VST 3 / AU / AAX

# ENVOY

## ANALOG PERCUSSION

BY

EMERGENCE AUDIO®

POWERED BY

CADENCE ENGINE™

EVERYTHING MUST CHANGE

# THANK YOU FOR CHOOSING ENVOY

Envoy is the first instrument built on the **Cadence Engine**™ a **Rhythmic Variator**™ designed to move past the static feel of looped percussion and the mechanical predictability of round-robin and velocity-layer playback. Every sound in Envoy comes from analog hardware: 600 analog source sounds, 10 round robins per source, 6,000 total samples, 273 presets captured from analog percussive synths and Eurorack gear. No acoustic samples, no digital sources.

Both layers draw from the same library of 600 analog sources, and each can play at its root pitch or shifted up or down by one or two octaves. That is over 4.5 million sound and octave combinations before you program a single step.

| 600 | 10 | 6,000 | 273 |
| --- | --- | --- | --- |
| analog source sounds | round robins per source | total samples | presets |

Those round robins aren't played back in sequence, they're recombined through the Cadence Engine to deliver continuous variation rather than repeating playback. Two independent layers, a 32-step dual-layer sequencer with four programmable blocks per layer, and the **Flux Randomizer**™ work together so your rhythms shift and reshape themselves in real time. Alive rather than programmed.

# 4,501,500 COMBINATIONS

600 sources × 5 octave positions (root, up 1 or 2, down 1 or 2) = **3,000 sound states per layer**

Every unique pairing of two states across the layers = **4,501,500**

Swapped layer assignments are not counted twice. Round robins are not counted.

## THE CADENCE ENGINE™

The Cadence Engine is the foundation for a new series of instruments from Emergence Audio. It is a **Rhythmic Variator™**: an engine architecture built around real-time variation across rhythm, mode, and sound. Envoy is the first instrument in the series.

Three core ideas drive the engine:

- Dual independent layers. Layer 1 and Layer 2 each have their own sound source, sequencer, randomizer, envelope, modulation routing, and effects chain. Each layer can be set to a different step count, rate, direction, and feel, letting you generate polyrhythms by design rather than by accident.
- Block-based sequencing with per-mode editing. Each layer's sequence is divided into four blocks of up to eight steps each. Five editable parameters per step, Velocity, Pitch, Length, Pan, LP/HP are independently programmable and independently randomizable.
- Non-destructive variation. The Flux Randomizer reshapes your sequence in real time without overwriting it. Turn it off and your original settings remain intact. Turn it on and the sequence evolves continuously, on a percentage you control, per block, per mode.

## THREE INDEPENDENT CLOCKS

Envoy runs three independent clocks simultaneously:

- Layer 1 sequencer rate
- Layer 2 sequencer rate
- Master LFO rate

When synced, all three pull from the same tempo source (Host or Internal), but they advance on their own divisions. Each can be set anywhere from 4 bars to 1/128. The Master LFO additionally offers a free-running Hz mode (0.01–8 Hz). This means a slow LFO can evolve under fast mismatched sequencers, or fast modulation can flicker over a slow sequence, the clocks share only their tempo source, never their rate.

# PRESET CONCEPTS

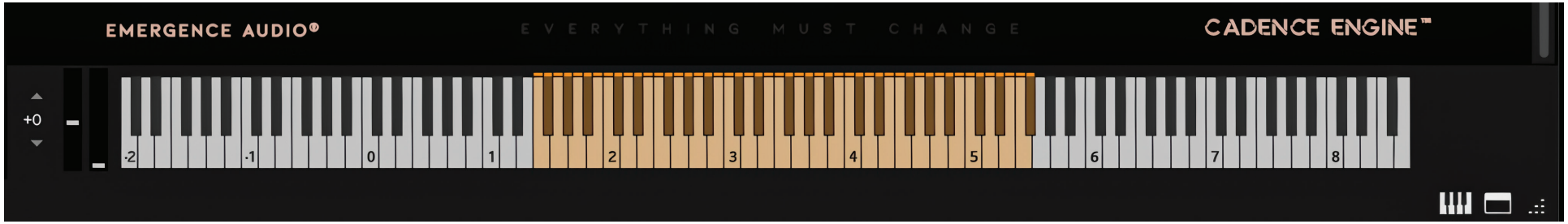
Envoy ships with four NKI patches, each representing a distinct workflow. The patch you load determines how the two layers are mapped to your keyboard and how the sound sources are organized. All four patches share the same Cadence Engine controls, only the source-mapping logic changes.

The four workflows are organized along two axes: zoning (how the sound is laid out across a single range) and splitting (whether the two layers share the keyboard or each get their own half).

| | Single Keyboard Range | Split Keyboard |
|---|---|---|
| Single zone per layer | Envoy_OMNI | Envoy_SPLIT OMNI |
| Multi-zone kit per layer | Envoy_ZONED | Envoy_SPLIT ZONED |

## ENVOY_OMNI.NKI

Both layers play together across a single contiguous keyboard range. Every note you play triggers both Layer 1 and Layer 2 simultaneously. Each layer can independently load a different range patch (e.g., LOW on L1, MID on L2), letting you stack and crossfade two source registers under a single trigger zone. The most direct workflow for layering two sounds into one composite voice. LOW, MID, and HIGH identify the source sections used by each layer, not the final frequency range of the preset. Sources can be transposed up or down within a preset, so a HIGH source, for example, may be pitched down and take on a much lower character.




