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Written by Giuseppe Caiazzo, March 14th 2023

KONTAKT COMPATIBILITY

Dojo requires the **full** version of Kontakt 6.6.1 or above. The free Kontakt Player is NOT supported.

SAMPLES INSTALLATION

Please make sure to download the following files

- Dojo.zip
- 05-Pads-Txtr.zip

Extract both the Dojo.zip and the 05-Pads-Txtr.zip files; copy the *05-Pads-Txtr* extracted folder in *Dojo* → *Samples*.

Samples installation is now complete.

FIX FILES EXTRACTION ISSUES ON WINDOWS

If you're experiencing issues with the extraction of the Dojo.zip and 05-Pads-Txtr.zip files, please do the following:

- Copy both the Dojo.zip and the 05-Pads-Txtr.zip file on the Desktop of your computer
- Download the free [Winrar](#) software
- Extract Dojo.zip and 05-Pads-Txtr.zip on the Desktop of your computer by using Winrar
- Move the extracted files on a convenient location of your HD and follow the instructions in the previous section.

SNAPSHOTS INSTALLATION

- Download and extract the Dojo Snapshots.zip file.
- Copy the whole extracted folders *01_Kumite Synth* and *02_Kata Synth* to the Kontakt snapshots folder. Depending on your computer OS (Mac or Windows), you can find the Kontakt Snapshots folder by following the file- path below:

Mac OS:

System Drive/Users/<your username>/Documents/Native Instruments/UserContent/
Kontakt/

Windows: C:\Users\<your username>\Documents\Native Instruments\User
Content\Kontakt\

Once done, you will be able to see and use the snapshots in the Dojo instrument

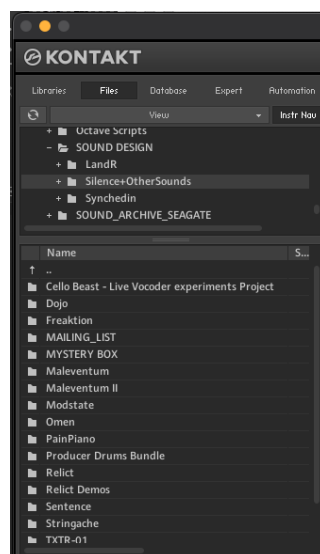
If you experience issues with the snapshots after the installation described above, both in Kontakt 6 as in Kontakt 7, please follow this short tutorial to fix the problem:
https://youtu.be/D5SU_wR2bxM?t=51

Notice for Kontakt 7 users: the Dojo snapshots WON'T show-up in new Kontakt 7 browser. You still need to use/create the aforementioned file path and load the snapshots from the snapshots menu within the Dojo Kontakt instrument.

OPENING DOJO IN KONTAKT

Kontakt 6 users

Open the Kontakt Browser and click the Files tab.



- Navigate to the section of your HD where the main Dojo folder is stored.
- Open the 'Kontakt instruments' folder in it
- Double click on one of the 4 nki instruments .

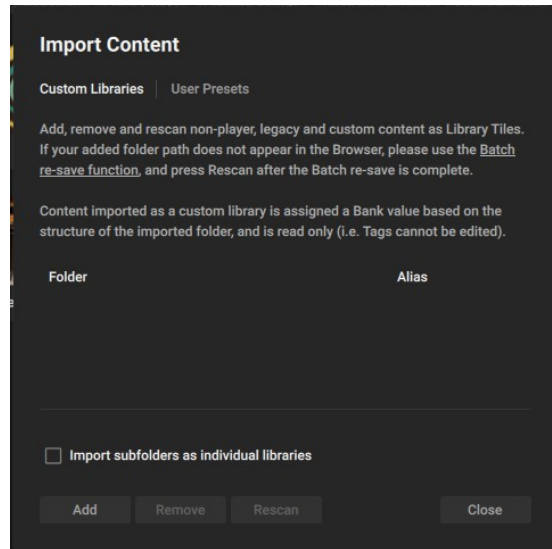
Kontakt 7 users

Kontakt 7 users have two options to open Dojo.

Option 1: the same as described in Kontakt 6 (please see section above)

Option 2: In Kontakt 7 you can import a non-Player library like Dojo and make it show up in the new Kontakt 7 main browser (only the .nki files, NOT the snapshots).

- Open Kontakt 7
- Click on the **bottom-left** cogwheel
- In the Import Content screen that shows-up, click on 'Add'

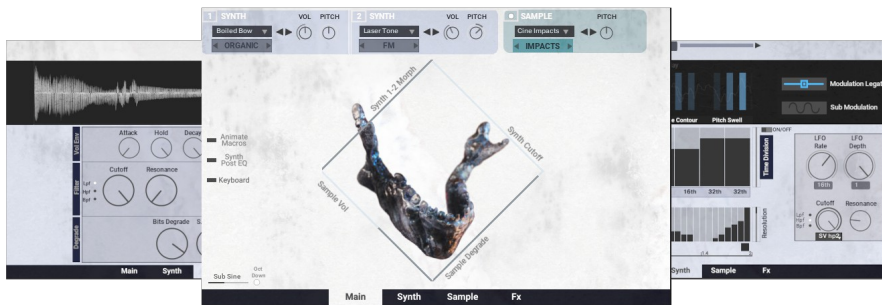


- Navigate to the main Dojo folder on your HD , select it and click 'Open'
- Now Dojo shows up in the Kontakt Browser, you can open the .nki instruments from there.

1. INTRODUCTION TO DOJO

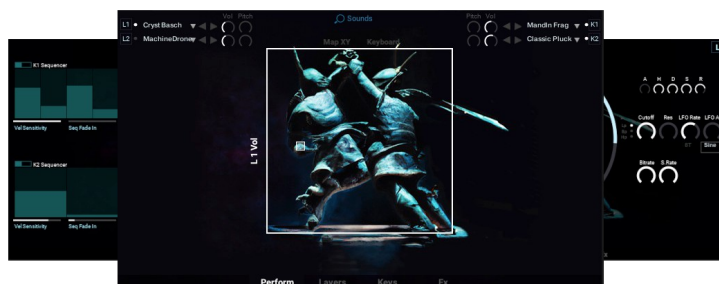
Dojo is a sample based synth for composers and producers. Conceptually, it's inspired to the principles of Japanese martial arts, which translated and applied to creative sound design.

Dojo features two main instruments, the **Kumite Synth** and the **Kata Synth**.



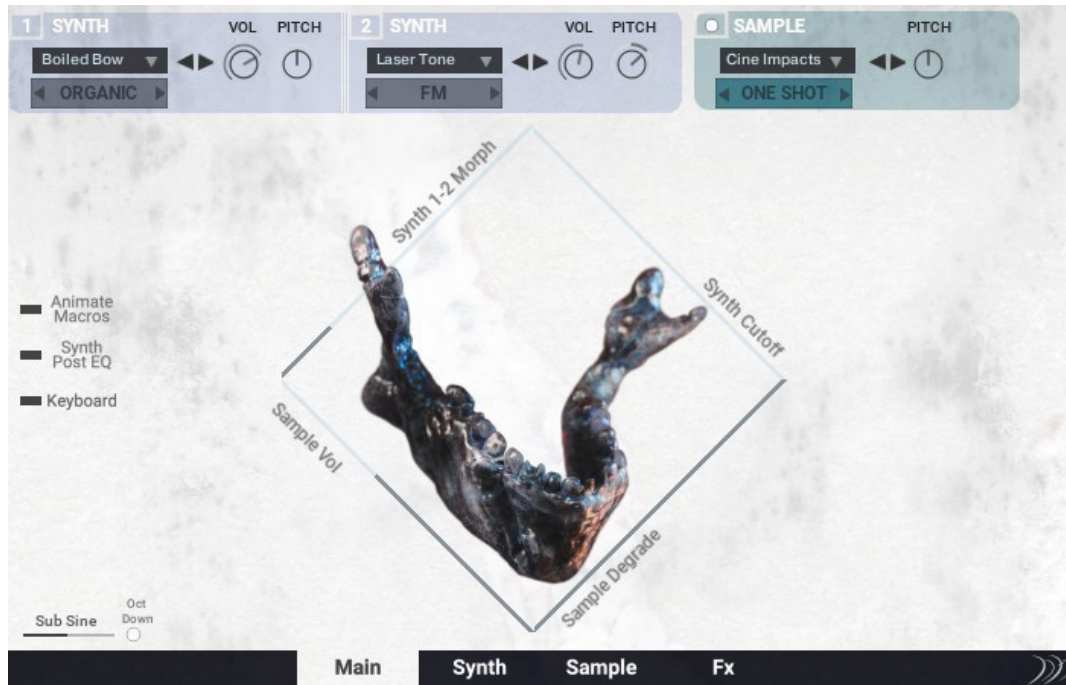
In karate, *kumite* consists in training by fighting an opponent; so, the **Kumite synth** in Dojo is characterized by a more aggressive, deeply modulated sound, and it's been conceived to easily creating synth phrases, cues, bass-lines, pulses and arpeggios out of pre-designed layers of sounds, which can be deeply manipulated via a custom-scripted engine.

On the contrary, *kata* consists in a series of pre-defined moves to be performed alone, that progressively outline a whole pattern where movement and stasis, tension and release, speed and slowness are finely intertwined. The **Kata synth** in Dojo is based on more mysterious and atmospheric sounds, which can be deeply morphed, filtered, distorted and animated by using an XY pad control.



Both the Kumite and the Kata synth feature a separate Sample Import version, where you can use your own samples with an easy drag and drop, and manipulate them by using the original engine of each one of the two synths.

