button (the one that's the brightest) for 2 seconds. The **PART** button should now be flashing.
5. Press the **LOOPER** footswitch to arm the looper for recording. Note that if you didn't enable a count-in, playing any note will automatically start the band and loop recording so keep your guitar quiet.
6. Press the **BAND** footswitch when you're ready to begin recording. If you enabled the count-in, you will hear a 1-bar count-in before the song begins.

> **NOTE:** If you make a mistake you will need to clear the loops for each recorded part individually before attempting another pass. For information on clearing loops, see *'Clearing Loops & Overdubs' on page 25*.

Recording Overdubs

Overdub recording can be initiated while a loop is playing or from a stopped state.

To record an overdub while a loop is playing:

1. Press the **LOOPER** footswitch once to enable overdub recording (the **LOOPER** LED will turn solid amber). You can begin playing your overdubbed parts over the loop.
2. When you are done overdubbing, press the **LOOPER** footswitch to stop overdub recording (the **LOOPER** LED will turn green and the looper will stop recording the overdub).

> **TIP:** To clear the overdub so you can re-record it, follow the instructions described in *'Clearing Loops & Overdubs' on page 25*.

To record overdubs from a stopped state:

1. Press the **BAND** footswitch to stop loop playback.
2. Press the **LOOPER** footswitch once to arm overdub recording (the **LOOPER** LED will flash amber).
3. Start playing or press the BAND footswitch to begin overdub recording.

4. When you are done overdubbing, press the **LOOPER** footswitch to stop overdub recording (the **LOOPER** LED will turn green and the looper will stop recording the overdub).

> **TIP:** To clear the overdub so you can re-record it, follow the instructions described in ***'Clearing Loops & Overdubs' on page 25***.

> **NOTE:** Each time a new overdub is recorded, the previously recorded overdub is mixed with the original loop.

Clearing Loops & Overdubs

Loops and overdubs can be cleared either during playback or when stopped. However, there is a slight difference between these two clearing methods. Performing the clear function while the band and loop are playing allows the last recorded loop/overdub to be quickly cleared so you can re-record it — however, note that an initial loop cannot be cleared using this method if there is no backing band. Conversely, stopping playback and then performing the clear function will clear the entire loop, which includes the initial loop and all recorded overdubs.

> **NOTE:** Clearing a loop will not affect the learned song part.

To clear the last recorded loop/overdub:

1. During playback, press and hold the **LOOPER** footswitch for 2 seconds until the **LOOPER** LED flashes briefly. Note that this method will not work when clearing an initial loop with no backing band. In that case, please follow the below instructions for clearing the entire loop.

To clear the entire loop, including all recorded overdubs:

1. Press the **BAND** footswitch to stop band playback.
2. Press and hold the **LOOPER** footswitch for 2 seconds until the **LOOPER** LED flashes red then turns off.

> **TIP:** If a loop or overdub is accidentally cleared using either of the two methods above, immediately pressing and holding the **LOOPER** footswitch again for 2 seconds will restore it. Note that only the last cleared loop/overdub can be restored.

USING ALTERNATE TIME & ADJUSTING SONG TEMPO

Using Alternate Time

Pressing the ALT TIME button selects an alternate interpretation of the selected song part's tempo — usually this is either double or half the current tempo. If the TRIO+ can't find a suitable tempo and number of bars by halving or doubling, the alternate time will remain the same as the original timing.

The ALT TIME button has the following states:

- **Off** — Indicates the selected part has not yet been learned.
- **Flashing Green** — Indicates that the original song interpretation (default) is selected for the part.
- **Flashing Amber** — Indicates that the alternate song interpretation is selected for the part.

Once a part has been learned by the TRIO+, the ALT TIME button will either be green (original time) or amber (alternate time). It will also flash (dimly) at the tempo of the current part. The LED flash rate depends on the tempo detected for the song part, the position of the TEMPO knob, and whether the alternate time is selected. The LED flash rate will be in phase with each 1/4 note beat played by the drums and bass. The state of the ALT TIME button can be set independently in each of the 5 song parts.

When a part is being played, during the last bar of that part, the ALT TIME button will flash brighter to indicate that the loop is coming around to the beginning.

TIP: Pressing the ALT TIME button before teaching the TRIO+ a song part informs the TRIO+ when you're teaching it a very fast or slow song part. See ***'Tempo Interpretation Using The ALT TIME Button' on page 29*** for more information on using this feature.

Adjusting Song Tempo

The **TEMPO** knob adjusts the TRIO+'s global playback tempo and was designed to adjust the tempo of a song after it is complete. The center detent position represents a tempo multiplier of 1X, which is the original tempo of the learned song part. The full clockwise position provides a tempo of 2X the learned tempo and the full counter-clockwise position provides a multiplier of 1/2X the learned tempo. The AUDIOLASTIC LED will light whenever the tempo has been altered from the original learned tempo.

When teaching the TRIO+ a new progression, it doesn't matter where the TEMPO knob is set. After learning the new part, the TRIO+ will automatically start playback at the learned tempo until the TEMPO knob is adjusted. Once the TEMPO knob is adjusted from its current position, the playback tempo will then update to the knob's new position and the AUDIOLASTIC LED will light. This ensures that you will always have the full tempo adjustment range after the TRIO+ learns a part, regardless of where the TEMPO knob is set during the learning phase.

NOTE: The AUDIOLASTIC LED must be off to record into the looper and the LED will briefly flash to indicate this if you attempt to record a loop when the tempo has been altered from the original learned tempo (1X). To resolve this, adjust the **TEMPO** knob to the 12 o'clock position to set the tempo back to the original learned tempo and disable AUDIOLASTIC time stretching. Once all your loops and overdubs are recorded for the song, you can then adjust the tempo of the song if required.

ADVANCED FEATURES

Enabling A Drum Stick Count-In

The TRIO+ has a drum stick count-in feature that can be used to perform the following functions:

- Provide a 1-bar count-in before playing a song.
- Record loops with the band that start on the first downbeat of a part.

The count-in feature is a one-time operation, so it must be enabled each time you want to use it. It can be enabled by pressing and holding the selected **PART** button for 2 seconds. The following section provides step-by-step instructions on using the count-in feature in the scenarios described above.

NOTE: The TRIO+ must be taught at least one part before the count-in feature will become available.

Starting A Song With A Count-In

To enable a 1-bar count-in before playing a song:

1. With band playback stopped, use the **PART** buttons to select the first part that will be played for the song. If you have programmed a song sequence, this will already be selected. Either way, the button for the currently selected song part will now be brighter than all the others.
2. Press and hold the currently selected **PART** button for 2 seconds (the **PART** button will begin flashing at the rate of the selected part's tempo). Note that pressing and holding the **PART** button again for 2 seconds will disable the count-in.
3. Press the **BAND** footswitch when you're ready to start the count-in.
4. After the 1-bar count-in, the band will start playing and you can play along with it.

Recording A Loop With The Band Using A Count-In

Sometimes it can be very helpful to hear a count-in before you start recording a loop with the band — for example, when recording a solo that starts on the first downbeat of the part.

