CONFLUX

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2. Welcome to Conflux

Conflux is a hybrid instrument layering samples with a wavetable oscillator, including the coveted original PPG wavetables, enabling you to layer organic and synthetic samples and add dynamic movement to static sounds in real time. Its intuitive edit page offers access to curated effects and parameters, allowing for easy yet deep sound design through techniques like FM, phase modulation, and ring modulation.

This document shows you how to install and setup Conflux and describes all features in detail, starting with the overview.

We hope you enjoy Conflux!

Document conventions

In this document the following formatting is used to highlight useful information:

Italics	Indicates paths to locations on your hard disk or other storage devices.
Bold	Highlights important names, concepts, and software interface elements.
[Brackets]	References keys on the computer keyboard.
►	Denotes a single step instruction.
→	Denotes the expected result when following instructions.

The following three icons denote special types of information:

The **light bulb** icon indicates a useful tip, suggestion, or interesting fact.

The **information** icon highlights essential information in a given context.

The **warning** icon alerts you of potential risks and serious issues.

3. Installation and setup

Before making music with Conflux, you must install and set up the necessary software. Follow these instructions to get started.

Installing Conflux using Native Access

Native Access is where you will install the software for Conflux. If you are new to Native Instruments, you will first have to create your Native ID. To learn more about Native Access, visit our support page.

1. Download and install Native Access here.
2. Create a Native ID if you do not yet have one.
3. Login to Native Access using your Native ID.
4. Click the **Available** tab.
5. Click **Install** for the following products:
   - Conflux
   - Kontakt or Kontakt Player

→ The software is installed automatically.

> ⓘ If the software is already installed, click the **Updates** tab and install available updates before proceeding.

Loading Conflux in Kontakt

Once installed, you can start using Conflux in Kontakt. Conflux is not an independent plug-in, so you first need to open an instance of Kontakt or Kontakt Player.

Kontakt offers two ways to load an instrument, the Library browser and the side pane browser.

To load an instrument using the Library browser:

1. Open Kontakt as a plug-in in your host software (DAW) or as a stand-alone application.
2. By default, Kontakt opens the Library browser on first launch. If you have turned this off, click **Library** in Kontakt's header to open the Library browser.
3. Locate Conflux in the Library browser. You can use the search bar to quickly find it.
4. Click on the arrow icon (**>**) in the top right corner of the instrument's artwork to load the instrument and its first preset.
5. Alternatively, you can click the instrument's artwork to display its presets in the list on the right of the browser window.
6. Double click any preset to load it. The first entry, identified by a keyboard icon, loads the instrument with its default preset.

To load an instrument using the side pane browser:

1. Open Kontakt as a plug-in in your host software (DAW) or as a stand-alone application.
2. In the side pane on the left, make sure that the **Instruments** category is selected (this should be the case by default), otherwise click **Instruments** to select that category.

3. Locate Conflux 's artwork tile below.

4. Click on the arrow icon (**>**) in the top right corner of the instrument's artwork to load the instrument and its first preset.

5. Alternatively, you can click the instrument's artwork to display the list of its presets.

6. Double click any preset to load it. The first entry, identified by a keyboard icon, loads the instrument with its default preset.

> 💡 If you are new to Kontakt and want more information, visit Kontakt Player and Kontakt.

4. Overview

Conflux opens with the Play page that gives you everything you need to play the instrument. You can use the performance controls to fine-tune the sound of the instrument. From the Play page you can also access the Edit page for deep sound customization, and the Settings page for defining the instruments behavior.

