

INTRODUCTION

Addictive Trigger - Intelligent Drum Replacement

BASIC CONCEPT

TRIGGERING, LAYERING AND REPLACING

Sometimes you are working with real recorded acoustic drums, but cannot quite get the perfect sound. Or maybe the sound is fine, but you just want to get creative and try out different ideas for a track. Addictive Trigger makes this easy!

The most common starting point is a multi track 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, which can either trig the built-in AD2 sound engine or be exported for use with other drum solutions. It supports Kick, Snare and 4 Toms.

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 new bigger Room from a nice big Hollywood studio?

ACCURACY

The most important feature of any triggering solution is accuracy. 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 'leaking' kick transients are 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 some 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.

MINI MANUAL

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

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

- Use the Trig Type Selector to set the desired usage (triggering Kick, Snare, Tom 1, 2, 3 or 4). This sets what 'role' AT has. If it is set to 'Kick', only Kick presets will be listed and so on.

PRESET SECTION

- Click the **Preset Name** or **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 on one instance, and all the others follow along, so you can switch the whole "kit" at once! Great for loading all 4 toms from a certain kit at once, or browse kit/snare preset combos.

Please note that there are more Kick and Snare presets than Tom presets, so if you want to browse nothing but "full kits" to find a good basic sound, 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** icon to save your own presets. If you are using multiple instances, and want to save a "full kit", you can save your presets using the same name in each instance (i.e "My Super Kit") to 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

- **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 hit).

You can also adjust everything manually at any time:

- Use the **Gain** knob to make the strongest peaks reach the "max" line, meaning they represent velocity 127. You could also push it slightly above the "max" line to get stronger hits in general.
- Set the **Threshold** to your desired level. Anything below the Threshold will not generate a trig. So for example, a high Threshold means only stronger hits will trig, a low Threshold means you can trig 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."

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 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! When no Fingerprints are active, all hits above the threshold level get a green flag. When using Fingerprints, if a hit is above the threshold level AND matched to any stored Fingerprint in PLUS/Accept Mode, it is accepted and gets a green flag.

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.

AUDIO FINGERPRINTS

AT's unique **Fingerprint** algorithm 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 the incoming sound.

- "**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 realtime 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 "use 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" 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

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.

EXPORT

Addictive Trigger constantly records the output of 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:

Keymap - choose AD2, GM or any of our supported 3rd party drum solutions.

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 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.

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.

MIXER

AT only has 4 close 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.