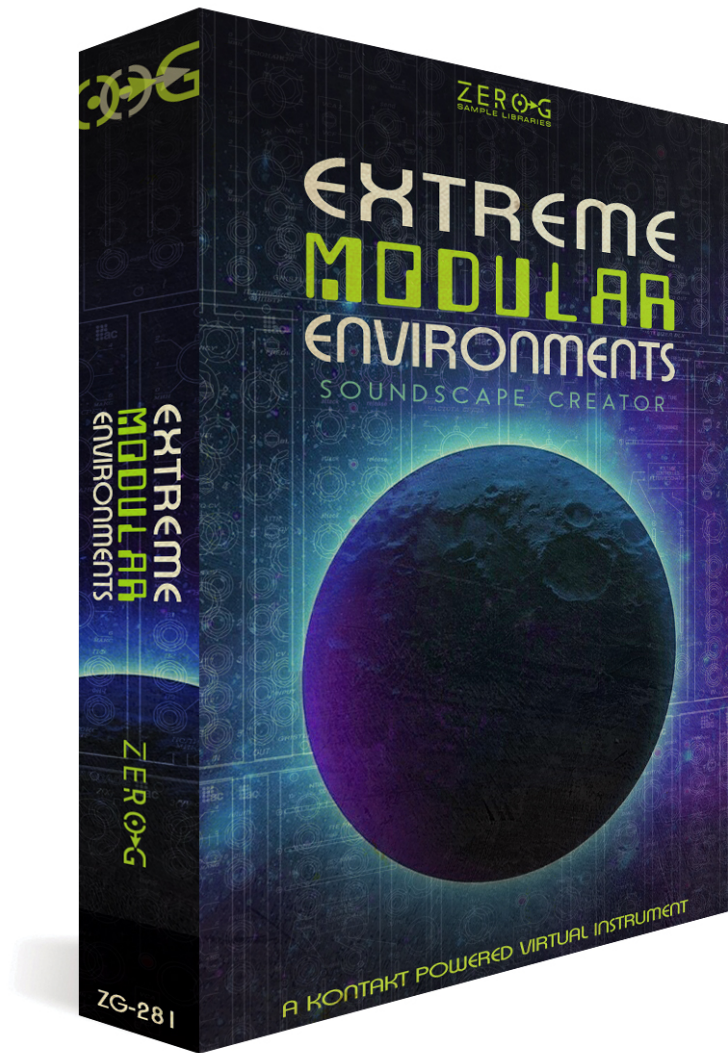# EXTREME MODULAR ENVIRONMENTS

Overview

EXTREME MODULAR ENVIRONMENTS is a unique sound design tool that allows you to quickly and easily create dense and complex ambiences based on MODULAR sources, ranging from musical pads through to extreme sounds to give you almost limitless sound design capabilities. The sounds used were intended for use in a wide variety of projects, but broadly speaking they are particularly suited to cinematic or experimental music where you need something atmospheric, rich and with a contemporary feel. Many of the sounds are from the creator Si Begg's personal library of sounds and have been used in trailers, scores, and other compositions.

Contents

To get the most out of **EXTREME MODULAR ENVIRONMENTS** you need to use the EME **Kontakt** instrument. We also strongly recommend you install the **Snapshots** as this will give you hundreds of quick loading presets to play with and adapt.

Kontakt Instruments and Snapshots.

Inside the **EXTREME MODULAR ENVIRONMENTS** folder, you will find three folders:

Samples: This contains all the **WAV** samples. These can be used in your **DAW** of choice, but make sure to leave them where they are so that **Kontakt** can find them.

Kontakt Instrument: This contains the Extreme Modular Environments Kontakt instrument.

Snapshots: Here you will find over 130 **Snapshots** that have been created as a jumping off point for the instrument. These Snapshots have been sorted into folders that correspond to the types of sounds they are, i.e., Atmospheric, Keys, Pads, Leads, Polysynths, Bass and FX.

Please refer to the file "-How to install the Snapshots-.pdf" or the **Kontakt** documentation to see how to correctly install them. The advantage of using **Snapshots** rather than multiple **Kontakt** instruments is that they load almost instantaneously without having to reload the whole instrument and sample pool every time.

The EME Kontakt User Interface.

At its heart, EXTREME MODULAR ENVIRONMENTS is a 3-channel sample player, with each playing a sound and with its own set of dedicated effects.

For each channel you can control the pitch, Sample Start point, amplitude / filter envelopes, saturation and reverb send.

All three channels are then mixed together and put through master high pass and low pass filters, then finally a limiter.

The other key part of the instrument is the convolution reverb, which any of the three channels can be sent to. You can choose any one of the many bespoke impulse responses, ranging from straightforward to extreme sound design. This adds great depth and atmospheric detail beyond the standard reverbs you might usually come across.

Possibly the easiest way to get a feel for it at first is to browse the many Snapshots and hear what it can do. Then you can start getting to grips with the controls and play around with them.

