

Remiq Auto-Detecting Sampler Professional Edition

**User Manual
v.0.3.5**

macOS Beta Notice

Apple notarization for Remiq Pro is currently in progress.

Because Remiq Pro is still in beta, macOS may display an additional security warning during installation or first launch. This is expected for the current beta build and does not by itself indicate that macOS has detected malicious software.

We are actively completing Apple's notarization process and expect this temporary installation step to be removed for the official release.

Beta builds are distributed only through official ISINDI channels. For security, always download Remiq Pro directly from ISINDI.

Remiq AD Sampler Professional

User Manual · Version 0.3.5

Remiq AD Sampler Professional turns physical recordings, synchronized stems and VST3 instruments into aligned velocity and round-robin sample libraries. This guide follows the complete workflow: prepare the source, capture or import, review the matrix, edit the audio, save the project and export.

The instructions and screenshots describe the macOS standalone application, version 0.3.5. LIVE uses your audio interface; IMPORT STEMS analyses existing files; VE / INSTR hosts a virtual instrument. Begin with chapter 2 to choose a workflow, then use chapters 6–8 for the detailed procedures.



Contents

1. First run and activation
2. Three ways to build a library
3. Audio and application settings
4. Slots, lead and monitoring
5. Velocity layers and round robins
6. LIVE: capture, review and distribute
7. IMPORT STEMS: analyse before committing
8. VE / INSTR: sample a virtual instrument
9. Punch-in: replace selected LIVE cells
10. Review and playback
11. Waveform, trimming and Dynamics
12. Export and filename design
13. Projects, presets and starting again
14. Interface scale, help and About
15. Troubleshooting
16. Reference and operating limits

1. First run and activation

Launch Remiq AD Sampler Professional and complete the Professional activation flow with your supplied license. This is a separate product from ordinary Remiq; use the license intended for Professional.

Open About from the logo to confirm activation and version. Resolve activation before attempting capture or export.

For LIVE recording, allow macOS microphone access when requested. Open Settings, choose the interface and verify a responding input meter. For INSTR, install and activate the desired VST3 instrument separately.

Start with a small test matrix to verify routing, sound and export names before recording a large library. Save the test as a project if you intend to reuse its complete setup and audio.

2. Three ways to build a library

Use the header arrows to choose LIVE, INSTR, IMPORT or EXPORT. The central icon/label activates the selected action. The small neighbouring labels indicate the next/previous destination.



LIVE: record a physical instrument

Choose this workflow for microphones or hardware connected to your audio interface. Configure routes and lead, learn the noise floor, choose V×RR, record the target takes, review/retake them, then ACCEPT & DISTRIBUTE.

Continue with Waveform editing, Dynamics balancing and export. Read chapter 6 before a recording session and chapter 9 when replacing only part of a finished matrix.

IMPORT STEMS: use existing recordings

Choose this workflow for synchronized continuous microphone recordings. Select the files together, choose a lead, inspect IMPORT ANALYSIS, correct exclusions/dimensions and optionally normalize before CONFIRM IMPORT.

The original files remain unchanged. Chapter 7 explains detection confidence, audition, EXTRA hits and the difference between source dynamics and proposed normalization.

VE / INSTR: sample a VST3 instrument

Choose this workflow to trigger an installed virtual instrument with a controlled MIDI schedule. Select the instrument and output buses, test/detect keys, set velocities, repetitions and timing, then sample one selection or a batch.

Chapter 8 covers the complete setup and the per-instrument batch review/export cycle. The on-screen label is INSTR; VE in this guide refers to that virtual-instrument workflow.

A shared finishing process

All three workflows lead to aligned samples in the matrix. Review the audible slot combination, inspect attacks/tails, apply intended changes, save a .remiq project and export in the target format.

A project is the editable session. A settings preset is reusable configuration. WAV/AIFF files and RTI/RTM instruments are delivery formats. Keep those purposes distinct when backing up or moving work.

3. Audio and application settings

Open SETTINGS with the bottom-right gear. Choose the output device and output channels, then the physical input device and the slot assignments needed for LIVE.



Figure 1. Settings includes ten input routes, audio-device configuration, monitoring, playback and filename controls.

Route physical inputs

Assign a mono input or stereo pair to each required slot. NONE disconnects that slot's physical input; it does not automatically delete previously captured audio. Standalone input routing supports the available interface channels, up to the application's supported 32-input configuration.

Match slot names to microphones and confirm the meters before recording. If an interface disappears, revisit the device and route assignments rather than assuming the old channel numbers still describe the new device.

Sample rate and buffer

FOLLOW INTERFACE / AUTO follows the device's current rate. Manual selection requests a supported rate. Verify the actual active rate when using an external or aggregate device.

Choose a buffer suitable for the computer and interface. A smaller buffer reduces monitoring latency; a larger buffer can make a demanding instrument more reliable.

Other Settings controls

Playback tempo and subdivision set matrix audition timing. Processing controls govern noise-related trimming and tail treatment. Filename tokens determine export naming. Review the corresponding chapters before applying a global change.

4. Slots, lead and monitoring

Ten aligned slots

Use SLOTS 1–5 and SLOTS 6–10 to switch banks. Each slot represents a microphone stem or routed instrument output, with its own name, channel layout, gain, polarity and Mute/Solo controls.

Select a slot to inspect its waveform and matrix values. Selection is not the same as choosing the lead: the star marks the lead used for detection or the relevant dynamic reference. Choose the lead before capturing; once audio is present, CLEAR TO CHANGE LEAD prevents an inconsistent reassignment.

Double-click a slot name to rename it. Double-click the slot body outside its name/gain controls to toggle the assigned slot's enabled state. A disabled slot, a muted slot and a slot with input route NONE are different states.

For a multi-microphone drum, use clear names such as Close, Overheads and Room. For a virtual instrument, name the slots after its actual output buses. Imported names can be long; rename them before designing export filenames.

Gain and polarity

Slot gain balances the microphones for audition and mix export without changing their original source files. Drag the gain field horizontally, or double-click its value for direct entry. The range is –68 to +6 dB. Keep headroom when combining several correlated microphones.

The polarity control inverts a slot. Compare the combined sound rather than assuming that a waveform display alone proves the correct polarity. Polarity inversion is not a time-alignment control.

Mute and Solo

Mute removes a slot from the audible/export selection governed by those controls. Solo isolates the chosen slot; Cmd-click on macOS adds or removes slots from a multi-solo selection.

Check both banks before exporting. A hidden solo or mute can explain why an expected microphone is missing. Disabling an input route and muting captured audio are different operations.

Direct LIVE monitoring

LIVE MONITOR in Settings routes physical inputs through the current slot mix for listening. It starts off when the application launches. It does not control whether already recorded samples can play.

Use headphones or an appropriate studio monitoring arrangement to avoid feeding loudspeaker output back into recording microphones. If your interface already provides direct monitoring, avoid unintentionally hearing the same input twice.

MUTE OUTPUT silences the application's output. It is useful during setup, but remember to disengage it before auditioning a library.

5. Velocity layers and round robins

Velocity columns run from softer to harder performances. Round-robin rows hold alternate takes at a similar dynamic level. In a 5×9 matrix, each microphone slot contains 45 aligned sample positions.

A velocity layer should capture both the level and timbre of a performance range. Merely normalizing one loud strike into several amplitudes does not create authentic soft articulations.

Round robins reduce mechanical repetition when the receiving sampler alternates takes. Aim for consistent technique within a layer, with natural differences that remain musically useful.

Matrix range controls restrict which columns and RR rows are being inspected or used for a focused operation. Check the visible range before punch-in and restore the intended full range for final review.

Cell values show the selected slot's level information. A second value can indicate a Dynamics proposal; it is not an additional sample. Empty, pending and conflicting states require attention before delivery.

6. LIVE: capture, review and distribute

Prepare the recording

Select LIVE in the header. Open Settings, choose the physical input device and assign each microphone to a slot. Name the microphones, enable the required slots and select the lead with its star.

Set the target VELOCITY and ROUND-ROBIN counts before recording. Five velocity columns and five RR rows require 25 accepted hits. The slots contain the same performances from different microphones; adding a microphone does not multiply the required number of strikes.

Keep the room quiet and use NF LEARN with the recording gain already set. Do not strike the instrument during learning. Relearn after changing gain, microphone routing or the acoustic noise conditions.



Figure 2. The LIVE workspace before recording, with the lead slot and target matrix ready.

Set retrigger and perform the hits

RETRIGGER defines the minimum separation used to reject unwanted repeated triggers. Its range is 20–500 ms in 10 ms steps. Start with enough separation to ignore ringing, then confirm that deliberately repeated hits still register.

Press REC and perform clear, separated hits. Cover the intended soft-to-loud range with enough alternatives at each level. Leave time for tails; the detector cannot separate two performances cleanly when they overlap heavily.

The lead drives hit detection. All assigned microphones are captured together so a cell remains a phase-aligned event across the slots. Monitor the physical input meter and recording progress rather than using playback gain as an input-gain control.

Understand chronological review

A new LIVE recording first fills a chronological capture review, top to bottom through the columns. These positions are recording order, not final velocity assignments. Stable recording numbers help identify a particular take while reviewing.

Remiq does not commit the final velocity sorting on the first recorded hit. You can inspect and repair the capture set before ACCEPT & DISTRIBUTE. This separates performance review from final library organization.

