

Retrig

Multi-Purpose Trigger

User Manual
Version 1.0.0

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1. First run and activation

Install the format your DAW uses, then restart or rescan the DAW. On macOS, Retrig 1.0.0 is supplied as AU, VST3 and AAX. The Windows package supplies VST3. Retrig is an audio-track plug-in; it is not a standalone application.

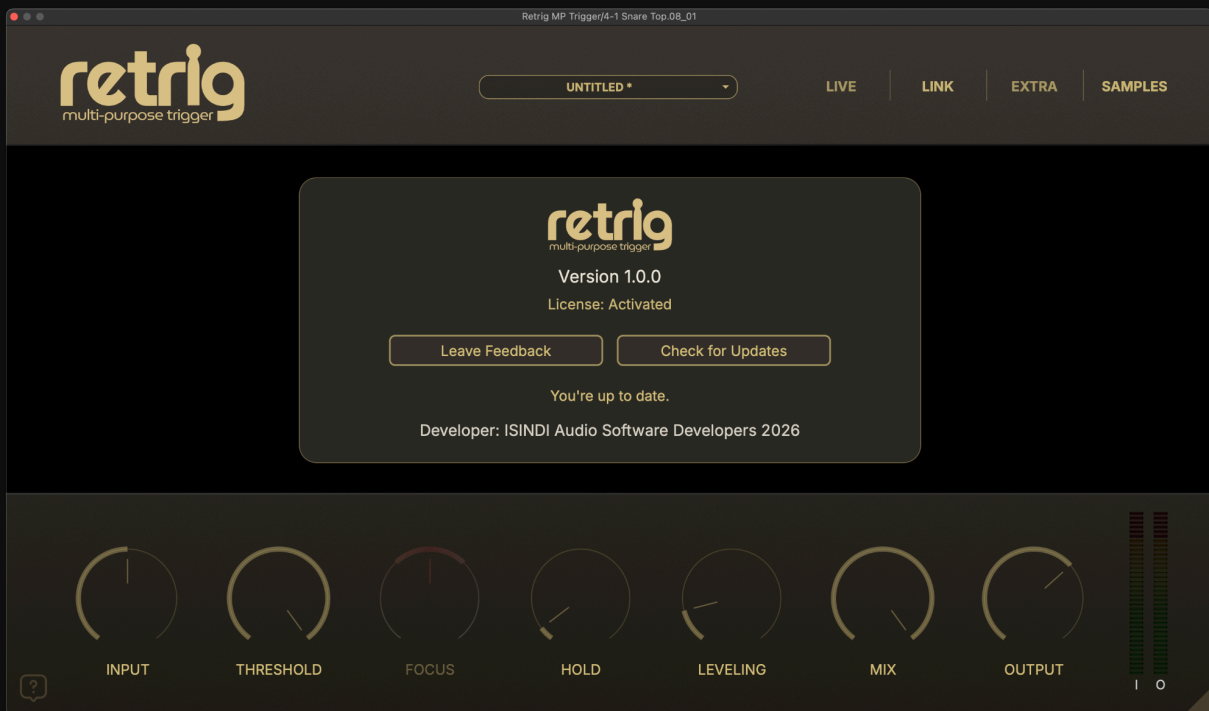
Insert Retrig on the recorded drum track or on an audio track receiving your microphone. If the interface is dimmed, click ACTIVATE in the centre, enter your Retrig license key and complete activation. Activate before using sample playback or MIDI OUT.

Click the Retrig logo to open About.

Confirm version and the license status. Use the scale selector at the bottom right to choose a comfortable interface size.

Save the DAW session after loading samples and setting up the plug-in. Keep the original audio files, RTI instruments and RTM instruments available when reopening the session.

FIGURE 01 | Activation and About



2. Quick start

1. Insert Retrig on a close-mic kick, snare, tom or percussion track. Start in STUDIO for editing recorded drums.
2. Select slot 1. Open SAMPLES, add the files you want to BIN, then click LOAD BIN. For RTI or RTM, choose one instrument file without other files. You can also drag&drop WAV, RTI, RTM files directly to the Matrix.
3. Play a passage containing both quiet and loud wanted hits. Set INPUT so hits are clearly visible without clipping.
4. Adjust THRESHOLD until the wanted hits trigger. Increase its displayed sensitivity value for softer notes; reduce it if too many unwanted hits pass.
5. Use the shortest HOLD that prevents a single hit from triggering twice while preserving the fastest rolls.
6. In STUDIO, enable FOCUS or LINK if bleed still triggers at the sensitivity you need. Check ghost notes after each adjustment.
7. Check sample layers, VEL CURVE and LEVELING. Start with MIX at 100% to assess the replacement, then blend in the original audio if needed.
8. Compare PHASE when using dry and sample audio together. Match OUTPUT to the bypassed level and save the session.

For an RTM instrument, click MICS to balance its microphones. For a simple WAV or RTI instrument, begin with the slot's level and velocity response. Add extra layers or articulations after the first slot triggers reliably.

FIGURE 02 | Main interface



3. Finding your way around

Header and working views

Use SAMPLES to load audio or instruments, LINK to choose bleed references and the central preset selector to manage saved setups. The LIVE/STUDIO control changes the monitoring mode and latency. Click the logo for About, feedback and updates.

EXTRA opens ARTICULATION, CAPTURE and MIDI OUT. The MIDI connector icon provides direct access to MIDI OUT.

Buttons 1–4 select the slot whose matrix and controls you are editing. Selecting a slot for editing is separate from choosing which articulation plays. ART controls articulation selection.