The Play page in Conflux contains the following key elements and controls:
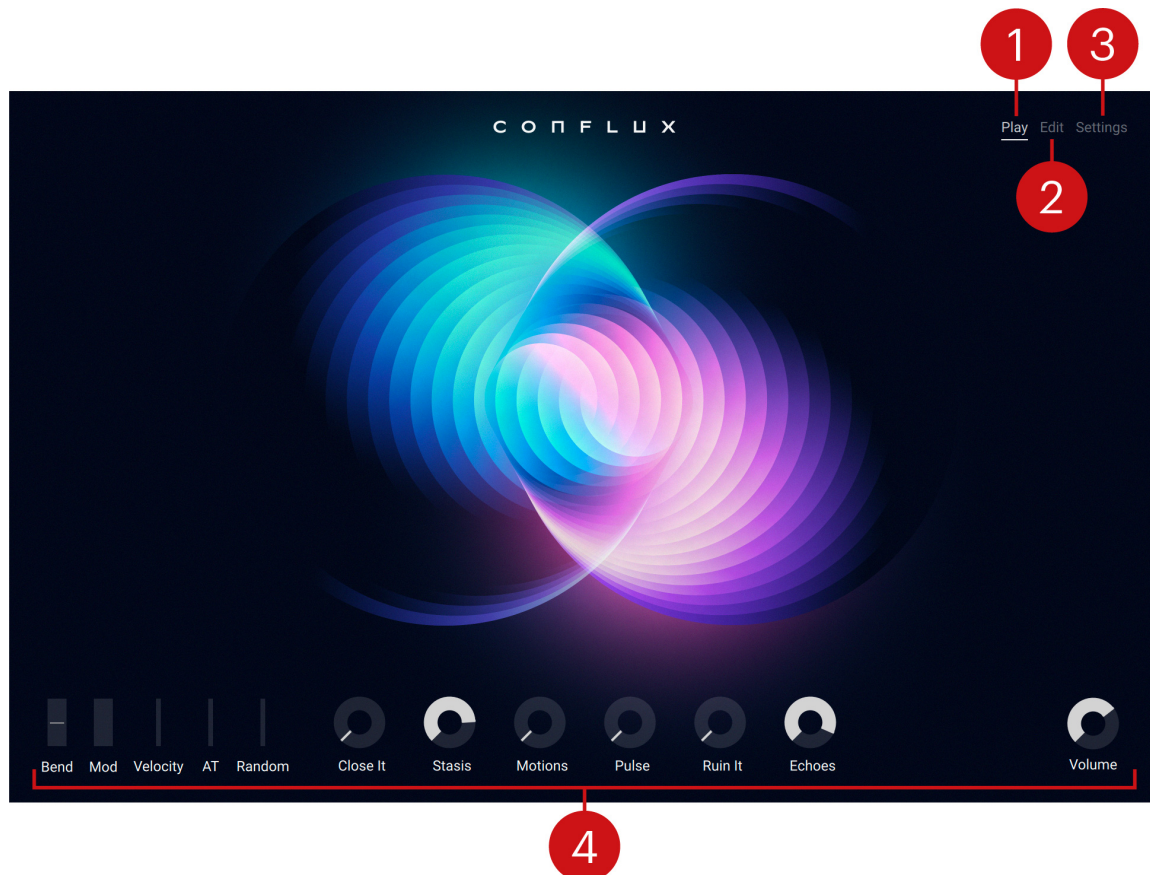
1. **Play**: Opens the Play page where you can use the Performance controls to fine-tune the sound. The underlined text indicates that the respective page is currently open.
2. **Edit**: Opens the Edit page where you can customize your sound using all the controls Conflux offers, including its sound sources, filters, and effects. For more information, refer to Edit page.
3. **Settings**: Opens the Settings page where you can define the instrument's behavior, including the key and pitch bend ranges, glide, velocity, monophonic voicing, and after touch. For more information, refer to Settings page.
4. **Performance controls**: Let you fine-tune the sound of the instrument using a selection of intuitive and inspiring controls. For more information, refer to Performance controls.

5. Performance controls

The Performance controls in the lower area of the interface make key sound parameters accessible in every view of Conflux. They consist of controls and displays for MIDI events, the six Macro controls, and an overall Volume control that is saved per snapshot.
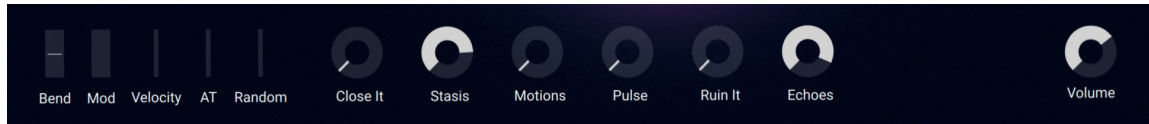
- **Bend**: Controls and displays incoming MIDI Pitchbend data. The bend range can be adjusted on the Settings view.
- **Mod**: Controls and displays MIDI Mod Wheel data.
- **Velocity**: Displays incoming per Note velocity values.
- **AT**: Displays incoming Aftertouch data.
- **Random**: This is a random modulation source that generates a random value on every Note event.
- **Macro 1-6**: These are six assignable macro controls.
- **Volume**: Adjusts the overall sound volume per snapshot.

ⓘ   The modulation assignment of Macros and MIDI controllers is only possible in the Edit view.

6. Edit page

The Edit page lets you explore all of the parameters available to shape your sound in Conflux. This is the place to create sounds from scratch or tweak presets to your liking.

Conflux offers two sound sources that can be blended together, the Wavetable and the Sample Source. The Oscillator slot can be used to modulate the Wavetable Source, or as an additional, third sound source.

