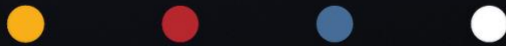


brom[®]
INTERACTIVE



GRIP



USER MANUAL

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1 PREFACE

Never waste your time again finding source audio for track laying vehicle movements!

Track laying audio for vehicles is a time consuming and difficult task that usually requires a lot of effort searching for suitable source audio and editing that to picture.

GRIP is a very easy to use tool with a lot of power under the hood. It is loaded with a large variety of professionally recorded vehicle interaction source material and it's an easy task to automate its GUI so that the audio becomes perfectly aligned with a vehicle's on-screen movements. The plug-in allows for handling of distance, interior and exterior perspectives, chassis rattles, different surfaces and more, so that the impression of a vehicle in motion can be easily achieved.

GRIP will be a huge timesaver for any sound designer working against a deadline.

1.1 Minimum System Requirements

Windows 7 (64-bit), 8 GB Ram, Intel® Core™ i5

macOS 10.11, 8 GB Ram, Intel® Core™ i5

1.2 Installation

After downloading and opening the installer of *GRIP* please follow the on-screen instructions to install the *GRIP* application. Files will be copied into the common application folder on your computer together with the manual. Upon the first launch of the application you will be asked to register the *GRIP* with your iLok account.

1.3 iLok Registration

During the first start of *GRIP* after installation, the iLok registration window pops up. The *GRIP* is licensed using the Pace iLok system. You need to have an iLok account in order to use *GRIP*, however setting up an iLok account is free on www.ilok.com. You will find all necessary information on how to setup an iLok account on www.ilok.com. You can either authorize your computer (called machine authorization) or optionally a 2nd or higher generation iLok hardware dongle. A second-generation or third-generation iLok (iLok2 or iLok3) is a product of Pace that can be purchased directly from www.ilok.com or from any music retailer.

Please download the iLok Manager at www.ilok.com.

After your purchase, you automatically receive an order confirmation from us containing the download link for the installer plus 30 digits long iLok activation code (e.g. 1234-1234-1234-1234-1234-1234-1234-1234-12).

- To activate this license, open the iLok License Manager application.
- Either select the menu *Licenses -> Redeem Activation Code* or click on the small Redeem Activation Code Icon on the upper right of the application.
- You should then copy paste the entire code you received from us into the entry form. Select your iLok as the activation location to immediately activate the license on this iLok and confirm the location.
- Now you are ready to go. Here is a step by step tutorial for that: <http://www.youtube.com/watch?v=1cOGCKRz5hk>

2 QUICK START

After instantiating *GRIP*, raise the **Speed** knob to get the vehicle rolling and lower the **Grip** knob to add tire skidding sound. Automate these two parameters to your scene and add more parameters to create more and more diversity.

3 GUI OVERVIEW

The GUI is very simple: You will see several knobs, sliders and dropdown menus, that each, in their own ways, help to create the vehicle audio. All the plug-in's parameters, except for the dropdown menus where Surfaces and Vehicle types are chosen, can be automated in your DAW of choice.

↓ Click on any control below to learn more about it. ↓

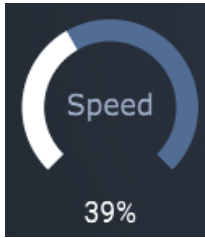


3.1 HEADER, LOGO

Clicking on the Boom Library / Pole logo on the left will open a little *About* window, showing the people involved in the development of *GRIP* and the version of the application currently running.

3.2 Speed

In the upper left corner there is a dial knob called **Speed** which basically is a representation of the velocity that the on-screen vehicle travels at.



Low percentage Speed corresponds to a slowly travelling vehicle; high percentage Speed means a fast moving vehicle. Turning Speed clockwise will result in a rolling sound.

Speed is the fundamental of everything that is done within GRIP and where every action begins. It also works as an on/off switch, i.e. when Speed is set to zero the whole plug-in goes silent.

3.3 Perspective



Just below Speed there is a toggle - **INT/EXT** - which enables dynamically switching between Interior and Exterior perspectives. When set to *Interior*, Angle and Distance (see below) are bypassed. All sound sources inside GRIP are affected by this function, meaning that if, for example, the switch is made during the middle of a skid, not only does the rolling sound change perspective, but also the skid, the detail and the chassis interaction sounds follow suit.

3.4 Angle and Distance



Below the Int/Ext button there are two sliders, **ANGLE** and **DISTANCE**. In *Exterior* mode these allow positioning of the vehicle-audio on a 3D plane. Increasing the Distance will give the illusion of the sound source moving away from the listener, and moving Angle left or right will move the audio correspondingly, as would a panning knob.

3.5 Grip



In the lower left corner, there is a dial knob, **GRIP**. This is a function that represents how much traction, or grip, the surface the vehicle has with the current surfaces. When Grip is set to 100%, the wheels have full traction and are fully in contact with the surface. Lowering the amount of Grip will produce a skidding sound. The lower the amount of grip, more intense skidding sounds are produced.

3.6 Blend Skid



Each surface contains two different skid samples, Skid 1 and Skid 2. **BLEND SKID**, which can be found to the right of the Grip knob, enables blending between these two samples. The purpose of this function is to create more diversity and realism to the tracklaying and editing.

3.7 Skid Pitch

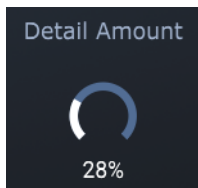


SKID PITCH is used to manipulate the tone-height of the Skid samples. Similar to how the Blend Skid is used to create more diversity to the sound picture, Skid Pitch introduces a touch of drama and liveliness to the soundtrack.