2. KUMITE SYNTH: MAIN SCREEN



2.1. General look

Kumite Synth is based on three main sound sources, **Synth 1**, **Synth 2** and **Sample**. Don't let this confuse you, Synth 1 and 2 are still samples, but they have a pretty synthetic nature so they're called Synth for the sake of simplicity. Synth 1 and Synth 2 are *monophonic* layers, they've been created from classic subtractive synthesis of analog synths, spectral re-synthesis and manipulation of organic sources, acoustic instruments, voices, electric hums from broken circuits, machinery tones, industrial facilities drones and science labs equipment. Spectral re-synthesis in Symbolic Sound Kyma has been massively used, so what sounds like a dark futuristic synth might originally have been a recording of a completely different source. The corresponding menus of Synth 1 and 2 are identical, they feature the same 154 sounds: you can navigate through them directly selecting the sound in the main menu, or you might use the navigation arrows on the right of each menu. Also, you can browse sounds by category by using the arrows underneath the main menu. Categories for the synth layers are:

- Analog
- Dark
- Distorted
- FM
- Granular
- Organic
- Vocal

Sampled synths in the Analog category feature an old Moog Voyager, Korg MS-20, an old Farfisa Organ, Oberheim Matrix 6R. However, some of them has been deeply processed at the point of becoming unrecognizable from the original source.

The sounds belonging to the other categories come from extreme manipulation of sources, so for example in the FM category you won't find the typical DX7 80s sound but perhaps the humming of an industrial machine processed in an FM Kyma patch, which ultimately sounds like a robotic scream. Regardless of the sound design technique used, each category has its sound, you'll get familiar with each of them by using the instrument.

A specification about category browsing: the main menus contain all the sounds from all the categories, the category arrows skip the menu to the *first* sound of each category. Then you can keep browsing within that category by using the arrow located near the main menus.

Something similar can be said for the Sample layer, which is *polyphonic* and features the following categories:

- *Textures*
- *Strings*
- *Rhythms*
- *Impacts*
- *Horns*

Also here, there's a lot of processing (with the exception of a few plucks and strings) : for example, some of the rhythmic cello loops have been synthesized from scratch in Kyma, and played manually on the Haken Continuum Fingerboard.

When the Strings or Rhythms category is selected, a *Half Tempo* button shows up close to the sample *Pitch* knob. When activated, it simply halves the speed of the current tempo synched sample. All the tempo-synched loops have been recorded at 60 bpm, so *Half Tempo* can be useful to play them at the original speed when the DAW host tempo is fast (120 bpm or more)

There's an additional *Sub sine-wave* layer (bottom left of the main panel), which can turn particularly useful for bass-lines and more punchy phrases.

Synth 1-2 and Sample can either overlap over the 2 octaves key-range or be separated in two different keyboard zones , by simply using the *Keyboard* button.

2.2 Macros and macros animation

Let's have a look to the 4 macros (the diagonal sliders around the jaw graphic): *Synth 1-2 morph*, *Synth Cutoff*, *Sample Volume* and *Sample Degrade*. These 4 macros can either be MIDI mapped to your hardware controller , internally automated by using the tables in the *Animate Macros* screen, or automated in your host DAW.

The *Synth Morph* slider allows to seamlessly crossfade between the two respective source sounds in Synth 1 and 2; it has been scripted to recreate a timbre shift , with the choice of arbitrarily select the timbres between which you want the sound to change.

Synth Cutoff simply controls the filter cutoff for both the Synth 1 and 2 layers; more about this in Section 3 about the *Synth* screen.

Sample Volume simply controls the volume level of the sample layer.

Sample Degrade controls the *Bits Degrade* knob in the *Sample* screen. At the maximum value, no degradation of the sample happens, whereas by decreasing it you can hear a distortion sounding effect.

By opening the *Animate Macros* screen, 4 modulation tables appear, each one corresponding to one of the 4 macros: you can turn on/off the modulation table by using the on/off switches, and you can also control the resolution of each table, ranging from a minimum of 2 steps to a maximum of 64 steps.

On the top of the tables you'll also notice a label with arrows on the side: these allow you to set the overall time length of the modulation, which can be *1 bar* or *2 bar*. This same control appears in the *Synth* screen as well, so more on this in Section 3.

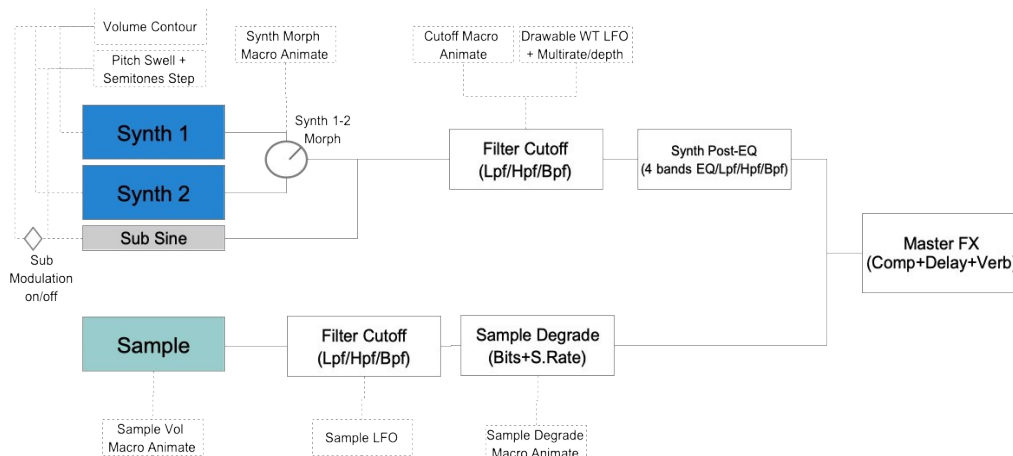
In the *Synth Post EQ* screen, you can select from a 4 bands EQ, a Low Pass Filter , a High Pass Filter and a Band Pass Filter, which are applicable to the Synth 1-2 layers **after** they have been processed and modulated in the Synth and/or Main screen.

3. KUMITE:SYNTH SCREEN

The Synth screen is the most creative and versatile part of the Kumite Synth. It contains all the modulation affecting Synth 1-2 layers, many of which have been scripted completely from scratch. Said modulation features are organized in 4 sub-screens:

<i>LFO Draw</i>	Contains the Drawable Wavetable LFO , assigned by default to the filter cutoff
<i>Multi-rate/Depth</i>	Programs the Drawable WT LFO to run at multiple values of LFO rate and depth at given divisions over the whole modulation time length.
<i>Volume Contour</i>	Sets the Volume Swell for the Synth 1-2 layers
<i>Pitch Swell</i>	Sets the Pitch Swell and Semitones Step table for Synth 1-2 layers.

Before going in detail into each of them, let's have a look to the scheme below that summarizes the whole architecture of the Kumite Synth.

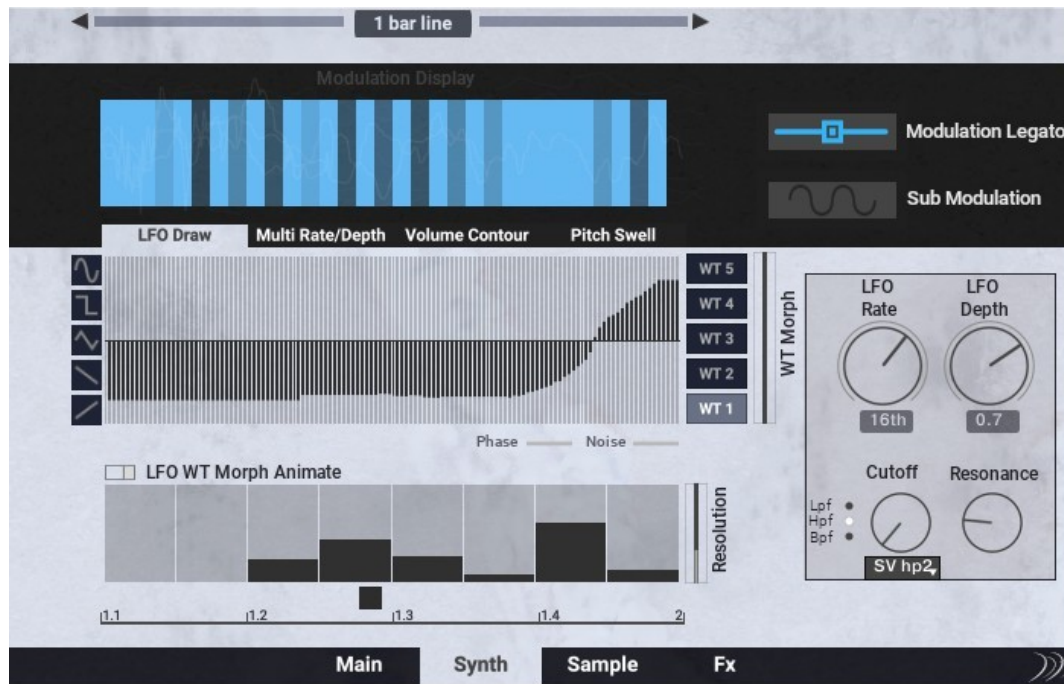


The *Cutoff* knob in the *Synth* screen corresponds to the *Synth Cutoff* macro in the *Main* screen, moving one of the two corresponds to the same change of the other one on the other screen. If the *Cutoff Macro animation* is activated in the *Animate Macros Screen*, you will see the *Cutoff* knob in the *Synth* screen move accordingly.

It is possible to add other layers of automation of the cutoff by setting the Drawable WT

LFO and its Multi-rate/Depth functionality, as we'll see in the following sub-sections.

3.1 Drawable Wavetable LFO



The Drawable Wavetable LFO is based on a set of 5 *different shapes*, which you can either *freely draw for each wavetable* or *assign with pre-designed shapes* by using the buttons on the left (the ones with the sine, rectangle, triangle, descending and ascending saw shapes).

