



MANUAL

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Introduction

Thank you for using Addictive Drums!
We hope you have a great time using it, we sure had making it.

Please take the time to read this manual, some very nice tricks described here will make your workflow even smoother!

Get addicted!
/The Addictive Drums Team

What is Addictive Drums?

Addictive Drums is a virtual instrument plug-in that takes drum production within your computer to a new level.

Sounds

- All sampled drum/cymbal sounds are recorded with a multi channel mic setup, just as you would record a real drum kit.
- Extensive layering, capturing every nuance from the softest to the hardest stroke, combined with alternating samples through out, provides unparalleled realism.

Effects

- 52 insert effects, 2 reverbs and pitch/volume envelopes for every part of the kit gives Addictive Drums the power to emulate almost any drum sound you've ever heard.
- The included presets make it easy to try out different styles for a track, and lets you save and re-use complete drum productions in new songs.

Beats & Fills

- A vast library of midi files in different styles, all easily accessible from within AD gives you the building blocks to create drum tracks quickly.

ADpak and MIDIpak expansions

- Expand your AD library with more sounds, presets and midi files! (Sold separately)

Online addiction

- Online community gives you access to even more content, created by XLN Audio and our users worldwide.

How do I use AD?

Addictive Drums is a Virtual Instrument plugin. It is not a standalone software, which means that to be able to use AD, you need to load it into a host software such as Cubase, Logic, Pro Tools, Ableton Live etc. See a full list of supported hosts, and info about the computer hardware and software required to use AD, at www.xlnaudio.com, under “Addictive Drums / System Requirements”.

You can also find a step-by-step guide on how to load Addictive Drums in all supported hosts on our website:

<http://www.xlnaudio.com/downloads/manuals/how-to-load-ad.pdf>

About this manual

Abbreviations and technical terms

- “Host” means host software (Like Cubase, Pro Tools, Logic)
- “AD” is short for Addictive Drums.
- “KP” is short for Kitpiece.

Key commands

When a word is between brackets, like this: [Alt], it means you should hold that key on your keyboard while editing a control with the mouse.

The [Shift] key is often indicated on the keyboard only by an arrow pointing upwards:



The [Cmd] key (Mac only) usually looks like this:



The License

AD and most of the available expansions come with a license. If you buy the products in a shop, the license is printed somewhere on the packaging. If you buy the products as downloads, the license will be automatically added to your account. Don't lose this license, you need it to authorize the products online, and for future re-installations etc. In essence, the license is what you paid for! The licenses allow for authorization on 2 computers simultaneously.

Authorization

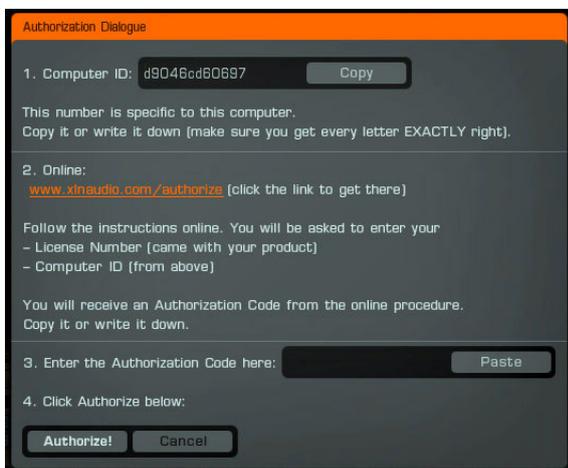


When AD is loaded for the first time in your host, you will see the 'Product Authorization' window.

This window shows all the installed products (Addictive Drums and any expansions).

You can use the products for 10 days without authorizing ("Grace Mode"), but after that period they will go silent unless you authorize.

Click the "Authorize" button for the product you wish to authorize, or click 'Close' to use the products in "grace mode" without authorizing them.



If you clicked 'Authorize!', the "Authorization Dialogue" will open. A unique "Computer ID" is calculated for your computer, and this is used in the online Authorizing process to generate a unique "Authorization Code".

Click the orange link and follow the instructions given.

You can open the Authorization Dialogue at any time from the "?" button in AD.

Authorization problems

If the 'Product Authorization' window doesn't appear, or if you've used the demo version of AD before and AD seems to be stuck in demo mode, please check the FAQ on our site for instructions on how to resolve this!

The Quick Tour!

Don't like reading manuals..?

For many users AD is a pretty straight forward experience, and many will get to work instantly without ever even looking in the manual.

Still, here are a couple of quick tips you don't want to miss out on:

The Preset menu

This where you load and save presets.

Click on the current preset name to open the menu.

Adjusting controls

To adjust a parameter in AD, just click on the control (a knob, slider, value readout) and move the mouse up/down (or sideways in some cases). The Reverb and Bus Sends are exceptions: just click where you want the slider to "jump".

Use [Shift] to increase control resolution

If you hold [Shift] while editing a control, you get a much finer control resolution, so you can adjust values with very high precision.

Mouse wheel support

AD supports mouse wheel for all controls, and there is no need to click the control first to "select" it. Just place the mouse pointer over the control and use the mouse wheel to adjust it.

Instant On

To activate a "darkened" (=turned off) section, just adjust any of the controls within it directly. You don't need to first enable it with the enable button!

Edit Page shortcuts

Clicking the channel labels from any page in AD, or the "E" button in the corner of each Kitpiece Slot on the Kit Page, takes you to the Edit Page with the correct KP and Channel selected for editing.

Copy & Paste settings

The Copy and Paste buttons on the Edit Page works not only within one AD but also within all loaded AD:s in your song. You can for example copy settings from one preset to another by loading up 2 AD:s next to eachother.

Startup Preset

By saving a preset of your choice as "Startup.ADpreset", it will be automatically loaded when you load AD!

Startup Map Preset

By saving a Map Preset of your choice as “Startup.ADmap” (in the User Maps folder), it will be automatically loaded when you load AD!

Startup Midi File

By saving a midi file of your choice (in the User Midi Files folder) as “Startup.mid”, it will be automatically loaded when you load AD! It will also be listed first in the Beats list.

Drag’n’drop midi files

Any midi file on the Beats Page can be drag’n’dropped straight into your host software.

Cymbal chokes

The cymbal chokes (when the drummer grabs the cymbal firmly and silences it) in AD are quite unique.

For every cymbal recorded, we also recorded cymbal chokes of different strengths. We then designed a special algorithm that actually measures the strength of the cymbal being played, so that when it is “choked”, AD automatically crossfades to a choke sample of the correct strength!

Play a cymbal, then play the black key above it to choke it. You can choke it very quickly or after several seconds, and AD will select a choke sample that fits. (This also means that the choke keys are silent if you haven’t first played a cymbal).

If you’re using an edrum kit, check out more info on how to use cymbal chokes in the Map Window.

[Alt] Editing

If you hold [Alt] while moving a control, the control position will be copied to all channels/KP:s, example:

Hold [Alt] and adjust the Attack of the Kick to 20 ms.

Result: All Kitpieces get the same Attack value, 20 ms.

Exceptions:

The Channel Settings are divided into three groups when [Alt]-Editing.

Group 1: Channels 1-8

Group 2: Overhead+Room

Group 3: Bus+Master

So [Alt]-adjusting something on Channel 1 (Kick) will be copied to Channels 2-8, but not to Overhead, Room, Bus or Master.

Some controls are changed “relatively” to their original position when [Alt]-Edited.

Example: The Volume Faders (in the mixer and in each KPslot) are relative. If you hold [Alt] and lower one fader 6 dB, all faders will be lowered 6 dB from their original position.

The following controls are [Alt]-Edit-relative:

- Volume Faders (in the mixer and in each KPSlot)
- Pans and Pan Widths
- Reverb & Bus Sends
- Pitch Main and Overhead/Room offset

Reset a control to its default position

To reset a control to its default value, use [Ctrl]+click (PC) or [Cmd]+click (Mac)

Pans in AD

There are Pan Controls in the Mixer Channels, the sampler on the Edit Page, and on the Reverbs on the FX Page. They all behave the same:

- *Mono pans*

To edit the pans, you don't have to "hit" the tiny mono pan handle with the mouse, just click anywhere inside the pan area and move the mouse. (Same goes for volume faders btw).

