TRINITY DRUMS 2

MANUAL

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Document Version 1.0

Product Version 1.0

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SYSTEM REQUIREMENTS:

For the latest system requirements, please visit www.sonuscore.com

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Software version: 1.0 (06/2023)

2. WELCOME TO TRINITY DRUMS 2

Thank you for purchasing TRINITY DRUMS 2. This instrument provides you with a variety of modern and cinematic rhythms built from high quality samples and sound effects.

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

In this manual you will find all the necessary information to use TRINITY DRUMS 2 and unlock its full potential.

3. INSTALLATION AND SETUP

Before you can create music with TRINITY DRUMS 2, you must install and set up the necessary software. Follow these instructions to get started:

3.1 Installing TRINITY DRUMS 2

You can find the download instructions here or follow these instructions:

- Please download and install Native Instrument's "Native Access" to launch Trinity Drums 2.
- Create a user account on https://www.native-instruments.com.
- Copy the serial number of TRINITY DRUMS 2. You can find it in your Sonuscore account in the "Orders" menu or in your Order Confirmation E-mail.
- Now open Native Instruments' "Native Access".
- Click on "Add a serial" and paste your serial number. Then you will see TRINITY DRUMS 2 under "Not Installed". To Install the product, click on "Install".

3.2 Loading TRINITY DRUMS 2 via Kontakt

TRINITY DRUMS 2 is not an independent plug-in, so you will first need to open an instance of Native Instrument's free KONTAKT PLAYER before you can start playing.

1. Download and install Native Instrument's FREE KONTAKT PLAYER.
2. Open KONTAKT PLAYER as a plug-in in your host software (DAW), or as a stand-alone application.
3. Locate TRINITY DRUMS 2 in the Browser, on the left side of the user interface.
4. Click **Instruments** to open the product's content.
5. Double-click the **TRINITY DRUMS 2.nki** file to load the instrument.

4. MAPPING

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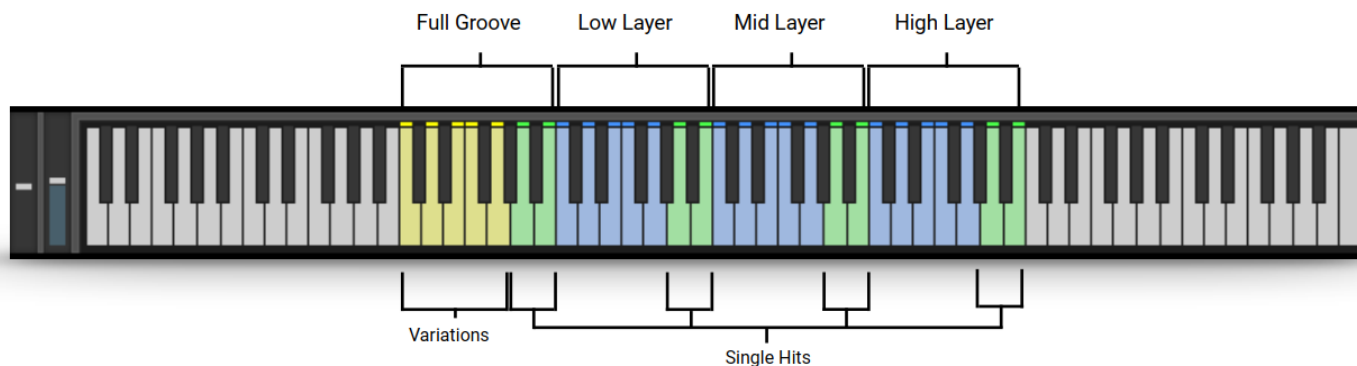
5. PAGE LAYOUT

