4MBIENCE
COMBINATED NEURAL GENERATION
ENGINE V2.0

Version 2 Users Guide

Genesis

The development of 4MBIENCE is the result of a hybrid creative process.

Today, there are some words that resonate particularly strongly in the digital audio landscape. One of them, of course, is ‘A.I.’, a word charged with all our fears and hopes. What will our musical future be like now?

4MBIENT doesn't pretend to answer these tricky questions. On the other hand, the creative process of which it is the first result does not hide the use of AI.
There's no question of programming or AI-assisted sound design, the approach is much more human than that. The concept of 4MBIENCE began to take shape when we got to grips with image generators using Artificial Intelligence.
One thing became increasingly clear: AI has an incredible capacity to produce strange, nightmarish, unreal images. By giving the A.I. key words and textual guidance, we came up with some interesting illustrations that immediately got our creative juices flowing.

So 4MBIENCE is a human sound interpretation of an AI image produced on the basis of a textual description from an organic brain.
This explains why the experiment is called ‘Combined Neural Generation’: This is the generation of an object (software) from the combination of human and electronic neurons.

Architecture

1/ The 4MBIENCE Source is a synthesizer with two ‘oscillators’.

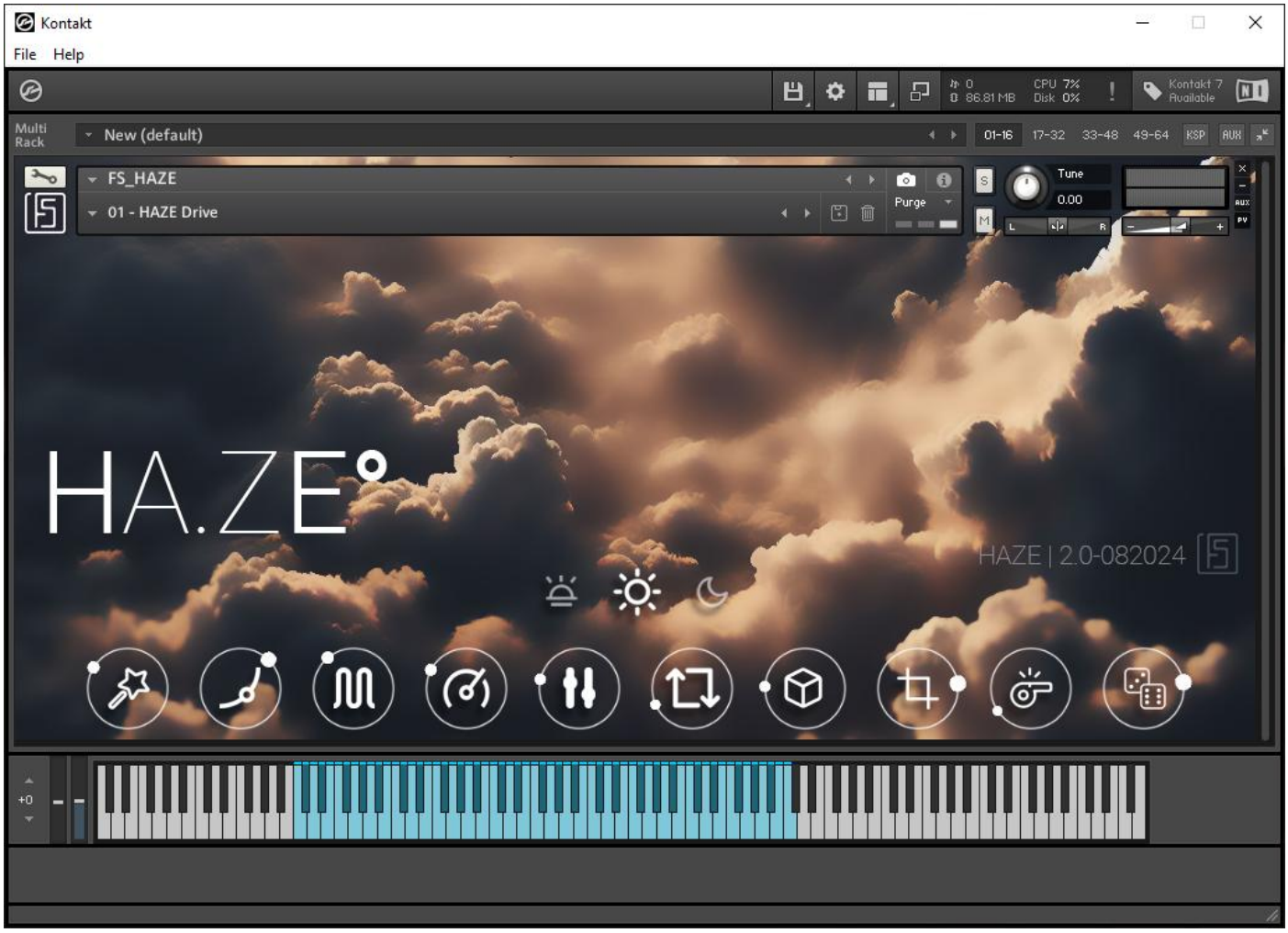
These oscillators can be a sample or a wavetable.
In all cases, they are specially created to match the image visible on the interface.