Pause and inspect

PAUSE lets the current tail finish, then suspends capture. CONTINUE resumes. Use the paused state to audition recordings and inspect their waveform without adding unintended hits.

STOP exits the active capture view while preserving its recordings and review state. REC reopens or resumes that work. Stopping is not the same as accepting and distributing the matrix.

An unfinished review blocks operations that require a finished library, including export and source-mode changes. Complete or deliberately clear the review before moving to another source.

Retake, delete and undo

Select a recording and use RETAKE ONE CELL to replace only that take. RETAKE FROM HERE replaces the chosen recording and the following review range. Verify the frozen replacement range before continuing capture.

Existing recordings remain until a replacement is accepted. A pause or an unsuccessful hit therefore does not immediately destroy the take you intended to improve.

DELETE removes the selected recording and compacts the chronological review while retaining the stable identities of the remaining takes. Deleting also cancels an active retake range.

UNDO reverses supported review actions, including accepted hits, replacements and deletions, within the current session. There is no general redo/history browser. Save a project when you need a durable checkpoint.

Accept and distribute

When the target number of recordings is present and no retake is pending, use ACCEPT & DISTRIBUTE. Remiq sorts the reviewed takes into the velocity/RR library using the lead dynamics and keeps aligned microphone hits together.

Listen to the resulting quietest and loudest columns, then check the alternates within each column. Accepting ends chronological review and clears its review undo history; it is not a reversible switch back to the original review screen.

Add recordings or repair the library

If a distributed LIVE matrix is enlarged, existing cells remain stable while REC fills the new empty positions. On acceptance, the complete collected set can be distributed again. Reducing dimensions must not be used to silently discard recorded cells.

For a localized repair in an already distributed matrix, use punch-in rather than restarting capture review. See chapter 9 for target selection, acceptance feedback and neighbouring-layer constraints.

Save the accepted library as a .remiq project before broad trimming, Dynamics changes or export.

7. IMPORT STEMS: analyse before committing

Prepare synchronized recordings

Use one continuous mono or stereo file per microphone or instrument output. All stems must describe the same performances on a shared timeline. Export them from the same start point; do not independently trim away leading silence from each microphone.

The file selector supports WAV/WAVE, AIFF, FLAC, OGG, MP3 and M4A sources where supported by the installed reader. Prefer lossless WAV or AIFF for production work. Choose no more than ten files; a mono or stereo file occupies one slot.

Select IMPORT in the header and choose all synchronized stems together. You can also drag one or more supported audio files onto the Remiq window; the application switches to IMPORT STEMS and opens the same guarded analysis workflow. For multiple files, choose the lead stem from the following menu. Choose a clear attack signal, usually a close microphone, rather than the loudest ambient track.

Read IMPORT ANALYSIS

Remiq first analyses the sources without replacing the current library. The review shows the lead waveform, detected hits, proposed V×RR matrix, number of EXTRA hits and a confidence indication.

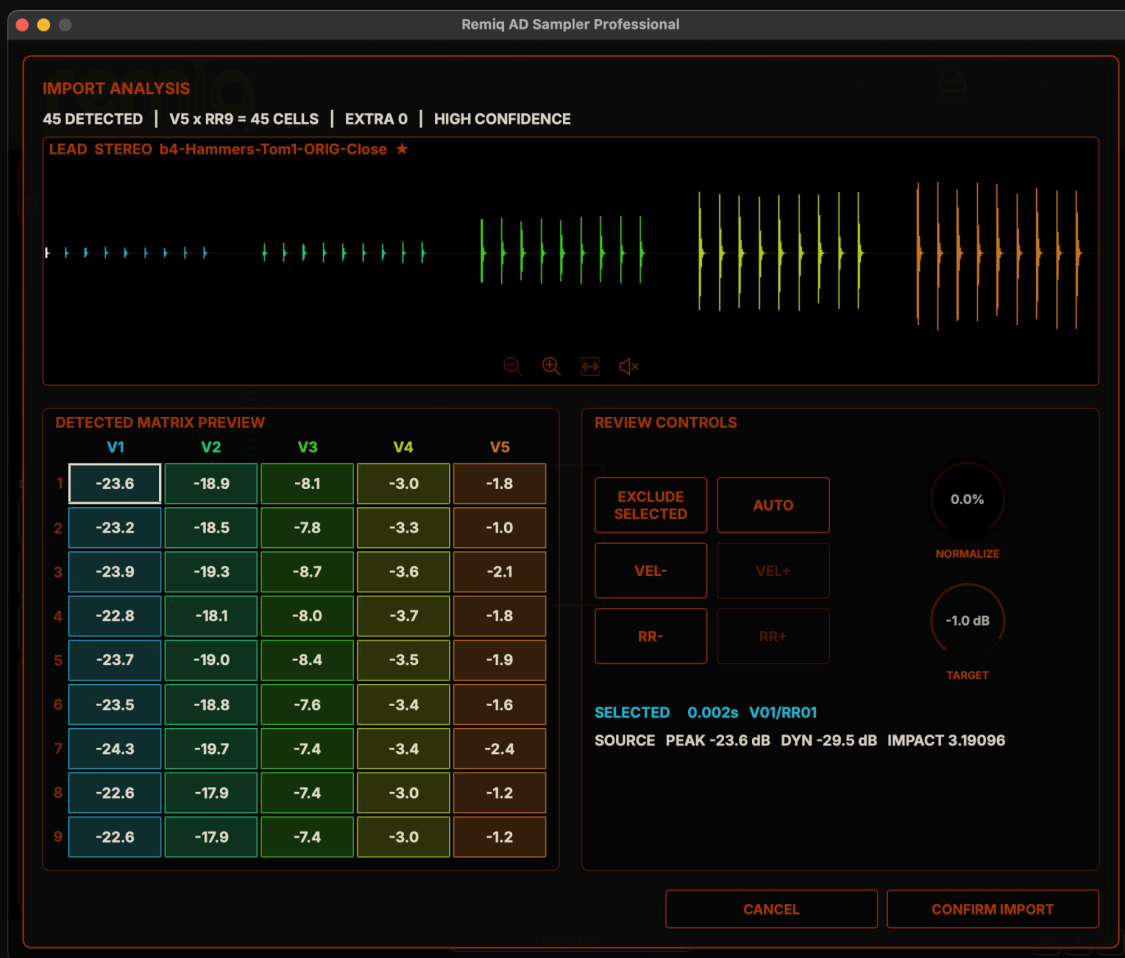


Figure 3. *IMPORT ANALYSIS* of the example stems: 45 detected hits produce five velocity layers and nine round robins.

Velocity colours link timeline hits to matrix columns. Selecting a hit highlights the corresponding cell and displays its source time, peak, DYN and impact information. Greyed detections are excluded from the proposal.

The layer classifier uses peak level. DYN and impact measurements support interpretation and confidence; they are not a separate switch that silently replaces the velocity axis. RR order within a layer follows the source chronology.

Treat HIGH confidence as a useful indication, not a substitute for listening. LOW confidence calls for checking the recording, lead choice, exclusions and matrix dimensions.

Inspect and audition

Click a waveform hit or matrix cell to select it. Cmd/Ctrl-click adds or removes individual cells; Shift-click extends from the selection anchor. Drag from empty matrix space to box-select several cells. Waveform and matrix selection remain linked.

Use zoom out/in and FIT to change the timeline view. Wheel zoom follows the pointer; Shift-wheel pans the view. Zooming changes the inspection scale only.

To correct the proposed V×RR assignment, drag a selected matrix cell or group to a new location. A single-cell drop swaps the two samples. A group keeps its shape while displaced samples fill the vacated cells. The animated preview shows the pending destination; an invalid drop returns the selection without changing assignments. Cmd/Ctrl+Z undoes recent assignment changes.

Enable the audition control, then click a hit or cell to hear it. Space retriggers the selected preview. Import-review audition uses the lead preview; use the imported matrix later to evaluate the full microphone balance.

Exclude unwanted detections

Select a false trigger, unwanted performance or extra noise event and choose EXCLUDE SELECTED. Delete, Backspace or X provides the same exclude/restore workflow. Use RESTORE for a selected excluded hit when you change your mind.

Each exclusion or restoration recalculates the proposal. Watch the detected/usable count, dimensions and EXTRA count after every change. Exclusion changes the import selection, not the original file on disk.

Choose velocity and RR dimensions

AUTO proposes a complete rectangular matrix from the usable detections. VEL−/VEL+ and RR−/RR+ let you review alternatives when the proposal differs from your intended library. Controls become unavailable when a further change would be invalid.

A 5×9 matrix needs 45 accepted hits. If fewer suitable hits remain, reduce a dimension or restore a valid hit. EXTRA denotes usable detections not assigned to the current rectangle; it is not an extra RR hidden outside the grid.

Inspect each column for a consistent dynamic level, then audition its alternatives. Avoid forcing an apparent musical layer structure onto a recording whose peaks were already flattened by compression or normalization.

Normalize during import

NORMALIZE blends a per-velocity-layer gain correction from 0% to 100%, in 10% steps. TARGET sets the reference peak from -12 to 0 dBFS.

The correction is calculated using the loudest trimmed peak across the aligned stems in that layer. One layer correction is shared across its round robins and microphone channels, preserving the internal RR differences and microphone balance.