To enable a 1-bar count-in and record a loop with the band:

1. Press the **BAND** footswitch to stop band playback.
2. Set the **LOOP** level knob to 12 o'clock.
3. Ensure the **AUDIOLASTIC** LED is off. If it isn't, adjust the **TEMPO** control and set it to the 12 o'clock position — the **AUDIOLASTIC** LED should now turn off.
4. Select the part you wish to count-in to using the **PART** buttons.
5. Press and hold the currently selected **PART** button for 2 seconds (the **PART** button will begin flashing at the rate of the part's tempo). Note that pressing and holding the **PART** button again for 2 seconds will disable the count-in.
6. Press the **LOOPER** footswitch to arm the looper.
7. Press the **BAND** footswitch when you're ready to start the count-in.
8. After the 1-bar count-in, loop recording will begin and you can start playing on the downbeat.
9. Loop recording will automatically stop when the end of the part is reached. If your guitar part ends before

the song part, press the **LOOPER** footswitch to stop loop recording or keep your guitar silent until the part ends. When the part ends, the **LOOPER** LED will light solid green and the loop you just recorded will begin playing along with the band.

TIP: To clear the loop so you can re-record it, follow the instructions described in ***'Clearing Loops & Overdubs' on page 25***.

TIP: Another method for recording a solo that starts on the first downbeat of a part is to start band playback, arm the looper, then start playing the solo when the part comes back around. See ***'Recording Loops With The Backing Band' on page 22*** for more information.

Providing Hints To The TRIO+ When Teaching

"Hints" allow you to tell the TRIO+ how to interpret what you are teaching it. Hints can be used to:

- Pre-select a particular style before teaching the band.
- Ensure the tempo of a new part exactly matches the tempo of the previous part using a metronome.
- Inform the TRIO+ that you would prefer either a fast or slow interpretation of your tempo.

The metronome feature is a one-time operation, so it must be enabled each time you want to use it. It can be enabled by pressing and holding the selected **PART** button for 2 seconds. The following section provides step-by-step instructions on using the metronome feature in the scenarios described above.

NOTE: The TRIO+ must be taught at least one part before the metronome feature will become available.

Pre-Selecting A Style

The TRIO+ can be programmed to default to a pre-selected style each time you teach the TRIO+ a song part.

To pre-select a style:

1. Before teaching the TRIO+ your song part (**BAND** LED flashing red), turn the **STYLE** encoder to pre-select the style that you want. The selected style will flash in sync with the **BAND** LED, indicating that this style will override the automatic style selection. Pre-selected styles will remain in effect for all parts of the current song, unless changed.
2. To return to automatic style selection at any time before teaching a new part, turn the **STYLE** encoder until none of the **STYLE** LEDs are lit.

NOTE: Style selection will return to the default (automatic) whenever a new song is loaded.

Matching Tempo To A Previous Song Part Using The Metronome

You can tell the TRIO+ that you would like to teach a new song part or record a loop only part with the same tempo as the most recently selected song part in the current song by using the metronome feature.

To match a new part's tempo to the previous part:

1. If the band is playing, press the **BAND** footswitch to stop band playback.

2. Using the **PART** buttons, select the part to which you want to teach or record the loop.
3. If you're recording a loop, ensure the **AUDIOLASTIC** LED is off. If it isn't, adjust the **TEMPO** control and set it to the 12 o'clock position — the **AUDIOLASTIC** LED should now turn off.
4. Press and hold the currently selected **PART** button until the metronome starts — the **PART** button will also begin flashing at the rate of the previous part's tempo.
5. When you have a feel for the tempo, keep your guitar quiet and either press the **BAND** footswitch to arm the band (for teaching) or press the **LOOPER** footswitch to arm the looper (for recording a loop). Now as soon as you start your down-strum, the teaching or loop recording will begin.
6. As you complete your song part or loop, press the **BAND** footswitch just as you strum the same downbeat you started on. The band or loop will now begin playing and, as long as your new part is reasonably close to the metronome tempo, the TRIO+ will alter the tempo to match the metronome tempo.

> **TIP:** To clear the song part or loop so you can try again, follow the instructions described in ***'Clearing The TRIO+ Band' on page 19*** or ***'Clearing Loops & Overdubs' on page 25***.

Tempo Interpretation Using The ALT TIME Button

It is sometimes difficult for the TRIO+ to automatically choose between a slow or fast tempo based on the rhythm used for teaching. You can tell the TRIO+ that you would prefer either a fast or a slow interpretation of your song part by using the ALT TIME button to provide a tempo hint.

To enable/disable tempo interpretation:

1. Before teaching the TRIO+ your song part (**BAND** LED flashing red), press the **ALT TIME** button (the button will begin flashing red). After teaching your part, the TRIO+ will try to choose the slowest tempo interpretation of your rhythm.
2. Pressing the **ALT TIME** button again (the button will begin flashing green) will cause the TRIO+ to anticipate a faster song part. After teaching your part, the TRIO+ will try to choose the fastest tempo interpretation of your rhythm.
3. To return to normal operation, press the **ALT TIME** button again (the button will no longer flash). Now the TRIO+ will automatically determine whether a song part plays back at half or double time when enabling the **ALT TIME** button, based on the rhythm you played while teaching the song part.

MANAGING SONGS

Storing Songs

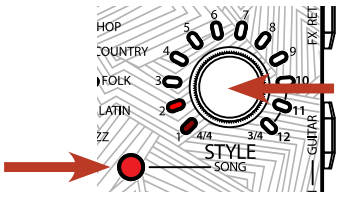
The TRIO+ autosaves all songs and loops to the inserted SD card. Up to 12 songs with loops can be stored to an installed SD card. See ***'SD Card Information' on page 4*** for information on compatible SD cards.

NOTE: To ensure that you don't unexpectedly lose data, always stop the TRIO+ playback and wait at least 5 seconds without making changes to your songs before ejecting the SD card or removing power to the pedal.

Songs and loops can also be managed on a computer using the free TRIO Manager software for Mac and PC. See ***'TRIO Manager Software' on page 57*** for more information on the TRIO Manager software.

Creating A New Song

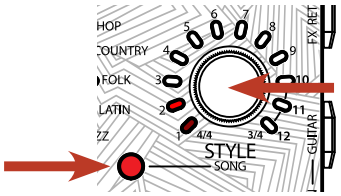
To create a new song:



1. Press the **SONG** button.
2. Turn the **STYLE** encoder to select an empty song (the **STYLE** LEDs will be off for empty songs).
3. Press the **SONG** button or **BAND** footswitch to exit.

Loading A Song

To load a song:

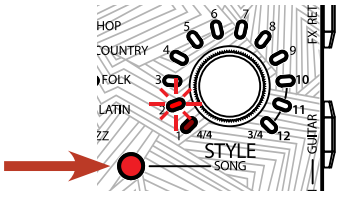


1. Press the **SONG** button.
2. Turn the **STYLE** encoder to select a song to load (previously stored songs will be lit dim red). See tip box below.
3. Press the **SONG** button or **BAND** footswitch to exit. Note that the TRIO+ will take a brief moment to load the song. Loading is complete when the **SONG** button LED goes off and all other LEDs return to normal operation.

TIP: When selecting a song in memory, the SEQ, PART, ALT TIME, GENRE, SIMPLE BASS, LOOPER, and BAND LEDs will provide indication of the selected song's state.

