

OWNER'S MANUAL

TRIO

Band Creator

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. 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 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 footswitch to teach the TRIO your chords and rhythm, then press the footswitch again to start playing with your own personal band! Drum and bass levels can be adjusted using the DRUMS and BASS knobs.

The TRIO provides 7 music genres to choose from including: Blues, Pop, Alternative Rock, Rock, Country, R&B, and Jazz. 12 song styles are available for each genre and can be selected using the STYLE knob, including selection between 3/4 and 4/4 time signatures. Multi-colored LEDs around the STYLE knob indicate which styles best match your song.

The TRIO can learn up to 3 different song parts which can then be recalled on-the-fly as the song plays back. An optional DigiTech FS3X Footswitch can be connected to the CONTROL IN jack for easier, hands-free selection of song parts and styles.

The tempo of the generated song can be varied continuously with no loss in audio quality using the TEMPO knob. The ALT TIME button can be used to quickly try out an alternative interpretation of the song – usually half or double time.

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 drum parts will be fed to the MIXER output. There's also a headphone output with dedicated level control, so you can practice whenever, wherever inspiration strikes.

FEATURES

- 7 Music Genres To Choose From
- 12 Styles Selectable Per Genre
- Up To 3 Different Song Parts Can Be Learned
- Adjustable Tempo & Quick Selection Of Alternate Interpretation
- Adjustable Bass & Drum Level Controls
- Optional Built-In Guitar Effects Designed For Each Genre
- Additional Hands-Free Control Using An Optional DigiTech FS3X Footswitch
- Amp & Mixer Outputs
- Headphone Output With Headphone Level Control
- Rugged, Compact Design
- Included Power Adapter

USER INTERFACE & CONNECTORS

Top Panel



1. GUITAR FX Button

Press this button to add the built-in effects to your guitar signal. See *'Guitar FX'* on page 13 for more information.

2. PART Buttons

The TRIO can learn up to 3 different song parts (for example, a verse, chorus, and bridge). The PART 1, 2, and 3 buttons are used to select between these 3 parts. If a PART button is selected for a part which has not yet been learned by the TRIO, the LEARN LED will flash red to indicate that the part needs to be learned. See *'Learning & Playing Song Parts'* on page 11 for more information on using song parts.

3. ALT TIME Button

Pressing this button selects an alternate interpretation of the song's tempo. Usually this is either double or half the current tempo since this can be ambiguous. The state of the ALT TIME button can be set independently in each of the 3 song parts.

- Once a part has been learned, the ALT TIME LED will be either GREEN (regular time) or AMBER (alt time). It will also flash (dimly) at the tempo of the current part.
- When a part is being played, during the last bar of that part, the ALT TIME LED will flash more brightly to indicate that the loop is coming around to the beginning.
- The ALT TIME LED will be off if the part has not yet been learned. The LED flash rate depends on the tempo detected for the song, 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.

4. **STYLE Knob**

Selects between the various styles available for each genre. Once your song is learned by the TRIO, the multi-colored LEDs surrounding the STYLE knob will light to indicate which selections are the best match for your song (based on the selected genre) and the style that best matches your song will be automatically selected. The 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 by turning the encoder to select a 3/4 style at which point the 3/4 LEDs will light up 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.

5. **GUITAR IN Jack**

Connect your guitar to this jack. Make sure that when teaching the TRIO, the guitar signal going into the TRIO is clean (i.e., no effects).

6. **TEMPO Knob**

Adjusts the tempo of the song. When teaching the TRIO a progression, it doesn't matter where the TEMPO knob is set. 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. This ensures that you will always have the full tempo adjustment range after the TRIO learns a song, regardless of where the TEMPO knob is set during the learning phase. The center detent position represents a tempo multiplier of 1X, which is the original tempo of the learned song.

7. **CONTROL IN Jack**

Connect an optional DigiTech FS3X Footswitch to this connection for additional hands-free control. See *'Using An FS3X Footswitch'* on page 14 for more information.

