



Filtomika is an AU/AAX/VST-compatible plugin that emulates the wild and wooly filter section of the Soviet Polivoks synthesizer, manufactured at the Formanta Radio Factory between 1982 and 1990, and designed by Vladimir Kuzmin.

The uniquely raunchy filter tones were achieved through the misuse of programmable op-amp components that were never intended for use in audio filter circuits. The result was in the same sonic ballpark as the (in)famous Korg MS-series filter, but with a signature all its own. Up to this point, we've never seen Polivoks filter tone virtually modeled, but our frequent collaborator Mark Barton (MRB) was able to nail it through a combination of analysis, breadboarding, and coding wizardry! Along the way, Mark discovered other methods to expand upon the unique Polivoks filter circuit, by adding unique *Starve*, *Filter Drive*, and *Amp Drive* controls that further extend its twisted palette.

Following the release of our Atomika emulation of the Polivoks synth, we had many requests for a plugin version of just the filter section, hence Filtomika! We've also released mono and poly module versions of Filtomika for our Voltage Modular users (with a generous amount of modulation inputs).

Technical Assistance

Cherry Audio's unique online store and automatic updating should make operation a smooth experience, but if you run into any issues or have questions, you can discuss issues online at the Cherry Audio forums at:

<https://forums.cherryaudio.com/>

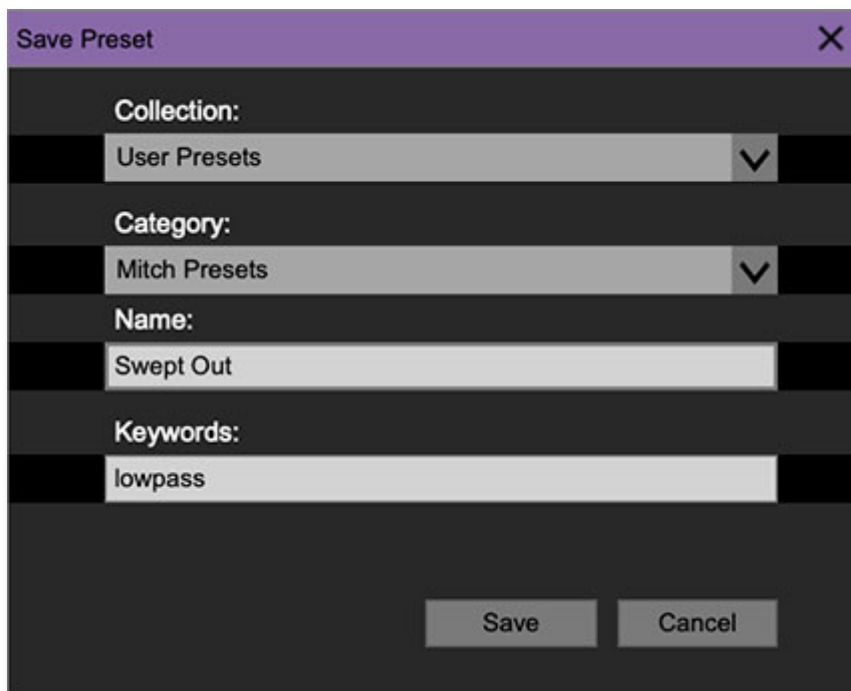
... or you can open a support ticket with our friendly tech support staff at:

<https://cherryaudio.kayako.com/>



The purple strip at the top of the Filtomika interface is where you'll load, save, and create sound presets. It also contains utility functions such as undo/redo, UI zoom and *Focus* controls, under-the-hood settings, and more. Let's go over them:

New- Opens a new blank patch preset. If an unsaved patch is currently open or you've modified an existing saved patch, a dialog asks if you'd like to save the patch in its current state. This greatly reduces the possibility of losing an edited unsaved patch.