2/ Controls

Unlike our other instrument series, 4MBIENCE has very few controls.
4MBIENCE instruments equipped with Engine Version 2.0 have 10 rotary controls, an ambience selector assigned to the modulation wheel, and two effect deactivation buttons.

Unlike instruments using 4MBIENCE Engine Version 1.0, the new instruments in Version 2.0 now feature two mixable synthesis channels.

The first control on the left lets you choose the amount of channel 1 and channel 2 in a crossfader fashion.

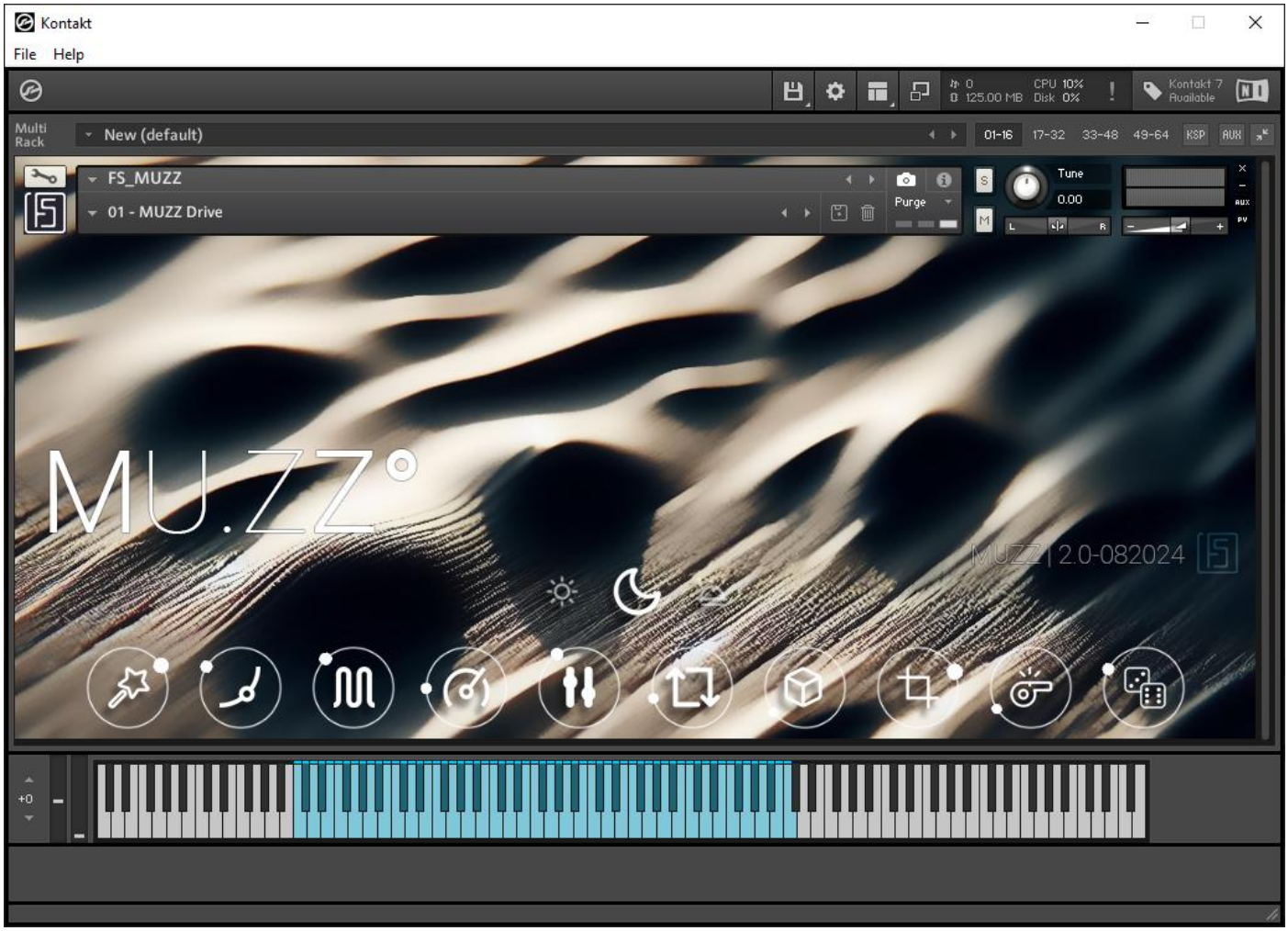


Another new feature in Version 2.0 is the random event generator.

Materialised by a control on the far right of the interface, this new feature offers the possibility of adding uncertainty to multiple key points in the synthesis chain. This control acts on both synthesis channels at the same time. But these uncertainties are specific to each channel. In other words, an event on Channel 1 does not affect Channel 2, and vice versa. The control allows you to adjust the amount of uncertainty in both channels simultaneously, independently of each other.

The settings between these two new controls are identical to those found in Version 1.0 instruments.

- From left to right:
- - Magic Wand, adjusts the balance between Channel 1 and Channel 2
- - A/R, controls the intensity of the envelopes by combining the Attack and Release parameters