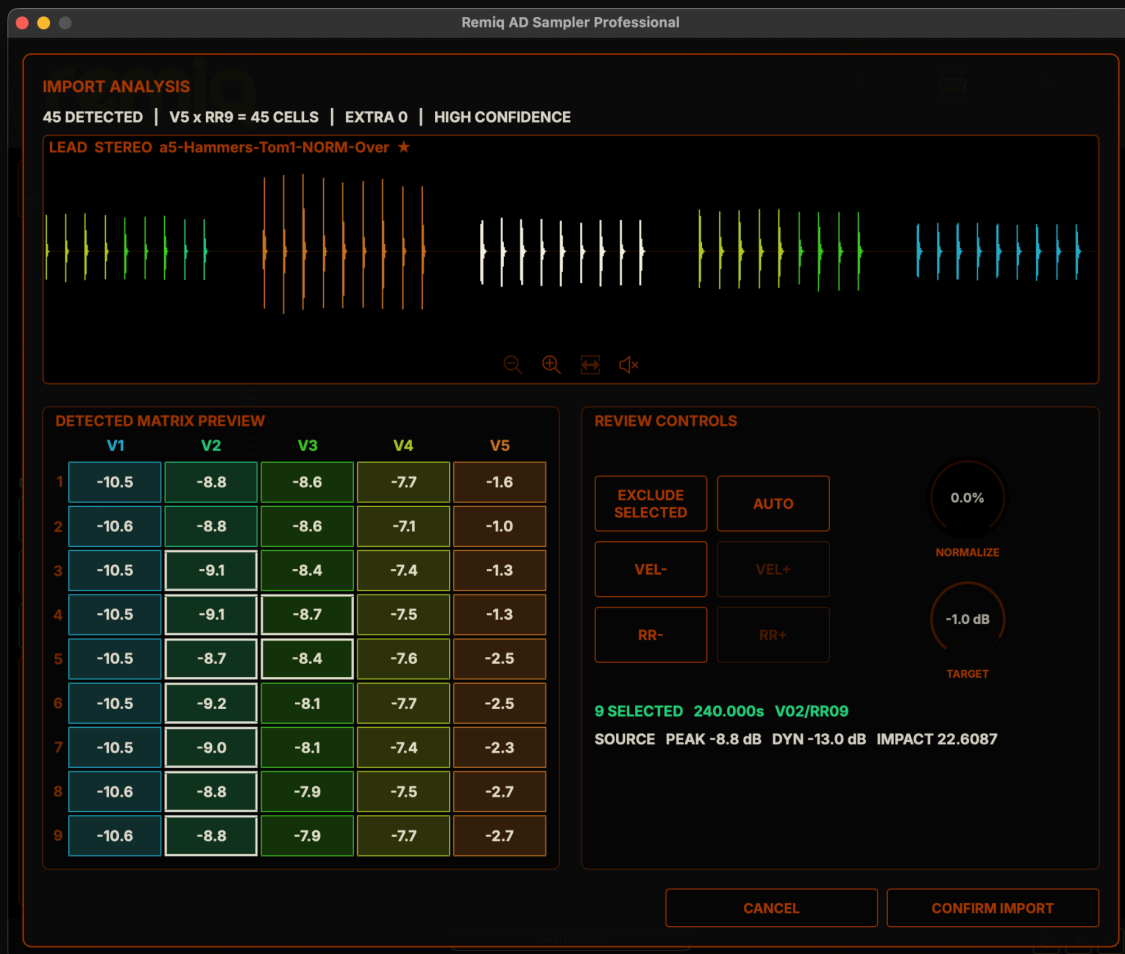


Figure 4. At 50% normalization, the review shows the proposed waveform and the selected hit's normalized peak and gain.

At 0%, the source level structure is retained. Increasing the amount brings the layers toward the target; 100% can reduce the level contrast between velocity layers even though their timbral differences remain. Audition before committing. This is gain adjustment, not transient compression.

Confirm or cancel

CONFIRM IMPORT commits the reviewed assignments and processing to the main matrix. The application checks that the source files still match the analysed material. Do not replace or edit those files between review and confirmation.

CANCEL or Escape leaves the previous library intact. If a source changed, cancel and analyse it again rather than assuming that the old cell assignments still apply.

After confirmation, review all microphones, names and source formats. The imported dimensions and retrigger behaviour are controlled by the import result. Use Waveform and Dynamics for subsequent editing, then save a .remiq project.

8. VE / INSTR: sample a virtual instrument

What this mode does

INSTR hosts one VST3 instrument in the standalone application. Remiq sends MIDI notes at defined velocities and repetitions, records the routed instrument outputs, and places the results in the velocity/RR matrix.

Unlike LIVE classification, the MIDI sampling schedule determines the intended layers and repetitions. The sound still depends on the instrument: its own velocity mapping, round robins, randomization, effects and release behaviour remain part of the result.

Select and prepare the instrument

Select INSTR in the header and open VIRTUAL INSTRUMENT SETUP. Choose the installed VST3 instrument. Use RESCAN if a newly installed instrument is missing.

Open PLUGIN UI to load the desired kit, articulation or preset. Wait for its samples to finish loading. Complete any third-party authorization there, and make sure the instrument can produce sound before starting a long sampling job.



Figure 5. Current Virtual Instrument Setup and its principal control groups.

Remiq hosts one instance for all routed outputs. Enable additional buses in the instrument's own interface first, then assign each required output to SL1–SL10. NONE leaves a slot unassigned. Check whether each output is mono or stereo. Each assigned slot has an output level meter with a held numerical peak, allowing you to identify clipping or a signal that is too quiet before sampling.

Avoid unintentionally recording both a master mix and the same microphones again into a combined export. Separate routed stems are useful for later balancing; the master alone is useful for sampling a finished instrument sound.

Select notes and detect playable keys

Set CH from 1 to 16 so that it matches the instrument. MIDI note numbers remain the unambiguous reference when different instruments use different octave naming conventions.

Click a key to select it. Cmd/Ctrl-click toggles separate keys in the selection, and Shift-click selects a continuous range. Clicking non-interactive space outside the keyboard clears the selection and returns the VV/RR graph to global editing. Keys are outline-only before detection; included keys are filled, and the current selection uses a separate light outline.

DETECT KEYS silently scans the MIDI keyboard, identifies notes that produce audio and finds usable velocity floors. The scan mutes monitoring. Run it again after changing presets, articulations or key mapping. Detection is a starting point rather than an irreversible map: select one key or a group, then use INCLUDE to force a note into the sampling plan or EXCLUDE to remove a false detection. Manual corrections and per-note settings remain intact after another detection pass.

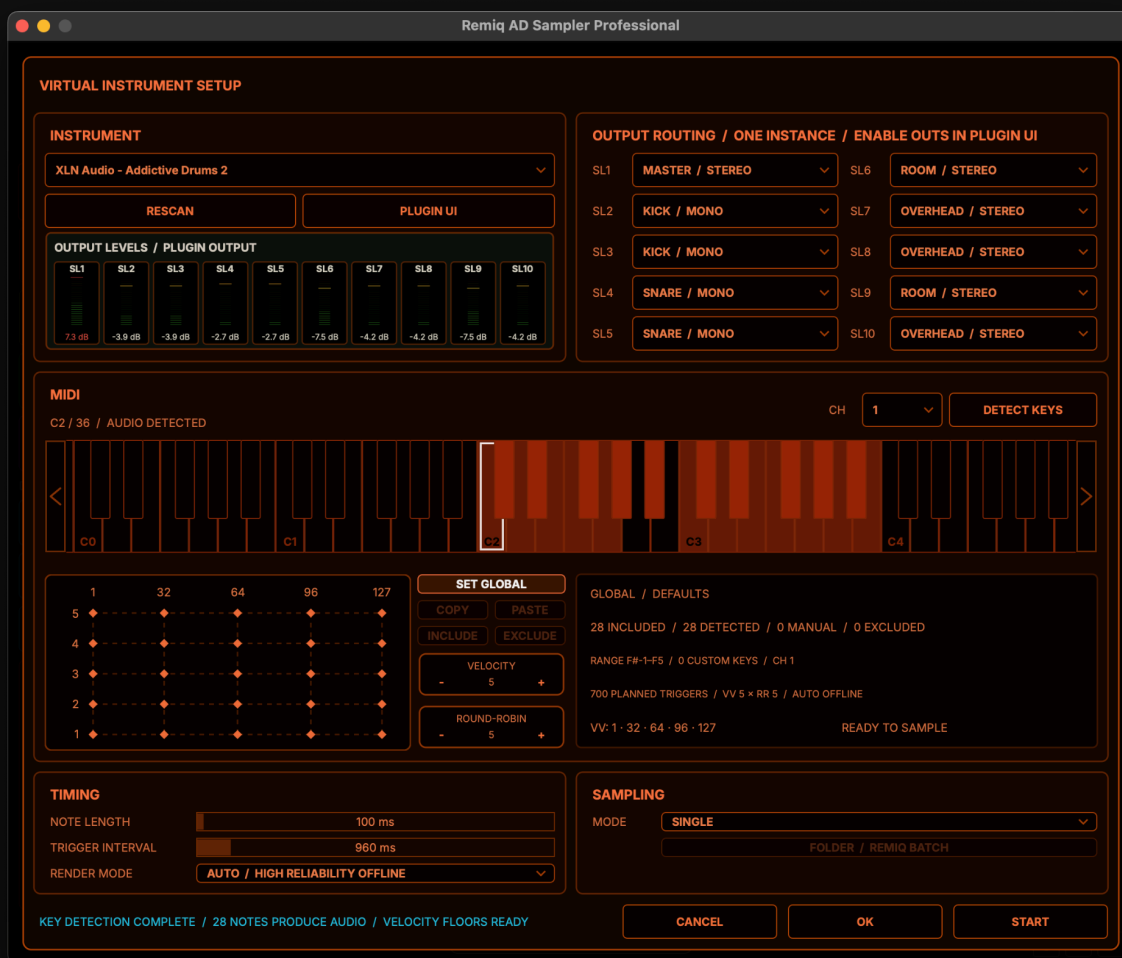


Figure 6. Detection results can be corrected manually before sampling.