Scope, markers and meters

The scope shows the incoming waveform and accepted-hit markers.

Use the x1/x2/x4 display zoom in the waveform.

Watch the matrix and slot flashes while listening. A flash confirms a sample selection or hit event; always check the actual sound for missing notes, extra triggers and incorrect layers.

The input and output meters help identify gain problems. Avoid overload at the input and output. If a hit is visible but does not trigger, check THRESHOLD, HOLD, filters, ART, LINK and FOCUS before raising the output level.

Help and everyday gestures

Enable the ? help control to show contextual tooltips. Hover over a control for its purpose, an adjustment tip and any mode restriction. Filled matrix cells also identify their assigned sample.

Drag a knob to adjust it. Double-click supported controls to reset them.

4. Setting up reliable triggering

INPUT and THRESHOLD

Set INPUT first. Its -24 to +24 dB range adjusts the signal entering Retrig and also changes the dry signal level. Increase it for an unusually quiet recording; reduce it for a hot input.

THRESHOLD controls sensitivity to incoming hits. Higher displayed values are more sensitive; lower values are stricter.

Loop a representative passage and change THRESHOLD in small steps. Include ghost notes, strong accents, rolls and the spaces between hits. Aim to admit all wanted notes before using bleed rejection to narrow the result.

HOLD

HOLD helps prevent several triggers from one hit. Increase it if a ringing drum produces extra hits; reduce it if fast intentional notes disappear. Its range is 8–250 ms. Begin near the default 15 ms, then adjust for the performance. Monitor the light red markup on the waveform indicating the HOLD duration.

Judge the fastest passage, not only isolated hits. A long HOLD that sounds clean on a slow pattern can remove notes from rolls or flams.

HPF and LPF

HPF and LPF change the frequency range used for triggering. They are separate from the microphone EQ in an RTM instrument, they have an effect on incoming audio and do not replace that tone control.

Raise HPF if rumble or low-frequency spill produces false triggers. Lower LPF if cymbal or hi-hat spill is the problem. Check wanted quiet attacks after each change.

Drag the filter frequency horizontally; double-click to reset. The ranges are HPF 24–2000 Hz and LPF 1–20 kHz. Start with a broad range, then remove only what causes trouble.

FIGURE 03 | Trigger controls and filters



5. LIVE and STUDIO

STUDIO for recorded drums

Choose STUDIO for editing, mixing and printing replacement audio. LINK and FOCUS are available in this mode only. Enable the DAW's plug-in delay compensation for normal timeline playback.

LIVE for playing through Retrig

LIVE uses approximately 4.2 ms of plug-in latency. This is Retrig's contribution, not the total microphone-to-speaker delay: your audio interface, DAW buffer and other plug-ins also contribute.

LINK and FOCUS suppression are unavailable in LIVE. Their settings are retained for STUDIO. Use INPUT, THRESHOLD, HOLD and HPF/LPF to set up triggering in LIVE.

The RTM microphone mixer and its inserts remain available in LIVE. Keep the monitored signal path practical for your computer and listen for reliable response.

1. Select the microphone input on a DAW audio track and insert Retrig on that track.
2. Enable input monitoring and choose LIVE in Retrig.
3. Use the lowest interface buffer that runs reliably. Avoid other high-latency effects on the monitored path.
4. Load the sample or instrument and test soft hits, hard hits and fast notes.
5. If the interface also provides direct monitoring, avoid listening to a duplicate dry path unintentionally.

If you need LINK or FOCUS during a mixing pass, switch to STUDIO and check the section again. Recheck the monitoring feel whenever you change modes.

FIGURE 04 | LIVE/STUDIO comparison



6. Reducing bleed with LINK and FOCUS

FOCUS on one track

FOCUS reduces unwanted triggers from bleed without requiring another Retrig instance. Use it in STUDIO when the sensitivity needed for ghost notes also admits other drums or cymbals.

1. Loop a passage containing wanted main hits, wanted quiet hits and the spill you want to reject.
2. Enable FOCUS by clicking its label or clicking the knob without dragging. Begin with its position centred.
3. Scroll up to widen the selected colour range; scroll down to narrow it. A wider range is more permissive, while a narrow range rejects neighbouring hit types more strictly.

4. Drag the knob to move its pointer and the selected range together when you want to focus on a different group of hits.
5. Check that both main hits and ghost notes remain audible. Widen the range or adjust its position if wanted notes disappear.

The colours are visual guidance for the current material; they are not fixed instrument names. Judge the selection by listening across the whole passage.

When FOCUS is off, its label remains FOCUS but looks inactive. Its position and range are preserved. In LIVE, switch to STUDIO before using it.

LINK with other drum tracks

LINK uses other Retrig instances as bleed references. On a snare track, for example, select the kick or tom instances responsible for spill into that microphone.

1. Insert Retrig on the relevant close-mic tracks and give each instance a clear NAME, such as KICK, SNARE TOP or TOM 1.
2. On the track you want to clean up, open LINK and select the other instances causing unwanted triggers.
3. Play the session with the selected reference instances active.
4. Adjust the target track's THRESHOLD and filters if needed. Add FOCUS for further rejection while checking quiet notes.

Choose NONE to clear the selected sources. LINK OFF bypasses suppression from the selected sources. WAIT means the selected references are not ready: check those instances and start DAW playback.

LINK and FOCUS can work together in STUDIO, or FOCUS can work alone. Neither removes the need to check a fast or quiet passage by ear.

