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## Fishman triple play guide

New TriplePlay v1.5 Software with TriplePlay Connect Need a fast-operative MIDI guitar system that frees you from the limitations of cables? Look no further! The Fishman TriplePlay is a guitar-to-MIDI system based on a hexaphonic magnetic pickup that works in much the same way as products that have gone before, the best known are Roland's GK systems. Where TriplePlay differs, however, is in the communication between the guitar pickup system and the MIDI end of the business, which happens wirelessly. What's more, the receiver is not a box with a five-pin MIDI output, but rather a USB wireless dongle. Plug-ins can be located directly in TriplePlay for stand-alone operation or in a Mac or Windows DAW via a TriplePlay plug-in. Alternatively, MIDI can be routed through the connected computer to a MIDI interface to control external MIDI hardware sins. The common element is that this system usually requires a computer to work – it's not a stand-alone guitar-in/MIDI-out device, although there are hardware boxes available that can convert USB MIDI to five-pin MIDI, and that also work with TriplePlay. A computer is still required to configure the main user settings, but once done these are remembered by the hardware. Note that iOS devices are not directly supported, although they may be usable through Apple's USB Camera Connection Kit. What you get bundled with TriplePlay is a suite of software that includes IK Multimedia's SampleTank, Native Instruments' Elements, and a bright version of Presonus' Studio One, so you get something to work right away. A broadband connection is required to download both the TriplePlay software and the additional software. Open the TriplePlay box and you'll find a hex pickup and controller, guitar mounting hardware, and the WIRELESS USB receiver. The transmitter works from a rechargeable battery, so there is also a charging cable and power supply. The mounting system is very elegant: although pickup mount (different thicknesses are supplied) fixes for the guitar housing using glue, the pickup itself can cut in or out of the holder, as can the control box. As with Roland's system, the attachment is via the strap button and an angled bracket, but a smart magnetic system makes it possible to release the control box from the bracket when needed. There is also a more permanent metal mount that you can screw on your guitar body. Once you've found the nearest shim for the size you need, pickup height can be adjusted more finely using two small cross-head screws at either end of the pickup itself, which is a very nice touch. It is quite possible to use TriplePlay without relying on the additional software (although TriplePlay configuration software is needed for parameter adjustment and strict sensitivity settings), provided that you already have some kind of program that can make use of a MIDI input. TriplePlay turns out as just another MIDI source when everything is running. After charging the box, which takes about 90 minutes, and then pair it with the receiver, it works like if it was connected to a cable. It should be possible to work for up to 20 hours before you need to recharge. In standard 'Poly' mode, TriplePlay appears as a MIDI device that sends data from all six guitar strings through a single MIDI channel, meaning that independent pitch bending is not possible when playing two or more notes at the same time. To achieve this, the system must be reset to Mono mode, which uses one MIDI channel per string, and the receiving synth must also be set to multi-channel, mono-voice mode. Hardware synthesis (when used with a computer-to-MIDI or USB-to-MIDI interface, as mentioned earlier), is again best configured in multi-channel mono mode to allow complete string bend flexibility. Hexy Times As with all hex pickup systems, proper installation is essential for reliable operation. The pick-up must be placed as close to the bridge as possible and the correct distances used to achieve the string-to-pick-up distance recommended in the manual. Fixing it to Strat-style guitars or most Gibson models is easy, though guitars with Telecaster-style bridges are less suitable for use with hex pickups (though there are solutions). After you plug the receiver into one of your computer's USB ports, the LED flashes to show that it is not yet connected. If the power button on the controller is activated, an LED on that device will also flash. These LEDs are also buttons, so pressing them both together allows the devices to link, at which point the receiver LED will glow steadily. The controller LED continues to flash every five seconds to confirm that it is transmitting. When the devices are connected, you can start the TriplePlay software and adjust string sensitivity. When you work in stand-alone mode, the TriplePlay software also allows you to choose which i/o ports for the audio interface you need. When the TriplePlay plug-in is used as a plug-in in a DAW, it appears as the instrument, and any compatible plug-ins are then displayed in TriplePlay so you can think of it as a type of wrapper. Note that only VST-format plug-ins are recognized by TriplePlay. The guide that comes with the software is pretty basic, so for the detailed version you need to [www.fishman.com/tripleplay/help](http://www.fishman.com/tripleplay/help). Adjusting the string's sensitivity settings means choosing a sensitivity value of between one and 16 for each string, and then adjusting to get an even level across all six strings— somewhere in the meter's center zone; a healthy level, but not maxing out when choosing hard. There is also a built-in tuner. All plug-ins bundled with TriplePlay should appear in the program's plug-in list, but if they don't, or you have other plug-ins you'd like to use in TriplePlay, you'll