Audition the hosted instrument by clicking or dragging across the on-screen keyboard. Every newly entered key plays in sequence; its velocity is derived from the pointer height and that key's resolved velocity map. The keyboard scrolls horizontally with a two-finger trackpad gesture, mouse wheel, right-button drag or the side arrows.

You can also play from an attached MIDI keyboard; incoming notes highlight the corresponding on-screen keys. The computer keyboard can trigger notes as well, with Z and X moving its playing octave down and up. If a key is silent, inspect the instrument, MIDI channel, velocity map and routed bus before compensating with output gain.

Define the sampling matrix

The VV/RR graph defines the exact MIDI sampling grid. Velocity points run left to right from 1 to 127, and Round Robin rows run bottom to top. The VELOCITY and ROUND-ROBIN minus/plus controls set each dimension from 1 to 12. Drag a velocity column to set its exact trigger value; double-click a moved point to return it to its even position.

For example, five velocity points and five repetitions produce 25 scheduled hits for one note. The default five-point map is distributed evenly across the MIDI range. When the point count changes, the endpoints and manually moved points are preserved where possible while new points are placed in the available gaps. More points capture finer timbral changes; more repetitions capture more alternatives only if the instrument actually varies repeated notes.

With no key selected, edits change the global map. Selecting a key or group allows a local VV/RR override. SET GLOBAL removes the override and restores inheritance. COPY takes the resolved VV/RR settings from one selected key; PASTE applies them to one or many selected keys without changing inclusion. Option-drag provides the same settings-copy workflow between keys.

The information block summarizes included, detected, manually included, excluded and custom keys; the active note range and MIDI channel; planned trigger count; VV/RR dimensions; render mode; exact velocities; and warnings such as included keys with no detected audio or points below the detected audible floor.



VV/RR graph with uneven custom velocity points and a selected key using an individual override.

Alternating notes within one matrix

Select multiple keys with Cmd/Ctrl or Shift to alternate them by RR rather than play a chord. Up to twelve notes can participate. The selected notes are ordered by MIDI number and cycled through successive repetitions; RR count cannot be smaller than the number of selected notes.

For two selected notes and four RR rows, the note sequence is A, B, A, B at each velocity. This is useful for matched left/right hand articulations. Choose notes that belong together as alternatives: unrelated instruments would become alternating sounds inside one library.

Audition the selected notes from the on-screen, computer or external MIDI keyboard before sampling. To produce a separate exported instrument for every key, use BATCH instead; ALTERNATE combines selected notes as successive alternatives inside one matrix.

Do not expect repeated captures of a deterministic instrument to create genuinely different round robins. Decide whether the instrument's own round-robin engine, humanization or modulation should be active before sampling.

A populated matrix can lock dimension controls. Start a fresh appropriate matrix rather than assuming that changing a setup value will safely reshape existing samples.

Set note length and spacing

NOTE LENGTH controls the duration from MIDI note-on to note-off, from 10 to 5000 ms. It is not simply the exported audio length: the instrument may continue sounding after note-off.

TRIGGER INTERVAL sets spacing between notes, from 20 to 10000 ms. It is constrained to exceed NOTE LENGTH by at least 10 ms. Allow enough time for the previous release and effects to decay; closely spaced events can contaminate the following hit.

Every run performs its calibration/pre-run automatically. Test-note audition is audible; key detection and offline rendering are silent. There is no separate manual calibration switch that you need to enable before every INSTR run.

Short note lengths suit many one-shot drums, but instruments with gated or sustained envelopes need a deliberate choice. Test the quietest and loudest velocities, because their useful tails may differ.

Choose a render mode

AUTO / HIGH RELIABILITY OFFLINE is the first choice for compatible instruments and can use the supported reliability/fallback behaviour. OFFLINE requests accelerated rendering.

REALTIME records at normal elapsed time for instruments that do not behave correctly offline.

Compare a short test matrix with the instrument's normal playback before launching a large batch. An instrument's streaming, synchronization or internal random state can affect offline behaviour; choosing REALTIME is appropriate when the result differs.

Sample one selection

Choose SINGLE to sample the current note using its resolved settings. Choose ALTERNATE to cycle the selected notes in ascending pitch order across the RR rows; this is useful for matched left/right articulations. Choose BATCH to sample each included key as a separate instrument. SINGLE is the default mode. Use OK to keep setup without starting, START to begin, or CANCEL to discard the staged setup changes.

Watch the progress display through preparation, sampling and processing. When complete, inspect the scheduled matrix, audition several velocity layers and check all routed slots.



Figure 7. A completed 5x5 virtual-instrument matrix, with measured levels and radial waveform previews.

If the softest scheduled velocity produces no usable audio, raise the minimum velocity or use the detected floor. A complete sounding matrix is more useful than a nominal range containing silent cells.

Batch all keys or a range

In BATCH mode, the bracket below the keyboard limits processing to included keys within the selected range; drag its ends to choose the intended span. INCLUDE and EXCLUDE can edit one selected key or an entire Cmd/Ctrl/Shift selection before the batch begins.

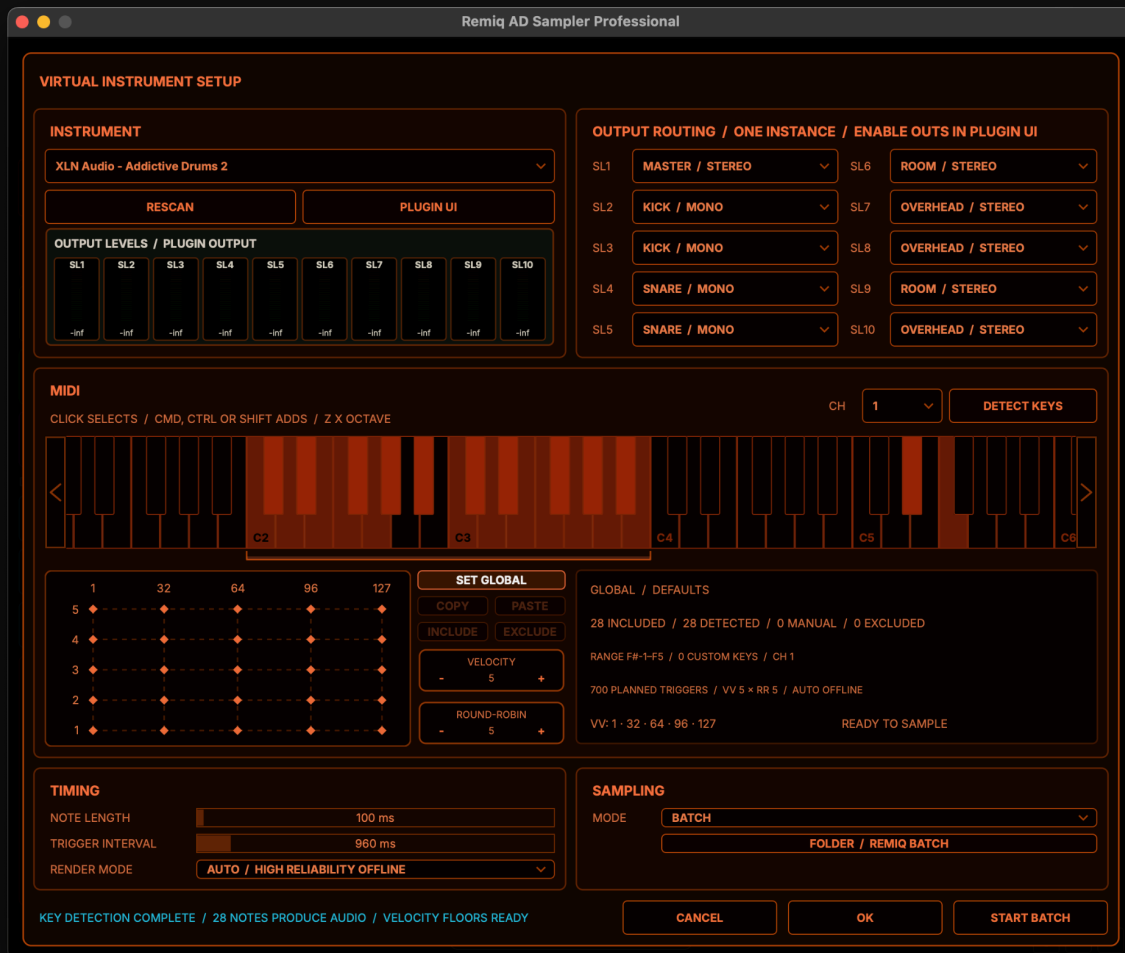


Figure 8. BATCH processes the included keys inside the selected range.