8. **DRUMS Knob**

Adjusts the level of the drums in the mix.

9. **LEARN/PLAY LEDs**

The LEARN and PLAY LEDs indicate the status of the selected song part. The following table describes the available states:

State	Learn LED (Red)	Play LED (Green)	Description
Ready To Learn	Flashing Slow	Off	The TRIO is ready to learn a song for the selected part. Pressing the FOOTSWITCH will change to the 'Listening' state. Holding the FOOTSWITCH will change to the 'Stopped' state if a part is available to be restored.

State	Learn LED (Red)	Play LED (Green)	Description
Listening	Flashing Fast	Off	The TRIO is armed to learn and waiting for you to play your first chord to start the loop. Pressing the FOOTSWITCH will change to the 'Ready To Learn' state.
Learning	On	Off	The TRIO is currently learning the song. You should be playing to teach the TRIO the chords and timing. Pressing the FOOTSWITCH will change to the 'Playing' state. Holding the FOOTSWITCH will change to the 'Ready To Learn' state.
Playing	Off	On	The TRIO is playing the song. Pressing the FOOTSWITCH will change to the 'Stopped' state. Pressing and holding the FOOTSWITCH for approximately 2 seconds will advance to the next song part. See <i>'Learning & Playing Song Parts'</i> on <i>page 11</i> for more information.
Stopped	Off	Off	The TRIO has a song stored but is not currently playing. Pressing the FOOTSWITCH will change to the 'Playing' state. Pressing and holding the FOOTSWITCH for approximately 2 seconds will clear the selected part and change to the 'Ready To Learn' State. See <i>'Clearing/ Restoring Song Parts'</i> on <i>page 13</i> for more information.

10. Footswitch

Pressing this footswitch changes the TRIO's state. See the table in the previous section for more information.

11. USB Port

This mini USB port is used for updating the TRIO's firmware.

12. BASS Knob

Adjusts the level of the bass in the mix.

13. 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 9* for more information.

14. 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 9* for more information.

15. GENRE Knob

Selects between the available genres that the TRIO will play your song in. Genres can be selected before or after teaching the TRIO your song. As you select genres, the LEDs around the STYLE knob will update to identify which styles are best suited for your song 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.

Rear Panel



1. Headphone Out Jack

Connect a pair of headphones to this jack. This jack accepts a 1/8" (3.5 mm) mini plug. This output is optimized for headphones having an impedance of 60 Ohms or less.

NOTE: 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 9 for more information.

2. Headphone Level Knob

Adjusts the level of the headphone output.

3. Power Adapter Input Jack

Connect only the included HARMAN power adapter to this jack. See '*Specifications*' on page 28 for power adapter information.

MAKING CONNECTIONS/APPLYING POWER

To connect the TRIO pedal:

1. Turn down the guitar amplifier's master volume control. If connecting to a PA system, bring the fader of the mixer channel to which you will be connecting the TRIO all the way down.
2. Make all audio connections to the TRIO as shown in '*Connection Diagrams*' on page 7.
3. Connect the appropriate HARMAN power adapter (included) to the Power Adapter Input jack and connect the other end to an available AC outlet.
4. Strum your guitar and gradually increase your amplifier's master volume control until the desired level is achieved. If connecting to a PA system, while strumming slowly, bring up the fader on the mixer channel to which you have connected the TRIO. Consult your mixer manufacturer's documentation for recommended channel gain and fader setup information.

CONNECTION DIAGRAMS

Amplifier Setup



NOTE: When using your guitar amp to play the drums and bass from TRIO, set the amp to run as cleanly as possible in order to avoid distorting the drums. The drums and bass are pre-EQ'd to sound best through a clean amp with typical EQ settings.

Use only unbalanced TS instrument cables for audio connections.

Mixer Setup



NOTE: When only the MIXER OUT jack is used, speaker cabinet emulation is added to the guitar signal. See 'Output Jack Operation' on page 9 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 9 for more information.