The sound created using the Sources and the Oscillator slot passes through a classic synth structure with a multimode filter and additional effects at the end of the signal chain that you can use to refine your sound.

The Edit page in Conflux contains the following sections:

- **Header**: Additional parameters that define the behavior of the instrument. These parameters are only available when the Edit or Settings page is opened. For more information, refer to Header.

- **Source**: The Wavetable and Sample Sources are the main sound generators in Conflux. You can blend wavetables and samples for hybrid sound design. For more information, refer to Source.

- **Oscillator slot**: An auxiliary oscillator that can be used to enhance the sound of the Wavetable Source by applying frequency modulation (FM), phase modulation (PM), or ring modulation (RM). Alternatively, it can be used as an additional, virtual-analog oscillator. For more information, refer to Oscillator Slot.

- **Filter**: A resonant multimode filter that can be used to process the Wavetable and Sample Sources. For more information, refer to Filter.

- **LFOs**: Modulation sources that generate periodic modulation for animating your sound. The two LFOs will constantly change assigned parameters. For more information, refer to LFOs.

- **Envelopes**: Modulation sources that shape the contour of each note you play. The Amp envelope controls the volume of the sound, while the Mod envelope can be assigned to a variety of parameters. For more information, refer to Envelopes.

- **Effects**: Four FX slots, each dedicated to a different type of effect from tone shaping and modulation effects to delay and reverb. For more information, refer to Effects.

- **Animator**: A tempo-synced step sequencer that can be used to modulate the six macro controls. For more information, refer to Animator.

Header

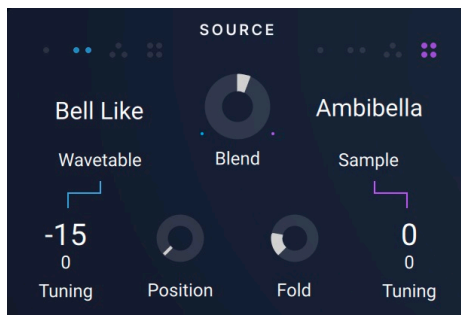The Instrument header features additional parameters when in Edit view.

- **Mono**: Switches the voicing mode to monophonic.
- **Glide**: Sets the glide time for portamento.

> 💡 These parameters in the instrument header only appear in the Edit View.

Source

The Source section features parameters for the Wavetable and Sample Sources.

- **Wavetable selector**: Selects the wavetable used by the Wavetable source. There are 4 categories of wavetables: Analog, Digital, Vocal and PPG (TBD). The categories can be selected by the tabs on top of the wavetable menu.
- **Sample selector**: Selects the sample used by the Sample source. There are 4 categories of samples: Acoustic, Keys, Vox and Pads (TBD).
- **Coarse Pitch WT**: Sets coarse pitch of the wavetable oscillator in semitones.
- **Fine Tune WT**: Adjusts fine tune of the wavetable oscillator between -/+ 50 cents.
- **Position**: Controls wavetable readout position.
- **Shaper Selector**: Selects waveshaping mode for the wavetable oscillator.
- **Shaper Intensity**: Sets intensity of waveshaping.
- **Blend**: Adjusts the blend of wavetable oscillator and sample source.
- **Coarse Pitch S**: Sets coarse pitch of the sample source in semitones.
- **Fine Tune WT**: Adjusts fine tune of the sample source between -/+ 50 cents.

Oscillator Slot

The oscillator slot hosts one of three optional modules. This module can be enabled or bypassed.

Audio Mod

This module enables audio rate modulation of the wavetable oscillator.
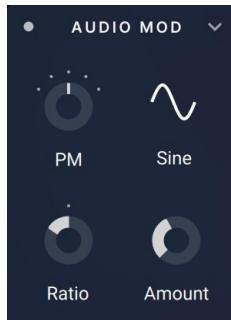
- **Type**: Select the type of modulation, FM1, FM2, PM1, PM2 or RM..
- **Tune**: Sets the tuning of the modulation oscillator. There are three modes of pitch control: Tune, Ratio or Frequency.
- **Shape**: Sets the waveshape of the modulation oscillator: Sine, Triangle, TX2-8.
- **Amount**: Sets the amount of audio rate modulation.

