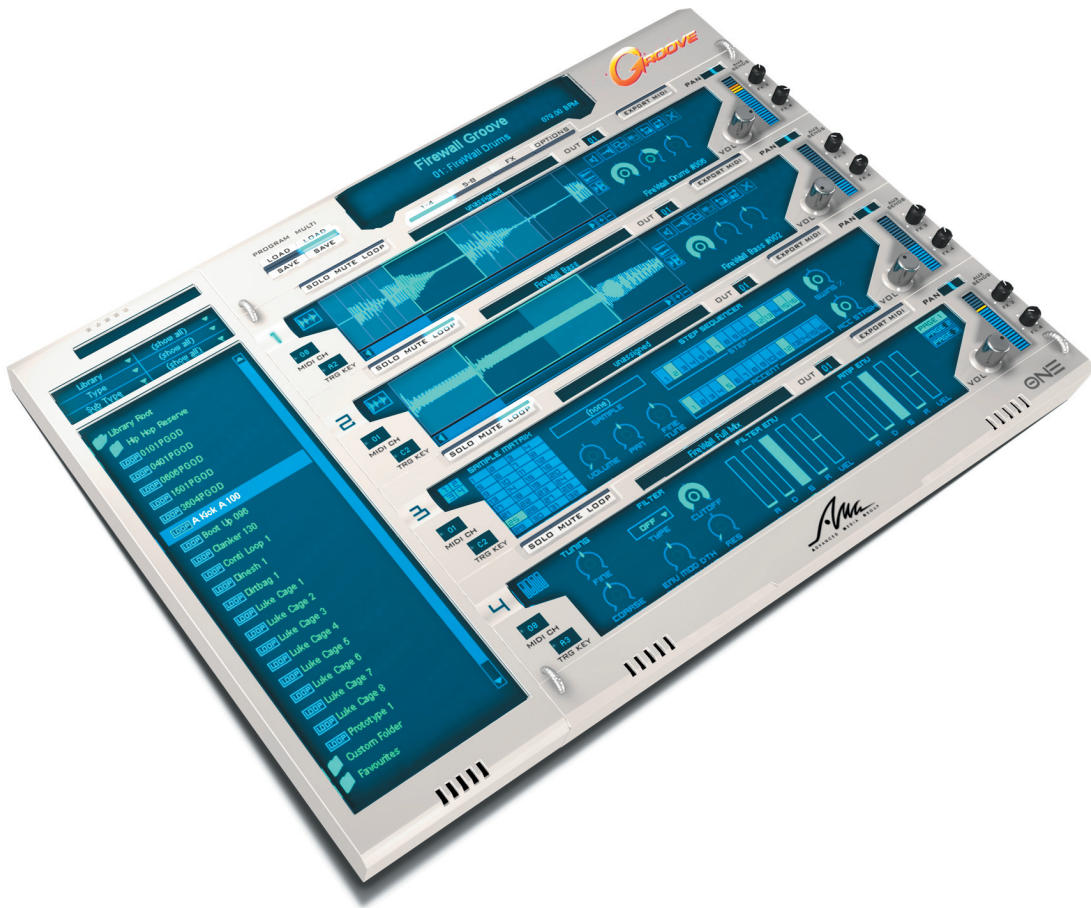


# INFINITE GROOVE



**THE ACOUSTIC DRUM LOOP INSTRUMENT**

**LIBRARY GUIDE**

"AMG have been making sounds since 1988. Initially we produced hugely popular sounds for synths like the M1 and D50 and then became the first British audio sample CD producer and amongst the first in the World in those early days of affordable samplers. Many sample developers produce their own content however, not being a musician myself, I had to hunt down the best producers from the outset to try and ensure we produced the best quality samples possible. Looking back over all these years, a catalogue of almost 500 products now and countless 5 star reviews from all over the World I think I can safely say we did OK as a talent scouts. In addition to having a library to stand comparison with any other in terms of quality and size we also score highly for diversity and character as we've always let our producers do 'their thang'.