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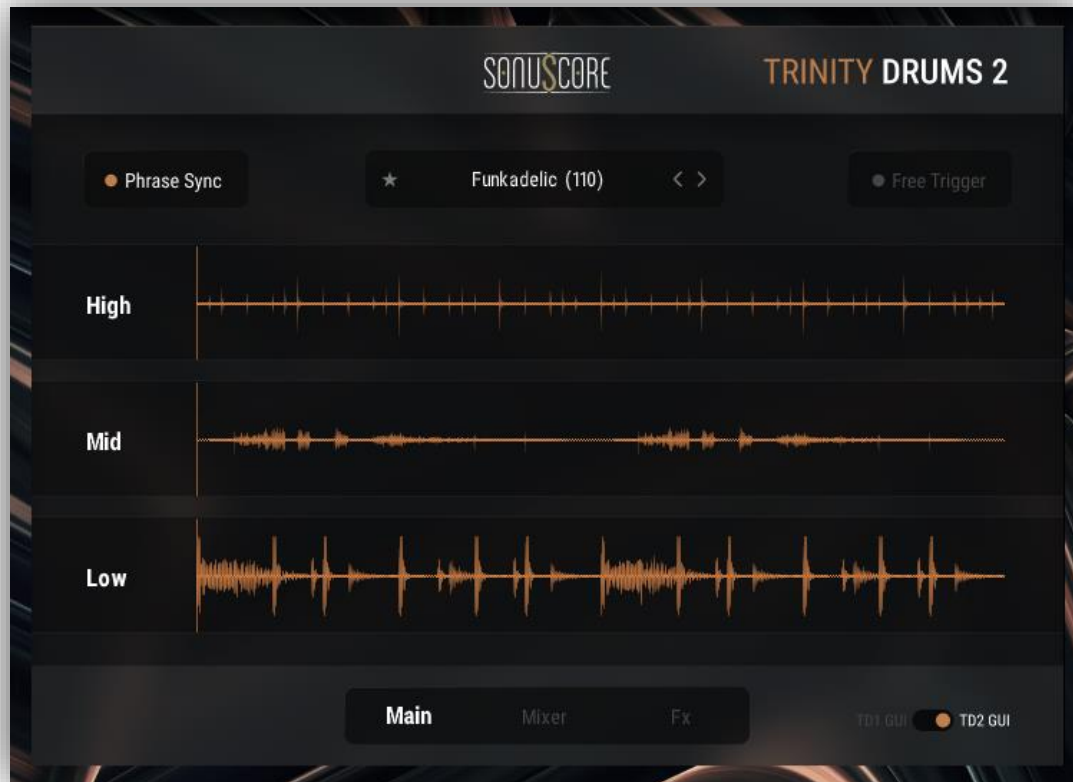
At the center of the main page there is a waveform visualization of each layer of the currently loaded theme. It will always show the waveforms of the most recently triggered variation to illustrate the characteristics of the groove.

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

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

5.2 PRESET BROWSER
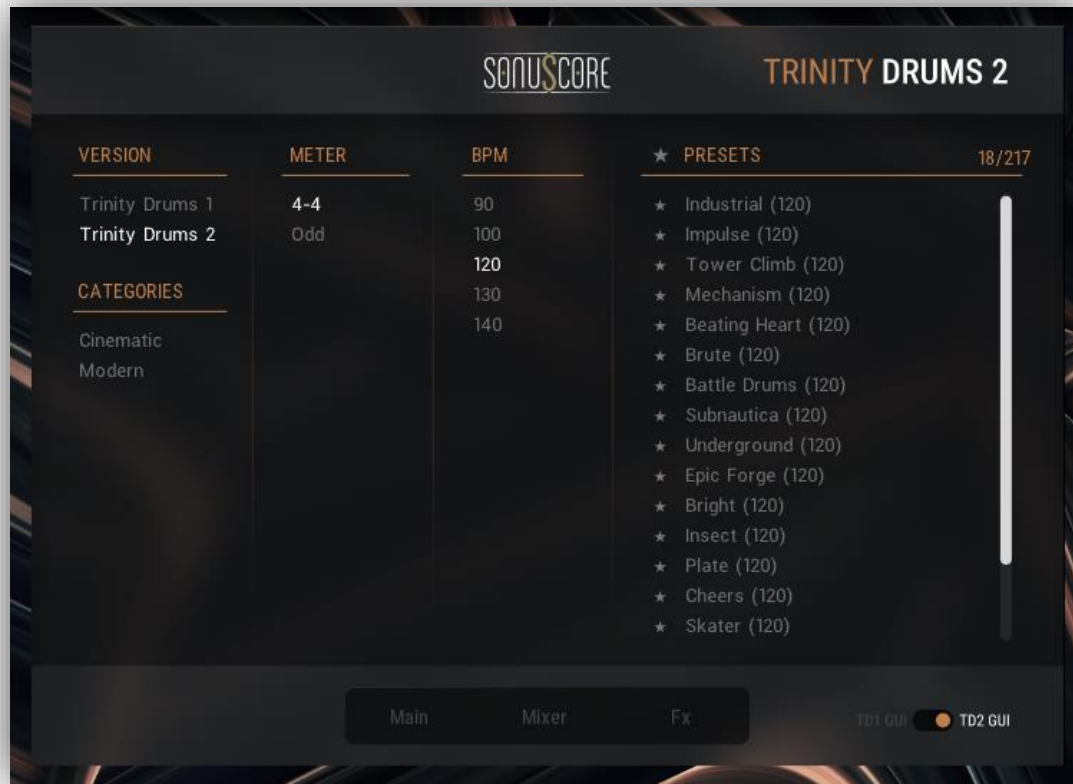
In the preset browser you can select a full theme from either the cinematic or the modern category. Use the tags to filter the themes and easier find the right groove for your production. The title of each theme contains the bpm it was originally designed in - nevertheless the grooves can still be used at different tempos using KONTAKT's time machine pro.