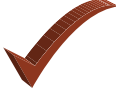
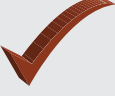
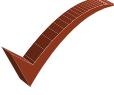
Practice Setup



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 9 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
<p>Speaker cabinet emulation will be applied to the guitar signal and a mono mix of the bass, drums, and guitar will be sent to the MIXER OUT jack.</p>			
<p>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.</p> <p>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 drums. The drums and bass are pre-EQ'd to sound best through a clean amp with typical EQ settings.</p>			
<p>The guitar signal will be fed to the AMP OUT jack only. The mix of bass and drums will be sent to the MIXER OUT jack.</p>			
<p>Speaker cabinet emulation will be applied to the guitar signal and 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.</p>			

QUICK START

1. Select the first part to learn by pressing the **PART 1** button. Make sure the LEARN LED is flashing slowly. If the selected part has already been learned, the LEARN LED will be off. In that case, press and hold the **FOOTSWITCH** until the STYLE LEDs go off and the LEARN LED begins flashing slowly.
2. Engage the **GUITAR FX** button to apply effects to your guitar signal.
 - **GUITAR FX LED Off** - The guitar effects are not enabled.
 - **GUITAR FX LED Green** - Indicates that a rhythm guitar effect will be used for the 'Learning' and 'Playing' states.
 - **GUITAR FX LED Red** - Indicates that a rhythm guitar effect will be used for the 'Learning' state and a lead guitar effect for the 'Playing' state.
3. To enable the 'Listening' state, press and release the **FOOTSWITCH**. The LEARN LED will flash rapidly to indicate the 'Listening' state is enabled. Keep your guitar quiet until you are ready to strum the first chord, which will trigger the start of the learning phase. If you prefer not to use the 'Listening' state, you can simply press and release the **FOOTSWITCH** as you start to strum.
4. Start strumming in a steady rhythm. You are teaching the TRIO a chord progression so play clearly and avoid embellishments.
5. As you complete your chord progression, press the **FOOTSWITCH** just as you strum the same down-beat you started on – this is when you want the band to join in and the band will automatically begin playing.

HINT: For TRIO to automatically figure out the song length, number of bars, and timing accurately, it is very important to press the footswitch as close as possible to the point where your progression comes around to the start.

6. Adjust the **DRUMS** and **BASS** knobs to balance the levels of the band with your guitar.
7. Adjust the **GENRE** and **STYLE** knobs to try different variations of the song.
 - **STYLE LED Green** - Indicates a style which matches both time signature and feel (straight or swing).
 - **STYLE LED Amber** - Indicates a style which matches the time signature of your song, but has a different feel.
8. Adjust the **TEMPO** knob or engage the **ALT TIME** button to change the song's tempo.
9. Repeated presses of the **FOOTSWITCH** will now stop/start playback of the selected song part.
10. To learn another part, stop playback then press the **PART 2** button. Repeat steps 3-4 to learn the new part then repeat for the 3rd part using the **PART 3** button if desired.
11. To clear a part, stop playback then select the part you wish to clear using the **PART** buttons. While the song is stopped, press and hold the **FOOTSWITCH** until the style LEDs go off (approximately 2 seconds) to clear the selected song part.

HINT: If a part is accidentally cleared, press and hold the **FOOTSWITCH** again for 2 seconds to restore the song part.

LEARNING & PLAYING SONG PARTS

The TRIO's three parts are ideal for playing songs with a verse, chorus, and bridge. The styles for Part 1 have lower intensities and work well for song verses. Part 2 styles are higher in intensity and are optimized for song choruses. Part 3 uses intermediate intensities that are variations of the Part 2 drum patterns and work well for song bridges. You can select between parts as you play with the song using the 3 PART buttons located at the top of the TRIO interface. Parts can also be selected with the footswitch (see step 3 under the '*To switch between song parts while playing the song*' section below) or by using an optional DigiTech FS3X Footswitch (see '*Using An FS3X Footswitch*' on page 14).