Oscillator

This mode enables a virtual analog oscillator that can be mixed with the wavetable source.
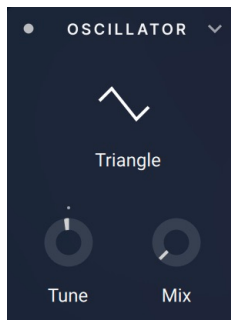
- **Tune**: Sets the tuning of the modulation oscillator. There are three modes of pitch control: Tune, Ratio or Frequency.
- **Shape**: Sets the waveshape of the modulation oscillator: Sine, Triangle, TX2-8.
- **Mix**: Sets the mix between wavetable source and VA oscillator.

Shaper

This module enables a second shaper for the wavetable source.
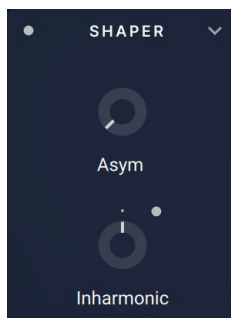
- **Shaper Type**: Selects the waveshaper module.
- **Shape Amount**: Adjusts the amount of waveshaping.
- **Inharmonic Bypass**: Enables/Disables the inharmonic module.
- **Inharmonic Amount**: Sets the amount of dissonance.

Filter

The wavetable and sample signals are routed into the filter module. The blue and purple buttons allow to enable the filter for the wavetable (blue) and sample source (purple) individually.
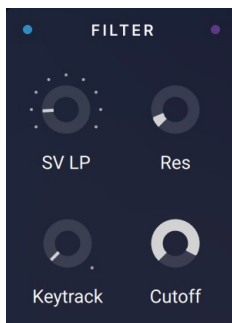

- **Filter Type**: Selects the filter type: LP Ladder, LP SV, LP Daft, BP Ladder, BP SV, BP AR, HP SV, HP Daft or HP AR.
- **Keytrack**: Adjusts the amount of keyboard tracking of the filter frequency..
- **Res**: Sets the amount of filter resonance.
- **Freq**: Adjusts the filter frequency.

LFOs

The synthesizer voice features two tempo syncable LFOs. LFO2 is able to modulate the rate of LFO1.

> (i)   LFO1 and LFO2 have the same parameters.
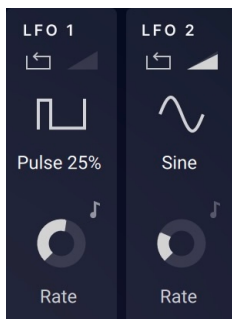
- **Retrigger**: Enables the restart on note event.
- **Waveform**: Selects the LFO waveshape.
- **Rate**: Adjusts the LFO tempo.
- **Sync**: Enables tempo sync.

- **Fade In**: Adjusts the fade in time.
- **Amount**: Sets the global LFO modulation amount.
- **Mod Assign**: Enables modulation assignment mode.

Envelopes

Conflux features two envelopes. The AMP envelope is dedicated to control the loudness, amplitude of the sound. The MOD envelope can be used to modulate a variety of parameters of the synthesizer voice.

> (i)   The AMP and MOD envelopes have the same parameters.

- **Attack**: Sets the attack time of the envelope.
- **Decay**: Sets the decay time of the envelope.
- **Sustain**: Sets the sustain level of the envelope.
- **Release**: Sets the release time of the envelope.
- **Amount**: Sets the global ENV modulation amount of the MOD envelope.
- **Mod Assign**: Enables modulation assignment mode.

Effects

The effects section features four FX slots, each dedicated to a different type of effect from tone shaping and modulation effects to delay and reverb.
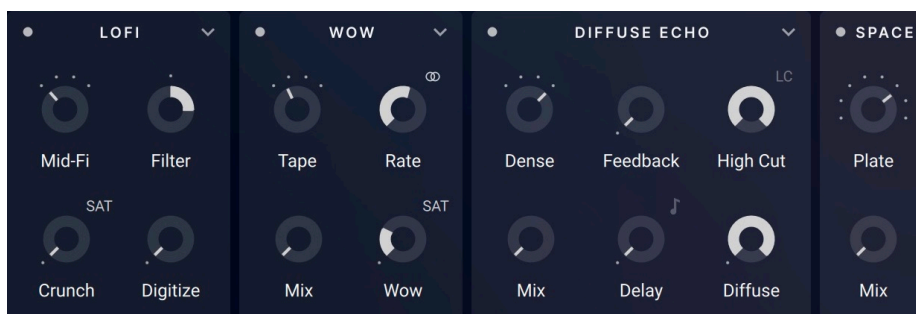
1. **FX On/Off**: Switches the FX slot on or off. When switched off, the effect is bypassed.
2. **FX selector**: Loads an effect in the FX slot. Clicking the selector opens the list of effects available in the respective FX slot.

