

HEAVYOCITY EVOLVE

Manual



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Special thanks to the Beta Test Team, who were invaluable not just in tracking down bugs, but in making this a better product.

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1 Welcome to EVOLVE!

The entire Heavyocity team would like to extend our sincere thanks to you for purchasing this modern virtual instrument collection. We look forward to hearing about your experiences with EVOLVE, and how you are incorporating it into your works. This manual should get you up and running quickly. It will guide you through the library as well as outline the incredible features of EVOLVE.

Find your signature and EVOLVE!

Document Conventions

This document uses particular formatting to point out special facts and to warn you of potential issues. The icons introducing the following notes let you see what kind of information is to be expected:



Whenever this exclamation mark icon appears, you should read the corresponding note carefully and follow the instructions and hints given there if applicable.



This light bulb icon indicates that a note contains useful extra information. This information may often help you to solve a task more efficiently, but does not necessarily apply to the set-up or operating system you are using; however, it's always worth a look.

Furthermore, the following formatting is used:

- Text appearing in (drop-down) menus (such as *Open...*, *Save as...* etc.) and paths to locations on your hard drive or other storage devices is printed in *italics*.
 - Text appearing elsewhere (labels of buttons, controls, text next to checkboxes etc.) is printed in **light blue**. Whenever you see this formatting applied, you will find the same text appearing somewhere on the screen.
 - Important names and concepts are printed in **bold**.
 - References to keys on your computer's keyboard you'll find put in square brackets (e.g., "Press [Shift] + [Return]").
- Single instructions are introduced by this play button type arrow.
- Results of actions are introduced by this smaller arrow.

2 About the Library

Get ready to enter the next generation in modern virtual instruments. Created by the TV and videogame composers of Heavy Melody Music & Sound Design, EVOLVE supercharges creativity and streamlines productivity for modern composers and sound designers. EVOLVE doesn't just contain the typical instruments and sounds that form the foundation of most composers' setups. Instead, it accentuates them with a powerful combination of diverse percussion, massive stings/transitions, and evocative tonalities in ways that have never been heard before.

There are four main instrument components that make up EVOLVE:

- Rhythmic Suites
- Percussive Kits
- Stings and Transitions
- Tonality and FX

Each component contains sub-menus of more refined categories of instrument types for you to load and play. The browsing system is both simple and intuitive, insuring efficient navigation and minimal 'creative fumbling.' Below is the sub-category breakdown of the four sound components:

Rhythmic Suites (nki Preset Prefix: LPS and LPS TL):

- Looped Percussives (LPS — Loop-Suite Percussive)
- Looped Tonals (LPS TL — Loop-Suite Tonal)
- Seq (Sequenced) and Arp (Arpeggiated) Percussives
- Seq (Sequenced) and Arp (Arpeggiated) Tonals (rhythmically musical instruments)

Percussive Kits (nki Preset Prefix: PERC):

- Drum Like Kits
- Hits
- Metals n Cymbals
- Toolshed And Warehouse

- Traditional

Stings And Transitions (nki Preset Prefix: STINGS):

- Odd Noise and Build
- Sweeping Atonal Stings
- Sweeping tonal Stings
- Uncaged Piano
- Uncharted Metals

Tonality and FX (nki Preset Prefixes: AFX, APA, APT, and INST):

- BASS (INST — Instrument)
- Melodic (INST — Instrument)
- Pads and FX (AFX — Ambient FX, APA — Ambient Pad Atonal, APT — Ambient Pad Tonal)



In addition to the individual instruments in EVOLVE, we've created 25 Multi-Instruments to help acquaint you with the diverse music and sound tools in the library. Each Multi is comprised of 8 single instruments, assigned to midi channels 1 thru 8.

2.1 Introduction to EVOLVE's User Interfaces

Within the four components of EVOLVE, three custom user interfaces have been developed around the goal of enhanced creativity and productivity. Specific control features of the interfaces will be explained in detail later in the manual. First, let's take a look at the interfaces, while providing an overview of the massive sound of EVOLVE.

