ADDICTIVE TRIGGER

MANUAL

September 23, 2015

INTRODUCTION

Addictive Trigger - Intelligent Drum Replacement

Addictive Trigger is a combination of a very competent "Trig" engine and the acclaimed Addictive Drums engine and content. The result is a complete solution for all your drum replacement/triggering needs!

Note: Sometimes we refer to Addictive Trigger as AT in this manual.

BASIC CONCEPT

TRIGGING, LAYERING AND REPLACING

When working with real recorded acoustic drums, it's sometimes tricky to get the sound you hear in your head. Maybe there are limitations in the recorded material, maybe a drum was out of tune or maybe the room sound isn't working for the track. Or perhaps the raw sound is fine, you just want to get creative and try out different ideas for a track. Addictive Trigger makes it easy to stay creative and find the perfect sound for your mix!

The most common starting point is a multi track drum recording, with separate tracks for close mics, overheads and room and so on. Addictive Trigger loads up as an effect on the close mic tracks, extracts the relevant drum hits and generates MIDI. This can either trig the built-in AD2 sounds in real-time or be exported for use with other drum solutions.

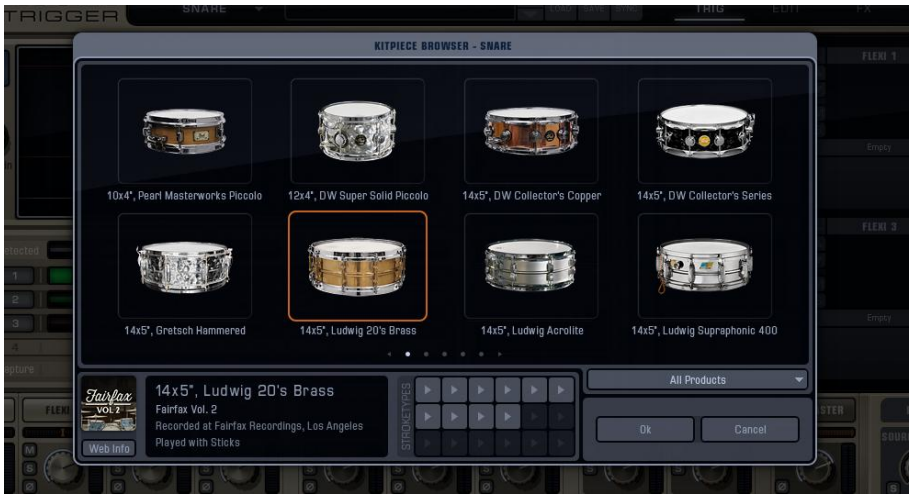
Depending on what you are after you could go for a blend of the original sound and the AT sounds, or you could replace the original sound entirely. Or why not just add a bigger room from a nice Hollywood studio?

ACCURACY

The most important feature of any triggering solution is accuracy. Ideally you want it to trig in the right places and NOT trig when there is mic bleed from other drums in your track.

Our unique **Audio Fingerprint** technology takes care of this: It analyzes each hit's spectral content to determine right from wrong. It means we can for example get correct snare trigs from weak ghost hits on the snare, even if the mic bleed from the kick is actually stronger in volume.

We can also often extract both kick and snare from the overheads alone, or from a loop type sound source.



SOUNDS

Addictive Trigger comes loaded with a selection of the best kicks, snares and toms from the acclaimed Addictive Drums 2 virtual instrument. If you own both products you can also load sounds from one into the other.

INTERFACE WALKTHROUGH

*NOTE: This manual covers the **TRIG** page in AT. For in depth info on the EDIT and FX pages, as well as the Kitpiece and Preset Browser windows, please refer to the AD2 manual that can also be reached from the '?' button in the top right corner of AT.*

TOP SECTION

LOGO

Click to see Credits.

TRIG TYPE SELECTOR

- The first and most important setting: Set the desired usage (trigging Kick, Snare, Tom 1, 2, 3 or 4). This determines what 'role' AT has. If it is set to 'Kick', only Kick presets will be listed, the exported MIDI plays on the "kick" key etc.

PRESET SECTION

- Click the **Preset Name** or the **LOAD** button to open the **Preset Browser** and choose presets, or click the **Up/Down arrows** to get to the next or previous preset.

- **PresetSync**: If you are using more than one instance (for example 1 AT on Kick, 1 AT on Snare, and 1 AT on each Tom track) click the SYNC button on each instance to use "Preset Sync" loading: Change preset in one instance, and all the others follow along. You can now switch the whole "kit" at once! Also great for loading all 4 toms from a certain kit at once, or browse our Kick+Snare preset combos.

Tip: If you want to browse nothing but "full kits" to find a good basic sound, simply open up one of the Tom instances and use the up/down arrows from there. The system works by looking for presets with the same name, and there are matching kick and snare presets for all tom presets (but not the other way around).