3. **FX slots 1 and 2**: Tone shaping and modulation effects.
4. **FX slot 3**: Delay and reverb effects.
5. **FX slot 4**: Impulse response reverb effect.

Comp

One knob compressor with 3 different sound colors.

This effect contains the following controls:

• **Color**: Selects a sound color, Gentle, Punch or Slam.
• **Comp**: Sets the amount of compression.

Digitize

Sample rate reduction effect to add distortion and grittiness to the sound.

This effect contains the following controls:

• **Saturation**: Controls the amount of saturation.
• **Jitter**: Adjusts the amount of clock jitter. This adds fluctuations to the sampling rate of the resampling algorithm, effectively making the signal noisier
• **Filter**: Adjusts the cutoff of a low pass filter to control the amount of aliasing and brightness of the sound.
• **HP**: Enables a high pass filter to remove low frequencies from the signal.
• **Digitize**: Adjusts the sampling frequency at which the input signal is resampled.

Lofi

A lo-fi effect that creates various noises inspired by mildly broken classic gear like cassette tapes and toy samplers.

This effect contains the following controls:

• **Color**: Selects a sound color, Mid-Fi, Classic, Lo-Fi or Toy Sampler (Keyboard).
• **Crunch**: Provides continuous control over the bit reduction effect.
• **Saturate**: Enables a saturation stage.
• **Filter**: Adjusts the cutoff of a low pass filter to control the amount of aliasing and brightness of the sound.
• **Digitize**: Adjusts the sampling frequency at which the input signal is resampled.

Radio

Distortion effect that emulates the behavior of so-called demodulation circuits in old AM radios, allowing you to create the effect "of dialing in the frequency of a specific radio station.

This effect contains the following controls:

• **Color**: Selects a sound color, AM, FM or RM.
• **Mix**: Blends between the input signal and the effect signal.
• **Dark**: Darkens the sound when enabled.
• **Noise**: Adjusts the noise level.

- **Saturate**: Enables a saturation stage.
- **Freq**: Emulates the effect of tuning an old radio.

Phat

Sound fattener and colorizer.

This effect contains the following controls:

- **Color**: Selects a sound color, Natural or Dense.
- **Mix**: Blends between the input signal and the effect signal.
- **Character (Intensity)**: Adjusts the amount of tone shaping and compression.
- **Stereo**: Enables a stereo widening effect.
- **Saturation**: Controls the amount of saturation.

Cabinet

Cabinet is a Guitar Speaker emulation with a selection of cabinets.

This effect contains the following controls:

- **Color**: Selects a sound color, Cabinet A, B, C or D.
- **Mix**: Blends between the input signal and the effect signal.

Tape

Emulates the soft compression and distortion of recording to tape

This effect contains the following controls:

- **Damp**: Controls the high frequency rolloff.
- **Warmth**: Controls the low frequency boost/cut of the effect.
- **Gain**: Sets the amount of tape distortion and compression.

Filter

Collection of filter modules for sound shaping.

This effect contains the following controls:

- **Color**: Selects a filter module:
    - SV LP/BP/HP (state variable low-pass/band-pass/high-pass filter)
    - LP>HP (low-pass filter in series with a high-pass filter)
    - BP/BP (parallel band-pass filters)
    - Formant A/B (two variants of formant filter)
    - Vowel A/B (two variants of vowel filter)
    - Phaser (phaser filter)
- **Bandwidth**: Controls the gap between the cutoff frequencies of multi mode filters.
- **Res**: Sets the filter resonance.
- **Cutoff**: Adjusts the filter frequency.
- **Talk**: Morph between vowel sounds.

- **Sharp**: Increases and decreases the peaks and notches.
- **Size**: Controls the center of the frequency response.

EQ

EQ is an easy to use equalizer to amplify or attenuate different ranges of frequencies.

This effect contains the following controls:

- **High**: Boosts or attenuates high frequencies.
- **Low**: Boosts or attenuates low frequencies.
- **Freq**: Sets the frequency for the mid band.
- **Mid**: Boosts or attenuates the mid-band frequency.

Easy Q

Tilting equalizer to easily rebalance the sound.

This effect contains the following controls:

- **Width**: Adjusts the frequencies of the low and high shelf filters.
- **Tilt**: Shifts the sound balance to the low or high end.

Chorus

Chorus to enrich sounds by adding spatial movement and giving them an ensemble-like quality.

This effect contains the following controls:

- **Color**: Selects a sound color, Synth, Universal, Dimension or Ensemble.
- **Mix**: Blends between the input signal and the effect signal.
- **Modulation**: Adjusts the amount of modulation.
- **Stereo**: Enables a stereo widening effect.
- **Rate**: Adjusts the speed of modulation.

