



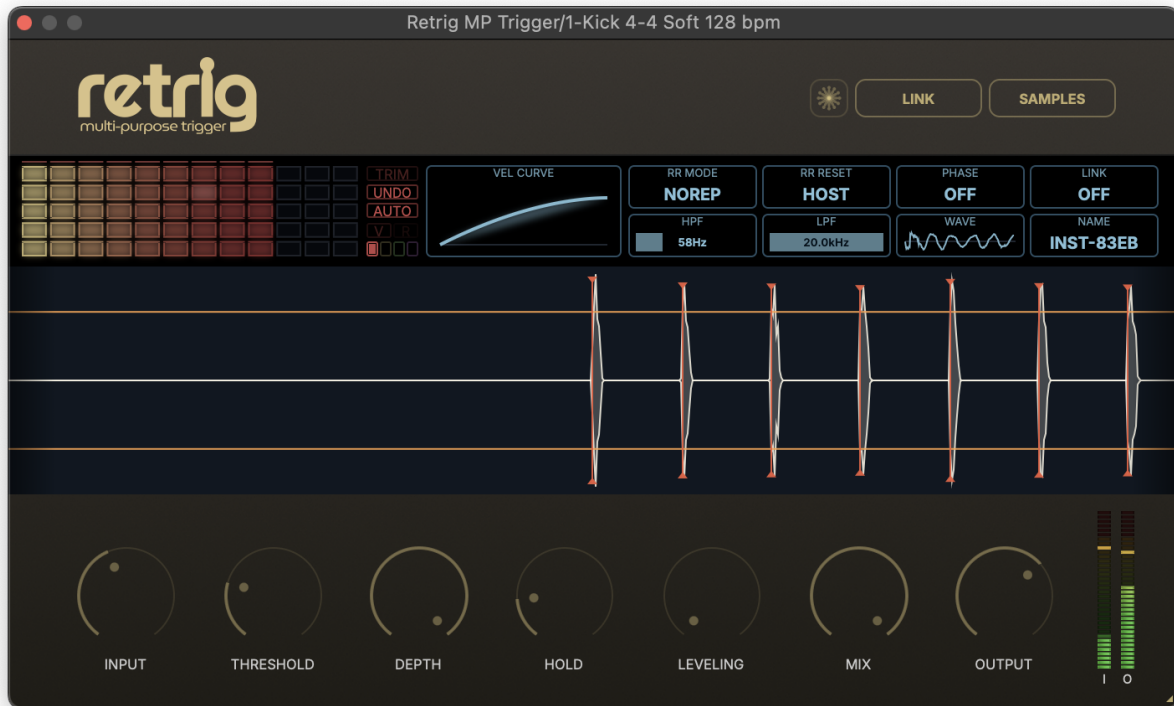
Retrig Multi-Purpose Trigger

**User Manual
v.0.9.5**

User Manual

A practical guide to activation, sample loading, drum triggering, Instance Link, velocity shaping and troubleshooting.

Retrig MP Trigger plugin interface



Overview

Retrig MP Trigger is a drum trigger plugin for replacing, reinforcing and layering drums directly from audio. It listens to the incoming drum track, detects transient attacks and plays loaded multi-layered samples with velocity and round-robin variation.



The plugin is useful when you need to reinforce a performance without losing the drummer's dynamics, replace a weak kick, snare or tom, add attack, body or room tone,

stabilize a dense mix, or preserve ghost notes and rolls with controlled velocity response.

Quick Start

- Insert the plugin on a close-mic drum track: kick, snare, tom or percussion.
- If the plugin is not activated, click ACTIVATE, enter your license key and confirm activation.
- Click the UI scale control in the bottom-right corner to choose 100%, 150% or 200%.
- Click SAMPLES, choose audio files, add them to BIN with ADD SEL or ADD ALL, then press LOAD BIN.
- Choose the active matrix (1 of 4) slot/layer if you want several sample layers to play together.
- Double-click a slot button to mute or unmute that slot.
- Use AUTO mapping for a fast starting point, or switch to MANUAL to edit the current layout cell by cell.
- In AUTO mode, choose V priority for velocity-first mapping or R priority for round-robin-first mapping (works best with random untagged samples).
- Enable AUTO TRIM when samples contain leading silence or noise before the transient.
- Choose Studio mode for normal DAW playback or Live mode for low-latency monitoring.
- Start DAW playback and watch the scope and sample matrix. Set INPUT so the input meter and scope show clear hits without clipping.
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- Set THRESHOLD above bleed and noise, but below real drum hits.
- Set HOLD longer if double triggers appear; use shorter values for fast rolls.
- Set DEPTH higher for ghost notes, or lower if bleed starts triggering samples.
- Check PHASE when MIX is below 100% and the dry mic remains audible. Auto phase is applied per sample layer at load time; PHASE remains the master polarity invert.
- Adjust MIX and OUTPUT so the sample sits in the mix without clipping.

SOURCE	THRESHOLD	DEPTH	HOLD	HPF	LPF	MIX
Kick close mic	45-65	35-55	35-80 ms	30-70 Hz	3-8 kHz	50-100%
Snare close mic	45-70	45-70	20-60 ms	80-180 Hz	6-12 kHz	25-100%
Toms	45-70	35-60	80-160 ms	50-120 Hz	4-10 kHz	40-100%
Ghost-note snare	35-55	65-90	12-35 ms	100-200 Hz	8-16 kHz	25-70%

These values are starting points, not rules. Bleed, tuning, performance, room sound and transient shape all change the best setting.

Live And Studio Modes

The Live/Studio button changes how Retrig MP Trigger handles latency. It does not change your loaded samples, matrix layout, routing, or saved paths.

Choose the mode that matches the job: Studio for maximum timing confidence, Live for the most responsive monitoring feel.

	Mode Best For	What To Expect
Studio 	Editing, mixing, printing drum replacement, and normal DAW playback.	Best timing confidence and the safest detection window. This is the recommended default when latency compensation is acceptable.
Live 	Playing through the plugin, checking samples from a microphone, or monitoring with the lowest practical delay.	Lower latency and faster response. Use this when feel is more important than the extra timing safety of Studio mode.

When To Use Studio Mode

Use Studio mode when you are working on recorded drums in a DAW timeline. This is the safest choice for drum replacement, reinforcement, editing, printing triggered audio, and final mix decisions. Studio mode gives Retrig more time to confirm the transient and place the triggered sample accurately. If your DAW has plugin delay compensation enabled, Studio mode should line up naturally during playback.

Typical Studio mode use cases include replacing a snare in a multitrack drum session, reinforcing close mics, adding kick click layers, cleaning up tom hits, and printing a final triggered sample track for the mix.

When To Use Live Mode

Use Live mode when you want to play into Retrig from a microphone or monitor the triggered samples while performing. Live mode reduces the plugin latency so the response feels closer to the source. It is useful for live checking sample choices, practicing through a microphone, recording a performance while hearing the triggered layer, or using Retrig in a low-latency live setup.