## ENVOY_ZONED.NKI

ZONED uses color to make each source section easy to identify: red represents LOW, blue represents MID, and yellow represents HIGH. These are organizational groupings rather than exact representations of the frequency spectrum. A kit-style workflow. The keyboard range is divided into multiple zones, each triggering a different source within the loaded kit. Both layers follow the same zoning structure — play a key in the low zone to trigger the low source, mid zone for the mid source, and so on. ZONED ships with four different kits, each with its own zone layout, selectable from the preset slot.

# PRESET CONCEPTS

## ENVOY_SPLIT OMNI.NKI

The OMNI workflow with the keyboard split between the two layers. Layer 1 responds to one side of the keyboard, Layer 2 responds to the other. Each layer plays a single-zone source across its half. Use this when you want to play each layer independently from different keys rather than stacking them under a single trigger.


## ENVOY_SPLIT ZONED.NKI

The most granular workflow. The keyboard is split between the two layers, and each layer's half is further divided into multi-zone kits. Two independent kits, two independent sequences, two independent zones, full separation between Layer 1 and Layer 2 in both source mapping and trigger range. Each half uses the same LOW / MID / HIGH color coding as ZONED.

## SNAPSHOT CATEGORIES

Within each NKI workflow, snapshots are organized into two categories that describe the rhythmic relationship between the two layers:

### METER

Both layers run at the same rate, so they share a common pulse and lock to the grid in standard time signatures. The step counts can differ between Layer 1 and Layer 2, which keeps the percussion moving, but because the rate is shared, the layers stay grounded and come around together. Best for 4/4 and 3/4 production contexts where you want organic, moving percussion that locks to the grid without sounding rigid.

### POLY

The two layers run at different rates, so they no longer share a pulse and begin to cycle against each other. The rhythm shifts continuously, producing patterns that take many bars to fully repeat, or never repeat exactly the same way. Best for tension, propulsion, and cinematic contexts where the rhythm itself needs to evolve over time.

## NAMING SCHEMA

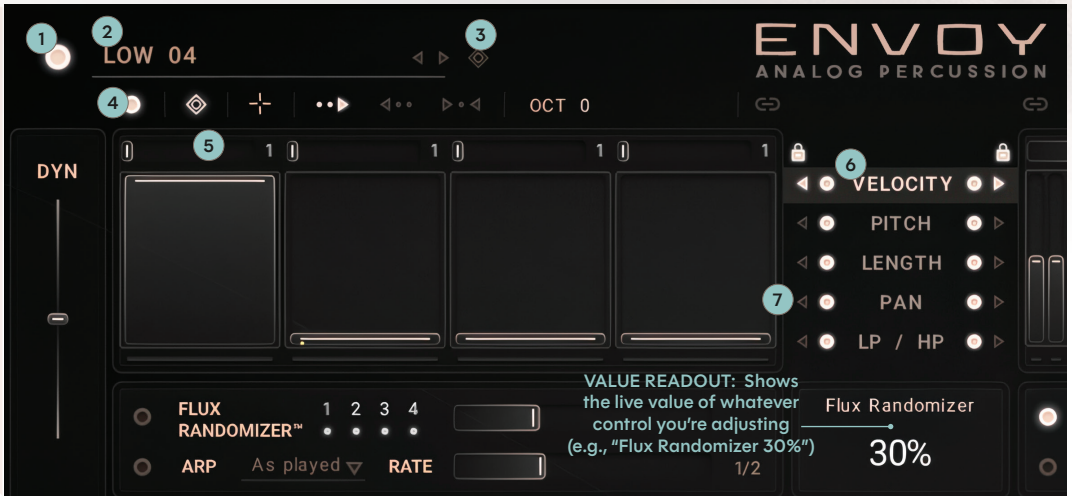
Snapshots follow this format:

`Mapping_Name_BPM_TimeSig_Category`

For example: `OMNI_Dark Mainframe_60_4-4_Meter`, a Meter snapshot named "Dark Mainframe," authored at 60 BPM in 4/4. The BPM in the filename is a suggestion based on how the rhythm was designed to feel; you can play any snapshot at any host tempo and Envoy will sync automatically.

# THE CADENCE ENGINE - MAIN PAGE

Envoy's interface is mirrored. Every control on Layer 1 (left) has an identical counterpart on Layer 2 (right). Callouts describe one side; the opposite side behaves identically.




**1. LAYER ON/OFF:** Activates or deactivates the layer. When off, the layer is silent and its sequencer halts.

**2. SOURCE MENU:** Click the preset slot text to open the source dropdown for that layer. Arrows step through sources without opening the menu.

**3. SOURCE RANDOMIZER:** When active, randomizes the source sound selection alongside the parameters controlled by the side-rail Randomizer.

**4. SEQUENCER ON/OFF (ONE-SHOT / EDIT MODE):** Turns the sequencer off and switches the layer to one-shot playback. With the sequencer disabled, each key triggers a single sample and the step area becomes a per-source editor (see One-Shot / Edit View section).