Clearing A Song

To clear a song:

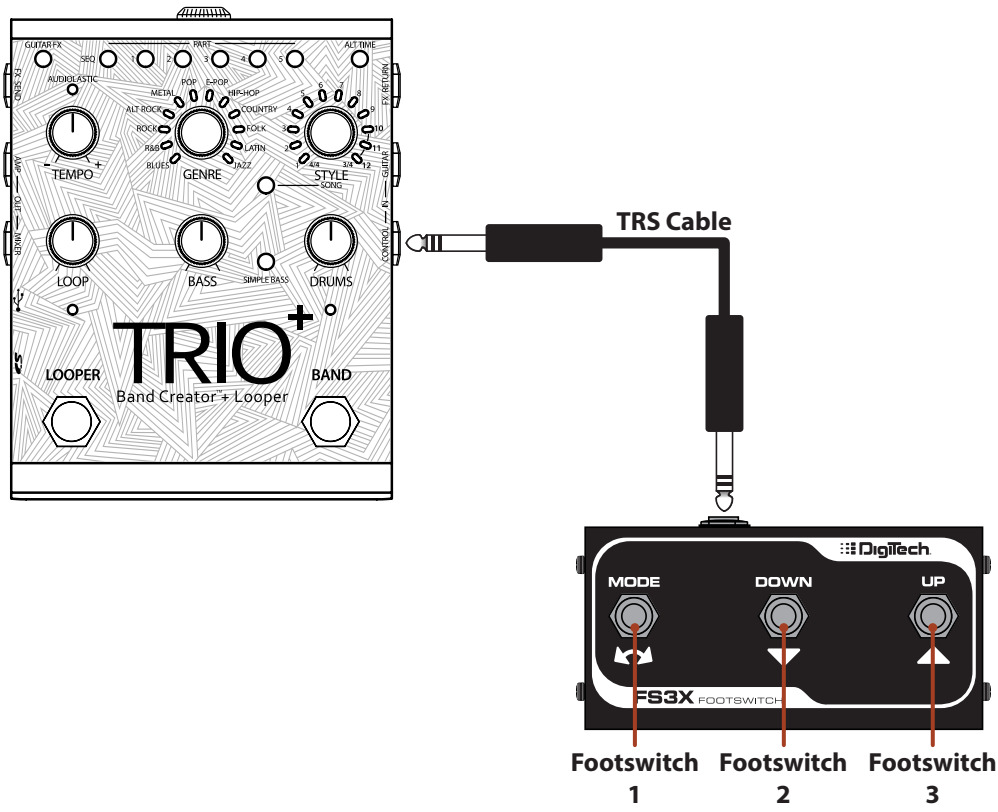


1. Press the **SONG** button.
2. Turn the **STYLE** encoder to select the song to clear.
3. Press and hold the **SONG** button for 2 seconds to clear the selected song (the selected song's LED will briefly flash bright red). Note that clearing a song cannot be undone.

USING AN FS3X FOOTSWITCH

An optional DigiTech FS3X Footswitch can be connected to the CONTROL IN jack for additional hands-free control. A TRS (tip-ring-sleeve) 1/4" cable must be used when connecting the FS3X to the TRIO+.

When using an optional FS3X Footswitch for control, there are 3 modes of operation to select from. The table below shows the 3 modes, the footswitch that must be held to enter each mode, and the functions controlled by each of the FS3X footswitches in each mode.



FS3X Mode	Footswitch Held When Connecting	FS3X Control		
		Footswitch 1	Footswitch 2	Footswitch 3
Live (Default)	FS3X Footswitch 1	Go to next STYLE (hold to go to previous STYLE)	Go to next PART (hold when stopped to turn on drum stick count-in or metronome)	Toggle ALT TIME mode
Table Top	FS3X Footswitch 2	Same as TRIO+ LOOPER footswitch	Go to next PART (hold when stopped to turn on drum stick count-in or metronome)	Same as TRIO+ BAND footswitch
Live Mixer	FS3X Footswitch 3	Hold to mute bass	Hold to mute drums	Hold to mute bass and drums

To change the FS3X mode:

1. Ensure the TRIO+ is powered up and running.
2. Unplug the FS3X from the TRIO+ (if it is currently plugged in).
3. Press on hold the FS3X **FOOTSWITCH** corresponding to the desired mode (see table above).
4. While holding the **FOOTSWITCH**, plug the FS3X into the **CONTROL IN** jack. Keep holding the **FOOTSWITCH** down for at least 1 second after plugging in the FS3X before releasing it.
5. The TRIO+ will now use the new footswitch mode and the mode will be stored on the SD Card.

THE GENRES & STYLES

The DigiTech TRIO+ was designed to create the illusion of playing with an actual rhythm section — a feeling that is very different than playing to static backing tracks. The styles will follow your own chord progression and transition between chords using an understanding of musical theory. The choice of bass notes is dynamic and will vary both within a part, as well as each time through the part. The TRIO+ styles were created using recordings from some of Nashville's top session players.

The drums for each style can be programmed for "normal" or "high" intensity — these roughly correspond to verse and chorus. Any of the TRIO+'s five song parts can be programmed for normal or high intensity, making any of the parts suitable for verse or chorus use. See ***'Programming Song Part Intensities' on page 20*** for more information. Various drum voicing substitutions are also used to give some variety within a part and between parts.

The TRIO+ provides the following genres to select from:

- **BLUES** — Blues is the genre for all of the blues-based styles. The bass parts generally have a bluesy inflection, and quite a few swung styles are included.
- **R&B** — The place for styles that have that Motown, Stax, or Memphis soul vibe. A bit bluesy, a bit funky.
- **ROCK** — The classic rock sounds of the '60s, '70s, and '80s belong in the rock genre. Often a little bit bluesy, with hard-hitting drums.
- **ALT ROCK** — Funky '90s rock, punk, and reggae-influenced styles are in the alt-rock genre. Think anything from RHCP to Sublime to Smashing Pumpkins. The sound of the '90s.
- **METAL** — For players who want to go heavier than rock. This genre draws on styles from thrash, to death and black metal, through to metalcore, and is saturated with double kick drums and blast beats.
- **POP** — Clean, clear styles to serve as a foundation for melodic pop songs.
- **E-POP** — A digest guide of synth and drum-machine driven pop music from the last 35+ years, drawing on influences from iconic electronic sounds.
- **HIP-HOP** — A sampler of laid-back grooves drawing influence from the golden era of hip-hop through to the '90s R&B renaissance, to the modern sounds of trap and modern Cali-style beats. These styles are designed to work best around 70-110 bpm.
- **COUNTRY** — All of the country styles are in the Country genre, from sparse country waltzes to country-rock with a more modern sound.
- **FOLK** — Simple percussion and acoustic bass for old-timey folk styles. For anyone wanting a sparse backing to play traditional songs, '60s Greenwich Village classics, or even some more energetic modern indie folk styles.
- **LATIN** — A selection of classic Latin styles, featuring a mix of traditional percussion ensemble work and contemporary arrangements on the drum kit.
- **JAZZ** — Classic jazz styles, with plenty of swung beats and walking basslines.