- *Stereo pans*

Stereo pans work like mono pans, but you can also control Pan Width on by moving the mouse up/down. You can also reverse the pan by moving upwards, beyond mono. The pan handle turns blue to indicate reversed stereo image.

"Centered" indication

When a pan handle is centred, the graphics indicate this:



- A. Mono pan, centered
- B. Mono pan, not centered
- C. Stereo pan, reduced width, centered
- D. Stereo pan, reduced width, not centered
- E. Stereo pan, full width, reversed stereo image, centered
- F. Stereo pan, reduced width to mono, centered

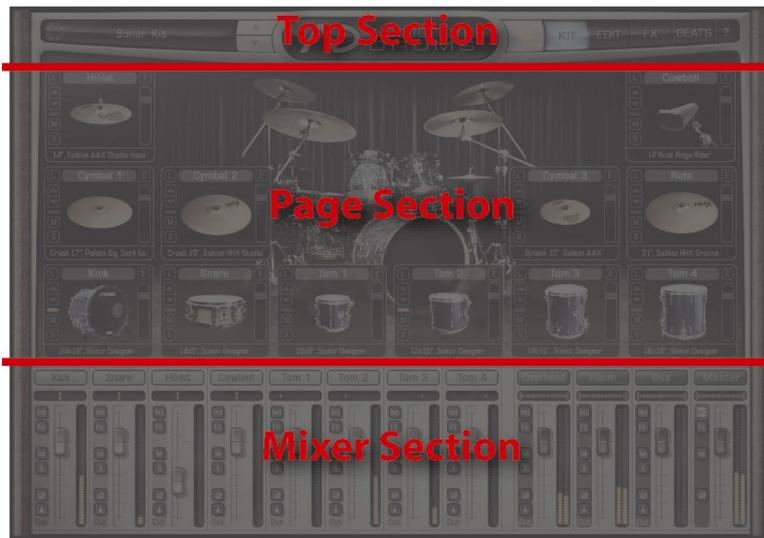
To quickly centre a Pan:

[Ctrl]+click (PC)

[Cmd]+click (Mac)

User Interface Sections

The AD user interface is divided into 3 main sections: The “Top”, “Page” and “Mixer” sections.



The Top and Mixer Sections are static and never change, while the Page Section changes depending on which Page is selected for editing.

THE TOP SECTION



A. Loading Indicator

The top section starts off with the Loading Indicator, which shows you when AD is loading stuff from disk. Although you can play AD while it keeps loading in the background, there may initially be silence or audible glitches until the Loading Indicator finishes and goes “off”.

B. Preset Menu/Preset Display

Here the name of the currently loaded Preset is displayed. Clicking in this area brings up a Preset menu, where you can load and save Presets.



C. Preset “Next/Previous” Buttons

The 2 up/down buttons selects the next or previous preset in the “current” Preset folder.

D. Logo (Show Program Information)

Clicking the nice shiny Addictive Drums logo takes you to a special Program Information page. Here you’ll find program version information (which is good in support matters) and also credits, special thanks & acknowledgements from the AD team.

E. Play Button

This is a double of the Play button on the Beats Page. Starts and stops the currently selected midi file.

F. Page Select Buttons

AD’s Page Section has four different pages:

- **KIT**: Shows you an overview of which sounds you have selected
- **EDIT**: Lots of controls for shaping your drum sound
- **FX**: The controls for the two built in reverbs
- **BEATS**: Midi file library with beats and fills in various styles and tempos

G. Help Button

This button brings up a menu with these selections:

- Map Window (for more information, see the Map Window section of this manual)
- Product Authorization Window (shows a list of installed products and their authorization status)
- Open Quick Start PDF (opens a PDF guide on the basics of AD)
- Open Manual PDF (opens this document)
- Open Keymap PDF (opens a PDF with the AD key map)
- Open the AD User Folder (PC: Opens explorer and points it to “My Documents/Addictive Drums”. Mac: /Users/*username*/Library/Application Support/Addictive Drums/)
- XLN Audio Website (opens your internet browser and goes to www.xlnaudio.com)
- About AD (same as clicking the logo, (D) above)

THE MIXER SECTION

Overview

AD's Mixer Section has 12 audio mixer channels.



- A. 8 mono channels, handling the Close mics of Kick, Snare, Hihat, Xtra and the 4 Toms. (The Xtra slot can load various percussion type sounds)
- B. 2 stereo channels, handling the Overhead (OH) and Room mics.
- C. Stereo Bus, which can be used for special effects (the previously mentioned channels can send a submix to the Bus, which can for example be distorted and sent into the Master channel).
- D. Stereo Master Channel.

The Mixer Section - Channel Settings

All channels have:

- A **Volume Fader**
- **Pan** (Including stereo width control for stereo channels by moving mouse up/down, stereo image can also be reversed)
- **Solo** and **Mute** buttons
- **Phase Reverse** button
- **Routing** button (You can choose to route each channel to the Master or to a separate output)
- **INS/FX** buttons (turns on/off each channel's Inserts or FX Sends)

(Exceptions: The Master Channel has no Solo and Routing buttons)

Using separate outputs in AD

AD is by default a multi-out instrument. There are no separate “Stereo” and “Multi-Out” versions.

Every channel in the AD mixer can be routed to a separate output, which appears in your host.



Press the “Out” button (has an arrow pointing downwards, located below the solo/mute buttons on every channel). Now the sound will appear in its own dedicated output, and no longer be sent to the internal Master Channel.

Each channel is pre-assigned to a certain output:

1+2 = Master

3 = Kick
4 = Snare
5 = Hihat
6 = Xtra
7 = Tom 1
8 = Tom 2
9 = Tom 3
10 = Tom 4

11+12 = OH
13+14 = Room
15+16 = BUS

Accessing separate outputs in various hosts

The method of accessing these separate output channels inside your host differs from host to host. You can find a PDF guide on our website that explains how to use separate outputs with AD in all supported hosts:

www.xlnaudio.com/downloads/manuals/how-to-separate-outputs.pdf

AD Pages

KIT PAGE

Overview

The AD “kit” has 12 “Kitpieces” (sometimes referred to as KP:s). They are: Kick, Snare, Hihat, Xtra, Toms 1-4, Cymbals 1-3, and a Ride.



Kitpiece Slots

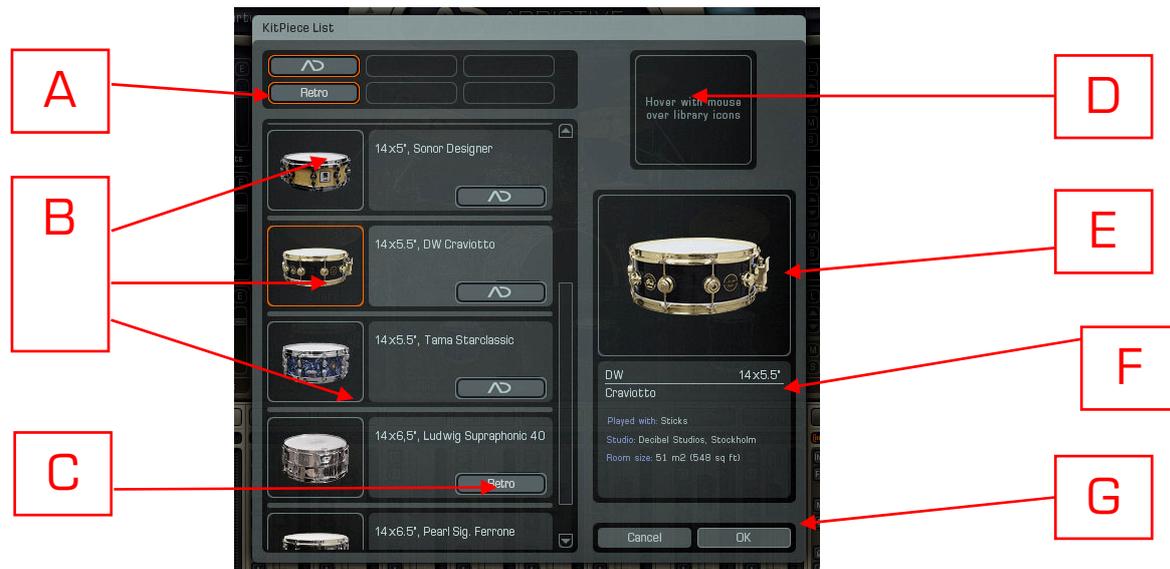
On the Kit Page you can see a “Kitpiece Slot” for each Kitpiece. The Kitpiece Slot shows you an image of the selected Kitpiece. Click the image to audition the sound. The “pad” is velocity sensitive, the higher up you play the louder the volume.

