Thank you for downloading this sample pack

from The eDrum Workshop!



BEFORE PROCEEDING, PLEASE REFER TO YOUR ALESIS STRIKE MANUAL TO FAMILIARISE YOURSELF WITH THE GENERAL MODULE FUNCTIONS

SD CARD Specification can be found in your Alesis Strike Module User Guide on page 31.

It is recommended to create a backup of your Strike's SD card data before commencing.

If you would prefer a video demonstration of the loading process, you can watch now on The eDrum Workshop's YouTube channel - https://www.youtube.com/watch?v=vHhjj5hKL6g

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Loading the Files: SD Card

This guide has been written assuming that you are using the stock SD card that came with your Alesis Strike module *or* one that is compatible and has the correct folder structure that the Strike module recognises. The files *must be placed into the correct folders* otherwise the instruments will not work. **Note:** The drive letters and icons shown on your computer may not match those on these images.

1) Unzip *The eDW Snare eLements Pack.zip* to a location on your computer

2) Open the unzipped folder. You will see four sub-folders & a PDF

3) Insert the Strike SD Card into your computer's card reader

OR

Attach your Strike module to the computer using a USB A-B cable and turn it on (this will access the Strike SD card through the module)

4) Open the Samples folder on the Strike SD card

5) Copy or drag the folder named *eDW Snare eLements* from your unzipped folder into the **Samples** folder of the Strike SD card

6) Go back to the Strike SD card root and open the Instruments folder

7) Within your unzipped folder, open the *Alesis Strike Instrument Files* folder and copy or drag the folder named *Snare eLements* into the *Instruments* folder on your Strike SD card

8) Safely eject the SD card from your computer and return it to your moduleORSafely eject the module's USB from your

computer. Your module will stay powered on



| .fseventsd | File folder | 4۱ |
|-----------------------|---------------|------|
| Instruments | File folder | יד (|
| Kits | File folder | |
| 📕 Loops | File folder | |
| Samples | File folder | |
| .metadata_never_index | METADATA_NEVE | |
| .Trashes | TRASHES File | |
| | | |

| SD (D:) > Samples | 5) |
|---------------------------|-------------|
| Name | Туре |
| eDW Kick eLements | File folder |
| 📕 eDW Pork Pie 13x7 Snare | File folder |
| eDW Snare eLements | File folder |

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| Name | Туре | |
| 📕 eDW Pork Pie 13x7 Snare | File folder | |
| Kick eLements | File folder | |
| Snare eLements | File folder | |

Your new instruments will now be accessible from the module's User instrument list.

Assigning the Instruments: Strike Module

The eDW Snare elements instruments were designed to be used as layers to enhance existing sounds. This guide will explain how to add the elements as *Layer B* where there is already a sound assigned to *Layer A*.

1) Press KIT to show the Kit menu and select the desired kit to edit

2) Press the VOICE button

3) Activate the **NOTE CHASE** button and hit the snare drum pad to select it

OR

Swap the **TRIG** type at the top of the screen to **Snare Head** using the **data dial**

4) Press F4/INST to open the instrument list

5) Ensure that your first instrument is already assigned to LAYER A then press F2/LAYER B

6) Press F4/USER to select a user instrument from the SD card

7) Using the **cursors**, select the **Snare eLements** folder from the list on the left hand side

8) Use the **cursors** to navigate to the right panel and select an eLement instrument. The sounds can be auditioned while this menu is open by hitting the snare drum trigger