**5. SEQUENCER STEP COUNT:** Sets the number of steps in each of the layer's four blocks. Each block can hold 1–8 steps, for a maximum of 32 steps per layer. Layer 1 and Layer 2 step counts are independent.

**6. MODE SELECTOR:** Selects which per-step parameter is currently displayed and edited. Five modes: VELOCITY · PITCH · LENGTH · PAN · LP/HP

The Step Mode Selector sits between the Layer 1 and Layer 2 step grids and determines which per-step parameter the step sliders are currently editing. Each layer programs five independent parameters per step, and the selector chooses which one is displayed and drawn at any time.

The five modes are: Velocity, Pitch, Length, Pan, and LP/HP. Each mode is programmed independently per step and stored with the sequence, so a single pattern can carry its own velocity shape, pitch movement, gate lengths, panning, and filter motion all at once. The circular button next to each mode arms or bypasses that mode's contribution to playback (see callout 8).

> **TIP**
> You can view a different mode on each layer at the same time. The view triangles (callout 7) let you display, for example, Velocity on Layer 1 while editing Pitch on Layer 2.

## VELOCITY

Sets the velocity of each step. Taller sliders play louder; a slider pulled fully down mutes that step. Velocity is the primary way to shape the dynamic accent pattern of a sequence — emphasizing downbeats, ghosting weaker steps, or muting steps entirely to create rhythmic space.

## PITCH

Sets the pitch of each step, transposing the source up or down per step. Use Pitch to create melodic or tonal movement across a percussive sequence, add octave jumps, or introduce subtle per-step detuning for a more organic feel. The center position is no transposition; sliders above and below shift the step up or down.

## LENGTH

Sets how long each step's note is held, measured as a percentage of the step's own duration. Length works like a per-step gate:

- **100%** holds the note for the full length of the step.
- **50%** holds the note for half the step, leaving a gap before the next step triggers, for a tighter, more staccato feel.
- **150%** extends the note to 50% longer than the step, so it carries past the step boundary into the following step's time.

When a step's Length extends beyond 100%, the sound plays longer in time. If the source itself is longer than the gate, it continues to ring out past the step, and the Step Envelope shapes the result.

### Length and the Step Envelope (Step ENV)

The Step ENV (ADSR) shapes the amplitude of each triggered step and works hand in hand with Length. Attack, Decay, and Release behave as a standard amplitude envelope, while Sustain sets the held volume level of the triggered sound.

Length determines how long each note is gated; the Step Envelope shapes the level over that duration. The two together define the articulation of your sequence:

- Short Lengths paired with fast envelopes produce tight, articulated, percussive hits.
- Longer Lengths paired with slower envelopes open the sound into sustained, overlapping tones that bleed from one step into the next.

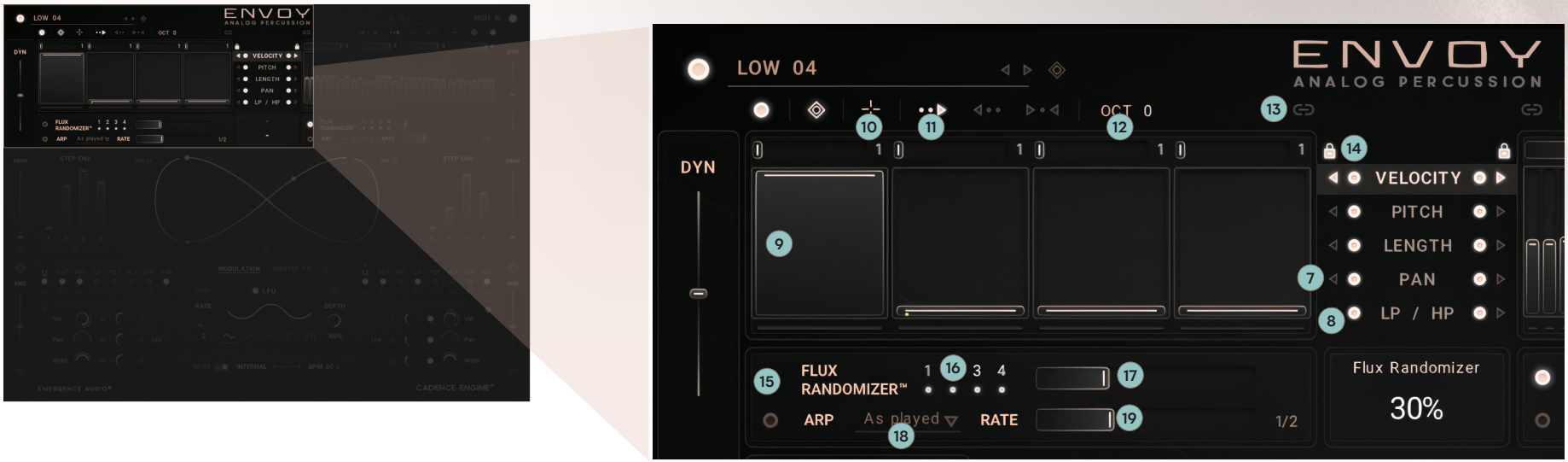
Note: Length applies only when the sequencer is running. When the One-Shot / edit view is active for a layer (sequencer off), Length is deactivated, since each key is triggering a single sample rather than a gated step.

