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FISHMAN®

USER GUIDE
TRIPLEPLAY®

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Welcome

Thank you for making Fishman a part of your music making experience. We are proud to offer you high-quality professional-grade tools to empower you to sound your very best. We are confident that with TriplePlay, you now own a remarkable musical tool that will transform the way you play guitar.

System Requirements

Standard Broadband connection for software downloads

Computer Hardware: 4GB of RAM and 40GB of free HD space

Apple Mac: OS X Snow Leopard (10.6.8) or higher

Windows: Win 7 or 8 both 32bit and 64bit

**iOS is not officially supported by TriplePlay software at this time*

Refer to fishman.com for detailed system requirements.

What is TriplePlay?

TriplePlay is like a musical interpreter, translating your guitar performance into MIDI, a language understood by most music software and hardware. With TriplePlay, a guitar can sound like any instrument, real or imagined. TriplePlay doesn't change what you love about your guitar, nor will you sacrifice any of your current sounds. In fact, you'll probably find yourself combining traditional and synthesized sounds in exciting new ways. MIDI guitars have existed for decades, but they've never been this powerful, affordable, or easy to use.

What's Included?

TriplePlay includes a pickup and controller that mount on your guitar, a small wireless USB receiver that plugs into your computer, a charging cable and power supply, hardware for multiple mounting options, and installation tools. You also get a library of software for recording, performance and notation, featuring stunning collections of sounds and virtual instruments. You need no additional music software and no music software experience, to get started.

But if you are an experienced computer musician, you'll appreciate how well TriplePlay performs with your favorite music software, including synths, samplers, drum machines, and digital DJ rigs. TriplePlay also integrates well with most popular DAW software compatible with AU or VST format plug-ins.

*Please consult the Pickup and Controller Installation Guide at www.fishman.com/tripleplay for more information before attempting to install any TriplePlay hardware on your instrument.

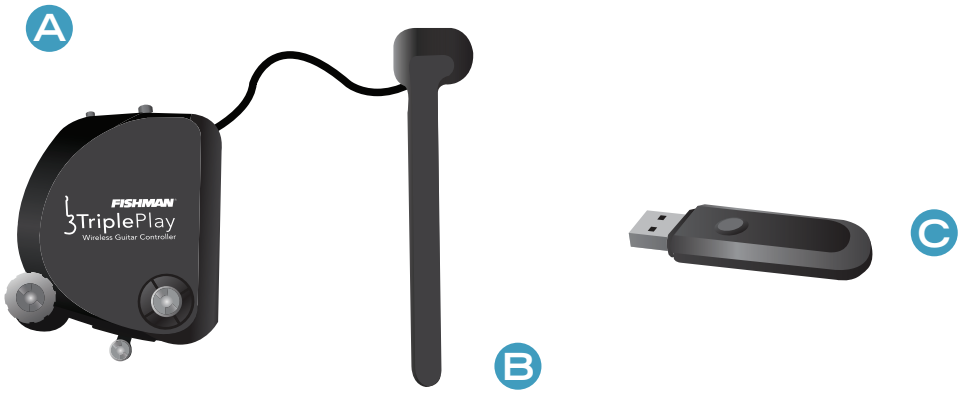
In a Hurry? Basic MIDI Controller Mode

Fishman's TriplePlay controller and USB receiver will likely be usable as a basic MIDI controller, without any additional software, when connected to systems and applications that support MIDI input.

To determine capability, simply connect your USB receiver to your device and pair it with your controller. Your TriplePlay should appear in most software as a MIDI device with a single MIDI channel for all guitar string output. See "Boot in Hardware Mode" for details on how to use basic MIDI controller mode with six separate MIDI channels, one for each guitar string. Note that some hardware functions, such as global string sensitivity, are saved to your TriplePlay controller during use of our TriplePlay software. These settings will travel with your device even when used in Basic Mode.

A minimal installation of TriplePlay software on any compatible computer will allow you to set your string sensitivity and transport it with your hardware for use in Basic MIDI Controller Mode with other systems.

TriplePlay Package Contents



A. TriplePlay controller. Mounts to the top of your guitar.
B. TriplePlay pickup. Installed close to the bridge of your guitar.
C. TriplePlay receiver. This plugs into one of your computer's USB ports.



D. Controller mounting brackets. An alternative to direct instrument controller mounting.
E. Controller mounting pad. Use this to attach your controller to your guitar or tailpiece bracket.
F. TOM pickup mounting brackets. For use with Tune-O-Matic style guitars



G. Pickup mounting pads. These can mount the pickup to your instrument or a provided bracket.
H. Charge cable and AC adapter. Recharge the controller via USB or the included AC adapter.
I. Setup tools. The screwdriver and spacer tool help fine-tune your TriplePlay installation.

Basic Concepts

If you're new to MIDI guitar or making music with computers, you may find it helpful to read through the following sections. If you're an experienced computer musician, you can probably skip ahead to Typical TriplePlay Setups.

A Different Kind of Pickup.

Traditional electric guitar pickups convert string vibration into the electrical signal you send to an amplifier or recording device. The TriplePlay pickup converts that same performance into MIDI, transmitting it wirelessly to your computer.

MIDI Guitar vs. Traditional Guitar.

TriplePlay does not wirelessly transmit your traditional guitar sound. You still need to use a cable to connect your guitar to a computer, amp, or other device. The best way to do this is by plugging into the computer through a dedicated audio interface. This allows the user to combine traditional guitar and MIDI inside the TriplePlay software. (While it isw possible to connect directly to most computers via their audio input jacks, most users prefer the superior sound of a dedicated interface.) If you only plan to use MIDI, you can do everything wirelessly without an audio interface.

Virtual Instruments.

A virtual instrument (VI) is software which mimics the sound (and often the look and feel) of a physical instrument. TriplePlay comes with VIs from the world's most respected developers. You can conjure and combine the sounds of hundreds of standard instruments, or warp them into exciting new tones. TriplePlay can also control most commercially available virtual instruments.

Virtual Guitar Rigs.

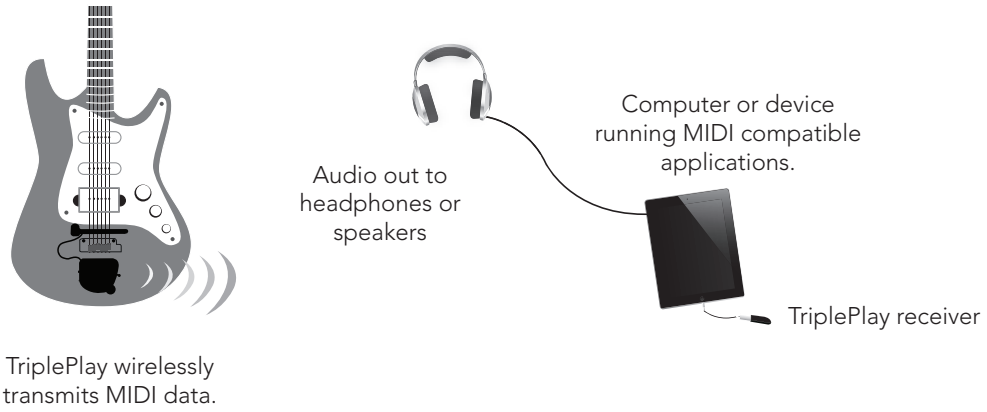
A virtual guitar rig (VGR) is software that replicates the sound of amps, pedals, and other guitar gear. VGRs can reproduce convincing electric guitar tones, just by connecting your traditional guitar signal directly to your computer. TriplePlay comes with an industry standard virtual guitar rig that will have you believing you're playing through your favorite analog equipment.

Plug-Ins and Hosts.

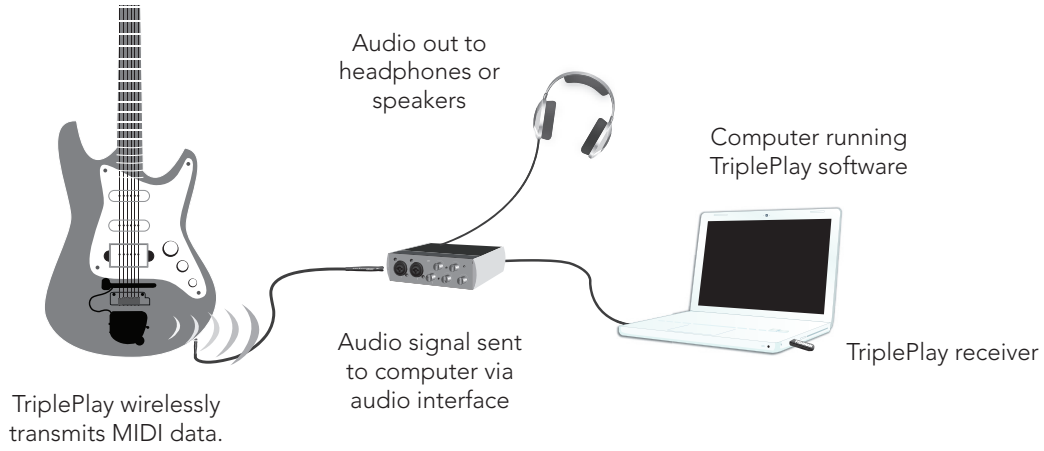
A plug-in is a computer program that runs inside another "host" program. TriplePlay works as both a plug-in and a host. When you run TriplePlay in standalone mode, it hosts all the plug-ins that come with the program and any others you've installed on your computer. TriplePlay can also run as a plug-in (AU or VST formats) within any compatible recording software, including the powerful program Fishman provides with TriplePlay.

Typical TriplePlay Setups

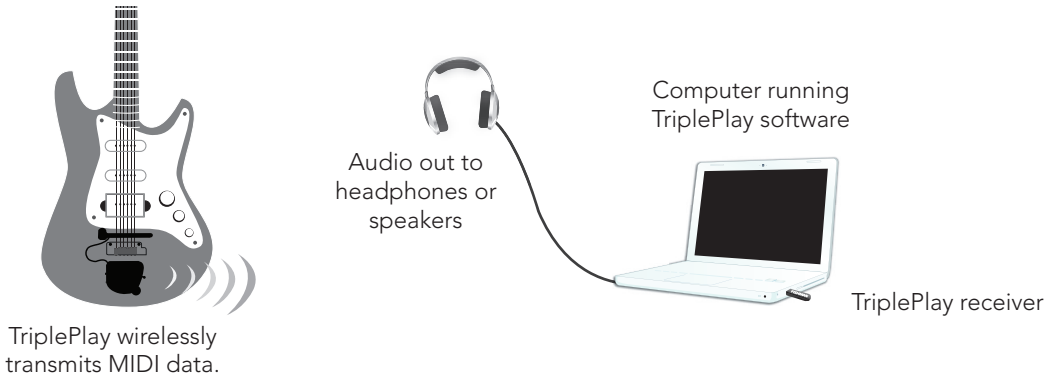
TriplePlay hardware can be used as a basic MIDI controller. Your TriplePlay hardware should appear in most software as an available MIDI device with six separate MIDI channels, one for each guitar string. Basic MIDI Controller Mode is useful for quick access to MIDI functions, with little or no software installation required, and will allow access to proprietary plug-ins and instruments not usable within Fishman's software.