To put it simply, each wavetable allows you to draw your own shape or load a pre-designed one: by using the *Wavetable Morph* slider you can morph between the LFO shapes in the 5 assignable wavetables: so, rather than having an LFO with a static shape, it is possible to change it as the sound is playing, allowing to create more rhythmic variety and detail. This feature alone offers a lot of creative possibilities, by experimenting with custom and pre-designed shapes and morphing between each of them, it is possible to come up with inspiring rhythmic modulations and phrases. It takes inspiration from wavetable synthesis, where the same thing happens to the oscillator waveform: same concept, but applied to the modulation wave.

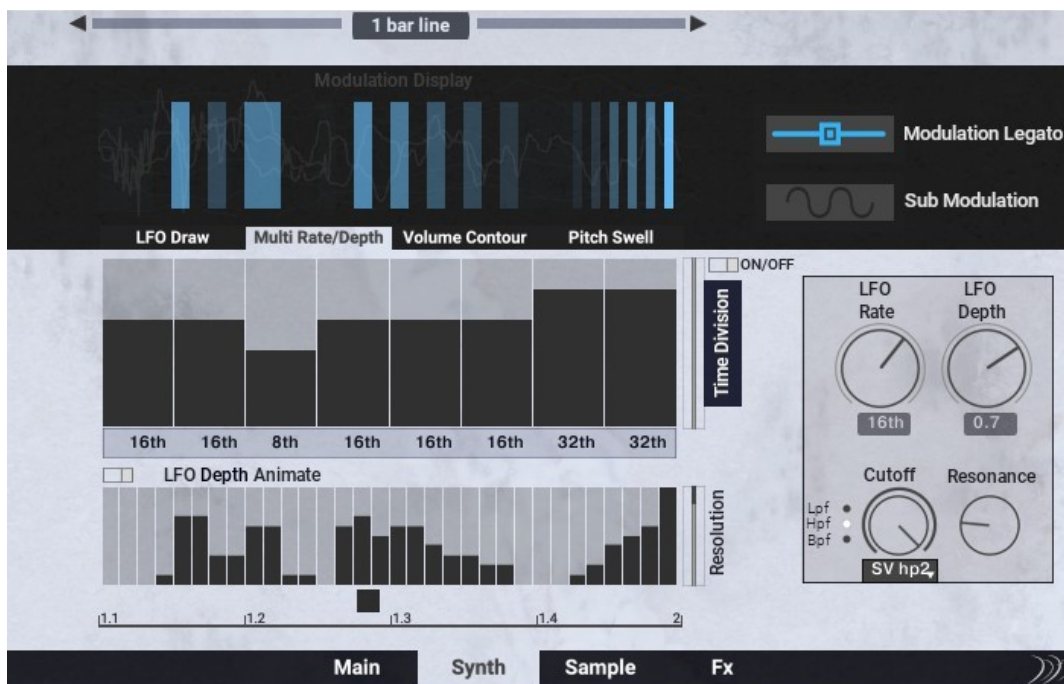
Sometimes by only drawing a different shape you can dramatically alter the resulting sound, there's a lot to experiment here and it's easy to get usable sounds in most of the cases.

You can use the Wavetable Morph slider by hand, or you can modulate it by activating the

Wavetable Morph Animate Tab (on/off switch).

You can also phase shift the LFO waves or adding some pre-generated noise to make the resulting sound grittier and more distorted.

3.2. Multi-rate and multi-depth functionality



In most of the soft synths on the market, the rate at which the LFO can be set is usually fixed on a given time division that never changes along the modulated sound parameter (for example filter cutoff). The *Drawable WT LFO* in Kumite can be programmed to *change* its rate and keep the tempo changes locked to the master tempo of your DAW : for example, you might run the LFO to 16th in the first half bar of the modulation line and to 8th triplets in the second one; or you might divide the modulation line in 8 parts, and assign a different LFO rate to each one of it.

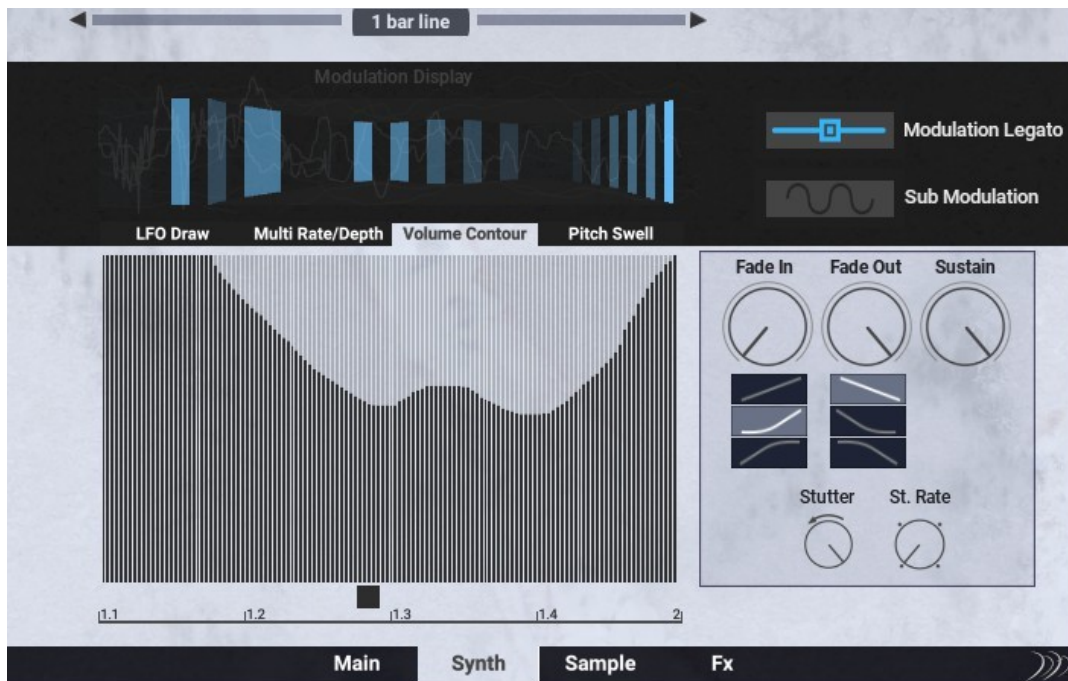
By using the *LFO Depth Animate* table underneath the *MultiRate* table, you can modulate the LFO amplitude over the length of the whole modulation line.

When the *MultiRate* and/or *MultiDepth* tables are activated, you can see the corresponding LFO Rate and LFO Depth controls to move according with the values read from the modulation tabs.

If used in conjunction these two modulation tables can easily produce interesting phrases ,

intricate pulses and other rhythmic material, and it's interesting to experiment how these tempo changes combine with the LFO shape automation in the *LFO Draw* sub-screen. Once again, the idea behind the Kumite Synthesis is to always produce an usable sound, even if you just go random in setting the modulation parameters and tables.

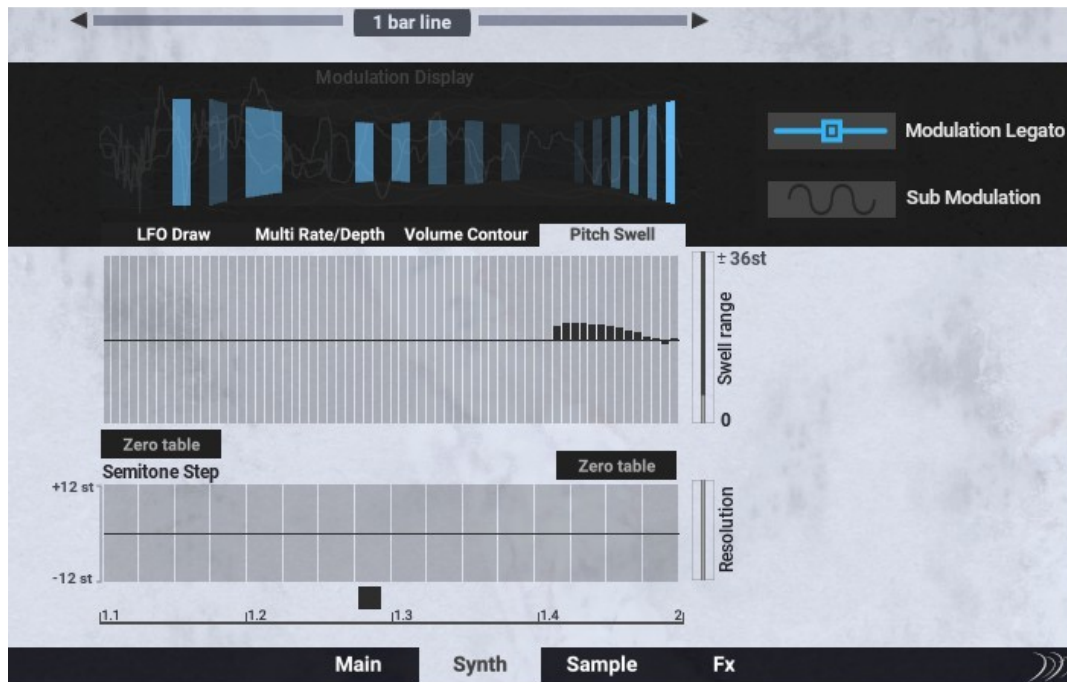
3.3. Volume Contour



In the *Volume Contour* table, you can shape the Volume of the Synth 1-2 layers over the length of the modulation line. You can either draw it, or you can use the *Fade-In*, *Fade-Out* and *Sustain* knobs in a similar fashion of a classic Attack, Decay, Sustain Envelope. By using the buttons below the *Fade-In* and *Fade-Out* knobs, you can assign different curves to each of them. Also, you can further shape the modulation by using the *Volume Stutter* and *Stutter Rate* knobs.

