

SNAPBACK

Manual

v1.0



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Welcome to Snapback

Snapback is a powerful drum layering effect that effortlessly brings punch, weight, groove and dynamic movement to your drum, percussion and instrumental tracks. The unique Snapback layer adds a “whipping” snapback sample before each hit, while the Transient layer triggers a transformational attack, body or textural sample.

Snapback’s carefully curated sample and preset libraries provide professional results in an instant, while the finely tuned transient detection engine delivers perfectly accurate triggering right out of the box. It’s everything you need to make beats that hit different!

System Requirements

Windows

Windows 7, 8, 10 or 11
VST2, VST3 or AAX host sequencer
64-bit

Mac

Mac OS X 10.13 or later
Intel or Apple Silicon (Native/Rosetta) processor
VST2, VST3, AU or AAX host sequencer

Works with Ableton Live, Logic Pro, Pro Tools, Cubase, Bitwig Studio, FL Studio, REAPER, Studio One, and many other DAWs that support VST2, VST3, AU or AAX.

Internet connection required for downloading Snapback’s samples.

Installation & Licensing

Please refer to the online [Cableguys Installation Instructions](#).

Need more help?

Hover the mouse over any control to see a quick description in the lower Help bar.

Additionally, the [Cableguys YouTube channel](#) contains many video how-to’s, tips and tricks.

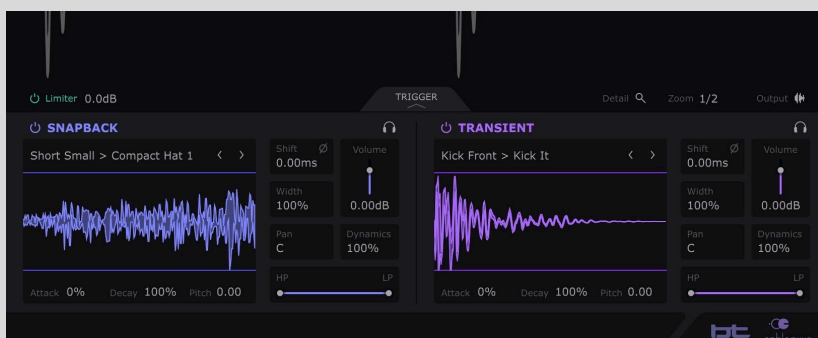
Quick-Start Guide

1. Add a Snapback layer



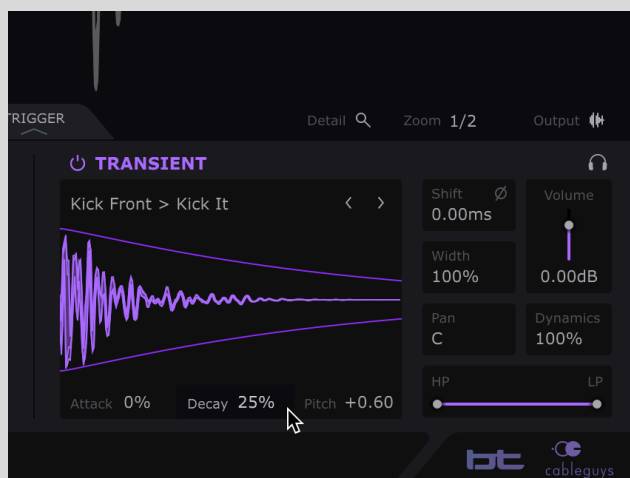
Load Snapback into an individual drum track (the kick or snare, for example) in your DAW and click the top menu in the Snapback section (set to 'Off' by default) to open the library of Snapback samples. Select a sample and you'll immediately hear it start to trigger, leading into every drum hit to end at the point that the hit begins.