Choose one destination with FOLDER before START BATCH. Check the summary count, routes, timing and matrix dimensions. Batch replaces the working matrix for each note; save or export any existing library before accepting the replacement warning.

Batch uses the detected key information and can retry an incomplete result with a higher usable minimum velocity. Review the result rather than assuming that every preset responds down to MIDI velocity 1.

Review and name every instrument

After each note is sampled, BATCH REVIEW presents the result for audition and naming. PLAY/STOP here controls the review playback. Enter a meaningful instrument name; SAVE & NEXT becomes available when naming requirements are satisfied.



Figure 9. Batch review pauses for listening and a name before SAVE & NEXT.

SAVE & NEXT exports that instrument and proceeds to the next key. Each instrument gets its own output folder; the batch retains the common export destination and avoids silently overwriting previously saved instruments.

Use names that identify the actual articulation, such as Kick, Snare Rim or HiHat Open. MIDI note numbers are helpful secondary identifiers when several similar articulations are present.

Pause, resume or cancel

During processing, PAUSE requests a safe stop. Escape from the review opens the paused-batch choice. If an export is already being written, allow that operation to reach its safe boundary.

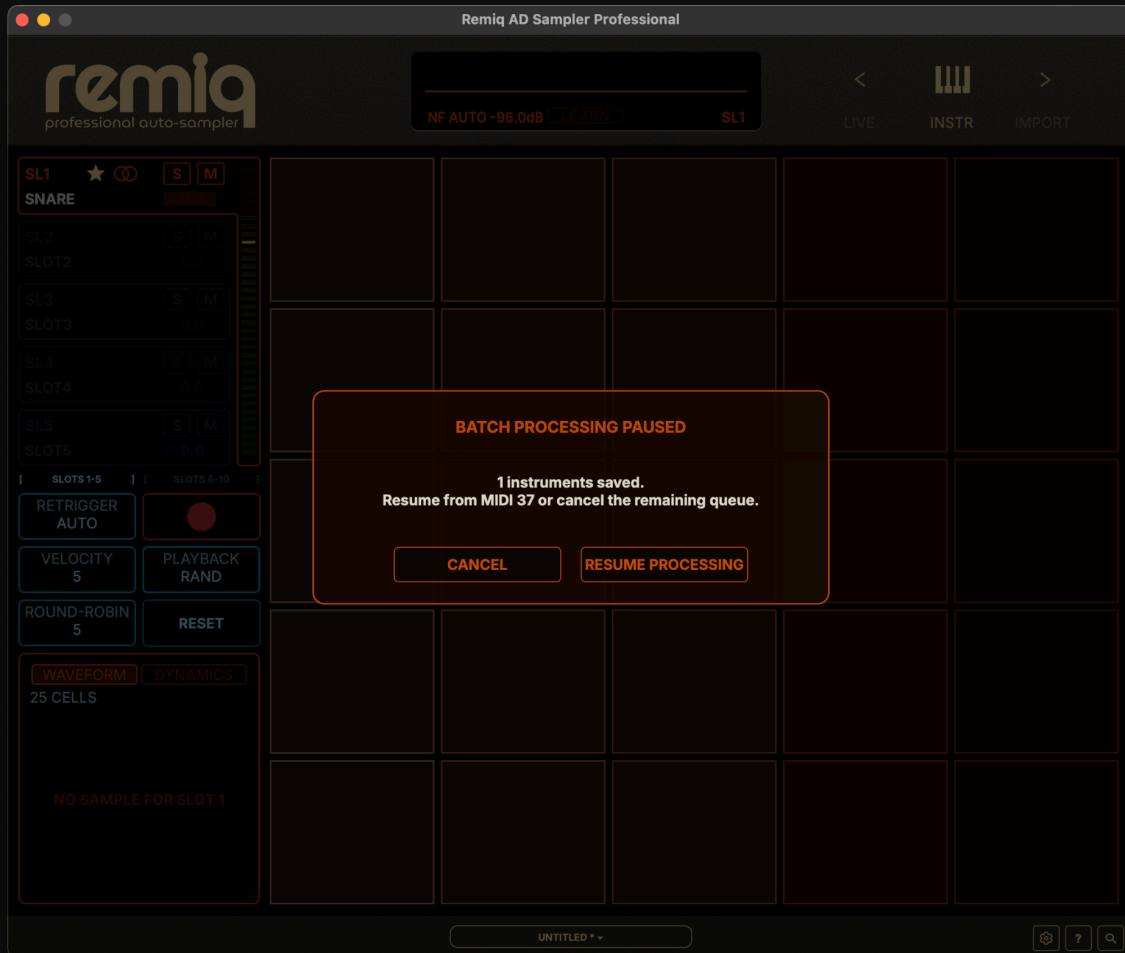


Figure 10. The paused-batch dialogue reports completed instruments and the pending MIDI note.

RESUME PROCESSING continues from the pending note. CANCEL ends the remaining queue, keeps the already saved instrument folders and clears the unfinished batch work. It does not erase the completed exports.

Save a .remiq checkpoint when you need to continue later. Reopening restores the saved state without automatically generating MIDI, recording or playing. The original VST3 instrument and its library must be available to create new captures.

9. Punch-in: replace selected LIVE cells

When to use punch-in

Punch-in replaces selected cells in an already distributed LIVE matrix. It is useful for an unwanted stick click, an inconsistent alternate or a poorly played dynamic layer. It preserves the surrounding matrix rather than redistributing the entire library.



Select the velocity/RR range to replace, then start recording and confirm the overwrite choice. Check the selection before accepting: replacement affects the aligned microphones for those hits.

Follow the acceptance window

The bright range is the actual acceptance window for the active velocity column. A dimmer recommendation provides context. The latest-hit marker and SOFTER/HARDER feedback help the performer move into the required range.

For a partial-column selection, the target remains constrained by the existing column. A full-column replacement offers a broader target adjustment while paused. Keep the selected target appropriate to the neighbouring layers.

Neighbouring RR extremes limit the legal replacement range. If the interface reports a neighbouring-RR conflict, there is no usable separation for the selected target. Correct the conflicting dynamics or choose an appropriate replacement range rather than repeatedly playing harder.

Pause, stop and finish

PAUSE allows the current hit to finish and suspends capture; CONTINUE resumes. STOP exits punch-in after the current hit while retaining completed replacements. Finishing the selected region exits punch-in automatically.

Replacement does not reshuffle untouched cells. New punch-in audio starts without a carried-over Dynamics gain correction for that replacement, so review the affected layer again before exporting.

Save the project after the repair. Reopening a saved punch state keeps it paused; it does not arm recording without your action.

10. Review and playback

Click a populated matrix cell to audition an aligned hit. The selected slot determines the displayed waveform and cell values; the audible microphone combination follows gain, polarity, Mute and Solo.

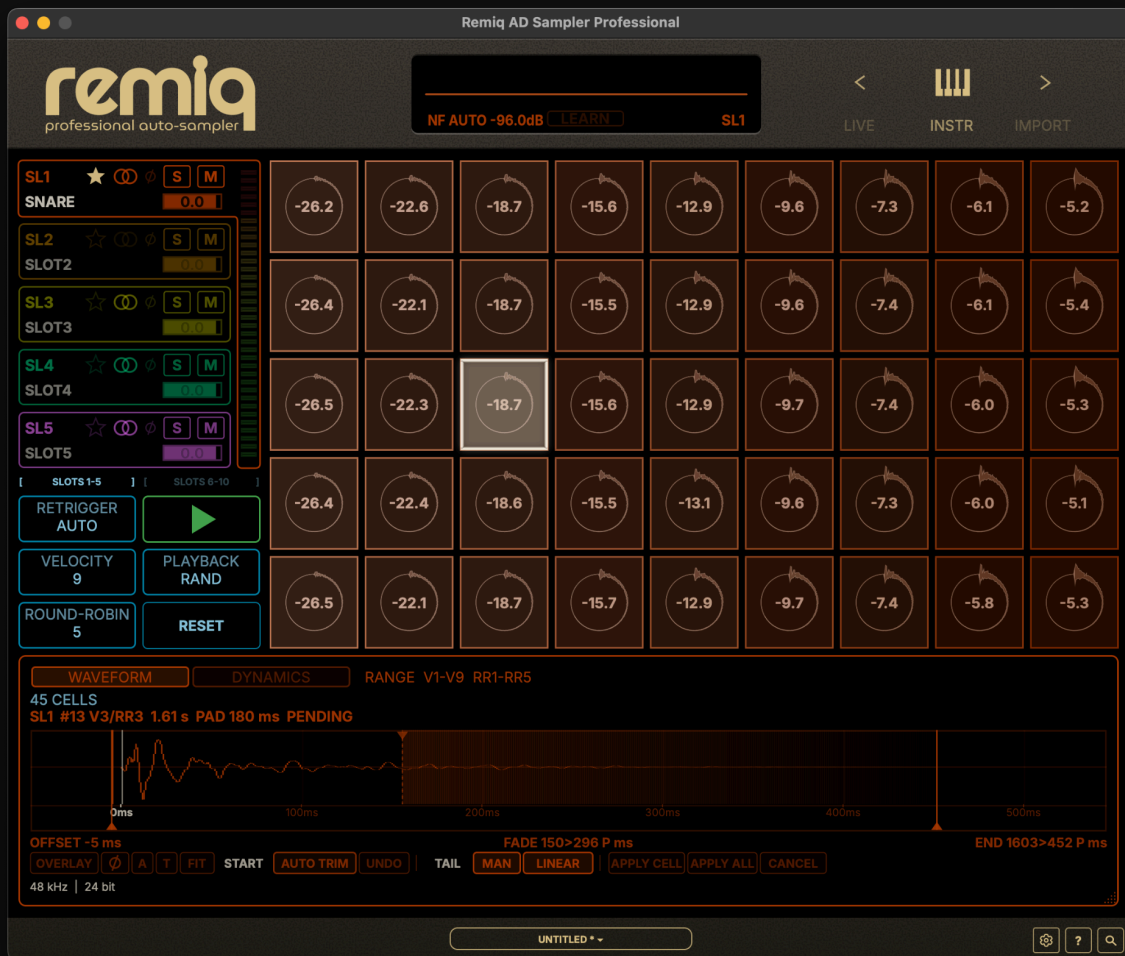


Figure 11. An imported 5x9 matrix with several microphone stems and waveform overlay.