The Volume Contour functionality can turn particularly useful when blending the Synth 1-2 layers with the Sample Layer, in order to find an interesting interplay between the two, creating contrast or juxtaposition.

3.4. Pitch Swell



In the *Pitch Swell* sub-screen you can modulate the pitch of your synth line by both using the *Continuous Pitch* table and the *Semitones Steps* table, which is particularly useful to program melodic phrases.

The pitch swell effect can be heard in countless cinematic sounds: from braams to downers and other effects, some slight amount of 'detuning' can make a sound darker, more evocative, or scary. In these cases, by setting the *Swell range* from the corresponding slider, you can simply draw the swell curve in the *Continuous Pitch* table at the point of the modulation line where you want said swell to happen.

Instead, when it comes to creating lines with a more clear and defined melodic structure, using the *Semitones Steps* table is more useful and straightforward: here there's a fixed pitch range of +/- 12 semitones that can turn very useful in bass-lines and arpeggio-sounding phrases. You can find an extensive use of the *Semitones Steps* table in the "Arpeggio" snapshots.

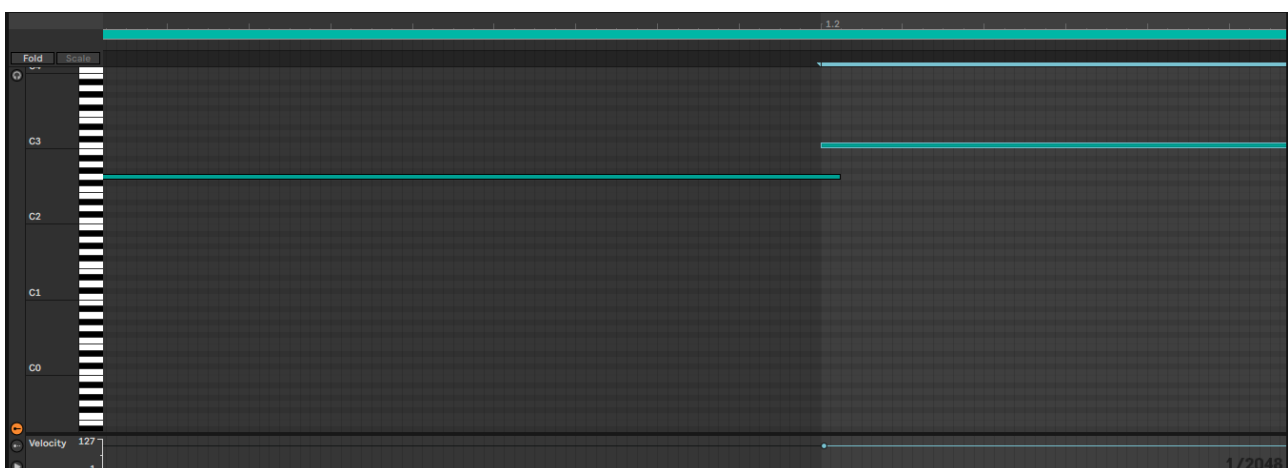
3.5. Modulation Legato

Modulation Legato is a very important functionality in Kumite Synth that can offer an extra degree of creativity and flexibility when creating your synth phrases.

Very simply, when *Modulation Legato* is turned off, the whole modulation line including LFO wavetable animation, Multirate and Depth, Volume Contour, Pitch Swell and the macros modulations in the *Animate Macros* screen is re-triggered from the start every time a new note is played from your keyboard or MIDI sent from your DAW. You can see this by looking at the modulation cursor placed below the modulation tables in the 4 sub-screens: if *Modulation Legato* is off, it restarts from zero at every note you play.

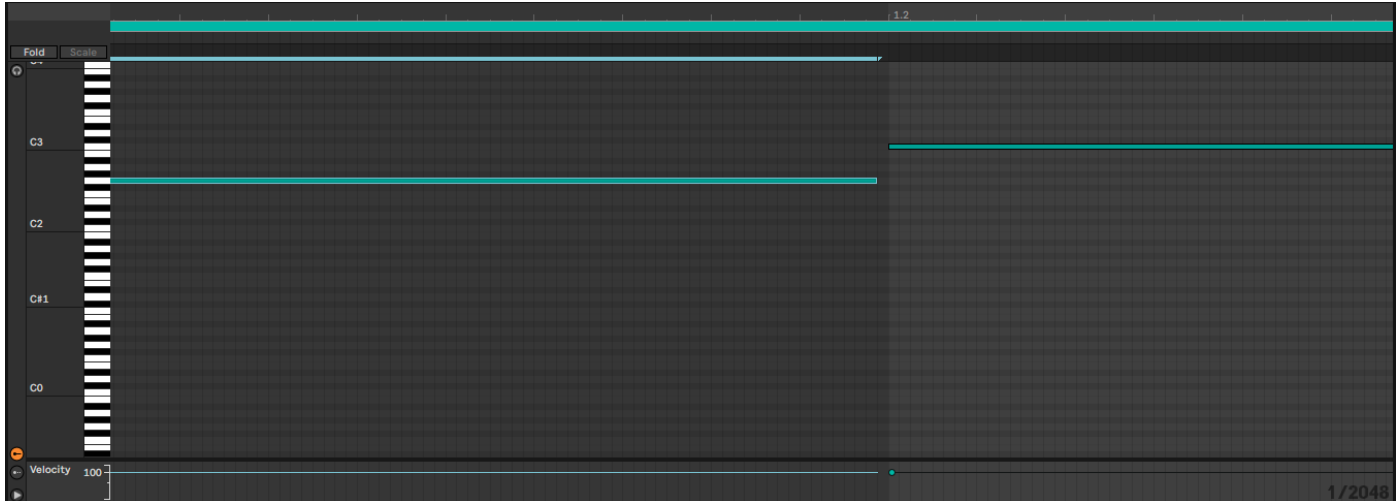
Vice versa, when *Modulation legato* is activated, if you play a melody in a legato fashion, the modulation keeps going through it; in this case, you can see that the cursor keeps running as you play new notes. This can be very useful as every time you hit a new note, the corresponding sample is played from its initial position, whereas the modulation keeps going through: the result is like juxtaposing melodic samples after each other and sending them through a global modulation line.

The Modulation legato works under the hood by keeping track of how many fingers are on the keyboard: in order to keep the modulation going through the notes, the “finger count” doesn't have to drop to 0 (no fingers on the keyboard). In this case, the modulation is reset and re-starts from zero when you play a new note. Sometimes a picture is better than many words, so just have a look to the ones below:



Here the modulation keeps going when the note switches from G2 to C3, that's because there's a short overlap between the two as you can see at 1.2 in the time grid.

In this other case, there's a small gap when all the fingers are lifted from the keyboard, so the modulation will restart from 0 at 1.2.



A good rule of thumb is to draw your lines/melodies in your DAW and then fine tune the gaps/overlaps in order to keep the modulation going or stopping/re-triggering at the the next note.

We encourage you to experiment a lot with these details as small changes can significantly alter the whole look of the resulting line.

3.6. *Sub Modulation*

With the *Sub Modulation* button you set the sub-sine layer to follow the filter cutoff modulations (set by the Draw WT LFO and Multirate/Depth) or not. When *Sub Modulation* is off, the Sub layer is simply a flat sine tone that only follows the pitch; if turned on, it follow the rhythms, stutters, phrases and pulses generated with the modulations described so far.

You have to try this one case by case, as the Sub layer is more supposed to be 'felt' rather than heard, especially if the *Octave Down* button is on. In some cases, you might want to mute the sub-sine by setting its volume slider to the minimum.

3.7. *Modulation time length*

As anticipated in Section 2, you can set the overall length of the modulation line to 1 bar or 2 bar. In the synth screen, you find two arrows placed on the sides of a gray label: the right arrow sets the modulation timeline to 1 bar, the left arrow sets it to 2 bar.

Very simply, when the modulation timeline is set to 2 bar, the whole modulation line is 'read' at half of the speed. For example, if you set the resolution of a given table to two steps, with a timeline set to 1 bar it will take 1/2 bar to 'read' each step; if the timeline is set to 2 bar, then each step of the same table will take 1 bar to be 'read'.

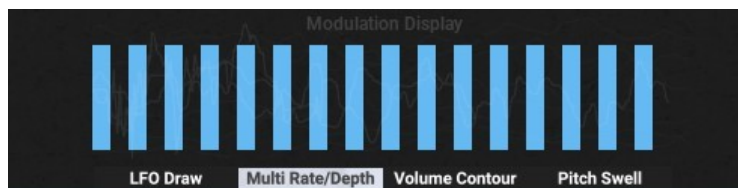
You can clearly see this by looking at the speed of the modulation cursors, which halves in the case of timeline set to 2 bar.

Despite this might seem a minor feature, doubling/halving the time required to run the modulating tables can significantly alter the whole sound you're creating.

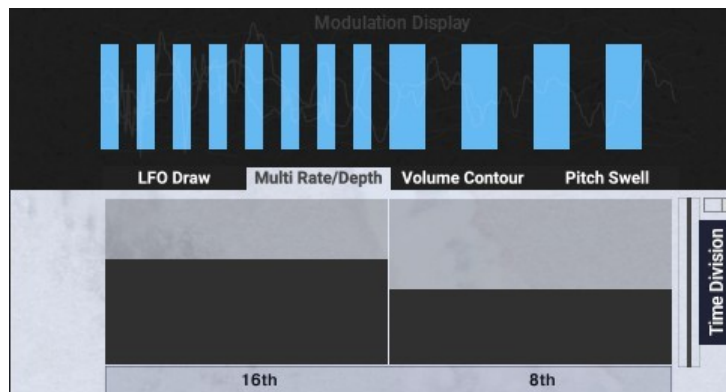
3.8. *Modulation Display*

If you've happened to use Kumite before reading this manual, you might be wondering what those vertical blue bars labeled in the GUI as '*Modulation Display*' are and why they're there. Fair, so let's spend a few words about them: simply put, those blue bars are meant to be a visual representation of the modulation line. As you've certainly noticed, they react to how you set the modulation parameters: they become denser or sparse according to the LFO rate, they might resemble an homogeneous solid grid or a blue blotch ranging from dark to bright according to the LFO Depth. In some snapshots they lay over a rectangular area , whereas in others they seem to outline a sort of waveform shape.