Although we've stuck to these same principles since day one there have also been lots of innovations and changes along the way, some of which we've embraced - producing the World's first REX1, REX2, ReFill and Apple Loop CDs for example - and others we've not adopted as quickly as others. It's certainly true we're late on the scene with a plug-in. It was always obvious that most format developers were happy to sell their hardware or software and let us support them with unprotected sample content that was subject to more and more piracy. This couldn't go on and sample developers soon started releasing their own plug-ins and only releasing new material this way. Whilst it would have been nice if other sample developers had opened up their protection systems for the good of all few have chosen to, so any serious sample developer has effectively been forced to develop their own plug-in to survive. We realised this several years ago and started collecting rather than releasing new material. So after many years as a high profile and prolific producer AMG has effectively 'gone dark' for several years now.

In all honesty we didn't expect it to take long to develop a simple loop-based plug-in. We had pretty basic requirements and were pretty naive about the process. Initially that's how **ONE** got it's name. We knew we had to do one and thought they would be so common that people would forget what they were called and just refer to them that 'that one by...' so we thought we'd call our loop-based instrument our '**ONE**' from the start. This simple little thing we'd get out quickly, would be very basic, probably lost amongst a sea of similar plug-ins but at least allow us to continue what we do well and release more great loop libraries...

How wrong we were. Three years later and the journey is finally over. It's been a long hard road but we've arrived somewhere completely different from where we'd expected when we first set out. There's no doubt there are some great loop-based instruments out there but some have come and gone whilst we've been working and the instrument we've ended up releasing is completely different from the **ONE** we set out to develop originally. It still fulfils our basic objective and allows us to offer three times more samples for your hard earned cash which was ultimately what it was all about and of fundamental importance but that's only the start...

Over those years we kept on adding to our basic specs with additional simple, yet powerful features and now believe we offer you not only a huge and inspiring sample library but also a unique virtual instrument that's **simply powerful!** Most software tends to fall into one of two camps. It's either quick and easy to use but ultimately too simple or hugely powerful but overly complex for most people to tackle. With **ONE** we feel we've developed an instrument that offers a unique combination of a killer library and **scalable creativity**. You decide how deep you want to go. You can skip through the library, load loops, play them back in time with each other, play with their pitches and maybe do some external editing with extracted MIDI files if you like. Not very demanding but you'll still get great results. However if you really want to get into it you can view **ONE** as a means to manage over 1500 amazing loops. Not 'just' 1500 loops though - a multi-dimensional mass of data where you can not only take one loop and change the pitch, tempo, order and characteristic of any hit in that loop and program up to 32 step time parts alongside it - enough in itself. But once you realise that you can view all this data as completely interchangeable then the possibilities are endless. It's not only a library of loops, it's a library of groove data and hits that you can mix and match to your heart's content and control every aspect of the beats you choose to use in your loops in '3D'. If we say each loop is made up of 10 slices (many have as many as 100) then the core library offers you over 1.25 billion loops for you to start editing the beats of - of course the actual number could easily be 100 billion but life's too short to work it out exactly!

Whether the loop is 'off-the-shelf', with or without some simple edits, or the groove from loop A, hits from loops B-E, your own step-sequencing of more hits from loop F and then your micro-editing of the pitch, volume and panning of each of these hits - **ONE** let's you do it quickly and easily. Furthermore when you realise that this is just the start, that we are going to release more libraries for **ONE** very soon and that you can also directly load your own **REX, ACID, WAV** and **AIF** files too you can see that **ONE** really does offer the complete loop solution. It also lets you combine all your library in one easy-to-search place thanks to our powerful browser. It lets you quickly search this huge resource to find loops you can instantly transform in pitch and tempo to match each other and your composition. From there you can decide how much further you wish to go, maybe that's far enough, but if you're the kind of user who would love to be able to alter the mix of a kit or substitute the kick with that one in another of your favourite loops then **ONE** won't stand in your way. True scalable creativity for everyone!

We're very excited about **ONE** and delighted that it's finally available. We had an idea of what it would be and although we have an idea of what it is now we won't really find out until you guys get hold of it, see what you make of it and let us know. Because that's the other important thing for **ONE**. That this is the beginning and that we try and make it what you want in the future rather than what we think you want so, as always, your feedback, ideas and comments are always welcome. The other thing is that however much we enjoy this software lark it's important we don't forget what we really do best and that's the samples. Either way thanks for being here at 'the birth' hopefully you'll be using it and it's offspring for many years to come."