To learn/play a song part:

1. From the factory all song parts in the TRIO are empty. The PART 1 button will be lit by default and the LEARN LED will be flashing slowly, indicating the TRIO is ready for you to teach it your first chord progression.
2. Press the **FOOTSWITCH** to set the TRIO to the 'Listening' state (LEARN LED will flash rapidly). Keep your guitar quiet until you are ready to strum the first chord. You can also start playing immediately as you press the **FOOTSWITCH** if you prefer.
3. Start strumming in a steady rhythm. You are teaching the TRIO a chord progression so play clearly and avoid embellishments.
4. As you complete your chord progression, press the **FOOTSWITCH** just as you strum the same down-beat you started on – this is when you want the band to join in and the band will automatically begin playing.
5. Pressing the **FOOTSWITCH** will now stop/start playback of the selected song part.

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 2-4 again, playing as clearly as possible.

When a part already exists in memory, the PART button will be dimly lit. When this part is selected, the STYLE LEDs will light and the LEARN LED will be off. To reuse this part it must be cleared before proceeding (see '*Clearing/Restoring Song Parts*' on page 13).

NOTE: Learned song parts will automatically be saved in memory until cleared, even after a power cycle.

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 **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. You can also press and hold the **FOOTSWITCH** for approximately 2 seconds while the song is playing to advance to the next part. Repeating this process again before the part has changed will advance to the next subsequent part – for example, to go from part 1 to part 3.
4. The newly selected **PART** button will flash green at the tempo set for the newly selected part, indicating that the part will seamlessly begin playing as soon as the currently playing part reaches its end.

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.

EXPERT TEACHING TIPS: TRIO has to automatically figure out the song key, length, timing, 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 learn phase with a strong down strum and end your loop with 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.
- 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 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.
- If TRIO confuses 3/4 timing for 4/4 timing or vice versa, simply turn the style knob 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.

STARTING WITH A DRUM COUNT-IN

Sometimes it is desirable to hear a one-bar count-in before starting playback – for example, when recording the output of the TRIO for the purpose of adding more parts, or when working on solos that start right on the downbeat of a part.

To start with a drum count-in:

1. Start with the TRIO in the stopped state and select the part you wish to count-in to using the **PART** buttons.
2. Hold down the currently selected **PART** button until it starts to flash at the rate of the part's tempo.
3. Now, when you step on the footswitch to start playback, you'll hear one bar of quarter notes played as a count-in before the accompaniment starts.

CLEARING/RESTORING SONG PARTS

If you want to re-learn a song part or move on to a new song, the old song part(s) must be cleared first.

To clear/restore a song part:

1. Stop playback of the part by pressing the **FOOTSWITCH**.
2. Select the part you wish to clear by pressing one of the 3 **PART** buttons.
3. Press and hold the **FOOTSWITCH** for approximately 2 seconds or until the STYLE LEDs turn off and the LEARN LED begins flashing red.
4. Repeat steps 2 and 3 for any remaining parts you wish to clear.

NOTE: If a part is accidentally cleared, press and hold the **FOOTSWITCH** again for 2 seconds to restore the song part.

GUITAR FX

The TRIO provides built-in guitar effects which can be turned on and off using the GUITAR FX button. The button has 3 states, they are:

- **LED Off** - The guitar effects are not enabled.
- **LED Green** - Indicates that a rhythm guitar effect will be used for the 'Learning' and 'Playing' states.
- **LED Red** - Indicates that a rhythm guitar effect will be used for the 'Learning' state and a lead guitar effect for the 'Playing' state.

The type of effects added are dependent on the genre selected.

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. The footswitches on the FS3X will function as shown in the below illustration.



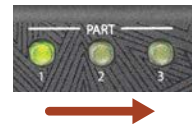
Enables the 'Learning' state for learning a new PART and controls play/stop for an existing PART.



Advances to the next STYLE. Press and hold to move back one STYLE.



Advances to the next PART.