2.1.1 Rhythmic Suites



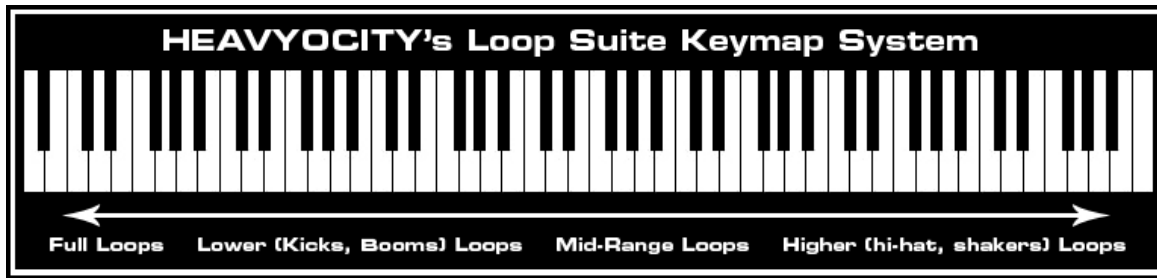
The Rhythmic Suite interface.

There's no better place to begin than with the diverse rhythmic loop suites ready to explode from EVOLVE. Thunderous walls of driving cinematic percussion, wickedly tricked-out punchy beats, odd otherworldly percolations and next-gen tonal elements make up seven genre-based instruments. In all, there is well over 600 original tempo-synced beat-sliced loops as well as a one massive tonal loop suite (in addition to breakdowns). The genres covered are:

- Dramatic EVOLVED
- Dramatic Techtronic
- Electro Tech
- Industrial Elements
- Industrial Grunge

- Quirky And Cartoony
- RockPop
- Tonal Loop Suites

The nki preset names are suggestive to the general style of loops that you'll find within the individual suites. Keep in mind that there are NO rules. All of the suites are geared to generally work well with one another. Creating dense rhythmic layers that sync tightly to one another is incredibly easy with the intuitive key-mapping system Heavyocity has developed.



HEAVYOCITY's Loop Suite Keymap System.

On the lower end of the key range (suites are mapped over an 88-key range) larger, deeper, darker sounds exist (e.g., full loops, kicks, dumpsters, big toms etc). As you move up the register, the loop-types shift towards higher, wispier types of sounds (hi-hats, shakers etc). Resulting are seemingly limitless combinations of diverse rhythmic power at your fingertips! The tonal loop menu (and combinations therein) utilize the same key-mapping structure: Bass-type loops are found on the lower register of the keyboard, while higher frequency sounds are located in the upper ranges of the keyboard, and so on.

Regarding Tempo-Synced, Beat-Sliced Loop Technology:

We've taken specific care to create very clean beat-sliced content with minimal artifacts. While individual loops tend to contain optimal tempo ranges (sweet spots), we've tried to put as much useful, user friendly flexibility into the loops as possible.



Generally accepted tempo ranges are anywhere from 80 BPM to 140 BPM and beyond.

2.1.2 Arpeggiated Instruments



The Arpeggiated Instruments interface.

You control the rhythmic and tonal playing fields with EVOLVE's custom step-sequence arpeggiator. Grab one of the pre-programmed groove maps as you set one of the nearly 60 instruments loose. Experimental groove creation not only comes easily and quickly, but also produces a diverse range of interesting sonic results. We custom-scripted the step sequencer and set up intuitive, user friendly controls (velocity, filter, pan to name a few). The end-result introduces percolating swirls of percussion and tonality.

2.1.3 Percussive Kits



The Percussive Kits interface.

There are more than 30 modern percussive-type menus and kits in EVOLVE. We took great pride in beating droves of inanimate objects senseless to create this powerful array of percussive elements. Raw sounds were obtained in some strange and unique places. From a huge warehouse, to an amusement park midway, to a dark murky stairwell, to the whisper quiet confines of the New York City's Heavy Melody Studios, the diversity shines through in these unique and eclectic percussion instruments. Whether it's a massive impacting hit, or a subtly hand-crafted rhythm, a truly impacting sonic feast awaits!

