

ALEATORIC METAMORPHIC MOVEMENT

A Multi-layered, Pitched Textural Kontakt Instrument by Divergent Audio Group



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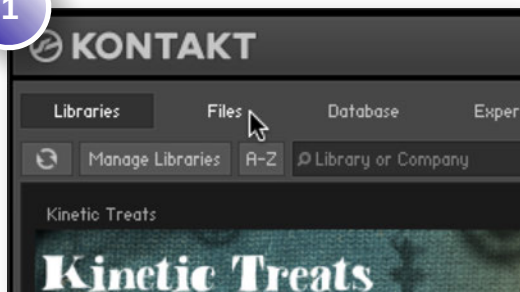
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Loading AMM into Kontakt

As AMM is a third party instrument, it will not display in Kontakt's standard "*Libraries*" menu. Instead, it must be navigated to manually, using the "*Files*" menu.

The below instructions detail how this process is carried out. **NOTE: The full version of Kontakt 6.4.2 or above is required.**

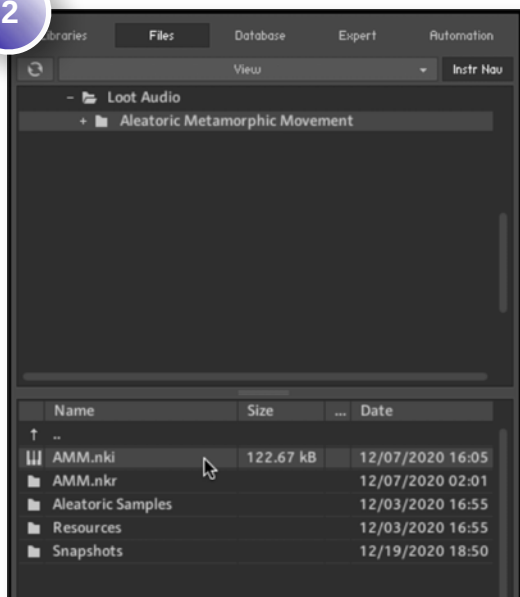
1



Select the "*Files*" menu, located in the top-left of the Kontakt window, beside the "*Libraries*" tab.

A file browser will appear below.

2



In the newly opened file browser, locate the directory containing the AMM instrument and select it.

The contents of the folder will be displayed in a submenu below; double click the "*AMM.nki*" file.

3

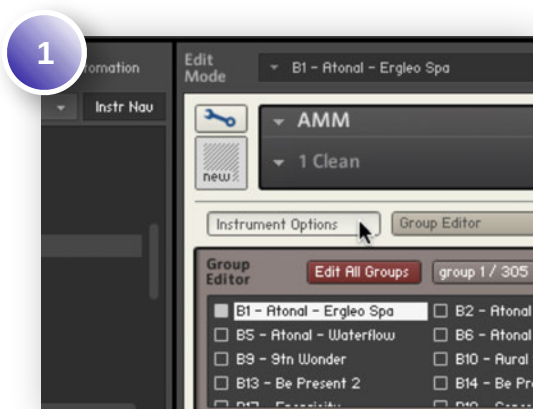


The instrument will appear in the main Kontakt window.

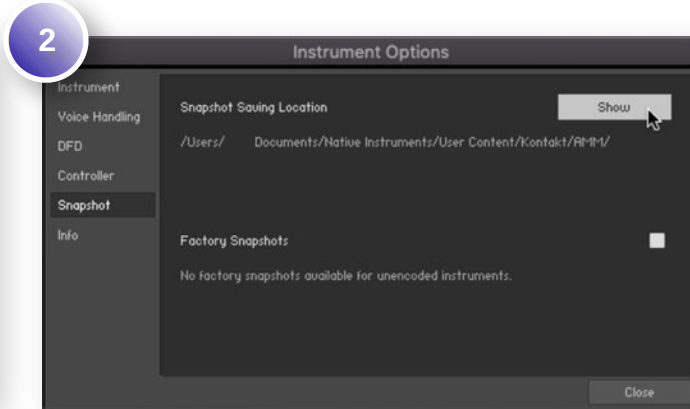
Loading Snapshots

'*Snapshots*' are Native Instrument's standard for handling *presets*. Despite AMM including pre-made, categorised *Snapshots*, by default, your AMM *Snapshots* directory will display as empty. This is because Kontakt creates a fresh folder to contain these.