Kitpiece Slot functions

- A. Kitpiece Slot Name
- B. Load List button (opens a bigger window with an overview of the available Kitpieces)
- C. Up/Down buttons for Kitpiece selection
- D. Midi Activity Indicator
- E. KP Mute & Solo
- F. Currently loaded Kitpiece name (click it to get a popup list of all available Kitpieces)
- G. Edit Button (takes you to the Edit Page with this Kitpiece selected)
- H. KP Volume (for quickly adjusting Close, Overhead and Room levels simultaneously for a KP)
- I. TomSets (opens a menu with options for saving/loading toms in groups, for example, all the Sonor toms). The pitch settings of the toms are saved with a TomSet, but if the Envelope/Filter section on the EDIT page is bypassed (greyed out) when you load a TomSet, you won't hear any changes to the pitch until you enable it.



The Kitpiece List window



Clicking the “L” button in the top right corner of the Kitpiece Slot brings up a new window, the **Kitpiece List** window. Here you get a list overview of all the available Kitpieces for a given Kitpiece Slot. Just click on any of the images (B) to load that Kitpiece, and then play it by clicking the image just as in the Kitpiece Slot. You can of course also play it with your midi keyboard/controller, or by playing a midi file from the AD Beats Page or your host.

The Kitpiece List window explained:

- A.** Sound Library icon (click to show/hide the contents of the AD library or ADpaks, hover with the mouse over it to see a picture of the box – see ‘D’)
- B.** List of available Kitpieces (click image to play)
- C.** Library icon (tells you which library the Kitpiece is part of)
- D.** Box picture (see ‘A’)
- E.** Close up of the selected Kitpiece (click to play)
- F.** Kitpiece Info (Studio details, if the KP is played with sticks or brushes etc)
- G.** OK/Cancel buttons (confirms/cancels KP selection and closes the window)

“Group Toms as Set”

When you open the Kitpiece List window for a Tom, there is an extra option called “Group Toms as Set”. This is checked as default, and will list toms belonging to the same kit together.

Changing the AD backdrop image

The kit picture in the background can be changed by clicking the arrow buttons under the logo. The pictures show the kits that were recorded for each product. Not only are the pictures pretty, the visual difference is also helpful when you have more than one AD loaded in a project!

EDIT PAGE – (Top) – Sampler



Introduction

The Sampler provides lots of control over the raw sounds. You can adjust the Overhead and Room levels and panning individually for each KP. There is also extensive sound shaping possibilities using Pitch and Volume Envelopes. A HP/LP filter is also provided (handy for removing bottom from cymbals for example).

KP Selection



Each of the 12 KP:s can be selected and edited by clicking the corresponding button under the KP Slot.

KP Selection by midi



You can activate "Select by midi" by clicking on the midi symbol on the left. (Below the word "Sampler")

Now you can select the KP you want to edit by playing it from your keyboard!

Basic Settings

For each KP you can set the following:

Mics control

- Overhead Mics Level, Pan and Width
- Room Mics Level, Pan and Width

"Single Sample" mode

Makes AD play only one single sample across the entire velocity range, and uses no alternating samples. Gives you that "old-skool kool" drum machine feel!

Envelope / Filter Settings

This section provides further sound shaping possibilities. If you want a clean, “un-processed” sound you can turn off the entire section with the button above the words “Envelope / Filter”. You will notice that the whole section will be covered by a hatch. This means that all pitch/envelope/filter processing is turned off. You can also turn on/off each of the following sections individually.

Pitch Section

- Main Pitch (controls the pitch of the entire KP +/-12 semitones)
- OH/Room Offset (offsets the OH and Room channels +/-12 semitones)



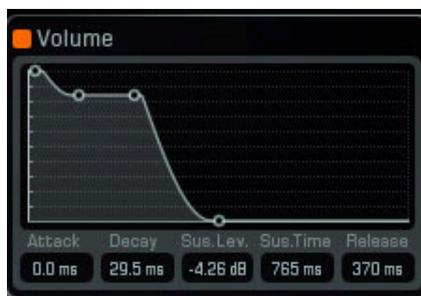
...with Pitch Envelope:

- Pitch Start (+/- 24 semitones)
- Hold Time (0 - 500 ms)
- Release Time (0 - 5000 ms)

Edit the settings either directly in the graph or by clicking the values below the graph and moving the mouse up/down.

- Vel.Sens. (Lets velocity control the amount of Pitch Envelope applied)

Volume Envelope



- Attack (0 - 250 ms)
- Decay Time (0 - 1000 ms)
- Sustain Level (0 - inf dB)
- Sustain Hold Time (0 - 5000 ms)
- Release Time (0 - 5000 ms)

Edit the settings either directly in the graph or by clicking the values below the graph and moving the mouse up/down.

Filter



- Range (20 – 20000 Hz)

A handy HP/LP filter for removing the bottom from hihats or cymbals for example. You can adjust either end of the spectrum by moving the small handles up or down. You can also click on the selected (brighter) area and move the whole area up or down.



Copy/Paste

Tip: The copy/paste buttons allow you to quickly copy all settings from one KP to another!
Or from one instance of AD to another!

EDIT PAGE – (Bottom) – Channel Inserts

Introduction

In our effort to replicate the recording and mixing of a real drum kit, we have recorded the kit traditionally using close, overhead and room mics.

Microphones and channels

All KP:s include overhead and room recordings, and these are all routed to the stereo channels Overhead and Room.

Kick, Snare, Hihat, Xtra and Toms were recorded with close mics as well.

Hihat, Xtra and Toms have one close mic channel each.

Kick and Snare have 2 close mic channels:

- “Top”/”Bottom” for Snare
- “Beater”/”Front” for Kick



A. Snare Buzz

To further enhance the realism we have recorded the buzzy sound the snare makes whenever the kick or toms are played. The volume of the Snare Buzz can be adjusted with the “Buzz” slider. This does not affect the sound when playing the snare, but rather how much “buzz” the snare generates when you play the kick or the toms.

B. Kick & Snare Close Mics Balance

The balance of the two close mics on Kick and Snare can be adjusted with the horizontal slider under the image. In general, adding in more of the lower mic on snare means you get more of the “buzz”. On the kick, the “Beater” side has more click, and the “Front” has more deep bass.

Room Distance

All Overhead and Room samples have been edited so they are in phase with the close mics. This is another classic trick which gives a much punchier end result. However, to provide more flexibility, the Room Channel has a Distance control that lets you delay the Room recordings up to 50 ms (around 56 ft or 17 m). This means that you can easily recreate the sound of the original recording, or use it for other creative purposes.

The Bus Channel

A commonly used “trick” in drum mixing is to create a submix of chosen kit elements (kick+snare+hihat for example), distort or heavily compress this submix, and then introduce this back into the main mix at a lower level.

The result is that you get the dynamics and punch of the “normal” cleaner main mix, but at the same time a nice “crunchy” quality and sustain from the compressed submix.

This effect can be easily achieved in AD. Just click the Bus Channel Label to select the Bus channel, and you will notice that a Bus send panel appears on top of the mixer:



Now you can easily create a submix and process it using the Bus Channel's Insert Effects!

Channel Insert Effects



Each channel in AD has a selection of insert effects:

Compressor

- Threshold (0 - -48 dB)
- Ratio (1:1 to 8:1)
- Attack (0.1 – 100 ms)
- Release (10 – 400 ms)

The AD compressor has a quite advanced AutoGain algorithm that keeps levels in check.

Distortion

- 4 algorithms (Crunch, Heavy, Zap, BitCrush)
- Dist Amount
- Mix (mixes between the clean and the distorted sound)
- Range (lets you set the frequency range you want to distort, 20 – 20000 Hz)

Select algorithm by clicking on the arrow keys, or click the algorithm name to get a popup.