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

5.3 MIXER PAGE
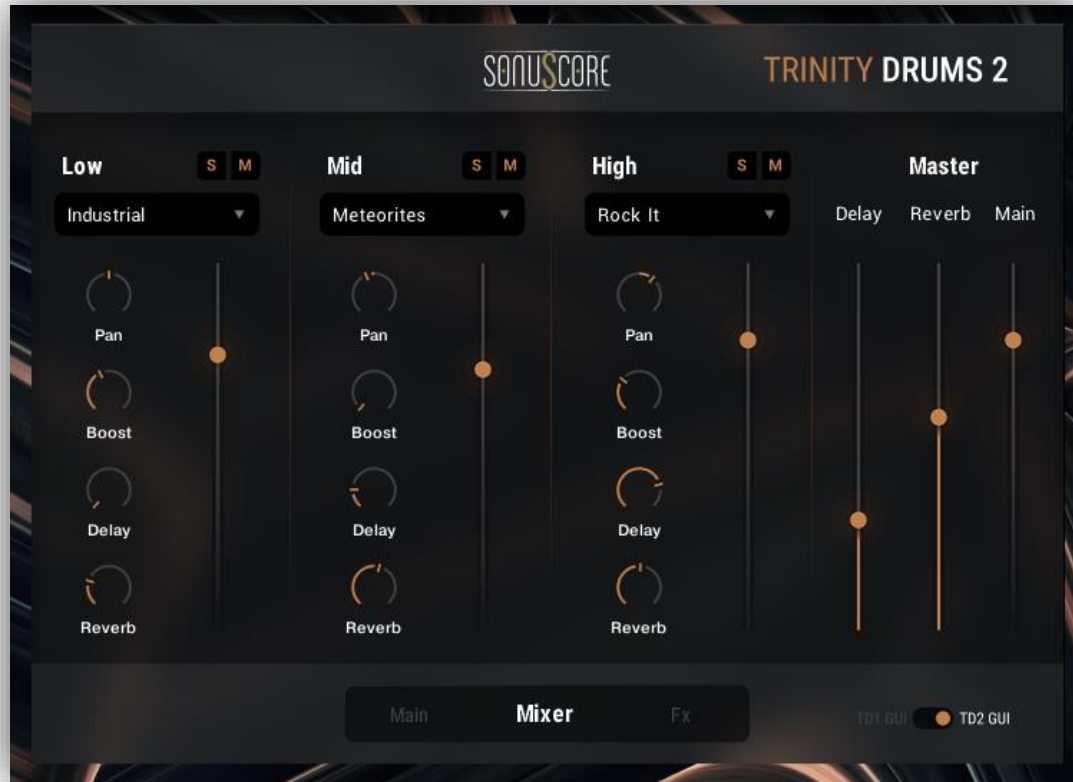
In the mixer you can adjust basic parameters for every layer as well as mix the overall sound.
With the individual fader controls the balance between each layers is easily adjustable. To mute a single layer or listen to it separately, press the solo/mute button above the layer- faders.

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

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

The pan control on top completes the standard controls for the mixer.
Each of those controls can be easily automated with a MIDI-CC by right clicking and selecting the option "Learn MIDI CC# Automation".
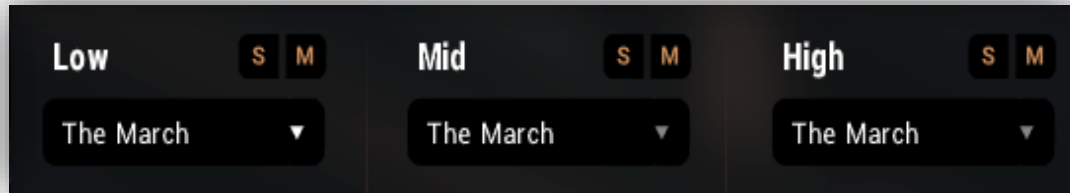
If you want to mix it up and exchange a single layer from a different theme, clicking on the button below the layer description will open a dropdown menu. This menu will now show all themes that can be properly combined with the current theme. Simply select a different theme in this menu to exchange the groove of the respective layer and discover a new interaction between different grooves.