## PAN

Sets the stereo position of each step. Use Pan to move individual hits across the stereo field, create call-and-response movement between steps, or build a wide, animated percussion bed where successive steps land in different positions. The center position is no panning; sliders move the step left or right.

## LP / HP

Sets a per-step filter offset using a bipolar control. At the center position there is no filtering. Pulling a step below center engages a low-pass filter, darkening that step. Pushing a step above center engages a high-pass filter, thinning it out. Because each step has its own value, LP/HP lets the filter become part of the rhythm — darkening some hits, brightening others, or creating rhythmic filter movement that follows the pattern rather than sitting as a static setting.




**7. MODE VIEW TRIANGLES:** Cycle through which mode panel is visible on each side. You can view a different mode on Layer 1 than on Layer 2 — useful when editing pitch on one layer while watching velocity on the other.

**8. MODE ON/OFF:** Circular buttons next to each mode arm or bypass that mode's contribution. Bypassed modes do not affect playback even if values are programmed.

**9. STEP SLIDERS:** Draw step values directly. Drag vertically to set per-step value. Three modifier shortcuts:

- Shift + Click + Drag (left or right) — zero/center the step
- Cmd / Alt + Drag (left or right) — move all steps together in parallel to any location
- Shift + Click + Drag (up or down) — Fine tunes parameter (this applies to all parameters)

**10. XY PAD TOGGLE:** When on, the step area behaves as an XY pad — drag horizontally across multiple steps to draw values in one gesture. Turn off for single-step precision editing.

**11. DIRECTION:** Sets sequencer playback direction — forward, reverse, or back-and-forth.

**12. OCTAVE (OCT):** Transposes the layer's sequencer up or down up to two octaves in either direction.

**13. LINK (SEQUENCER):** Copies the full sequencer state — including all step values across all modes, and current Flux Randomizer settings — from one layer to the other. Once linked, drawing on one side updates the other in real time. Unlink to introduce variations between the two layers.

**14. RANDOMIZER LOCK:** When the side-rail Randomizer is engaged, locks the step counts so structure is preserved. Typically left locked so randomization changes values but not step layout.

**15. FLUX RANDOMIZER™ ON/OFF:** Activates the Flux Randomizer on the sequencer layer completely independent of each mode. Randomization is non-destructive — turn it off and your original sequence returns untouched.

**16. FLUX BLOCK SELECT (1–4):** Arms which of the layer's four blocks the Flux Randomizer affects. Any combination of blocks can be enabled independently — randomize only the last block of a phrase, or all four for continuous evolution.

**17. FLUX AMOUNT:** Sets the percentage of randomization applied to the armed blocks. At lower values, variation is subtle; at higher values, the sequence evolves more dramatically with each cycle. The randomizer operates independently per step mode — you can randomize pitch heavily while leaving velocity untouched.

**18. ARP:** Per-layer arpeggiator. Six modes: As Played, Up, Down, Up+Down, Random, Chord — useful when working with multiple sound sources to cycle through them in playable patterns.

**19. ARP RATE:** Sets the arpeggiator subdivision — same range as the sequencer (4 bars to 1/128), including dotted and triplet values.


**20. STEP ENV (ADSR):** Per-layer amplitude envelope applied to each step. Works in conjunction with the per-step Length parameter — short lengths combined with fast envelopes produce tight, articulated hits; longer lengths combined with slower envelopes open the sample up into sustained tones. The chain-link icon at the bottom links L1 and L2 envelopes

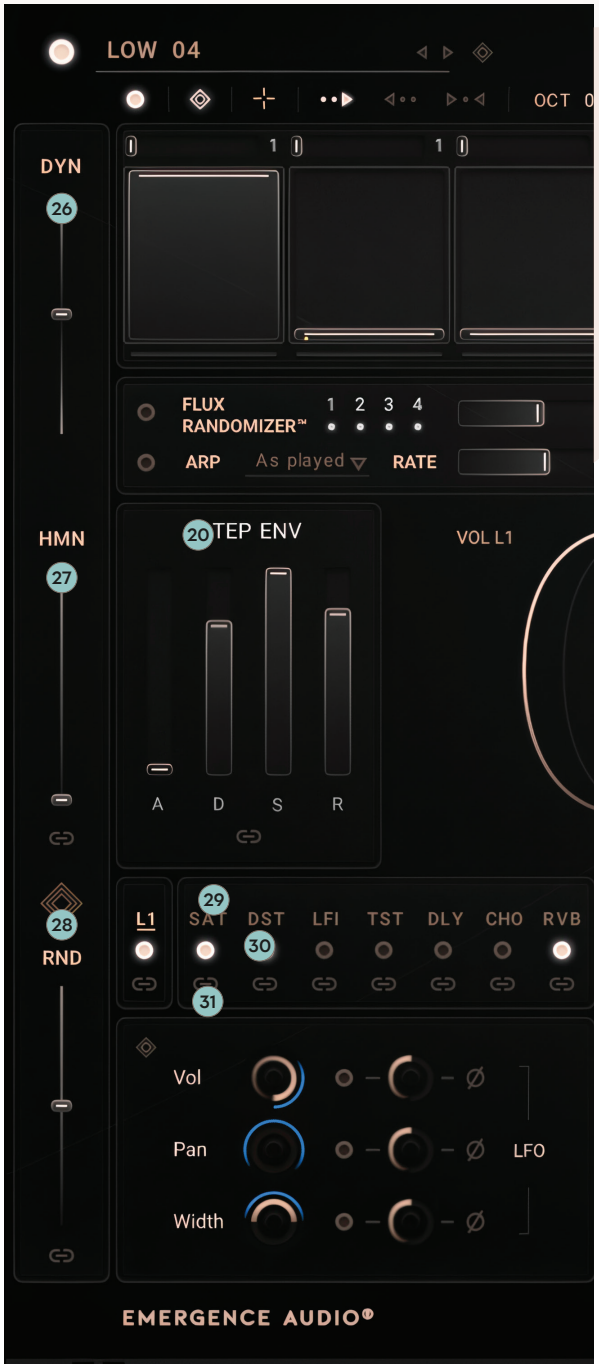
**21. VOL L1 / VOL L2 (CROSSFADE MATRIX):** An XY pad built on the central infinity curve. VOL L1 and VOL L2 are two independent orbs, one per layer. Click and drag an orb along the curve to set that layer's volume on its own. Because the two are independent, you can raise or lower each layer freely, in any combination. The brightness of each lobe is a visual indicator of current volume, dimmer means quieter and brighter means louder. The center button links the two layers to the mod wheel for live crossfade performance (see callout 41). When a layer's volume has LFO modulation switched on, a blue orb appears on the curve and oscillates at the set depth. The white orb is the set volume position; the blue orb is the live modulated value (see Modulation).