- Click the **SAVE** button to save your own presets. If you are using multiple instances, and want to save a "full kit" for later use, simply save your presets using the same name in each instance (i.e "My Super Kit"). Now you'll be able to load them simultaneously using the PresetSync functionality.

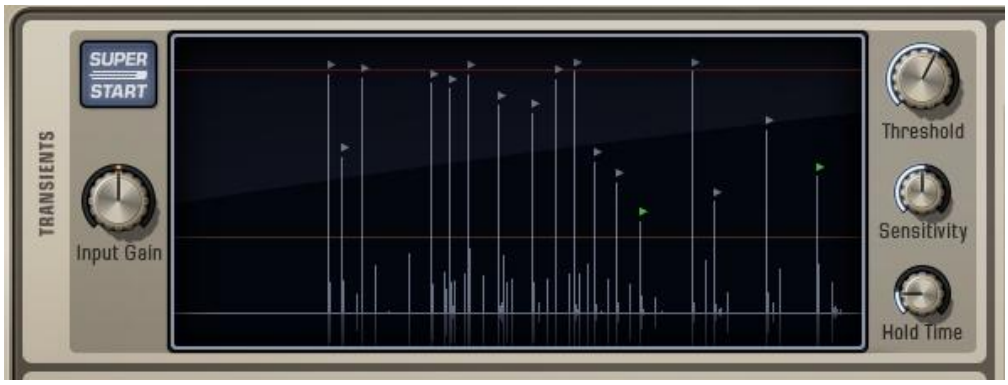
PAGE NAVIGATION

Navigate between the main pages in Addictive Trigger, **TRIG**, **EDIT** and **FX**

HELP ("?")

Reach the AT and AD2 manuals, open the credits page, go to the XLN website.

TRIG PAGE



TRANSIENTS SECTION

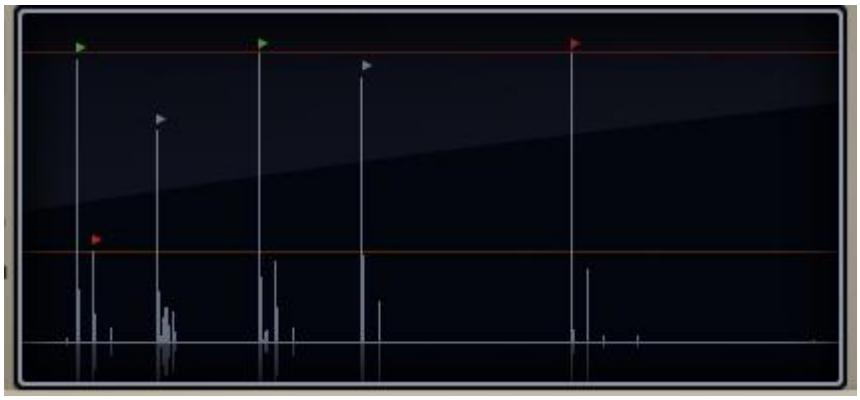
- Use the **Input Gain** knob to make the strongest transients of the incoming drum hits reach the "max" line, meaning they represent velocity 127. You could also push it slightly above the "max" line to generate stronger 'trigs' in general.

- Set the **Threshold** to your desired level. Anything below the Threshold will be ignored. For example, a high Threshold means only stronger hits will be detected, a low Threshold means you can detect weaker hits such as ghost notes on the snare etc.

- Increase **Sensitivity** if the detection misses hits. If Sensitivity is set too high you may encounter the opposite, like double hits etc.

- Adjust **Hold Time** to avoid unwanted flams or double hits (the kick beater bouncing etc). The hold time basically says "after a hit, I will wait until the Hold Time is up before I trig again."

SuperStart: Find a suitable passage in your song that has a few relatively clean hits. Click the SuperStart button and a dialog opens up. Hit play in your DAW. The incoming audio will be analyzed and some basic settings will be automatically done for you: Input Gain, Threshold, Sensitivity, Hold time and capturing of one Fingerprint (based on the strongest detected transient).



THE WAVEFORM DISPLAY

The line at the top represents "max", i.e it translates to maximum velocity. Use the gain knob to adjust your input signal for desired results. To capture the most dynamics, only your strongest hits should reach this line. You can of course "overdrive" it (like a limiter) so that any decently strong hit will hit the max line, which gives you less dynamics but more loudness, if that's what you want.

The triangles/flags in the waveform represent detected transients that are above the Threshold level. Their colours indicate different things (read more info about what 'Fingerprints' are further down):

GREEN: A trig event was generated! And here's why:
- When no Fingerprints are active, all hits above the threshold level get a green flag.
- When using Fingerprints in PLUS/Accept Mode, if a hit is above the threshold level AND matched to such a Fingerprint, it is accepted and gets a green flag.
- When using only one fingerprint in REJECT mode, all hits above the Threshold level who do NOT mact that fingerprint get green flags.