Each genre has 12 styles to select from using the STYLE encoder. The following table describes each of these available styles. In the style description field, "normal" and "high" intensity references pertain to the state of the TRIO+'s song parts; a green PART button is programmed for normal intensity and a red PART button is programmed for high intensity. See ***'Programming Song Part Intensities' on page 20*** for more information.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Blues	1	4/4	Even 8ths	Mid tempo jazz blues. Sounds best at tempos between 65-120. Bass walks slowly between chords. More sparse style with little decoration. Simple beat with straight kick and snare. Hats in the normal intensity section, switching to cymbals in the high intensity section.
Blues	2	4/4	Even 16ths	Smooth jazzy blues with a poppy rhythm. Sounds best at tempos between 70-130. Sparse staccato bass groove with octave jumps. Grooving drums moving from tight hats and side-stick/snare in the normal intensity section to splashy hats and snare in the high intensity section.
Blues	3	4/4	Even 8ths	Slow blues. Sounds best at tempos between 75-130. Bass walks between chords to transition and is quite busy. Drums alternate between side-stick and snare in the normal intensity section to snare and ride in the high intensity section.
Blues	4	4/4	Swing 8ths	Chess records style blues. Sounds best at tempos between 80-150. Bass sits on the root on 8th notes, short walks between chords to transition. Driving swung rock drums with busy brush snare. Cymbals come in on the high intensity section.
Blues	5	4/4	Swing 8ths	Blues with a boogie woogie/zydeco flavor. Sounds best at tempos between 80-125. Simple, relaxed blues bass playing octaves with occasional walks between chords. Shuffled, brush snare-heavy drums with brush/side-stick in the normal intensity section and cymbals in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Blues	6	4/4	Swing 8ths	Slow Chicago-style blues. Sounds best at tempos between 60-115. Bass arpeggiates chords on 8th notes with the occasional busy fill. Simple swung beat with brush snare action.
Blues	7	4/4	Swing 8ths	Lo-fi blues band. Sounds best at tempos between 110-140. Staccato walking blues bass. Off-beat snare and lots of open hi-hat action in the normal intensity section, changing to cymbals and rolling snare in the high intensity section.
Blues	8	4/4	Swing 8ths	Soulful blues shuffle. Sounds best at tempos between 90-130. Walking blues bass. Blues shuffle drums with hats switching to cymbals in the high intensity section.
Blues	9	4/4	Swing 8ths	Blues shuffle. Sounds best at tempos between 105-150. Classic shuffle blues with large jumps between chords. Shuffle drums, snare on 3rd beat, cymbals in the high intensity section.
Blues	10	3/4	Straight 8ths	Blues rock in 3/4. Sounds best at tempos between 65-150. Even bass on the root of the chord with occasional fast transition passages. Rock drums switching from snare and hats in normal intensity section to snare and ride in the high intensity section.
Blues	11	3/4	Swing 8ths	Blues shuffle waltz. Sounds best at tempos between 65-150. Even bass alternating between root and 5th with two-note transitions. Rock beat with hats and snare in normal intensity section switching to ride and snare in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Blues	12	3/4	Swing 8ths	Blues waltz. Sounds best at tempos between 50-130. Bass rhythm is similar to blues style #11 with alternating root, 5th up, and 2nd down. Snare and hats in normal intensity section switching to snare and ride in the high intensity section.
R&B	1	4/4	Even 16ths	R&B rock with slow soulful rhythm. Sounds best at tempos between 55-80. Slow bluesy bass with transition fills between chords. Grooving drums with hats switching to cymbals in the high intensity section.
R&B	2	4/4	Even 8ths	'60s soul rhythm. Sounds best at tempos between 100-130. Bass arpeggiating chords with walkups for transitions. Basic funk/ soul drums, switching from hats in normal intensity section to ride in the high intensity section.
R&B	3	4/4	Even 16ths	'70s soul. Sounds best at tempos between 70-110. Bass starts with root and then moves up to 5th with chromatic walking transitions. Funky drums with cowbell; intensity level increases in the high intensity section.
R&B	4	4/4	Even 16ths	Smooth jazzy soul. Sounds best at tempos between 75-130. Slow bass with slightly chromatic walk-up transitions at end of bar and occasional fast embellishments. Simple drums with 4-on-the-floor kick, regular hats, and sparse snare in the normal intensity section, switching to ride and regular snare in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
R&B	5	4/4	Even 8ths	'60s soul grooving drums and bass. Sounds best at tempos between 90-130. Bass sits on root with occasional 5th or octave jumps and lots of end-of-bar embellishments. Funky beat with nice kick/snare interplay. Cymbals and tambourine in the high intensity section.
R&B	6	4/4	Even 16ths	Electric funk. Sounds best at tempos between 70-125. Funky syncopated bass with lots of chromatic walking and octave jumps. Straight funk drumming with brush snare in normal intensity section.
R&B	7	4/4	Even 8ths	'60s soul with tambourine. Sounds best at tempos between 90-130. Funky bass line with a blues feel. Simple funk beat with tambourine. Cymbals in the high intensity section.
R&B	8	4/4	Even 8ths	Swing R&B groove. Sounds best at tempos between 70–150. Funky staccato bass jumping between root and 5th. Tambourine and snare-heavy drums. Ride appears in the high intensity section.
R&B	9	4/4	Swing 8ths	Swinging R&B rock. Sounds best at tempos between 75–130. Boogie bass arpeggiates and walks between chords. Rock drums with ghost notes on snare. Hats in the normal intensity section switch to ride in the high intensity section.
R&B	10	3/4	Even 8ths	Straight R&B waltz. Sounds best at tempos between 80-120. Bass sits on root with small embellishments. Even 3/4 soul beat with hats and snare in the normal intensity section, moving to ride and snare in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
R&B	11	3/4	Even 8ths	Driving soul funk. Sounds best at tempos between 80-120. Driving bass on root with embellishments at bar-end. Funky waltz beat with tambourine and ride in the high intensity section.
R&B	12	3/4	Swing 8ths	'70s soul funk with percussion. Sounds best at tempos between 70-125. Funky bass with short transitions between chords. Grooving 3/4 beat with cowbell.
Rock	1	4/4	Even 16ths	Classic rock. Sounds best at tempos between 60-110. Bass similar to rock style #2 but slightly more spacious. Classic rock drums, with hats changing to cymbals and busier kick in the high intensity section.
Rock	2	4/4	Even 16ths	Driving British rock. Sounds best at tempos between 80-130. Bass sitting on root, with occasional 5th or octave jump. Hard rock drums with hats changing to cymbals in the high intensity section.
Rock	3	4/4	Even 16ths	Easy listening rock. Sounds best at tempos between 110-160. Simple bass rhythm locked on root of chord. Standard rock drums with hats changing to cymbals in the high intensity section.
Rock	4	4/4	Even 16ths	Uplifting rock. Sounds best at tempos between 100-150. Driving bass on 16th notes. Driving rock beat with 4/4 kick and grooving hi-hat in the normal intensity section and more intense snare in the high intensity section.
Rock	5	4/4	Even 16ths	Funky blues rock. Sounds best at tempos between 110-150. Driving 16ths bass line with no complex transitions. Drums have a driving rock beat with percussion, toms and more cowbell featured in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Rock	6	4/4	Even 16ths	Northern rock. Sounds best at tempos between 65-110. Bass sounding octaves with short walking transitions between chords. Big rock drums with loose open hat and snare in the normal intensity section going to cymbal and snare in the high intensity section.
Rock	7	4/4	Even 8ths	British invasion. Sounds best at tempos between 100-140. Slightly bluesy bass with lots of motion in transition bars. Straight rock beat with steady snare and tight 16th note hats in the normal intensity section, changing to 8th note cymbals in the high intensity section.
Rock	8	4/4	Swing 16ths	Swung British rock. Sounds best at tempos between 65-110. Slightly bluesy bass sits on root and walks up chord in 2nd half of bar. Swung UK rock and roll beat with hats in the normal intensity section changing to cymbals in the high intensity section.