FIGURE 05 | FOCUS and LINK



7. Loading samples, RTI and RTM instruments

Choose the right source

Ordinary audio files remain supported: WAV, AIF/AIFF, FLAC and MP3. Use WAV files for your own sample sets or existing libraries.

RTI is a ready-to-play instrument with an authored velocity/round-robin layout and an already mixed sound. RTM is a multi-microphone instrument: load it into one slot, then change its microphone balance and effects inside Retrig.

Remiq AD Sampler Professional can create RTI and RTM instruments from your own material.

Use the browser

1. Select the destination slot, then click SAMPLES.
2. Navigate to the library folder. Use back, UP and the path bar to change location. Enable preview when you want to audition audio files while browsing.
3. Select files and use ADD SEL, or use ADD ALL for the current folder. Double-click an audio file to add it to BIN.
4. Review BIN. REMOVE removes selected staged files; CLEAR empties the staged selection.
5. Click LOAD BIN to apply the selection. CANCEL closes the browser without applying it.

Adding files to BIN does not immediately replace the loaded matrix. Loading an empty BIN clears the current sample set, so check it before applying.

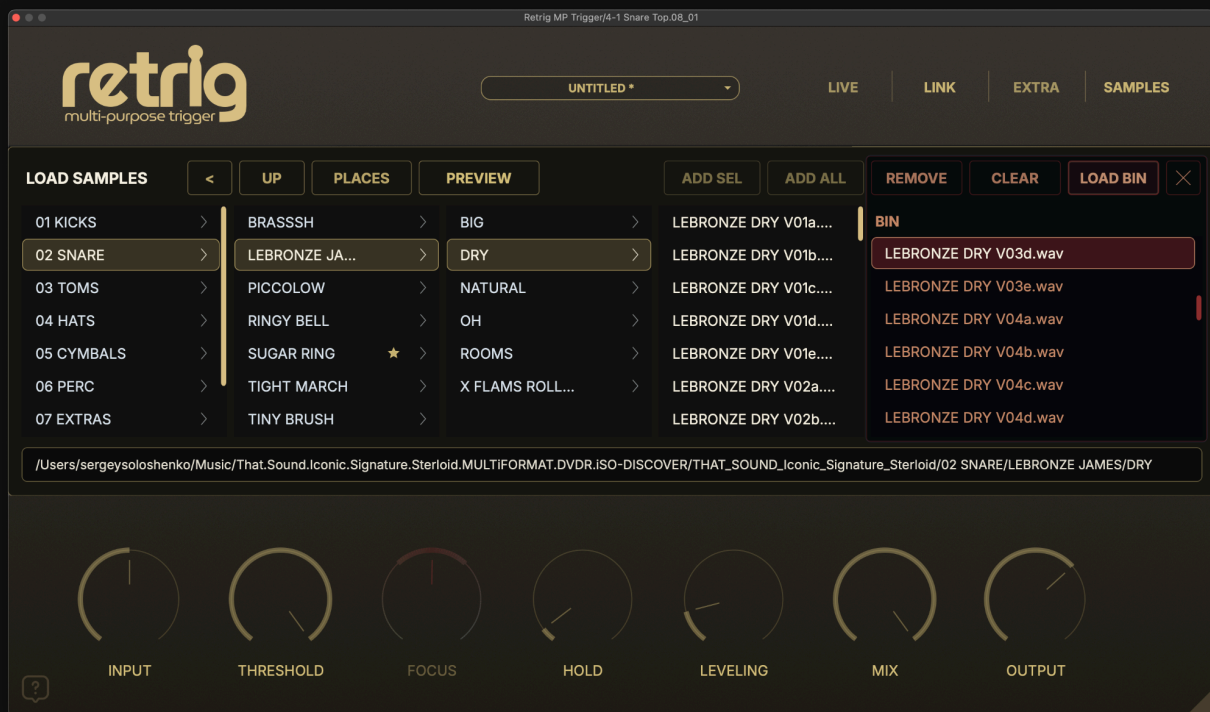
For RTI or RTM, load one instrument file at a time into the selected slot. Do not combine that instrument file with WAV files in the same BIN. Clear BIN before changing between an instrument and a loose audio-file set.

You can also drop an RTI/RTM instrument into a slot. Loading an instrument replaces that slot's previous content. Wait for loading to finish before auditioning or saving a portable copy of the session. Hold Option (Alt) and click the matrix to clear the slot.

Favourite folders

Use the star beside a folder to add or remove it from Favorites. Favourite folders appear in PLACES, alongside convenient locations. Favorites are available across sessions.

FIGURE 06 | Sample browser



8. Working with the sample matrix

Four slots, up to 12 × 12 each

Retrig has four independent sample slots. Each slot can hold up to 12 velocity columns × 12 round-robin rows: 144 cells. Columns represent playing strength; rows contain variations at that strength.

With ART OFF, loaded, unmuted slots can layer together. Use separate slots for an attack layer, body, room or alternative sound. With ART enabled, its current source selects the articulation slot to play.

Click 1–4 to inspect a slot. Expand the matrix when you need to organise more cells. Click or drag over loaded cells to audition them; a muted slot does not preview.

AUTO mapping and tagged samples

Use AUTO for quick placement. V priority favours velocity layers; R priority favours round-robin variation. For a fully tagged sample set, the filename mapping determines the layout and the priority controls may be unavailable.

Use clear tags when preparing a custom pack. For example: Snare_v01_rr01.wav, Snare_v01_rr02.wav, Snare_v02_rr01.wav. Velocity and RR positions each run from 01 to 12.