**22. MODULATION TAB:** Selects the Modulation panel below the crossfade matrix — Master LFO, Rate, Depth, and waveform selector. See the Modulation section for the full system.

**23. MASTER FX TAB:** Switches the same area to display the Master FX chain (Saturation/Compression → Solid EQ → Reverb → Limiter). See the Master FX section.

**24. EXPAND ICON:** Opens the Master FX page in an expanded view for detailed editing.

**25. HOST / INTERNAL:** Clock source. HOST locks to your DAW tempo; INTERNAL uses Envoy's own clock (default 60 BPM, adjustable). All snapshots ship set to INTERNAL at their authored BPM.





## SIDE RAIL CONTROLS (VISIBLE AT ALL TIMES)

Three persistent controls run vertically along each side of the interface. Each scales an aspect of the layer's playback and has a chain-link icon to link the L1 and L2 values together.

**26. DYN — DYNAMICS:** Scales the layer's velocity response. Increase for a more dynamic, expressive feel; decrease for flatter, and softer playback relative to the input velocity.

**27. HMN — HUMANIZER:** Adds timing offset away from the strict sequencer grid. The slider lights up as humanization is engaged. Values up to about 10 add subtle natural variation; higher values produce increasingly off-grid, deliberately loose timing.

**28. RND — RANDOMIZER:** Side-rail randomizer. Operates only on the parameters currently visible in the active mode panels, and source material. Unlike the Flux Randomizer (which evolves the sequence over time), this is a one-shot randomization of the layer's static parameters.

## PER-LAYER FX STRIP (BOTTOM OF UI)

Each layer has its own seven-module effects chain, accessible from the FX strip at the bottom of the page. The strip remains visible at all times — click any module to open its panel for editing.

**29. FX STRIP:** Seven effects per layer, in serial order: SAT (Saturation), DST (Distortion), LFI (Lo-Fi), TST (Tape Saturation), DLY (Delay), CHO (Chorus), RVB (Convolution Reverb).

**30. MODULE POWER (dot):** Enables the effect in the layer's signal chain. The dot lights white when the effect is engaged. An effect can be engaged but not currently selected for view.

**31. MODULE LINK (chain icon):** Links the module's settings between L1 and L2. With link on, editing the effect on one layer mirrors to the other.

Each module's parameters are documented in the Per-Layer FX Strip section.


## THE MASTER LFO

**32. BPM / HZ:** Toggles the Master LFO Rate between tempo-synced (BPM) and free-running (Hz) modes.

**33. ON/OFF:** Master enable. When off, no LFO modulation is applied anywhere, regardless of per-parameter settings.

**34. RATE:** Speed of the LFO. Click on the BPM/Hz button to switch between them. BPM Range 4 bars → 1/128, Hz Range 0.01 - 8.0Hz

**35. DEPTH:** Global depth scaler (0–100%). A master attenuator over every active LFO modulation in the instrument.

**36. WAVEFORM:** Five shapes: Sine, Triangle, Saw, Square, Random. The Ø polarity flip on each destination (see Modulation Slots) inverts the waveform direction per parameter, so a single Saw can drive some destinations rising and others falling.

**37. ATTENUATOR:** Sets the LFO depth for this specific parameter, 0–100%. Determines how much this parameter moves relative to the Master LFO.

**38. ATTENUATOR On/Off:** Enables or disables LFO modulation for this parameter. The attenuator value is preserved when toggled off.