The most common way to use TriplePlay is to connect to a computer using the wireless receiver for MIDI sounds and an audio interface for traditional guitar sounds. (If you're not clear on how the two types of sounds differ, read MIDI vs. traditional guitar.) This setup requires a separately purchased computer to audio interface. **Windows installations may require a low latency audio driver - consult the Windows TriplePlay Software Bundle Installation Guide for more details.*

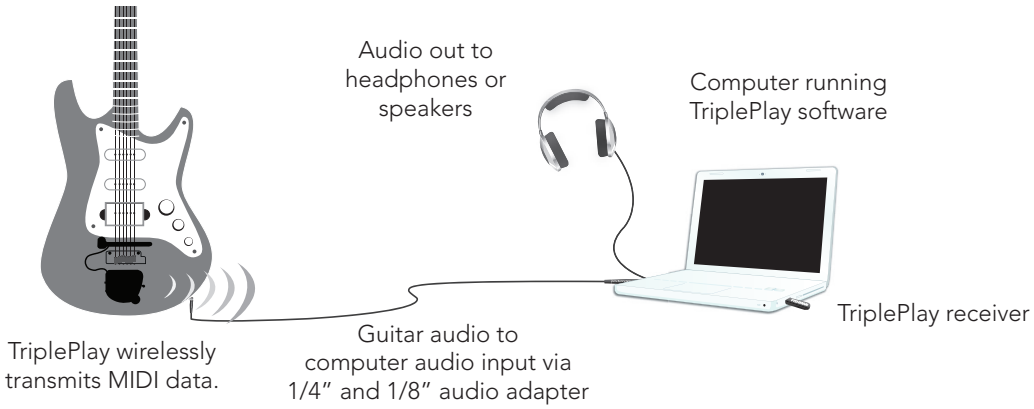


If you only want to control MIDI sounds, you can omit the audio interface and audio cables. This method requires only one USB connection.

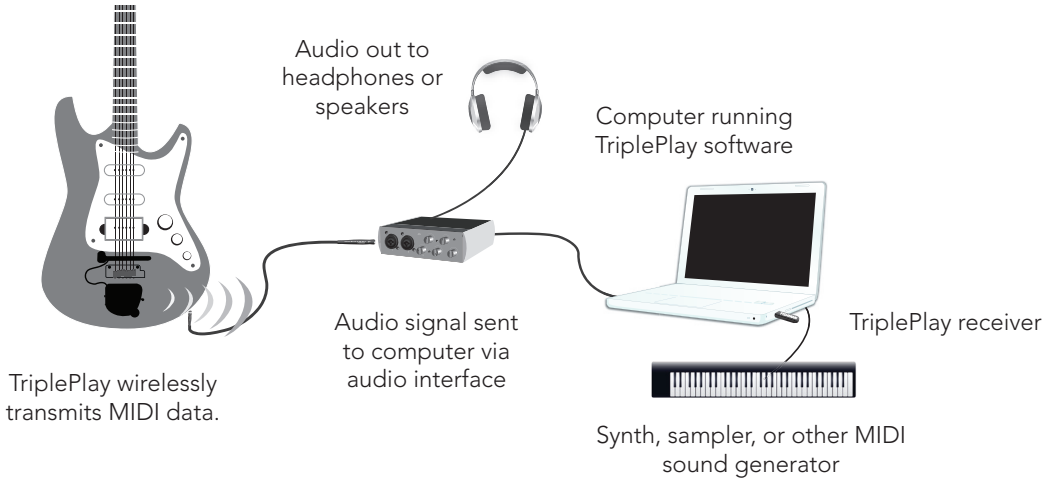


Typical TriplePlay Setups (cont'd)

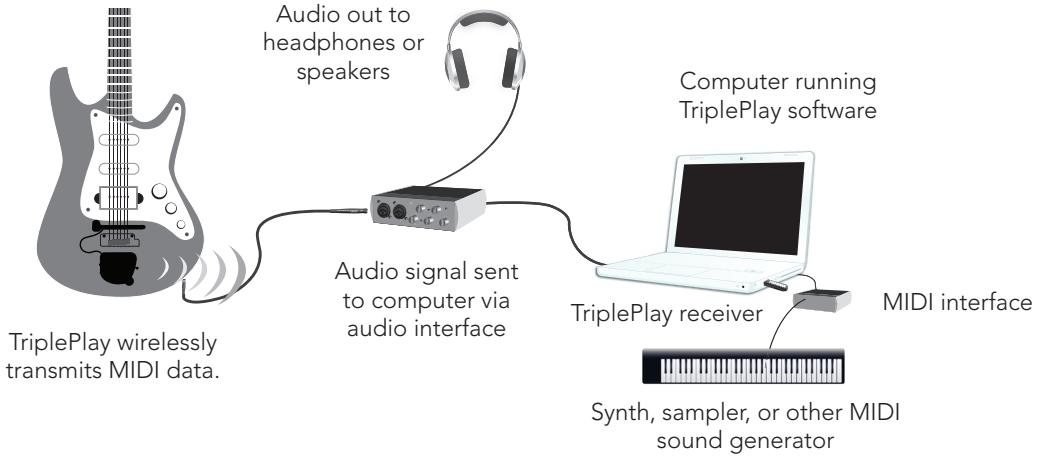
If your computer has an internal sound card, you can also connect your guitar's output directly to your computer's audio input using a simple audio connector. This is an easy way to explore TriplePlay, though most users eventually opt for the improved sound and performance of a dedicated audio interface.



You can also use TriplePlay in conjunction with hardware synthesizers, samplers, and drum machines.

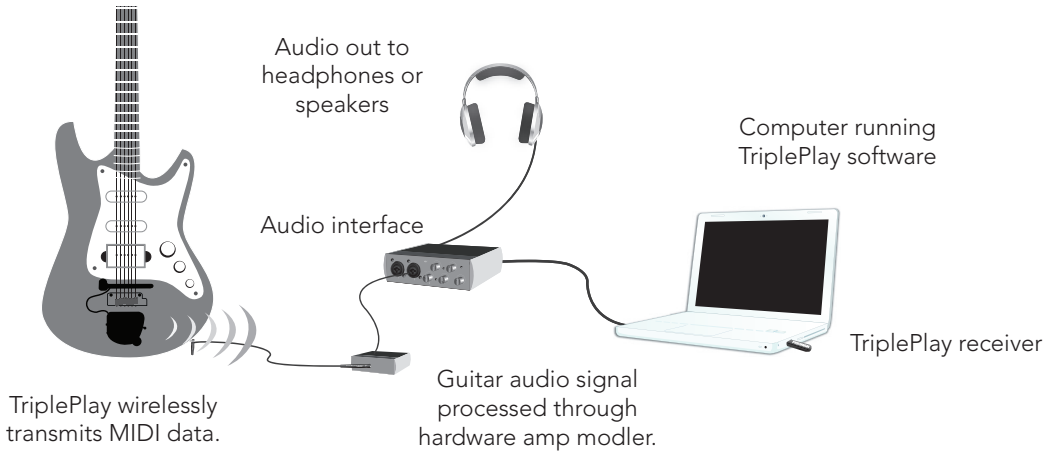


Some hardware electronic instruments (especially older ones) connect to your other gear via five-pin or seven-pin MIDI cables. These require a computer to MIDI interface for integration with TriplePlay.



Typical TriplePlay Setups (cont'd)

You can also use hardware amp simulators with TriplePlay. Some of these transmit audio to your computer directly, while others may require an audio interface for best results.



Installation and Setup

Installing and calibrating TriplePlay requires special care. We'll guide you through the process in easy-to-follow steps. Since it may take several hours to download your new software, that process should be started now. The hardware can be installed while you wait for your downloads to complete. Finally, you can install the software and calibrate the system to suit your style.

Download the documents below http://www.fishman.com/tripleplay/help

- Hardware Install Guide
- Software Install Guide (Mac)
- Software Install Guide (Windows)

Follow the step-by-step instructions, and then return here for a few final setup steps. It's almost time to start making music!

Final Setup Steps

Charging the Controller

TriplePlay uses no disposable batteries. Connect the controller to a computer USB port or the AC adapter using the provided charge cable whenever it needs to be recharged (figure 1). A small green light illuminates while the controller is charging and goes out when charging is complete. It takes about 90 minutes to charge the controller, which will provide an estimated 20 hours of performance time.



figure 1

Chances are your controller arrived with enough charge to get started, but you may want to recharge it fully while waiting for your software to download.

Linking the Controller and Receiver

On first use, you must link the controller and receiver. Complete the procedure below before opening the TriplePlay software application.

1. Connect the receiver to one of your computer's USB ports. The receiver's LED flashes several times per second, indicating that it's searching for a controller to link to.

2. Turn on your controller. Its LED button flashes once per second, indicating that it's searching for a receiver.

3. The LEDs on the controller and receiver are also buttons. Press the one on your receiver and the one on your controller (**figure 2).** The order doesn't matter, and you don't need to press the two buttons simultaneously. Note that the button on the controller does not click; the flashing of the light changes when you depress the button to indicate it is engaged.

figure 2



4. Now the receiver LED glows continuously, indicating that it's linked to your controller. The controller LED blinks once every five seconds, indicating that it's transmitting to your receiver.

5. To temporarily break the connection, press either of the LED buttons. Both LEDs will resume blinking at their former faster rate. Press either LED button to reconnect.

If you have started your TriplePlay software before your items are linked, the software may need to be closed and reopened after the linking process is complete.

Audio Hardware Settings

Configure TriplePlay to work with whatever method you're using to get sound in and out of your computer. (The most common configuration options are covered in Typical TriplePlay Setups.)

To reveal these settings, click Options near the upper-left corner of the main window, and then Preferences. The Preferences window appears (**figure 3**).

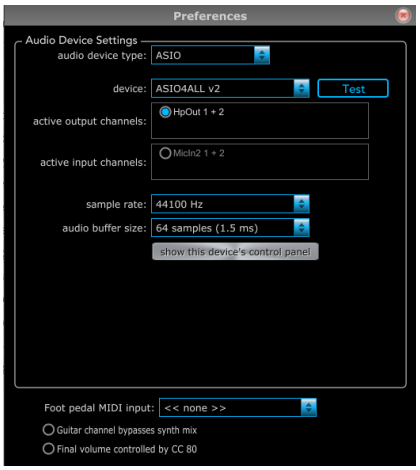


figure 3

If you don't intend to use traditional guitar, select your preferred built-in audio drivers for input and output.

If you're simply plugging in to the computer's built-in audio input using an adapter plug, choose Built-In Output and Built-In Input. If you've downloaded a third party ASIO driver, you may also use that as your option for audio output.

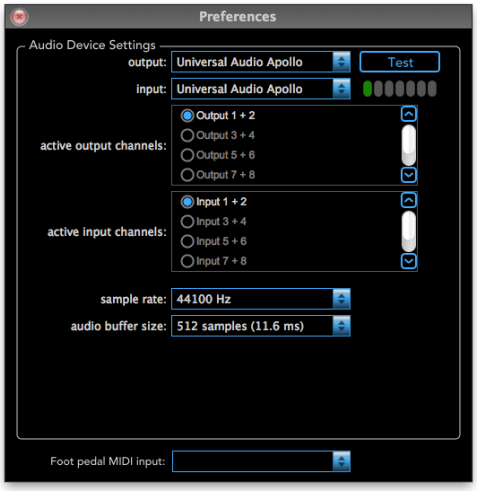


figure 4

If you're using a dedicated audio interface, make sure it's connected. Its name should appear as an option in the output and input fields. If the device has more than two channels of input and/or output, you can select which channels to use.