need to run one plug-in scanner for synth channels and another for - the latter allows processed conventional guitar sounds to be added to the mix. More advanced controls can be By configuring up to five external MIDI control sources to keep supporting sounds down, change patches, or change the total volume. Your Fish Is My Command In addition to the switch and link LED, the controller has a small volume button attached to TriplePlay's master father, as well as a guitar/synth/both selector switch. In addition, there is a very small four-way D-pad section which can be used for patch changing, but is also required to access some setup features, or to change modes. Charging is done via a mini-USB connector with the included charger. The TriplePlay controller is able to remember a number of preset startup modes so that it can be used without the TriplePlay software. It is also possible to return to factory default settings and to launch certain diagnostics without going through the software, such features are accessed by holding the appropriate D-pad button while you go up. Other D-pad combinations give you System Reinitialize and Hardware Mode. Happy Bendings In terms of string bending, there is a choice of behavior. Basic mode is pretty much the same as Poly mode, but using a single MIDI channel and without string bending possible. Auto Bends is a variation in Poly mode, where pitch-bending on individual strings is possible as long as no other string plays. This mode is quite clever as it ignores small pitch deviations but responds to deliberate note bends. Trigger mode is for styles such as piano where there are no pitch bends, but if you bend a note to the next semitone this just triggers as a new note. Smooth mode follows pitch bends in a more guitar-like way, and there's also Stepped mode, where bent notes still bend but are set to the nearest semitone when you're done bending. Hardware mode allows TriplePlay to control any USB-MIDI device that is compatible with the class and can power the TriplePlay receiver. For the most part, this will involve going through a computer, either running soft synths or external synths, but Kenton's USB MIDI Host is known to work with TriplePlay. When the system is running in the selected mode, patches can step through using the D-pad, and Hardware Mode patches can also be stored on the controller, and TriplePlay software allows the creation of individual Hardware Mode patches that include things like note splits. Note, however, that the poly/mono mode selection is not saved as part of a patch — the current global setting applies. ... the key to the success of any device of this type is how well it translates what you play in midi data, and the old bugbear of tracking speed seems to have been sufficiently resolved as I could not feel any noticeable delay... User settings include the ability to select an inflection area ( $\pm 1-24$  semitones) that best suits the player's style (of course, the receiving instrument must be set to the same Poly/Mono mode can also be set so that splits in polymod are disabled and only the plug-in displayed in the Synth 1 connector is heard. In mono mode, you can Use splits to assign different synths to different parts of the neck or to different note areas. As with all the guitar synth-type devices I've tried to date, it's also possible to set how the system responds to a team command. In this case, there are four options, the first of which contains notes that are currently playing but does not allow new notes to be added. The second mode gives you the same, but with an inverted switch action, while Alternate allows you to use hold switch to jump between two different sounds. Finally, there is a mode that lets you record and play MIDI loops. Other options include the ability to transpose each synth channel separately, and the means to adjust the sensitivity curve to change the way the instrument responds to your playing dynamics. Going GUI TriplePlay software GUI is divided into four main areas where Patch Readout on the left allows to load, store and audition patches. To adjust string sensitivity or adjustment, there is a separate central area with a switch to be changed from string levels to tuner. There is also a Mixer section on the right to select sounds and to balance the levels and pan positions of the various synth and processed guitar parts. Fretboard splits have yet another area based on a representation of a guitar grappling board where notes appear as you play them. A dedicated guitar channel is provided for use with the included Guitar Rig and AmpliTube Custom Shop plug-ins. To use this, the regular guitar output connector must be connected to an audio input on the audio interface. Synth channels 1-4 are used with virtual instruments, many of which are included with TriplePlay. An additional pedal channel looks after maintaining pedal functions. An appropriate plug-in and patch can be selected for each channel via an intuitive menu system, and it is possible to solo or beat individual channels. A scanning procedure identifies other VST-format plug-ins that you may be able to use with TriplePlay, and these are added to the included plug-ins. When you control a hardware synth, you can set the appropriate parameters for patch changes and pedal mode. Operation TriplePlay looks the same when it is started standalone or as a plug-in. Although it can run in either VST or AU hosts, it can only 'view' VST format plug-ins. The included SampleTank is 32-bit software, so TriplePlay must be in 32-bit mode for this to show up. Of course, the key to success with any device of this type is how well it translates what you play in MIDI data, and the old bugbear of tracking speed seems to have been sufficiently resolved as I couldn't feel any noticeable delay even when playing percussive sounds. As long as your buffer size is 128 samples or below (ideally 64) player feel should be acceptable. As with competing systems, though, you are to play clean to avoid fake rogue notes being triggered and if you have the habit of playing semi-pinch harmonics you can the odd tone pops up by an octave. Columnist also doesn't work too well – but it's something that all MIDI guitar systems seem to fall down on, and which would strum a string section anyway? Slow attack sounds such as strings or some synth pads are easy to work with as they are relatively forgiving of the playing style, but if you want to play piano parts you will have to work on playing very clean. TriplePlay is certainly no worse than its competitors in this regard though, and because of its quick triggers, it has much to praise it. The fact that plug-ins should be in VST format is a bit irking, though, as if most plug-ins now come in a variety of variants, AU users may not have loaded into VST versions of synths they use and may need to reinstall them in the correct format. Using TriplePlay software is convenient when working within a DAW, but not having a receiver with a five-pin MIDI output is somewhat frustrating if you just want to manage a hardware synth live, which you then either have to take your computer with you or budget for an appropriate USB MIDI to five-pin MIDI interface. I also found the D-pad to be a bit small and fiddly, but on the whole the system is well conceived and well executed given its design map. The fine pickup height adjustment is also an improvement of systems that only use shims. All other opinions must be informed of how you plan to use such a system. For example, since I work in the studio much of the time and am bound by a standard guitar cable when playing live, the wireless part of this package is not that important to me – but if you play live using a wireless guitar package, then it can be very important to you. Distribute Well-designed hardware that's easy to adjust and can be unclipped from the guitar when not in use. Comes bundled with some very worthwhile extra software that includes lots of sample and synth sounds. Minimal tracking delay. Cons You still have to clean up your style of play to get the best results. Requires a low-latency computer and interface to fully benefit from fast tracking. Tracking.

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