STYLE LIST

The DigiTech TRIO was designed from the ground up 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. Furthermore, the TRIO styles were created using recordings from some of Nashville's top session players. The drums for each style have two sections, roughly corresponding to verse and chorus. The verse sections are used on Part 1 of the TRIO, and the chorus sections are used in Part 2 and 3. Various drum voicing substitutions are 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 we have included quite a few swung styles here.
- **POP** – Clean, clear styles to serve as a foundation for melodic pop songs.
- **ALT ROCK** – Funky 90s rock, punk, and reggae-influenced styles are in our Alt-rock genre. Think anything from RHCP to Sublime to Smashing Pumpkins. The sound of the 90s.
- **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
- **COUNTRY** – All of the country and folk styles are in the Country genre, from sparse country waltzes to country-rock with a more modern sound.
- **R&B** – The place for styles that have that Motown, Stax, or Memphis soul vibe. A bit bluesy, a bit funky.
- **JAZZ** – Classic jazz styles, with plenty of swung beats and walking basslines.

Each genre has 12 styles to select from using the STYLE knob. The following table describes each available style.

Genre-Based Styles

Genre	Style Knob Position	Time Signature		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 verse switching to cymbals in the chorus.
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 8ve jumps. Grooving drums moving from tight hats and side stick/snare in verse to splashy hats and snare in chorus.

Genre	Style Knob Position	Time Signature		Style Description
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 verse to snare and ride in the chorus.
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 chorus.
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 verse and cymbals in the chorus.
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 high-hat action in the verse, changing to cymbals and rolling snare in the chorus.
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 chorus.
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 3, cymbals in the chorus.

Genre	Style Knob Position	Time Signature		Style Description
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 verse to snare and ride in chorus.
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 verse switching to ride and snare in chorus.
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 verse switching to snare and ride in chorus.
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 verse, brush snare added in chorus.
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 verse and rolling brush-snare driving beat in chorus.
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 verse, changing to a more straight-forward pop beat in the chorus.
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 verse that open up in the chorus with snare fills.

Genre	Style Knob Position	Time Signature		Style Description
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 verse, cymbals added in the chorus.
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 chorus.
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 verse, switching to cymbals in the chorus.
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 verse to ride in the chorus.
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 verse, moving to higher energy snare and hat pattern in the chorus.
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 verse with ride cymbal and snare in chorus.

Genre	Style Knob Position	Time Signature		Style Description
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 verse to cymbals in the chorus.
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 chorus.
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 verse to a looser hat and higher intensity snare in the chorus.
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 verse. Chorus 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 verse followed by open hats and snare in chorus.
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 chorus.
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 verse switching to cymbals and snare in chorus.

Genre	Style Knob Position	Time Signature		Style Description
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 chorus.
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 verse. Intensity increases in the chorus.
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 chorus.
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 verse to open hat/ride and snare in the chorus
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 verse switching to cymbals in the chorus
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 in chorus.

Genre	Style Knob Position	Time Signature		Style Description
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 chorus.
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 chorus.
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 chorus.
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 high-hat in verse and more intense snare in chorus.
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 chorus.
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 verse going to cymbal and snare in chorus.
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 verse changing to 8th note cymbals in chorus.

Genre	Style Knob Position	Time Signature		Style Description
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 verse changing to cymbals in the chorus.
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 verse and even ride in the chorus.
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 verse to ride in the chorus.
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 verse and ride cymbals and more relaxed kick in the chorus.
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.
Country	1	4/4	Even 8ths	Fast country ballad. Sounds best at tempos between 90-120. Bass on 1/2 notes playing root/5th/8ve. Simple beat driven by slightly loose hats and rimshot or brush snare in verse with cymbal and snare in the chorus.
Country	2	4/4	Even 8ths	Acoustic country. Sounds best at tempos between 60-90. Bass on 1/2 notes playing root/5th/8ve. Simple beat driven by tambourine and rimshot or snare in verse with hats and snare in chorus.