**39. ATTENUATOR BYPASS:** Bypasses all attenuator settings and reverts to the Master LFO Depth value.

**40. POLARITY FLIP:** Allows you to reverse the direction of the LFO per parameter.

**41. MOD WHEEL CROSSFADE LINK:** Links the Layer 1 / Layer 2 crossfade to the mod wheel for live performance. With the link active, the mod wheel sweeps the crossfade: mod wheel down plays Layer 1 on its own, all the way up plays Layer 2 on its own, and centered plays both at an even blend. Use it to morph between the two sounds in real time, or record the movement as automation.

**42. STEP ENV LINKING:** When activated, copies the Step Envelope settings to the other layer automatically and stays linked until deactivated.

**43. HUMANIZER LINKING:** When activated, copies the Humanizer settings to the other layer automatically and stays linked until deactivated.

**44. RANDOMIZER LINKING:** When activated, copies the Randomizer settings to the other layer automatically and stays linked until deactivated.

# ONE-SHOT VIEW

When the sequencer is disabled for a layer (callout 4), the step area transforms into a per-source editor — the One-Shot View. Each key now triggers a single sample, and you can fine-tune the source's playback character before re-enabling the sequencer. Any changes made in One-Shot View are saved with the source and carry over when the sequencer is turned back on.


## CONTROLS

**1. WAVEFORM DISPLAY:** A visual representation of the loaded sound. Spans the full width of the layer's step area.

**2. VOLUME:** (triangle icon) controls db levels of each sound independently by sliding up or down.

**3. START:** Sets the playback start point within the sample. Useful for skipping attack transients or beginning playback at a chosen moment in the source.

**4. TUNE:** Pitch tuning for the source. Drag for semitones; Shift + Click + Drag for cents.

**5. LP CUT:** Low-pass filter cutoff frequency.

**6. LP RES:** Low-pass filter resonance.

**7. HP CUT:** High-pass filter cutoff frequency.

**8. HP RES:** High-pass filter resonance.

Per-source volume: When building kits with multiple sources, you can balance the relative level of each source from the One-Shot View. Adjust the source's volume here so that loud and quiet sources sit at appropriate levels in the kit — those settings persist when you return to sequencer mode.

*Switching between One-Shot View and Sequencer View is non-destructive. All editor settings and all sequencer settings remain intact across the toggle.*

# MODULATION

Envoy's modulation system is built around a single global LFO — **the Master LFO** — that can drive any modulatable parameter across the instrument. Each destination has its own depth, on/off state, and polarity, letting one LFO source create complex coordinated movement across the entire signal path.

## THE MASTER LFO

The Master LFO lives in the Modulation panel below the crossfade matrix. It has four controls and a waveform selector:

**On/Off:** Master enable. When off, no modulation is applied anywhere, regardless of per-parameter settings.

**Rate:** Speed of the LFO. See Rate Modes below.

**Depth:** Global depth scaler (0–100%). A master attenuator over every active modulation in the instrument.

**Waveform:** Five shapes: Sine, Triangle, Saw, Square, Random. The Ø polarity flip on each destination (see Modulation Slots) inverts the waveform direction per parameter, so a single Saw can drive some destinations rising and others falling.

## RATE MODES

The Master LFO can run on host/internal tempo or on its own free-running clock. Toggle with the BPM button next to the Rate knob:

| Mode | Range | Behavior |
|---|---|---|
| BPM on (synced) | 4 bars → 1/128 | LFO rate locks to global tempo (Host or Internal). For rhythmic modulation that stays in time with the sequencers. |
| BPM off (free) | 0.01 Hz → 8 Hz | LFO runs on its own clock, independent of tempo. For slow evolutions that don't lock to the bar line, or very fast modulation outside standard divisions. |

## MODULATION SLOTS

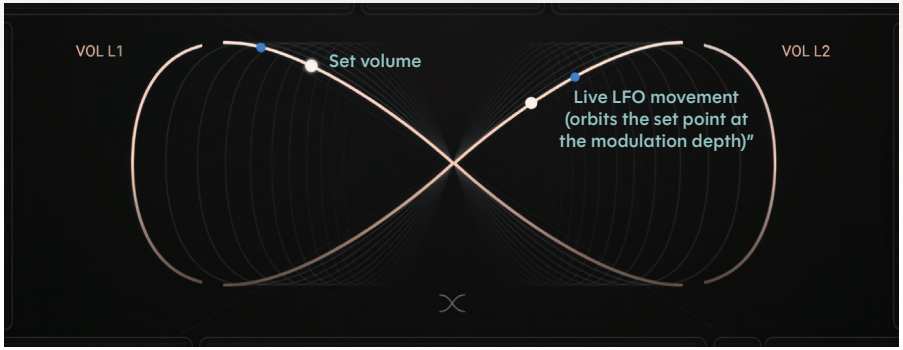
Most modulatable parameters have a consistent three-control modulation slot next to them. The same pattern appears throughout the instrument:

| Control | Function |
|---|---|
| Attenuator (small knob) | Sets the LFO depth for this specific parameter, 0–100%. Determines how much this parameter moves relative to the Master LFO. |
| On/Off (dot) | Enables or disables LFO modulation for this parameter. The attenuator value is preserved when toggled off. |
| Ø (Polarity Flip) | Inverts the LFO's direction for this parameter. With Ø engaged, when the LFO swings up, this parameter swings down. Lets you have parameters moving in opposite directions from a single source. |