A set with incomplete or unusable tags may be automatically arranged instead. Review the matrix after loading. Files outside the supported range cannot be assigned to a hidden extra column or row.

MANUAL editing

Switch from AUTO to MANUAL to keep the current layout and refine it. Drag a sample to move it; drag onto another filled cell to swap. Cmd/Ctrl-drag copies a sample. Double-click a loaded cell to disable or re-enable it.

Use the matrix UNDO immediately after an unwanted edit. Returning to AUTO can rearrange the sample set, so keep MANUAL while refining a layout you want to retain.

RTI/RTM instruments retain their authored layout. Their mapping controls can be unavailable because the instrument already supplies its layers and variations; use the slot response and mixer controls to shape playback.

Choose the playable layers

Each slot has its own range handles above the matrix. Narrow the range to use only the desired part of the library, or widen it to restore access to softer and harder layers.

Use the velocity-column selection controls to include or exclude individual columns. Click to toggle a column, or drag across the controls to paint a selection. Excluded layers stay loaded.

Check the slot's VEL CURVE after changing the layer range or column selection. These controls choose the samples available to play; they do not make missing input hits detectable.

Round robins and TRIM

CYCLE plays variations in order. RANDOM varies their selection. NOREP avoids immediate repeats. Load several variations when you want repeated notes to sound less repetitive.

RR RESET OFF lets the sequence continue; HOST follows transport restarts; TIMEOUT restarts after a pause. HOST is useful for repeatable playback comparisons.

TRIM removes extra leading silence from loose samples during playback preparation without editing the source files. Compare timing when blending with the dry track. RTM uses MICS in this control area instead.

FIGURE 07 | The matrix



9. Slot balance, tuning and dynamics

The selected slot's mixer

Switch the slot panel between VEL CURVE and its mixer controls. GAIN balances the slot after sample selection. It does not adjust trigger sensitivity. PAN positions the slot in stereo; it is unavailable on a mono track.

FIGURE 08 | The slot's mixer



PITCH tunes the slot up to six semitones down or up. Use small changes to match the recorded drum. Shift-drag for fine adjustment; double-click to return to the original pitch.

MUTE silences the slot, including its tails, while leaving samples loaded. Double-clicking the slot button also mutes/unmutes it. SOLO isolates the slot; multiple slots can be soloed. Mute takes priority over solo.

Independent VEL CURVE

Each slot has its own velocity curve. Select the slot before editing its response. Drag the curve's bend to change how playing strength reaches the sample layers; scroll over its handle to adjust sharpness. Double-click to reset.

Use a gentler response to preserve soft notes, or a firmer response when you want the harder sample layers to arrive sooner. Compare across quiet and loud passages.

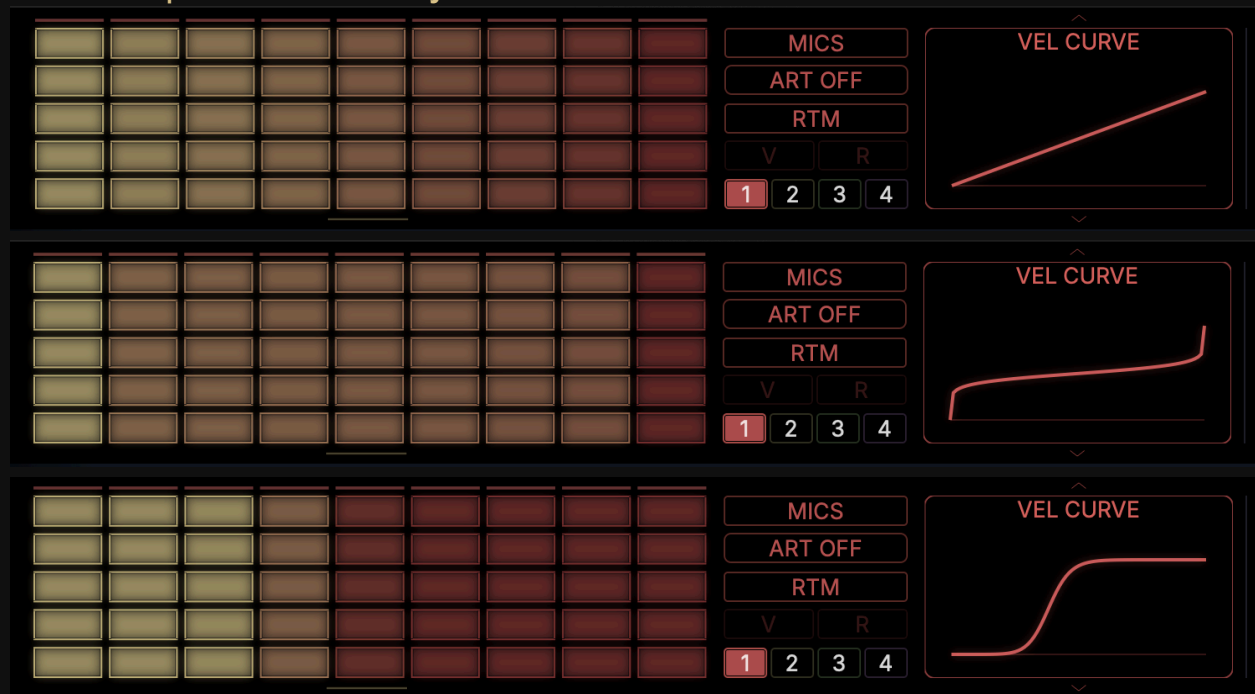
LEVELING, MIX, PHASE and OUTPUT

LEVELING makes the triggered dynamics more even. Begin at 0% to retain the performance's accents; increase it if the sample level varies more than you want. Compare while watching the dynamics display and listening in the mix.