- - Modulations, determines the intensity of modulations on all channels except the Volume Envelope
- - Speed, used to adjust the speed of modulations throughout the instrument, except those relating to effects
- - Cursors, controls the amount of the main effect
- - Echo, controls the amount of Delay/Echo/Diffuser for the entire instrument
- - Space, determines the intensity of the Reverb for the entire instrument
- - Cutoff, adjusts the cutoff frequency of the Main Filter
- - Whistle, adjusts the intensity of the Resonance of the Main Filter
- - Dices, determines the amount of uncertainty at multiple points in the synthesis chain



The Brightness selector, which you can adjust with the mouse or with the Modulation wheel on your MIDI keyboard, lets you select one of the three pre-calculated filter networks.

The setting corresponding to Neutral is always the one illustrated by the Sun pictogram.

This is a less resonant filter than the other two. The other positions are a little too complex to describe in words, so give them a try.

3/ Modes

Each instance of 4MBIENCE offers 4 presets.
To choose the desired preset, use the top panel of Kontakt.

For each preset, the FX/Cursors parameter is used to control the quantity of the single effect.

For example, the HA.ZE° instrument has the '01 - HAZE Drive' preset.
The FX effect of this preset is a kind of distortion. Increasing the amount of the FX parameter therefore means adding more distortion.

