



Trinity Reverb

Important Safety Instructions	1	Reverb types	12
EMC/EMI	2	Using TonePrints	14
About this manual	3	Bypass modes	16
Introduction	4	Kill-dry on/off	16
Unpacking and setting up	5	Changing the battery	17
Setup examples	6	Technical Specifications	17
Choosing the right setup	8	Getting support	17
Inputs, outputs, controls	10		
1. Power input	10		
2. Audio inputs	10		
3. Audio outputs	10		
4. Footswitch	10		
5. DECAY – Decay time control	10		
6. TONE control	10		
7. MIX – Effect level control	10		
8. Reverb type selector	11		
9. Pre-delay length selector	11		
10. USB port	11		

Important Safety Instructions

- 1) Read these instructions.
- 2) Keep these instructions.
- 3) Heed all warnings.
- 4) Follow all instructions.
- 5) Do not use this apparatus near water.
- 6) Clean only with dry cloth.
- 7) Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
- 8) Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
- 9) Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
- 10) Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
- 11) Only use attachments/accessories specified by the manufacturer.
- 12) Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.
- 13) Unplug this apparatus during lightning storms or when unused for long periods of time.
- 14) Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

Warning

Do not expose this equipment to dripping or splashing and ensure that no objects filled with liquids, such as vases, are placed on the equipment.

Do not install this device in a confined space.

Service

All service must be performed by qualified personnel.

Caution

You are cautioned that any change or modifications not expressly approved in this manual could void your authority to operate this device.

EMC/EMI

Electromagnetic compatibility/
Electromagnetic interference

This equipment has been tested and found to comply with the limits for a Class B Digital device, pursuant to part 15 of the FCC rules.

These limits are designed to provide reasonable protection against harmful interference in residential installations. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

For customers in Canada

This Class B digital apparatus complies with Canadian ICES-003.

Cet appareil numérique de la classe B est conforme à la norme NMB-003 du Canada.

About this manual

This manual will help you learn understanding and operating your TC product.

This manual is only available as a PDF download from the TC Electronic website.

Of course, you can print this manual, but we encourage you to use the PDF version, which has both internal and external hyperlinks. For example, clicking the TC Electronic logo in the upper left corner of each page will take you to the table of contents.

To get the most from this manual, please read it from start to finish, or you may miss important information.

To download the most current version of this manual, visit tcelectronic.com/support/manuals/

Enjoy your TC product!

TonePrint-enabled

This TC Electronic product supports TonePrints. Follow the icon to learn more about TonePrints, or go to

tcelectronic.com/toneprint/



Introduction

Introduction by Aaron Miller, Founder of PGS

“ProGuitarShop and TC Electronic put their heads together once again. The result is the TC Electronic Trinity Reverb. The Trinity is a collaborative design based on the popular Hall of Fame Reverb from TC Electronic’s TonePrint series.

The entire idea of the Trinity Reverb came about when Tore at TC Electronic mentioned that they had a cathedral reverb algorithm for the Hall of Fame that was never used in the production model. This sparked the creative side of Andy and Aaron here at PGS – and the idea for the Trinity Reverb was born.

We think these two new presets will present a world of creative spark for anyone that loves to test the limits in their playing and music. From the ghostly, otherworldly to the spinning chopper: The all-new TC Electronic Trinity Reverb pushes all the boundaries of conventional reverb effects. Trinity still has a spot for your favorite TonePrint, as well as 8 standard presets from the popular Hall of Fame.”

Unpacking and setting up

Ready...

The Trinity Reverb box should contain the following items:

- 1 Trinity Reverb pedal
- 2 rubber feet for “non-velcro” pedalboard mounting
- 1 TC Electronic sticker
- 1 leaflet about TC’s guitar FX product range.
- 1 USB cable for transferring TonePrints from the computer to the pedal and updating the pedal firmware

Inspect all items for signs of transit damage. In the unlikely event of transit damage, inform the carrier and supplier.

If damage has occurred, keep all packaging as it can be used as evidence of excessive handling force.

Set...

- Connect a 9V power supply with the following symbol to the DC input socket of Trinity Reverb.