MIX balances dry input and triggered audio on MAIN: 0% is dry, 100% is the replacement. PHASE reverses sample polarity. Compare both positions when dry and sample audio play together and keep the fuller sound.

OUTPUT sets the final level from -24 to +12 dB. Match loudness when comparing sounds and avoid clipping. RTM direct outputs contain wet audio independently of the MAIN dry/wet blend.

FIGURE 08 | Matrix and velocity curve



10. RTM microphone mixing and DAW outputs

Open the microphone mixer

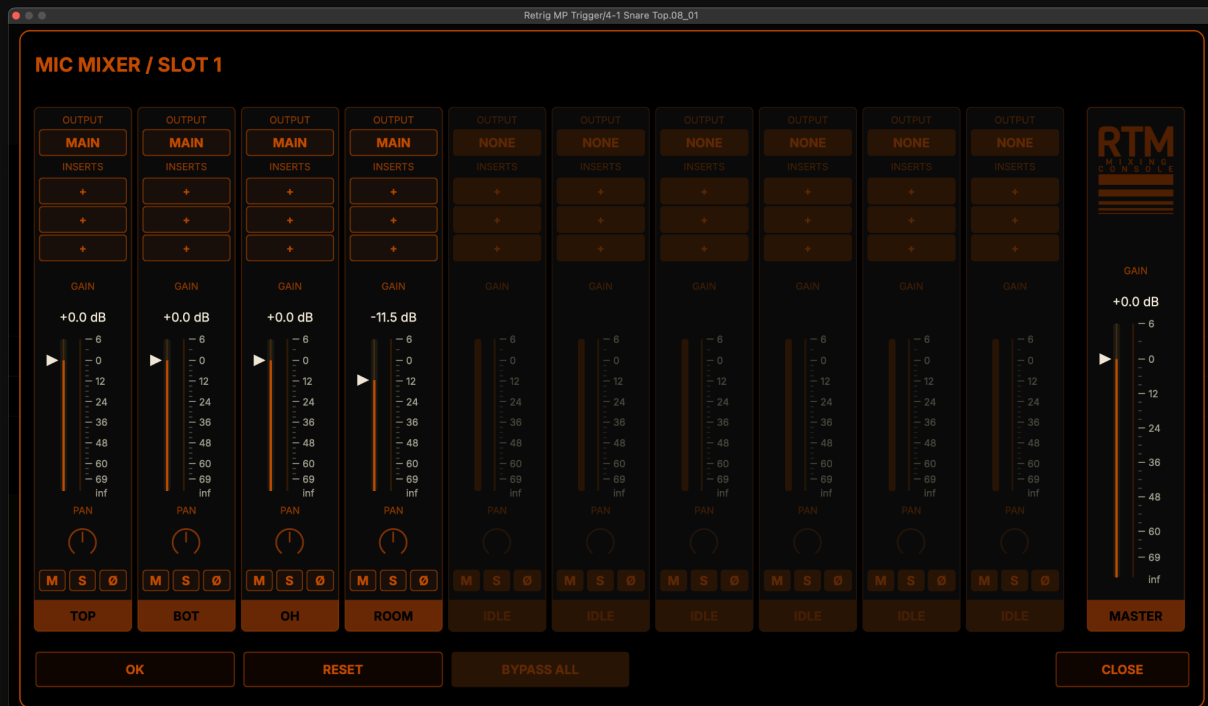
Load an RTM into the selected slot and click MICS. The MIC MIXER shows the microphones included in that instrument, with up to ten mono or stereo microphone strips and a MASTER strip. Unused strips are inactive.

Start with the close microphone, then bring in room or overhead microphones. Use each strip's level, pan/stereo balance, polarity, mute and solo to build the sound. Cmd/Ctrl-click solo when you need several microphones together.

Use polarity while listening to microphones in combination. Mute and solo are comparison tools; they do not remove microphones from the RTM file. The RTM MASTER controls the complete instrument slot before its overall slot balance.

Changes belong to the loaded slot and are saved in the DAW session. The source RTM file is not overwritten. Loading the same RTM into another slot gives that slot its own mix.

FIGURE 09 | RTM MIC MIXER



Route microphones to separate DAW channels

Each microphone can feed MAIN or one of ten stereo buses, RTM Out 1–10. Assigning a microphone to a direct output removes it from MAIN. Several microphones or slots can share a destination and will be summed there.

1. Enable or expose Retrig's additional outputs in your DAW (multi-output routing is confirmed to work in Ableton Live and REAPER. For other DAWs, refer to your DAW's manual to check compatibility and setup instructions).
2. Choose RTM Out 1–10 in the desired microphone strip's output selector.
3. Create or configure a receiving DAW channel for that exact output and enable its monitoring as required.
4. Play the track and check both the microphone meter and the receiving channel. Set the destination level and processing in the DAW.

A destination marked ! is not active in the host. Enable that bus in the DAW; it will not automatically return to MAIN. Direct outputs contain replacement audio only, independently of MIX, and still follow the relevant mixer/slot controls and global OUTPUT.

In Ableton Live, create a receiving audio track, choose the Retrig track under Audio From, then choose RTM Out N–Retrig MP Trigger in the second selector and set Monitor to In. Other hosts expose plug-in outputs differently.

Save the DAW session after routing. When troubleshooting a silent microphone, check its assigned destination before changing the sample or trigger settings.