2. Add a Transient layer



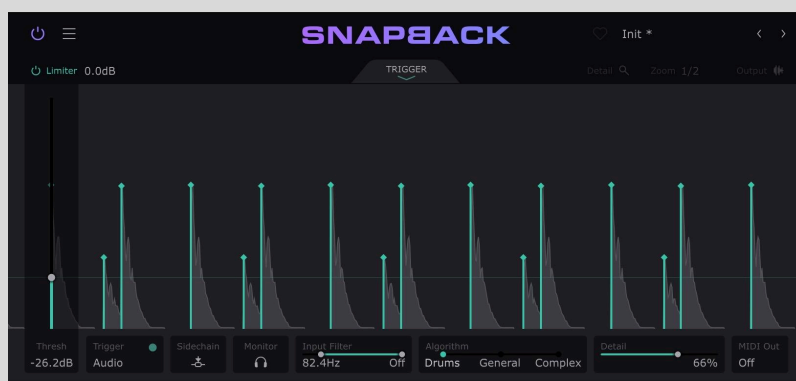
With the Snapback section providing the 'pre-hit' sound, the Transient section is used to add a perfectly-anchored attack or body layer to the hit itself. The two sections are identical in their operation, so load a Transient sample from the top menu, and instantly you'll hear it trigger with every hit.

3. Shape the Snapback and Transient



From this starting point, you can explore the sample library to find the perfect Snapback and Transient layers for the drum at hand, and tweak the pitch, volume envelope, timing offset and stereo imaging of both sections to taste.

4. Tweak the triggering



Snapback's audio triggering is based on an advanced transient detection algorithm that 'just works', but if you need to tweak the trigger response – perhaps you only want hits above a certain volume within a particularly dynamic snare drum part to trigger, or only the kick drum in a full drum loop – click the **Trigger** tab in the center of the plugin to open the Trigger Settings panel. Here, you can adjust the minimum input volume and/or frequency range required for triggering, raise or lower the detection sensitivity, and more.

Reference

Preset Library

Snapback ships with a large library of professionally designed presets.

The current preset is shown in the center of the top bar. Step through presets based on your current Preset Filter setting using the < and > buttons to the right of the preset name.

Click the preset name to open and close the full Preset Browser.

Click the ☰ button to the far left to open the Main Menu, which contains various preset-related functions, amongst others.

Preset Browser

Find useful everyday setups and inspirational effects with Snapback's Preset Browser. The left hand side of the Preset Browser enables narrowing down of the presets displayed in the list on the right hand side via a series of Categories and Tags.

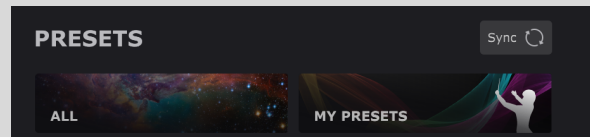
To close the Preset Browser, click the X at the top right corner.



Categories

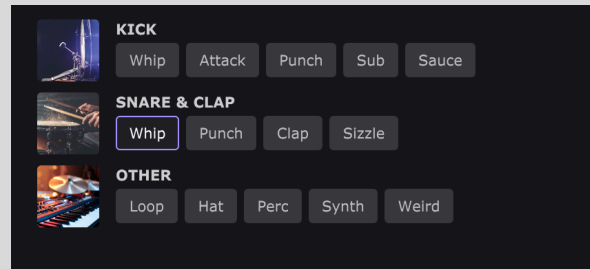
Along the top, the **All** button shows the full library, including those presets created by you, while the **My Presets** button filters the list down to only your own saved user presets.

You can rename or delete your own presets by clicking the ●●● button that appears to the right of the preset name when moused over.



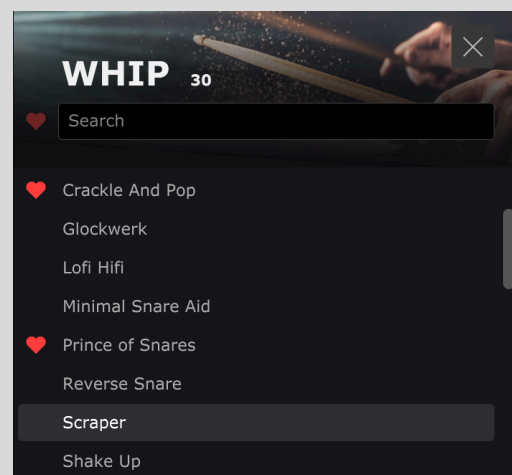
Tags

Below the Categories, the **Kick**, **Snare & Clap**, **Other** sections each comprise a set of Tags for narrowing the preset list down to designated collections of sonic effects and treatments. Click a Tag to see only presets that adhere to its particular technical or stylistic qualification in the right-hand list, and click any Category to clear all Tags.