Live mode still depends on your audio interface, DAW buffer size, project sample rate, and any other plugins on the monitored path. For the lowest delay, keep the monitored track simple and avoid adding high-latency plugins before or after Retrig.

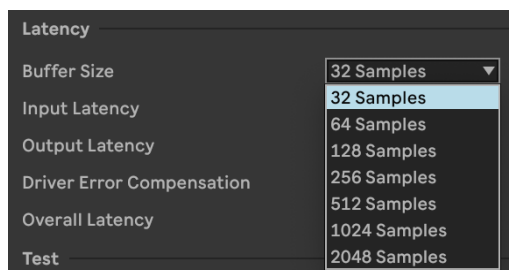
DAW Setup For Live Mode

Create or select a new audio track in your DAW.

Insert Retrig MP Trigger directly on that audio track.

Select the microphone or audio interface input that receives the drum signal.

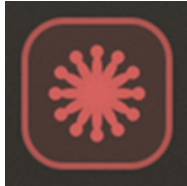
Set your audio interface INPUT GAIN so the microphone signal is strong but not clipping.



Set the DAW buffer size as low as your system can run reliably. In Ableton Live, try 32 samples when the computer and interface can handle it.



Enable input monitoring for the track. In Ableton Live, set Monitor to In.



Turn on Live mode in Retrigger.

Set INPUT in Retrigger so the input meter and scope show clear hits without clipping.

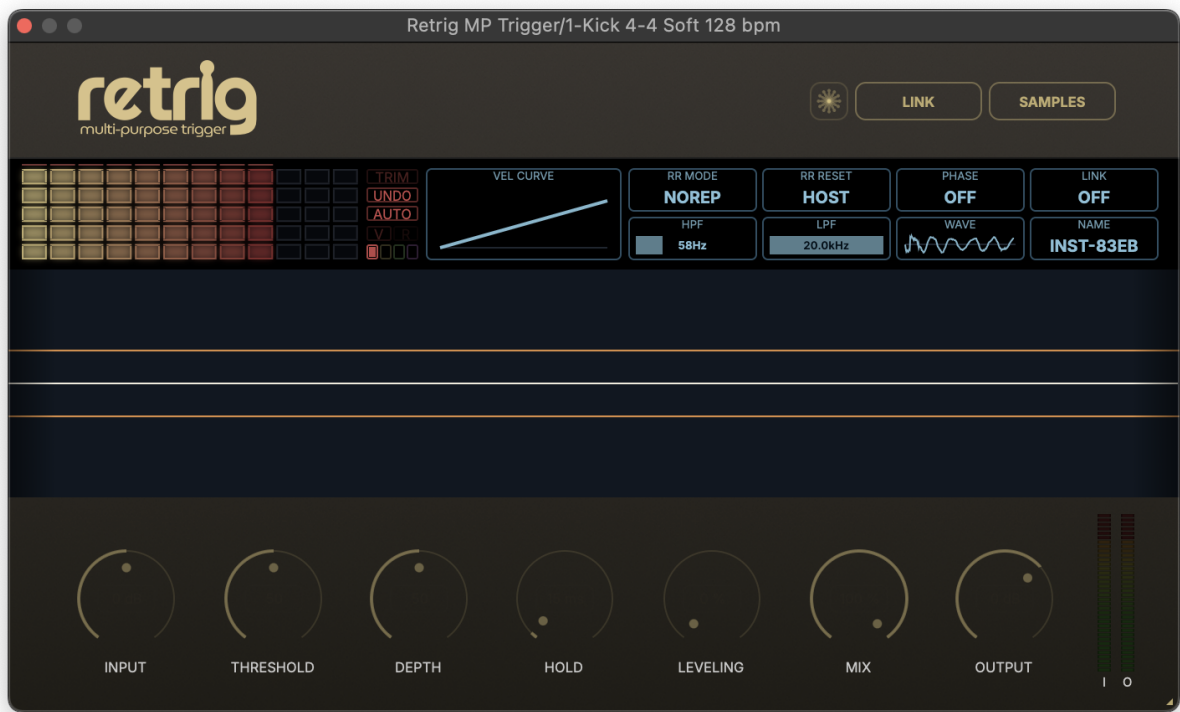
Load samples, then adjust THRESHOLD, DEPTH and HOLD while playing through the microphone.

If you hear both direct hardware monitoring and DAW monitoring at the same time, disable direct monitoring on the interface or mute the duplicate path.

Start with conservative settings. If hits are missed, raise INPUT slightly or lower THRESHOLD. If bleed or room noise triggers samples, lower INPUT, raise THRESHOLD, or use HPF/LPF to focus the detector on the drum you are playing.

Interface Map

The interface is built around four working areas: the top bar with SAMPLES, ACTIVATE, LINK, UI scale and about access; the main controls; the diagnostic area; and status indicators for round-robin, phase, filters, LINK, NAME, WAVEFORM and the current sample matrix slot.



The main idea is to tune detection through visual feedback rather than hidden menus. The scope shows what the detector sees, the matrix shows which sample layer fired, meters show input and output level, and the waveform preview helps check sample shape and polarity.

Action	Result
Drag knob	Adjust the main parameter.
Double-click	Reset supported controls to their default value.
Click indicator	Switch modes such as RR, phase or LINK.
Horizontal drag	Adjust HPF or LPF frequency.
Drag matrix handles	Limit the playable velocity range.
Click or drag matrix cells	Preview loaded sample layers.

Favorite folders appear in PLACES for faster access to frequently used sample libraries. PLACES also includes a toggle for the current folder, so the current location can be added to or removed from Favorites without leaving the browser.

BIN is a staging area. Adding files to BIN does not change loaded samples until you press LOAD BIN. Double-clicking an audio file also adds it to BIN. Dropped files are staged in the same way. When files are dropped directly into the matrix, newly added cells flash briefly so you can see where the samples landed.

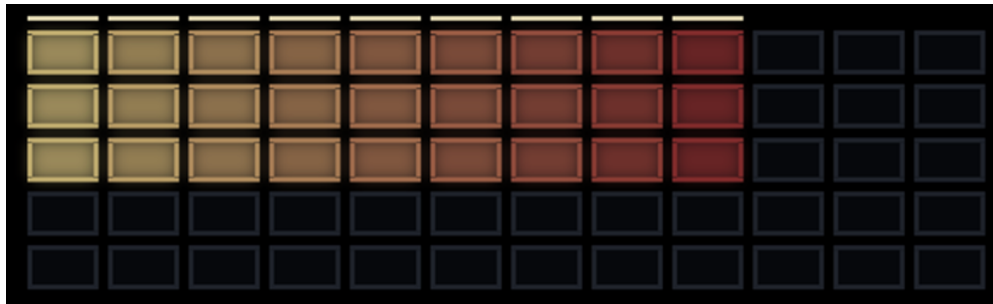
Button	Action
ADD SEL	Add selected audio files to BIN.
ADD ALL	Add all supported audio files from the current folder.
REMOVE	Remove selected files from BIN.
CLEAR	Clear BIN without changing currently loaded slots.
LOAD BIN	Apply BIN to the active matrix slot and run mapping.
CANCEL	Close the browser without applying changes.