9) Repeat steps 3 – 8 for the Snare Rim trigger if required

10) Press **F6/BACK** when finished to return to the **VOICE** screen and continue to make any other adjustments (see **Recommended Settings** for more information)



| KIT eDW L | ayer Me! 2 TRIG | Snare Head |
|----------------|-----------------|-------------|
| Melodic | MEMORY USED | 176 MB |
| Snare eLements | Snare Atk01 | |
| | Snare Atk02 | |
| | Snare Atk03 | |
| | Snare Atk04 | |
| | Snare Atk05 | |
| | Snare Atk06 | |
| | Snare Atk07 | |
| | R B PRESET USER | DELETE BACK |

| KIT eDW L | ayer Me! 2 TRIG | Snare Head |
|----------------|--|-------------|
| Melodic | MEMORY USED | 177 MB |
| Snare eLements | Snare Noise07 Snare OvTone01 Snare OvTone02 Snare OvTone024 | |
| | Snare OvTone03 | |
| | Snare OvTone03A Snare OvTone04 Snare OvTone04A | |
| | ER B PRESET USER | DELETE BACK |

Note: Don't forget to SAVE your kit from the KIT screen once you have made your selections!

Recommended Settings

Each eLement instrument will be loaded with a recommended starting volume LEVEL. These levels are intended to demonstrate how to blend each eLement with existing sounds but may need adjusting to better suit different snare instruments. Below are some other settings that can be altered to create more natural or interesting playing experiences.

| Recommended for: | All eLements |
|------------------|------------------|
| VOICE -> F3/ VEL | Velocity > Level |
| | 99 |

This setting determines how much the velocity of your strike will influence the volume of the instrument. 99 is the maximum value which is recommended for the best dynamic response when using one-shot samples. By default, all eLements will load with this setting.

| VOICE -> F4/ FX/MIDI -> F3/ OTHER | Playback |
|-----------------------------------|----------|
| | POLY |

This setting determines how the voice will sound on this trigger. *MONO* will only allow once instance of the sound to play back at one time with the next instance cutting off the first. *POLY* will allow multiple instances to overlap. For most sounds, *POLY* is recommended as this allows for the most natural playing experience.

Note: This setting will affect both voice layers assigned to the trigger

Recommended for:

Attack, Fix, Overtone, Phat eLements

| VOICE - > F2/ TONE | Filter | Cutoff |
|--------------------|-------------------|--------|
| | LOPASS | 0 - 40 |
| VOICE -> F3/ VEL | Velocity > Filter | |
| | 99 | |

These settings will filter out higher frequencies when you hit softly, then start to add them back in as you go up in dynamics. This is useful when using *Atk eLements* – it will produce the effect of softening the attack for lower dynamics and gradually reintroducing the transient as you play harder, reducing the *"machine-gun"* effect.

| KIT eDW Layer Mel 2 | TRIG Snare Head |
|---|--|
| LAYER A LOOPMODE OFF PS Taye MapleSnHd Amb VEL LIMIT 00 | VELOCITY > LEVEL 99 VELOCITY > FILTER 00 VELOCITY > DECAY 00 VELOCITY > DECAY 00 VELOCITY > PITCH 00 |
| LAYER B LOOP MODE OFF Snare Fix07 VELLIMIT 00 | VELOCITY > LEVEL 99 VELOCITY > FILTER 00 VELOCITY > DECAY 00 VELOCITY > DECAY 00 VELOCITY > PITCH 00 |
| LEVEL TONE VEL | INST FX/MIDI BACK |