Flanger

Flanger to enrich sounds by adding distinct harmonic effects that can completely transform a sound.

This effect contains the following controls:

- **Color**: Selects a sound color, Classic, Detune, Harmonic or Inharmonic.
- **Mix**: Blends between the input signal and the effect signal.
- **Invert**: Inverts the polarity of the affected signal.
- **Modulation**: Adjusts the amount of modulation.
- **Stereo**: Enables a stereo widening effect.
- **Rate**: Adjusts the speed of modulation.
- **Feedback**: Sets the level of feedback in three steps.

Flanger has an additional modulation target that can be controlled by the macro controls:

- **Pitch**: Sets the macro modulation amount of the delay pitch parameter .

Phaser

Phaser to bring life to static sounds by adding spectral animation and complex filtering to the input signal, ranging from classic Krautrock guitars to psychedelic FX sounds.

This effect contains the following controls:

- **Color**: Selects a sound color, Classic, Counter, Pillow or Multi.
- **Mix**: Blends between the input signal and the effect signal.
- **Invert**: Inverts the polarity of the affected signal.
- **Modulation**: Adjusts the amount of modulation.
- **Stereo**: Enables a stereo widening effect.
- **Rate**: Adjusts the speed of modulation.
- **Feedback**: Sets the level of feedback in three steps.

Phaser has an additional modulation target that can be controlled by the macro controls:

- **Center**: Sets the macro modulation amount of the center frequency parameter .

Freq Shift

Ring modulators and frequency shifters are used to distort sound by warping the harmonic content of signals

This effect contains the following controls:

- **Color**: Selects a sound color, Freq, Ring or Amp.
- **Mix**: Blends between the input signal and the effect signal.
- **Feedback**: Sets the level of feedback.
- **Saturate**: Enables a saturation stage.
- **Frequency**: Adjusts the frequency of the freq shift.
- **Stereo**: Enables a stereo widening effect.

Tremolo

Tremolo is an amplitude modulation effect, known as tremolo in musical terms. It can add a pulsing movement to the sound and create swirling panning effects.

This effect contains the following controls:

- **Color**: Selects a sound color, AM or RM.
- **Mix**: Blends between the input signal and the effect signal.
- **Stereo**: adjusts the stereo balance of the panning effect.
- **Frequency**: Adjusts the frequency of the modulation.

Vibe

Vibe models the sound of the vibrato and chorus effects found on classic electric organs.

This effect contains the following controls:

- **Color**: Selects a sound color, Movement, Dense, Classy or Thick.
- **Mix**: Blends between the input signal and the effect signal.

- **Rate**: Adjusts the speed of modulation.
- **Stereo**: Enables a stereo widening effect.
- **Blend**: Blends between the vibrato and the chorus effect.

Wow

Emulates the sound of analog tape machines, characterized by wow and flutter, saturation, noise, and a limited high-frequency response.

This effect contains the following controls:

- **Color**: Selects a sound color, Tape, Used, Loved or Worn.
- **Mix**: Blends between the input signal and the effect signal.
- **Rate**: Adjusts the speed of modulation.
- **Stereo**: Enables a stereo widening effect.
- **Wow**: Adjusts the amount of wow, a slow fluctuation in pitch caused by sticky tape and worn-out tape transport.
- **Saturate**: Enables a saturation stage.

Delay

This echo effect offers a variety of vintage and contemporary delay sounds.

This effect contains the following controls:

- **Color**: Selects a sound color, Modern, Analog, Tape or Vintage.
- **Mix**: Blends between the input signal and the effect signal.
- **Feedback**: : Adjusts the level of the signal that is being fed back to the delay's input.
- **Delay**: Sets the delay time.
- **Sync**: Synchronizes the delay time to the host tempo.
- **Modulation**: Adjusts the amount of modulation.
- **Rate**: Adjusts the speed of modulation.

Shimmer

Shimmer is a delay effect that produces pitch shifted ambient echoes and reverse effects reminiscent of the "backwards tape" sound of the 1960s.

This effect contains the following controls:

- **Color**: Selects a sound color, Flat, Fourth, Fifth or Octave.
- **Mix**: Blends between the input signal and the effect signal.
- **Feedback**: : Adjusts the level of the signal that is being fed back to the delay's input.
- **Delay**: Sets the delay time.
- **Sync**: Synchronizes the delay time to the host tempo.
- **Reverse**: Reverses the playback of subsequent delay repeats.
- **Detune**: Detunes the pitch of the echo repeats.