Genre	Style Knob Position	Time Signature		Style Description
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 verse and ride and snare in the chorus.
Country	4	4/4	Even 16ths	Light country rock. Sounds best at tempos between 80-120. Bass sits on root, with 8ve and 5th jumps. Light country rock drums switching from hats and rimshot in the verse to cymbals and snare in the chorus.
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 verse, changing to cymbal and snare in the chorus.
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 8ves and short walks between chords. Pedal hat driving the rhythm with brush-hit accents in the verse, switching to slow ride cymbal with quiet snare hits in the chorus.
Country	7	4/4	Swing 16ths	Slow pop-country. Sounds best at tempos between 55-100. Bass on 1/2 notes playing root/5th/8ve. Beat driven by slightly loose hats with triplet feel and rimshot/brush in verse, changing to cymbal and snare in the chorus.
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 verse, changing to cymbals with snare in chorus.

Genre	Style Knob Position	Time Signature		Style Description
Country	9	4/4	Swing 8ths	Country shuffle. Sounds best at tempos between 70-130. Simple root 5th bass with short walks between chords. Snare brush swirls and pedal hat in verse with fast shuffle brush swirls and brush hits in the chorus.
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 chorus.
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 2 and 3 in verse, switching to cymbals and snare on 2 and 3 in chorus.
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 verse, switching to cymbal and snare on 3 in the chorus.
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 chorus.
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 verse to ride in chorus.
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 chorus.

Genre	Style Knob Position	Time Signature		Style Description
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 verse, switching to ride and regular snare in the chorus.
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 8ve jumps and lots of end-of-bar embellishments. Funky beat with nice kick/snare interplay. Cymbals and tambourine in chorus.
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 verse.
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 chorus.
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 chorus.
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 verse switch to ride in chorus.
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 verse, moving to ride and snare in the chorus.

Genre	Style Knob Position	Time Signature		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 chorus.
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.
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 verse to snare hits in chorus.
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 verse, switching to side stick and cymbals in chorus.
Jazz	3	4/4	Even 16ths	Smooth jazz with poppy rhythm. Sounds best at tempos between 70-130. Sparse staccato bass groove with 8ve jumps. Grooving drums, moving from tambourine and side stick in verse to hats and snare in chorus.
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 verse, switching to cymbal and snare in chorus.
Jazz	5	4/4	Swing 8ths	Medium tempo dixie land. 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 chorus.

Genre	Style Knob Position	Time Signature		Style Description
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 chorus.
Jazz	7	4/4	Swing 8ths	Swinging jazz. Sounds best at tempos between 130-170. Bass moving between root, 5th, and 8ve 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 chorus.
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 chorus.
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 verse. Increased intensity in the chorus.
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 chorus.
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 verse to snare in the chorus.
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.

SPECIFICATIONS

Interface

Controls: Genre knob, Style knob, Tempo knob, Bass knob, Drums knob, Headphone Volume knob, Guitar FX button, Part 1, 2, and 3 buttons, Alt Time button, and Footswitch

Jacks: Guitar Input, Control Input, Amp Output, Mixer Output, Headphone Output

Inputs

Guitar Input Impedance: 1 M Ω

Outputs

Amp Output: Impedance: 1 k Ω
Frequency Response: 25 Hz to 20 kHz

Mixer Output: Impedance: 1 k Ω
Frequency Response: 25 Hz to 20 kHz

Headphone Output: Impedance: 120 Ω
Frequency Response: 20 Hz to 20 kHz

Performance

Bit Depth: 24-bit

Sample Rate: 44.1 kHz

Signal To Noise Ratio: 110dB – A-weighted

Physical

Dimensions: 5.38" (L) x 3.25" (W) x 2.5" (H)

Weight: 1.1 lbs.

Power


Power Requirements: 9 VDC external power adapter

Power Consumption: 4.5 W

Current Draw: 500 mA

Recommended Power Adapter

Power Adapter Model: PS0913DC-01 (US, JA, EU)
PS0913DC-02 (AU, UK)
PS0913DC-04 (US, JA, EU, AU, UK)

Power Adapter Polarity: 

Power Adapter Output: 9 VDC 1.3 A

Specifications are subject to change without notice.



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TRIO Owner's Manual
5057870-B

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