

SONUSCORE



OWNER'S MANUAL



Document Version 1.0

Product Version 1.0

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SYSTEM REQUIREMENTS:

- Native Instruments' KONTAKT Version 5.5.1.451 or higher (www.native-instruments.com/en/products/komplete/samplers/kontakt-5/)
- Mac OSX.10.8 or higher, Intel Core 2 Duo
- Windows 7 or higher, Intel Core 2 Duo or AMD Athlon™ 64 X2
- 4GB RAM
- at least 5GB of free hard disc space



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1. INTRODUCTION

Thank you for purchasing TRINITY DRUMS. This instrument provides you with a variety of modern and cinematic rhythms built from high quality samples and sound effects.

Each rhythmic theme is divided into three layers (Low, Mid and High) and available in five different variations that will help you to adjust the groove to your personal needs.

In this manual you will find all the necessary information to use TRINITY DRUMS and unlock its full potential.

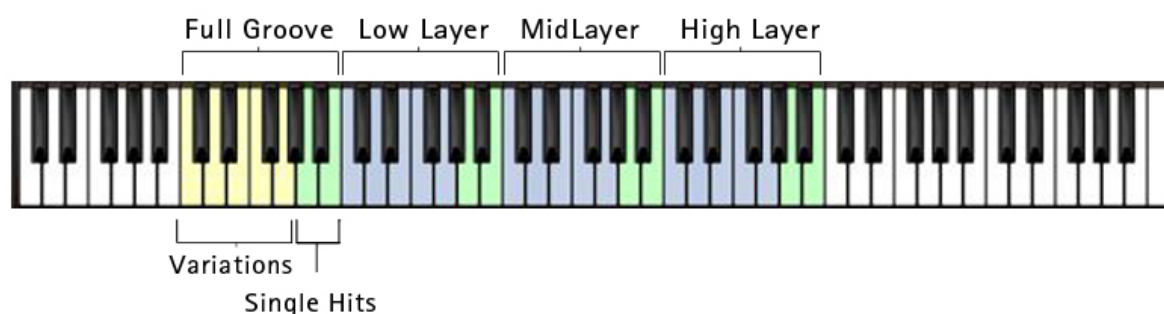
2. DOWNLOAD & INSTALLATION

Once you have received the link via mail, you can directly download the zip-file from our web server. The installation process is very easy: choose or create any folder you like on your hard drive and completely unpack the zip-file in there. Bear in mind that the chosen path should not be too complicated as you need to browse to the respective folder every time you open the TRINITY-nki-file with KONTAKT. To do so, launch KONTAKT, click on FILES and then LOAD. Browse to the specific folder where you have saved TRINITY DRUMS, double-click on the nki-file and you are good to go! Alternatively, you can just drag-and-drop the nki-file into KONTAKT.

NOTE: This instrument requires **KONTAKT PLAYER 5.5.1.451 or higher** – if necessary, update your KONTAKT in the NI Service Center. Also, TRINITY DRUMS is NOT a "Powered by Kontakt"-library, so you cannot add it via the ADD LIBRARY-button on the side panel. Instead, you will have to add it manually or save its path under the QUICK-button in the menu.

3. MAPPING

Each theme consists of five groove variations and two individual hits. The latter are especially designed to add accents or ending notes to a groove. The lowest mapped octave (C1-B1) will trigger all three layers of the groove, while on the three octaves above, each layer can be played separately.



4. MAIN PAGE



At the center of the main page there is a waveform visualization of each layer of the currently loaded theme. It will always show the waveforms of the most recently triggered variation to illustrate the characteristics of the groove.

The button above displays the title of the loaded theme. Click on it to get to the preset browser or use the arrows on the sides to directly load the next or previous theme, depending on the category (cinematic even/odd etc.) you have chosen.

By navigating to the bottom of the window you can switch to the mixer page or open the FX settings.

5. PRESET BROWSER



In the preset browser you can select a full theme from either the cinematic or the modern category. Use the tabs on the upper side to toggle between categories. The title of each theme contains the bpm it was originally designed in - nevertheless the grooves can still be used at different tempos using KONTAKT's time machine pro.

Aside from 4/4 grooves, we have built a number of grooves in odd time signatures. Click the slider on the top of the window to toggle between 4/4 and odd themes.

Click on a button to load it up and take a first listen or double click on it to load it and return directly to the main page.

6. MIXER PAGE



In the mixer you can adjust basic parameters for every layer as well as mix the overall sound.

With the individual fader controls the balance between each layers is easily adjustable. To mute a single layer or listen to it separately, press the solo/mute button above the layer-faders.

Since the reverb and delay were built as send effects, it is possible to define the amount of effect for each layer separately and set the level of reverb and delay send returns as you prefer in the master section.

The boost knob was created to easily add extra punch and aggressiveness to the sound – if turned up completely it will strongly alter the character of the sound.