Preparing Sample Sets

The plugin can work with one sample, but it is most expressive with multi-layer sets: several velocity layers, several round-robin variations per layer, and samples that cover different attack and body characteristics.

You can build these libraries manually from your own recordings, or use **Remiq Auto-Detecting Sampler** as a dedicated companion tool for preparing custom multi-layer and round-robin sample packs. **Remiq AD Sampler** captures audio from an input signal, automatically organizes the recordings into a velocity and round-robin matrix, previews the result, and exports ready-to-load tagged WAV files.

On LOAD BIN, Retrig MP Trigger analyzes and maps the samples into the visible 12 velocity columns x 5 round-robin rows matrix.



There are four slots that allow the user to stack samples and create multi-layered sounds. Each slot can hold up to 60 loaded cells.

Tagged sample sets use filename metadata when the tags are complete and usable. If not every file has usable velocity tags, the whole set is mapped by audio analysis instead of mixing tag logic with audio logic. This keeps mixed tagged + untagged sets predictable.

For untagged libraries, the plugin analyzes audio level and transient behavior, then distributes samples into velocity columns and round-robin rows. AUTO TRIM can improve this analysis when files contain silence or noise before the hit, because mapping uses post-onset loudness instead of the pre-transient silence.

For the most predictable custom libraries, export samples with clear velocity and round-robin names before loading them into Retrig MP Trigger. Remiq AD Sampler exports 24-bit WAV files using the name_vXX_rrYY.wav pattern, for example snare_v01_rr01.wav through snare_v12_rr05.wav, which matches the fixed MP Trigger matrix range.

Tagged values outside the matrix are rejected. For example, vel13, rr06, or any mapping that would exceed 12 velocity columns or 5 round-robin rows cannot be loaded into the fixed matrix.

Velocity tags

```
vel01, vel02, vel10  
_v01, _v02, _v10  
-v01, -v02, -v10  
v01, v02, v10
```

Round-robin tags

```
rr01, rr02, rr03  
_r01, _r02, _r03  
-r01, -r02, -r03  
r01, r02, r03  
Snare_vel01_rr01.wav  
Snare_vel01_rr02.wav  
Snare_vel02_rr01.wav  
Snare_vel02_rr02.wav  
Kick_v03_r01.wav  
Kick_v03_r02.wav
```

Using Remiq AD Sampler

Remiq AD Sampler is recommended when you want to create your own consistent, high-quality sample libraries instead of assembling a set by hand. Set the number of velocity columns and round-robin rows, record the source from quiet to loud several times, preview the captured matrix, then save the exported WAV files. The exported naming format is designed to load predictably into Retrig MP Trigger.

Use Remiq AD Sampler when you need a structured pack from a real drum, drum machine, hardware module, plugin instrument, layered sound design chain, or any source where repeated hits should become usable velocity layers and round-robin variations.

Sample Matrix



Sample matrix with velocity columns and round-robin rows

The sample matrix is the center of playback feedback. Columns represent velocity layers, rows represent round-robin variations, bright cells are active loaded slots, dimmed cells are outside the selected velocity range, and flashes show the layer that was just triggered.

The matrix is fixed at 12 velocity columns x 5 round-robin rows. This means a slot can contain up to 60 visible cells. Samples outside this range are not hidden or played unexpectedly; they are rejected during loading or mapping.



Retrig MP Trigger has four independent matrix slots/layers. Each slot has its own visible matrix, waveform, color theme and mapping state. Loaded slots can play together, making it possible to layer attack, body, room, special effects or alternate sample families while keeping each layer readable.

Each slot has its own clamp range (dash line above the Sample Matrix). The top matrix handles limit the playable velocity range only for the currently selected slot. This makes it possible to keep one layer active across the full dynamic range, while another layer only plays on soft hits, hard hits or a narrow velocity zone.

Clamp works as a velocity-range limiter. Incoming hit velocity is first evaluated, then sample selection happens inside the selected clamp range. Cells outside the clamp range remain loaded, but they are not selected for playback until the range is widened again.

Manual cell placement is also respected by clamp and visual feedback. If a sample is moved manually to another velocity column, that new column is used for clamp behavior and matrix indication.

AUTO mode

AUTO mode maps samples automatically. It is the fastest way to load a sample set and start working. Choose V priority when velocity spread is the main goal, or R priority when preserving round-robin variation is more important. Switching from MANUAL back to AUTO reruns the automatic mapping algorithm for the current set.

For tag-based matrices, the V and R priority buttons are disabled. In this case, the layout is controlled by the velocity and round-robin tags in the filenames, not by the automatic priority mode. This prevents accidental remapping of libraries that already contain clear mapping metadata.

AUTO mapping uses one consistent strategy per load. Fully usable tags can drive the layout; otherwise, the set is ranked by audio analysis. Single samples and small sets stay near practical positions instead of being placed in the middle of the matrix without a musical reason.

If a custom pack was exported from Remiq AD Sampler, AUTO mode can use the exported velocity and round-robin tags directly. This is the recommended path when you want MP Trigger to load a custom library with minimal rearranging.

MANUAL mode

MANUAL mode lets you edit the visible matrix directly. Switching from AUTO to MANUAL keeps the current automatic layout as a starting point. You can then drag cells to move samples, drag one cell onto another to swap them, Cmd/Ctrl-drag to copy a cell, double-click to disable or re-enable a cell, and Option/Alt-click to clear.

A disabled cell remains part of the matrix, but it is skipped during playback. Use this when a sample should stay in the layout for reference or later use, but should not currently be triggered.

Undo restores the full previous matrix state, including mode, layout, slot state and V/R priority. This makes manual editing reversible even after larger rearrangements.