If your audio interface has multiple outputs, all available options appear here **(figure 4)**.

You can leave everything else at its default setting for now.

Press the Test button. If your interface is properly configured, you should hear a test tone through your speakers or headphones. Next, try playing a few notes on your guitar (if you're using traditional guitar in addition to MIDI). The meter beneath the Test button should illuminate as you play. (If the signal seems too weak or too loud, adjust the levels via the controls on your interface, and make sure your guitar's volume controls are all the way up!)

Note that this meter only measures the signal from your traditional pickups, not the synth and sampler sounds you create within TriplePlay. (If you're not clear on this distinction, please read MIDI vs. traditional guitar.)

Additional Preferences

The Guitar Channel Bypasses Synth Mix toggle at the bottom of the preferences dialog window allows the user to bypass traditional guitar channel volume control when controlling the master volume fader.

The Final Volume Controlled By CC 80 toggle at the bottom of the preferences dialog window allows the user to control overall volume expression post master volume, with use of an external MIDI device.

Calibrating TriplePlay

One of TriplePlay's coolest features is the way you can fine-tune it to suit your individual playing style. Here's how:

1. Once you've linked your controller and receiver as detailed on page 8, locate the TriplePlay program on your computer and open it to begin.

2. The main TriplePlay window will appear (**figure 5)**



figure 5

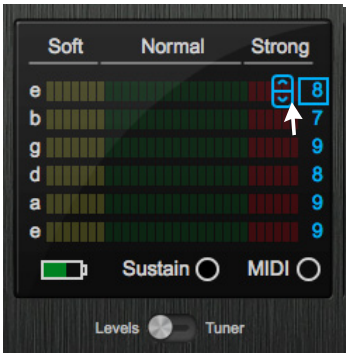


figure 6



figure 7

3. We'll get to know the TriplePlay interface in-depth soon. But, for now, focus on the Sensitivity/Tuner Area, the small box in the center of the interface beneath the Fishman logo **(figure 6 and 7)**. Here are the sensitivity meters for each string, which we'll use to fine-tune TriplePlay's response. There's also a battery icon that indicates your controller's current charge level. (If you see the words Controller Not Found, double-check the instruction in Linking your controller and receiver then close and reopen your TriplePlay application.)

4. Play a few notes. You won't hear any TriplePlay sounds yet, but you should see the meters illuminate as you pluck each string. We suggest tuning your instrument for best results. Click the switch beneath the meters to change to the tuner view, and then click it again when you're done to return to the sensitivity display.

5. Set the sensitivity level by plucking each string, and then clicking the up/down arrows to the right of each meter to specify more or less sensitivity. (These arrows appear when you hover your cursor to the left of the numerals **(figure 6).**

6. The sensitivity is best calibrated so only your very loudest notes send the meters to the tops of their ranges. (Don't be surprised if some strings require higher sensitivity settings than others.) TriplePlay remembers these global settings. You can also set sensitivity levels independently for every TriplePlay sound, if you prefer.

Scanning for Installed Plug-Ins

After you install the plug-ins bundled with TriplePlay, they should appear in the program's plug-in list. But if they don't, or you have other plug-ins on your computer that you'd like to access within TriplePlay, you must run two plug-in scans: one for the Guitar channel, and one for the Synth channels.

First, the Guitar channel: In TriplePlay's mixer section, click-hold the gray box in the lower portion of the Guitar channel, **(figure 8)** will appear.



figure 8

Scanning for Install Plug-Ins (cont'd)

Click Scan for effects. TriplePlay searches your computer for compatible plug-ins **(figure 9)**. This process may take a few minutes, depending on the number of plug-ins the scan detects.

Once the scan is complete, all available plug-ins appear on this list.

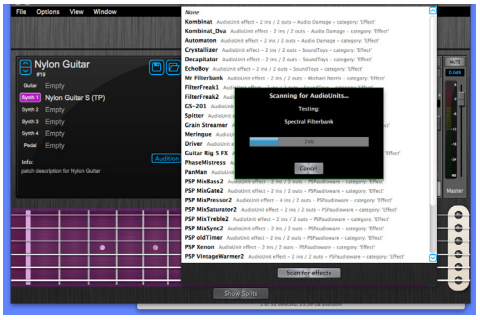


figure 9

To complete the scan process, click-hold the gray box at the bottom of any of the mixer's Synth channels. This popup **(figure 10)** will appear.

Click Scan for sounds. TriplePlay now searches your computer for compatible plug-ins. This process may take a few minutes, depending on the number of plug-ins the scan detects.



figure 10

Add Traditional Guitar

If you do not want to hear your traditional guitar through your computer, you can skip this section.

If you haven't already done so, check out the Typical TriplePlay Setups and Audio Hardware settings to connect your guitar's traditional audio to the computer. Make sure your TriplePlay controller slider switch is set to guitar or mix.

Once TriplePlay's audio inputs are properly configured, you should see the meter lights in the Preferences tab glow green as you play **(figure 11).** (To display this tab, click-hold the Options menu and select Preferences.) You may or may not hear guitar sounds yet, depending on which TriplePlay patch is currently loaded.

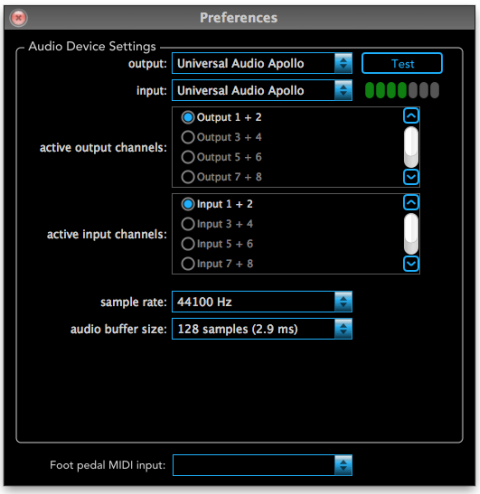


figure 11

Adjust the level controls on your audio hardware so that only your very loudest notes send the input meter lights to the tops of their ranges.

At this point, you can feel free to explore the product's sounds and features. The next section describes the function of the various TriplePlay hardware and software controls and parameters. As with any powerful tool, knowing the functions of the controls is only a step towards complete mastery. We strongly suggest down-loading and engaging with the TriplePlay Tutorials Guide, available at www.fishman.com/tripleplay/help.

Controlling TriplePlay Software Via External MIDI Device

Users may want to control TriplePlay functions using an external device. Once a device is connected to your computer, select its input port via the Preferences menu, under Options from the pull down menus. The Foot pedal MIDI input allows you to select your MIDI input device.

The TP application has five possible externally controlled functions. These should be sent via MIDI channel one:

1. **Hold / Loop.** Send CC 66 value 127, 0 on release, for hold/loop

2. **Patch up.** CC 68 value 128, 0 on release for patch up

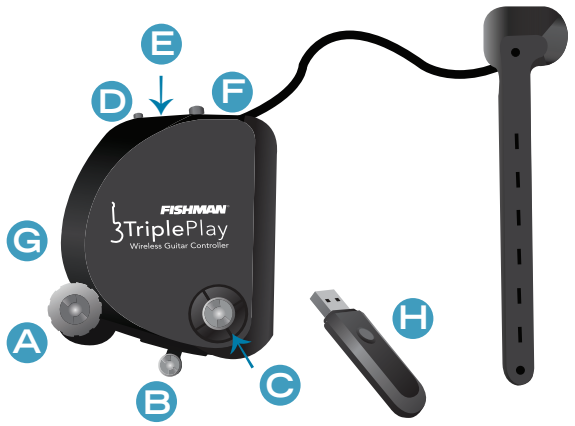
3. **Patch down.** CC 67 value 127, 0 on release for patch down

4. **Program change.** A MIDI program change will change to a user patch number which is one greater (depending on the pedal brand – some pedals will correct for this automatically, and the numbers will correspond) than the program change number. Program change commands will only work if you have currently or previously opened the user patch list and currently have a user patch selected. It will not work within the default patch list. So, for example, if you send program change 5 on midi channel 1, and you have the user patch list engaged in our software, TriplePlay will go straight to user patch #6.

5. **Volume expression.** CC 80, controlled via expression pedal. Use this command for control of TriplePlay volume post Master fader (for this to work, the final volume dialog in the Preferences menu must be toggled to on.

TriplePlay Hardware, Software, Features and Controls

Hardware The TriplePlay hardware consists of the controller, the pickup, and the receiver.



A. Volume knob. Controls the TriplePlay mixer's Master fader, setting the overall volume for your virtual instruments and guitar sounds.

B. Guitar/Synth Selector switch. In the middle Mix position, you hear both the Guitar channel and any active Synths channels. With Guitar selected, all synth channels are muted, and you hear only the Guitar channel. With Synth selected, the Guitar channel is muted, and you hear only the virtual instruments on the synth channels.

C. D-Pad control. A set of four momentary buttons for navigating TriplePlay's Guitar Setup menu and scrolling between patches.

D. Controller LED button/status light. Both a pushbutton and an indicator light. Verifies battery power and the connection between your controller and receiver. When you power up the controller, the LED flashes once per second. Pressing both this button and the receiver's LED button/status light links the two components, at which point the controller's LED flashes once every five seconds. Pressing the button again temporarily breaks the link, and the LED resumes flashing at its faster rate.

E. Charge indicator LED. Glows green while the controller is being charged. The light goes out when the controller is fully charged.

F. Power switch. Turns the controller on and off.

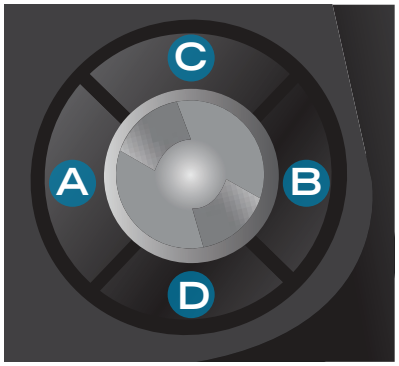
G. USB power jack. Attach the included USB A to Micro USB B cable to charge the controller via the included adapter or most computer USB ports.

H. Receiver LED button/status light. Both a pushbutton and an indicator light. When the receiver is first connected to one of your computer's USB ports, its LED flashes several times per second, which indicates that it's searching for a controller. Pressing both this button and the controller's LED button/status light links the two components, at which point the LED glows continuously. Pressing this button again temporarily breaks the link, and the LED resumes flashing at its faster rate.

Hardware Only Functionality, Basic Mode and Optional Controller Boot Functions

Your TriplePlay controller has several optional boot modes which can be useful for certain functions of the product when operated outside of TriplePlay software or for resetting factory defaults and other diagnostics. These can be initiated by holding a D-Pad control down, while simultaneously turning on the power switch of the TriplePlay controller.





A. Enter

B. Back

C. Up

D. Down

Enlarged D-Pad
Looking Straight on

Basic Mode:

Power Switch On without D-Pad engaged, AKA Basic Mode: TriplePlay in POLY Mode, TRIG Bends (No string bends). If the D-Pad ENTER button is pressed, after the controller is turned on, the Basic mode will toggle to POLY Mode, AUTO Bends (see Pitchbend in Parameters Menu section of this user guide for more detail), Pitch Bend Range 2 (see Pitch Bend Range in Menu Tree section for more detail). If BACK button is pressed, device will return to TRIG bend settings.