EQ (3 band)

- Centre Frequency (20 - 20000 Hz)
- Gain (+/-24 dB per band)
- Q (0.1 - 10.0)

Edit the settings either directly in the graph (mouse wheel controls Q value) or by clicking the values below the graph and moving the mouse up/down.

Sat (Saturating Limiter)

- Threshold: -10 to 10 dB

This is used to make sure no short peaks slip through. It is a soft clipping ("saturating") brick-wall limiter, and the GR (Gain Reduction) indicator lights up to indicate how much the signal is affected.

Output

- Volume (+/-12 dB)

Adjusts the level of the processed signal.

Tip: Adjust this so that the processed and unprocessed levels are about the same. Makes it easier to compare them, and also maintains a nice even gain structure in the signal chain.

Channel Insert Effects - Bus and Master channels

These channels include two more inserts:



Tape (Analog Tape Saturation emulation)

- Drive (amount of Tape saturation applied)
- Bottom (amount of low end enhancement)

This effect emulates the kind of warm distortion and nice bass enhancement you get when recording drums onto analog tape.

Filter

- Range (20 – 20000 Hz)

This HP/LP filter lets you filter the whole mix for example, can be automatable.

Copy/Paste

Tip: The copy/paste buttons allow you to quickly copy Insert Effect settings from one Channel to another! Or from one instance of AD to another!

Send FX section

Each channel in AD has two Send FX sliders, located in the bottom right corner of the Channel Inserts panel. You can edit the Send amounts directly, or click the "Edit" button, which takes you to the FX page where you can edit the settings of the 2 Reverb units. You can also turn on/off the Send FX section.

Selecting a channel for editing

Select the channel you want to edit by clicking the corresponding Mixer Section label. **You can do this from any page in AD.**

Selecting a Mixer channel also selects the correct KP in the Sampler (well, if applicable: the Mixer Section stereo channels (Overhead/Room/Bus/Master) have no particular KP relation, so no KP will be selected for you in that case). There is a shortcut from the Kit Page: Click the little 'E' in the corner of a KP Slot and it will bring you to the Edit Page with the correct KP and Channel selected.

Select by Midi

You can also select channels via midi, just click the little midi icon close to the Copy/Paste buttons.

Turning on and off individual insert effects

By clicking the button in the top left corner of each insert you can turn on or off the insert. You will notice that the panel goes dark when the insert is turned off.

To turn on an insert you don't have to click the "on" button, you can just adjust any of its controls and it will immediately light up and turn on!

Turning on and off ALL inserts on a channel at once

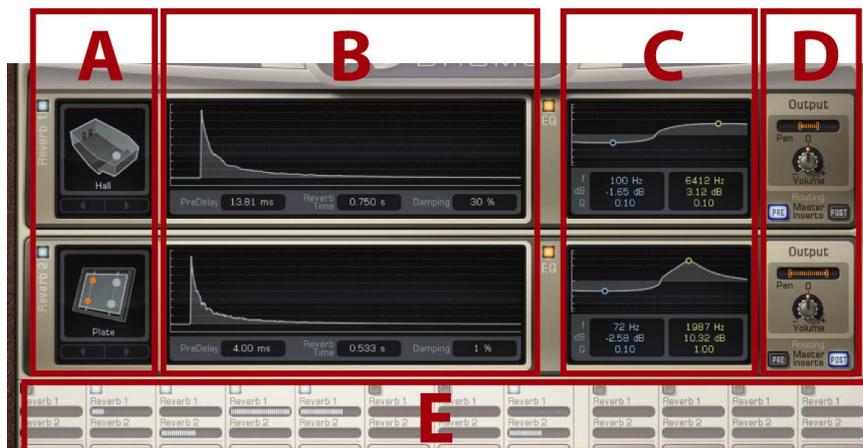
Each channel has a "master" switch to turn on/off all insert effects at once. This button is blue and is located above the word "Channel Inserts". It is also doubled on the Mixer Section, the button that reads "INS" on each channel. Turning off all inserts like this brings up a hatch that covers all inserts. When this hatch is visible, you can be sure that the sound is clean and unaffected.

Insert Effects and CPU usage

AD saves CPU by turning off inserts that are not processing anything.

FX PAGE

AD includes two reverbs, found on this page. Each channel in the AD Mixer Section can send to these effects. The reverb output then goes into the Master channel and is mixed with everything else. You can choose if you would like to route the reverb output before (pre) or after (post) the Master Insert Effects.



Reverb Settings

The two reverb units are identical, each unit has the following controls:

A. Algorithm

Each unit has 4 algorithms with different characteristics and decay times:

- Ambience (0 - 1 s)
- Room (0 - 3 s)
- Hall (0 - 10 s)
- Plate (0 - 10 s)

Select algorithm by clicking on the arrow keys, or click the algorithm name to get a popup.

B. Decay/PreDelay/Damping

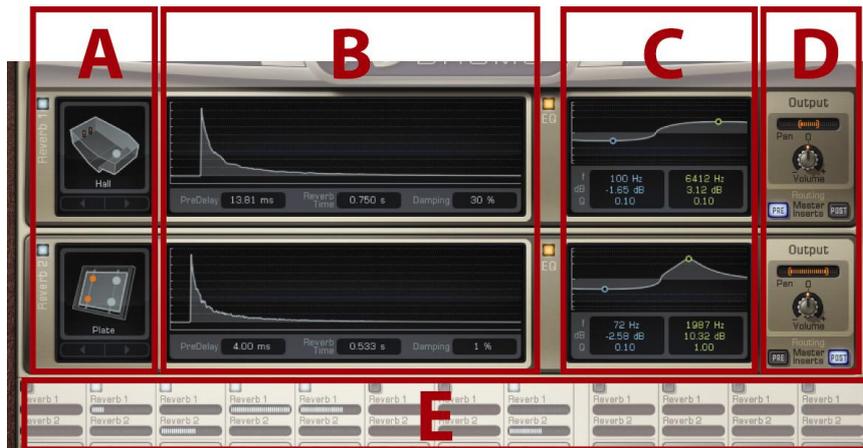
Each unit has controls for

- PreDelay (0 - 100 ms)
- Reverb Time (see algorithms above)
- Damping (for managing the high end reflections)

C. EQ (2 band)

- Centre Frequency (20 - 20000 Hz)
- Gain (+/-24 dB per band)
- Q (0.1 - 10.0)

Edit the settings either directly in the graph (mouse wheel controls Q value) or by clicking the values below the graph and moving the mouse up/down.



D. Output Section with Routing

- Output Level
- Pan / Width

In the Output section you also have the option to route the output from each reverb:

Pre Master Inserts (example of usage: you want to compress and filter the whole mix including reverb)

Post Master Inserts (example of usage: you want to compress the complete kit heavily on the master bus, but keep the reverb uncompressed and natural)

E. FX Sends

Here you get a good overview of the Send amounts from the different Mixer Channels.

Reverbs and CPU usage

AD saves CPU by automatically turning off a Reverb if is not processing anything.

BEATS PAGE

Overview

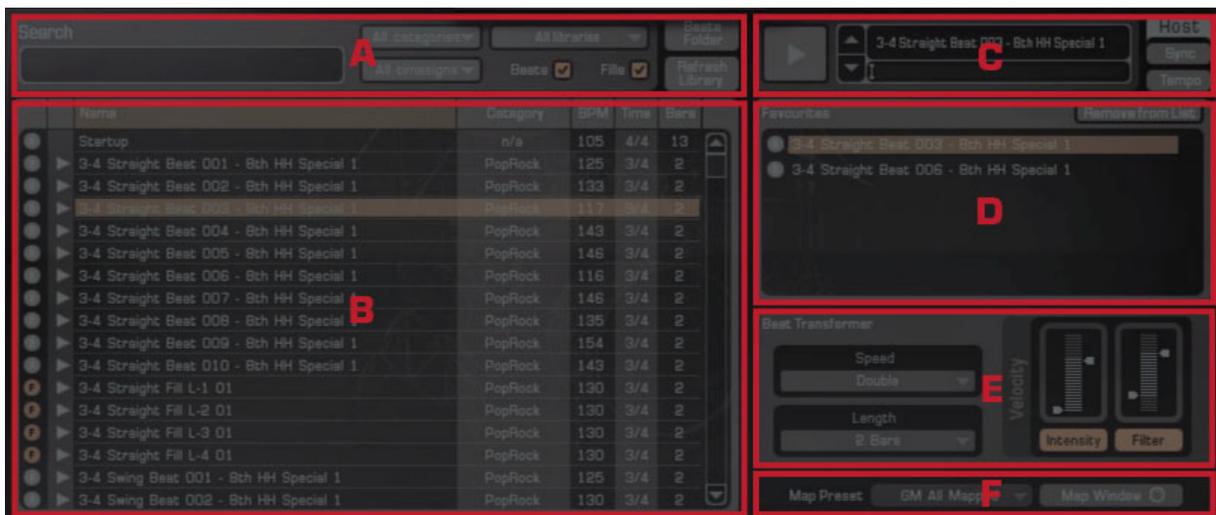
Here you can access the vast midi file library included in AD, and also your own files if you like. You can either listen to the files in their original tempo, or lock the tempo to the song you're working on. You can make any AD beat play along in perfect sync to the song in your host, and change beats on the fly.