Slot mute

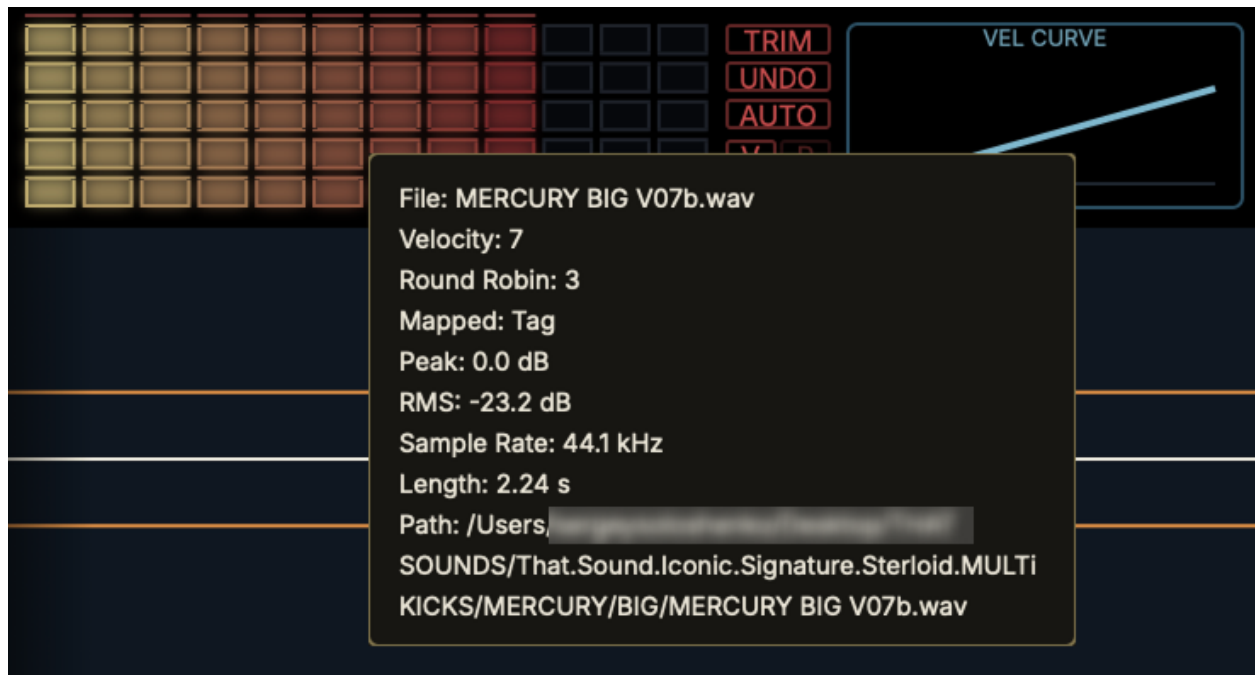
Each matrix slot can be muted independently by double-clicking its slot button. Muting a slot is different from clearing it: the samples remain loaded and the matrix state is preserved, but the slot is temporarily excluded from playback.

A muted slot does not trigger from incoming audio. It also does not preview when cells are clicked or dragged in the matrix. Its cells are visually dimmed, making it clear that the slot is loaded but inactive.

Use slot mute when comparing layered sounds, checking only one layer at a time, temporarily removing a room or attack layer, or preparing several alternative sample layers inside the same plugin instance.

Tooltips and cell information

Empty cells show the general matrix help. Filled cells show the loaded file information, including filename, velocity, round-robin row, mapping source, peak, RMS, sample rate, length and path. Tooltip delay is 1.5 seconds.

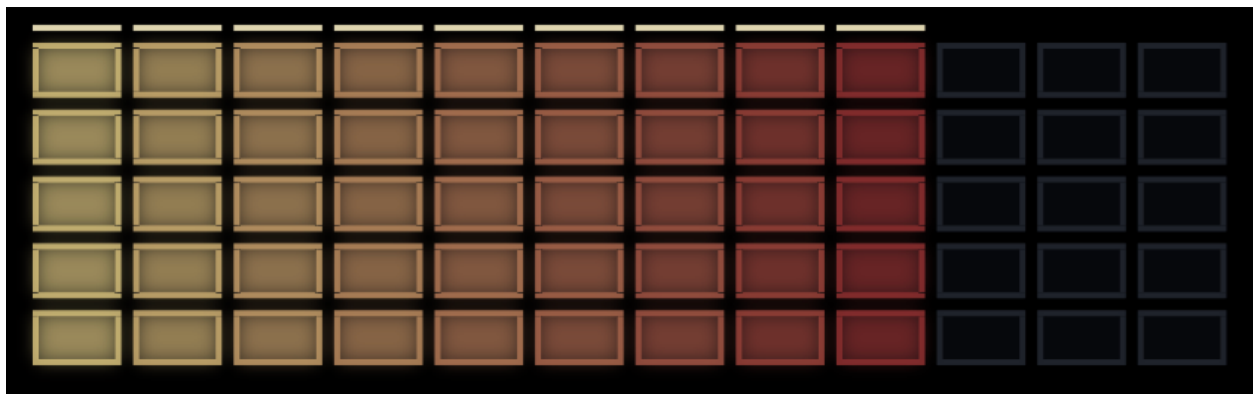


If a source file is unavailable, Retrig keeps the cell in its original matrix position instead of deleting it. Missing cells are shown in red with a ? and retain their saved path, parameters and metadata.



Double-click a missing cell to select a replacement file manually without changing its matrix position. In MANUAL mode, double-clicking a normal loaded cell still disables or re-enables that cell.

Top handles limit the playable velocity range without deleting samples.



Use the range handles when you only want hard hits, need a softer replacement, or want to exclude noisy low layers during parallel reinforcement. The clamp line follows the active slot color, so it is clear which layer is being edited.

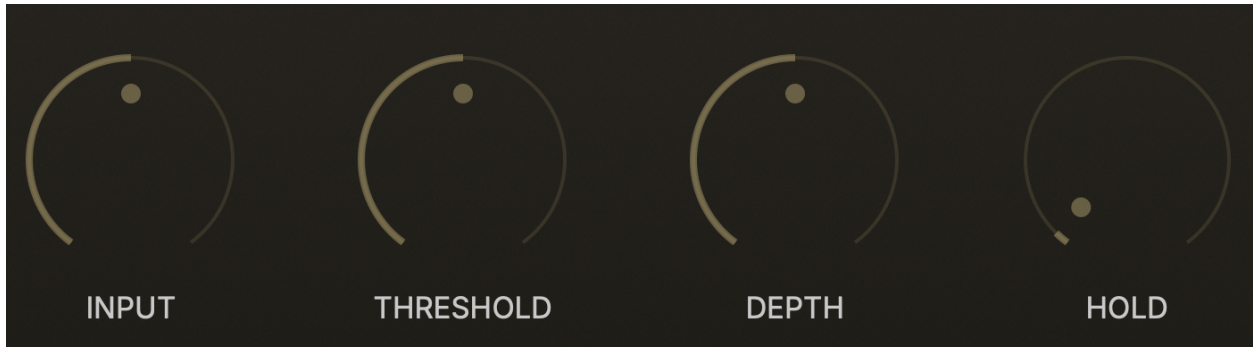
AUTO TRIM

AUTO TRIM detects leading silence or noise at sample load time. When it is enabled, playback starts from the detected onset and mapping uses post-onset loudness, so quiet pre-transient material does not mislead velocity sorting.