System Reinitialize:

Power Switch On while D-Pad BACK Button is engaged: System Reinitialize. This will return TriplePlay controller to factory defaults.

Boot in Hardware Mode:

Power Switch On while D-Pad UP Button is engaged: Hardware Mode. This will boot the device into Hardware Mode, with the unit on hardware patch #1. See the description in the Hardware Mode section for more information on Hardware Mode patches and functionality.

Hardware Mode

Fishman's TriplePlay hardware can be used to directly control any MIDI, USB compliant device with a type A USB receptacle capable of providing compliant power to the Fishman TriplePlay receiver.

Some possible uses for hardware mode are:

- Direct USB MIDI functionality to a computer or personal device, without use of Fishman TriplePlay software. This may include computers and devices incompatible with TriplePlay software.
- Direct control of MIDI capable hardware (sound modules and keyboards, for example). In this case, note that there are very few sound modules and keyboards that allow type A USB input or are prepared to receive MIDI from a USB MIDI device in this way. The most straightforward way to access 5-pin MIDI devices would be to connect the Fishman TriplePlay receiver to a unit that can convert USB type A input to 5-pin MIDI. The USB MIDI HOST by Kenton, is a device that has been tested and is approved for use with TriplePlay in this application.

Hardware Mode Patches

Once booted in Hardware Mode, users can move up and down between Hardware Mode Patches using the UP and DOWN D-Pad controls on the TriplePlay controller. Over 200 Hardware Mode Patches can be saved to the TriplePlay Controller using the Fishman TriplePlay standalone software. Note that the software does not have to be on or running for the TriplePlay to be used in Hardware Mode, but the software is an excellent utility for setting the parameters of your individual Hardware Mode Patches.

Each hardware patch contains parameter information that will tell your TriplePlay how to behave when it is used in Hardware Mode. Splits can be created, just as with your software synth patches, and each split will be assigned the parameters detailed in its specific synth channel. All of the parameters available are detailed in this user guide, in the section detailing the TriplePlay Parameters panel (Hardware Synth), with one notable exception. POLY and MONO modes are not able to be specified in multiple Hardware Mode Patches. If you use the Load Controller function (below) to load Hardware Mode Patches onto your TriplePlay controller, all patches will default to the MONO / POLY setting in the first patch of your load list. The figure **(figure12)** shows a hardware synth loaded into Synth 1, within TriplePlay standalone software. This indicates that any notes occupied by the region in purple, in your fingerboard splits, will have the parameter settings you save in this parameter menu, once the patch is loaded into your controller and is activated. This includes the corresponding program change and other MIDI commands created in the bottom of the menu. These parameter settings can be made for each region, if you wish, or you can have only a single region active.

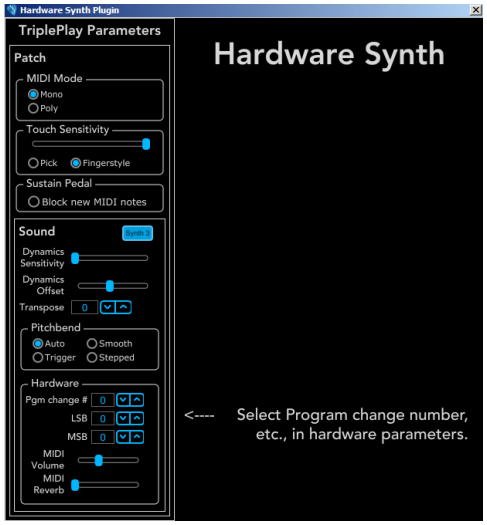


figure 12

Once a patch is created, save it to your User Patches list.

Load Controller: Loading Hardware Mode Patches from TriplePlay Standalone Software

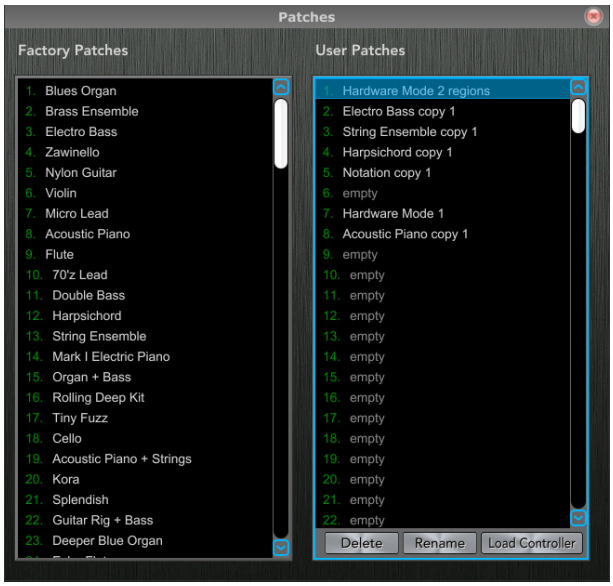
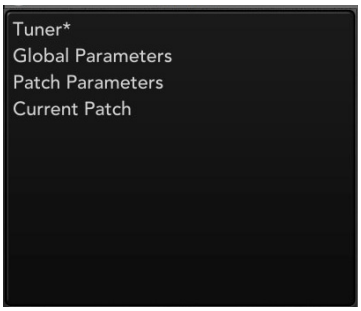


figure 13

The **(figure 13)** shows the Load Controller button within TriplePlay's standalone software. This button is found in the Browse Patches dialog window, which is accessed by pressing the Browse Patches button within the Patch Readout area of the TriplePlay software. When this button is pressed, the software will send a list of Hardware Mode Patches to your TriplePlay controller. The list is created from the User Patches list in the exact order it is shown on your screen. For this reason, it is important to organize the User Patch list into the arrangement that best suits your Hardware Mode needs, prior to using the Load Controller button. After the controller is loaded (and your controller can be loaded whether or not you are booted into Hardware Mode), and you boot your TriplePlay hardware into Hardware Mode, your device will start with the parameters created in the first patch in your user list, and the patches can be navigated using the UP and DOWN controls on the D-Pad on your controller.

The Menu Tree

This is a system of nested menus that largely duplicate functions from the main interface with two important exceptions. Note that two Global parameters Tune Base and Pitch Bend Range are not accessible anywhere but the Menu Tree through use of the D-Pad on your controller. Here in the Menu Tree, you can display and edit these and other menu settings via the TriplePlay controller's D-Pad buttons.



You enter and exit these nested menus by pressing the BACK button (Hardware Only Functionality, Basic Mode and Optional Controller Boot Functions) on the controller's four-way D-Pad buttons.

Press the right D-Pad button to go a level deeper in the menu hierarchy, and the left button to step back a level. Change specific values with the top button (to step up an increment) or the bottom button (to step down). To close the Menu Tree, press the left button twice.

1. Tuner (Options: On or Off). Here you can switch between Sensitivity/ Tuner views via the controller.

2. Global Parameters

- **Sensitivity.** Here you can set the sensitivity independently for each string on a scale of 1 to 16, with 1 representing minimum sensitivity and 16 representing maximum sensitivity. This is one of the ways you calibrate TriplePlay to suit your playing style. (Guitarists with a light touch generally prefer higher settings, while players with a heavier touch usually opt for less sensitivity.)
- **Bend Range** (±1-24). Specifies how TriplePlay interprets note-bend messages. It's scaled in half-steps, with a maximum setting of 24, or two octaves. (You'll probably leave this control at its default setting of 12, since that's the setting that works best with TriplePlay's factory library.)

3. Patch Parameters

- **Poly Mode.** Can be set On or Off, with Off signifying Mono mode. In Poly mode, all neck and fret splits are disabled, and the plug-in on Synth 1 is the only instrument heard. In Mono Mode, all Synth channels are available, and you can assign each one to a specific part of the neck using the Edit Split controls.
- **Lower Split.** Displays the fret range of the lower fret split, as specified in the Edit Split controls. It is not editable via this window.
- **Upper Split.** Displays the fret range of the upper fret split, as specified in the Edit Split controls. It is not editable via this window.
- **Hold Mode.** Specifies how TriplePlay interprets sustain messages sent to virtual instruments on the Pedal channel. There are four options:

  Hold (up). In this mode, holding the pedal suspends MIDI input, but sustains any MIDI notes that were sounding when the pedal was pressed. This is useful for, say, playing a sustained chord with one sound and then soloing over it with another sound.

  Hold (down). Like Hold (up) mode, only in reverse: You hear the secondary sound while the pedal is pressed, and the primary sound when it is released.

  Alternate. Not really a hold mode at all, but a quick way to switch between two sounds. The secondary sound plays as long as the pedal is pressed, and the primary sound returns once the pedal is released.

  Loop. When you press the pedal, TriplePlay starts recording your MIDI performance, and stops recording when you press the pedal again. When you press the pedal a third time, TriplePlay replays the phrase you recorded and continues to loop it until you press the pedal again.

• **Touch Sensitivity.** There are 10 possible settings, Fingerstyle 1, 2, 3, 4, and 5, and Pick 1, 2, 3, 4, and 5. (Higher numbers signify greater sensitivity.) Choose the option that best matches your playing style.

• **Sound Parameters.** There is an identical set of four controls for each of the Synth channels plus the Pedal channel.

Pitchbend. Defines how TriplePlay interprets pitches that "fall between" the frets, such as bent notes. There are four options:

i. Auto. TriplePlay ignores small pitch discrepancies, but if a pitch change seems more deliberate, as in a note-bend, the virtual instrument reproduces your bend.

ii. Trigger. Here TriplePlay uses no pitch bends. If, for example, you bend the note C up to D-flat, TriplePlay interprets this as two separate notes with two distinct attacks. (This is often the best choice when mimicking traditional keyboard instruments such as piano and organ, which can't produce pitch bends.)

iii. Smooth. TriplePlay interprets bent notes as pitch bends rather than newly plucked notes and does not pitch-correct them. If, for example, you bend C up to D-flat, you hear the note C slide up to D-flat without a second note attack, and the D-flat mirrors the pitch of the note you produce, even if it's not perfectly in tune.

iv. Stepped. Here TriplePlay rounds off every note to the nearest half-step. It interprets bent notes as pitch bends rather than newly plucked notes, and rounds the bent pitch to the nearest half-step. If, for example, you bend C up to D-flat, you hear the note C slide up to D-flat without a second note attack, and the D-flat will be perfectly in tune, even if your bend is not.

•**Transpose.** You can transpose each Synth channel independently. Adjustable by ±1-24, with 1 representing a half-step, and 24 representing the maximum transposition of two octaves. (You might, for example, dial in a setting of -12 for a bass tone to obtain notes below the regular range of the guitar, or a setting of +12 for a flute sound above the guitar's range.)

• **Dynamic Sensitivity.** Controls how TriplePlay interprets volume variations in your playing. MIDI instruments interpret volume on a scale of 0 to 127. With Dynamic Sensitivity on its maximum setting of +10, you get maximum dynamic range: Your loudest notes transmit a value close to 127 (as loud as possible), and your softest notes are closer to 0 (silence). With Dynamic Sensitivity at its center setting of 0, every note transmits a fixed value of 64: No matter how hard or soft you play, all notes have the same level.

• **Dynamic Offset.** Shifts the entire dynamic scale (as defined by the Dynamic Sensitivity control) by ±64. The relative dynamic values are unchanged — everything gets louder or softer depending on the setting. (This would be useful if, say, you wanted a fixed-volume sound at a dynamic level other than the default value of 64.)