2.1.4 Stings and Transitions



The Strings and Transitions interface.

Are you in need of some new creative tools to help captivate the attention of your audience? You've come to the right place! The stings and transitions of EVOLVE provide what we've felt has been absent from many of the current virtual instruments. Take no prisoners as you unleash hordes of sonic textures from both tonal and atonal/percussive worlds. The signature stings and transitions are set to deepen the emotion of any track. Whether it be a terrifying sonic punctuation in a film soundtrack, or an otherworldly gesture in the breakdown of a pop song, unique new signatures await!

2.1.5 Tonality and FX



The Tonality and FX interface.

EVOLVE's percussive tour de force is balanced with a tripped out, mashed up array of music and sound design instruments and elements. They tend to stray from the more traditional "meat and potatoes" offerings that composers have well-covered in their library collections. In turn, EVOLVE fills these overlooked tonal nooks and crannies. From organic otherworldly soundscapes, to blistering synthetics and gnarled-out pads, the eclectic vibe of EVOLVE's tonality and sound design is sure to inject unique new mood and melody to your next project.



It is important to point out that the Tonality | FX, Stings | Transitions, and the Percussive Kit instruments utilize the same user interface (the colors vary to differentiate the instruments, but the control features are identical on all presets in these categories).

3 Using the Instruments



A user interface example from the Rhythmic Suites.

Above is a view of an EVOLVE instrument. User interfaces for EVOLVE will differ from instrument to instrument. This section will help familiarize you with the general instrument parameters of EVOLVE.

A note regarding MIDI Controller assignments

All of the user parameters built in to EVOLVE are meant to be utilized by you, the user. To that end, we have left CC (continuous controller numbers — external midi control sources such as modulation wheels or midi-data sliders) unattached. We believe it should be up to you to determine how you want to design your control scheme.

3.1 Amplitude Envelope

An amplitude envelope enables the user to mold the volume of an instrument sound over time. User defined attack, decay, sustain and release parameters are built into many of the presets of EVOLVE (Percussive, Stings I Transitions, and Tonality I FX instruments). The [AMPLITUDE ENV.](#) control strip is laid out sensibly for quick adjustment at any time.



The Amplitude Envelope controls.

- **Attack:** determines how quickly a sound reaches full volume after it is activated (i.e. the key is pressed). ‘Slow attack’ is commonly part of sounds that are more pad-like, whereas ‘fast attack’ usually occurs in more percussive instruments.
- **Decay:** determines how quickly the sound drops to the sustain level after the initial peak is reached.
- **Sustain:** corresponds to the “constant” volume that the sound takes after the decay until the note is released.
- **Release:** controls how quickly the sound fades when a note ends (the key is released).

3.2 Filter Controls

In relation to sound, filters allow you to select a range of frequencies in a sound (instrument preset), and either amplify or reduce those frequencies. Decreasing high frequencies or increasing low frequencies within a sound makes it seem “darker” or muffled, while increasing high frequencies or decreasing low frequencies makes the sound seem “brighter.”

EVOLVE houses two controllable filters with user definable parameters. Users have the ability to assign custom CC (continuous controller) numbers according to his or her personal control structure.

Filter Types

- **4-Pole High-pass (HP) filter:** High frequencies are passed, while low frequencies are attenuated.
- **4-Pole Low-pass (LP) filter:** Low frequencies are passed, while high frequencies are attenuated.

Filter Parameters



The Filter controls.

- **On/Off Switch:** Toggles the respective filter on or off. When the filter is active, a red light will illuminate beside the switch.
- **Cutoff** (Cutoff frequency): defines which frequencies are removed from the audio signal. In other words, the cutoff frequency setting can either ‘brighten’ or ‘darken’ a sound, depending on the value.
- **Resonance:** emphasizes frequencies at the filter’s cutoff point. It can create dramatic effects if the percentage is high and the filter cutoff point is changing. This is what’s described as a ‘filter sweep.’