Preset list

The right-hand side of the Preset Library is home to the presets themselves, as filtered via the Categories and Tags. The title of the currently active Category or Tag, and the number of presets it contains, appears at the top of the list. To load a preset, double-click it.



Favorite presets

Mousing over a preset reveals a gray heart icon – click this to designate that preset as a Favorite. To filter the preset list down to show only Favorites, click the heart icon at the left-hand end of the Search bar.

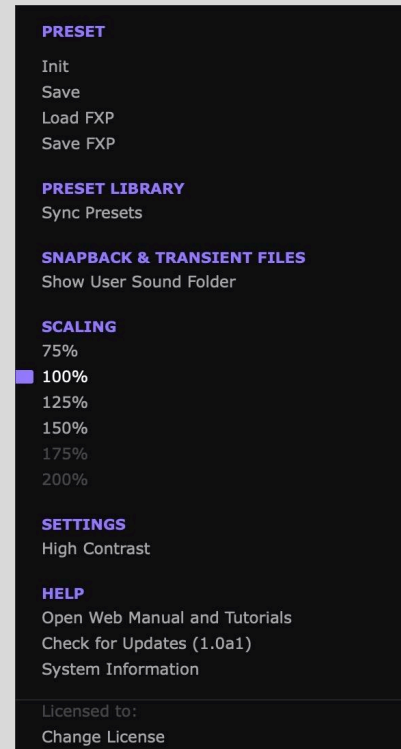
Searching presets

The Preset Library's Search function lets you narrow down the preset list based on text entered in the 'Search preset names' field.

You can further filter the results down to only qualifying presets also designated as Favorites by clicking the heart icon to the left.

Main Menu

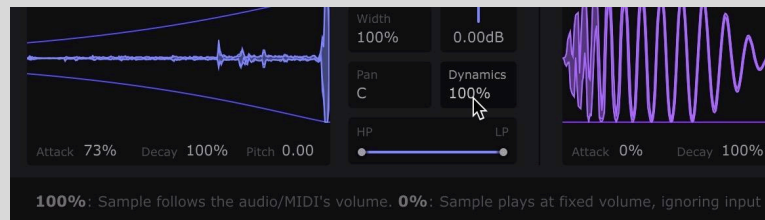
- **Preset**
 - **Init:** Want to start from scratch? This resets Snapback to its default state.
 - **Save:** Store your preset within the local Cableguys library database.
 - **Load FXP:** Browse to and load a stored preset in FXP file format.
 - **Save FXP:** Save the current preset to an FXP file, for discrete storage and sharing.
- **Preset Library**
 - **Sync Presets:** Selecting this menu option will download all new Cableguys presets, and upload/update all of your presets to your personal (and private) Cableguys cloud for backup purposes.
- **Snapback & Transient Files**
 - **Show User Sound Folder:** Open the **Snapback User Samples** folder in Windows File Explorer/macOS Finder. Place WAV/AIF/AIFF files in the **Snapback** and **Transient** folders here and they will appear in the **Snapback** and **Transient** menus, in the **User** column. Refer to the [User sample import](#) section of this manual for further details.
- **Scaling**
 - **75–200%:** Scale the Snapback GUI up or down to suit your monitor resolution. Only Scaling percentages that won't exceed your display resolution are made available – the rest are grayed out.
- **Settings**
 - **Use OpenGL Graphics (Windows only):** Enable this for improved UI performance. We recommend leaving it off, however, as, due to a bug in some graphics drivers, using OpenGL may at some point result in graphical problems within the plugin's interface. If this happens and you cannot access the Main menu any more, please see our [FAQ page](#) to find out how to disable OpenGL for the plugin.
 - **High Contrast:** Increase the contrast of certain GUI elements for better visibility in bright environments.
- **Help**
 - **Open Web Manual and Tutorials:** Access this manual and tutorials.
 - **Check for Updates:** Ensure your Snapback version is up to date.