Reset and compare

BYPASS ALL bypasses the inserts for the current RTM slot while keeping microphone balance and routing active. It preserves individual effect settings so you can compare processing.

RESET restores the RTM's microphone defaults, clears effects/solo and returns outputs to MAIN after confirmation. Use it only when you want to discard the current mixer setup.

11. Microphone effects

Add, move and copy inserts

Every active microphone has three insert positions. Click + and choose EQ, COMP or SAT. Click the effect name to edit it. Its power button bypasses it without deleting settings.

Drag an effect to move it or swap it with another occupied position. Option/Alt-drag makes an independent copy into an empty position. Use the context menu for removal and ordering commands. Escape cancels a drag.

Effect order matters to the sound: try EQ before compression to shape what reaches it, or after compression to refine the result. Compare using individual bypass or BYPASS ALL at similar loudness.

EQ

EQ offers four tone bands plus high-pass and low-pass filters. Use bell bands for focused changes and shelves for broader low/high balance. The spectrum display shows the microphone before and after EQ as a visual guide.

1. Add an EQ insert and open its graph. Double-click the graph to add a point.
2. Drag a point to adjust frequency and gain. Scroll over a bell/shelf point to change Q; scroll over a cut-filter point to change slope.
3. Hover over or double-click a point to open its settings. Enter exact values, choose the shape, enable/bypass the point or delete it with X.
4. Use the PRESET menu for a factory starting point or to save/load your own EQ preset. Adjust it for the selected microphone and compare with bypass.

The 12/24 dB graph range changes the display scale. It does not change the sound. Use the graph together with listening rather than treating every visible peak as a problem.

FIGURE 11 | EQ editor



Compressor

Choose CLEAN for transparent level control, FET for a more assertive response or VCA PUNCH for tighter, punchy dynamics. Compare modes at similar output loudness.

Lower THRESHOLD for more compression and increase RATIO for firmer control. ATTACK adjusts how strongly the initial hit is caught; RELEASE controls how quickly compression relaxes. Watch gain reduction and listen through repeated hits.

Use MAKEUP to restore level for a fair bypass comparison. FET also has INPUT for adjusting how hard you drive the compressor. SC reduces low-frequency influence when unwanted pumping occurs; its minimum is OFF.

DRY/WET blends compressed and uncompressed microphone sound for parallel compression. Reduce it when you want extra body or tail while retaining more of the original attack.

FIGURE 12 | Compressor editor



Saturator

Choose TAPE for a rounded, warm character or TUBE for a more forward character. Increase DRIVE until the desired colour is audible, then balance OUTPUT.

LO CUT removes unwanted low end from the coloured sound; HI CUT softens its top end. TONE makes it darker or brighter. MIX blends the saturated and original microphone sound.

AUTO links output compensation to DRIVE adjustments. Moving OUTPUT manually switches AUTO off. Even with AUTO, compare by ear at similar loudness and watch the output peak indicator.

Use an insert's bypass to compare tone without discarding settings. Check the finished sound with the other microphones and the full drum mix.

FIGURE 13 | Saturator editor



12. Choosing articulations

ART OFF, VEL, MIDI and DAW

ART determines how the four slots are selected during a performance. Choose ART OFF for layered playback, ART VEL for strength-based changes, ART MIDI for controller/keyboard changes or ART DAW for host automation.

Use slots for different playing styles, such as centre, rimshot and sidestick. Load and balance each style before setting up the selection method.

Velocity-based selection

1. Choose ART VEL and open RANGES in the articulation view.
2. Include the slots you want to use, then adjust the boundaries between them.
3. Play soft, medium and hard notes. Keep ghost notes and main hits in the intended articulation ranges.
4. Choose MAP EACH ZONE TO FULL RANGE if each articulation should use its complete dynamic range. Leave it off to preserve global playing strength across the zones.

Articulation ranges decide which slot plays; that slot's matrix and VEL CURVE then control its sample response. Adjust the ranges and the slot curve for different purposes.

FIGURE 14 | Velocity articulation ranges



MIDI controller or computer keys

In ART MIDI, open INPUT. Choose the controller and input channel, set the initial articulation, and assign slots. Available controls include pedal CC64, modulation wheel, pitch bend, custom CC, pressure, note velocity and keyboard notes.

For keyboard notes, give each slot a different key. LEARN can capture a played key for an assignment. Use LATCH for a selection that remains until the next key; use hold mode for a temporary switch.

For a pedal, test its released and pressed assignments. Use INVERT if the direction is reversed. Increase hysteresis if the selected slot flickers near a boundary. LEARN CC assigns a custom controller.

To use the computer keyboard, select KEYBOARD and enable COMPUTER KEYS. Click the scope for keyboard focus. The keys A W S E D F T G Y H U J K O L P ; act as a note keyboard; OCTAVE changes its range. Assign or learn the notes needed for your slots.

Computer keys can conflict with DAW shortcuts while the plug-in has focus. Turn them off when typing or using the host's keyboard commands.

FIGURE 15 | Articulation MIDI INPUT



DAW automation

Choose ART DAW and automate Articulation Slot in the host. Use stepped changes for deliberate slot selection. AUTO uses the initial articulation.

Retrig exposes additional controls for host automation. Choose them by their displayed names in your DAW, then replay and save the session. If automation controls a parameter, editing its knob can be overwritten by the host's next automation value.

13. Editing and recording articulation zones

Build a zone arrangement

Open EXTRA → ARTICULATION and use ART MIDI for a recorded zone arrangement. Play the audio first to display its waveform and accepted-hit markers. You can work on the arrangement without arming MIDI Capture.