! Please note that Trinity Reverb does not come with a power supply.

- Plug the power supply into a power outlet.
- Connect your instrument to the MONO IN jack on the right side of the pedal using a ¼” jack cable. You can also feed the pedal with a stereo signal by using both IN jacks.
- Connect the MONO OUT jack on the left side of the pedal to your amplifier using a ¼” jack cable.

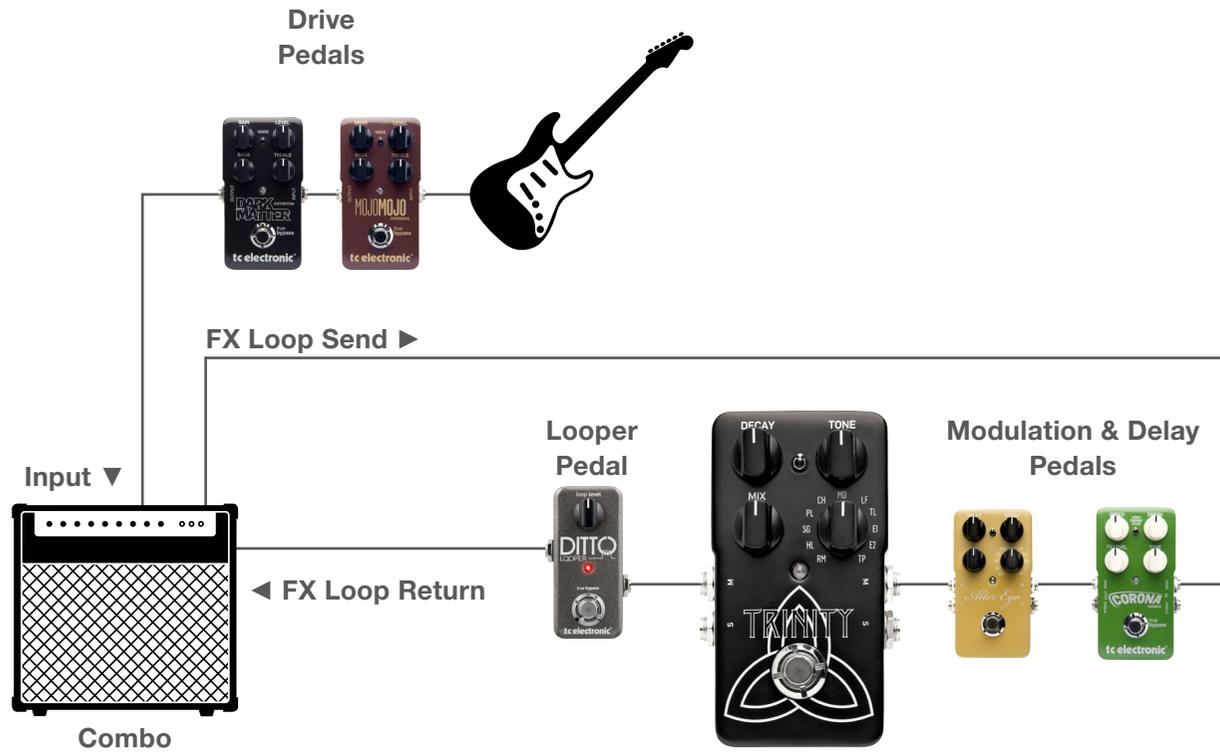
Play!

Setup examples

Trinity Reverb in front of the amp



Trinity Reverb in an FX Loop



Reverb effects and volume pedals: choosing the right setup

You have a reverb effect and a volume pedal. Great! Now – which setup is right for you? It really depends on how you intend to shape your sound.

“I want to be able to turn down the volume of everything!”

Cool. Then you will want to place your volume pedal *after* Trinity Reverb.



“I want my reverb to trail out when I use my volume pedal!”

Awesome! In that case, place your volume pedal *before* Trinity Reverb so the pedal can work its magic.



▲
Your volume pedal goes somewhere over here if you want your reverb to trail out when lowering the volume.