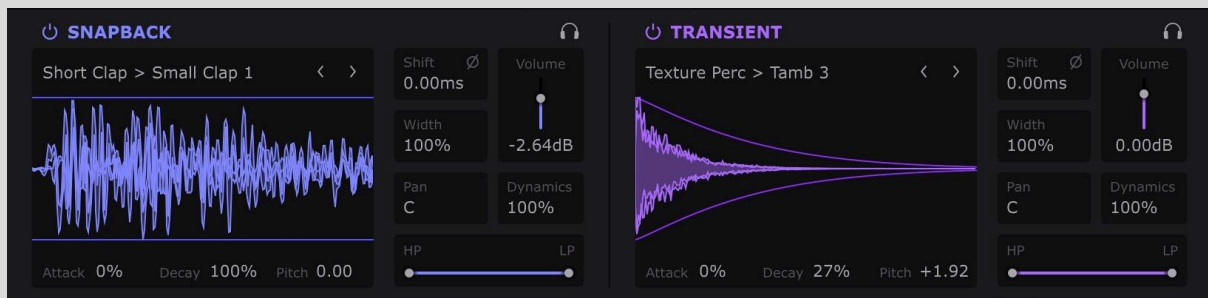
- **System Information:** Opens a detailed description of your system setup for information and support purposes. Click the **Copy** button to paste the System Information to your pasteboard.
- **Change License:** Switch your current Snapback license for a different one.

Help bar

At the bottom of the GUI, the Help bar serves as a quick reference guide directly within the plugin. Simply place the mouse pointer over a control to see a brief description of it, including available settings where applicable.



Snapback and Transient layers



Snapback features two audio/MIDI-triggered sample playback sections: one playing a snapback sample that *leads into* the triggering sound or MIDI note, the other playing a transient sample that *starts with* the triggering sound or MIDI note. The snapback, then, works like a very short “riser” or “whip”, crescendoing at the triggering hit, while the transient bolsters the attack or body of the hit itself.

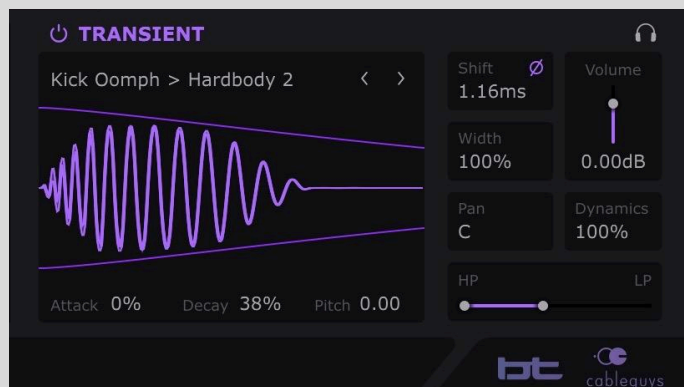
Snapback and Transient parameters

The two sample playback sections are identical in their available parameters – to bypass them, click their respective power buttons, and to deactivate them completely (eliminating latency from the Snapback layer), select the ‘[Off]’ entry from the sample menu. The display in each section shows the waveform of the loaded sample, which reflects any changes made to the **Attack**, **Decay**, **Pitch**, **Width** and **Filter** parameters.