RED: When using Fingerprints, if a hit is matched to a stored Fingerprint in MINUS/Reject Mode, it is rejected and gets a red flag.

GRAY: When using Fingerprints, if a hit does not sound close enough to any of the stored Fingerprints (i.e. the Fingerprint registers below the Match level), it is rejected and gets a gray flag.

You can click in the waveform display to audition detected transients, which is useful when capturing **Fingerprints**.

AUDIO FINGERPRINTS

AT's unique **Fingerprint** technology helps you determine "right" from "wrong", separating the hits you want from mic bleed and background noise. It does this by making a spectral frequency analysis of each hit detected in the **Transient** section.

- "**Last Detected**" shows the last detected 'Fingerprint'. If you want to 'Capture' a fingerprint to improve your detection, just click Capture on any of the 4 Fingerprint Slots:

> *When playing: Click immediately after you hear the desired sound.*
>
> *When stopped: Click on the waveform to hear each "slice" and then click Capture if you want to use it as a Fingerprint.*

You should now see the accepted hits indicated with a small GREEN triangle, while the rejected hits get a RED triangle.

- The **Match** section shows you in real time how well the "**Last Detected**" Fingerprint matches the Fingerprint(s) in the Slots. Adjust the slider to make the algorithm more or less picky on how close the sound needs to be to cause a Trig event.

- **Enable** button: Turn on/off a Fingerprint.

- **Capture** buttons 1/2/3/4: Clicking these copies the **Last Detected** Fingerprint into that slot. You can also click directly on the 'hatch' of a closed slot to enable it and capture in one click.

- **Mode**: The green [+] button is the default mode, meaning "Trig on this Fingerprint". If needed, you can use Fingerprints to "reject" problematic hits that should *not* create a trig event. Use the red [-] button to do this. You can also use just one Fingerprint in 'Reject' mode to say "trig on all hits EXCEPT this one. (Sometimes it is easier to say "trig on everything but this" rather than "trig on this, and this, and this...").

- **X** (Delete): Clear the Fingerprint Slot.

SNARE STROKETYPE (SNARE ONLY)

For Snare there is an extra section: **Snare Stroketype**. A snare has more 'Stroketypes' (ways of hitting the drum) than kick and toms. You can set your 'Default Stroketype' in the MIDI Response section, and that is what is normally played.

Using Fingerprints you can now do some cool stuff, for example:

- Capture one fingerprint for an "Open" (regular) snare hit and another one for "rimshots" (when drummer hits both skin and rim) and assign them accordingly to those AD2 Stroketypes to maintain the nuances of the drummer's performance.

- Assign softer ghost notes to "shallow hit" in AD2 for a different sound on those.

MIDI SETTINGS

Kick & Toms

Snare

Snare with Velosplit

RESPONSE

Use this section to set the MIDI **Velocity Range** you desire. You can also adjust the response "**Curve**". This gives you control over how the strength of the detected hits are mapped to a MIDI velocity scale. Example: By raising the lower/left handle to the middle, only MIDI velocities within the 64-127 range will be generated.

For Snare there are some extra options. You can choose which Stroketype you wish to trig as default (Open Hit, Rimshot, Sidestick etc) and you can also choose a "**Velocity Split**" mode, where softer hits trigger a different stroketype than stronger ones. An extra slider appears next to the Velocity control so you can set the exact split point in this mode.

MIDI OUTPUT & EXPORT

Addictive Trigger constantly records the MIDI generated by the Trig engine. The resulting MIDI file can be immediately drag'n'dropped from the 'Display area' into a MIDI track in your DAW.

Click **EXPORT** to open the MIDI EXPORT Window which gives you a bigger overview as well as some extra options:

Map Preset - choose a key map for AD2, GM or any of our supported 3rd party drum solutions.

Multiple Plugins / Merge Tracks - if you have several instances of AT running, i.e one for kick, one for snare, some toms, and play back your track, they will all record their "part". Using this button you can merge these separate parts into one MIDI file. You can drag this "multi-performance" MIDI file straight onto a track in your DAW.

THE KITPIECE SETUP SECTION

This section provides an easy and creative way of creating and shaping your ideal sound. You get direct access to the "Main" Kitpiece along with the 3 available Flexi slots.

When a Kitpiece is loaded in a Flexi slot, a section with buttons appears that lets you audition and link ("layer") the available Stroketypes. Depending on what kind of Kitpiece you load, anything from 1 to 4 Stroketypes will be available. Use the Link buttons (A/B/C/D) to easily layer sounds. [Ctrl]-click to link more than one Stroketype from the same Flexi slot.