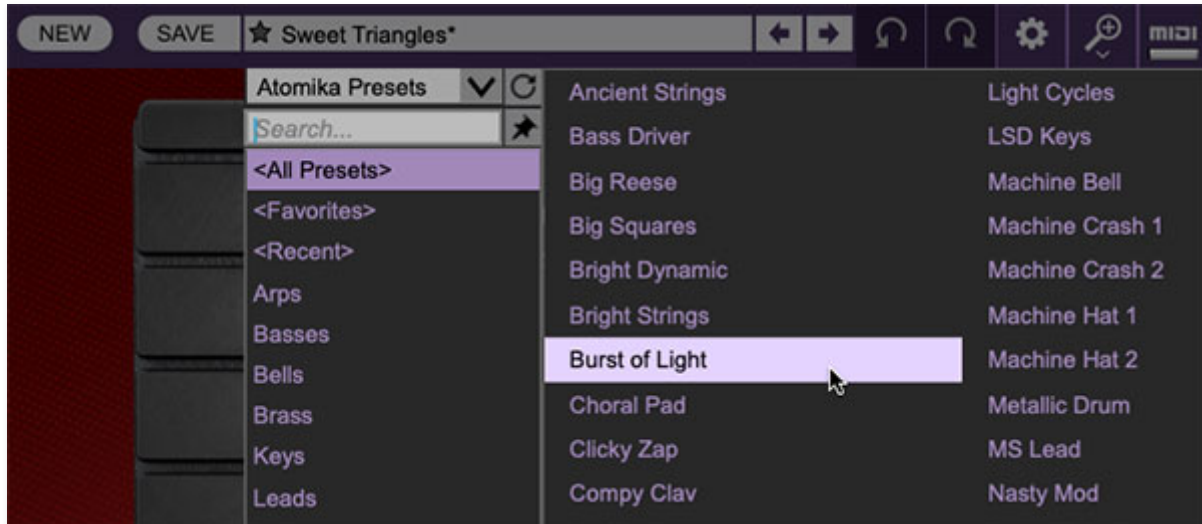


Save- Use this to save patches. There are a couple of levels of hierarchy:

- **Collection**- This is the top level of organization, and contains entire "sets" of presets. The *Filtomika Presets* are the main included collection. We also include a *User Presets Collection* for storing your own presets, but you're free to create your own collections. To create a new collections, click in the *Collection* text field (where it says *User Presets* above) and type a name. User-created sounds can be freely saved to any collection; we like to keep 'em separated for organizational purposes.
- **Categories**- Within each *Collection* are a number of sound categories. As with collections, you're free to create as many categories as you like. To

create a category, click in the *Category* text field of the *Save* dialog window and type a new category name.

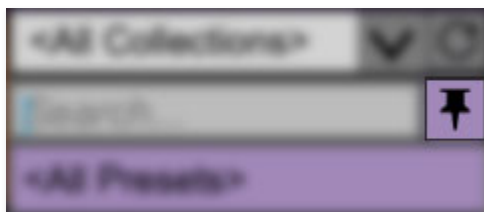
- **Patch**- A patch is an individual sound. To save a patch, simply type the name in the *Name* field and click *Save*.
- **Keywords**- You can add descriptive words such as “bass,” “lead,” “spaceship,” etc., to patches to make them appear when terms are typed in the *Search* field. Use commas to separate multiple keyword entries.



Browsing Patches- Patches can be browsed by clicking the *<Select Preset>* field. To select a preset collection, click in the area that says *<All Collections>* or on the downward-facing arrow next to it.

Clicking on the left-side categories narrows down which patches are displayed.

- **<All Presets>** will show presets from all collections and categories.
- **<Recent>** displays recently used presets.
- **Refresh**- This is the circular arrow button to the right of the downward arrow; clicking this checks the Cherry Audio server for new or updated presets.



Pin- Clicking the push-pin icon locks the patch selection list open, allowing fast and easy browsing and auditioning of patches. Click the icon again to disable pin mode. when in pin mode, the up and down arrow keys can be used to select patches.

Preset Step Back/Forward horizontal arrows- These step to the previous or next preset. macOS [⌘+left/right arrow key] or Windows [CTRL+left/right arrow key] will navigate through presets back and forth in the currently selected collection/category.