3.8 Surface Dropdown Menus and Detail

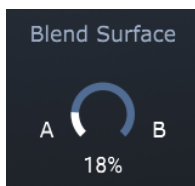


On the lower right side of the GRIP-plug-in there are two dropdown menus, **SURFACE A** and **SURFACE B**. GRIP allows to simultaneously load two different surface-types so that, for example, if the vehicle moves over tarmac and suddenly enters a gravel road, a seamless switch between the two can be made.



3.9 Detail Amount

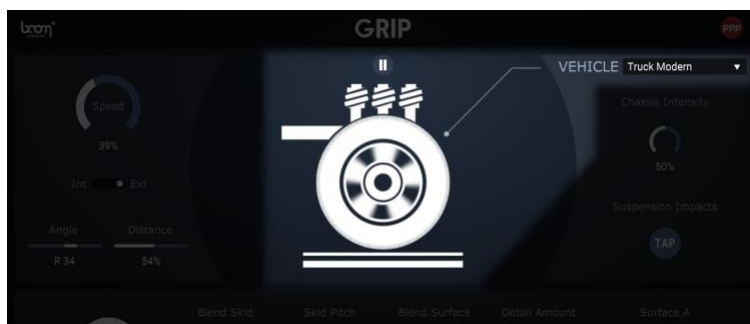
Each surface has an additional detail-layer of audio with the purpose of introducing more life and spark to the sound-picture. **DETAIL AMOUNT**, just to the left of the surface dropdown menus, enables adjustment of just how much of detail should be brought into the mix.



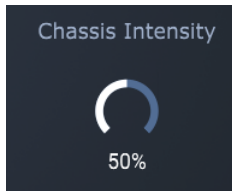
3.10 Blend Surface

To the left of the Detail Amount knob, there is a dial button called **BLEND SURFACE**. It allows choosing between the two surface types that are selected in the dropdown menus, as described above.

3.11 Vehicle types and Chassis interaction



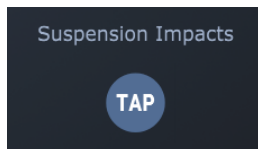
In addition to the number of surface types, GRIP is also equipped with a selection of vehicle chassis types. In the upper right corner, there is a **VEHICLE** drop-down menu that lets the sound designer choose between two types of generic chassis (modeled to mimic typical sedans of different characters), a motorbike and two different trucks (modern and old).



3.12 Chassis Intensity

Just below the Vehicles dropdown menu, on the right side of the plug-in, there is a turn wheel called **CHASSIS INTENSITY**. This allows setting a suitable amount of Chassis interaction in the sound mix.

3.13 Suspension Impacts






Located on the right side, just below Chassis Amount, there is a push button, **SUSPENSION IMPACTS**, that when pressed produces an impact sound. This can be found useful as a sweetener for when the vehicle passes over a rough road or goes over a road bump. This feature is a great tool for creating realism.

3.14 Mute/Pause Button

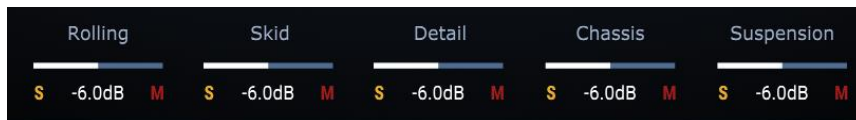


Centered, at the very top of the plug-in, there is a **MUTE/PAUSE** button. When set to Mute (an “M” sign is showing) the plug-in will (assuming that there is automation that activates *GRIP*) go silent when the DAW is pressed to stop. This means that if you want to audition the plug-in when the DAW is not playing, the Pause function must be activated (a Pause sign is showing). When the DAW is set to play *GRIP* will play no matter what, and a Play symbol will show.

In short:

-  GRIP can always be heard.
-  GRIP can only be heard when DAW is playing.
-  DAW is playing. GRIP can be heard.

3.15 Mixer Section



At the very bottom of the plug-in there are several sliders that control the main levels of each sound category of GRIP: **ROLLING**, **SKID**, **DETAIL**, **CHASSIS** and **SUSPENSION**. These let you fine-tune the mix and bring it to perfection. Attached to each one of these there are also corresponding **SOLO** and **MUTE** buttons.

4 TIPS AND TRICKS

4.1 Keep it moving

When left static, the **GRIP** parameter especially suffers and keeping the skidding intensity at one level over a longer period of time is quite unrealistic, too – doing so might even result in unusable output. Try to move the **GRIP** parameter and "play" or "perform" the skid instead. You can also blend from one skid into the second one; or use the **SKID PITCH** to get more variation.

4.2 Pinpoint cuts and movements before working a sequence

Before starting to automate **GRIP**, go through the film material and figure out where the automation movements will take place. Setting markers or regions might help.

When you have the exact length of the sequence in the timeline, automate the *Speed* parameter to about 50% so that **GRIP** is activated throughout (no speed, no sound, remember!). Then, bit by bit, work your way further through the sequence, making more and more adjustments. You will notice that as soon as more movement is introduced, the sound picture will come alive more and more. The more carefully the automation is made, the better the end result will be.

4.3 Odd combinations may just do the trick

The not so obvious combinations of surfaces may sometimes be useful for creating more complexity. For example, blending in some gravel into the Tarmac rolling sound can give more grit to the soundtrack and provide the soundtrack some needed liveliness. Be creative!

4.4 Bounce each track soloed before mixing

For more flexibility and control in the final mix, use the solo buttons for each sound-category to bounce the automations.

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