Switch Kitpieces by
- clicking the up/down arrows
- clicking on the Kitpiece name to get a dropdown with all available Kitpieces.
- clicking the 'L' button to open the Kitpiece Browser.

Each Kitpiece Slot also offers volume, solo and mute controls. You could for example mute (or completely unload) the Main Kitpiece and just use a sine wave in one of the Flexi Slots to add some extra oomph in your kick.

EDIT AND FX PAGES ("the AD2 part")

Addictive Trigger uses the audio engine from Addictive Drums 2. It loads the same sounds, the presets are compatible and so on. For a full overview of these features, please refer to the AD2 manual, which you can access from the "?"/Help menu in AT.

NOTE: There are some differences between the 2 products, and below we have listed them:

SAMPLER

- AT only has 4 Kitpieces, whereas AD2 has 18.

- AT offers Phase buttons on the Kitpiece OH and Room channels.

- AT does not offer Snare Buzz control.

THE MIXER

- AT only has 4 'close mic' channels, whereas AD2 has 10.

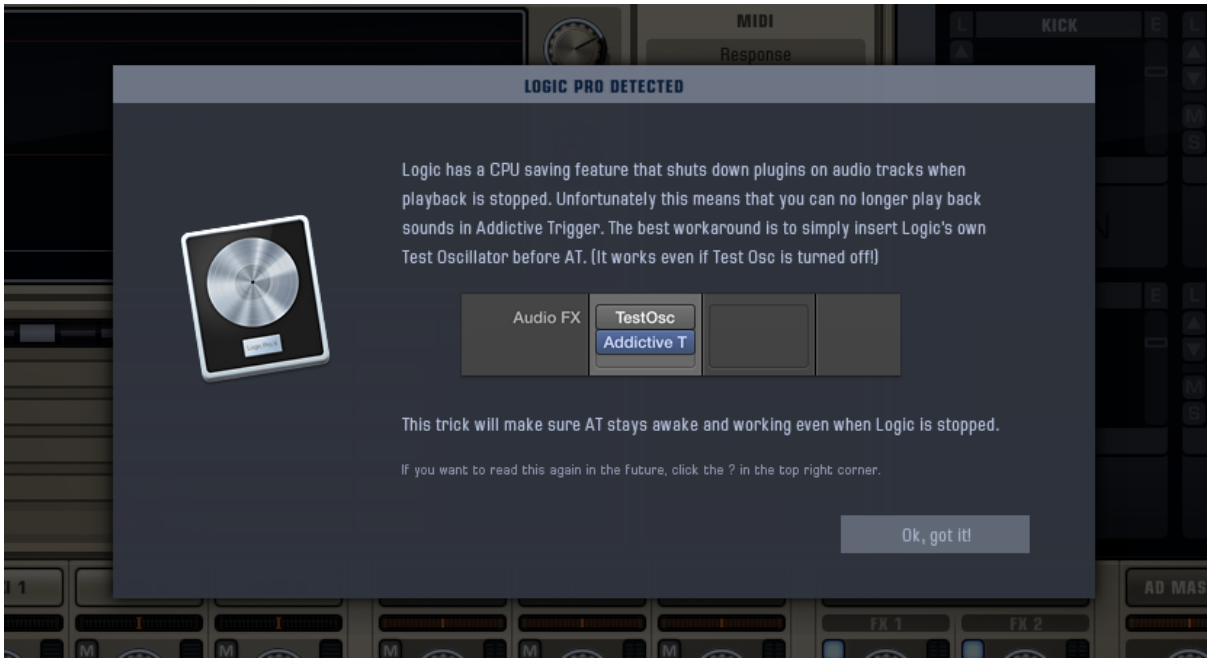
- AT has an extra section in the lower right corner, "**Blend**". This lets you blend/mix between your original source sound and the sound generated by AT itself.

MISC

- Snapshots & the **Audio Recorder** are not available in AT.

KNOWN ISSUES

Logic Pro "No Sound" issue



This dialog will be shown (once) if you are using Logic, and explains what we feel is the best workaround. If you need to read it again, you can reach it from the "?" menu.

"Logic has a CPU saving feature that shuts down plugins on audio tracks when playback is stopped. Unfortunately this means that you can no longer play back sounds in Addictive Trigger.

The best workaround is to simply insert Logic's own Test Oscillator before AT. (It works even if Test Osc is turned off!)

This trick will make sure AT stays awake and working even when Logic is stopped."

Studio One Mono Track issue

If AT is opened on a mono track, it will work as a mono>stereo plugin. For some reason, in Studio One, this will result in garbage audio entering AT.

The best workaround is to switch the channel mode to stereo.