4. Current Patch. With Current Patch selected, the pop-up window displays the name of the active patch. Here you can scroll between adjacent patches using the D-Pad's up and down switches.

TriplePlay Software

Please note that no one guide could be large enough to detail all the features and options in the huge variety of software that is provided with your new guitar controller system. We encourage you to read and investigate the full features of the partner software from their individual user guides and internet knowledge bases. The next section will discuss the specific features of your Fishman branded TriplePlay software.

The Perform Window

The Perform Window is TriplePlay's primary user interface. It's arranged into several sections:



A. Patch Readout area. Use to audition select, load, and save your TriplePlay patches. (A "patch" is a snapshot of a TriplePlay setup, whose info includes your choice of instruments, fretboard layout, and other parameters.) More details in the Patch Readout area section of this document (page 14).

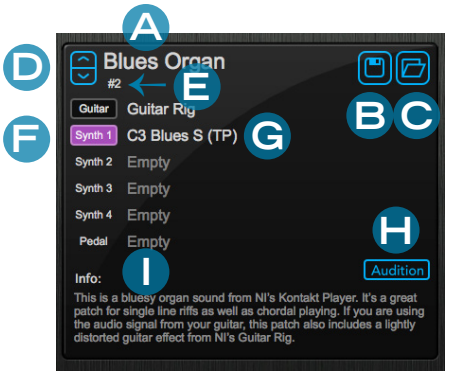
B. Sensitivity/Tuner area. This area doubles as a tuner and a calibration tool that fine-tunes TriplePlay to suit your playing style. For more info, see Sensitivity/Tuner area (page 16).

C. Mixer area. A virtual mixing board for adjusting the levels, panning, and solo/mute status of the guitar and synth sounds that comprise each patch. Its components and functions are covered in Mixer area (page 18).

D. Fretboard/Edit Splits area. Displays each note you play in real time. It's also where you create "splits" — patches that assign different sounds to different parts of the fretboard. More details in Fretboard/Edit Splits area (page 23).

E. Pull-Down Menus. Here you set your TriplePlay preferences, check for software updates, and call up various views and windows. The specific menus are detailed in the Pull-Down menus section of this document (page 24,25).

The Patch Readout Area



Here you preview, select, modify, and save your TriplePlay patches.

A. Patch name. Displays the name of the current TriplePlay patch.

B. Save button. Opens the Save Patch dialog, which lets you save your current settings as a new user patch. (If you've edited a patch but haven't yet saved it, the Save icon turns red rather than blue.)

C. Browse Patches button. Opens the Patches window, from which you can load any factory or user patch.

D. Patch up/down buttons. Clicking the up and down arrows steps you through adjacent patches as arranged in the Patches window.

E. Program change number. Displays the number of each patch, as determined by its position in the Patches window lists.

F. Sound badge. Displays the names of each of TriplePlay's sound slots: the Guitar (VGR) channel, the four Synth (VI) channels, and the Pedal channel.

G. Sound name. Displays the name of the current sound for each active VI and VGR plug-in.

H. Audition button. Plays a factory-programmed MIDI sequence for previewing sounds. Press a second time to stop playback.

I. Info text. Displays non-editable information about each factory patch. There is no info text for user patches.

The Save Patch Dialogs

Additional dialogs appear when saving or browsing patches.

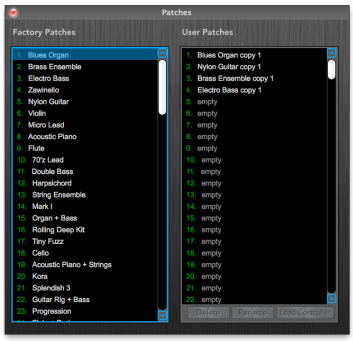


figure 14

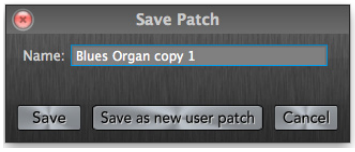


figure 15



figure 16

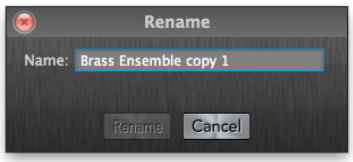


figure 17

1. Patches window. Appears when you click the Patch Readout area's Browse Patches button. **(figure 14)**. Here you can browse both factory patches and user patches. Click the name of any patch to load it. You can remove any patch from user memory by selecting it and then clicking Delete window.

If you're editing a factory patch, pressing Save opens the smaller Save Patch dialog **(figure 15)**. If you simply want to overwrite your previously saved user patch, click Save. If you'd like to save your edited patch in a new user location, choose Save as New User Patch, which opens the larger Save as New Patch window described above. Press Cancel to abort the saving procedure.

2. Save As New Patch dialog. **(figure 16)** This appears when you click the Patch Readout area's Save button while editing a factory patch.

You can't overwrite TriplePlay's factory patches, so TriplePlay prompts you to save the patch to a user memory location. Since you can't save a patch whose name is identical to a factory patch, TriplePlay automatically appends the words "Copy 1," though you can enter any name you like, so long is it doesn't duplicate a factory name. (If you've already saved a factory patch as Copy 1, TriplePlay suggests Copy 2, and so on.) Press Cancel to abort the saving procedure.

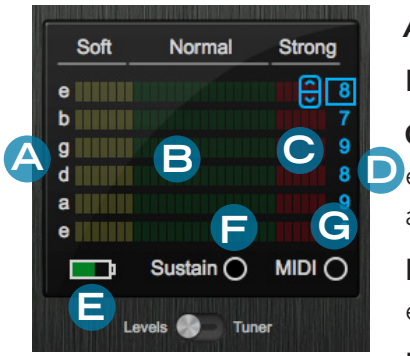
To rename a user patch, highlight its name and click Rename. The Rename window appears **(figure 17)**.

Enter a new patch name in the Name field, and then press Rename. Click Cancel to abort the renaming procedure.

Use the Load Controller button to upload patches from a TriplePlay Controller if they haven't previously been saved in memory.

The Sensitivity/Tuner Area

This is where you calibrate TriplePlay's response to suit your personal playing style. This area doubles as a digital tuner.



A. String name. Identifies each string by pitch (in standard tuning only).

B. Sensitivity meters. Displays of the sensitivity level for each string.

C. Sensitivity increment/decrement buttons. These appear when hovering your cursor next to the numeral indicating the sensitivity settings. Click the arrows to raise or lower the sensitivity setting for each string.

D. Sensitivity numerical display. Real time display of the dynamic level of each string, expressed on a scale of 1 to 16, with 16 representing maximum sensitivity.

E. Charge light. Indicates the controller battery's current charge level.



F. Sustain light. Illuminates when a MIDI controller footswitch is engaged in pedal mode. (This area may also display the words "Hold," "Alternate," or "Loop," depending on which pedal mode you're using.)

G. MIDI indicator. Lights up when MIDI input is detected.

H. Levels/Tuner selector switch. Toggles between Sensitivity and Tuner views.

I. Tuner. Displays the current pitch of each string, expressed in cents (hundredths of a half-step).

The Mixer Area

This is where you set select and balance the individual sounds that comprise your TriplePlay patches.



A. Guitar channel. Controls the level and panning of your guitar signal and hosts virtual guitar rig (VGR) plug-ins for modifying your tone (such as the Guitar Rig and AmpliTube Custom Shop plug-ins included with TriplePlay). To use the channel, you must connect your guitar's output to an audio interface. The audio signal from your guitar's output jack is not transmitted via the TriplePlay hardware.

B. Synth channels 1 through 4. These control the level and panning of your virtual instruments (VIs). Virtual Instruments include samplers and synthesizers, such as SampleTank, Kontakt, and Reaktor, which are included with TriplePlay. Their notes mirror what you play on your fretboard, as transmitted by your TriplePlay hardware. You can trigger these sounds wirelessly.

C. Pedal channel. An additional VI channel, this one dedicated to patches that employ a hardware sustain pedal.

D. Master channel. Controls the composite volume of all your guitar and synth sounds.

The Mixer Area (cont'd)

The six mixer channels share similar sets of controls.



A. Plug-In buttons. Click to open the Plug-In Select window, where you can choose a VGR or VI for each channel. (The Master channel has no plug-in button.)

B. Channel names. These fixed labels specify whether the channel hosts guitar plug-ins (VGRs), synth/sampler plug-ins (VIs), or a synth/sampler with a sustain pedal.

C. Channel faders. Virtual sliders for setting the volume of each channel.

D. Level meters. Realtime display of each channel's volume.

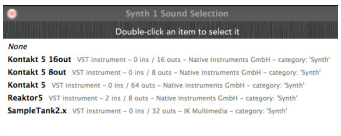
E. Numerical meters. Realtime display of each channel's volume in decibels (dB).

F. Panning controls. Positions each channel in the stereo field from left to right. (The Master channel has no panning control.)

G. Solo buttons. When a Solo button is active on a channel, all other channels are temporarily muted. Multiple Solo buttons may be simultaneously active. (The Master channel has no Solo Button.) However, the Guitar channel's Solo status is independent from solo settings on the other mixer channels.

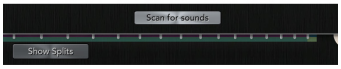
H. Mute buttons. Clicking a Mute button temporarily silences a channel. Multiple Mute buttons may be simultaneously active. However, the Guitar channel's mute status is independent from mute settings on the other mixer channels.

Plug-In Select Window



Click-hold any of the mixer's plug-in buttons to open a list of available virtual instrument plug-ins. (Until you've performed the plug-in scan procedure, you'll see only the names of the plug-ins that came bundled with TriplePlay, and not any other compatible VST plug-in you may have on your system.)

Select the name of any plug-in to load it. Once you do, a Plug-In Edit window opens. You can also open a plug-in edit window at any time by double-clicking on any active plug-in button.



Here you can also choose the option of controlling a MIDI-compatible hardware synth. The hardware synth control parameters appear in a specialized TriplePlay Parameters panel.

The plug-ins bundled with TriplePlay appear here automatically. So will any other compatible VST-format plug-ins on your system, though you must first perform a plug-in scan so TriplePlay can recognize this software. (The procedure is explained in Scanning for installed plug-ins.)

The Plug-In Edit Window



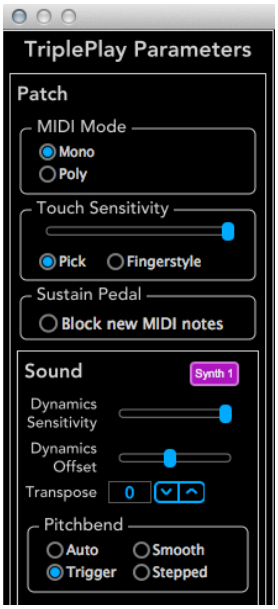
There are two parts to each Plug-In Edit window: The main area contains the plug-in's edit screen. Attached to the left side of this field is the TriplePlay Parameters panel, where you specify how TriplePlay conveys your performance to the plug-in.

The main edit area varies from plug-in to plug-in. For more specifics, consult the documentation that accompanies the plug-in.