Rock	9	4/4	Swing 16ths	Southern rock. Sounds best at tempos between 80-120. Southern boogie bass with bluesy transitions between chords. Swung rock and roll beat with restrained hats in the normal intensity section and even ride in the high intensity section.
Rock	10	3/4	Even 8ths	R&B rock in 3/4. Sounds best at tempos between 80-120. Simple bass on the root of the chord. Drums switch from simple kick and snare with grooving hats in the normal intensity section to ride in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Rock	11	3/4	Even 16ths	Country rock in 3/4. Sounds best at tempos between 80-135. Bass consists mainly of even notes on root with walking passages between chords. Rock waltz with hats and double kick pattern in the normal intensity section and ride cymbals and more relaxed kick in the high intensity section.
Rock	12	3/4	Swing 8ths	Swung northern waltz. Sounds best at tempos between 70-120. Grooving bass alternates between root and 2nd below with short walks between chords. Cymbal-heavy, British rock drum feel.
Alternative Rock	1	4/4	Even 16ths	Jazz funk pop. Sounds best at tempos between 65-130. Grooving bass with small embellishments. Funky drums switching between tight hats and snare in the normal intensity section to a looser hat and higher intensity snare in the high intensity section.
Alternative Rock	2	4/4	Even 16ths	Classic straight reggae. Sounds best at tempos between 75-100. Sparse bass sits on root and leaves a lot of room. Drums are carried by hat and rimshot/brush snare pattern in the normal intensity section. The high intensity section adds more drive from the kick.
Alternative Rock	3	4/4	Even 16ths	Jazz funk. Sounds best at tempos between 70-125. Funky syncopated bass with lots of large interval jumps. Restrained funk drums with rimshots and tight hats in the normal intensity section followed by open hats and snare in the high intensity section.
Alternative Rock	4	4/4	Even 8ths	Rootsy rock. Sounds best at tempos between 75-130. Steady bass with small transitions between chords and short embellishments. Driving rock drums with cymbals in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Alternative Rock	5	4/4	Even 16ths	Jazz funk groove. Sounds best at tempos between 65-130. Grooving bass similar to alternative rock style #1 but slightly less busy. Funky drums with off-beat hat accents and snare in the normal intensity section switching to cymbals and snare in the high intensity section.
Alternative Rock	6	4/4	Even 8ths	Bass and drums jam. Sounds best at tempos between 60-100. Funky syncopated bass line with lots of ornamentation in transitions. Grooving funky drum beat on the snare and hats, getting busier in the high intensity section.
Alternative Rock	7	4/4	Even 8ths	Classic reggae. Sounds best at tempos between 75-100. Sparse bass sits on root and leaves a lot of room. Drums are carried by hat groove and snare/side-stick pattern in the normal intensity section. Intensity increases in the high intensity section.
Alternative Rock	8	4/4	Swing 8ths	Swinging rhythm section jam. Sounds best at tempos between 75-140. Funky bass pins down the root on the first beat, with lots of space and embellishments at end of bar. Funky drums with hat and snare in both sections.
Alternative Rock	9	4/4	Swing 16ths	Swinging alt rock. Sounds best at tempos between 80-150. Bass arpeggiating chords, with some root-5th jumps. Solid rock drums with shuffling hats and snare. Intensity increases in the high intensity section.
Alternative Rock	10	3/4	Even 8ths	Funky fusion waltz. Sounds best at tempos between 75-140. Simple bass line pins the root on the 1st beat and leaves a lot of space. Propulsive drums switch between tight hats and snare in the normal intensity section to open hat/ride and snare in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Alternative Rock	11	3/4	Even 8ths	Jazz-funk waltz. Sounds best at tempos between 60-110. Terse, staccato bass line with funky riffs around the root. Drums with insistent kick and smooth snare rolls. Hats in the normal intensity section switching to cymbals in the high intensity section.
Alternative Rock	12	3/4	Swing 8ths	Swung reggae in 3/4. Sounds best at tempos between 60-100. Relaxed shuffled hat and rim shot pattern switching to flying cymbals and snare iMetal.
Metal	1	4/4	Even 8ths	Thrashy '80s style with an even, heavy beat and straightforward, driving bass. The high intensity section switches cymbals for hats.
Metal	2	4/4	Even 8ths	Classic galloping metal drum pattern with heavy cymbal work in the high intensity section. Energetic bass locks in with the kick and hi-hat patterns.
Metal	3	4/4	Even 8ths	'90s metal feel with hip-hop influence and flying cymbals. The high intensity section switches to a half-time feel, with syncopated kick drum and cymbals.
Metal	4	4/4	Even 16ths	Metalcore style with straight snare pattern and detailed double kick work. The high intensity section cuts to a half-time feel. Bass acts as punctuation on the downbeat.
Metal	5	4/4	Even 8ths	Metalcore style with more insistent kick. The high intensity section has a skank beat feel with flying cymbals. Staccato bursts of bass.
Metal	6	4/4	Even 16ths	Driving double kick beat with snare on the 3rd beat and cymbal accents switching to a bomb blast style beat in the high intensity section. Even, driving bass line.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Metal	7	4/4	Even 16ths	Gravity blast style in the normal intensity section, changing to a kick-heavy skank beat feel with different hat and cymbal work in the high intensity section. Even, driving bass line.
Metal	8	4/4	Even 8ths	Swinging thrashy beat. The high intensity section opens up with a half-time feel and some use of double kick. Staccato bass groove at the start of bars.
Metal	9	4/4	Even 8ths	Swung thrash-style beat, with intricate kick work. The high intensity section has heavy double kick work. Even bass, with syncopated accents.
Metal	10	3/4	Even 8ths	Double-kick heavy 6/8 ballad with closed hats switching to an open, splashier feel in the high intensity section. Grooving bass.
Metal	11	3/4	Even 16ths	6/8 blast style. The high intensity section double-times the hats and snare with the kick for a bomb blast feel. Bass line is slower, with a simple groove.
Metal	12	3/4	Even 8ths	Heavy swung 3/4 style with a big splashy hat sound. The high intensity section adds intricate double kick work and tightens up the hats slightly. Bass hits the root on the downbeat with sparse ornamentation.
Pop	1	4/4	Even 8ths	Indie folk. Sounds best at tempos between 100-170. Slow bass on 1st and 3rd beat. 4/4 kick with tambourine in the normal intensity section, brush snare added in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Pop	2	4/4	Even 8ths	Calypso-inspired pop. Sounds best at tempos between 80-130. Angular bassline with big jumps. Surf-rock feel, with stick and brush in the normal intensity section and rolling brush snares driving beat in the high intensity section.
Pop	3	4/4	Even 16ths	Modern pop groove. Sounds best at tempos between 75-150. Bass plays chord roots with decorative riffs to transition between chords. Sparse beat with tight hats carrying the rhythm in the normal intensity section, changing to a more straightforward pop beat in the high intensity section.
Pop	4	4/4	Even 16ths	Pop promise. Sounds best at tempos between 80-140. Driving 16th bass with little to no ornamentation. Straight-driving rock beat, tight hats in the normal intensity section that open up in the high intensity section with snare fills.
Pop	5	4/4	Even 8ths	Praise and worship-style pop. Sounds best at tempos between 55-110. Bass pins down the root of the chord on even 8ths with some octave jumps. Steady rock beat with hats and snare in the normal intensity section, cymbals added in the high intensity section.
Pop	6	4/4	Even 8ths	Island band. Sounds best at tempos between 90-150. Bass plays ascending arpeggios. Beat has a surf-rock snare pattern with cymbals added in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Pop	7	4/4	Even 16ths	Uplifting pop. Sounds best at tempos between 100-140. Bass plays driving 16ths with short fills at transition bars and no octave jumping. Sparse beat with tight 16th hats driving the normal intensity section, switching to cymbals in the high intensity section.
Pop	8	4/4	Swing 8ths	Swung pop rock. Sounds best at tempos between 80-140. Simple bass alternates between root and 5th above/4th below. Few transition runs. Swung pop-rock drums with double-snare pattern switching from hats in the normal intensity section to ride in the high intensity section.