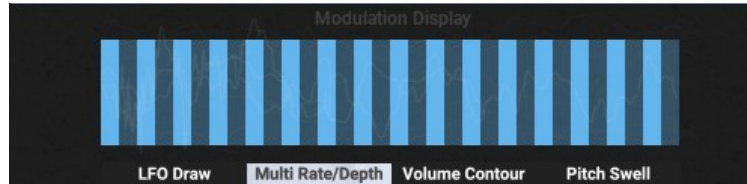
Let's go straight with an example: say we have a Low Pass Filter with the LFO set to a fixed rate of $1/16^{\text{th}}$ over 1 bar, with the LFO Depth set to the maximum. This means that the LFO modulates the Cutoff from its maximum value (the filter is fully open) to the minimum value (the filter is fully closed); in other words, the LFO 'chops' the sound in small segments, more specifically 16 segments in this case. If you look at the Modulation Display, you will count exactly 16 blue bars over a completely black background. Instead, if you set the LFO rate to 8^{th} , you will count 8 blue bars, if you set it to $16T$ you will count 24 blue bar and so on.



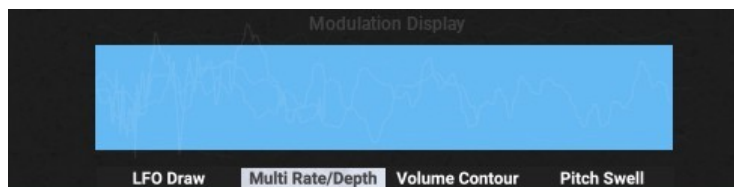
If we turn on the MultiRate table and we set 16^{th} in the first halve and 8^{th} in the second, you will count 8 blue bars in the first halve of the modulation display and 4 in the second one.



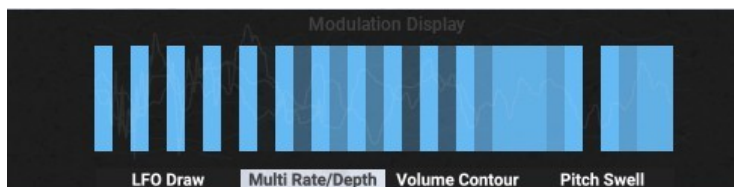
So, the spacing and thickness of the bars react to the LFO Rate, both in the cases of MultiRate turned off or on. Now let's try to slowly decrease the LFO Depth from its maximum value: this means that the LFO doesn't oscillates between the extremes, but between the maximum and a value that is somewhat higher than the minimum. So, the LFO doesn't completely chop the sounds between full and silence, as the overall amplitude of the LFO is smaller.



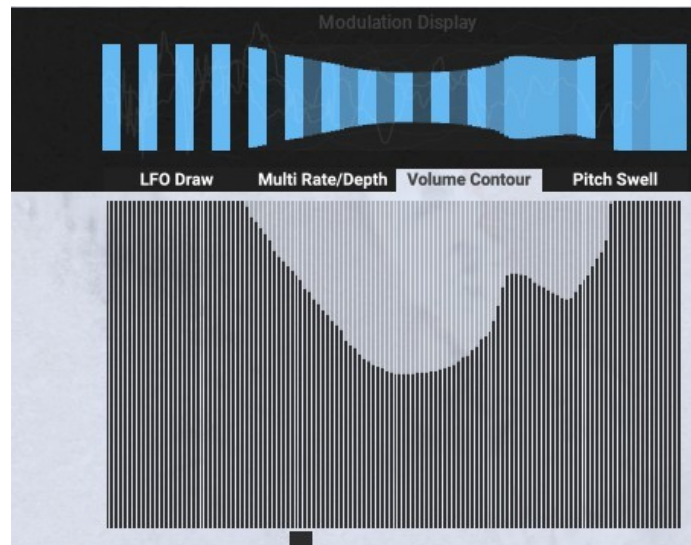
In this case, we'll see that some darker bars will appear between the bright blue ones: as we decrease the LFO Depth, the darker bars become brighter and brighter, to the point of reaching the same bright blue tone when the LFO Depth is 0: in this case, no modulation happens at all and the resulting sound is a flat sustained layer: visually speaking, a solid blue color rectangle.



If we turn on the Multi-Depth, we'll see that the alternation between the bright and dark bars follows the values set in the *LFO Depth Animate* table: the lower the value, the less difference between bright and dark bars and vice versa.



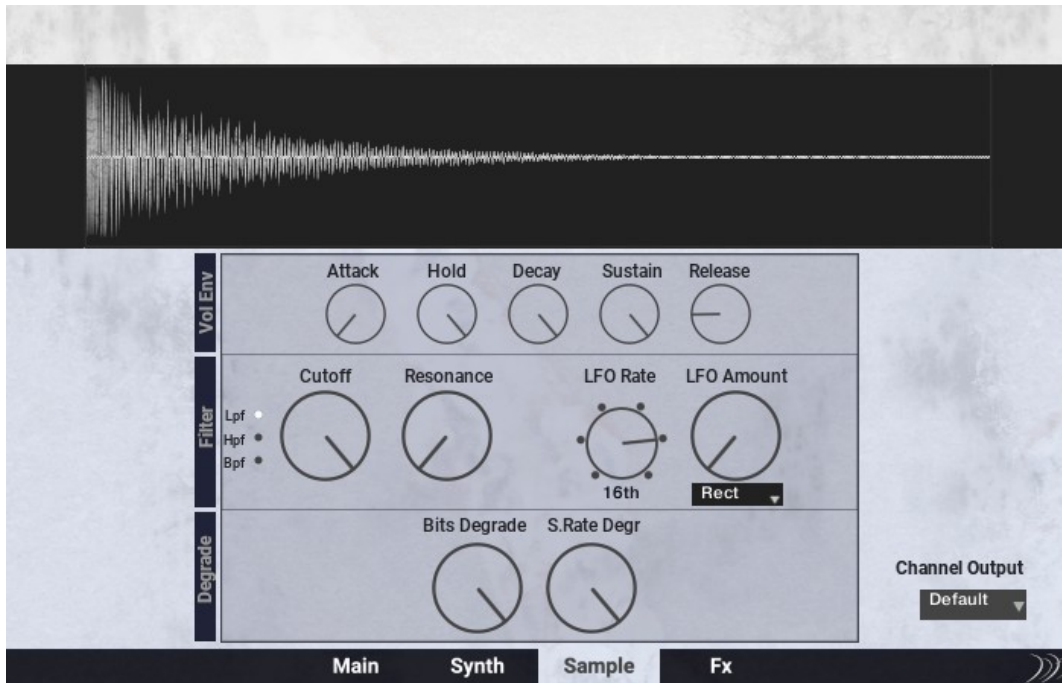
Let's move now to the Volume Contour screen and let's draw a random shape: you will see that the blue bars will shrink corresponding to the Volume Swell values (you can see the same thing by using the *Fade-In* and *Fade-Out* and *Sustain* knobs).



Finally, if we also add the automation of the base cutoff value via the *Synth Cutoff* table in the *Animate Macros* screen, when we play a note we can see all the blue bars blinking from darker to brighter according to the value of the modulated *Cutoff* knob.

In the end, the Modulation Display gives you a visual clue of the combined effect of LFO Rate/Multi-rate , LFO Depth/Multi-depth, Synth Cutoff and Volume Contour. When many modulation are summed to each other, it might be confusing and frustrating to remember what's going on just by ear: you might find yourself continuously jumping from screen to screen to remember what you've previously done. The Modulation Display aims to give you a visual reminder of the synth layers modulation; it might take a bit to get acquainted with it, but it will save you a lot of screen jumping when working with Kumite.

4. KUMITE: SAMPLE SCREEN



The Sample screen features the controls that affect the Sample sound source. We have:

<i>AHDSR</i>	Volume Envelope
<i>Filter Cutoff (Lpf,Hpf,Bpf)</i>	
<i>Filter Resonance</i>	
<i>Cutoff LFO Rate, Amount and Shape</i>	
<i>Bits degradation</i>	Bits LoFi effect
<i>S.Rate degradation</i>	S.Rate LoFi effect
<i>Multi-output menu</i>	
<i>Waveform display</i>	

As previously showed, the *Bits Degrade* can be controlled from the corresponding *Sample Degrade* macro in the *Main* screen; as the other macros it can be either automated in your host DAW or internally automated using the corresponding tab in the *Animate Macros* screen.

An useful feature for the Sample sound source is the multi-output channel assignment menu: by default the Sample layer is routed to channel 1-2 (default) as the Synth sound

sources, but you can assign the Output channel of the Sample Layer to other channels (3-4,5-6,7-8) , so to process it independently in a separate track in your DAW.

5. KUMITE: FX SCREEN



The FX screen features Compressor, Delay and Verb, which can be independently turned on or off.

The Compressor helps to easily gel together the modulated layers and achieve a thicker sound, especially useful for bass-lines and Cue lines. It features:

<i>Threshold</i>	-68 : -3 db
<i>Ratio</i>	1:1.0 – 1:25.0
<i>Attack</i>	1.0 – 1000 ms
<i>Release</i>	50 – 2500 ms
<i>Output</i>	

The Delay slot features the Native Instruments Replika delay, allowing you to choose among different algorithms (Modern, Analog, Tape, Vintage and Diffusion).