AUTO TRIM is reversible. Turning it on or off rebuilds the matrix from the original files and does not destructively edit the audio.

Samples exported from Remiq AD Sampler are already trimmed during capture, including a short pre-attack portion and a short fade-out to avoid clicks. AUTO TRIM can still be used in MP Trigger when working with manually edited files or third-party libraries that contain extra silence before the transient.

Core Triggering Controls



Threshold, Depth and Hold controls

INPUT, THRESHOLD, DEPTH and HOLD work together. Set them in context while listening to the drum track and watching the scope.

INPUT

True pre-detector input gain from -24 dB to +24 dB. Raise it when the recorded drum is too quiet for stable detection. Lower it when the input is hot or clipping.

Input Gain Setup

INPUT trims the incoming signal before Retrig listens to it. Set INPUT before you fine-tune THRESHOLD and DEPTH. If the recorded drum track is quiet, raise INPUT until real hits are clearly visible on the input meter and scope. If the track is already hot, leave INPUT at 0 dB or reduce it.

Avoid clipping the plugin input. If the input meter reaches the top or the sound becomes distorted, lower INPUT or reduce the level feeding the plugin from the DAW. After INPUT is set, adjust THRESHOLD so bleed stays below the trigger point and real hits trigger reliably.

THRESHOLD

Defines the level below which samples do not trigger. Use it as the boundary between useful hits and bleed or noise.

DEPTH

Controls how willingly the detector accepts weaker transient detail. Raise it for ghost notes; lower it when bleed becomes too active.

HOLD

Sets the minimum time between accepted hits. Use longer values against double triggers and shorter values for rolls.

Practical HOLD ranges: 8-25 ms for fast snare rolls, 20-60 ms for normal snare performance, 35-90 ms for kick and 80-160 ms for toms.

Input Filtering: HPF and LPF



HPF and LPF detector filter indicators

HPF and LPF are detector filters. They do not act as output EQ; they change what the detector hears when it decides whether to trigger.

HPF

Removes low frequencies from the detector path. Use it on snare to reduce kick bleed, on toms to avoid rumble, and on percussion where low-end is not part of the attack.

LPF

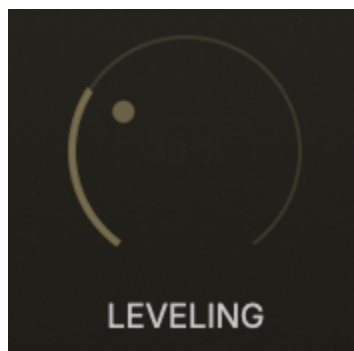
Removes high frequencies from the detector path. Use it when hi-hat bleed, cymbal wash or clicky upper information causes false triggers.

Drag horizontally on HPF or LPF to change frequency. Double-click to reset. Defaults are HPF 58 Hz and LPF 20.0 kHz.

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Velocity, Leveling and Dynamics

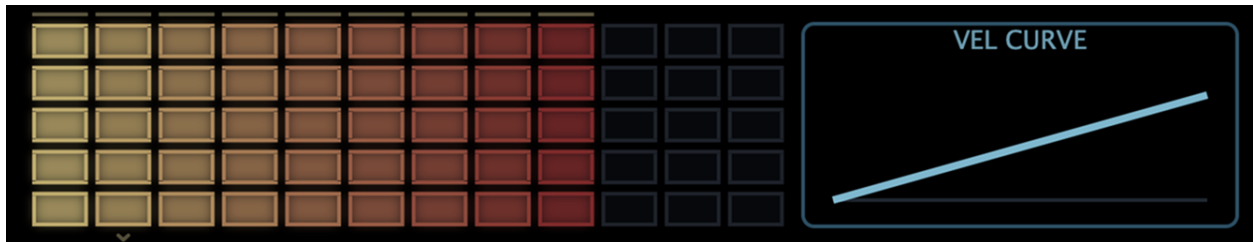
Retrig MP Trigger estimates the strength of the incoming transient and selects the matching velocity layer. Stronger hits trigger harder layers, while quieter hits trigger softer layers.



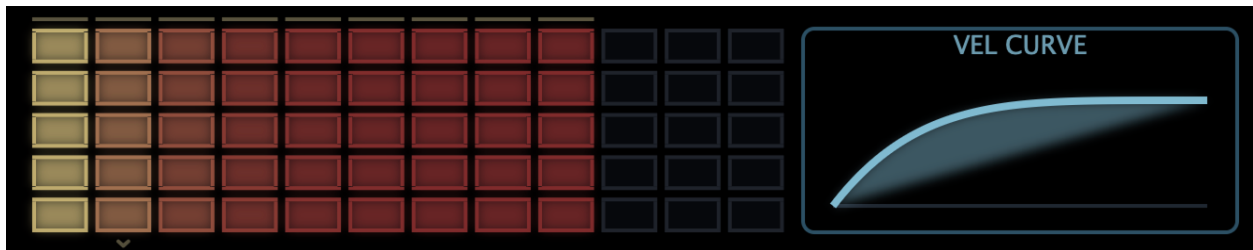
LEVELING smooths the dynamic range of triggered samples.

Low LEVELING preserves natural soft and hard differences. High LEVELING creates a more stable output for dense modern mixes. Start at 0% when you want natural dynamics, and raise it only when the sample track jumps too much in the mix.

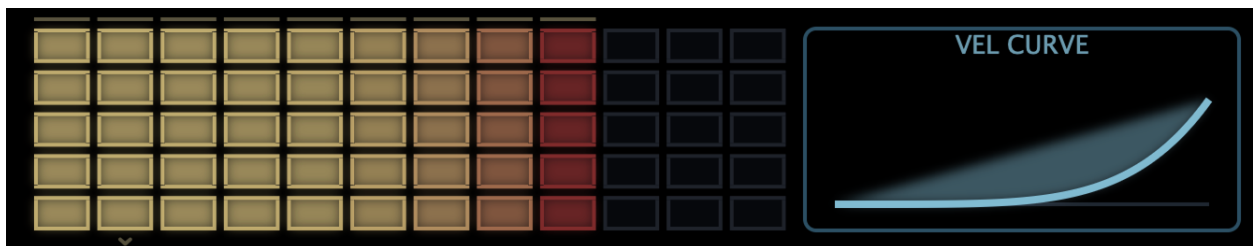
Linear response



More aggressive response



Softer response



Drag up or down on the velocity curve panel to change response. Positive curves push soft hits into harder layers sooner. Negative curves make hard hits less aggressive. Use the curve after detection is stable.