As with all of the user parameters in the EVOLVE interfaces, user defined CC numbers can be attached to both filters along with their respective Cutoff and Res controls.

3.3 Effect Controls

All instruments in the EVOLVE collection house user programmable effects, designed to sweeten existing instrument sounds. The **MASTER EFFECTS** panel contains a drop-down menu on the left, which enables the user to toggle between the control views of the following included effects:

- Skreamer
- Lo-Fi
- Cabinet
- Delay
- Reverb

Each effect has an on/off switch to either enable or disable the effect. This control is located below the effect selection drop-down menu. The three other knobs change their function depending on the selected effect. The following sections are a guide to these controls.

3.3.1 Skreamer



The Skreamer controls.

The Skreamer effect is a heavy, stomp-box style distortion. Designed mainly with guitars in mind, it can be used on any instrument to make them scream.

Parameters:

- **Drive**: controls the distortion amount or "crunch factor."

- **Tone**: sets the brightness of the processed signal.
- **Bright**: provides control over the high frequency tone.

3.3.2 Lo-Fi



The Lo-Fi controls.

This effect adds digital degradation to the sound by reducing the bit-depth and sample rates. It can be used to add extreme crunch or the old-school grit of vintage samplers.

Parameters:

- **Bits**: controls the sound's resolution. Lower settings will reduce the number of bits and thus add digital distortion to the sound.
- **S.Rate**: controls the sample rate. Reducing the sample rate will remove higher frequencies and add aliasing.
- **Noise**: adds a steady noise floor to the signal.

3.3.3 Cabinet



The Cabinet effect controls.

The Cabinet effect emulates the sound of a speaker cabinet. This can be used to drastically alter the tonality of your instrument.

Parameters

- **Size:** controls the size of the speaker. Setting this to a low setting will give you the cheap speaker effect.
- **Air:** controls the size of the virtual room, giving a sense of space to the sound.
- **Treble:** controls the level of the high frequencies to increase or reduce brightness.

3.3.4 Delay



The Delay effect controls.

The delay effect takes the input signal and plays it back after a preset increment of time. It can be played back multiple times, creating a repeating, decaying echo. The delay in EVOLVE is automatically tempo-synced (in sixteenth note increments, to insure smooth rhythmic results with the sound being played).

Parameters

- **Level:** determines how strong the delay will playback with the sound. Increased level results in louder delay effect.
- **Time:** determines the tempo-synced note value of the delay. The number value shown represents the number of sixteenth notes the sound is delayed. For example:
 - 1.0=1/16 note
 - 2.0=1/8 note
 - 3.0= 3/16 (dotted eighth)
 - 4.0=1/4 note
 - 5.0=5/16
 - 6.0=3/8 (dotted quarter) note
 - and so on...
- **Feedback:** determines the length of the delay tail. Increasing the feedback will create longer delay tails.

3.3.5 Reverb



The Reverb effect controls.

Reverb simulates the component of sound that results from reflections from surrounding walls or objects. Users can introduce different types of emulated environments in which the instruments can be played in.

Parameters

- **Level:** determines how “Wet” the sound is; increasing the level makes a sound more washed out (more effect).
- **Size:** determines the size of the simulated room, and thus the reverb trail; for example, larger sizes will give sounds the effect of being set in large hall, or arena. Smaller size gives the impression of the sound being played in a tighter space (i.e. studio iso booth).
- **Damping:** sets the amount of simulated absorption that takes place in rooms due to objects affecting the reflection behavior. This parameter will make the ‘wet’ sound of reverb less apparent, and more transparent.

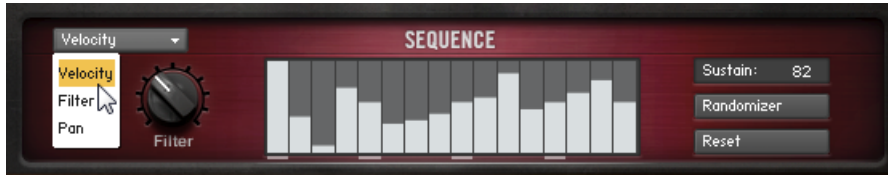
3.4 SEQ and ARP Instruments



An example of an ARP instrument interface.