Use the play control or Space for repeated playback. Click PLAYBACK to cycle RAND, VV and RR. RAND chooses a new random round robin per velocity; VV steps through velocity layers; RR steps through alternate takes. The current mode is shown on the control. Use a predictable pass when checking adjacent velocities, then a varied pass to judge round-robin consistency.

Settings contains playback tempo from 40 to 300 BPM and the available 1/16 or 1/32 subdivision. These controls set the audition sequence, not the pitch or original recording tempo.

Use the matrix range controls to restrict the velocity columns and RR rows being reviewed. A focused range is helpful when comparing one dynamic layer or checking a repaired region. Restore the full range before a final library pass.

Listen at a sensible level, starting with the loudest layer to establish headroom. Then check soft attacks, repeated alternates, stereo stability and tails. Use Solo to isolate a microphone and the two slot banks to inspect all ten positions.

Preview and export are different checkpoints: pending trim changes and Dynamics proposals must be applied before they become the stored delivery audio.

11. Waveform, trimming and Dynamics

Inspect the selected hit

Click a matrix cell to select and audition it. WAVEFORM displays that hit for the selected slot, including its source-format information. Expand the lower panel using its corner grip when you need precise editing; the matrix makes room above it.

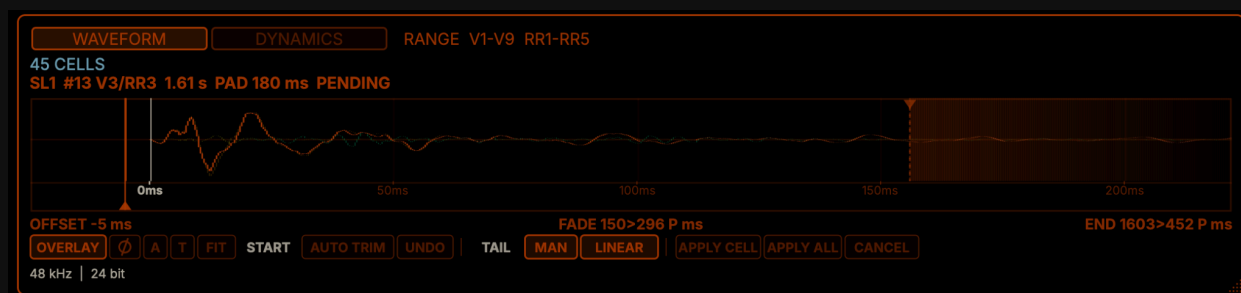


Figure 12. Expanded Waveform editor showing the attack, automatic end and fade region.

FIT displays the full retained source slice. A focuses on the attack around zero; T focuses on the tail/fade. Wheel zoom and horizontal navigation let you inspect details without changing the audio. Double-clicking the view restores a fitted view.

OVERLAY shows other populated slots against the selected slot, helping compare microphone timing and tails. Displaying a stereo waveform as a combined trace does not turn its audio into mono.

Start, end and fade

Start offset defines the common cut relative to the detected attack, keeping microphones aligned. Its range is -50 to $+20$ ms; the default is -5 ms. The lead controls the common attack offset. A negative offset preserves a little pre-attack material.

AUTO end uses the noise-related detection and end settings. MANUAL end lets you set an explicit end position. END THRESHOLD is the margin above the noise floor, from 0 to 36 dB (default $+6$ dB). END PAD adds 0 – 1000 ms after the detected end (default 180 ms). Inspect a quiet and a loud hit before applying global changes.

Fade length ranges from 10 to 1000 ms. LINEAR, SMOOTH and EXPO change the fade shape. Choose a fade that suppresses an abrupt ending without audibly shortening the useful decay.

Manual noise-floor adjustment is available over -96 to -10 dB. It changes processing assumptions; it does not remove background noise like a denoiser. Relearn or review it when input gain or microphone routing changes.

Pending edits and APPLY

Moving a marker or editing a processing value creates a pending change. Applied and pending positions are distinguished in the preview. Switching cells does not discard that cell's pending edits. Auto Trim is available for populated LIVE, IMPORT and Virtual Instrument matrices and preserves independent tail and fade settings where they remain valid.

APPLY CELL, APPLY ALL and CANCEL remain visible in the Waveform panel. They become active when START or TAIL edits are pending. APPLY CELL commits the selected cell; APPLY ALL transfers the edited parameters to the occupied matrix; CANCEL discards the current cell's draft without changing already committed audio. Test on one cell before applying a broad change.

Settings-level processing changes can also require APPLY. Until applied, stored playback/export audio remains at the committed state. Offline global reprocessing needs the source material or a collected project; LIVE rebuilding uses retained captures.

No trim control can recover audio that was never captured. If a long decay was cut off by the capture window or the next hit, make a new recording with more time between hits.

Read the Dynamics graph

DYNAMICS works on a complete distributed matrix and uses the lead to describe the velocity layers. It changes gain per hit consistently across the aligned slots, preserving their relative microphone balance and timing.

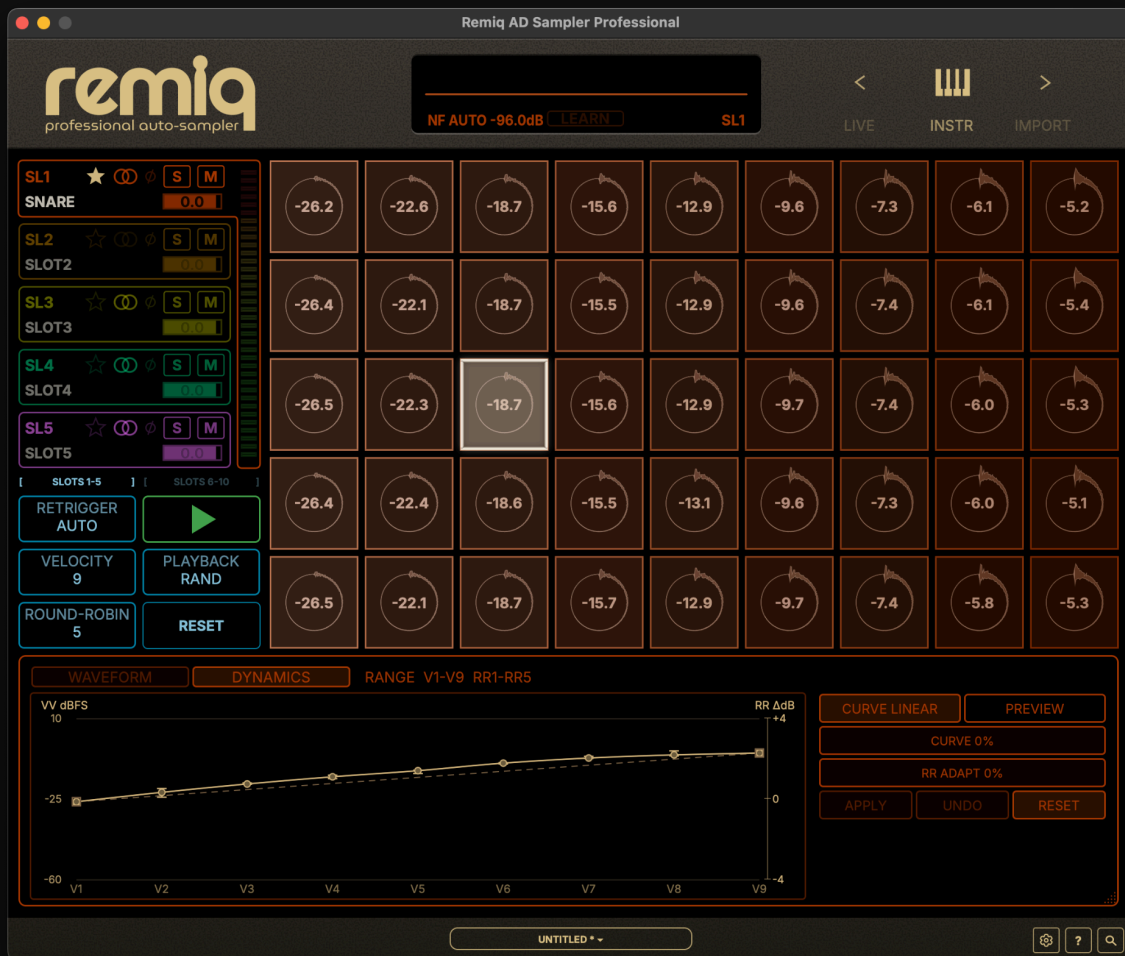


Figure 13. Dynamics proposal: the second matrix values and graph distinguish proposed levels from the committed audio.