Inputs, outputs, controls



1. Power input

The power input of this pedal is a standard 5.5/2.1 mm DC plug (centre = negative). To power up your pedal, connect a power supply to its power input socket. Trinity Reverb requires a 9V power supply providing 100 mA or more (not supplied). To minimize hum, use a power supply with isolated outputs.

2. Audio inputs

The audio inputs of this pedal are standard 1/4" jacks (mono/TS).

- If your signal source is mono, connect it to the M input jack on the right side of the pedal.
- If your signal source is stereo, connect the cable carrying the left signal component to the M jack and the cable carrying the right signal component to the S jack.

3. Audio outputs

The audio outputs of this pedal are standard 1/4" jacks (mono/TS).

- If the next device in the signal chain has a mono input (e.g. your amp), connect the M output jack of Trinity Reverb to the other device's input.
- If the next device in the signal chain has stereo inputs (e.g. another stereo effect pedal), connect the M output jack of Trinity Reverb to the left input and the S output jack to the right input of the other device.

4. Footswitch

Tap the footswitch to turn the pedal on or off, just like with any other pedal on your board.

5. DECAY – Decay time control

Use the Decay knob to set the decay time of the reverb.

Please note that the maximum decay time for the different reverb types varies due to the nature to the reverbs.

6. TONE control

Use the TONE knob to change the emphasis on high and low frequencies in the reverb from “dark” to “crisp”. The “best” setting is really a matter of how dominant you wish the reverb to sound.

7. MIX – Effect level control

Use the Mix knob to control the level of the reverb.

! The direct, unprocessed signal is always passed at the original level (unity gain). Only the level of the reverb is changed when turning the MIX knob.

Inputs, outputs, controls

continued



8. Reverb type selector

Use the Reverb type selector to choose the type of reverb you want to work with.

The reverb types are described in the section “Reverb types”.

9. Pre-delay length selector

“Pre-delay” is the time between the direct sound and the onset of the reverb tail. To keep the direct sound “in-your-face” – even with a long decay time and a high mix setting –, use the long pre-delay setting.

- Top position: short pre-delay
- Bottom position: long pre-delay

10. USB port

Use this standard Mini-B USB port to load new TonePrints into the pedal or create your own using the TonePrint Editor – it’s 100 % free of charge! If there should be firmware updates for this device, they can also be installed using this port.

Reverb types

This section of the manual describes the reverb types you can access using the Reverb type selector.

RM – Room reverb

The Room algorithm simulates a relatively small, well furnished room. In such a room, many reflections are absorbed by soft materials, and the sound is reflected and sustained only by the walls (covered with wallpaper), windows and maybe some furniture.

HL – Hall reverb

The Hall Acoustic preset is a broad yet slightly diffuse reverb. It simulates a large environment but adds a distinctive acoustic flavor to the source material. Great discreet reverb for large epic sounds at longer decay settings but also perfect for genuine ambient sounds at shorter decay settings.

SG – Spring reverb

The Spring algorithm has been designed to reproduce the sound of the old spring reverbs, such as the ones used in vintage guitar amps.

PL – Plate reverb

Prior to the digital era, reverb was created either using springs or large metallic plates. A Plate reverb is recognized by its very diffuse and bright sound and is excellent for guitar when you search for a significant guitar reverb.

CH – Church reverb

A highly diffuse large reverb that is recognizable for its emulation of the many hard surfaces of different shapes found in traditional church rooms. If you are looking for a large reverb and think the Hall is too clean and subtle – try Church.

MD – Modulated reverb

The MOD mode adds modulation to the reverb only – not to the dry signal. This opts for a reverb that is really noticeable and cuts through in live situations.

LF – Lo-Fi reverb

Down and dirty reverb. Use LF and show your awareness of aiming in the straight opposite direction of a smooth discrete studio reverb type. Make a statement.

TL – Tile reverb

If you want the “bathroom” effect, without actually sounding like you’re playing in your bathroom. The Tiled Room reverb simulates the qualities of a small to medium size tiled room with its many reflections and at the same time it behaves respectfully towards the original source material. This is not a soft smooth reverb – this one cuts through the mix.