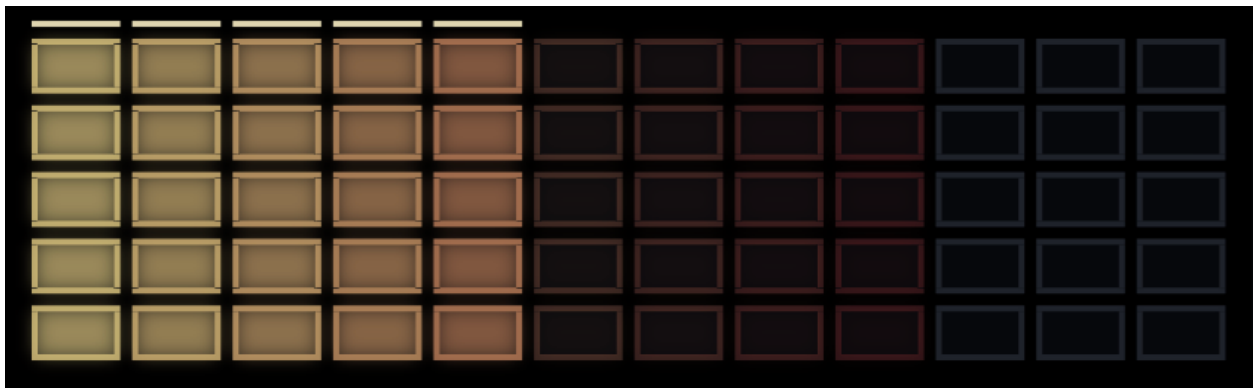
Full range



Hard layers only



Top layers limited



Round-Robin Variation



Round-robin mode indicator

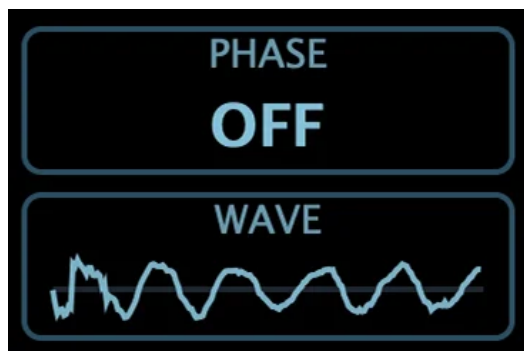
Round-robin playback reduces the machine-gun effect by rotating through variations instead of repeating one sample.

Mode	What it does	Use when
CYCLE	Moves through variations in order.	Predictable natural playback.
RANDOM	Chooses a variation randomly.	A looser, more human response.
NOREP	Random choice without immediate repeat.	A safe default for fast repeated hits.

Reset	What it does	Use when
OFF	Round-robin state keeps running.	Long continuous playback.
HOST	Resets when host playback position resets.	Repeatable DAW playback.
TIMEOUT	Resets after a period without hits.	More stable phrase starts.

HOST is the default reset mode. It gives repeatable playback behavior when you restart the DAW transport.

Phase, Waveform, Mix and Output



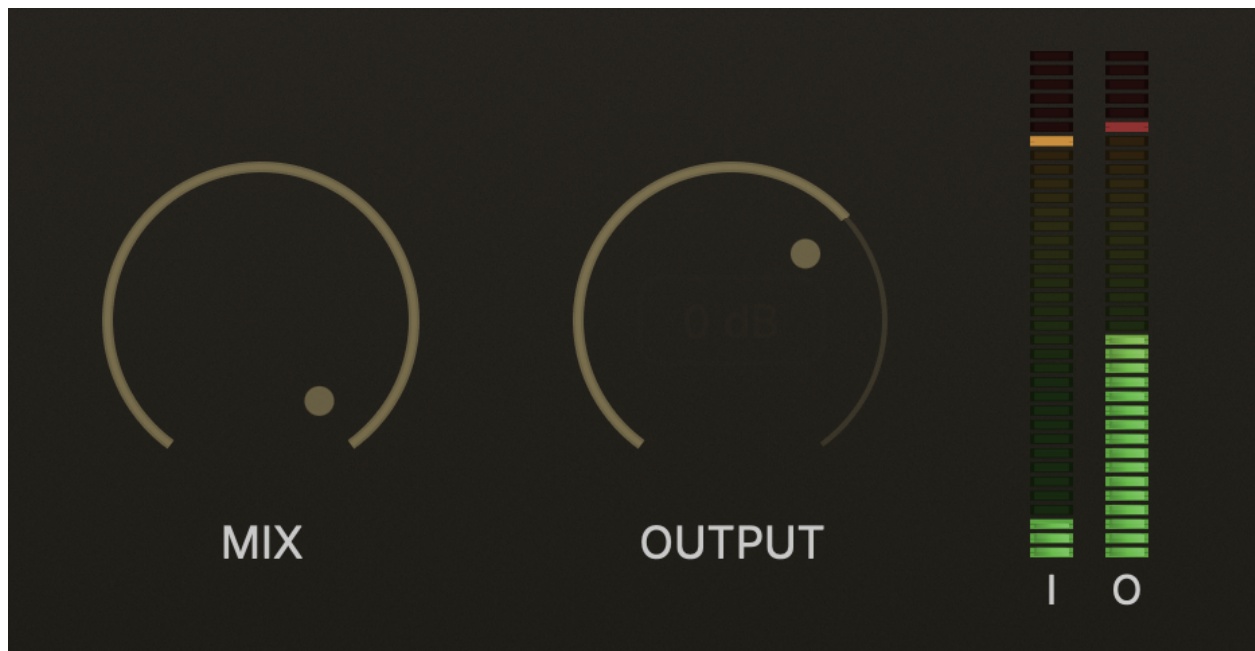
Phase indicator

Auto phase is calculated at load time and stored per sample layer. For user-loaded samples it is enabled by default and does not need a separate UI step. The detector ignores tiny early clicks or spikes and uses the first significant half-wave of the main

transient. Current behavior aligns samples so the first significant half-wave goes downward.

PHASE remains the master polarity invert on top of auto phase. It matters most when MIX is below 100% and the dry mic remains in the signal. Set MIX around 50%, switch PHASE, and keep the position where the drum sounds fuller rather than thinner.

WAVEFORM previews the loaded sample around its main attack. If PHASE is on, the preview reflects the master polarity change. Switching matrix slots also switches the waveform preview to the active layer.



Mix and output controls

MIX controls dry/wet balance: 0% is dry input, 50% blends dry and sample, and 100% is the triggered result. OUTPUT is the final gain after playback and mix, from -24 dB to +12 dB.

LINK and Bleed Control

LINK is for sessions with several plugin instances. It lets instances know about each other and use other drum events as context for bleed control.

1. Open LINK from the top controls

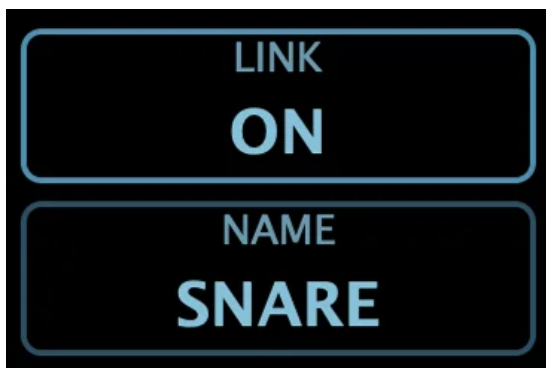
Use the LINK button after naming your instances, so the target track is easy to identify.