<i>Time</i>	16 th , 8T, 8 th , 4 th
<i>Low Cut</i>	10 – 1000 Hz
<i>High Cut</i>	200-20000 Hz
<i>Feedback</i>	
<i>Wet</i>	

The Reverb consists in a Convolution Module, where you can choose from several pre-designed impulse responses to further shape the sound.

<i>Pre-delay</i>	
<i>Size</i>	
<i>Low Cut</i>	20-20000 Hz
<i>High Cut</i>	20-20000 Hz
<i>Wet</i>	

6. **SAMPLE DRAG AND DROP**

The Kumite Sample Import has almost the same sample processing capabilities described so far for the main instrument. Very simply, instead of the navigation menus and their corresponding arrows and categories, there's a corresponding area you can manually drag your samples onto and process them with the Kumite engine.

For each of the 3 sound sources you can set the root key of the dragged sample by using the *Root* slider, ranging from C to B. When you load a sample in this instrument, you might need to switch 1 octave up or down to exactly nail the range you want, in this case just use the *Pitch* knob of the corresponding layer.

Also, there's a self-explanatory *Loop* button for each one of the 3 sources, to set your sample as a 'One Shot' or if you want the sample to keep repeating over its whole length. There's no control over the loop start and end points or the loop crossfade, so you might need to use the *Loop* button only in cases of a defined melodic or percussive loops, rather than flat sustained sounds.

Another thing to keep in mind is that none of the three sources in the Dojo Drag and Drop instrument has any tempo sync capability. So, if you drag a rhythmic loop, make sure it's at the same speed of the host DAW tempo.

Finally, the *Clear* button simply removes the current sample from the corresponding slot.

As a rule of thumb, if you achieve a nice combination of samples and processing, it's recommendable to save the instrument **as a separate one** in order to make sure that both the samples as the modulation settings are not lost.

8. SOUND DESIGN TIPS ABOUT THE KUMITE SYNTH

The Kumite synth has been thought and created with the idea of offering the possibility of both a 'quick' use and a very deep one.

If you are sound design inclined and want to explore it at its fullest and design your own presets from scratch, you will find plenty to experiment. In this regard, you might want to check the "*Learning Kumite*" snapshots: here you find a series of snapshots that will show you the creation of an hybrid synth cue by starting from a simple synth sound with a sine LFO set on 16th, to a complex synth phrase mixed with cutting edge cinematic samples. Let's explore these snapshots one by one

01_Simple Sine LFO: The only modulation here is the LFO, set to a sine shape and 16th division. No other modulation are applied (morph, pitch swell etc)

02_Shape Morph LFO: here we add the modulation of the LFO shape by using the LFO WT table (find it at *Synth* → *LFO Draw*). You can hear that the rhythmic sound becomes less obvious and more intricate

03_Cutoff Animate: here we add the internal modulation of the filter cutoff via the *Cutoff* table, from the *Main* → *Animate Macros* screen.

04_LFO Multi Rate and Multi Depth: here we activate the multirate and multi-depth tables, which you find in the *MultiRate-Depth* sub-screen (in *Synth*). Now the LFO switches from 16th to 8th and its amplitude changes over time.

05_Synth Morph Animate: now we add the modulation of the Synth 1-2 Morph from the corresponding table in the *Animate Morph* screen in *Main*. You can hear how the sound now is completely different and more detailed.

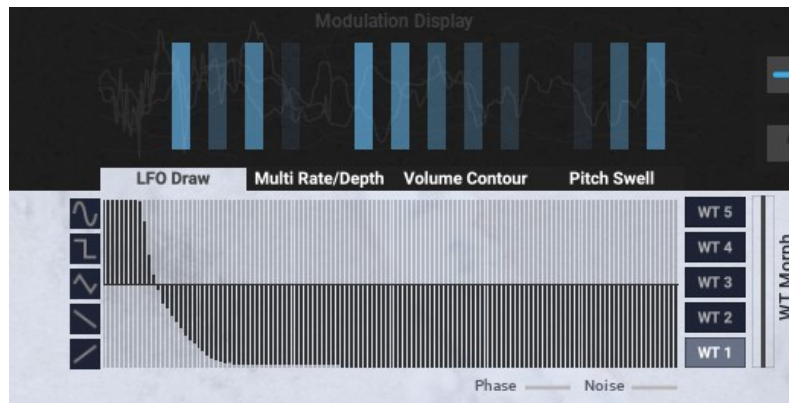
06_Pitch Modulation: here we add some pitch modulation from the two tables (Continuous Pitch and Semitone Step) in the *Pitch Swell* sub-screen in *Synth*.

07_Modulation Legato: here we just turn the Modulation Legato button on. If you play a melody in a legato fashion, you will here the modulation line going through the notes.

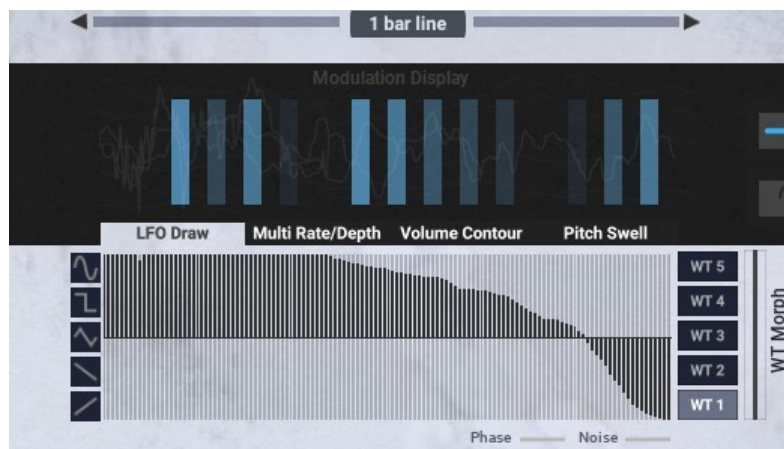
08_Add Impacts: here we turn on the Sample layer with some deep cinematic impacts. You have an electronic hybrid cue at your fingertips.

09_2 bar mod length: here we set the length of the modulation line from 1 bar to 2 bar (from both the *Synth* screen as the *Animate Macros* screen)

About the LFO Shape Morph: The shape of the LFO plays a major role in how the whole 'movement' of the sounds feels like, so by playing around with it not only you will have virtually countless different rhythms, but you'll also start to perceptually associate given shapes to specific results. For example, let's assume the filter is a Low Pass and the LFO shape is the one in the picture below:

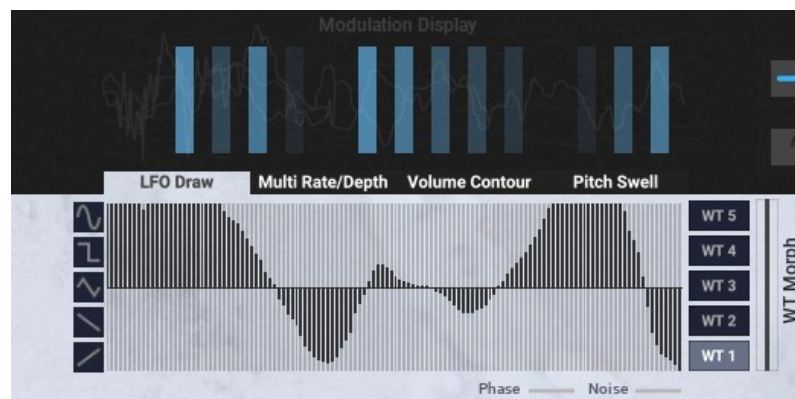


As you see, the shape starts with an initial peak and then drops very fast to the minimum, where it stays for the rest of the wavetable length. You can hear that such shape produces a tight, almost percussive sounding rhythmic effect, because the LFO bounces the *Cutoff* to the maximum and then immediately closes it. Vice versa, let's consider a shape that look like this:



Here, the opposite happens: the filter stays fully open for longer, and then slowly decreases, crosses the zero and moves down. If you try it out, this results in a gentler, less percussive effect, which sounds more like an open sound with some interspersed rhythmic gaps within it.

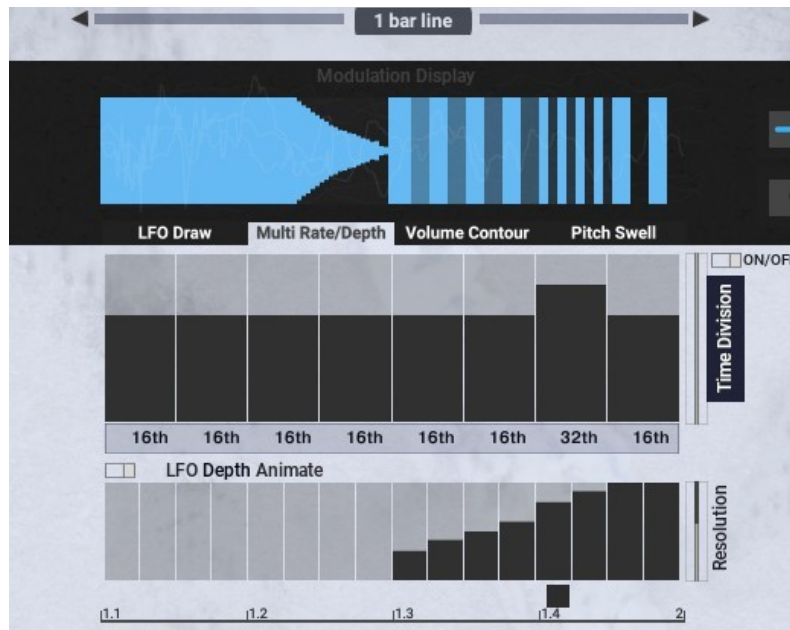
Let's now see a bit more complex shape:



Shapes with multiple zero-crossing points are very fun and interesting to try. The effect they produce is unpredictable, they could make the sound swifty or 'broken': a good idea could be to set the LFO on a slower rate (say 4th) and try a multiple zero-crossing shape, so that you can fully appreciate its effect.