The TriplePlay Parameters Panel

The TriplePlay Parameters panel is attached to the left side each plug-in interface window. (Note that it duplicates many of the controls found in the Menu Tree.) It appears in several versions, depending on whether the plug-in is installed on a Synth channel or the Pedal channel, and whether it's controlling an external hardware synth. Meanwhile, plug-ins loaded into the Guitar channel have no TriplePlay Parameters panel, because these controls pertain only to MIDI data, not audio signals.

First, the TriplePlay Parameters panel as it appears on the four Synth channels when controlling a software virtual instrument:



TriplePlay Parameters panel - Synth (Mixer Channels 1-4)

The controls, from top to bottom:

- **MIDI Mode selector.** Switchable between Mono and Poly. In Poly mode, all neck and fret splits are disabled, and the plug-in on Synth 1 is the only available instrument. In Mono mode, all synth channels are available, and you can assign each one to a specific part of the neck using the Edit Split controls.
- **Touch Sensitivity control.** Sets the dynamic response independently for each patch. (Even after you've set your perfect string sensitivity via the Menu Tree, you may choose to vary the response from patch to patch.) The further you move the slider toward the right, the greater the touch sensitivity.
- **Pick/Fingerstyle selector.** Optimizes the touch response for pick or fingerstyle playing.
- **Sustain Pedal**. If you've configured a MIDI controller as a sustain pedal, checking the Block new MIDI notes option suspends MIDI input. This would be useful if, say, you wanted to hold a sustained organ chord while soloing over it a guitar sound in the Guitar channel without adding new MIDI notes to the sustained chord.
- **Sound badge**. Displays the Mixer channel to which the plug-in is assigned. Not editable.
- **Dynamics Sensitivity slider.** Controls how TriplePlay interprets volume variations in your playing. MIDI instruments interpret volume on a scale of 0 to 127. With Dynamic Sensitivity on its rightmost setting, you get maximum dynamic range — your loudest notes transmit a value close to 127 (as loud as possible), and your softest notes are closer to 0 (silence). With the slider at its leftmost setting, every note transmits a fixed value of 64: No matter how heavily or lightly you play, all notes have the same level. (This is useful when mimicking instruments whose tone doesn't change according to how hard to you play, such as organs and harpsichords.)
- **Dynamics Offset slider.** Shifts the entire dynamic scale (as defined by the Dynamic Sensitivity slider) by ±64. The relative dynamic values are unchanged — everything gets louder or softer depending on the setting. (This would be useful if, say, you wanted a fixed-volume sound at a dynamic level other than the default setting of 64.)

TriplePlay Parameters panel - Synth view (cont'd)

• **Transpose control.** You can transpose each synth independently from the others. Adjustable by ±1-24, with 1 representing a half-step, and 24 representing the maximum transposition of two octaves. (You might, for example, dial in a setting of -12 for a bass patch to obtain notes below the regular range of the guitar, or a setting of +12 for a flute patch above the guitar's range.) Clicking the up and down arrows changes the transposition in half-step increments.

• **Pitchbend.** Defines how TriplePlay interprets pitches that "fall between" the frets, such as bent notes and reverse bends. (Remember, however, that your results are also subject to the settings within your virtual instruments. These settings don't override settings made within the plug-ins.) There are four possible settings:

i. Auto. TriplePlay ignores small pitch discrepancies, but if a pitch change seems more deliberate, as in a note-bend, the virtual instrument reproduces your bend.

ii. Trigger. Here TriplePlay uses no pitch bends. If, for example, you bend the note C up to D-flat, TriplePlay interprets this as two separate notes with two distinct attacks. (This is often the best choice when mimicking traditional keyboard instruments such as piano and organ, which can't produce pitch bends.)

iii. Smooth. TriplePlay interprets bent notes as pitch bends rather than newly plucked notes and does not pitch-correct them. If, for example, you bend C up to D-flat, you hear the note C slide up to D-flat without a second note attack, and the D-flat mirrors the pitch of the note you produce, even if it's not perfectly in tune.

iv. Stepped. Here TriplePlay rounds off every note to the nearest half-step. It interprets bent notes as pitch bends rather than newly plucked notes, and rounds the bent pitch to the nearest half-step. If, for example, you bend C up to D-flat, you hear the note C slide up to D-flat without a second note attack, and the D-flat will be perfectly in tune, even if your bend is not.

The TriplePlay Parameters panel also appears in several other variations. One of these appears when editing a sound assigned to the Pedal channel. The Pedal channel lets you assign a synth or sampler sound that is only heard when operating a MIDI controller pedal. In this case, a Pedal Mode control lets you select between four different pedal behaviors.



TriplePlay Parameters panel (Pedal Channel)

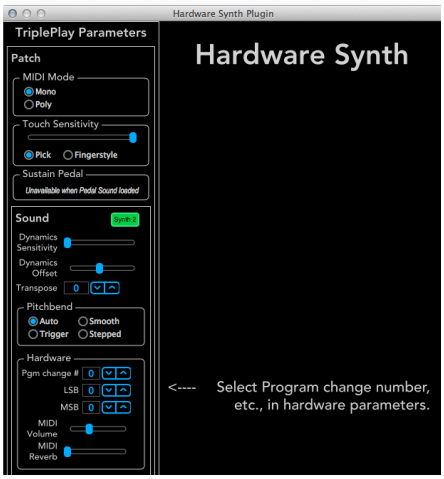
1. **Hold (Down).** When you press the pedal, you hear the sound assigned to the Pedal channel. When you release the pedal, the last active notes played using the pedal sound sustain indefinitely. You might, for example, sustain a chord played using the Pedal channel sound, and then solo over the chord using sounds from other channels

2. **Hold (Up).** Like Hold (Down) mode, but with the up/down behavior reversed.

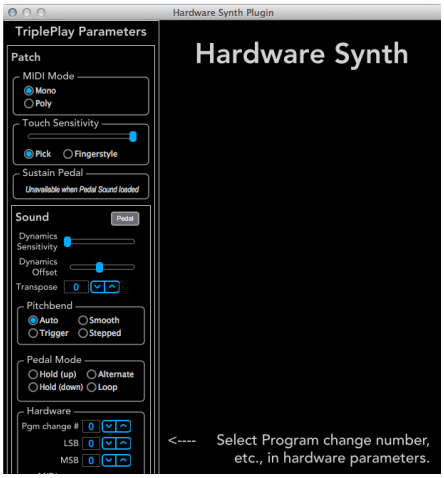
3. **Alternate.** Pressing the pedal activates the Pedal channel sound, and releasing the pedal switches you back to the non-Pedal channel sound. No notes are sustained. It's a convenient way to toggle between sounds without having to change patches.

4. **Loop.** When you press the pedal, the Pedal channel sound is heard and recorded. When you release the pedal, recording ceases. When you press it a third time, the recorded phrases loops until you press the pedal yet again, which stops loop playback.

TriplePlay Parameters panel (Hardware Synth)



If you've directed a TriplePlay channel to control a hardware synth (in the Patch Select window), you see a specialized set of Hardware parameters for controlling patch changes via program change numbers and LSB (Least Significant Byte) and MSB (Most Significant Byte) values. Different hardware instruments interpret these messages differently, so consult the documentation for your particular instrument. Use the up and down arrows to scroll the values.

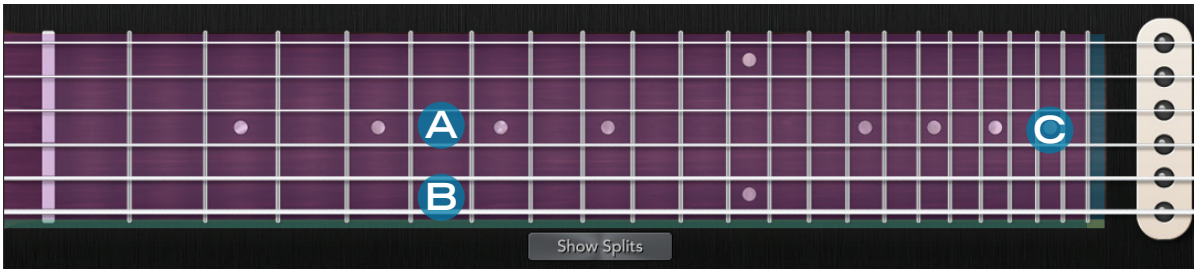


TriplePlay Parameters panel (Hardware Synth as Pedal Channel)

Finally, when using the Pedal channel to control a hardware synth, the Parameters tab includes both the hardware controls and the pedal mode controls, which are detailed above. The main plug-in edit area simply reads "Hardware Synth."

The Fretboard/Edit Splits Area

The lower portion of the Perform window is a virtual fretboard that depicts each note you play in real time.

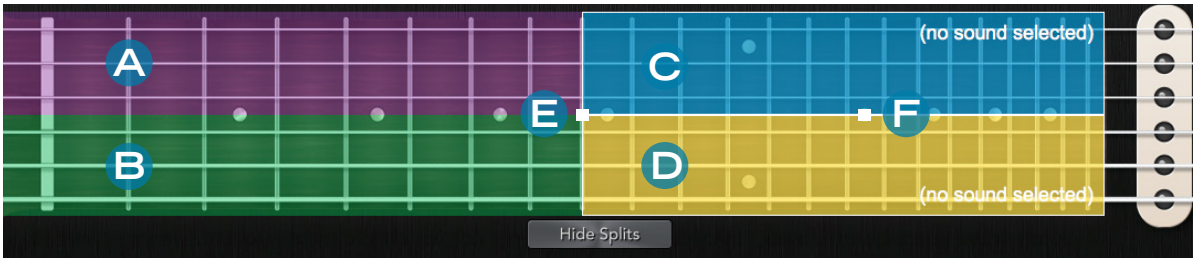


A. Virtual fretboard. The graphic is oriented with the lowest string at the bottom, as if you were peering over your guitar's neck at the fretboard (assuming you're right-handed). The moving dots depict each note you play on the fretboard.

B. Show Splits button. Click to open the Edit Splits view.

C. Fretboard display toggle. Clicking the pickup image toggles between three fretboard appearances: rosewood fretboard (pictured), rosewood humbucker fretboard, and maple fretboard.

When the Edit Splits View is selected, a set of adjustable "handles" appears over the fretboard graphic. Each of the color-coded zones corresponds to one of TriplePlay's synth channels. In other words, you can assign up to four sounds to four user-definable quadrants of the fretboard, and choose which sounds are heard according to where you play on the neck. (This only applies when you've selected Mono mode in the TriplePlay Parameters panel. In Poly mode, the sound assigned to Synth 1 is heard across the entire fretboard, regardless of Edit Split settings.)



A. Synth 1 split zone. Notes played in this zone trigger sound from the VI assigned to the Synth 1 channel. If a plug-in is assigned to Synth 1, its name appears here.

B. Synth 2 split zone. Notes played in this zone trigger sound from the VI assigned to the Synth 2 channel. If a plug-in is assigned to Synth 2, its name appears here.

C. Synth 3 split zone. Notes played in this zone trigger sound from the VI assigned to the Synth 3 channel. If a plug-in is assigned to Synth 3, its name appears here.

D. Synth 4 split zone. Notes played in this zone trigger sound from the VI assigned to the Synth 4 channel. If a plug-in is assigned to Synth 4, its name appears here.

E. Neck split handle. Click-drag to set the upper fret limit of the Synth 1 and Synth 2 split zones, or the lower fret limit of the Synth 3 and Synth 4 split zones. Clicking on one of these zone pairs highlights it, making its controls active. Neck split cannot be set independently for the Synth 1 and Synth 2 split zones, nor for the Synth 3 and Synth 4 split zones, but the Synth 1 and 2 zones can overlap Synths 3 and 4 zones, with notes played in shared areas triggering sound from multiple channels.