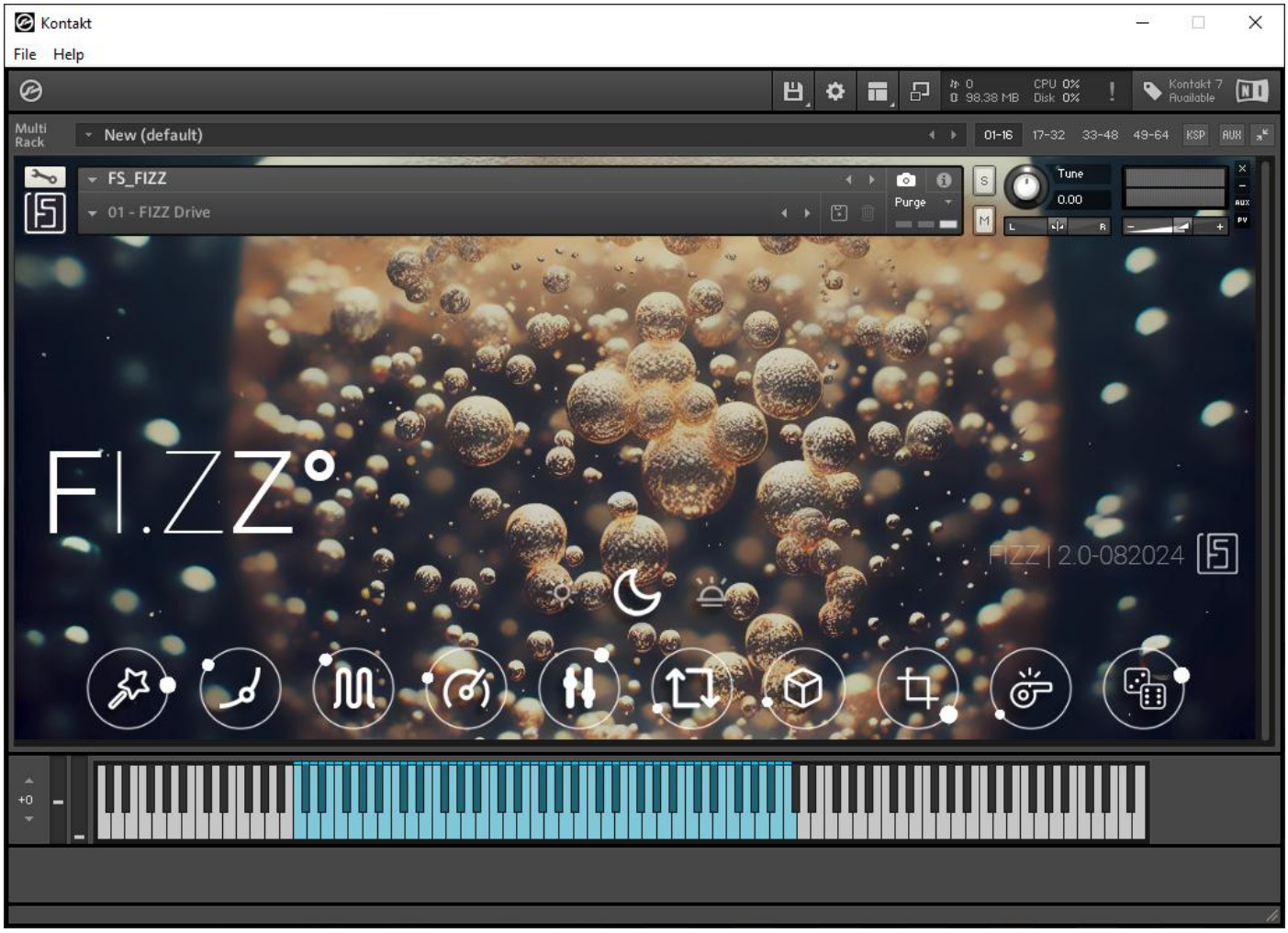
Here are a few examples:

01 - HA.ZE° Drive, FX increases distortion by moving to the right

02 - HA.ZE° Chorus, FX makes the chorus more present by moving to the right

03 - HA.ZE° Bitcrush, FX reduces sound quality by moving to the left (there is a trap)

04 - HA.ZE° Widestereo, FX widens the stereophonic field by moving to the right.



Miscellaneous considerations

4MBIENCE Engine Version 2.0 is a response to requests from users of Version 1 instruments. It is also an opportunity for us to introduce new features while maintaining a simple, user-friendly interface.
If you already own Version 1.0 instruments from the 4MBIENCE Collection, you probably won't be confused by the changes in Version 2.0.

You may be wondering whether these Version 1 instruments will be ported to Version 2.

Unfortunately, the answer is no, and the explanation is simple: the way the presets work, which determines the architecture of the instruments, doesn't allow the functions of Version 2 to be added as easily as you might imagine. For this new version, we've made radical changes to the architecture of the 4MBIENCE Collection, adding new points of interaction in the synthesis chain. In addition, most Version 1 instruments have only one synthesis channel. The Magic Wand function (crossfading between channels) would not work.

So it's not because we're lazy that we won't be passing on the changes in 4MBIENCE Engine Version 2 to earlier instruments. But it's true that 64 instruments and 256 architectures would take an enormous amount of time to update.

Upgrading to Version 2.0 of the 4MBIENCE Engine is equivalent to using two instruments simultaneously in Version 1.0. Approximately. This translates into a larger weight of the instruments on your storage, as well as in RAM.
Running two synthesis channels at once is also a bit heavier for your computer's CPU.

We have already pushed the optimization of the instruments in Version 2, but if you notice a load that seems excessive when using one of these new instruments, do not hesitate to kindly report it to us at the following address: support@fluidshell.com

Our instruments are created and tested in Kontakt 6.8 on computers running Windows 10 and 11. Several of our Beta Testers use Macs and have not reported any problems to date. If you are using a version after Kontakt 6.8, consider contacting Native Instruments. They are the ones who control backwards compatibility between versions of Kontakt.

More and more of you are acquiring our instruments and, in particular, the Volumes of the 4MBIENCE Collection.
Your trust and loyalty encourage us every day to continue

We thank you very much.