Undo/Redo circular arrows- These undo or redo the last action. It remembers many steps, so if you really mucked something up, keep on clickin'...

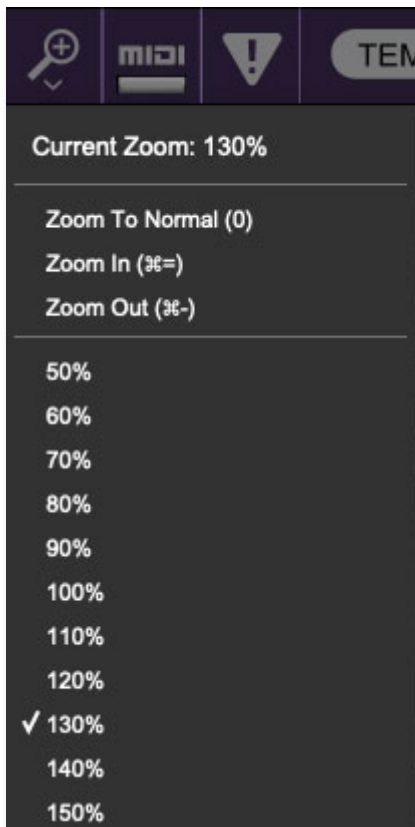
Settings- This is where user preferences for user interface, audio interfaces, user account, and more are configured. See the **Settings** section for full information.

Importing Presets with drag-and-drop

Presets can be imported singly or en masse (as a single compressed ZIP file) simply by dragging and dropping from the desktop anywhere on the user interface.

If a single *.preset file is dragged and dropped, the sound is immediately loaded and the standard *Save Preset* dialog appears; this lets you save the sound to the instrument's preset browser. Note that you don't have to save the sound to preset browser; if you just want to hear and play the sound, click the *Cancel* button in the *Save Preset* dialog - the sound will still be loaded.

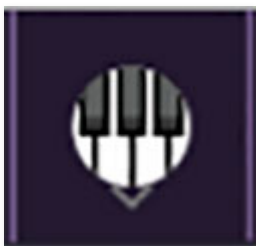
Compressed zip files containing multiple sounds can also be drag and dropped onto the UI. This works the same as with single sounds, but instead of the *Save Preset* dialog, you'll see the *Import Preset Collection* dialog. The presets will be added as a new collection and available in the categories for which they were tagged.



Zoom Magnifying Glass- Click to resize the Filtomika interface. Selecting *100%* returns the user interface to native size.

MIDI Tab- Opens the MIDI controllers tab for configuring internal and hardware MIDI controls. See the **MIDI Controllers Setup and MIDI Tab** section for full information.

! (MIDI Panic) - Click to send an all-notes-off message in case of, "why won't this thing stop making noise?!?" stuck-note incidents.



QWERTY Musical Typing Keyboard- Opens an onscreen keyboard allowing a standard QWERTY computer keyboard to be used for playing music notes. For more information, see **QWERTY Musical Typing Keyboard (MTK)** section.

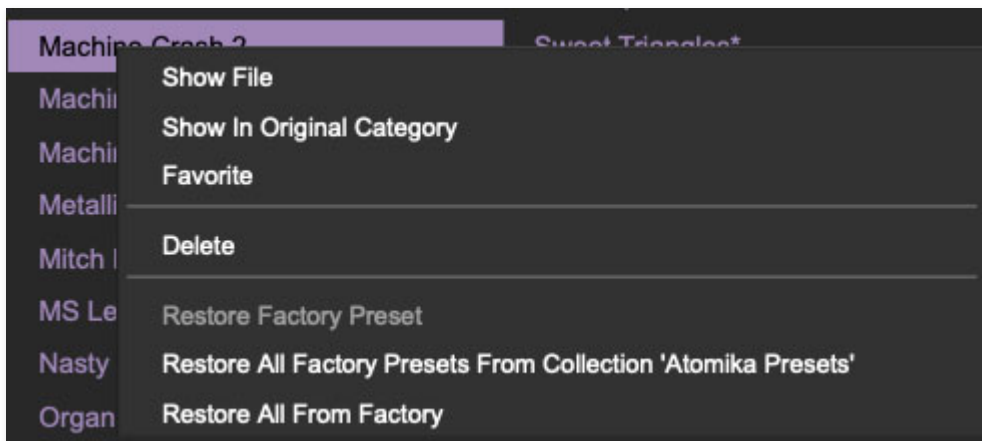


Help- Clicking this launches your web browser and opens this help document. (Confusing circular logic thing there, huh?)