LINK and SAMPLES buttons

2. Check the active LINK state

The LINK indicator shows whether the current instance is using linked drum context.



3. Select remote instances

Choose one or more plugin instances that may create bleed on the current microphone.

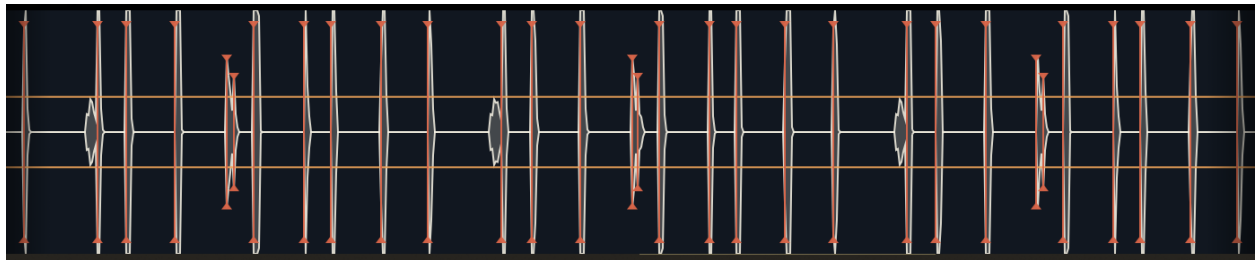


1. Insert Retrig MP Trigger on several drum tracks.

2. Give each instance a clear NAME, such as Kick, Snare Top or Tom 1.
3. On the target instance, click LINK.
4. Select other instances that may create bleed.
5. After selection, use the LINK indicator to switch ON or OFF.

LINK does not replace proper THRESHOLD, DEPTH, HOLD and filter setup. It is an additional tool for difficult multi-mic drum sessions where you need dynamic detail without bleed triggers.

Scope and Visual Diagnosis



The scope shows detector-related activity over time.

Watch for activity between hits, trigger markers, repeated events after a single hit, the effect of HPF/LPF changes and whether matrix flashes match the actual performance.

Observation	Likely cause	What to adjust
Flashes appear between real hits	Threshold is low, Depth is high or bleed is inside the detector band.	Raise THRESHOLD, lower DEPTH and tune HPF/LPF.
Ghost notes do not trigger	Threshold is too high or Depth is too low.	Lower THRESHOLD slightly or raise DEPTH.
One hit creates two flashes	Hold is too short, or resonance looks like a new attack.	Increase HOLD and check detector filters.
Fast rolls lose hits	Hold is too long.	Reduce HOLD for the fast passage.
Kick triggers the snare instance	Low-end bleed is reaching the snare detector.	Raise HPF on the snare instance.
Hi-hat triggers the snare	High-frequency bleed is too active.	Lower LPF, raise THRESHOLD or reduce DEPTH.
Blend sounds thin	Phase cancellation between dry mic and sample.	Toggle PHASE and compare at around 50% MIX.

Observation	Likely cause	What to adjust
Velocity is always hard	Curve, range or Leveling are too aggressive.	Soften the curve, widen range and lower LEVELING.

The Input and Output meters use peak accumulation between UI frames, so short drum transients are not missed. Their range is -60 to +12 dBFS, with overload above 0 dBFS shown in red. The display uses 36 segments in 2 dB steps: each segment first appears as an outline and then fills progressively, moving from green through yellow and orange to red. Peak hold remains for 10 seconds, then gradually falls. The Output meter follows the actual final level leaving the plugin after OUTPUT gain. The scope still shows how the detector interprets the transient; if the meter shows a strong hit but no trigger occurs, the detector band may be filtered poorly or THRESHOLD may be too high.

Practical Workflows

Natural Snare Reinforcement

Keep the original performance while adding body and consistency.

- Load a snare pack with several velocity layers.
- If you need a custom pack from the drummer's own snare, capture it in Remiq AD Sampler and export the tagged WAV files.
- Start in AUTO with V priority, then switch to MANUAL if a few cells need musical cleanup.
- Set MIX around 30-60%.
- Raise THRESHOLD until hi-hat bleed stops triggering.
- Increase DEPTH until ghost notes return.
- Use HOLD around 20-45 ms.
- Check PHASE and keep LEVELING low or medium.

Full Snare Replacement

Replace the close mic with a controlled sample track.

- Load a balanced snare sample set.
- For a custom replacement library, use Remiq AD Sampler to record quiet-to-loud hits and round-robin variations before loading the exported pack.
- Use AUTO TRIM if the samples contain silence before the hit.
- Put alternate attack, body or room sets into separate matrix slots when layered replacement is needed.
- Set MIX to 100%.
- Place THRESHOLD above bleed.
- Use only as much DEPTH as needed for ghost notes.
- Choose NOREP or CYCLE for round-robin playback.
- Trim velocity range if soft layers are not useful.

Kick Click Layer

Add attack without replacing the whole kick sound.

- Load a short click or hard kick layer.
- Use a separate matrix slot when the click is layered with a full kick sample set.
- Limit the matrix to the upper velocity columns.
- Set MIX around 10-40%.
- Tune HPF/LPF so the detector follows the kick.
- Check PHASE, even if the layer is mostly click.

Tight Tom Replacement

Make toms cleaner and more consistent.

- Insert a separate instance on each tom track.
- Load tom samples matching the drum size and pitch.
- Use Remiq AD Sampler when you need matched tom libraries recorded from the same kit and room.
- Use HOLD around 80-160 ms.
- Tune HPF and LPF against cymbal wash.
- Link tom instances when bleed makes triggering unstable.
- Use MIX between 40-100% depending on the source recording.

Ghost-Note Sensitive Snare

Catch soft notes without opening the door to hi-hat bleed.

- Find a section with ghost notes and hi-hat bleed.
- Use a short HOLD around 12-30 ms.
- Raise HPF to remove kick low-end.
- Lower LPF if the hi-hat is too sharp.
- Set THRESHOLD close to the bleed boundary.
- Raise DEPTH until ghost notes appear.

Modern Consistent Replacement

Create a dense, stable production sound.

- Use multi-layer samples without too many soft layers.
- Use R priority if the set has many similar velocity levels but you want stronger round-robin spread.
- Limit velocity range if the performance is uneven.
- Raise LEVELING.
- Use NOREP.
- Set MIX around 80-100%.

- Match OUTPUT to the drum bus.

Manual Matrix Cleanup

Refine an automatically mapped set without starting from an empty matrix.