# MODULATION

Cadence Engine shows LFO activity directly on the panel, so you can see what is moving and how far without opening every section. Three indicators:

1. Blue orb above an FX module. In the FX strip, a blue orb appears above a module's label when that module's attenuator is switched on (callout 38), showing which effects are being modulated at a glance.
2. Blue orb on the crossfade matrix. When VOL L1 or VOL L2 has its attenuator switched on, a blue orb appears on the infinity curve and oscillates at the set depth. The white orb marks the set volume; the blue orb is the live LFO movement.
3. Blue ring on a modulation knob. Every modulation knob, both the Vol / Pan / Width destinations and the FX knobs, shows a blue ring with a white dot marking the set modulation depth (callout 37), so the amount reads without a number.




**How Depth and Attenuators Combine**
The final modulation depth applied to a parameter is the product of the Master LFO Depth and the parameter's attenuator. Both are percentages, and they multiply:

| Master Depth | Attenuator | Applied Modulation |
|---|---|---|
| 100% | 100% | 100% — full LFO swing |
| 100% | 50% | 50% |
| 50% | 50% | 25% |
| 50% | 100% | 50% |
| 0% | any | 0% — Master Depth kills all modulation |


This design lets you build complex modulation schemes — Vol L1 modulating slowly at 30%, Pan L2 modulating heavily at 80%, Width inverted at 60% — and perform the entire scheme as a single gesture by riding the Master Depth knob. Pull Master Depth down and everything settles toward its programmed value; push it up and the full scheme returns at the depths you authored. The relative relationships between modulated parameters stay intact at every Master Depth value.

# MODULATION

## LFO BYPASS

The globe icon next to the Master LFO controls is a global LFO Bypass toggle. When active, it ignores every parameter's per-destination attenuator and forces all active modulations to follow the Master LFO Depth directly.

The math changes accordingly:

| Bypass State | Applied Depth Formula |
|---|---|
| OFF (normal) | Master Depth × Parameter Attenuator |
| ON | Master Depth (attenuator ignored) |

With Bypass on, every active modulation slot modulates at exactly the current Master Depth — Master Depth at 100% sends every active parameter swinging at full depth; Master Depth at 50% holds them all uniformly at half. The attenuator values themselves are not erased, just temporarily ignored. Toggle Bypass off and your authored per-parameter depths return.

Per-destination on/off and Ø polarity continue to respect their settings in both states — bypass only overrides the attenuator amount.

*Useful for quick A/B contrast, performance gestures (toggle Bypass on for a uniform-modulation buildup, off to drop back into your sculpted scheme), or auditioning what a modulation would sound like at full depth without manually riding every attenuator.*

# PER-LAYER FX STRIP

Each layer has its own independent effects chain. The seven modules are always present and process in the visible order: SAT → DST → LFI → TST → DLY → CHO → RVB. Modules can be engaged or bypassed individually via the power dot. Click a module's label to open its panel for editing.

## SAT — SATURATION

**Modes:** Classic · Enhanced · Drums — three saturation characters. Classic is the most general-purpose; Enhanced is more aggressive harmonics; Drums is voiced for percussive transients.

**Saturation:** drive amount.

Modulation slot on Saturation amount.

## DST — DISTORTION

**Modes:** Tube · Transistor — two distortion characters. Tube is warmer and more harmonic; Transistor is harder and more aggressive.

**Damping:** high-frequency roll-off through the distortion stage.

**Drive:** input gain into the distortion stage.

Modulation slots on Damping and Drive.

## LFI — LO-FI

**Bits:** bit depth reduction. Lower values introduce digital quantization artifacts.

**S Rate:** sample rate reduction. Lower values introduce aliasing.

**Noise:** noise level mixed into the signal.

**N Color:** tonal character of the noise.

Modulation slots on Bits, S Rate, and Noise.

## TST — TAPE SATURATION

**Warmth:** low-mid coloration characteristic of analog tape.

**Gain:** drive into the tape stage.

**HF Cut:** high-frequency roll-off, simulating the high-end loss of tape.

Modulation slots on Warmth and Gain.

## DLY — DELAY

**Time / Sync:** delay time. Two modes:

- **Sync on:** synced division, 1 (whole note) to 1/64T.
- **Sync off (ms):** free time, 0 to 2000 ms.

**Feedback:** amount of signal fed back into the delay line.

**Dry | Wet:** blend.

**L Cut / H Cut:** low-cut and high-cut filters on the delay signal, shaping the tone of repeats.

**Ping Pong:** toggle for stereo ping-pong delay behavior.

## CHO — CHORUS

**Wet:** wet signal level.

**Depth:** modulation depth of the chorus voices.

**Speed:** modulation rate of the chorus voices.

**Phase:** stereo phase offset between chorus voices.

Modulation slots on Wet, Depth, Speed, and Phase.

## RVB — CONVOLUTION REVERB

**IR Selector:** choose from 100+ impulse responses including real spaces and classic hardware reverbs. Use the arrows to step through the library.

**Size:** reverb size scaling.

**PreDelay:** delay before the reverb tail begins.

**LP / HP:** low-pass and high-pass filters on the reverb signal.

**Dry | Wet:** blend.

Modulation slot on Dry|Wet.