The **SEQ** and **ARP** instruments work similarly to a classic step sequencer, allowing you to define a progression of 16 values playing back at a constant rate. The tempo can be synced to either your host or the Master Control tempo.

3.4.1 The SEQUENCE Controls



Selecting a parameter sequence to edit.

The sequencer controls three different parameters: *Velocity*, *Filter*, and *Pan*. To the left of the sequence edit window is a drop-down menu. In this menu you can select which of the three parameters is displayed in the sequence edit window. The *Filter* knob below the menu controls the frequency range of the filter sequence.

You also have the ability to control the sustain of each step of the sequence. To alter the sustain, click the number in the *Sustain* value edit area and drag the mouse up or down to change the value. Or double-click and enter a value

Editing a Sequence

By clicking and dragging the mouse on the central table, you can change the values of each individual step. To draw a linear change across multiple steps, right-click (or Ctrl-click on a Mac) and drag the mouse. For a more drastic change in the sequence steps, you can click the *Randomizer* button. This will randomly change each of the 16 values in the displayed parameter. Also, if you'd like to start fresh, the *Reset* button will bring all of the bars to a default value: The Filter resets to a value of 127, the Velocity to a value of 100, and the Pan to the center position (0).

3.4.2 The PRESET Controls



The PRESET control area.

There are twelve chromatic key-switchable preset slots available for you to program and assign each of your own unique sequences into.

The **Preset** knob represents the key value that you are selected on. The key-switching has been preset to A-1 through A0. However, you can change this setting by doing the following:

1. Click the **Learn KS** button
2. Press the key from which you wish the key-switches to start
3. The key-switches will be set to run chromatically up from the selected key.



Additionally, you can assign a Continuous Controller value to the preset knob to automate switching between presets.

As a template for use, we have copied the 12 factory presets to each of the key-switch preset slots. If you really like a sequence that you have created, and would like to copy it to another preset slot:

1. Open the edit drop-down menu and click *Copy Preset*.
2. Then, select a different preset, either by using the key-switch, or by turning the preset knob
3. Select *Paste Preset to Knob* in the edit pull-down menu.

You also have the option to choose one of the 12 factory preset sequences from the edit pull-down menu. The **Tempo** knob controls the rate of the steps in the sequencer. Via a drop-down menu beside the tempo knob, the input quantize can be set to: no quantize, bar (1 full 16 step bar), 1/2, 1/4, 1/8, and 1/16.



Setting the input quantize resolution.

This will quantize any notes you play to the next step according to the host tempo and the selection made in this menu.

3.5 Trigger FX



The Trigger FX page.

Certain instruments will have a second page of controls that contain the Trigger FX. To access these controls, click on the [Trigger FX](#) tab at the bottom of the instrument, if it is available.

The Trigger FX allow you to turn effects on and off quickly and conveniently by using MIDI key-switches. This allows extended real-time and performance control of the sound of the instrument.

There are 12 different effects mapped on MIDI keys C6 — B6:

- [Dirt](#) (C6): a heavy distortion effect
- [Saturate](#) (C#6): a more subtle, overdriven distortion

- **Cabinet** (D6): a speaker emulation effect
- **LoFi** (D#6): digital distortion
- **Filter** (E6): a modulated filter effect
- **EQ Sweep** (F6): a modulated equalizer
- **Panner** (F#6): modulates the panorama position of the instrument
- **Rotator** (G6): a rotating speaker emulation
- **Pitch Env** (G#6): modulates the pitch of the instrument
- **Delay 1** (A6): a fast, slap-back echo
- **Glitcher** (A#6): modulates the volume and pan at a fast rate to produce a glitch effect
- **Delay 2** (B6): a slow, rhythmic echo

You can activate an effect by pressing the corresponding MIDI key or by clicking on the respective switch on the instrument interface. An effect can be deactivated by either releasing the MIDI key, or by clicking on the switch again.

4 Credits

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