Drag'n'drop midi files

When you find something you like, just drag'n'drop the file directly into your arrangement!

The different sections

The Beats Page is divided into 5 sections:



- A. Search
- B. Beat Browser
- C. Player
- D. Favourites List
- E. Beat Transformer
- F. Map Preset and Map Window Shortcut

A. Search

Here you can type in a text search, like "hard rock" and any file that has those words in its name will show up in the File browser below.

There are dropdowns for **Category**, **Time Signature** and **Libraries**, so you can for example choose to show only Rock beats in 6/8 time from the Rock Songs MIDI Pak (sold separately).

There are also **Filter Buttons**:

Beats/Fills – The files with a grey dot are Beats, the ones with an orange dot are Fills. Using the tick boxes you can choose which files you want to display.

Beats Folder

Click this to open the AD User Midi Files folder. Any midi files placed here will appear in the Beat Browser after clicking 'Refresh Library'.

Refresh Library

Whenever you have added, removed or changed midi files in the library, click "Refresh Library" to refresh the file list.

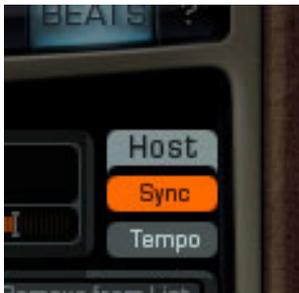
B. Beat Browser

This is the main display of available midi files. This list updates immediately if you apply any of the search functions described in the previous section. You can sort the files by **Name**, **Category**, **BPM** (tempo), or number of **Bars** just by clicking on the words in the top of the Beats Browser.

C. Player

Here you can audition all the midi files directly. Just select a file in the list and click the Play button. The two small up/down buttons select the previous/next file in the list. The Play Position handle lets you move to anywhere in the file.

Syncing AD to your host



Host - Sync

When this is enabled, AD will stop and start playing along with your host.

Host - Tempo

When this is enabled, all files will be previewed in the same tempo as your host. When it is disabled, all files will be previewed in the tempo in which they were recorded.

D. Favourites List

While you're listening through midi files, just drag'n'drop any files you think might be suitable for the project you're working on to this list. Use the button "Remove from list" to remove a file from the list. The Favourites List is saved along with all AD settings when you save your song in your host.

E. Beat Transformer

You can use the Beat Transformer settings to alter the currently selected midi groove before you drop it into your host. (The changes will not be saved to the midi groove you're working with, so if you want to re-use a transformed midi file in another project you will have to export the midi file in your host and save it in the Addictive Drums User Midi files folder.)



Speed

This dropdown menu lets you change the tempo of a groove to Double or Half time. Other options include 67%, 74%, 133% and 150%, these can be useful to turn a “6/8 shuffle” into a “4/4 triplet shuffle”, or the other way around, or for pure experimentation.

Length

This control lets you set the desired length of the beat that you drag'n'drop. If the original beat is shorter, it will be extended – if it's longer, it will be cut off.

Velocity Intensity

This slider controls the velocity range of the current midi groove. This can be very useful if you, for example, want to use a groove for several parts of a song but make it softer in the verses.

Velocity Filter

This slider lets you pick a velocity range and filter out all hits outside that range. If you find a groove to be too “busy”, try raising the lower arrow. This will filter out the weakest strokes (usually snare ghost notes and certain hi-hat notes), leaving only the backbone of the groove. Lowering the upper arrow will do the opposite – filter out the harder hits.

F. Map Preset and Map Window

Addictive Drums comes with extensive midi remapping and edrum support. You can use the Map Window to change which key/map/controller triggers a certain drum sound. More information on Map Presets and the Map Window can be found in the Map Window chapters of this manual.

The Xtra slot and midi files

As the Xtra slot can load different types of percussive sounds (cowbells, tambourines etc) you may find that some files work better with some Xtra's. Sometimes the name of the file suggests what type of sound to load, but don't feel restricted by that!

The PowerMap Engine

So many maps! Usually having a map is a good thing, when you're lost it can help you find your way home. But when it comes to drums and midi, things get slightly messy. There are a lot of different key maps (the way the sounds are laid out on the keys) out there, meaning that midi files created for Software X sometimes isn't compatible with Software Y. This is why we've created the PowerMap engine!

Mix live performances with library beats

Connect your edrum kit and select the appropriate Map Preset. Here comes the magic: All your AD beats will still work, and be remapped to match the key layout of your edrums! So you can mix'n'match ready-made beats from AD's library and your own live performances in the same arrangement.

Use beats regardless of their mapping

This is very useful if you have midifiles from various sources. Let's say you have some midi files in AD mapping, and you also found this great collection of GM compatible files. And then there are a bunch of files from the great Software Y that you'd like to use as well.

PowerMap can remap all these files on the fly, so you can browse them side by side in AD's Beat Browser!

All you need to do is create a folder for each type of files in "User Midi Files", and then save a Map Preset for each file type with the same name in that folder. So you'd have a "GM" folder, with all your GM files, and a "GM.ADmap" in it. A "Software Y" folder, with the midi files that came with it, and a "Software Y.ADmap".

Midi File Tags - Fills

If you create your own midi files you just have to add "_F_" to the file name and it will appear as a Fill in the AD browser! (All other files are considered "Beats".)

Midi File Tags - Categories

There is also "_C_" tag, for **category**.

Add "_C_MushroomMetal" to the midi file name and it will show up as "MushroomMetal" in the Category column in AD, and also in the "Categories" dropdown menu.

If you do not add a category tag, AD will display "n/a" (not available) in the Category column.

Grouped Midi files

Most files have a small white triangle next to their name. This means that they are part of a group of related files. Clicking the triangle reveals the other members of the group. You can add this functionality to your own files easily, by adding special “tags” to the names of your midi files.

Example:

Let’s say you have 3 files with a similar feel, and you want to group them in the AD Beat Browser.

Adding the tag “_V_” to the file name tells AD that the files are **variations** and that they should be grouped:

```
MyBeat _V_Bridge.mid  
MyBeat _V_Chorus.mid  
MyBeat _V_Verse.mid
```

- The part of the file name **before** “_V_” (i.e. “MyBeat”) must be the same for all 3 files.
- The part **after** “_V_” is the name of the variation.

But which file is the **group** “daddy” and gets the white triangle?

Well you decide that, by putting the tag “_G_” in the name of that file.

Example:

```
MyBeat _V_Bridge.mid  
MyBeat _V_Chorus _G_.mid  
MyBeat _V_Verse.mid
```

Now the file “MyBeat _V_Chorus _G_.mid” will be the only one shown by default in AD:s Beat Browser, and it will have a white triangle that lets you unfold the other 2 files.

(The tags “_V_” and “_G_” are never shown in the Beat Browser, they are just there to tell AD how to display grouped files)

MAP WINDOW – The Basics

Introduction

You can access the Map Window by clicking the Map Window button on the BEATS page. You can also find it in the “?” menu (located in the top right corner of the Addictive Drums user interface).

Addictive Drums comes with extensive midi remapping and edrum support. You can use the Map Window to change which key/map/controller triggers a certain drum sound. This can be useful if you...