Diffuse Echo

This effect combines an echo with a reverb algorithm, this allows you to explore spatial effects that go beyond the scope of common delays.

This effect contains the following controls:

- **Color**: Selects a sound color, Grounded, Airy, Cosmic or Dense.
- **Mix**: Blends between the input signal and the effect signal.
- **Feedback**: : Adjusts the level of the signal that is being fed back to the delay's input.
- **Delay**: Sets the delay time.
- **Sync**: Synchronizes the delay time to the host tempo.
- **High Cut**: Attenuates high-frequency content in the feedback path of the delay.
- **Low Cut**: Attenuates low-frequency content in the feedback path of the delay.
- **Diffuse**: Adjusts the amount of diffusion applied to the delay signal, resulting in a reverb effect.

Raum

Raum delivers a vast range of reverb sounds, from tight ambiences to otherworldly sounds.

This effect contains the following controls:

- **Color**: Selects a sound color, Grounded, Airy, Cosmic or Echo.
- **Mix**: Blends between the input signal and the effect signal.
- **Modulation**: Adjusts the amount of modulation.
- **Pre Delay**: Sets the pre-delay time.
- **Decay**: Adjusts the length of the reverb.
- **Size**: Adjusts the swell and reflection pattern of the reverb.
- **Density**: Switches between two basic density modes for the reflection pattern of the reverb effect, Sparse and Dense.

Space

Space is an impulse response based reverb.

This effect contains the following controls:

- **Color**: Selects an impulse response. The follow impulse responses are available:
  - Hall
  - Plate
  - Gated
  - Ambience
  - Chamber
  - Digital
  - Concert
  - Arena
- **Mix**: Blends between the input signal and the effect signal.

Animator

The Animator is a tempo-synced step sequencer that can be used to modulate the six macro controls. This module can be enabled or disabled.
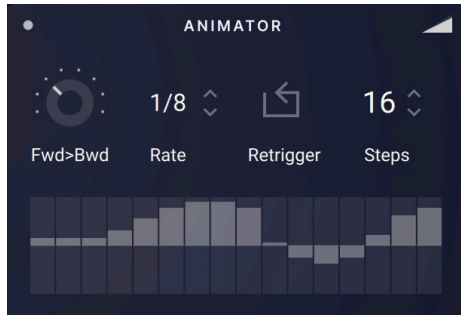

- **Direction**: Sets the readout order of step values: Forward, Backward, Fwd-Bwd, Bwd-Fwd or Shuffle.
- **Rate**: Sets the tempo of the Animator synced to the host tempo..
- **Retrigger**: Enables the restart of the sequence with any Note On event..
- **Steps**: Sets the length of the sequence in steps.
- **Amount**: Sets the global modulation amount of the Animator.
- **Step Value 1-16**: Sets the value of step 1-16.

7. Modulation assignment

The Edit page in Conflux features a flexible modulation system that you can use to assign the modulation sources to a variety of parameters. You can reveal the available parameters for each modulation source by clicking the Modulation button next to it. Once clicked, the Modulation Amount controls will appear for each available parameter.

To assign modulation from a modulation source to a parameter (for example, Macro 1):