E1 – Ethereal 1 Tweaked by ProGuitarShop

“This setting came about when we decided to push the limits of the EQ settings of the reverbs decay. By doing so, we were able to create a distinct presence of upper harmonic overtones swirling behind the reverb. These overtones hang in the air above the signal like an Aurora Borealis of harmonics, glimmering and shifting about as you play. We did not use any sort of synthesis or octave effects to attain this setting; E1 is pure reverb interacting with itself, bouncing around to create a perceived upper harmony. Your guitar is suddenly transformed into a choir of heavenly harmonies. “

Aaron Miller, Founder of PGS

E2 – Ethereal 2 Tweaked by ProGuitarShop

“The Ethereal 2 setting creates a pulsating helicopter effect. This effect provides a pulsing, throbbing drone behind the note, generating an eerie wall of sound. Like E1 this is also in the background of the reverb but E2 is very dynamic and responsive to pick attack and which strings you’re playing. The low strings tend to have a low end heavy throbbing that transitions to a bubbling brook type of effect when played lightly while the high strings yield more of a swirling, spinning aura behind the reverb effect.”

Aaron Miller, Founder of PGS

TP – TonePrint setting

Set the Reverb type selector to TP to use the TonePrint setting.

Using and editing TonePrints is explained in the [Using TonePrints](#) section.

Using TonePrints



When you look at your pedal, you'll only see a few knobs and switches. However, they actually control a large number of internal parameters.

TC has defined the relationship between the knob and all the parameters “under the hood”. But wouldn't it be cool to have guys like Steve Stevens, Scott Ian or Paul Gilbert (i.e., some of the world's leading guitar players) virtually rewire these controls, defining what should happen behind the scenes or perhaps even do it yourself?

This is exactly what TonePrint does.

We work with top guitar players who explore a pedal's hidden tonal potential, redefining the controls and creating their personal TonePrints.

TC is making these custom TonePrints available to you. Uploading them to your pedal is really easy, and with the amazing TonePrint Editor you can even create your own signature pedal tweaked specifically to your liking.

You can change the TonePrint in your pedal as often as you like, and the best part:

It's totally free.

Transferring TonePrints to the pedal

“So how do I load new TonePrints into my pedal?”

“Use USB, Luke – or beam it.”

Transferring TonePrints to the pedal by beaming

For all you iPhone and Android users out there, we created the TonePrint app. iPhone users can download the app from Apple's App Store, Android users will find it on Google Play.

- Launch the TonePrint app on your smartphone and find the TonePrint you want to use.
- Plug your guitar or bass into your Alter Ego Delay.
- Turn your Alter Ego Delay on.
- Turn up the volume on your instrument and set the pickup selector to one pickup.
- Hold the speaker of your smartphone next to the chosen pickup and touch “Beam to pedal”.
(Or just follow the on-screen instructions on your phone.)

Transferring TonePrints to the pedal via USB

- Go to tcelectronic.com/toneprint.
- Select your TC product in the “TonePrint by product” section.
- Download a TonePrint you'd like to try.
- Connect your TC pedal and your computer using a Mini-B to Type A USB cable.
- Turn Alter Ego Delay on.
- Launch the TonePrint application you downloaded and follow the on-screen instructions. It's quick and easy.

Editing TonePrints with the TonePrint Editor

For years, we have given musician the opportunity to use TonePrints created by their favorite guitar and bass players. But it's time to step up the game. Finally, you can create your very own signature pedal sounds using TC's TonePrint Editor!

TonePrint Editor features

- Use TonePrint Editor to build your own custom sounds.
 - Enjoy complete control over all effect parameters and effect behavior – it's *your* vision, *your* sound.
 - Customize knob function and knob range to suit your needs and sounds.
 - Audition your sonic creations in real-time live
 - make changes on the fly and listen to results immediately.
 - Works with both PC and Mac.
- Last but not least...
TonePrint Editor is absolutely free!

Getting and using TonePrint Editor

- Download TonePrint Editor for your computer from tcelectronic.com/toneprint-editor/.
- Find the manual in your language at tcelectronic.com/toneprint-editor/support/.
If you open the manual for TonePrint Editor in Adobe Reader, you can click on interface sections to jump directly to the sections of the manual you are interested in.