...own an edrum kit and want to use it to trigger the sounds in Addictive Drums.

...have drum MIDI grooves that use a different keymap than Addictive Drums, for instance, GM standard or grooves from another software drum manufacturer

...want to make it easier to play grooves on a midi keyboard

Map Window Overview



- A. Map Preset Menu
- B. Kitpiece Slot Selector
- C. Kitpiece and Velocity Settings
- D. Global Velocity
- E. StrokeTypeList
- F. Keyboard View
- G. MIDI Monitor
- H. OK/Cancel Buttons
- I. Advanced Settings

A. Map Preset Menu

All settings in the Map Window can be saved and loaded as a Map Preset. Addictive Drums comes with a number of Map Presets for common electronic drum kits and controllers, so you may not need to dig deeper into the Map Window than the Map Preset menu. You can also save your own custom created map and load it whenever you want. Saving a map with the name **Startup** will make it the default map every time you load Addictive Drums. Your user Map Presets should be saved in the AD User Folder/User Maps.

B. Kitpiece Slot Selector

Each of the 12 Kitpieces can be selected and edited by clicking the corresponding button in the Kitpiece Slot Selector.

C. Kitpiece and Velocity Settings

This section shows the Kitpiece Slot and velocity response settings for the currently selected Kitpiece. The Kitpiece Slot works like the ones on the KIT page, which means that you can audition and load Kitpieces without leaving the Map Window.

Velocity Curve

This box displays a graph of the velocity response of the currently selected Kitpiece. The horizontal axis represents the velocity received by Addictive Drums and the vertical axis represents the outgoing velocity. Move the nodes to alter the velocity response.

Velocity Curve Presets

Clicking the arrow displays the Velocity Curve Preset menu. The presets give you a good overview of different approaches to velocity response.



Softer Velocity (preset)

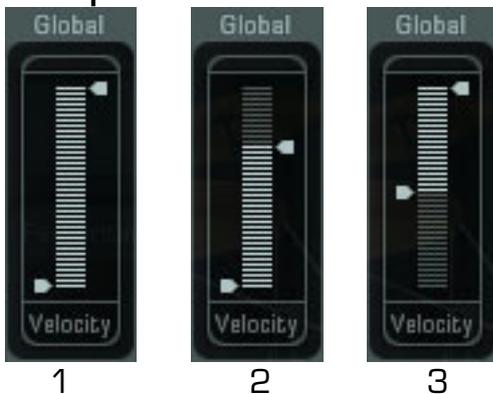


Harder Velocity (preset)

D. Global Velocity

The Global Velocity slider controls the velocity response for all Kitpieces and stroketypes.

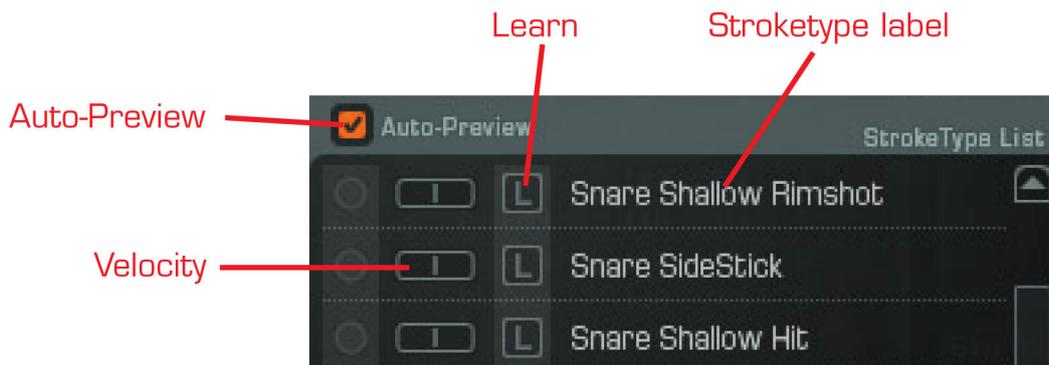
Examples:



1. Default setting (whole velocity range is used)
2. Softer (maximum velocity is 90)
3. Harder (minimum velocity is 60)

E. *StroketypeList*

This list contains all the available stroketypes for the currently selected Kitpiece. Please note that the stroketype names in the Stroketype List are the default names from the original Addictive Drums keymap. In other ADpaks it may differ. In the Modern Jazz Brushes ADpak, for instance, the “RimClick” stroketype has been replaced by the “Sweep: Short 1” stroketype, but it will still be labeled as “RimClick” in the Stroketype List. Please refer to the Addictive Drums Keymap pdf for keymap comparisons.



Auto-preview

When you click on a stroketype label you will hear a preview of that stroketype. You can turn this off by ticking off the “Auto-Preview” checkbox.

Mapping

To map a stroketype, simply drag ‘n’ drop it onto a key in the Keyboard View. Hold [Ctrl] on PC or [Cmd] if you’re on a Mac to select several stroketypes. You can also hold [Shift] to select a range of stroketypes.

Learn

Click the learn button and hit the corresponding pad/key on your edrum kit/controller to map it.

Velocity

The velocity sliders on the left lets you increase or decrease the velocity for a single stroketype. Use this to, for example, make the sidestick louder than the regular snare sound.

Icons

 - only used by sounds played with brushes, such as those in the Modern Jazz – Brushes ADpak

 - used by special CC stroketypes (see the “Map Window – Advanced Settings chapter for more information)

F. Keyboard View

The keyboard view shows how the stroketypes are mapped across a keyboard. Use the orange scrollbar handle to zoom in on another part of the keyboard. Dragging a stroketype from the StrokeType List to a key will instantly map it. You can also drag a stroketype from one key to another. Moving a stroketype to a key that is already mapped will replace that stroketype. You can select and move several stroketypes at the same time by using [Ctrl] or [Shift] on PC and [Cmd] [Shift] on Mac.

G. MIDI Monitor

The MIDI Monitor shows information on the last two midi events received by Addictive Drums (IN) and what they have been transformed into (OUT).



H. OK/Cancel Buttons

Clicking the OK button confirms and saves the current setup. Clicking Cancel will undo any changes since the Map Window was opened

I. Advanced Settings

The Advanced Settings are further explained in the next chapter of this manual.

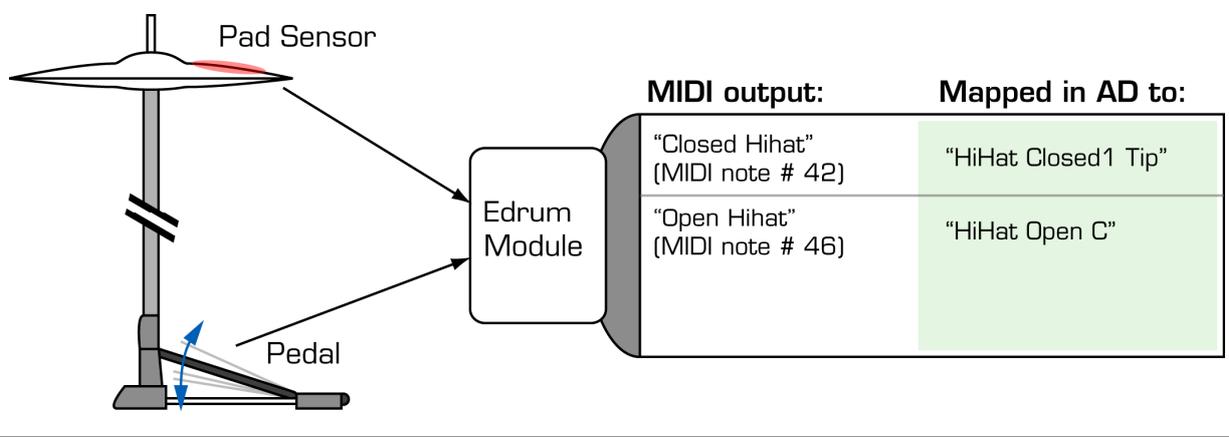
MAP WINDOW – Advanced Settings

CC HiHat

In order to understand how the settings in the CC HiHat tab works, information on how edrum hihats work in general is necessary. Different edrum kits come with different types of hihat setups. Below you will find descriptions of the most common types. Please refer to your edrum manual for further information.