1. Hover the mouse over Macro 1 to show its Modulation button.
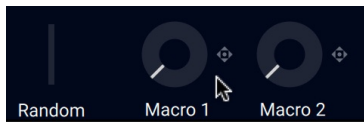

2. Click Macro 1's Modulation button to show all available parameters and their Modulation Amount controls.

3. Click and drag the Modulation Amount control for the desired parameter up or down to adjust the strength of modulation applied to this parameter.
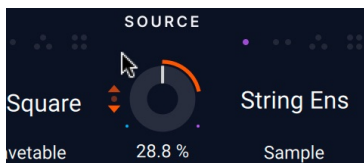
4. Click Macro 1's Modulation button again to hide the available parameters and their Modulation Amount controls.
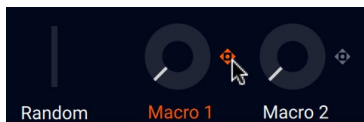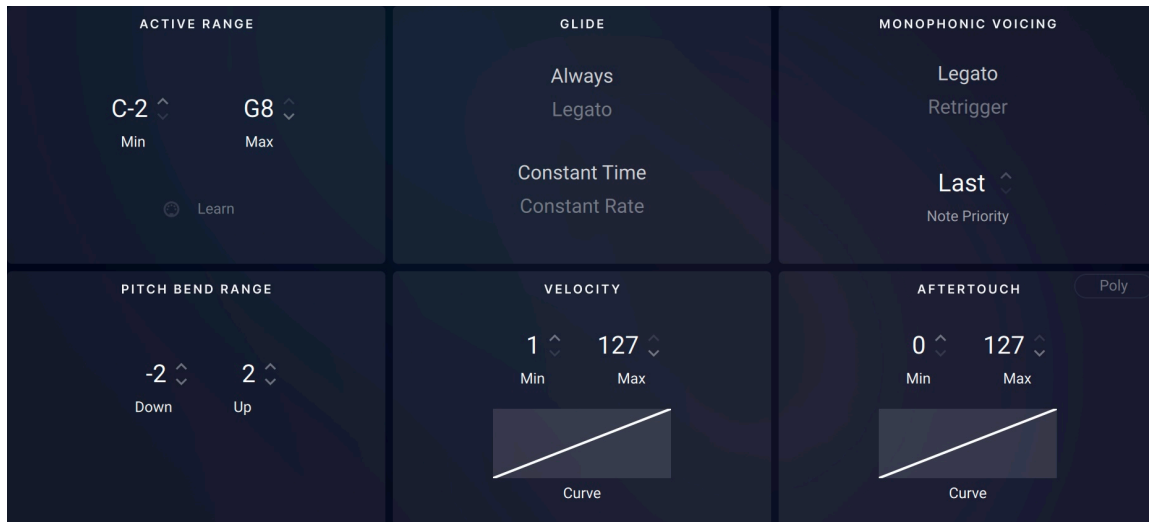

The following modulation sources are available:

- LFO1
- LFO2
- Mod Env
- Animator
- Macro 1-6
- Pitch Bend
- Modwheel
- Velocity
- Aftertouch
- Random

8. Settings page

The Settings page can be reached by clicking on the Settings tab on the instrument header. This view offers global parameters to accommodate the instrument to your controller and playing style.

- **Active Range**: Enables you to filter MIDI notes according to the values set for Min and Max. Any note outside of this range will be ignored by the instrument. You can use this feature in conjunction with Transpose to combine multiple instruments and control them from different keyboard sections.
    - **Min**: Sets the lowest MIDI note that the instrument will receive.
    - **Max**: Sets the highest MIDI note that the instrument will receive.
    - **Learn**: Enables you to set Min and Max using the keys on your keyboard. Once Learn is activated, the first key press will set the Min value, and the second key press will set the Max value. Activating and deactivating Learn without pressing any key will reset Min and Max to default.
- **Pitchbend Range**: Enables you to adjust the range of the pitch bend control on your keyboard between -/+48 semitones with independent control for the upper and lower value.
- **Glide**: Enables you to set the portamento behavior of the instrument.
    - **Always / Legato**: Determines whether the glide occurs between all notes (**Always**), or only between overlapping notes (**Legato**).
    - **Constant Time / Constant Rate**: Switches the glide's transition from one note to the other between having a fixed duration (**Constant Time**), or a fixed rate of change (**Constant Rate**).
- **Velocity**: Enables you to change the instrument's response to MIDI velocity, which is the force applied to keys when playing.
    - **Min**: Adjusts the minimum velocity value for the instrument. When playing lower velocities, the instrument will receive the Min value.
    - **Max**: Adjusts the maximum velocity value for the instrument. When playing higher velocities, the instrument will receive the Max value.
    - **Curve**: Let's you freely adjust the velocity response curve to your liking.

- **Monophonic Voicing**: This section contains options that apply when the instrument is set to monophonic mode.
    - **Legato/Retrigger**: Determines the envelope behavior when two or more notes overlap and the note priority evaluation switches the audio engine to a new note. In Legato mode, overlapping notes do not cause the envelopes to be triggered. Retrigger mode allows the envelopes to be triggered with a new note.
    - **Note Priority**: With a monophonic synthesizer whenever two or more notes are played at the same time a decision has to be made of which of the notes should be generated by the audio engine. Conflux provides three different schemes for this: **Low**, **High** and **Last** note priority.
- **Aftertouch**: Enables you to define the instrument's behavior in response to MIDI aftertouch.
    - **Poly**: This option selects whether the instrument responds to monophonic aftertouch (Off) or polyphonic aftertouch (On). When set to On, the parameter uses polyphonic aftertouch if available, and otherwise uses monophonic aftertouch.
    - **Min**: Adjusts the minimum aftertouch value for the instrument. When playing with less pressure, the instrument will receive the Min value.
    - **Max**: Adjusts the maximum aftertouch value for the instrument. When playing with higher pressure, the instrument will receive the Max value.
    - **Curve**: Let's you freely adjust the aftertouch response curve to your liking.