# MASTER FX CHAIN


The Master FX chain processes the summed output of both layers in series. Access it by clicking the **MASTER FX** tab in the center of the Main Page, or use the expand icon to open it in a larger view. Chain order is fixed:

SATURATION / COMPRESSION → SOLID EQ → REVERB → LIMITER

A bottom summary row gives quick access to the headline parameter of each module so you can perform broad gestures without opening individual panels.

## SATURATION / COMPRESSION

Combined drive and dynamics module. Two independent character selections:

**Saturation modes:** Mild · Moderate · Hot — three drive characters from clean coloration to heavy harmonic saturation.

**Compression character:** Width · Warm · Bright — three compressor voicings that color the dynamics processing differently.

**Input:** gain into the module.

**Saturation:** drive amount.

**Compress:** compression amount.

**Attack:** compressor attack time.

**Release:** compressor release time.

**Mix:** parallel compression blend (0–100%).

**Output:** module output gain.

## SOLID EQ

Four-band EQ with resonant low-pass and high-pass filters on either end.

**Lo Pass / Hi Pass:** frequency and resonance (R) for each filter.

**Low / Low Mid / High Mid / High:** four parametric bands, each with Gain and Frequency controls.

The Low band ships at +15 dB by default. This compensates for low-end loss that occurs when Kontakt's filter design scoops bottom end at certain settings — it restores the deep end captured in the original samples. Adjust to taste; this is a starting point, not a fixed setting.

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## REVERB

Modes: Hall · Room — two algorithm types.

**PreDelay:** delay before the reverb tail begins.

**Size:** virtual space size.

**Time:** decay time.

**Damping:** high-frequency damping of the tail.

**Diffusion:** early reflection density.

**Mod:** modulation depth applied to the reverb tail.

**Stereo:** stereo width of the reverb signal.

**Lo Shelf / High Cut:** tonal shaping of the reverb signal.

**Dry / Wet:** blend.

*The Master Reverb is algorithmic and lighter on CPU than the per-layer Convolution Reverbs. Use it as your primary reverb when CPU budget is tight, or as a global glue over the layer-level convolutions.*

## LIMITER

**Threshold:** level at which limiting begins.

**Ceiling:** output ceiling, the maximum peak level.

**Release:** limiter release time.

**Output:** output gain stage.

Stereo peak meters on the right edge of the module show output levels.

## MIDI LEARN

Most parameters in Envoy can be assigned to a hardware controller. Right-click the parameter on the UI, then move the desired control on your hardware to assign a MIDI CC. The parameter will follow that controller from then on.

This works for both live performance and DAW automation, assign the crossfade to a fader, the Master LFO Depth to a mod wheel, or the Flux Randomizer amount to a knob, then record or draw the movement in your project.

The sequencer step grid itself is not MIDI-assignable, nor is the crossfade matrix.

# INSTALLATION

## SYSTEM REQUIREMENTS

Envoy requires Kontakt 8.1 or later, or Kontakt Player 8.1 or later. Envoy is fully NKS compatible for use with Komplete Kontrol and Native Instruments hardware.

## INSTALLING WITH NATIVE ACCESS

Native Access is required to install and authorize Envoy.

1. Open Native Access. If you don't have it installed, download it from native-instruments.com.
2. If you don't already have Kontakt or Kontakt Player installed, install it from the Available tab in Native Access.
3. Click Add Serial in the bottom left corner of Native Access and enter the serial number from your order confirmation email or your Emergence Audio account under the Orders tab.
4. Return to the Available tab, locate Envoy in the list, and click Install.
5. Once installation completes, open Kontakt or Kontakt Player. Envoy will appear in the Browser under Instruments, ready to use.

## PRESETS, SNAPSHOTS, AND BANKS

In Kontakt, the terms Snapshot and Preset refer to the same thing: a saved state of the instrument you can recall instantly. Envoy's presets install automatically through Native Access and are available two ways.

From the Kontakt Browser, open the Library panel and select Envoy from the Product tiles to display its presets in the Results list. Use the Banks filter (click the All Banks button to open the Banks menu) to narrow the list to a specific group of presets. Envoy's banks correspond to its four workflows, and within the OMNI bank, sub-banks let you filter further by sound section: LOW, MID, and HI. This lets you quickly filter down to the sounds you're after. You can also filter by Sound Type and Character tags, or search by name.

From the instrument itself, click the Snapshot icon (camera) in the Instrument Header to browse and load presets directly, using the arrows to step through them one at a time.

## USER PRESETS

To save your own preset, adjust Envoy to taste, click the Snapshot icon (camera) in the Instrument Header, then click the Save button (floppy disk icon), name your preset, and save. Your preset is stored in Kontakt's User Content folder and appears under User Content in the Browser, where you can tag and search it alongside the factory presets. Anything labeled RESET is a clean, start-from-scratch starting point for building your own.

**Keeping Envoy up to date:** make sure you're running the most recent updates for both Native Access and Kontakt 8.1 or later for optimal performance.

# ENVOY

ANALOG PERCUSSION

## CREDITS

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ENVOY · CADENCE ENGINE™ · EVERYTHING MUST CHANGE.