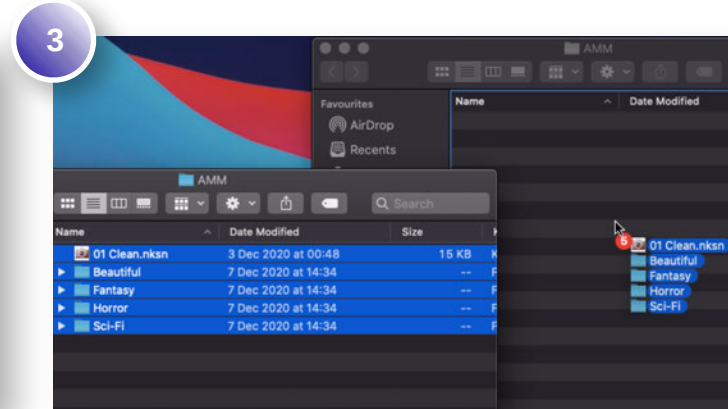
Populating this folder with the included *Snapshots* can be done by following the below steps.



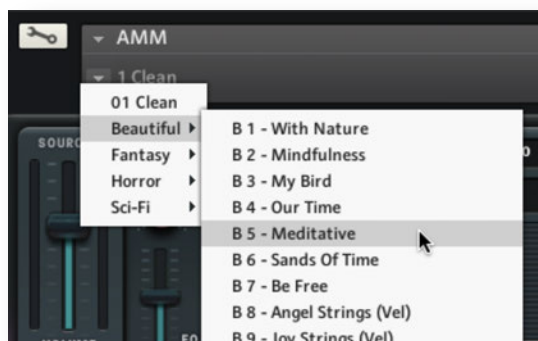
Select the spanner icon in the top-left of the instrument window. Then, select "*Instrument Options*". A small window will appear.



Select "*Snapshot*" from the left-hand menu. Then, click "*Show*" to open the AMM *Snapshots* directory.



Drag the contents of the downloaded "*Snapshots/AMM*" folder to the "*Kontakt/AMM*" directory, opened in the previous step.



You will now be able to access the included *Snapshots* inside of the Kontakt menu, as is demonstrated here.

Features: Audio Sources



AMM features four different layers of audio samples, all of which can be altered through their own 'source' box.

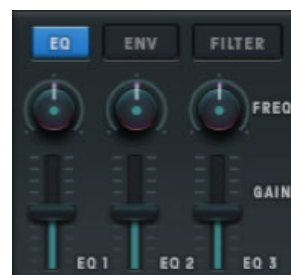
Each 'source' box contains fundamental parameters for adjusting the sample choice, sample start point, panning and pitch shifting.

Alongside these essential controls are options for configuring the *EQ Curve*, *Envelope* and *Filter*.

Finally, positioned beside this is a master gain fader, with a stereo VU meter.



1. Master Gain & VU Meter
2. EQ, Envelope & Filter Selection
3. EQ, Envelope or Filter Parameter Box
4. Source Global On/Off Switch
5. Pitch Shift Selection (in semitones)
6. Pan Control
7. Solo Toggle
8. Randomise Sample Selection
9. Sample Selection Box; click for list
10. Waveform Preview Window; drag along to alter sample start point



The *EQ Parameters Box* features controls for 3 bell-shaped EQ bands. Above each band gain fader is a frequency selection dial, effective between 20Hz & 20KHz.



The *Envelope Parameter Box* contains the ADSR values of your source. Beside this, a velocity fader defines the degree to which MIDI velocity information affects your sound.



The *Filter Parameters Box* houses 3 primary dials, used for altering the filter *cutoff frequency*, *resonance* & *drive*. Contained below these dials is a *filter type* selection box.