**Cheers - Matt 8), Founder, AMG**



## Infinite Groove Library Notes

### Tagging

Tagging this library was really tough. You have to try and divide it up into a relatively few, meaningful categories that not only take this library into account but also those already planned for the future. You can't use up the 30 slots available right away if you know you're going to need at least another 15 very soon or you risk undermining the whole thing. On top of that the bulk of this library is beat based. Few beats are specific to one style or another, few strictly acoustic or electronic, most are versatile hybrids that really would suffer more from exclusion by classification than they'd gain by subjective tagging meaning they're easier to find. You might feel there could be a bigger variety of tags applied now but as you add additional libraries you'll find the tagging more and more useful in searching the huge library of samples you're going to have at your fingertips in the future.

### Tweaking

Everything in the ONE Core Library can be tweaked in a huge number of ways to perfectly suit your application. We could have created multiple versions of each program in the library but as they would all have been simply arbitrary variations that would have served little purpose aside from bloating the library and making it harder to work with. Our interest is to give as much high quality raw material to work with as you wish. Some loops might be relatively raw and benefit from the addition of extra processing but many are relatively produced to start with. We would however encourage you to tweak the loops to suit your own style and keep these edits so you create a library that's customised to the way you work and your own taste.

### Multis

We haven't included any multis because this library only features drum loops they don't really make much sense apart from possibly pulling together different versions of the same loop but then you also get into the question of how that should be laid out too and there's simply no right way. Either way multis are really the domain of the end user when you can build your own environment exactly the way you like it.

### Drum Kits

There are 103 drum 'kit' patches included. Rather than kits these are really 'audition' banks of hits so you can load a bunch of kicks or whatever and try them out in context quickly to select the ones you want and build your own kits in an adjacent rack. We would suggest you do something similar as you browse loops and find hits you like. Copy them to a few of your own audition kits for quick and easy recall in the future and have custom kits for each project that draw on these. It's a good way to keep track of everything and keep a smooth workflow. The 2600+ hits included with Infinite Groove comprise 'AMG's Greatest Hits' hits library that is included here free of charge and available for purchase for other ONE users. This is ideal for anyone who is deeply into micro beat editing and creation. You're likely to create kits for each track you work on that are created using hits from the loops you're using. Most people will build up a collection of 'semi-kits' that go with songs that just include a kick and a hi-hat or something that supplement the main loops or something. Many people will simply happily collect these but others may like to sit down from time to time and build their own custom kits if they're heavily into step-time programming.

### FX Programs

There are only relatively few FX programs included with this version of ONE that are installed automatically. We have also included a folder of additional FX programs you can install manually if you don't already own the Core or Downloadable versions of ONE. We didn't include these in the standard install because it might have caused problems during installation but you're more than welcome to simply add these to your FX folder manually if necessary.

### Tempo Shifting

ONE uses some clever hybrid technologies to allow you to shift the tempo of samples over a decent range but if you take them 'too far' they will become unusable in many cases. The fact is that generally loops are going to be most useful close to their original tempo anyway. Some developers spend a long time trying to achieve 'tricks' with their instruments that achieve little more than this feature of relatively little use but bloats the software and library in the process of achieving the feat.

### Sound Quality

This huge library has been created from many diverse sources and as such the sound quality varies throughout. Additionally many samples in this library are designed specifically to have a lower than optimum sound quality to give the desired results for the purpose they are intended.

### Feedback

We welcome feedback on all aspects of the library but especially any edits that you think will enhance its usability. So if you can see any bad tags, make some cool edits, create some new FX, etc. that you'd like to share please send them in and we'll incorporate everything we agree improves the library and include it in future releases of the library. Feel free to mail us your questions and comments about ONE to [support@samples4.com](mailto:support@samples4.com). You'll also find pages with FAQ, tips and of course more libraries for ONE as they're released.

### General

ONE's libraries are pretty huge already. Over time we'll probably refine the existing content, add brand new content and incorporate additional user edits into these massive libraries anyway. Some of these will be downloadable, others will require the revised library to be supplied on a new DVD. In addition to the main library some AMG Demo Content is included. This features material from AMG's existing catalogue that is available in a host of formats from [www.samples4.com](http://www.samples4.com) now and much of which will be added to the titles available for ONE in due course.

### Thanks

To all the contributors to the Infinite Groove Library; namely Tony Mason, David Ruffy, Neil Conti and AudioVirus whose performances make this library so unique, plus all those involved in the production of the data.

### License & Copyrights

Please note and adhere to our license terms on the packaging and those you agree to during installation.