F. String split handle. This works like the Neck Split handle, except that it assigns synth channels to specific strings rather than to specific frets. String splits cannot be set independently for Synth 1 and Synth 3, or for Synth 2 and Synth 4. But you can specify different string splits for the Synth 1/Synth 2 pair and the Synth 3/Synth 4 pair.

The Fretboard/Edit Splits area (cont'd)

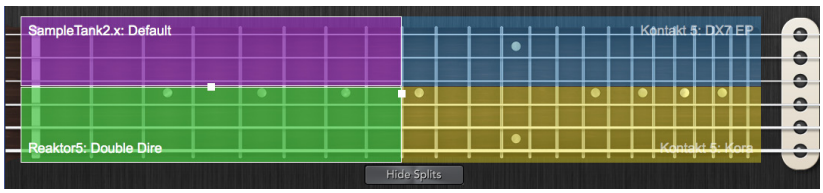


figure 18

figure 18 - Here the Synth 1 and Synth 2 zones are highlighted, making their handles active.

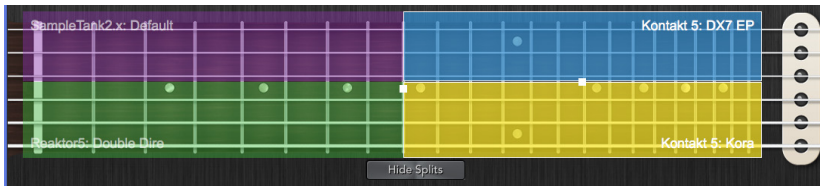


figure 19

figure 19 - Here the Synth 3 and Synth 4 zones are highlighted, making their handles active

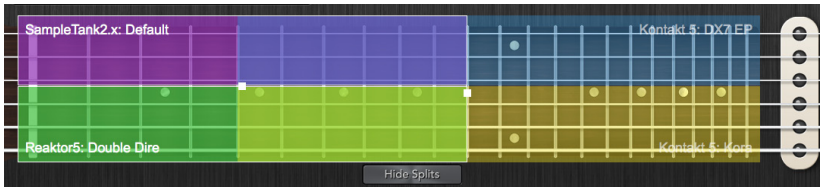


figure 20

figure 20 - Here the Synth 1/Synth 2 and Synth 3/Synth 4 zones overlap. Notes played between the fifth and tenth frets trigger notes from two synth channels.

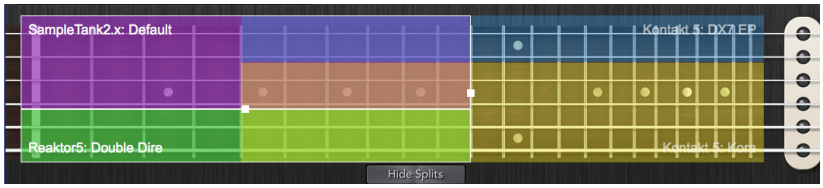


figure 21

figure 21- Here the Synth 1/Synth 2 and Synth 3/Synth 4 zones overlap. There are different string splits for the two pairs of zones. Notes played between the fifth and tenth fret on the top two string trigger Synth 1 and Synth 3. Notes played between the fifth and tenth fret on the middle two strings play Synth 1 and Synth 4. And notes played between the fifth and tenth fret on the lower two strings play Synth 2 and Synth 4.

Plug-In Version of TriplePlay

When you use TriplePlay as a plug-in within a DAW program, such as Presonus's Studio One, the TriplePlay Perform window appears much like it does when using the program in standalone mode. The only difference: an upper frame, whose exact appearance varies from DAW to DAW. This area often provides access to host-based functions, such loading and saving presets. Please refer to your DAW documentation for more details. Some menu functions may be grayed out in plug-in mode.

The photo to the right **(figure 22)** is how TriplePlay appears as a plug-in.



figure 22

Pull Down Menus

Patches menu

Use this menu to save the active patch and to import and export your patch database.

Options menu



(figure 23)

- **Preferences.** Opens the Preferences window, **(figure 23)** which contains settings pertaining to your audio hardware.

  o The Output pull-down menu lists the outputs for any compatible and connected audio hardware, as well as your computer's built-in output. The Input pull-down displays all available input channels. (Note that this doesn't affect the MIDI output from your TriplePlay Controller, which is transmitted via the TriplePlay Receiver, but only the audio signal from your guitar's output jack, whose sound appears in TriplePlay's Guitar channel.) If your audio hardware supports multiple output channels, you can specify which to use in the Active Audio Outputs field.

  o The Sample Rate pull-down lets you specify TriplePlay's sample rate. (The higher the sample rate, the higher the fidelity, but the greater the demands on your computer's CPU.)

  o The Audio Buffer Size pull-down determines the size of the buffer memory, which your computer uses to prevent clicks, pops, and other unwanted noises. Higher settings decrease the likelihood of nasty noises, but they introduce more latency (that is, the slight lag between the instant when you play a note and the instant you hear the sounds through your speakers or headphones).

  o The results you get from your Sample Rate and Audio Buffer Size settings vary according to the power and speed of your computer. You may need to experiment to find the right "sweet spot" between optimal performance and minimal latency.

  o The Foot Pedal MIDI Input pull-down lists any MIDI interfaces connected to your computer. (You need a hardware MIDI interface to use a controller pedal.)

- **Show Unsaved Patch Warnings.** When this option is checked, TriplePlay presents a warning message if you change patches without saving any recent edits.

- **About TriplePlay.** Provides info about your TriplePlay software and hardware, including the current software version and your product serial number.

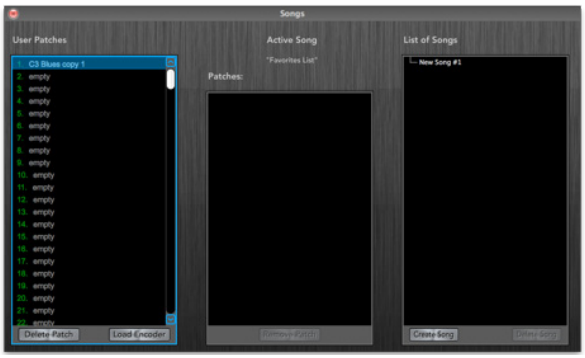
- **Check for Update.** If your computer is connected to a wi-fi network, clicking here searches online for TriplePlay software and firmware updates.

View menu

- Use Rosewood Fretboard, Use Rosewood Humbucker Fret, and Use Maple Fretboard. These options let you choose between three different looks for TriplePlay's virtual fretboard.

- Show Splits and Hide Splits. Displays or hides fretboard splits on the Perform window's virtual fretboard. (These options duplicate the functionality of the Show/Hide Splits button on the Perform Window's Fretboard/Edit Split area.)

Window menu



(figure 24)

• **Patches.** Opens the Patches window. (This duplicates the functionality of Browse Patches button in the Patch Readout area.)

• **Songs.** Opens TriplePlay's Songs window, where you can arrange your User patches into groups. For example, you might want to use Patch #3 for a song's intro, Patch #17 for its verses, Patch #8 for the choruses, and Patch #1 for the bridge. You could save those patches as a song, with the desired sounds saved in adjacent memory slots so that you can step through them easily using the up and down buttons on the TriplePlay controller's D-Pad.

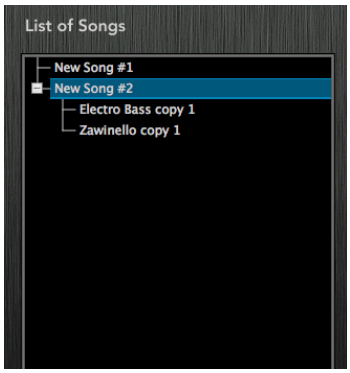
The leftmost column (User Patches) lists all your saved patches. The rightmost column (List of Songs) displays all your saved songs. The middle column (Active Song) displays all patches included in whichever song is selected in the List of Songs column **(figure 24).**

o To make a new song, click Create Song at the bottom of the List of Songs column.

o The Load Controller button allows TriplePlay user patch parameters to be loaded directly to your TriplePlay controller for addressing hardware MIDI devices without a computer. Although this framework has been added, full support of this functionality is not available at this time.

o Erase songs by highlighting them and choosing Delete Song.

o To add patches to your song, select the song title in the List of Songs Column, and then click-drag patches from the User Patch column into the Current Song column. You can also drag a user patch directly from the leftmost column onto a song in the rightmost column, even if it's not the currently active song.



(figure 25)

o You can also reorder patches here via click-drag, or delete patches from a song by selecting them and clicking Remove Patch.

o You can add multiple copies of the same patch to a song (which may be useful for selecting a desired sound during the course of a song performance without having to scroll through many patches).

o To display all the patches used in a song, click the plus sign next to the song name in the List of Songs column. The patch names appear in order, and the plus sign becomes a minus sign. To hide the individual patch names, click the minus sign **(figure 25).**

Here the individual patches in New Song #1 are hidden, while those in New Song #2 are displayed.

o You can rearrange the patch order within a song here in the List of Songs window. Just select the patch you wish to move, and click/drag it to the desired location.

o You can't add a factory patch to a song list. You must first save it as a user patch.

o The User Patches column also includes Delete, Rename, and Load Controller buttons, which duplicate the functionality of these same controls in the Patches window.

o If you want to incorporate a factory patch into a song, you must first save it as a user patch.

Help menu

TriplePlay Help. Takes you to the latest version of the TriplePlay user's guide. (Internet connection required.)
Service and Support. Takes you to the appropriate page of the Fishman website. (Internet connection required.)

Glossary

Amp simulator (or modeler). A software or hardware device that mimics the sound of an analog guitar amplifier. Two excellent amp simulators, Native Instruments' Guitar Rig and IK Multimedia's AmpliTube Custom Shop, are included with TriplePlay. In TriplePlay, amp simulators can only be used on the mixer's Guitar channel. See also: Virtual Guitar Rig (VGR).

Audio buffer. Buffering is the process of retaining a small amount of audio information in a computer's RAM to ensure glitch-free performance. The larger the buffer setting, the less likelihood of clicks, pops, and other unwanted noises. However, larger buffer settings introduce more lag time (latency) between the instant you strike a note and the moment you hear it through your speakers or headphones. In TriplePlay, you set the buffer size in the Options menu. You may have to experiment with this setting to find the right balance between high performance and low latency. See also: Latency.

Audio Unit (or AU). Apple's proprietary plug-in format. The AU version of the TriplePlay plug-in lets you run TriplePlay within such AU-based DAWs as Apple's Logic and GarageBand. See Plug-In and Host.

Audio interface. A hardware device that converts the analog signal from your guitar into a digital signal your computer can process. Most computers have built-in audio interfaces in the form of sound cards. With the right adapter, you can probably plug your guitar's output directly into your computer. However, most computer musicians opt for the superior sound and performance of dedicated audio interfaces, which usually connect to your computer via USB, Firewire, or Thunderbolt connectors.

Buffer. See Audio Buffer.

Controller. See MIDI Controller.

Controller pedal. A MIDI controller in the form of a foot pedal or foot switch. The Pedal channel in the TriplePlay Mixer lets you use a controller pedal (not included) to sustain notes and alternate synth sounds.