Features: Source Gain Ratio & Movement Pad



1. *LFO Signal Generator* allocated to horizontal movement
2. *LFO Signal Generator* allocated to vertical movement
3. *LFO Signal Generator* allocated to circular movement; cannot be enabled alongside the aforementioned *LFO units*
4. *Visualisation Pad*; click & drag white square for manual control
5. *Clockwise/Anti-Clockwise Movement Selection*; applicable when *Circular LFO Unit (3)* is engaged

LFO Parameters:

Speed: Rate of LFO oscillations

Depth: Amplitude of LFO oscillations

Smooth: Defines the number of 'steps' between maximum and minimum amplitude

Sync: Disable Speed dial, to instead define LFO oscillation rate as a tempo-synced note length

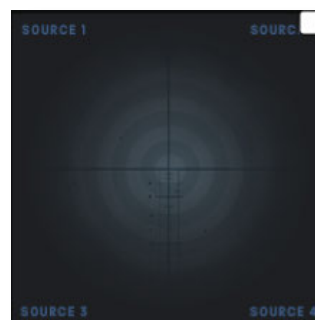
Retrig: Retrigger the corresponding LFO Signal when a new MIDI key is pressed

Housed in the lower left of the instrument window, the *Source Gain Ratio & Movement Pad* features three *LFO signal generators*, used to continually adjust the *gain ratio* of the 4 sources. The *LFO units* operate in-line with the visualisation pad, seen on the right-hand side of the module.

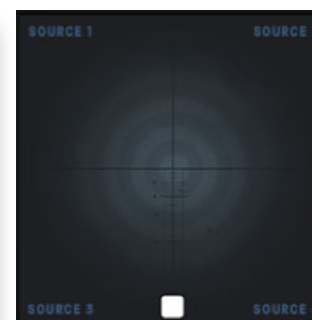
Each source is represented by its respective label, seen in each corner of the quadrant. The ratio of gain is depicted by the *faint white square*, or the *solid white square*, if no *LFO module* is enabled. If one, or multiple *LFO units* are active, the solid white square will indicate the centre, or origin, of the movement.

The closer the square is to a source label, the greater its output gain. When positioned in the centre, the output gain of each source is equal.

Example depictions of various ratios are shown below.



Source 1: 0%
Source 2: 100%
Source 3: 0%
Source 4: 0%



Source 1: 0%
Source 2: 0%
Source 3: 50%
Source 4: 50%



Source 1: 37.5%
Source 2: 12.5%
Source 3: 37.5%
Source 4: 12.5%

Features: Filter Frequency & Resonance Pad



1. *Visualisation Pad*; click & drag solid square for manual control
2. *Clockwise/Anti-Clockwise Movement Selection*, applicable when Circular LFO unit is engaged
3. *Audio Source Selection Box*; denotes the audio source for which the LFO modules, and hence, filter, take effect on
4. *LFO Signal Generation Modules*; see previous page for details.

Manipulation Pad configuration examples, alongside their graphic EQ equivalent, can be seen to the right.

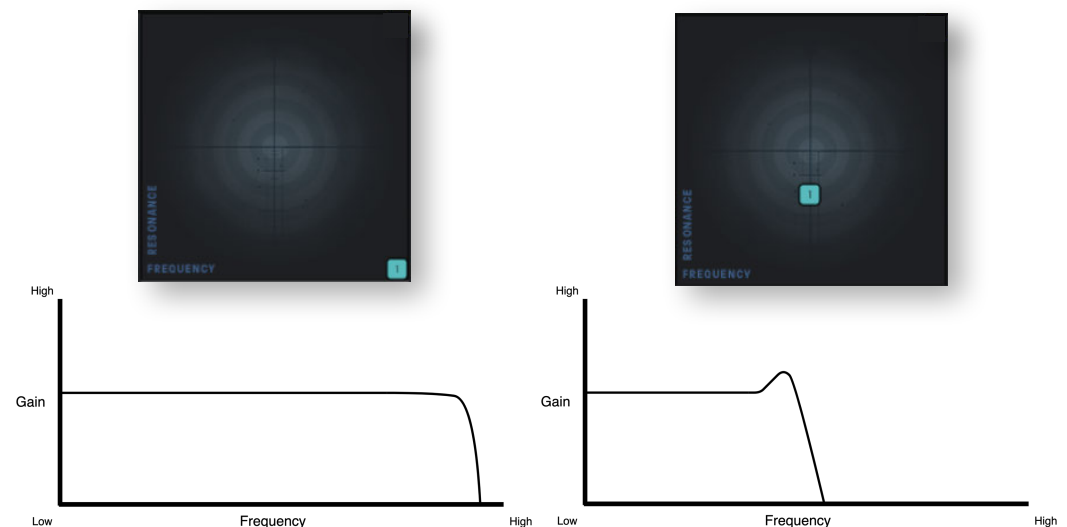
Positioned in the lower right-hand corner of the instrument, the *Filter Frequency & Resonance Pad* allows for modulation of either individual, per-source low pass filters, or a single, master low pass filter.