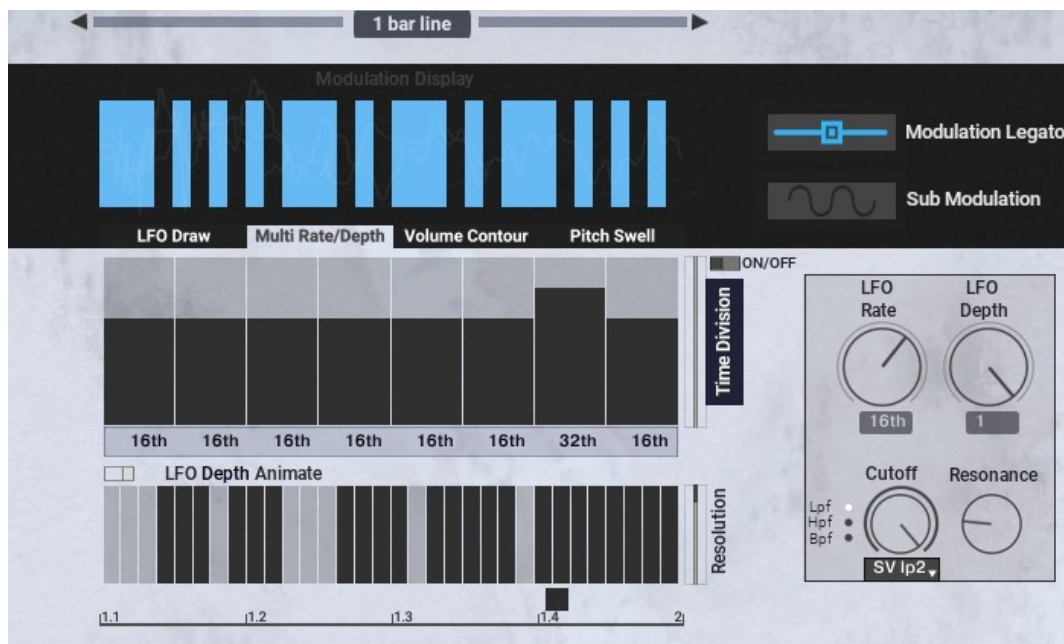
An important note about drawing shapes: when using a Low Pass filter, always draw shapes that start *from above the zero-cross line and terminate below it*. Instead, with High Pass and Band Pass filters, just do the opposite: start from below the zero line on the left and terminate the shape above it on the right.

About the LFO Depth modulation: The *LFO Depth Animate* plays a major role as well: as it increases and decreases the amplitude of the LFO, you can make the sound tighter, sparser or changing from the former to the latter within the same timeline. A few practical examples:



This kind of setting can easily create a sort of Q&A structure that is typical of trailer music: the LFO Depth is 0 in the first half of the sound, then it rapidly ramps to the maximum. So, imagine the resulting sound to start with a solid 'blast' of synth and then, almost instantly, a tight rhythms takes place that 'responds' to the initial blast. If you pair all of this with a clever modulation of the *Synth 1-2 morph* (for example abruptly switching from 1 timbre to another at 1/2 bar) and some fitting sample in the 'One Shot' category, you easily achieve a typical structure of cinematic hybrid music.

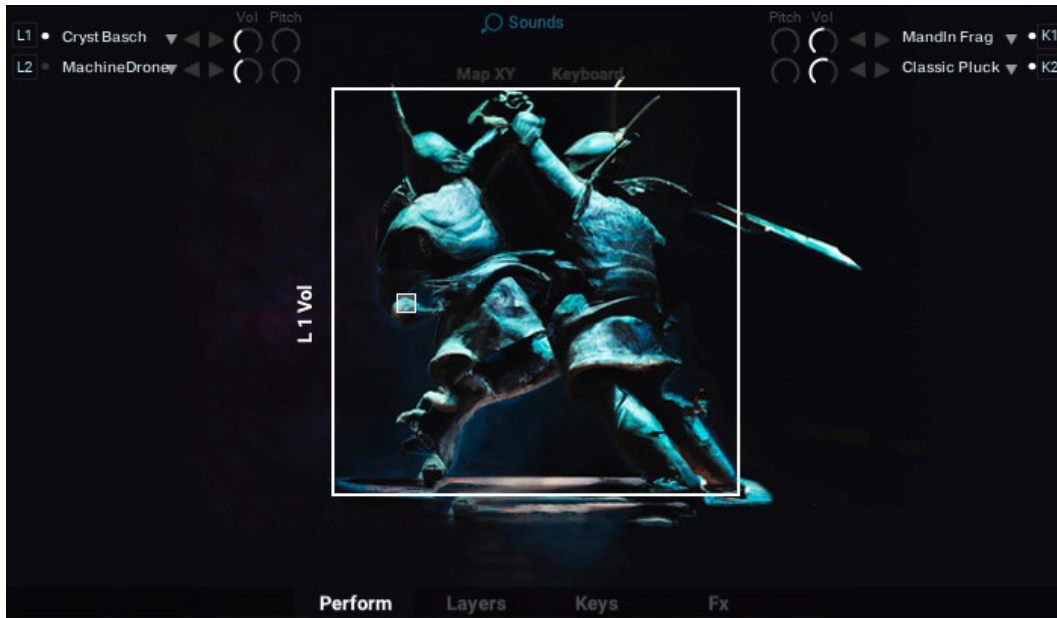
Another nice usage of the Multi-depth is showed in this other screen capture:



Here there's no multi-rate, the LFO is set at a fixed rate of 16th: however, the LFO Depth Animate table alternates values from 0 to 1 (maximum), so this makes the sound continuous in some parts and fully modulated in others. This conveniently creates more irregular, broken rhythms, especially if paired with some modulation of the LFO WT Morph in the LFO Draw Screen.

Alternatively, you can use Kumite without necessarily going in deep detail and designing your own presets from scratch. The easier way to do this is consider Kumite like a phrase library: just browse the 180+ snapshots and you will find plenty of available material. The advantage here is that you can just change the source sounds to make your own sequences and phrases, or changing the modulation parameters. The choice is yours.

8. KATA SYNTH: PERFORM SCREEN



8.1. General Look

The Kata synth is based on a total of **4 sound sources**: **2 Layer sources (L1 and L2, top left)** and **2 Keys sources (K1 and K2, top right)**. As the name suggests, the Layers sources include long, sustained sounds, whereas the Keys sources are mostly one-shot notes like piano, plucks etc. Many parameters for both *L1, L2* and *K1, K2* can be assigned to the cursor of the *XY pad* in the *Perform* screen, which is the core functionality of the Kata synth and has been thought to create evolving and rich melodies, textures, pads and underscore sequences.

Both the *L1, L2* as the *K1, K2* sounds come from raw and/or designed organic samples. For examples, the *Cello* samples in *L1, L2* are authentic cello sounds with minimal EQ applied in post-production, whereas the *Two Violas* sounds come from spectral re-synthesis of a real viola sample we have recorded. Regardless of the technique used to create them, they all sound very organic and alive, with the Kata engine allowing to easily combining them together to create unique, evocative cues at your fingertips.

In regard to the sound selection, as with the Kumite synth you have multiple choices: you can either select them directly from the 4 menus at the top of the GUI, you can use the navigation arrows close to each menu, or you can browse the sounds by categories. In order to do this, you need to click on the *Sounds* button in the top-middle of the GUI (the one with the magnifying glass thumbnail), and the categories will appear close to each source with the category browsing arrows.

L1 and L2 sources are:

- *Strings*
- *Woodwinds*
- *Bowed*
- *Metallic*
- *Vocal*
- *Drones*
- *Atmospheres*

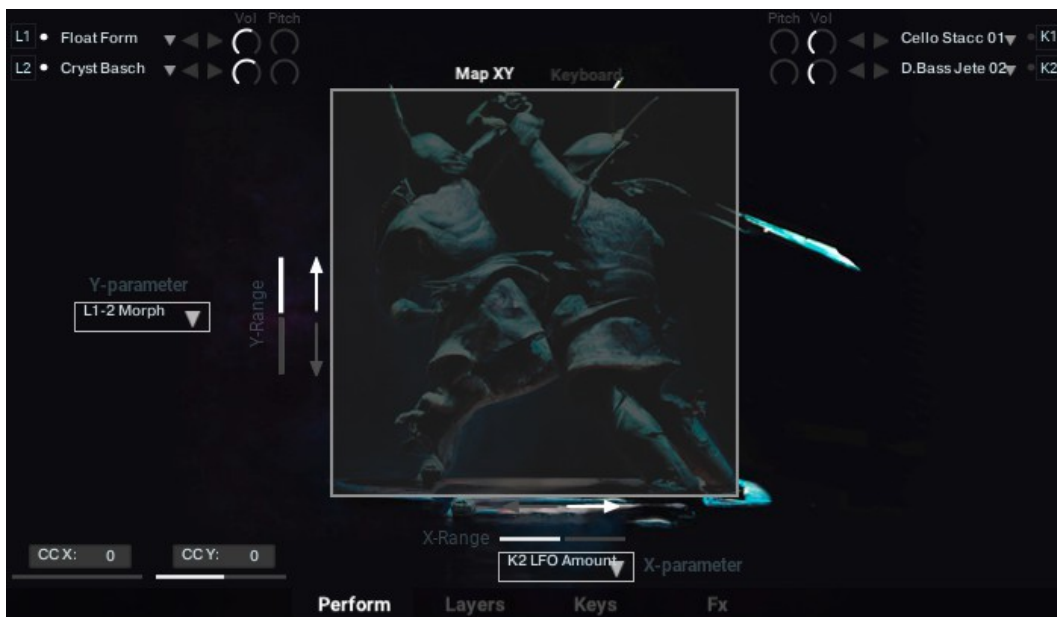
K1 and K2 sources are:

- *Metallophones*
- *Piano*
- *Keys*
- *Pluck*
- *Staccato*

The Kata instrument contains a total of 171 sources.