- Load the samples and let AUTO create the first layout.
- Choose V or R priority and compare which layout fits the set better.
- Switch to MANUAL to keep the current layout.
- Drag cells to move or swap samples.
- Cmd/Ctrl-drag to duplicate a useful sample into another cell.
- Double-click cells that should stay loaded but inactive.
- Use Undo if the edit moves the matrix in the wrong direction.

Troubleshooting

No triggers

- The plugin is activated.
- Samples are loaded with LOAD BIN.
- MIX is not at 0% and INPUT is not reduced too far.
- THRESHOLD is not too high.
- The DAW track is feeding audio into the plugin.
- The track is not bypassed or muted.

Samples do not load

- License status is active.
- The file format is supported.
- The files still exist at their saved paths.
- You pressed LOAD BIN, not only ADD SEL.
- BIN is not empty unless you intend to clear the matrix.
- The active matrix slot is not already at the 60-cell limit.
- Filename tags are inside the fixed matrix range: vel01-vel12 and rr01-rr05.
- If the pack was exported from Remiq AD Sampler, confirm that the exported WAV files were copied together and not renamed outside the vXX_rrYY pattern.

Samples map to unexpected cells

- Check whether AUTO is using V or R priority.
- If the set mixes tagged and untagged files, audio analysis is used for the whole set.
- Enable AUTO TRIM when silence before the transient affects loudness ranking.
- Switch to MANUAL and move the few problem cells directly.

- Hover a filled cell to inspect filename, velocity, RR, mapping source, peak, RMS, sample rate, length and path.

Slot is loaded but does not play

- Check whether the slot is muted. Double-click the slot button to unmute it.
- A muted slot does not play from incoming audio and does not preview from matrix clicks or drags.
- Muted slot cells are visually dimmed, but the samples remain loaded.

Missing samples after reopening the DAW project

- Retrig 0.9.5 restores the saved matrix state independently of licensing-server availability, provided the DAW project was saved after loading or editing the samples.
- If a source file is unavailable, its matrix cell is preserved and shown in red with a ?. The saved position, path, parameters and metadata remain in the project state.
- Reconnect the drive or restore the original path. You can also double-click the missing cell and choose a replacement file manually; the matrix position is not changed. Saving and reopening the project preserves unresolved missing-sample references until they are relinked.

Too many false triggers

- Raise THRESHOLD.
- Lower DEPTH.
- Increase HOLD.
- Tune HPF/LPF for the drum.
- Use LINK when false triggers are caused by other close mics.

Ghost notes disappear

- Lower THRESHOLD in small steps.
- Raise DEPTH.
- Reduce HOLD for close ghost-note patterns.
- Check that velocity range is not limited to hard layers only.
- Check that the active matrix slot contains usable soft layers.

Manual matrix edits are lost

- Confirm the matrix is in MANUAL mode before editing cells.
- Returning to AUTO reruns automatic mapping for the current set.
- Use Undo to restore the previous full matrix state, including mode, layout and priority.

Activation failed

- Check the license key format.
- Confirm the internet connection.
- Check system time.
- Remove spaces before or after the key.
- Copy Machine ID from the about overlay when contacting support.

Reference Appendix

UI label	Parameter	Range / default	Meaning
THRESHOLD	detail	0-100 / 50	Minimum level required for triggering after INPUT is set.
DEPTH	sensitivity	0-100 / 50	Detection depth for quieter transient details.
HOLD	Retrigger	8-250 ms / 15 ms	Minimum interval between accepted hits.
LEVELING	leveling	0-100% / 0%	Dynamic smoothing for triggered samples.
MIX	mix	0-100% / 100%	Dry/wet balance.
OUTPUT	output	-24 to +12 dB / 0 dB	Final output gain.
AUTO TRIM	sample onset handling	ON, OFF / OFF	Detect leading silence/noise at load time and start playback from onset.

UI label	Values / range	Interaction
RR MODE	CYCLE, RANDOM, NOREP	Click to cycle.
RR RESET	OFF, HOST, TIMEOUT	Click to cycle.
PHASE	ON, OFF Master invert on top of per-layer auto phase.	Click to toggle.
MATRIX MODE	AUTO, MANUAL	AUTO maps samples; MANUAL edits the visible layout.
MATRIX PRIORITY	V, R	AUTO velocity-first or round-robin-first priority.
MATRIX SLOT	1-4	Select the visible layer matrix, waveform and slot theme.
HPF	24-2000 Hz / 58 Hz	Horizontal drag, double-click reset.

UI label	Values / range	Interaction
LPF	1-20 kHz / 20 kHz	Horizontal drag, double-click reset.
LINK	ON, OFF	Click to toggle after selecting linked instances.
NAME	Instance display name	Click to edit, Enter to commit, Escape to cancel.
WAVE	Sample transient preview	Visual reference.

Sample naming

Instrument_vel01_rr01.wav
 Instrument_vel01_rr02.wav
 Instrument_vel02_rr01.wav
 Instrument_vel02_rr02.wav

Velocity tags support values vel01-vel12. Round-robin tags support values rr01-rr05. Files tagged outside this range are rejected because the matrix is fixed at 12 x 5.

Remiq AD Sampler exports the compatible pattern name_vXX_rrYY.wav. Use it when preparing custom libraries that should open in Retrig MP Trigger as clear velocity columns and round-robin rows.

Supported formats

.wav
 .aif
 .aiff
 .flac
 .mp3

The plugin saves parameter values, Live/Studio mode, selected sample file paths, matrix mode, matrix layout, matrix priority, active slot/layer state, per-slot clamp range, slot mute state, disabled cell state, AUTO TRIM state, per-layer auto phase data, the last browser directory, LINK instance id/name, selected LINK targets and the UI scale preset in the DAW session. Retrig 0.9.5 uses matrix state v4 while remaining compatible with project state saved by Retrig 0.9.4/v3. If a sample file is missing when the project opens, its cell is preserved with its original position, path, parameters and metadata instead of being removed. Re-saving the project keeps that unresolved reference, and automatic matrix rebuilding is blocked while unresolved samples remain so the saved layout cannot be silently changed.

Browser Favorites are saved globally in ui_settings.properties rather than in the DAW session. This keeps favorite sample folders available across different projects.

ACTIVATE opens the activation window. Enter the license key and confirm activation; Retrig stores the local activation state for this machine. In Retrig 0.9.5, activation is

synchronized between all open plugin instances, so activating one instance automatically updates the others. Concurrent license-refresh requests are serialized, and a temporary refresh-token conflict no longer removes an otherwise valid signed license. Project restoration is independent of server availability, although audio playback remains controlled by the current license state. Resetting a trial or moving to a permanent activation does not delete project settings, matrix data or saved sample paths. Click the logo to open the about/license overlay, where you can view the plugin version and Machine ID.

If you need to reset activation on this machine, contact Support at isindisound.com/support.

Need help?

For support, include your DAW, operating system, plugin version and Machine ID from the about overlay.