1. Double-click inside the displayed waveform to add a division. The first manual division enables ZONES ON.
2. Select a zone and click slot 1–4 below the waveform to assign its playing style.
3. Cmd/Ctrl-click to select several zones, then assign their slot together.
4. Drag a shared edge to change a transition. Use the hit markers to place it before the intended note; Option/Alt bypasses snapping while dragging.

5. Drag inside an interior zone to move the region. Use UNDO or Escape if the change is not what you intended.

ZONES ON plays the saved arrangement. ZONES OFF lets you rehearse with the live controller instead. Closing EXTRA leaves the saved arrangement available.

FIGURE 16 | Articulation editor



Record articulation changes

1. Choose your MIDI/controller input and confirm that it selects the intended slots.
2. Choose REPLACE or OVERDUB before arming REC.
3. Start DAW playback and perform the changes. Writing begins with the first controller event.
4. Stop the pass, then play it back with ZONES ON. Use UNDO to compare or restore the previous arrangement.

REPLACE writes your changes through the played interval after the first input. OVERDUB changes the zone from an input up to the next existing boundary, retaining the following arrangement. Stop, a loop wrap or a seek ends the pass; arm REC again for another pass.

Navigate, align and clean up

FOLLOW keeps the playhead in view. FIT shows the recorded material. Use the wheel or pinch gesture to zoom and a two-finger horizontal gesture or middle-button drag to pan; manual navigation pauses following.

ALIGN moves articulation changes to nearby detected hits. Play the section first so reference hits are available, then use ALIGN and listen across the transitions. One UNDO restores the preceding arrangement.

DELETE removes a selected zone and lets a neighbour occupy its interval. CLEAR removes the arrangement and displayed history after confirmation. Save the DAW session to retain the finished zones; a settings preset is not a substitute for saving the song.

FIGURE 17 | Articulation recording and alignment



14. Controlling tails with CHOKe

Use CHOKe when one articulation should stop an earlier tail, such as a closed hi-hat stopping an open hi-hat. Open CHOKe from the articulation toolbar or the input settings.

1. Find the row of the slot playing the new hit under HIT FROM.
2. Enable the target column for the older tail you want that hit to stop. Links are directional.
3. Enable CHOKe and set FADE. Use a longer fade for a softer transition and a shorter fade for a tighter cut.
4. Test the actual sequence of hits. A same-slot link can stop that slot's own earlier tails when desired.

Moving an articulation boundary alone does not cut a tail; the next sounding hit applies the configured choke links. Check CHOKe when a long sample stops sooner than expected.

FIGURE 18 | CHOKe matrix

	STOPS TAIL			
HIT FROM	1	2	3	4
SLOT 1	☐	☐	☐	☐
SLOT 2	☐	☐	☐	☐
SLOT 3	☐	☐	☐	☐
SLOT 4	☐	☐	☐	☐
FADE	<div><div></div>8.0 ms</div>			

CHOKe OFF

15. MIDI Capture

CAPTURE turns detected hits into a MIDI performance for editing or for another drum instrument. It is independent of realtime MIDI OUT: you do not need to enable MIDI OUT to capture a file.

1. Open EXTRA → CAPTURE and its SETTINGS. Choose the MIDI note, channel, velocity source and note length for the receiving instrument.
2. Enable capture and play the sections you want to scan in the DAW.
3. Stop capture and use REVIEW/FIT to inspect the scanned ranges, notes and velocities.
4. Use DRAG MIDI to export a .mid file to a DAW MIDI track. Place it at the project start to preserve the recorded positions and gaps.

INPUT DYNAMICS follows the detected hit strength. AFTER LEVELING includes the LEVELING adjustment. These choices are MIDI velocity sources; they do not reproduce every slot/microphone gain, EQ or saturation change as MIDI velocity.

With ART ON, capture uses the configured slot output notes for articulation assignments. With ART OFF, it uses the single MIDI NOTE. Match note numbers to the destination instrument; displayed octave names can differ between hosts.

Articulation edits can update captured assignments, so review the final zones and slot notes before exporting. Use CLEAR only after saving or exporting the performance you want to keep.

FIGURE 19 | MIDI Capture



16. Realtime MIDI OUT

MIDI OUT sends accepted hits directly to the DAW as MIDI notes. Use it to trigger another drum instrument while Retrig handles audio detection.

1. Open EXTRA → MIDI OUT or click the MIDI connector icon in the scope.
2. Enable MIDI OUT. Choose SINGLE NOTE for one output pitch or BY ARTICULATION for the four slot note assignments.
3. Set CHANNEL, VELOCITY and NOTE LENGTH to suit the receiving instrument.
4. On a receiving MIDI/instrument track, choose this Retrig instance as the MIDI source and enable the required monitoring.
5. Use TEST NOTE to check the route before playing audio. Then test detected hits and compare the result.

USE CAPTURE SETTINGS shares note mapping, channel, length and velocity mode with CAPTURE. Edits affect both sections while it is enabled. Turn it off for an independent MIDI OUT setup.

INPUT DYNAMICS follows detected strength; AFTER LEVELING includes LEVELING. Start with short note lengths for one-shot drums and increase them if the receiving instrument cuts off early.

Turn SAMPLE PLAYBACK off if you want only the external instrument instead of also hearing Retrig's samples. This also silences RTM direct-output sample audio; MIX still controls the original dry signal.