The modulatable parameters include the *Cutoff Frequency*, along the X axis, and the *Filter Resonance* along the Y axis.

Beside the visual manipulation pad, the same *LFO signal generator* units found in the *Source Gain Ratio & Movement Pad* can be seen working in an identical fashion.

In similar vein to that of the *Source Gain Ratio & Movement Pad*, when looking at the pad, each *solid square* dictates the centre, or origin, of movement. Meanwhile, each *faint square* marks the current location of *filter* and *resonance* values.

It should be noted that each square indicates its corresponding audio source through both the number printed at its centre, and it's filled colour.



Features: Modulation Control Unit

On the left-hand side, the *Modulation Control Unit* offers extensive management over the modulation of a plethora of parameters, for each audio source. These parameters include source *volume*, *tune*, *pan*, *drive*, *filter cutoff* and *filter resonance*. Each *LFO unit* controlling one of the aforementioned parameters features means of adjusting the *waveform type*, *oscillation rate*, *fade in time* and *amplitude (depth)*.

The opposite side of the unit houses several *Envelope Control Modules*, for controlling the *dynamic response* of the same, previously mentioned parameters. This is done by altering the A (*attack*), D (*decay*), S (*sustain*) and R (*release*) dials, along with the *depth slider*.



1. “Edit Modulation” button, used to access the Modulation Control Unit

2. LFO Control Unit

3. Envelope Control Unit

A portion of the parameter selection box can be found pictured to the right.

NOTE: A source’s parameters will only be listed if a sample is selected for said source.

Off
SRC 1 Volume
SRC 1 Tune
SRC 1 Pan
SRC 1 Cutoff
SRC 1 Reso
SRC 1 Drive
SRC 2 Volume
SRC 2 Tune
SRC 2 Pan
SRC 2 Cutoff
SRC 2 Reso
SRC 2 Drive
SRC 3 Volume

Likewise, the waveform selection menu, seen in the *LFO Control Unit*, is shown to the right.

Sine
Square
Triange
Saw
Random

Features: Effects Modules



AMM features a comprehensive collection of 9 *effects units*, ranging from chorus to convolution reverb. All units, along with their individual parameters, are detailed over the next 2 pages.

The *effects units* can be accessed by selecting the “*Edit Effects*” option, found in the main, central menu. (See Left)

It should be noted that opening the *effects unit* window will hide the modulation or movement boxes, depending on which is currently shown.



CHORUS

Speed: Rate of LFO assigned to delay time
Depth: Dictates the intensity of the effect
Wet: Affected signal mix



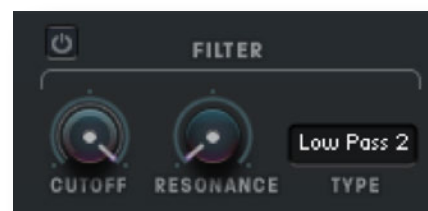
DISTORTION

Drive: Effects unit input gain
Damping: Speaker motion emulation, useful when controlling low-end tightness
Type: Component emulation selection