We will go through all the parameters, starting from the top and working down:

Sample Selector
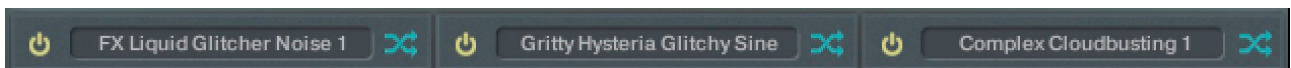
For each channel there is a pop-up menu where you can select your sound for that particular channel. To the left is a button to switch the channel on and off and to the right a randomize option that selects a random sample for that channel only. We have found this particularly useful and a great way of quickly coming up with new ideas.
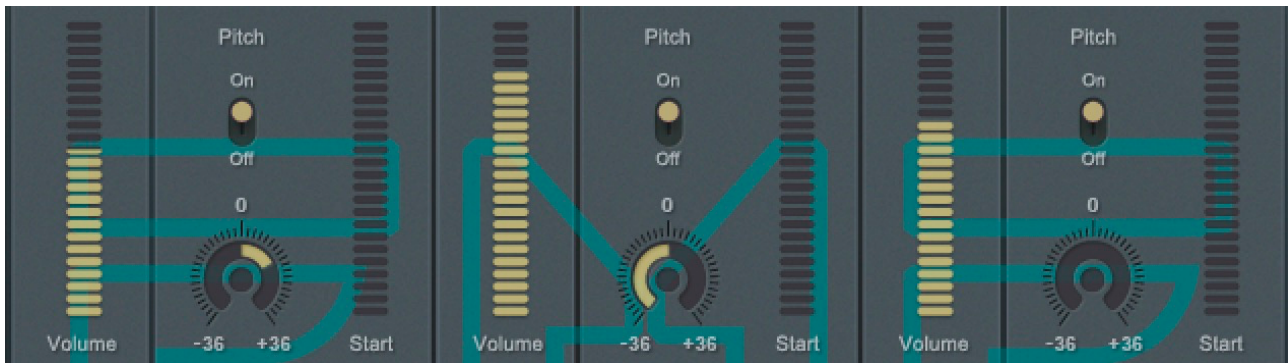
ADSR and Pan

A standard ADSR envelope plus a pan control, again for each channel.

Volume, Pitch and Start

Starting from the left we have a standard volume fader, then we get on to the more interesting Pitch and Start controls. For pitch there is an on and off switch and pitch dial that ranges from -36 to +36 semitones. In the 'On' position the pitch corresponds with notes on the keyboard like a standard instrument. In the off position the pitch is fixed.

The Start control changes the Start Point of the sample so that you can have access to a huge palette of different sounds using the same sample simply by changing the start point of that particular sample.

Drive and Reverb Send
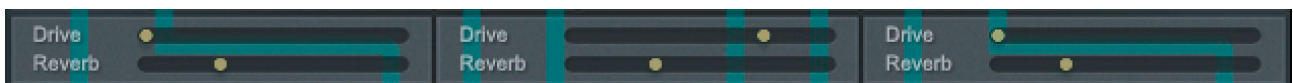
The Drive control distorts the signal. The Reverb control sends the signal to a convolution reverb using one the impulse responses selected in the pop up menu which his found in the bottom left of the interface. These are creative reverbs rather than basic rooms / halls which can be used to give interesting space and texture to the sounds. The signal is sent to the reverb independently of the volume control allowing you to have just the pure wet reverb signal if desired.

Filters

There are two parallel filters per channel, one low pass and one high pass. Each come with a Resonance control and an ADSR envelope to change the filter over time. The amount of + and - envelope is controlled by the LP ENV and HP ENV sliders below the ADSR controls.
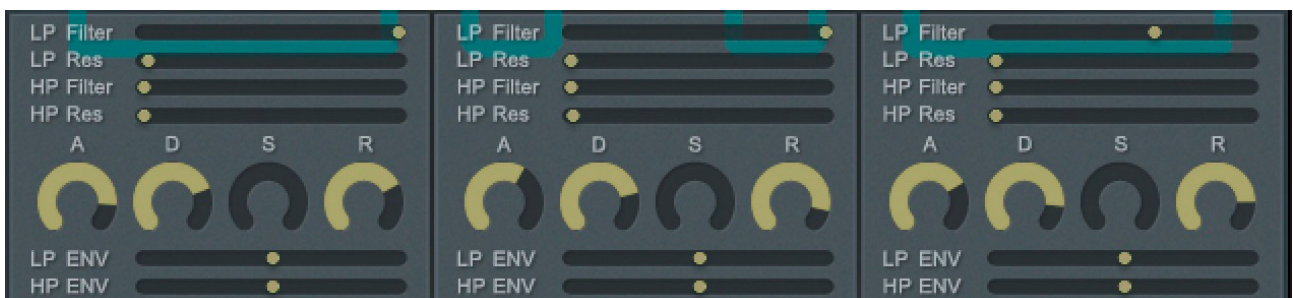
Master Section
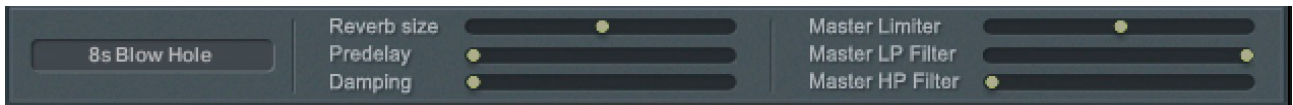
Impulse Response Select Box
Here you will see the name of the current impulse response used for the convolution reverb. Just click on the name to bring up a pop-up menu allowing you to select a new impulse response.

Reverb Size
This stretches the current impulse response to extend or reduce the length of the reverb.

Pre-delay
This adds a small delay between the direct signal and the output, allowing for simulation of the delay that occurs between hearing a direct sound and the first reflections of a distant wall etc.

Damping
Simulates the hardness of reflecting surfaces, allowing you to 'soften' the environment, making a duller or softer toned reverb.

Master Limiter
A limiter to control the combined final mix of sounds. This allows you to boost sounds that are getting lost and put a limit to sounds that are too loud.

Master LP Filter
A final master low pass filter.

Master HP Filter
A final master high pass filter.

We really hope you enjoy this hugely creative instrument and that you create some amazing sounds with it!