The left scale shows velocity-layer level in dBFS. The right scale shows round-robin deviation around the layer. Median markers describe the layers; whiskers show the spread of their alternate takes.

Dim/filled graphics represent the current result, and brighter/hollow graphics represent the proposal. The reference curve is shown separately. Read the numeric values as well as the lines, especially when two layers nearly overlap.

Shape the layers and alternate takes

Choose LINEAR, EXP or LOG for the reference shape and adjust its end levels. CURVE controls how strongly the layer medians move toward that reference, from 0% unchanged to 100% of the proposed correction.

RR ADAPT reduces round-robin level spread within each column. At 0% the original spread is retained; at 100% the alternates approach the same layer level. Wider spreads respond more strongly. Use enough adaptation to improve consistency without removing useful natural variation.

This is a gain-balancing operation, not a compressor or an envelope shaper. It does not recreate missing velocity timbres. Corrections are derived from retained source information, so repeatedly applying the same target does not deliberately stack the same gain again.

Preview, apply, undo and reset

PREVIEW lets you audition proposed Dynamics and Punch relationships before committing them. Dashed neighbour boundaries and the SUGGESTED PREVIEW region distinguish the proposal from the committed result. Preview may remain available when a proposal contains an overlap, so you can judge it; availability of preview does not mean the proposal is safe to apply.

APPLY checks separation between neighbouring layers and peaks across all participating slots. A valid lead level alone is insufficient if a different microphone would clip. Resolve red overlap/conflict indications and the reported worst slot/cell before applying.

APPLY commits the pending Dynamics result and aligns a full-column Punch TARGET to the accepted SUGGESTED position. CANCEL restores the last applied controls without changing the committed audio. UNDO reverses committed Dynamics gain changes within the current editing session; RESET removes the Dynamics correction and resets its controls. Double-click the editable TARGET label or its white marker to return TARGET to the current committed SUGGESTED value. Save a project checkpoint before a substantial rebalancing pass.

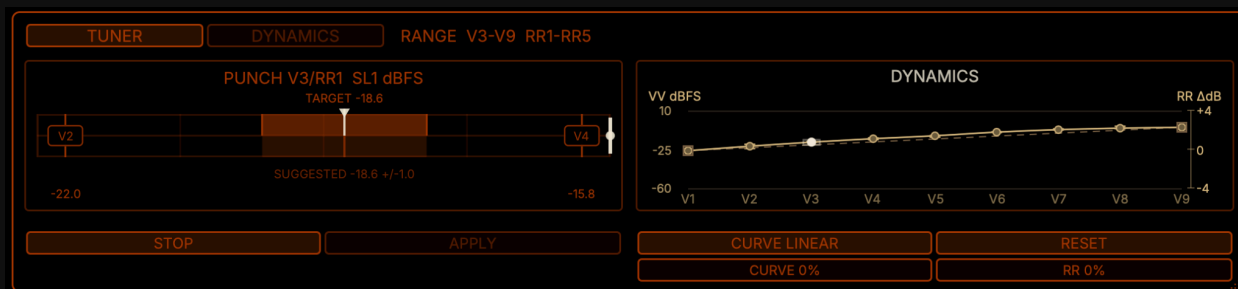


Figure 13a. Dynamics Tuner showing committed boundaries, dashed preview boundaries, TARGET, SUGGESTED PREVIEW, STOP, APPLY, CANCEL and RESET.

Dynamics preview is never the export source. Apply the result you want to deliver, turn preview off to verify the committed sound, then export.

12. Export and filename design

Prepare the library

Finish review and distribution before export. Listen to the matrix, apply intended Waveform and Dynamics edits, set slot gain/polarity and check Mute/Solo. The export dialogue explicitly reminds you that Dynamics preview is never exported.

Select EXPORT in the header and activate it. Choose sample rate, bit depth, format and output scope, then choose a destination. Keep exported libraries separate from original source recordings.



Figure 14. Export settings: file format, rate and the choice of separate active slots or a combined mix.

Formats and sample rate

WAV supports 16-, 24- and 32-bit output. AIFF supports 16- and 24-bit output. Choose a format supported by the destination sampler; 24-bit WAV is a practical interchange choice.

ORIGINAL uses the stored source rate. Explicit export rates include 44.1, 48, 88.2, 96, 176.4 and 192 kHz. Export rate is independent of the current audio-interface playback rate. Changing the output device does not require resampling your source files manually.

ACTIVE SLOTS and MIX

ACTIVE SLOTS writes the populated, unmuted participating slots separately. Solo overrides the normal selection; if multiple slots are soloed, those slots form the export selection. Check both slot banks before exporting.

MIX combines the same aligned cells using the selected slots and their current gains and polarity. This is useful for a ready-balanced multi-microphone instrument. Separate slots remain preferable when the recipient needs to remix microphones.

The exporter checks the resulting peaks, including resampling. If headroom is required, it applies a shared adjustment rather than independently normalizing every hit, preserving relative dynamics and microphone balance.

RTI for Retrig

Choose RTI (RETRIG) to package one complete mixed articulation for a Retrig slot. RTI uses PCM 24-bit audio and MIX; separate Active Slots output is not the RTI model. Mute and Solo choose the microphones, and applied processing and gains are included.

Choose RTM (MULTITRACK) when the instrument should retain its microphone stems for Retrig's internal MIC MIXER. RTM includes every enabled microphone that contains audio, even when it is muted; Solo does not remove stems. It stores the applied matrix audio together with each microphone's output gain, polarity and mute state as the initial mixer settings. Use consistent microphone layouts across the matrix.



Figure 15. RTI creates a mixed Retrig instrument; RTM preserves a multitrack microphone layout.

Keep the full velocity/RR matrix complete before creating an RTI. The file carries the instrument's authored matrix and velocity information. Use an activated compatible Retrig installation to load it; an exported RTI is not a substitute for the Retrig application license.

Build filenames in Settings

The token-based naming editor assembles the filename from ordered fields. Use the preview to check the result before exporting. A useful pattern combines INSTRUMENT, SLOT NAME, velocity and round-robin identifiers, separated by underscores.

Velocity and RR token variants control zero padding: V1 and V01, or RR1 and RR01. Select the variant you want rather than adding a second copy of the same field.

Other available fields include MIDI VELOCITY, INDEX, SAMPLE RATE, PEAK, DATE and channel-format information. MIDI VELOCITY describes the layer's mapped MIDI boundary; it is not the measured dB peak. INDEX provides a unique sequence number.

Add custom text when needed. Double-click an existing custom-text token to edit it, confirm the update, or cancel to retain its previous text. Separators and custom fields can be combined with the standard tokens.

Use unique names for instruments and slots. Check the collision indication and generated preview; do not rely on accidental operating-system overwrite behaviour. Exported name collisions are handled with safe numbering.

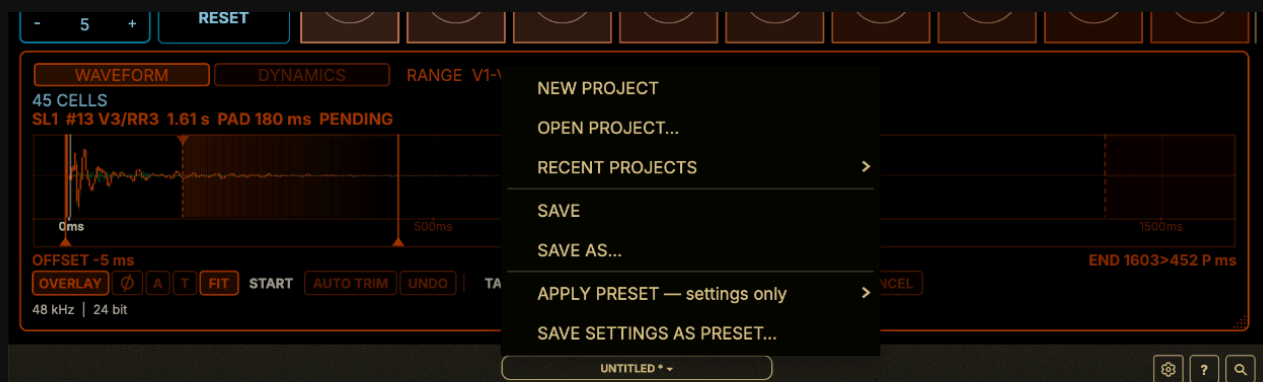
Batch export folders

VE batch sampling exports each accepted instrument into its own instrument folder under the chosen batch destination. Separate slot folders and MIX keep microphone exports organised. The instrument name is included so one note's files do not silently replace another note's files.

After an export, inspect a few files in the receiving sampler: channel layout, attack, tail, layer order and alternate takes. Keep the .remiq project alongside your delivery archive as an editable master, not inside an RTI-only workflow.

13. Projects, presets and starting again

Save an editable project



Open the project menu in the bottom centre and choose SAVE or SAVE AS. Remiq projects use the .remiq extension. The project-name asterisk marks unsaved changes. In the Standalone application, you can also drag a single .remiq file from Finder onto the window to open it through the same unsaved-change and validation workflow.