Settings

- **Bypass:** Click the power button to mute the corresponding layer.
- **Snapback/Transient sample:** Load a sample into the **Snapback** or **Transient** section from the included library or your own collection. The Snapback and Transient sample libraries are categorized by drum type, sonic character and various other descriptive characteristics, and the **User** section contains samples you've imported yourself, as described in the [User Sample Import](#) section of this manual.
- **Solo:** Click the 'headphones' buttons to solo/unsolo each section, and hold down the **Shift** key on your keyboard to solo/unsolo both sections together. As well as enabling the Snapback and/or Transient layers to be heard in isolation (ie, with either layer and/or the input signal effectively muted), this is a convenient function when setting up dedicated 'dry', 'transient' and 'snapback' tracks for mixing, or making Snapback's output "100% wet" when using it on an auxiliary FX return.
- **Polarity:** Invert the polarity of the sample. This is particularly useful for preventing phase issues when your Transient sample is out of phase with the input signal. If your output signal appears to be 'thinner' or more 'hollow' when the Transient sample is present, inverting the phase (of either) is the solution.
- **Attack:** Apply a "fade in" volume envelope to the start of the sample. The length is preserved when switching between samples, allowing for easier comparison.
- **Decay:** Apply a "fade out" volume envelope to the end of the sample. Lowering the Decay amount from its default of 100% increasingly fades out the end of the sample, and the envelope timing is preserved when switching samples in the factory library.
- **Pitch:** Pitch the sample up or down by up to 12 semitones.
- **Shift:** Offset playback of the sample relative to the triggering signal by up to 4ms forward or backward in time.
- **Volume:** Adjust the volume of the layer.
- **Width:** Narrow or expand the stereo image of the sample by adjusting the level of the side signal, from mono at 0% to super wide at 200%.

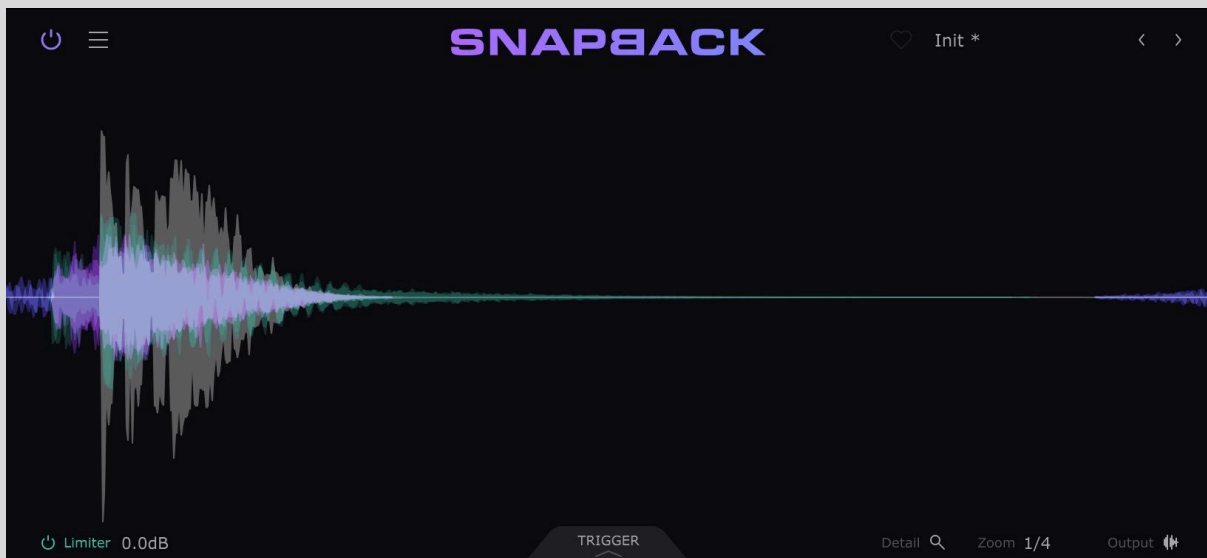
SHORT	TEXTURE	REVERSE	SPECIAL
BRIGHT [Off] Mini Shaker 1 Mini Shaker 2 Flam-A-Shake Pre-Clak Thwip Tiny OH Woody	CLAP Click Clap Hollow Clap Thwip Clap High Clap Crunch Clap 1 Crunch Clap 2 Tight Clap SCRAPE Stereo Flip Nasty Rip Dizzy Panner Say What Fan Mail Steel Drag Mecha Slice Grind Railing Ripcord Rustle Up Shooper Slicer The Flick Unfold Me 1 Unfold Me 2 Bionic Rice Day Toasty	WHIP Wango Scrapping By Mr Whippy Verb Garden Side Swipe Suck It In Disc World Last Gasp BRIGHT 80s Cymbal 1 80s Cymbal 2 Analog Noiz 1 Analog Noiz 2 Gravel Pit Funa Tish This Is Key SHAKER Tiny Shake 1 Tiny Shake 2 Tiny Shake 3 Tiny Shake 4 REVERB Rev Room 1 Rev Room 2 Rev Room 3 Rev Room 4 Rev Room 5	VOICE Quick Sigh Blown It Voice Zip Fast Tsss Whisper Vocoded 1 Vocoded 2 Vocoder Mouth Zoomies 1 Zoomies 2 Flipped Frog Sigh Five WEIRD Rattle Flip Wooden Flip Sci-Fi Suck Weird Tamb Lazer Sharp Quick Zap Retro Console Spring Time Ziptastic 1 Ziptastic 2 Astro Shaker Space Synth 1 Space Synth 2