8.2. Map XY

The *XY pad* is fully customizable and mappable. By clicking on the *Map XY* button upon the *XY pad*, we access to a screen where we can assign a number of parameters to the X and Y axis of the pad, adjust the parameter control range, the axis direction along which the parameters are controlled and the MIDI CC assignments controls for the pad cursor.



The *X-parameter* and *Y-parameter* menus allow you to select the parameter to be assigned to the X and Y axis respectively. The menus are identical and features the following entries:

- *L1/2 Morph*
- *L1 Cutoff*
- *L2 Cutoff*
- *L1 Resonance*
- *L2 Resonance*
- *L1 LFO Amount*
- *L2 LFO Amount*
- *L1 Bitrate*
- *L2 Bitrate*
- *L1 Sample Rate*
- *L2 Sample Rate*
- *L1 Vol*
- *L2 Vol*
- *K1 Cutoff*
- *K2 Cutoff*
- *K1 LFO Amount*
- *K2 LFO Amount*
- *K1 Arp Fade In*
- *K2 Arp Fade In*

- *K1 Arp Fade Out*
- *K2 Arp Fade Out*
- *K1 Vol*
- *K2 Vol*
- *K1 Degrade*
- *K2 Degrade*
- *Master Delay Wet*
- *Master Reverb Wet*

Only one of said parameters can be assigned to each menu. It is not possible to assign the same parameters to both the *Y-parameter* and *X-parameter* menu.

The range sliders allow to assign the range of the parameter controlled by the *XY Pad*: for example, when the range is set to full for a given parameter assigned to the Y-axis, moving the cursor from bottom to top (or top to bottom) in the *XY Pad* changes the controlled parameter over its whole range. If the range is lower, the same cursor movement will control the parameter over a reduced range.

The direction buttons (up/down arrows and left/right arrows for Y and X respectively) set the direction along which the parameter is controlled along the X and Y axis. For example, if the left arrow is selected on the X axis, the controlled parameter will increase from right to left (vice versa when the right arrow is set). Same considerations can be done for the Y-axis.

The CC sliders in the bottom-left corner in the Map XY screen can be used to MIDI map the XY pad cursor: you can do this by simply using the MIDI learn function in Kontakt (for both the sliders, Ctrl+Click), or by manually entering the MIDI CC value in the numeric table entries upon the sliders.

Sound design tip: Assigning the *L1-2 Morph* to the Y axis produces very interesting results, with a gentle, seamless morph between the *L1* and *L2* sources.

Regardless of the parameters assigned to the X and/or Y axis, a movement of the cursor in the *XY Pad* area will correspond to a movement of the corresponding parameter in the screen where it's located.

8.3 KATA: Layers screen



The *Layers* screens contains all the available parameters for *L1* and *L2*.

<i>L1-2 Morph</i>	
<i>A,H,D,S,R</i>	Volume Envelope
<i>Cutoff , Resonance</i>	
<i>LFO Rate, LFO Amount and LFO Shape</i>	
<i>Bit Rate and Sample Rate</i>	LoFi Bits and LoFi S.Rate effects

8.4 KATA: Keys screen

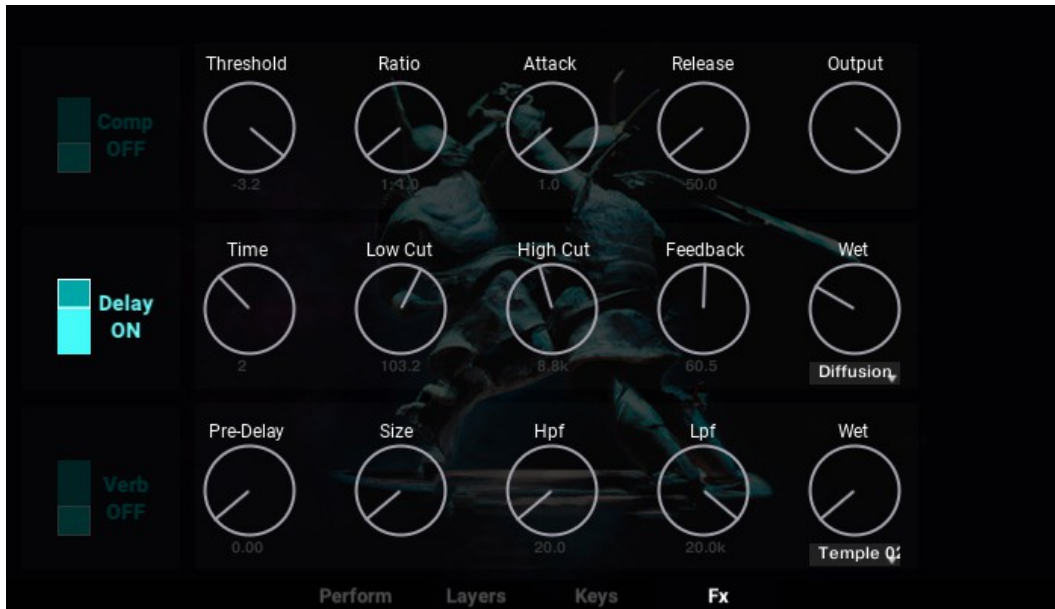
The *Keys* screen contains all the available parameters for *K1* and *K2*.



<i>K1,2 Sequencer</i>	Monophonic sequencer for K1 and K2 respectively
<i>Cutoff, HPF/LPF switch</i>	
<i>LFO Rate, LFO Am</i>	
<i>Degrade</i>	LoFi Bits degrade effect
<i>Attack, Release</i>	Volume envelope

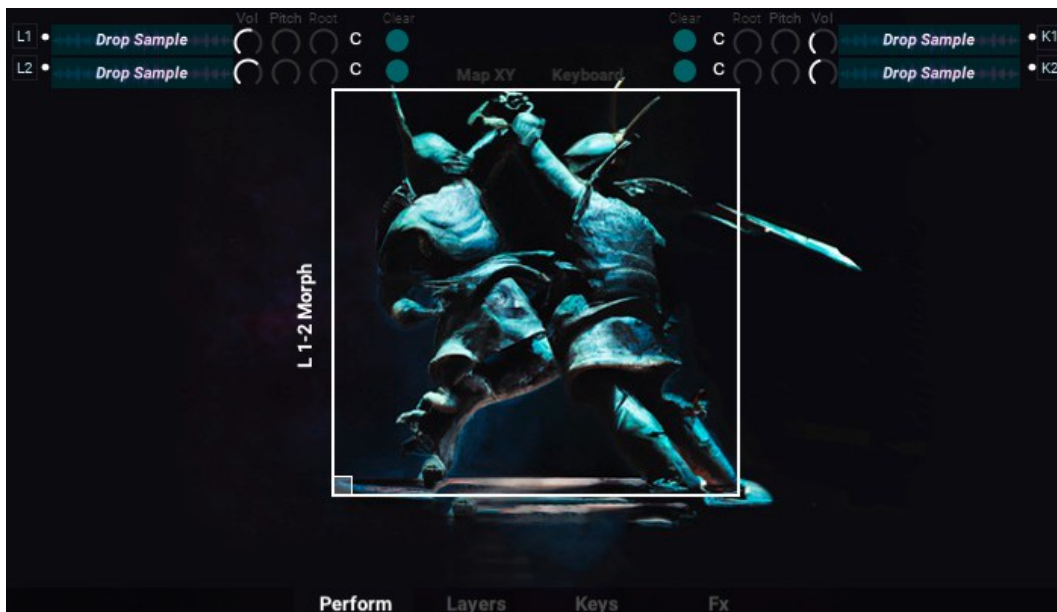
8.5 KATA: FX Screen

The Fx screen in the Kata synth is identical to the one in Kumite.



8.6 KATA: Sample Import

As for the Kumite synth, the Kata instrument has a separate module for importing your own samples and processing them with the same engine of the main Kata instrument.



In the Kata Sample Import instrument, you find sample drop areas instead of the 4 menus described in the previous sections, plus the additional controls *Root* and *Clear*. Both are self explanatory: by using *Root* you can select the Root key of the imported sample for each of the 4 available drag and drop slots, *Clear* simply removes the imported sample.

9. Yama-Arashi (Mountain Storm) - Conclusions

Yama-Arashi is a judo technique that consists in slamming your opponent to the ground, by lifting him in a back to forth rotating movement from your shoulder to the opposite end. It's the classic judo move you've seen countless times in martial arts movies, usually synched to an heavy whoosh sound. Well, if you get the mental picture of what that looks like, that's what better describes the feeling of completing Dojo. It really was a massive heavy lift. Given the nature of Silence+Other Sounds, every release is the result of an experiment where I put all my energies and my heart, and definitely Dojo is not an exception. Besides the challenges with scripting (mostly for the Kumite synth) and the goal to create a versatile instrument that tries to stretch a bit beyond the normal scope of a sample library, the true challenge of Dojo was to give a context to this martial arts concept, a very long love affair of mine.

At the end of the day, what we creatives do (composers, sound designers, producers, songwriters etc.) is to continuously practice our art with focus, dedication and discipline, that's why I believe there's a strong connection between the commitment required to excel in martial arts as with music and art in general. Personally, this dedication is my grip with a sense of life purpose which otherwise I probably wouldn't have at the fullest, so the least I can do is to express my ideas in my work at the very best.

For now, I gladly and proudly leave Dojo in your hands.

Sincerely,
Giuseppe