Bypass modes

Here at TC, we have a simply philosophy: When you are using one of our products, you should hear something great – and if you don't, you shouldn't hear it at all. This is why this pedal sports True Bypass. When it is bypassed, it is really off and has zero influence on your tone, resulting in optimum clarity and zero loss of high-end. Also please note that the pedal lets your dry, unprocessed sound pass without ever converting it to digital – keeping your original tone pure and without any latency.

To set the bypass mode, proceed as follows:

- Disconnect the pedal and turn it on its back.
- Unscrew the back plate of the pedal and look for the two small dip-switches in the upper left corner.
- The upper DIP switch (the one closer to the power in jack), switches between **True Bypass** mode (default) and **Buffered Bypass** mode.

True Bypass and Buffered Bypass explained

True Bypass mode is a hard-wire bypass that gives absolutely no coloration of tone when the pedal is bypassed.

Using True Bypass on all pedals is a perfect choice in setups with a few pedals and relatively short cables before and after the pedals.

If...

- you use a long cable between your guitar and the first pedal or
- if you use many pedals on your board or
- if you use a long cable from your board to the amp,
...then the best solution will most likely be to set the first and the last pedal in the signal chain to **Buffered Bypass** mode.

Can you hear the difference between a pedal in True Bypass or Buffered Bypass mode?

Maybe, maybe not – many factors apply: active/passive pick-ups, single coil/humbucker, cable quality, amp impedance and more. We cannot give a single ultimate answer. Use your ears and find the best solution for your setup!

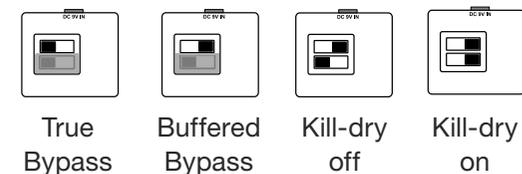
Kill-dry on/off

When you activate Kill-dry, the direct signal is removed from the pedal's output. Use this mode when you place the pedal in a parallel effects loop.

Please refer to the Setup examples section of this manual to decide whether you want the dry signal at the pedal's outputs or not.

To set Kill-dry mode, proceed as follows:

- Disconnect the pedal and turn it on its back.
- Unscrew the back plate of the pedal and look for the two small dip-switches in the upper left corner.
- The lower DIP switch (the one further away from the power in jack), switches between Kill-dry on and Kill-dry off mode.
- ! You can only remove the dry signal from the signal path if you have selected Buffered Bypass mode using the upper DIP switch – see previous section of this manual. Kill-dry is *not* available in True Bypass mode.



Changing the battery

If you need to change the battery of your pedal, proceed as follows:

- Unscrew the thumb-screw on the back of the pedal and detach the back-plate.
- Unmount the old battery and attach the new battery to the battery clip making sure the polarity is correct.
- Remount the back-plate.

Notes regarding batteries

- Batteries must never be heated, taken apart or thrown into fire or water.
- Only rechargeable batteries can be recharged.
- Remove the battery when the pedal is not being used for a longer period of time to save battery life.
- Dispose batteries according to local laws and regulations.

Technical Specifications

- Reverb Types:
8 TC settings
+ 2 settings tweaked by ProGuitarShop
+ TonePrint
- Mono/Stereo: Auto-sensing – automatic Mono or True Stereo mode depending on the connections used
- Bypass mode:
True Bypass (Buffered Bypass optional)
- Signal Circuitry: Analog Dry-Through
- Dimensions (W x D x H):
72 x 122 x 50 mm / 2.8 x 4.8 x 2.0"
- Input Connector Types:
2 Standard ¼" jack – mono/TS
- Output Connector Types:
2 Standard ¼" jack – mono/TS
- Power Input: Standard 9V DC, centre negative >100 mA (not supplied)
- Battery option: Standard 9V (not supplied)
- Input Impedance: 1 MΩ
- Output Impedance: 100 Ω

Getting support

If you still have questions about the product after reading this manual, please get in touch with **TC Support**:

<http://tcelectronic.com/support/>