- **Pan:** Position the sample anywhere within the stereo field – useful for matching the sample to a panned input signal.
- **Dynamics:** Control the degree by which the volume level of the sample is modulated by the volume level of the input signal. With Dynamics at 100%, the sample playback volume tracks the input volume 1:1; at 0%, the sample playback volume is completely unaffected by the input signal level.
- **Filter:** Apply high- and low-pass filters to the sample. Dragging the left handle sets the cutoff frequency of the high-pass filter, while the right handle sets the cutoff frequency of the low-pass filter.

💡 TIP: Use the **Shift**, **Polarity** and **Pitch** controls together to get the Transient layer perfectly phase aligned with the input signal, thereby maximizing their combined impact.

Oscilloscope display



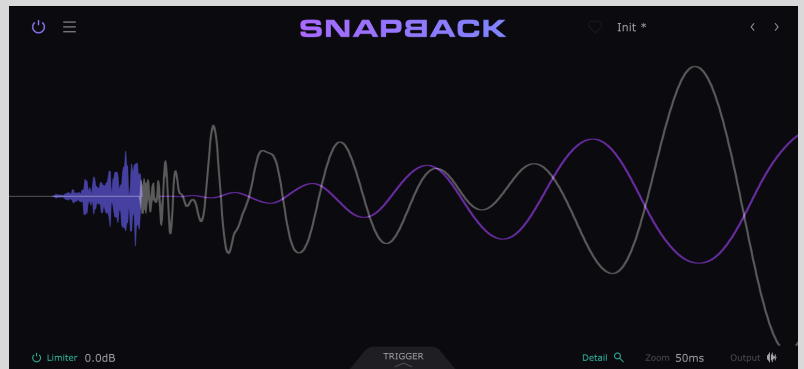
Snapback's sample-accurate Oscilloscope discretely visualizes every signal going into and coming out of the plugin, with adjustable time range and a Detail mode for observing each hit in close-up.

Waveforms in the Oscilloscope are color-coded by signal type:

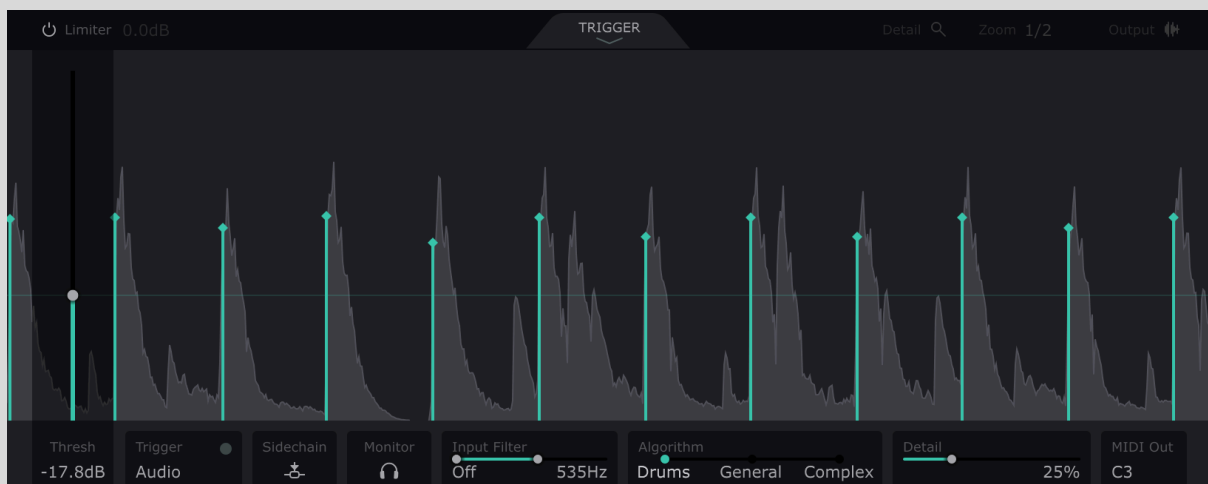
- **Gray:** Input signal
- **Purple:** Snapback layer
- **Pink:** Transient layer
- **Cyan:** External sidechain input
- **Cyan:** Mixed output signal (in **Output** view mode)

Along the bottom of the Oscilloscope are controls for determining exactly what's visible within it, as well as a couple of mixing and sound-related parameters.

- **Zoom:** Set the horizontal range of the Oscilloscope display, from a ¼-note to 8 bars, or 10-400ms in Detail mode.
- **Detail:** Show a close-up view of the waveforms, from 10-400ms in length, as selected using the **Zoom** control. In Detail mode, the display refreshes with each trigger input and freezes until the next trigger arrives, enabling highly precise visual analysis of the waveforms around the transients. This is hugely helpful when it comes to aligning the layers to get them perfectly in phase with the source signal.
- **Output:** By default, the Oscilloscope shows the input signal, Snapback layer and Transient layer as separate color-coded waveforms. Activating Output mode switches to a single waveform representing the mixed output of all three signals. **Limiters:** Activate/deactivate and adjust the Ceiling of a limiter on the output. This is very useful for reining in the excessive peaks that can occur when multiple transients are stacked up. When the mouse pointer is over the **Ceiling** value, a pair of horizontal lines representing it appear in the Oscilloscope, and the limited output signal of the plugin is shown in cyan, while the input signal remains visible in gray. When **Output** mode is active, the gray waveform instead shows the summed pre-Limiter signal (input + Snapback + Transient), so that you can see the peaks being clipped off by the Limiter.



Triggering Setup panel



In Audio triggering mode, Snapback’s two sample layers are triggered by transients in the incoming signal or an external audio signal routed into the plugin via the sidechain. The Triggering Setup panel houses a variety of controls for altering the triggering response.

Open and close the Triggering Setup screen by clicking the 'Trigger' tab at the bottom center of the Oscilloscope display. The chevron in the tab flashes cyan with every trigger.