Pop	9	4/4	Swing 8ths	Swung pop with clean drums. Sounds best at tempos between 60-160. Bass sits on root, leaving plenty of space. Simple transition runs between chords. Drums sit on hats with no snare in the normal intensity section, moving to higher energy snare and hat pattern in the high intensity section.
Pop	10	3/4	Even 8ths	Straight pop waltz. Sounds best at tempos between 80-150. Slow bass plays the root and walks between chords with occasional large jumps. Sparse drum beat alternates tight hat and steady brush snare in the normal intensity section with ride cymbal and snare in the high intensity section.
Pop	11	3/4	Even 8ths	Pop waltz. Sounds best at tempos between 100-200. Bass plays the root and does short walks between some transitions with the occasional large jump. Shuffle snare beat, moving from hats in the normal intensity section to cymbals in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Pop	12	3/4	Swing 8ths	Swung pop waltz. Sounds best at tempos between 70-140. Busy bass with little trills around the root. Shuffle beat with brush snare and side-stick, smooth ride cymbals added in the high intensity section.
E-Pop	1	4/4	Even 8ths	Classic old-school electronic style, loosely based on seminal German records. Bass arpeggiates the chords with octave jumps. Sparse synthesized drum beat with kick and snare. The high intensity section adds hats.
E-Pop	2	4/4	Even 16ths	Modern trap-influenced synthpop, with booming kicks, rapid-fire snares and skittering hats. Bass plays long notes on the roots of chords.
E-Pop	3	4/4	Even 8ths	Shoegaze inspired synthpop with a sampled kit playing a sparse '80s house beat in the normal intensity section. The high intensity section adds propulsive hat pattern and toms. Grooving bass on the root.
E-Pop	4	4/4	Even 8ths	Modern indie synthpop from the US, light drum machine style disco beat with a looser open-hat feel switching to a tight groove in the high intensity section. Bass alternates between short 8th notes and held notes.
E-Pop	5	4/4	Even 8ths	Classic early UK synthpop, simple drum machine beat with classic tom fills increasing in intensity in the high intensity section paired with energetic octave-jumping bass.
E-Pop	6	4/4	Even 16ths	Post-punk influenced synthpop from the '80s. Sparse electronic beats with tom rolls and stuttering snares and a heavily arpeggiated bass. The high intensity section adds open hat pattern to the drums.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
E-Pop	7	4/4	Even 8ths	Garage sounds from early '00s UK. Nimble and syncopated beat with lots of space to move. The high intensity section offers a different take on the style. Funky bass plays in and around the beat, arpeggiating the chords.
E-Pop	8	4/4	Swing 8ths	Bouncing, swung beat with synth drums. Simple but propulsive bass sits on the root with some arpeggiated fills. The high intensity section increases the intensity of the drums.
E-Pop	9	4/4	Swing 8ths	Hip-hop influenced swung groove with shuffling hi-hats and octave-jumping bass. Claps switch to snares in the high intensity section, and the hi-hat pattern changes, leaning more towards open hats.
E-Pop	10	3/4	Even 16ths	Bouncing 3/4 style with low kicks and drum machine toms. Nimble, syncopated hi-hats getting busier and driving the drums in the high intensity section. Octave-jumping bass.
E-Pop	11	3/4	Even 8ths	Modern '80s retro style with a fractured 6/8 feel. Arpeggiated bass and sparse electronic drum pattern with tight kicks and syncopated hi-hat patterns becoming more driving in the high intensity section.
E-Pop	12	3/4	Swing 16ths	Modern Scandinavian synth pop in 3/4. Stuttering snare rolls and hats that become busier in the high intensity section accompanied by arpeggiated octave-jumping bass.
Hip-Hop	1	4/4	Even 8ths	Trap-influenced style with booming kick and clap pattern decorated with paper snare fills, and synth bass. The high intensity section adds hat trills and more toms to the drum part.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Hip-Hop	2	4/4	Even 8ths	Sparse hip-hop beat on dirty acoustic kit with snare switching to claps and tambourine accents in the high intensity section. Simple bass holds down the groove with funky fills.
Hip-Hop	3	4/4	Even 16ths	Bristol style trip-hop, with dub-wise bass and spacious, echoing beat. Hats get busier in the high intensity section, pulling the energy up without destroying the groove. Try this one slow.
Hip-Hop	4	4/4	Even 8ths	Sparse LA style R&B drum programming, with a slight sway to the beat and cutting snares. Heavier snare and tambourine in the high intensity section. Bass pins down the root, leaving plenty of space for other elements.
Hip-Hop	5	4/4	Even 16ths	Uptempo beat inspired by the '90s golden era of R&B with 909 style kick and claps underpinning a grooving hi-hat pattern. Claps switch to a driving snare in the high intensity section. Sparse funky bass with short fills.
Hip-Hop	6	4/4	Even 16ths	Percussion-heavy, slightly off-kilter drum groove with slowly walking bass. The high intensity section has a heavier downbeat, with the hats pushing the beat forward more.
Hip-Hop	7	4/4	Even 8ths	Tight, modern funk style beat with layered snare and clap and slightly shuffling hats. The high intensity section introduces busier hats and ghost notes on the snare. Walking bass with subtle funk.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Hip-Hop	8	4/4	Swing 8ths	Shuffling early '00s R&B production style, with a syncopated beat carried by the hats. Intensity of hats and fills increase in the high intensity section. Synth bass pins down the root.
Hip-Hop	9	4/4	Swing 8ths	Swung '90s R&B jam with a natural sounding drum kit. The high intensity section introduces more energy with an insistent rhythm on the hats. Grooving electric bass keeps to the root with small flourishes and walks between chords.
Hip-Hop	10	3/4	Even 16ths	'90s R&B 3/4 ballad with gritty kick and claps. Tambourine rhythm gets more intense in the high intensity section. Smooth and minimal electric bass with walks between chords.
Hip-Hop	11	3/4	Even 8ths	Aggressive snare-driven 3/4 beat driven by kick, snare, and claps. Tambourine added in the high intensity section. Simple bass moves slowly between chords, leaving space for other voices.
Hip-Hop	12	3/4	Swing 8ths	A laid-back, swung ballad driven by shuffling hats and clap. The high intensity section increases the intensity of the beat. Walking bass holds down the root and gently adds embellishments.
Country	1	4/4	Even 8ths	Fast country ballad. Sounds best at tempos between 90-120. Bass on 1/2 notes playing root/5th/octave. Simple beat driven by slightly loose hats and rimshot or brush snare in the normal intensity section with cymbal and snare in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Country	2	4/4	Even 8ths	Acoustic country. Sounds best at tempos between 60-90. Bass on 1/2 notes playing root/5th/octave. Simple beat driven by tambourine and rimshot or snare in the normal intensity section with hats and snare in the high intensity section.
Country	3	4/4	Even 8ths	Country rock. Sounds best at tempos between 70-120. Bass sits on root with simple transitions between chords. Classic country rock drums with hats and snare in the normal intensity section and ride and snare in the high intensity section.
Country	4	4/4	Even 16ths	Light country rock. Sounds best at tempos between 80-120. Bass sits on root, with octave and 5th jumps. Light country rock drums switching from hats and rimshot in the normal intensity section to cymbals and snare in the high intensity section.
Country	5	4/4	Even 16ths	Folk-pop. Sounds best at tempos between 75-110. Bass sits on root with short embellishments and one-note transitions. Simple beat driven by quiet, tight hats with double-time embellishments and rimshot and brush in the normal intensity section, changing to cymbal and snare in the high intensity section.
Country	6	4/4	Swing 8ths	Western swing bebop. Sounds best at tempos between 60-110 or 160-200. Sparse bass sitting on the root with occasional 5ths and octaves and short walks between chords. Pedal hat driving the rhythm with brush-hit accents in the normal intensity section, switching to slow ride cymbal with quiet snare hits in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Country	7	4/4	Swing 16ths	Slow pop-country. Sounds best at tempos between 55-100. Bass on 1/2 notes playing root/5th/octave. Beat driven by slightly loose hats with triplet feel and rimshot/ brush in the normal intensity section, changing to cymbal and snare in the high intensity section.