| eDvv Layer wei z | TRIG Snare Head |
|--|---|
| LAYER A LOOP MODE OFF | SEMI FINE CUTOFF FILTER |
| PS Taye MapleSnHd Amb | |
| VELLIMIT OO | +3 00 00 |
| LAYER B LOOP MODE OFF | SEMI FINE CUTOFF FILTER |
| Snare Fix07 | |
| VELLIMIT 00 THE THE 127 | 0 00 30 |
| LEVEL TONE VEL | INST FX/MIDI BACK |
| | |
| And a statement of the | |
| KIT eDW Layer Me! 2 | TRIG Snare Head |
| LAYER A LOOP MODE OFF | TRIG Snare Head |
| LAYER A LOOP MODE OFF PS Taye MapleSnHd Amb | TRIG Snare Head VELOCITY > LEVEL 99 VELOCITY > FILTER 00 |
| LAYER A LOOP MODE OFF PS Taye MapleSnHd Amb | TRIG Snare Head VELOCITY > LEVEL 99 VELOCITY > FILTER 00 VELOCITY > DECAY 00 VELOCITY > DECAY 00 |
| EDW Layer Mel 2 EAVER A LOOP MODE OFF PS Taye MapleSnHd Amb VEL LIMIT 00 127 | TRIG Snare Head VELOCITY > LEVEL 99 VELOCITY > FILTER 00 VELOCITY > DECAY 00 VELOCITY > PITCH 00 |
| eDW Layer Mel 2 LAYER A LOOPHOOE OFF PS Taye MapleSnHd Amb VEL LIMIT 00 127 LAYER B LOOPMOOE OFF | TRIG Snare Head VELOCITY > LEVEL 99 VELOCITY > FILTER 00 VELOCITY > DECAY 00 VELOCITY > PITCH 00 VELOCITY > PITCH 00 |
| COPMODE OFF PS Tayle MapleSnHd Amb VEL LIMIT 00 LOOPMODE OFF Snare Fix07 | TRIG Snare Head VELOCITY > LEVEL 99 VELOCITY > FILTER 00 VELOCITY > DECAY 00 VELOCITY > PITCH 00 VELOCITY > INTCH 00 VELOCITY > FILTER 99 VELOCITY > LEVEL 99 VELOCITY > FILTER 99 VELOCITY > EVEN 99 |
| Corporation of the second | TRIG Snare Head VELOCITY > LEVEL 99 VELOCITY > FILTER 00 VELOCITY > DECAY 00 VELOCITY > PITCH 00 VELOCITY > FILTER 99 VELOCITY > FILTER 90 |
| COP Hold Cop | TRIG Snare Head VELOCITY > LEVEL 99 VELOCITY > FILTER 00 VELOCITY > DECAY 00 VELOCITY > PITCH 00 VELOCITY > FILTER 99 VELOCITY > FILTER 90 VELOCITY > FILTER 90 VELOCITY > PITCH 00 |

Recommended for:

Phat eLements

| VOICE - > F2/ TONE | Filter | Cutoff |
|--------------------|-------------------|--------|
| | HIPASS | 0 - 40 |
| VOICE -> F3/ VEL | Velocity > Filter | |
| | -99 | |

These settings will filter out low frequencies and add them back in as you go up in dynamics. This can be useful for *Phat eLements* if you want to retain the attack at lower velocities and add in the lower frequency "body" as you play harder.

Recommended for:

Fix, Noise, Overtone, Wire eLements

| VOICE - > F1/ LEVEL | Decay | |
|---------------------|------------------|--|
| | 1 - 50 | |
| | Velocity > Decay | |
| VOICE -> F3/ VEL | Velocity > Decay | |

These settings will cause the sound to have a reduced length when played softly and gradually become longer as you go up in dynamics. This can be useful for longer samples such as *Fix, Noise or Wire eLements* – it will create a dynamic effect where softer hits are *shorter* and *punchier* with the sound *"opening up"* as you play harder.

Other creative ideas:

Use the **VEL LIMIT** values to control exactly where in the velocity range each layer will play back. The bottom value (left) will stop the layer from playing when you strike below it, the top value (right) will stop the layer from playing when you strike above it.

Using the **SEMI** or **FINE** settings to tune the samples can create very different sounds – especially with *Overtone or Fix eLements*. **SEMI** offsets the tuning in full semitones whereas **FINE** offsets the tuning in cents. Negative values will tune down Positive values will tune up

Atk eLements may contain some lower frequencies from the initial hit of the snare drums that they were taken from – you can use the **HIPASS FILTER** and **CUTOFF** settings to remove low frequencies if you want to add attack without any additional body.

You don't just have to layer eLements with internal Strike sounds - adding *different eLements* to LAYER A and LAYER B can create entirely new one-shot snare drum samples! Use different LEVEL, TONE and VEL settings on each layer as suggested above to increase the dynamic playability of these sounds!