- **Threshold:** Set the volume level in dB that incoming transients have to exceed to trigger Snapback's two sample layers. Transients below the Threshold will not trigger Snapback.
- **Sidechain Input:** Activate the external sidechain input for audio triggering, enabling any track in your DAW project to be routed into Snapback as a trigger signal via your DAW's sidechaining system. There are two primary use cases for this:
 - Separating the input, snapback and transient signals onto their own tracks or channels for discrete processing and mixing: simply place two Snapbacks on separate channels, then feed your source signal into both of them via their sidechain inputs.
 - Gaining heightened control over which hits in your drum track trigger Snapback. Duplicate the drum track and use the duplicate to trigger Snapback via the Sidechain Input, then edit it as required to change the placement of the triggers.
- **Monitor Input:** Listen to the signal going into the transient detector, including filtering and external sidechain routing. This is useful when you need to hear exactly what the transient detector is 'hearing' in order to surgically tailor the trigger signal using the High/Low Filters.
- **High/Low Filters:** This double-ended slider sets the range of frequencies the transient detector will respond to, and is particularly useful when using Snapback on full drum loops. Cut the highs, for example, to have the algorithm ignore the snare and hi-hats and only respond to the kick drum. Note that filtering can lower detected transient levels, and low-pass filtering can delay the trigger position.
- **Algorithm**
 - **Drums:** Optimized for transient-heavy material like drums or percussion.
 - **General:** A 'general purpose' transient detection algorithm for use with source material of all kinds.
 - **Complex:** The most sensitive transient detection algorithm, for use with full mixes and multi-layered loops.
- **Detail:** Adjust the sensitivity of the transient detection to suit your source material. Increase to capture finer details such as fast rolls and ghost notes.
- **MIDI Out:** Select a MIDI note to be output whenever a transient is detected. This is useful for triggering other plugins, or recording the notes to a MIDI track then using that track to trigger Snapback via MIDI for precise control and reduced latency. Note that some DAWs, including Logic Pro, do not allow audio plugins to output MIDI.

User sample import

Snapback's factory library provides a wide diversity of carefully curated snapback and transient samples but you can, of course, also use your own, with or without adding them to the User section of the library. Note that for snapback samples longer than 2 seconds, only the last 2 seconds are used, while Transient samples are truncated to only the first 4 seconds if longer than 4 seconds.

There are two ways to import samples:

Drag and drop

The quickest way to use your own samples in Snapback is to drag them into the Snapback or Transient sections from anywhere in your DAW or operating system's file browser.

When you load a sample via drag and drop or from the User area of the sound menu, it's stored within that instance of Snapback, and included in any projects, presets or FXP files made with it. You can also copy the sample to the User section of the sample library (or anywhere else you like) by clicking the **Import** button that appears above the sample name. This opens a save dialog that defaults to the **Snapback User Samples** folder.

Manual import

You can also import samples into the library by placing them in the **Snapback User Samples** folder. Here's how:

1. From the **Main Menu** (☰ icon), choose **Show User Sounds Folder** to open **Documents/Cableguys/Snapback User Samples** in Windows File Explorer/macOS Finder. This contains the **Snapbacks** and **Transients** folders, where all user Snapback and Transient files are stored.
2. If you like, create further folders within the **Snapbacks** or **Transients** folder to categorize your samples. Note that only one tier of subfolders is supported – further subfolders within those subfolders won't be seen by Snapback.
3. Place any number (but see below) of samples in WAV, AIF or AIFF format in the **Snapbacks** and **Transients** folders and/or any subfolders you've added to them.
4. Your imported samples and subfolders will be available in the **User** columns of the Snapback **Snapback** and **Transient** sample menus.
5. Deleting a sample from the User library won't affect existing projects, presets or FXP files that use that sample, as it's "baked into" the plugin when saved.

Please note:

- ⚠ Only one tier of subfolders is supported.
- ⚠ The maximum total number of supported samples and/or folders is 1000.
- ⚠ Samples are limited to 100MB each, with sample rates up to 192kHz.

Lookahead

With Snapback effectively 'looking into the future' in order to tightly and precisely anchor the Snapback sample to the triggering audio or MIDI signal, monitoring latency – that is a delay between starting playback of the project or playing a note on your MIDI keyboard and sound being heard – is an inevitable issue to be dealt with. Your DAW may offer some sort of system to help alleviate the resulting lag in responsiveness – Live's 'Reduced Latency When Monitoring' option or Cubase's 'Constrain Delay Compensation' feature, for example.

The amount of latency is determined by the length of the loaded sample. Specifically, the snapbacks in the 'Short' column of the sample library add 25ms of latency, while the samples in the other three columns add 125ms. The latency introduced by the Snapback layer can be eliminated entirely, of course, by unloading the sample, which is done by selecting '[Off]' in the sample menu.