Country	8	4/4	Swing 8ths	Country boogie. Sounds best at tempos between 100-160. Bass bounces between root and 5th with short walk up/down transitions. Sprightly drums with loose hats and snare/side-stick in the normal intensity section, changing to cymbals with snare in the high intensity section.
Country	9	4/4	Swing 8ths	Country shuffle. Sounds best at tempos between 70-130. Simple root and 5th bass with short walks between chords. Snare brush swirls and pedal hat in the normal intensity section with fast shuffle brush swirls and brush hits in the high intensity section.
Country	10	3/4	Straight 8ths	Poppy country waltz. Sounds best at tempos between 110-180. Even bass on quarter notes with walk up/downs in transition bars. Brush snare hits with more cymbal hits added in the high intensity section.
Country	11	3/4	Straight 8ths	Country rock waltz. Sounds best at tempos between 50-110. Bass plays the root on the one with simple rhythmic embellishments. Subtle double-time hats and side-stick/ brush snare on beats 2 and 3 in the normal intensity section, switching to cymbals and snare on beats 2 and 3 in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Country	12	3/4	Swing 16ths	Contemporary country waltz. Sounds best at tempos between 110-170. Even bass on quarter notes with walk up/downs in transition bars. Shuffling hats and snare in the normal intensity section, switching to cymbal and snare on beat 3 in the high intensity section.
Folk	1	4/4	Even 8ths	Sparse and even beat with toms and shakers. Toms become more driving in the high intensity section. Bass slowly moves between chords.
Folk	2	4/4	Even 8ths	Even beat with brushed snare and tambourine accents moving to a steady rhythm in the high intensity section. Bass slowly moves between chords.
Folk	3	4/4	Even 16ths	Energetic beat driven by kick and brushed snare, with shakers switching to hi-hats in the high intensity section. Bass arpeggiates chords.
Folk	4	4/4	Even 16ths	Classic train beat driven by a brushed snare with tambourine accents in the high intensity section. Bass moves between root and 5th.
Folk	5	4/4	Swing 8ths	Sparse swung beat with shaker. Brushed snare and tambourine accents in the high intensity section. Bass slowly walks between chords.
Folk	6	4/4	Swing 8ths	Steady swung beat with tambourine and brush snare beats. Tambourine switching to hats at higher tempos in the high intensity section. Bass on octave and 5ths, and walking between chords.
Folk	7	4/4	Swing 8ths	Swung beat with tambourine and side-stick rhythm, kick and toms are added in the high intensity section. Relaxed walking bassline.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Folk	8	4/4	Swing 8ths	Relaxed tambourine and brush snare rhythm, with energy from the kick drum. Tambourine switches to hats in the high intensity section. Bass moves between root and 5th.
Folk	9	4/4	Swing 16ths	Swung train beat with brush snare and hi-hats. Tambourine added in the high intensity section. Insistent quarter note bass.
Folk	10	3/4	Even 16ths	Tambourine and tom-driven folk waltz, getting busier in the high intensity section. Sparse bass with simple transitions between chords.
Folk	11	3/4	Even 8ths	Shaker and side-stick-driven waltz, switching to tambourine and brush snare in the high intensity section. Grooving bass with subtle flourishes.
Folk	12	3/4	Swing 8ths	Shaker and brush-driven 3/4 beat with forward momentum from the bass. The high intensity section switches shakers to tambourine.
Latin	1	4/4	Even 8ths	A bolero-style drum kit with the instantly-recognizable triplet rhythm executed on congas, and doubled with hi-hats. Snare added in the high intensity section.
Latin	2	4/4	Even 8ths	Tango performed on snare and shaker in the normal intensity section with a slightly higher intensity in the high intensity section with some percussive flourishes, and a subtle kick drum. Bass arpeggiates the chords in rhythm with the snare.
Latin	3	4/4	Even 16ths	A low to mid-tempo son montuno groove for percussion with a nimble but restrained bass arpeggiating the chords. The high intensity section sees the drums incorporate a kit for a more driving, energetic feel.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Latin	4	4/4	Even 8ths	A mid-tempo cha-cha on the drum kit with percussion accents on timbale and guiro. The high intensity section incorporates open hats into the guiro rhythm.
Latin	5	4/4	Even 16ths	A mid-tempo mambo for percussion, with montuno performed on congas and bongo, accompanied by timbale in the high intensity section. Laid-back bass.
Latin	6	4/4	Even 8ths	Driving merengue drum kit with a tight and simple bass accompaniment. The high intensity section introduces percussion to the drum arrangement.
Latin	7	4/4	Even 16ths	A mid-fast tempo salsa led by bongos and hats, and timbale in the high intensity section. Energetic bass arpeggiating the chords of the song.
Latin	8	4/4	Even 16ths	Heavily percussive and driving samba featuring an arrangement for a large ensemble. The high intensity section adds snare and other percussive accents.
Latin	9	4/4	Swing 8ths	Although there aren't jazz-style swung rhythms in traditional Latin styles, this style option was added for people who want some latin vibe to go with their swung rhythms. It's a loping groove. Try the high intensity section for extra timbale.
Latin	10	3/4	Even 16ths	A jazzy waltz with a bossa feel. The high intensity section adds prominent clave and cymbal work. Bass moves between the root and 5th.
Latin	11	3/4	Even 8ths	A laid-back, jazzy waltz with brush drums in the normal intensity section. The high intensity section adds cymbals and cowbell. Laid-back bass slowly moves between the chords.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Latin	12	3/4	Even 16ths	Similar to Latin style number 9, this style option provides a jazz-style swung rhythm, but in a 3/4 time signature and with plenty of percussion. Kick and hat come in on the high intensity section, but otherwise it's all percussion.
Jazz	1	4/4	Even 8ths	Medium bossa nova. Sounds best at tempos between 120-160. Bass alternates between root and 5th. Cymbal-driven straight beat, switching from subtle brush swirls in the normal intensity section to snare hits in the high intensity section.
Jazz	2	4/4	Even 8ths	Slow bossa nova. Sounds best at tempos between 100 -130. Bass alternates between root and 5th with short transitions. Bossa beat with side-stick and brush hit in the normal intensity section, switching to side-stick and cymbals in the high intensity section.
Jazz	3	4/4	Even 16ths	Smooth jazz with poppy rhythm. Sounds best at tempos between 70-130. Sparse staccato bass groove with octave jumps. Grooving drums, moving from tambourine and side-stick in the normal intensity section to hats and snare in the high intensity section.
Jazz	4	4/4	Swing 8ths	'40s jazz boogie. Sounds best at tempos between 140-190. Bass arpeggiating between root and 5th with short walking passages at chord transitions. Driven beat with swung 8th hats and snare in the normal intensity section, switching to cymbal and snare in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Jazz	5	4/4	Swing 8ths	Medium tempo Dixieland. Sounds best at tempos between 100-150. Bass alternates between root and 5th with walking transitions. Busy but subtle brush snare pattern with short swirls. Cymbals added in the high intensity section.
Jazz	6	4/4	Swing 8ths	Jazz ballad. Sounds best at tempos between 70-120. Bass arpeggiates chords with slightly chromatic walking transitions. Brush swirl/side-stick drum pattern with pedal hat keeping the beat. Cymbals and snare in the high intensity section.
Jazz	7	4/4	Swing 8ths	Swinging jazz. Sounds best at tempos between 130-170. Bass moving between root, 5th, and octave with occasional short walking passages. Brush swirl/side-stick drum pattern with side-stick and pedal hat keeping the beat. Slightly higher intensity in the high intensity section.
Jazz	8	4/4	Swing 16ths	Classic jazz. Sounds best at tempos between 100-160. Classic jazz walking bass. Swinging brush snare with cymbals. Intensity is increased in the high intensity section.
Jazz	9	4/4	Swing 8ths	Slow swing ballad. Sounds best at tempos between 70-120. Bass walks up and down each chord with short transition fills. Shuffling brush snare/side-stick and pedal hat keeping time in the normal intensity section. Increased intensity in the high intensity section.
Jazz	10	3/4	Even 8ths	Straight jazz waltz. Sounds best at tempos between 70-150. Slow arpeggiated bass moving between chords. Laid-back, brush swirl-driven groove with rimshots in the high intensity section.