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| PO Taxa Manla Caliid Amb | VELOCITY | > FILTER | 00 |
| PS Taye MapleShHd Amb | VELOCITY | > DECAY | 00 |
| VEL LIMIT 00 127 | VELOCITY | > PITCH | 00 |
| | | | 00 |
| LAYER B LOOP MODE OFF | VELOCITY | > LEVEL | 99 |
| Snare Fix07 | VELOCITY | > FILTER | -99 |
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| CATERIA | VELOCITY | > FILTER | 00 |
| PS Taye MapleSnHd Amb | VELOCITY | > DECAY | 00 |
| VEL LIMIT 00 127 | VELOCITY | > PITCH | 00 |
| | | | |
| LAYER B LOOP MODE OFF | VELOCITY | > LEVEL | 99 |
| Snare Wire02 | VELOCITY | / > FILTER | 00 |
| VEL LIMIT 00 127 | VELOCITY | > DECAY | 99 |
| | VELOCITY | > PITCH | 00 |
| | INICT | | |
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| VEL VEL | | FX/MIDI | BACK |
| | TRIC | FX/MIDI | BACK |
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Common Troubleshooting

It sounds like the samples are "cutting off" when playing hits in succession

For most samples, the pad should be set up in **Playback: POLY** mode. This allows multiple instances of the sample to overlap. See *page 4* of this guide for more information.

I get the message "Path Not Found" when loading an instrument

This message usually means that the instrument file (*e.g. Snare Atk01.sin*) cannot locate the samples associated with the instrument (*e.g. eDWSnAtk01.wav*). It is likely that the file path of the samples is incorrect. The .sin instrument files will look for the exact file path outlined in the installation instructions:

SD Card: Samples / eDW Snare eLements

Within the eDW Snare eLements folder, there should be 6 subfolders containing the sample files:

SnAttack, SnFix, SnNoise, SnOvertone, SnPhat, SnWire

If you place any of these folders in another directory, the module will not be able to locate the samples for the instrument and you will encounter this message. Please see *page 2* of this guide for more information.

I don't have the listed folders on my Strike SD card

Your supplied SD card should have the correct file structure on it. If you are using a brand new SD card and it does not contain any folders, or you have somehow lost the folders from your SD card, insert the SD card into your Strike module and turn the module on. This should create the correct SD card file structure for you. **Note:** The SD Card Specification for compatibility can be found on *page 31* of the *Alesis Strike Module User Guide*.

I don't have a copy of my Alesis Strike Module User Guide

You can download copies of the *Alesis Strike* manual from their website, or you can find a compiled list of links within the "*READ ME FIRST!* – *The eDW Snare eLements Pack*" PDF provided with this download.

I can't hear much difference when using an eLement - This may be caused by using an eLement sample that is too similar to the character of the *Layer A* sound (for example, layering an *Atk* eLement on an already "attack-heavy" snare drum sound). The best method for using these eLements is to look for what is "missing" from the original sound when choosing your sample. Alternatively, adjust the *LEVEL* of either layer.

It feels like I lose the "low end" or body when combining eLements with an existing snare drum sound

Sometimes this is perceived due to introducing additional frequencies into the mix – for example, additional high frequencies can cause the perception of less lower frequency information. Other times, this can be caused by the *phase relationship* between your internal or user snare drum and the eLement you are trying to layer, resulting in *phase cancellation*. It is most likely to be caused by the *Atk* eLements, but can happen with others.

Although the samples have all been tested with many Alesis internal sounds, not every onboard/user instrument or adjustment available in the module can be accounted for. However, adjusting the *SEMI* or *FINE* tuning of one of the two layers can change the phase relationship resulting in a "sweet spot" where the two sounds interact better. Alternatively, adjusting other available parameters such as *DECAY* or *FILTER/CUTOFF* might also help create space to prevent clashes. In some specific cases, the two instruments may just not work well together and choosing another instrument or eLement combination might be the best option.