The pan control on the side completes the standard controls of the mixer. Each of those controls can be easily automated with a MIDI-CC by right clicking and selecting the option "Learn MIDI CC# Automation".



If you want to mix it up and exchange a single layer from a different theme, clicking on the button below the layer description will open a dropdown menu. This menu will now show all themes that can be properly combined with the current theme. Simply select a different theme in this menu to exchange the groove of the respective layer and discover a new interaction between different grooves.

7. FX PAGE



The FX Page allows you to further shape the sound of each particular layer and adjust the character of the send effects. Every layer has its own effect controls that can be set independently. You can navigate between the layers and the send effects using the tabs at the top.

By default all effects are switched off, so in order to use them they need to be toggled on with the button on the top right of each module.

7.1 FX MODULES

There are six different modules for each layer:

EQ



This is a basic 4-band parametric equalizer to shape the overall sound of the layer. The upper knob controls the center frequency of the band, while the lower one controls the gain of said frequency band. While the two middle bands are bell-filters, the high and low band are shelf-filters and the Q-Factor is set to a distinct value to provide an immediate grip on the general sound color.

COMPRESSOR



This module contains the core controls of a bus compressor to adjust the dynamics of the selected layer.

FILTER



On the left side of this module you can choose between **Low-Pass**, **High-Pass** or **Band-Pass Filter**. With the **Cutoff-button** you can adjust the cutoff-frequency for Low- and High-Pass, or the center frequency of the low pass. Turning up the **resonance** and altering the cutoff-frequency via CC-automation (right click) can create interesting effects.

DISTORTION



Turning up the **drive** of the distortion module will add more and more saturation and distortion to the selected layer for a more dirty and destructive sound. With the **damping-control** it is then possible to dial down the higher frequencies a bit while keeping the distortion, in case it sticks out in the mix too much.

TRANSIENT DESIGNER



The Transient Designer is a dynamic module, that provides you with the possibility to add even more punch to the sound. By turning up the **attack control**, this module will highlight the attack of each hit additionally - of course you can also turn it down to soften them. The **sustain control** will turn up or down every portion of the beat that is not a distinct hit (for example prolonged sounds or reverb tails).

LO-FI



The Lo-Fi-effect includes a number of different controls, to create a more interesting sound. The **BITS-Button** controls a bit crusher, that can alter a groove beyond recognition. With the **S.-Rate button** you can add aggressive subsampling to the sound. Note: Both controls increase in effect, when the adjusted value gets *lower*. With the noise and noise color controls you can also apply constant noise to your layer and adjust its frequency spectrum.

7.2 DELAY & REVERB



On the fourth tab of the FX Page you will find the controls for the send fx: delay and reverb.

The delay is a stereo delay that can be synced to your host-tempo or set to an absolute time value. This can be achieved with the **time control** and the **signature-dropdown** menu.

The **damp control** determines if and how much the higher frequencies will be dampened with each delayed repetition.

The **feedback button** basically controls how many times a note will be audible via the delay. But careful: if it is set too high, the feedback loop will eventually cause a buildup of sound.

The **pan parameter** controls the width of the panorama modulation of the delay signal. If it is set to 0, the delayed signal will not differ from the dry signal in panorama.

The **return-knob** allows you to adjust the level of the signal that is returned to the mixer. Be aware that changing the parameter has the same effect as using the delay return slider on the mixer page.

The Reverb built into this instrument is a convolution reverb with a number of different impulse responses that can be selected from the dropdown menu in the middle.

The **predelay** adjusts the delay between dry signal and reverb tail.

With the **length-control** you can adjust the duration of the reverb tail and alter the perceived size of the room.

Finally, the **return-knob** allows you to adjust the level of the signal that is returned to the mixer. Be aware that changing the parameter has the same effect as using the reverb return slider on the mixer page.



8. CREDITS

Product Concept and Design: SONUSCORE: Tilman Sillescu, Pierre Langer, Axel Rohrbach, Christian Wirtz, Stefan Kemler, Matthias Wolf, Steffen Brinkmann, Marvin Hartmann

Project Lead: Stefan Kemler, Tilman Sillescu

Recording: Axel Rohrbach (content from [BOOM Library](#))

Preset and Sound Design: Matthias Wolf, Marvin Hartmann, Steffen Brinkmann, Roman Krotil, Christian Wirtz, Stefan Kemler

KONTAKT Scripting: Stefan Kemler

User Interface Design: Manuel Reinher, Stefan Kemler

Artwork: Manuel Reinher, Benedikt Huster

Quality Assurance: Tilman Sillescu

Product Video: Steffen Brinkmann, Matthias Wolf, Jannic Böhme

Voice-Over Artist: Marvin Hartmann

Additional Content: Steffen Brinkmann, Stefan Kemler, Matthias Wolf, Christian Wirtz, Roman Krotil

Additional Recording: Christian Wirtz, Pablo Poch Parramon, Thomas Muis, Alex van der Kruijf, Richard Klink



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