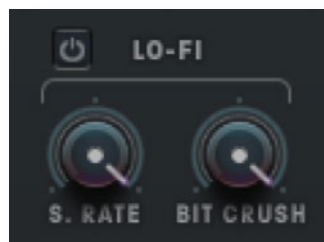
REPLIKA DELAY

Feedback: Amount of output signal sent back into the effect; variable number of repeats
Wet: Affected signal mix
Rate: Tempo-synced time between repeats
Saturation: Mix of harmonic accentuations
Low Cut: High pass filter cutoff frequency
High Cut: Low pass filter cutoff frequency



FILTER

Cutoff: Frequency of filter cutoff
Resonance: Gain boost at edge of cutoff frequency
Type: Filter type selection



LO-FI

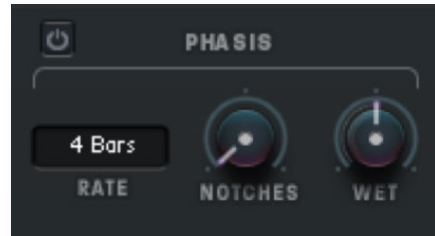
S.Rate: Defines sample rate
Bit Crush: Distort audio by reducing resolution and hence, accuracy.



SPATIAL (Stereo Widener)

Width: Subtle delay between left and right channels to create a variable stereo spread. (100% left results in a mono signal)
Pan: Pan stereo signal left or right

Features: Effects Modules Continued



PHASIS (Phaser)

Rate: Tempo-synced oscillation frequency

Notches: Number of notch filters

Wet: Affected signal mix



CONVOLUTION (Reverb)

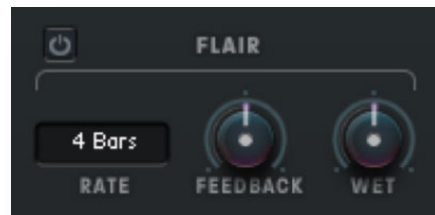
Predelay: Time before onset of reverberated sound

Low Cut: High pass filter cutoff frequency

High Cut: Low pass filter cutoff frequency

Wet: Affected signal mix

Impulse Response: Selection of impulse response sample, dictating the space to be modelled



FLAIR (Tuned, harmonic-enhancing flanger)

Rate: Tempo-synced oscillation frequency, controlling delay time

Feedback: Amount of output signal sent back into the effect; accentuating notches and resonances

Wet: Affected signal mix

Features: Randomise Modifiers

All of the parameters found inside of AMM can be randomised, to aid in efficiently sparking inspiration. The *Randomise Modifiers* box (1) allows for minute control over the specific values to be randomised.

The *Randomise Modifiers* box can be accessed via the main, central menu. Clicking the “*Edit Randomise*” (2) button will cause the *Randomise Modifiers* box to appear in-place of the instrument title.

Below, each *modifier* found in the box is described by detailing exactly what parameter it corresponds to.

Source Voices

The parameters that this selection alters are highlighted in the below image. EQ & Filter parameter values are not adjusted by this selection.

Source Filters

The Source Filters selection exclusively alters the parameters found inside of the *Filter Submenu*, for a given source.

Source All

Automatically select both “*Source Voice*” & “*Source Filters*”.



Modulation

All parameters, including *LFO targets*, *ADSR values & depth*, are affected by the randomisation process. The only exception is *LFO waveform type*.



Features: Randomise Modifiers Continued



Filter XY

The values of all *LFO Signal Generator* parameters are affected. This applies to the *LFO units* assigned to each source; each being randomised differently. It should be noted that the on/off toggle status, for each *LFO unit*, is also randomised.

Both the origin of a source's movement (square), on the XY pad, and the direction of circular movement selector, are not affected by the randomisation process.

Motion XY

The values of all *LFO Signal Generator* parameters are affected. Again, it should be noted that the on/off toggle status, for each *LFO unit*, is also randomised.

Both the origin of movement (square), on the XY pad, and the direction of circular movement selector, are not affected by the randomisation process.



Effects

With the exception of the *impulse response sample* selection, found under the convolution reverb unit, all values of the parameters found among the 9 effects units are affected by the randomisation process.

Everything

Automatically check all modifier boxes.