HiHat Setup A:

With this setup you can get 2 HiHat articulations, closed and open.

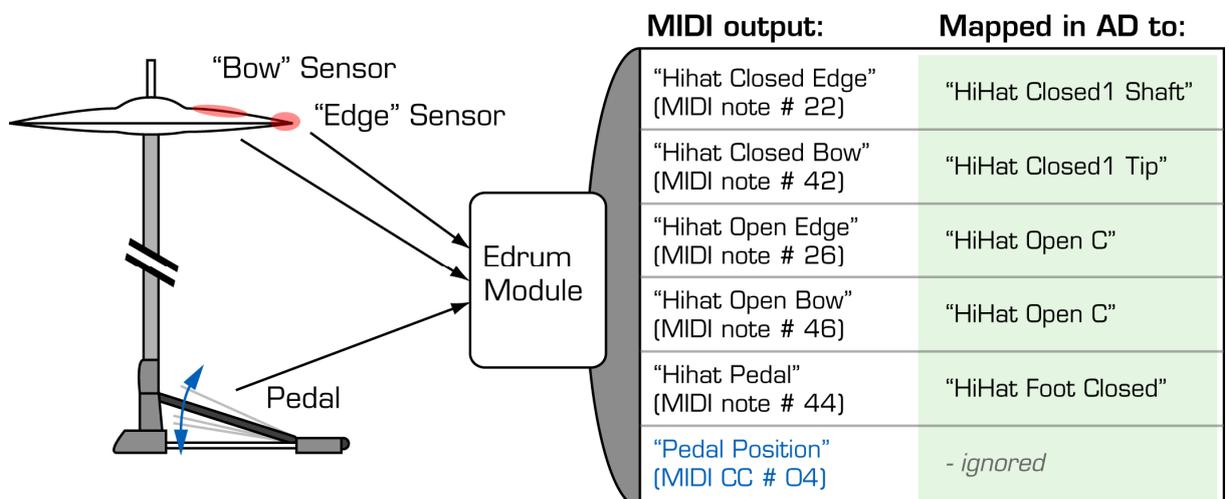


HiHat Setup B:

This setup has a slightly more advanced HiHat pad with 2 strike zones.

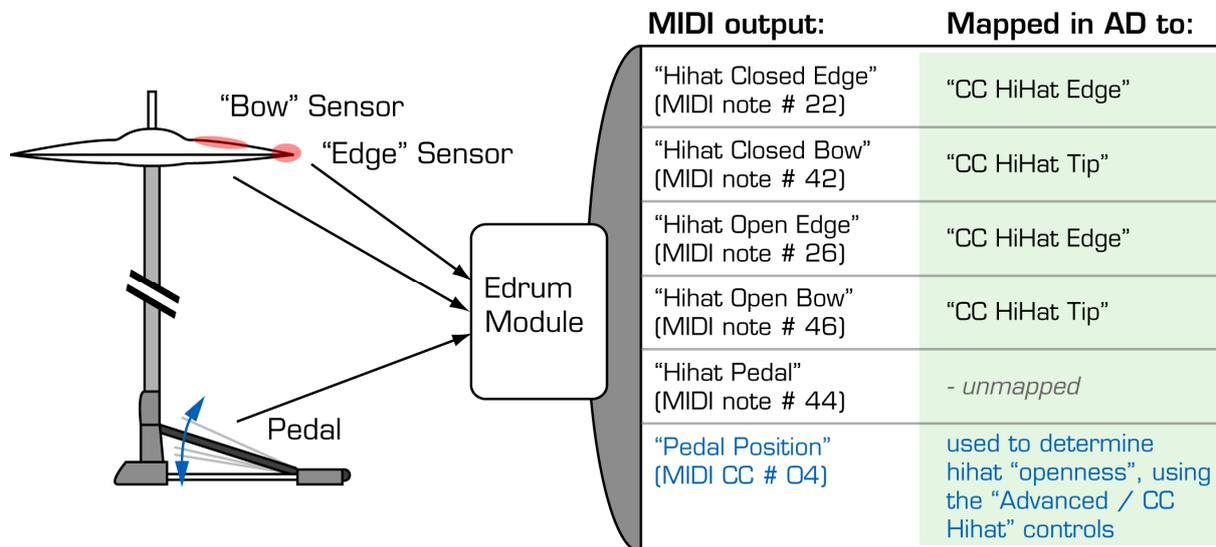
"HiHat Foot Closed":

This drum module also recognizes when you move the pedal down quickly and sends out a "HiHat Foot Close" note.



HiHat Setup C:

This setup uses AD:s new "CC HiHat" stroketypes to take advantage of AD's full range of hihat articulations.



"CC HiHat"

Using the CC HiHat stroketypes instead of the regular stroketypes will cause Addictive Drums to ignore the drum module's idea of closed and open . Instead, AD cares only about

- where you hit the pad (bow or edge)
- your current pedal position (sent out as midi cc #04)

Now, using the **CC HiHat** control in AD, it is now possible to fine tune exactly which AD hihat stroketype is triggered for a certain pedal position.

Foot Close Sensitivity/Foot Splash Sensitivity

Even if the drum module recognizes when you move the pedal down and generate a note for this, we ignore that note in this example. Instead, AD uses its internal detection system, and when you move the pedal down quickly a "Foot Close" sound is generated. If you move the pedal down and then release it immediately you get a "Foot Splash". The sensitivity for these articulations can be adjusted using the Foot Close/Splash Sensitivity controls.

CC HiHat Tab



Pedal CC Value

Adjust the nodes on the left side of the Pedal CC graph up or down to change the transition values for the different hi-hat stroketypes.

CC Reverse

This reverses the Pedal CC range.

CC Number

If your edrum kit sends out Pedal CC values on a different CC number than the default (CC #4) you can set a new number here.

CC Number (secondary)

If you're using two controllers at the same time, for instance, an edrum kit and a keyboard, you can also set a Pedal CC number for the secondary controller.

Foot Close Sensitivity

When you move the pedal down quickly, a "Foot Close" sound is generated. Use this controller to set the trigger sensitivity.

Foot Splash Sensitivity

When you move the pedal down quickly and then release it quickly, a "Foot Close" sound is generated. Use this controller to set the trigger sensitivity.

In order for the Foot Splash and Foot Close features to work properly, do not map the Foot Close and Foot Splash stroketypes to the notes sent out by your kit.

Snare/Cymbals Tab



Chokes

For certain edrum kits, the cymbals send out aftertouch midi messages when they are firmly grabbed. If you check the boxes in the Chokes section, these aftertouch messages are set to trigger the cymbal choke stroketypes in Addictive Drums. This means that you can choke a cymbal by grabbing it! If you're using a midi keyboard that has aftertouch support, you may want to disable this feature.

CC Positional Snare

Some edrum kits have support for so-called positional sensing. This means that when you, for instance, hit the snare pad, the drum brain sends out a MIDI CC message that represents the distance from the centre and the edge. Addictive Drums can use this information to trigger a Snare Open Hit stroketype (when hitting the centre), a Snare Shallow Hit (when hitting the edge) or a mix of both (when hitting in between centre and edge).

Snare Position Reverse

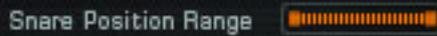
This feature reverses the snare position data. Set this so you get the correct sounds as you move from the centre to the edge.

Snare Position Controller

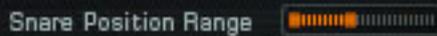
If your edrum kit sends out positional sensing values on a different CC number than the default (CC#16), you can change it here. This could also be useful if you want to control the snare position data with, let's say, a midi keyboard mod wheel. Click the Learn button and move a controller to map it.

Snare Position Range

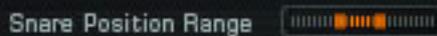
This slider adjusts the crossfade between the Snare Open Hit and the Snare Shallow Hit positional snare stroke types. The left side of the slider represents the centre of the drum pad (Open Hit) and the right side represents the edge (Shallow Hit).

The image shows a control labeled "Snare Position Range" with a slider. The slider is a horizontal bar with a vertical line in the center, and the bar is filled with a gradient from dark to light. The slider is positioned at the center.

Using the default setting, the crossfade will start immediately when moving from the edge to the centre and vice versa.