Genre-Based Styles

Genre	Style Encoder Position	Time Signature	Feel	Style Description
Jazz	11	3/4	Even 16ths	Groovy jazz waltz. Sounds best between 70-130. Staccato bass stays around the root. Even, light fusion beat, switching from rimshot in the normal intensity section to snare in the high intensity section.
Jazz	12	3/4	Swing 8ths	Swung jazz waltz. Sounds best at tempos between 70-150. Simple, even bass on root with short transitions. Shuffle brushed snare-driven groove with pedal hat keeping the beat.

TRIO MANAGER SOFTWARE

For the latest information on the TRIO Manager Software, please visit http://digitech.com/en/products/trio-plus.

FIRMWARE UPDATES

Firmware can be updated via the TRIO+'s Mini USB port. For the latest firmware updates, please visit http://digitech.com/en/products/trio-plus.

SPECIFICATIONS

Interface

Controls:	Tempo, genre, style, loop level, bass level, drums level, headphone output level
Buttons:	Guitar fx, sequence, part 1, part 2, part 3, part 4, part 5, alternate time, song, simple bass
Footswitches:	Looper, band
LEDs:	Guitar fx, sequence, part 1, part 2, part 3, part 4, part 5, alternate time, audiolastic, 12 genre selection LEDs, 12 style selection LEDs, song, simple bass, looper, band
Jacks:	Power input, control input, guitar input, fx return input, fx send output, amp output, mixer output, headphone output
Other:	Mini USB port, MicroSD Card slot

Inputs

Guitar Input:	Type: Unbalanced, 1/4" TS
	Impedance: 1 MΩ
FX Return:	Type: Unbalanced, 1/4" TS
	Impedance: 1 MΩ
Control Input Type:	1/4" TRS (compatible with DigiTech FS3X)

Outputs

Amp Output:	Type: Unbalanced, 1/4" TS
	Impedance: 1 kΩ
	Frequency Response: 25 Hz–20 kHz
Mixer Output:	Type: Unbalanced, 1/4" TS
	Impedance: 1 kΩ
	Frequency Response: 25 Hz–20 kHz
FX Send Output:	Type: Unbalanced, 1/4" TS
	Impedance: 1 kΩ
	Frequency Response: 25 Hz–20 kHz
Headphone Output:	Type: 1/8" (3.5 mm) Mini Stereo
	Impedance: 120 Ω
	Frequency Response: 20 Hz–20 kHz

Performance

Bit Depth:	24-bit
Sample Rate:	44.1 kHz
Signal-To-Noise Ratio:	110dB, A-weighted

Looper

Bit Depth:	24-bit
Sample Rate:	44.1 kHz
Maximum Recording Time:	230 seconds per song part — based on a minimum 50 BPM and 48 bars per part

USB

Type:	Mini-B

SD Card Requirements

Type:	MicroSDHC, Class 10
Minimum Storage Size:	8 GB

Physical

Dimensions:	5.4" (L) x 4.25" (W) x 2.5" (H)
Weight:	1.46 lbs. (0.66 kg)

Power

Power Requirements:	9 VDC external power adapter
Power Consumption:	7.2 W
Current Draw:	800 mA
Power Adapter Model:	PS0913DC-04 (US, JA, EU, AU, UK)
Power Adapter Polarity:	
Power Adapter Output:	9 VDC 1.3 A

DigiTech by HARMAN

PHONE: (801) 566-8800

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TRIO+ Owner's Manual
5064509-A

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