DAW. Short for "digital audio workstation." DAWs, which can be dedicated hardware devices or software programs, allow you to record, edit, mix, and perform other music-production tasks. TriplePlay is not a DAW, since it doesn't record music. But it can run as an Audio Unit or VST plug-in inside software DAWs.

dB. Shorthand for decibel, the unit used to measure the loudness of sound. The levels of the faders and meters in TriplePlay's Mixer section are indicated in dB units. 0dB represents absolute silence. Most human speech falls in the range of 50 to 60dB. A 747 takeoff measures about 140dB, and the loudest rock concerts on record approach similar levels.

Dynamic Sensitivity. In TriplePlay, Dynamic Sensitivity settings determine how the software interprets volume variations in your playing. There are two types of Dynamics Sensitivity settings in TriplePlay: global settings, which most players "set and forget." (Here, a guitarist with a heavy touch is likely to choose lower sensitivity settings, while one with a lighter touch is likely to choose higher settings. You can specify independent settings for each string, which is useful because many players don't strike every string with the same intensity.) Additionally, every TriplePlay patch has its own Dynamic Sensitivity setting. These may vary greatly from patch to patch, depending on the desired effect.

Dynamic Offset. A setting attached to each TriplePlay patch that offsets the entire dynamic sensitivity scale. Positive settings make every note louder while maintaining their relative levels. Negative ones make every note quieter while maintaining relative levels.

Controller. A device that converts data from one type to another. The TriplePlay controller in an controller that converts audio data into numerical MIDI messages.

Factory patch. Any of the predesigned patches included with TriplePlay. You cannot erase or overwrite the factory sounds, but you can copy them to User Memory and modify them there. See Patch and User Patch.

Fader. A control used to make fine adjustments to a sound. The sliding volume controls in TriplePlay's Mixer section mimic the faders on hardware recording consoles.

Foot pedal. See Controller pedal.

Hexaphonic pickup. A guitar pickup with a discrete output for each of the six strings, such as the TriplePlay pickup, which can output the data sent from each string via a separate MIDI channel. That's how TriplePlay lets you assign different sounds to different strings.

Hold mode. The settings that determine how TriplePlay interprets messages sent via a hardware sustain pedal (not included) to the mixer's Pedal channel. TriplePlay has two hold modes, plus a related Alternate mode that allows you to toggle between two sounds within one patch via foot pedal (not included).

Host. Any software that that can run other software in the form of plug-ins. TriplePlay is a host for virtual instrument and virtual guitar rig plug-ins. Additionally, TriplePlay can run as an Audio Unit or VST plug-in within such DAW hosts as GarageBand. Logic, Live, Cubase, and Studio One. See Plug-in.

I/O. Shorthand for "in/out." In audio applications, the term often pertains to the device that sends sound to and from your computer by translating audio data to digital data, and which reverses the process to send audio data to your speakers or headphones. See Audio interface.

Interface. See Audio interface.

Latency. The time lag between the instant a note is played and the moment you hear it through your speakers or headphones. Some latency is unavoidable, but in optimal conditions, latency is so minimal as to be imperceptible. Latency is largely dependent on computer speed and audio buffer settings. See Audio buffer.

MIDI. Acronym for "Musical Instrument Digital Interface." Since the early 1980s, MIDI has been the standard language musical devices use to communicate with each other. TriplePlay's controller translates your guitar performance into MIDI data, which it transmits wirelessly to the TriplePlay software on your computer.

MIDI controller. Any device or software that generates and transmits MIDI data. TriplePlay turns your guitar into a MIDI controller by converting your performances into MIDI messages that "play" your synths and samplers.

Mixer. Hardware or software that combines, balances, and modifies multiple audio signals. TriplePlay's Mixer, modeled after an analog mixing console, performs such tasks as setting the relative levels of your virtual instruments and specifying their position in the stereo field. It's also where you assign virtual instruments.

Model (or modeling). In audio, modeling usually refers to the process of using software to mimic the sound (and often the look and feel) of analog instruments or processors. For example, TriplePlay includes two virtual guitar rig programs which deliver convincing simulations of many hardware amplifiers and effects.

Mono mode. TriplePlay's Mono mode assigns a separate MIDI channel to each string or subsection of string (see Split), as opposed to Poly mode, wherein notes played anywhere on the fretboard are transmitted via a single MIDI channel. If, for example, you want an organ sound across the entire range of the guitar, you might use Poly mode. But if you want an organ sound for the upper strings and a bass sound for the lower ones, you need Mono mode. Splits are only available in Mono Mode. See Poly mode.

Mute. Pressing the Mute button on any Mixer channel silences that channel. More than one Mute button can be active simultaneously.

Pan. Short for panorama. Refers to the position of a sound within the stereo field. Each TriplePlay mixer channel lets you position sounds to the right, the left, or anywhere between. Assigning varying pan positions to multiple sounds within a patch can create a sense of drama and depth.

Patch. A "snapshot" of a set of TriplePlay settings saved in memory. Each patch represents a different sound, plus all of its attached performance parameters. TriplePlay comes with a collection of factory patches that can't be deleted or edited, though they can be saved as user patches, which can then be altered to taste. You can group multiple patches as Songs. See Song.

Pickup. A type of transducer — that is, a device that converts one type of energy into another. Your electric guitar's factory pickups convert the physical vibration of the strings into electrical signals that are transmitted to your amp via a cable. The TriplePlay pickup converts those same string vibrations into MIDI data, which it transmits wirelessly to the TriplePlay software.

Pitchbend. A type of MIDI message that alters the pitch of sustained notes. In TriplePlay, the Pitchbend parameter defines how TriplePlay interprets such guitar gestures as slides and bent notes.

Plug-in. A software "program within a program." Virtual instruments and virtual guitar rigs operate as plug-ins within TriplePlay. Additionally, TriplePlay can run as a VST or Audio Units plug-in within compatible DAW hosts. In these cases, the virtual instruments become plug-ins within a plug-in. See Host.

Poly mode. In TriplePlay's Poly Mode, notes played anywhere on any string are assigned to a single MIDI channel, as opposed to Mono mode, wherein each string is assigned its own channel. If, for example, you want an organ sound across the entire range of the guitar, you might use Poly mode. But if you want an organ sound for the upper strings and a bass sound for the lower ones, you must use Mono mode. In Poly mode splits are not available, and only sounds assigned to the mixer's Synth 1 channel are heard.

Receiver. TriplePlay's dongle-like component, which wirelessly receives musical information transmitted by the TriplePlay controller. It connects to any standard computer USB port.

Sample rate. Refers to the resolution of a digitally recorded sound. For CD-quality sound, the sample rate is 44.1kHz, though many musicians and engineers prefer to record music at higher sample rates such as 96kHz. You specify TriplePlay's sampling rate in the Options menu.

Sampler. A digital musical instrument that relies on the playback of audio recordings. A sampled piano, for example, might include recordings of each individual piano key, played at varying dynamic levels. If, for example, you play middle C on your guitar, TriplePlay converts it to MIDI data, which prompts the sampler to play its recording of the piano's middle C. If you play softly, you trigger a recording of a soft middle C, and recording of a loud one when you play louder. TriplePlay comes with powerful software samplers. See Virtual instrument.

Sensitivity. See Dynamic Sensitivity.

Sequencer. Music software or hardware that lets you record and edit music, usually in the form of MIDI data and/or audio files. TriplePlay is not a sequencer, but can run as a plug-in within all the leading DAWs, which are sequencers. See DAW and Plug-in.

Solo. Pressing the Solo button on any mixer channel silences all channels except the soloed one. More than one Solo button can be active simultaneously.

Song. In TriplePlay, a Song is a collection of patches saved as a set. It's a convenient way to group all the patches used in a particular performance, which you can then save and recall as a single unit. See Patch.

Split. When a MIDI instrument is set up to trigger different sounds from different parts of its range, the individual zones are referred to as splits. TriplePlay's Splits Editor can create splits according to fret position or string. For example, you might assign an organ sound to the four upper strings, and a bass sound to the two lower strings. Alternately, you might assign the organ sound to all notes played on any string at the fifth fret or higher, and a bass sound to any note played below the fifth fret.

Standalone mode. Some music programs, including TriplePlay, can run as self-standing apps, or as plug-in operating within a DAW. The former mode is called standalone. See DAW, Host and Plug-in.

Sustain pedal. A hardware foot pedal with a momentary switch often used to sustain notes. TriplePlay's Pedal channel lets you deploy a sustain pedal in several useful ways. See Hold mode.

Synth. Short for synthesizer, a musical instrument that generates sound via electronic means. In TriplePlay, synthesizers run as software plug-ins that can be assigned to any mixer channel (except the Guitar channel). You can also insert sampler instruments on these Synth channels, though strictly speaking, samplers are not synthesizers. TriplePlay includes several powerful synths from Native Instruments' Reaktor. See Plug-in and Sampler.

Transducer. Any device that converts one kind of energy into another. Conventional guitar pickups are transducers, because they translate the energy of your vibrating strings into electrical signals that get sent to your amp or computer. The TriplePlay hexaphonic pickup is another type of transducer, one that converts the vibrating string energy into a MIDI signal. See hexaphonic pickup.

Transpose. To shift a piece or passage of music up or down by a specific interval. In TriplePlay, you can specify transpositions for each patch and for each sound within a patch. (You might, for example, transpose a bass sound down an octave to obtain pitches below the guitar's standard range.)

User patch. A TriplePlay patch that you've saved in program memory. User patches can be edited and overwritten, unlike TriplePlay's factory patches. However, you can save a factory patch as a user patch, and then modify it. See Factory patch and Patch.

VGR: See Virtual Guitar Rig.

VI: See Virtual Instrument.

Virtual guitar rig. An app, plug-in, or hardware device that digitally mimics the sound of analog guitar gear, including amps, stompboxes, and other elements of the guitar signal chain. You can assign virtual guitar rig (VGR) plug-ins to TriplePlay's Guitar channel, including the powerful software provided with your product.

Virtual instrument. An app, plug-in, or hardware device that digitally mimics the sound of a physical instrument. These include both synthesizers and samplers. In TriplePlay, you can assign virtual instrument (VI) plug-ins to any of the mixer's Synth tracks, as well as the Pedal track.

VST. A standard plug-in format that used by both Macs and PCs. TriplePlay can host most VST-format virtual instrument and virtual guitar rig plug-ins.

FISHMAN®

TriplePlay®

Wireless Guitar Controller

FCC Notice (for U.S. Customers):

This device complies with Part 15 of the FCC Rules:

Operation is subject to the following conditions:

1. This device may not cause harmful interference, and

2. This device must accept any interference received, including interference that may cause undesired operation.

Changes and modifications not expressly approved by FISHMAN TRANSDUCERS can void your authority to operate this equipment under Federal Communications Commissions rules.

M/N: PRO-TRP-301
FCC ID: RMU-PROTRP301 IC: 10812A-PROTRP301

EU Declaration of Conformity CE: Hereby, Fishman declares that this Triple Play Wireless Guitar Controller is in compliance with the essential requirements and other relevant provisions of Directive 1999/5/EC.

This device complies with Industry Canada licence-exempt RSS standard(s): Operation is subject to the following two conditions: (1) this device may not cause interference, and (2) this device must accept any interference, including interference that may cause undesired operation of the device.

Designed and Engineered in the USA

Assembled in China

LEGAL

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