The image shows a control labeled "Snare Position Range" with a slider. The slider is a horizontal bar with a vertical line in the center, and the bar is filled with a gradient from dark to light. The slider is positioned closer to the center than the default.

This setting crossfades to the Shallow Hit closer to the centre than the default setting.

The image shows a control labeled "Snare Position Range" with a slider. The slider is a horizontal bar with a vertical line in the center, and the bar is filled with a gradient from dark to light. The slider is positioned in the center, but the bar is shorter than the default, indicating a reduced crossfade area.

Reducing the crossfade from both ends means that a smaller area of the drum pad will trigger a mix between the positional snare stroketypes.

Velocity Compensation

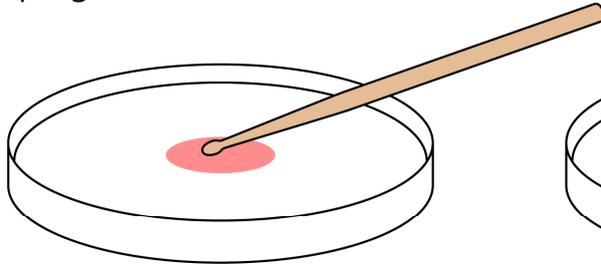
On some edrum kits you may notice unwanted changes in velocity response when using positional snare - perhaps you have to hit the edge harder to achieve the same velocity as hitting the centre. Use this controller to compensate for such behavior.

CC Positional Ride

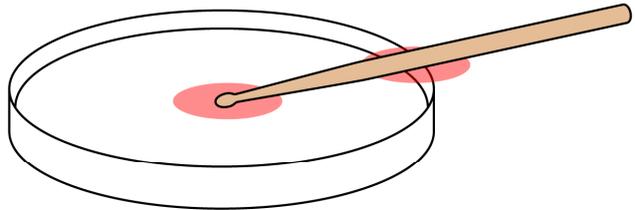
The positional sensing for the ride works like the snare, only the stroke types used are Ride Tip and Ride Shaft.

Stroketypes Explained

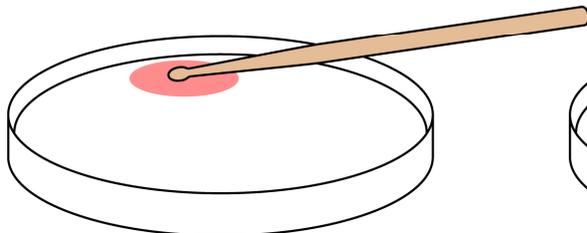
Here's an illustration of the different stroketypes included in the AD sample library. For information on how these stroketypes are laid out on a keyboard, please see the Addictive Drums keymap (available from the Help Menu in the top right corner of the AD user interface).



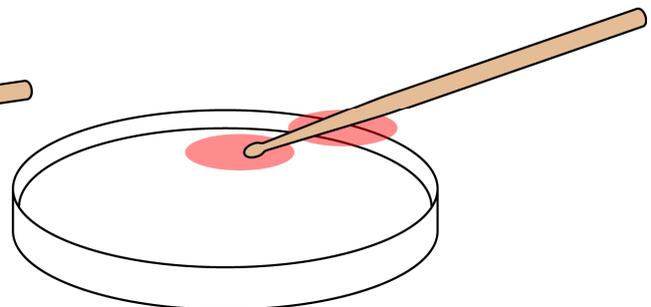
SNARE, TOMS: "OPEN HIT"



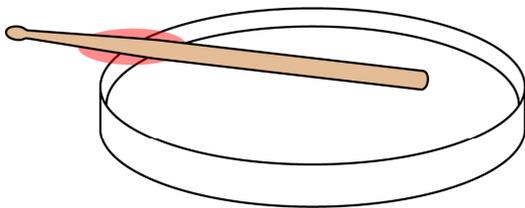
SNARE, TOMS: "RIMSHOT"



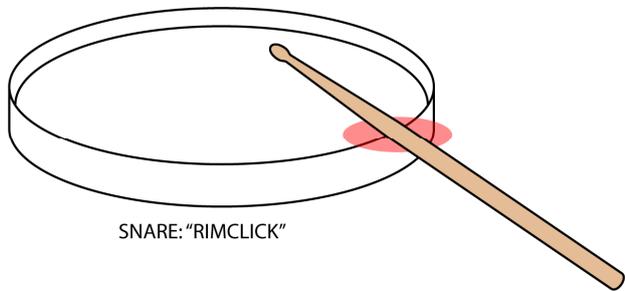
SNARE: "SHALLOW HIT"



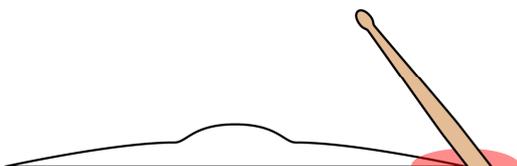
SNARE: "SHALLOW RIMSHOT"



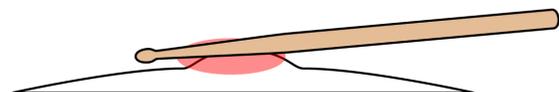
SNARE: "SIDESTICK"



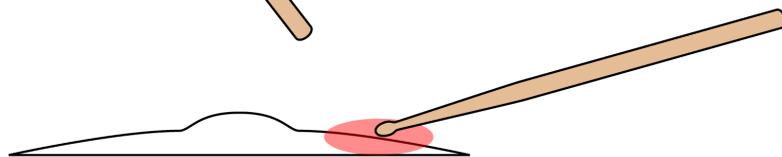
SNARE: "RIMCLICK"



HIHAT & RIDE: "SHAFT"
CYM: "HIT"



HIHAT & RIDE: "BELL"



HIHAT & RIDE: "TIP"

Automation

The following parameters are automatable:

For every Kitpiece

Solo, Mute, Level, Pan
OH Level, OH Pan, OH Width
Room Level, Room Pan, Room Width
Pitch Main, Pitch OH/Room
Filter Bottom, Filter Top

For every Mixer Channel

Solo, Mute, Level, Pan, Width (Width on stereo channels only)

For the Bus and Master Channels

Solo, Mute, Level, Pan, Width
Dist Bottom, Dist Top, Dist Amount, Dist Mix
EQ Freq 1, EQ Gain 1, EQ Q 1
EQ Freq 2, EQ Gain 2, EQ Q 2
EQ Freq 3, EQ Gain 3, EQ Q 3
Comp Thresh, Comp Ratio, Comp Attack, Comp Release
Filter Bottom, Filter Top
Tape Amount, Tape Bottom
Limit Thresh
Inserts Vol
Rev 1 Send
Rev 2 Send

For the Reverbs

R1 Vol, R1 Pan, R1 Width
R2 Vol, R2 Pan, R2 Width

Automation abbreviations (used in some hosts)

KK = Kick, SN = Snare, HH = HiHat, XT = Xtra
T1-T4 = Tom1-Tom4, C1-C3 = Cym1-Cym3, RD = Ride
OH = Overhead, RM = Room, BU = bus, MA = Master
R1-R2 = Reverb 1-2

Credits

Created by

Addictive Drums was created by Lars Erlandsson, Niklas Möller, Magnus Lidström and Martin Eklund. Rhythm content by Jakob Möller. Web, support, testing and more by Markus Höglund and Tore Jarlo.

GUI graphics by Bitplant, Germany.

Additional DSP Effects by PSPaudioware.com.

Drums and cymbals for AD's core library recorded at Decibel Studios, Stockholm, Sweden. Mixed at Maratone Studios, Stockholm, Sweden.

AudioUnit version implemented using Symbiosis from NuEdge Development.

Thanks

To our families and friends for all your support. Max Martin & Tom Talomaa for believing. Johan Lenander for all the advice. Michael Ljunggren and Peter Lindberg for the installer stuff!

The manufacturers of fine drums and cymbals around the world who gave us permission to record their products. MMS, Backline Sthlm, Slagverket and Urban Näsvall for providing all the great drums and cymbals. Dagge & Decibel Studios for the great sounding room and preamps.

The Merckles for teaching bad pixels how to behave properly. Nice work guys :) Fredrik Lidström at Elysian for the tech support. All our beta testers around the world. And a big yeehaa to everyone who contributed with cool presets!

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