MIDI OUT does not require loaded samples for detection-to-MIDI use. PANIC ends notes sent by this instance if the receiving instrument has a stuck note.

The connector icon stays lit when output is enabled and flashes when a note is sent. A flash confirms sending, not successful reception. MIDI routing availability depends on the DAW and plug-in format; if the route is not exposed, use a supported format or MIDI Capture export.

FIGURE 20 | MIDI OUT and receiving track



17. Presets, project recall and missing files

Save a reusable setup

The central preset selector loads saved setups and provides OPEN PRESET, SAVE and SAVE AS. SAVE updates the current preset; SAVE AS creates a separate version. An asterisk marks unsaved setup changes.

A preset recalls settings and sample/instrument references, including slot and RTM mixer setup. It does not embed the source audio files or replace the DAW session's recorded MIDI/articulation arrangement.

Save the DAW project for the song-specific state. When moving a session to another computer, copy its WAV, RTI and RTM sources as well. Keep a backup before replacing a library or reorganising folders.

Locate Files

A missing sample remains in its saved matrix position and is shown with a red ? indicator. Do not rebuild the matrix simply to hide that warning.

1. Open LOCATE FILES, or double-click the missing cell.
2. Choose the missing source. If you know its location, select the original file directly.
3. Otherwise choose a likely library folder and SEARCH. Include subfolders when needed; use a computer-wide search only if the narrower search does not find it.

4. Review the filename and path of each match, select the correct original source and click APPLY.
5. Audition the restored mapping and save the DAW project again.

For RTI/RTM, locate the original instrument file. A different instrument with a similar name is not a reliable replacement for the saved library. Cancel leaves the missing reference unchanged.

FIGURE 21 | Presets and Locate Files



18. Practical checks and troubleshooting

Natural snare reinforcement

Load several velocity layers and round robins. Begin in STUDIO with ART OFF, stable triggering and modest LEVELING. Keep quiet notes in the matrix range, then use FOCUS/LINK if bleed passes at the required sensitivity. Blend with MIX and compare PHASE.

Full replacement or alternate articulations

Start fully wet and check the whole performance before adding processing. For alternate playing styles, load each style into its own slot and choose ART VEL, MIDI or DAW. Check the initial articulation and every transition, then save the song.

No triggers or no sound

Confirm activation, incoming track audio and the host's bypass/mute state. Check INPUT, THRESHOLD, HOLD and detector filters. Temporarily compare LINK/FOCUS bypass in STUDIO to identify an over-restrictive selection.

If markers appear but samples are silent, check loaded cells, slot mute/solo, ART selection, velocity-column selection, SAMPLE PLAYBACK, MIX and OUTPUT. With RTM, also check microphone mute, faders and output assignments.

Quiet notes disappear or fast notes are missing

Increase THRESHOLD sensitivity gradually and check INPUT. In STUDIO, widen FOCUS or adjust its position if wanted notes are outside the chosen range. Reduce HOLD if close notes are being missed. Confirm the slot includes suitable soft layers and that ART VEL selects the intended articulation.

Extra triggers or unwanted bleed

Reduce THRESHOLD sensitivity and narrow the detector filter range only as needed. Increase HOLD for repeated triggers from one ringing hit. Use LINK and/or FOCUS in STUDIO for spill; check simultaneous wanted hits and ghost notes before committing.

The replacement is late or the blend sounds thin

Check extra silence at the start of loose samples and compare TRIM. Confirm host delay compensation for timeline playback. Compare PHASE and, for RTM, microphone polarity and balance. For live monitoring, also check interface/DAW buffer settings and duplicate monitoring paths.

RTM direct output is silent

Enable the assigned RTM Out bus in the host and route a receiving channel to it. Check any ! indicator. The microphone no longer feeds MAIN once assigned to that direct output; changing MIX will not bring it back.

MIDI is not reaching another instrument

Enable MIDI OUT and use TEST NOTE. Check the receiving source, monitoring, channel and pitch. Confirm the host exposes this plug-in's MIDI output. If the MIDI icon flashes but the receiver stays silent, inspect the receiving route/instrument. Use PANIC for stuck notes.

A controller selects the wrong slot

Check ART mode, initial articulation, input channel and learned notes/CC. Give keyboard slots distinct notes. Check LATCH/hold and pedal direction. Disable ZONES when you want to rehearse live changes without following a saved arrangement.

A file or preset does not restore the sound

Reconnect missing library drives and use LOCATE FILES. A preset contains references, not an embedded copy of the library. For a recorded arrangement, reopen the saved DAW session and check its zones, output routing and automation.

19. Reference, feedback and updates

Useful limits

Four sample slots; up to 12 velocity layers × 12 round robins per slot. RTM instruments support up to ten microphone strips and ten additional stereo DAW outputs. Slot tuning is ±6 semitones. LIVE plug-in latency is approximately 4.2 ms; LINK/FOCUS suppression is STUDIO-only.

INPUT: -24 to +24 dB. HOLD: 8–250 ms. LEVELING and MIX: 0–100%. OUTPUT: -24 to +12 dB. MIDI OUT channel: 1–16; note length: 1–200 ms. Use the displayed controls and tooltips for the selected effect's available range.

About and support

Click the logo for the version/license panel. Leave Feedback opens the built-in report form; Check for Updates checks for a newer release. Save the DAW session and close audio applications before installing an update.

For a support report, include the Retrig version, operating system, DAW, plug-in format, expected result and steps that reproduce the issue. Add a clear screenshot when useful. Review any contact/system information and attachments before sending.

Product information and support: isindisound.com