5.4 FX PAGE

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

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

5.4.1 FX MODULES

There are six different modules for each layer:

5.4.1.1 EQUALIZER


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

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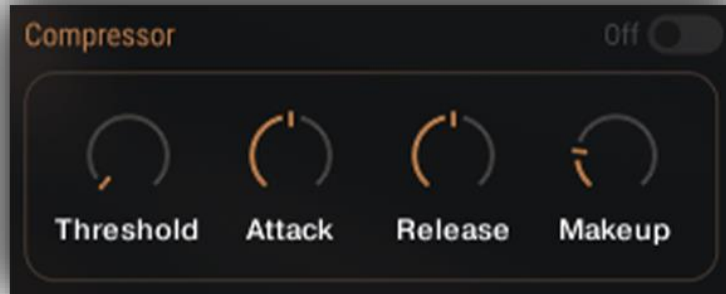
This module contains the core controls of a bus compressor to adjust the dynamics of the selected layer.

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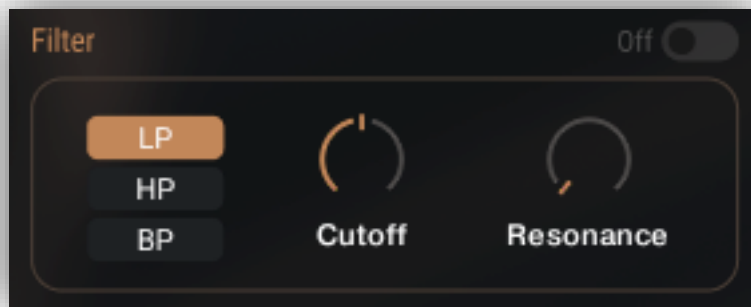
On the left side of this module you can choose between Low-Pass, High-Pass or Band-Pass Filter. With the Cutoff-button you can adjust the cutoff-frequency for Low- and High-Pass, or the center frequency of the low pass. Turning up the resonance and altering the cutoff- frequency via CC-automation (right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

5.4.1.4 DISTORTION

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

5.4.1.5 TRANSIENT DESIGNER

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

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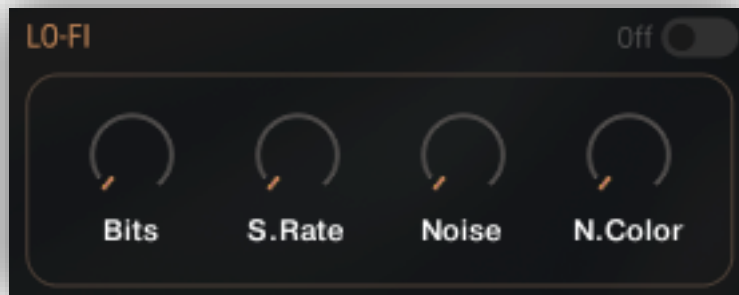
The Lo-Fi-effect includes a number of different controls, to create a more interesting sound. The **BITS-Button** controls a bit crusher, that can alter a groove beyond recognition. With the **S.-Rate** button you can add aggressive subsampling to the sound. Note: Both controls increase in effect, when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

5.4.2 DELAY & REVERB

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

The delay is a stereo delay that can be synced to your host-tempo or set to an absolute time value. This can be achieved with the **time control** and the **signature-dropdown** menu. The **damp control** determines if and how much the higher frequencies will be dampened with each delayed repetition.
The **feedback button** basically controls how many times a note will be audible via the delay. But careful: if it is set too high, the feedback loop will eventually cause a builup of sound.
The **pan parameter** controls the width of the panorama modulation of the delay signal. If it is set to 0, the delayed signal will not differ from the dry signal in panorama.
The **return-knob** allows you to adjust the level of the signal that is returned to the mixer. Be aware that changing the parameter has the same effect as using the delay return slider on the mixer page.

The Reverb built into this instrument is a convolution reverb with a number of different impulse responses that can be selected from the dropdown menu in the middle.
The **pre delay** adjusts the delay between dry signal and reverb tail.
With the **length-control** you can adjust the duration of the reverb tail and alter the perceived size of the room.

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

6. CREDITS

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