A project collects the audio needed to restore the session: processed samples, retained source slices and imported source material, together with slot configuration, matrix assignments, names

and processing state. Use a project for continuing work or moving it to another computer; a WAV export alone is not an editable session.

Projects also preserve pending cell edits, applied and pending Dynamics settings, interface views and relevant virtual-instrument configuration. A saved LIVE review or punch state returns paused. A saved batch checkpoint does not begin processing automatically.

When saving during capture, allow the current hit to finish and the application to reach a safe checkpoint. Wait for active processing to complete. Saving is deliberate; do not rely on an automatic recovery copy.

Open and switch projects

Use OPEN or RECENT in the same menu. If the current project has changes, choose Save, Don't Save or Cancel. Opening restores the session without starting playback, recording or a batch.

Collected audio makes the project independent of the original stem path for supported restoration and processing. Third-party instruments, their libraries and their licenses must still be installed separately. Captured samples can remain usable even when the generating instrument is unavailable.

Projects from older supported versions can be read by the current application. A project saved with newer features may not open in an older build; keep a backup before exchanging projects between versions.

Settings presets

SAVE SETTINGS AS PRESET stores reusable configuration, not a complete recorded library. APPLY PRESET loads those settings into the current work. Existing captured audio and mapping are retained; processing changes may need APPLY before they affect the stored samples.

Use a preset for a repeatable recording setup, and a .remiq project for the actual session. Name presets by interface/microphone arrangement or intended workflow rather than by a single recorded take.

Clear or reset

CLEAR MATRIX removes captured cells while retaining the working configuration. Save the current project first if the recordings may be needed again.

RESET ALL in the main reset dialogue clears the working session and restores its defaults while preserving UI scale. RESET DEFAULTS inside Settings resets the relevant settings controls. Read the dialogue before confirming; these commands have different scopes.

NEW PROJECT starts a fresh session through the project menu and offers the unsaved-change choice. After export, use NEW SESSION only when you are ready to clear the current library. Exporting files does not replace saving the editable project.

14. Interface scale, help and About

Use the scale control at the bottom right to select an available interface size. The application fits supported sizes to the screen. Choose a scale at which small controls and waveform detail remain readable.

The ? button enables contextual help. Hover over a control briefly to see its purpose; move away to dismiss the hint. Tooltips are especially useful for the waveform tools, Dynamics preview, batch range and slot routing.

Click the Remiq logo to open About and licensing information. Use this panel to verify the product and version when reporting a problem. Avoid including a full license key or machine-specific licensing details in a public screenshot.

This guide describes Remiq AD Sampler Professional 0.3.5 in the macOS standalone application. The hosted VST3 instrument workflow described here is the standalone INSTR workflow; it must not be confused with the separate ordinary Remiq product.

15. Troubleshooting

REC is unavailable or no hits are captured

Choose LIVE, assign a physical input to an enabled slot and make that slot the lead. Confirm that its meter responds. Learn the noise floor in silence. Check that capture, import, export or a modal setup window is not already active.

If the input meter is silent, check the interface, operating-system microphone permission and Settings input assignment. Raising playback gain does not repair an input-routing problem.

One hit is detected more than once

Increase RETRIGGER enough to ignore secondary transients and ringing. Do not make it so long that it suppresses the next intended hit. Leave space between performances and learn the noise floor with the same gain and microphone arrangement used for recording.

Quiet hits are missing

Check the lead microphone and learned noise floor. A room microphone may be less reliable as a lead than a close microphone. Avoid learning while someone is playing. In import review, inspect the timeline and confidence before accepting the proposed matrix.

Import reports LOW confidence or unexpected dimensions

Inspect the lead waveform for bleed, overlapping performances, clipped peaks, noise or inconsistent playing. Audition questionable detections, exclude unwanted hits and adjust VEL/RR to a complete rectangular matrix. AUTO is a proposal, not proof of the intended musical layers.

A normalized or heavily compressed source may no longer preserve its original velocity ordering. Remiq cannot reconstruct information removed from the recording. DYN and impact information assist review; they do not override the peak-based layer assignment.

The source changed after analysis

Do not edit, move or replace stems while the IMPORT ANALYSIS window is open. Cancel and analyse the final files again. Confirmation checks source consistency before importing the reviewed assignments.

Playback is silent

Check the selected output device and channel pair, MUTE OUTPUT, slot Mute/Solo, gain and whether cells contain audio. LIVE MONITOR controls direct physical-input monitoring; it is not the switch for playing recorded samples.

A tail or attack is cut off

Inspect the cell in the expanded Waveform editor. Review start offset, AUTO/MANUAL end, noise floor, end threshold, end pad and fade. Apply the correction to that cell first. If the source slice never contained the missing audio, record or import it again with suitable capture timing.

Dynamics cannot be applied

Read the status and highlighted layer/RR values. Adjacent velocity layers must remain separated, and no participating microphone may clip. Reduce the curve change or reference level, or increase RR adaptation where appropriate. A lead can look safe while a different slot exceeds the limit.

A punch-in hit is rejected

Watch SOFTER/HARDER feedback against the bright acceptance range. Check that the intended cells and column are selected. A neighbouring-layer conflict means the available RR ranges leave no valid target; correct the source dynamics or selection rather than forcing a replacement into the wrong layer.

The virtual instrument is absent or silent

Use RESCAN after installing a VST3 instrument. Load its own sounds and complete any activation in PLUGIN UI. Test the MIDI note and channel, then check output routing. Enable additional outputs in the instrument before assigning them to Remiq slots.

An instrument may expose names for silent keys, or produce sound on unnamed keys. Run DETECT KEYS after changing the preset, then audition from the on-screen, computer or external MIDI keyboard. Use INCLUDE or EXCLUDE to correct the map. If low velocities are silent, move the affected velocity points above the detected audible floor.

Offline sampling differs from the instrument

Try AUTO first; if the instrument does not behave reliably offline, select REALTIME. Allow enough trigger interval for its release and effects. Randomized round robins, modulation, humanization and tempo-synced effects belong to the instrument and can change repeated renders.

Batch stopped or a saved project will not resume automatically

Opening a project never starts recording or playback. Inspect the restored state and resume deliberately. Finished batch exports remain on disk; cancelling the remainder discards the unfinished queue. In a paused batch, RESUME PROCESSING returns to the pending MIDI note.

Export sounds different from the preview

Export uses applied audio. Dynamics PREVIEW and pending trim changes are not included until applied. Check Active Slots/MIX, Solo/Mute, gain, polarity, output format and rate. A shared headroom adjustment may reduce exported levels to prevent clipping while preserving relative balance.

A project opens without its virtual instrument

Captured audio remains available in the project. Install the required instrument, library and license separately to continue generating new samples. A .remiq project does not bundle third-party plug-in binaries or sample libraries.

16. Reference and operating limits

Matrix and audio

Remiq Professional provides ten capture slots, shown in two banks. A slot can contain a mono or stereo microphone stem or instrument output. Velocity columns represent dynamic layers; round-robin rows represent alternate recordings. A cell is one aligned hit across the participating slots.

The supported matrix ranges from 1 to 12 velocity columns and 1 to 12 round-robin rows, up to 144 cells per slot. A complete matrix contains one hit in every velocity/round-robin position. Import review and virtual-instrument sampling determine their own matrix dimensions; the LIVE controls define the target before recording. Do not assume that changing modes is a way to resize an existing library.

Captured LIVE hits have a maximum capture window of five seconds. Start offset and end editing can use only the audio actually retained. For long decays, check the recorded tail before committing a session.

Useful controls

Matrix playback: Space toggles playback when the main editor has focus. Stop playback before entering values or starting another operation.

Import review: click to select; Cmd/Ctrl-click to add; Shift-click for a time range. Delete, Backspace or X excludes/restores the selected hits. Space auditions the current selection when audition is enabled.

Waveform: FIT shows the complete source slice; A focuses the attack; T focuses the tail. Use the wheel to zoom and horizontal scrolling to inspect another part of the sample.

Virtual instrument: click selects a note; Cmd/Ctrl-click toggles separate notes; Shift-click selects a range. INCLUDE/EXCLUDE correct the detected map. Drag across keys to audition them.

Use a two-finger gesture, wheel, right-drag or side arrows to scroll; Z/X changes the computer-keyboard octave. DETECT KEYS scans for sound. Escape from batch review opens the paused-batch choice.

Projects: use the project menu in the bottom centre for New, Open, Recent, Save, Save As and settings presets. Use its commands if a keyboard shortcut is intercepted by an active text field.

Before delivering a library

Listen to the quietest and loudest layers, and several round robins at each layer. Check attacks, tails, microphone polarity and the exported slot selection. Apply intended trim and Dynamics changes; preview alone is not exported.

Save a .remiq project as your editable master. Export a small test set, verify its filenames and audio in the target sampler, then export the complete library. Keep a separate backup of the project and original recordings.

17. System Requirements

- macOS 10.13 or later.
- Intel or Apple Silicon Mac.
- 64-bit processor.
- Standalone application; a DAW is not required.
- Audio interface with a compatible macOS driver for LIVE recording.

Supported application architecture: Universal Binary — Apple Silicon (arm64) and Intel (x86_64).