Filtomika and Cherry Audio badges- Clicking these displays “about” information, and shows the version number and current registered user ID.

Preset List Right-Click Functions



Show File- This displays the selected preset in the Mac or Windows folder containing it. This is useful for backing up or sending a preset file to another user.

Show In Original Category- Selects the preset within its category, i.e. the category will highlight in the left preset menu. The *Show In Original Category*

command only displays if the preset was selected within the <All Presets>, <Favorites>, or <Recent> categories.

Favorites- Favorited presets will show in when the <Favorites> category is selected. A star will display next to the preset name. Right-click on the preset and reselect *Favorite* to un-favorite it. (Or just ghost it if you don't do the confrontation thing.)

Delete- Deletes the selected preset.

Restore Factory Preset- If one of the factory (i.e. not user) patches is edited and saved, selecting this command restores the patch to its unaltered "factory" setting. This menu will be grayed-out for user bank patches.

Restore All Factory Presets From 'Filtomika Presets'- If any patches from the "factory" Filtomika bank are edited and saved, selecting this command restores *all* of them to their unaltered "factory" setting.

Restore All From Factory- If any patches from the "factory" banks are edited and saved, selecting this command restores *all* of them to their unaltered "factory" setting. At the time of writing, the Filtomika bank mentioned above is the only factory bank, so this function and the *Restore All Factory Presets From 'Filtomika Presets'* above have the same effect.

The original Polivoks filter is unquestionably its most unique feature - it boasts a truly unique, gnarly distorted tone. Although this certainly wasn't the intended outcome, the Polivoks filter is loved by many synthesists. Over the years, there have been numerous copies of its circuit in the hardware modular synthesis world, but up until now, it hasn't been emulated in the virtual synthesizer world.

The basic design was intended to emulate the 12dB/oct slope state-variable filters seen in Oberheim synths of the 70s and 80s. These are great-sounding filters and highly flexible as a result of their multiple modes (more on this later). Filters of this type made use of a still-relatively-new component called an "operational transconductance amplifier" or OTA. We'll assume that a lack of availability of fancy-pants OTAs in the Soviet Union during the 80s is what drove designer Vladimir Kuzmin to forego the OTA and instead make use of something called a "programmable op-amp" in its place. These were never intended for a variable filter application, but alas, Vladimir Kuzmin figured out a way to use it in such a manner, and thus, the raunchy Polivoks filter was born.

The Original Polivoks Filter vs. Filtomika's Super-Duper New and Improved Filter

The controls for the original Polivoks filter are straightforward and similar to what you'd see in any garden-variety analog synth (cutoff frequency, resonance, envelope controls and depth, etc.). It does however have switchable lowpass and bandpass modes. However, Cherry Audio's Filtomika goes WAY beyond, including the aforementioned lowpass and bandpass modes, plus highpass, notch, and peak modes. (see the *Response* control section below for the nitty gritty on exactly what each of these do) As you might imagine, these extra modes offer far more sounds than the original.

Furthermore, due to its unique design, our mad scientist DSP doctor Mark Barton discovered a few eccentric circuit behaviors along the way. Realizing these sounded pretty neat, these were incorporated into the design with the *Starve* and *Filter Drive* controls (as well as the *Amp Drive* knob in the Master section). This all adds to up to even more of the idiosyncratic filter sound of Filtomika.

Filter Controls



Cutoff- Sets the frequency where frequency attenuation begins. Its effect is dependent upon the currently selected filter *Response* setting.

Resonance- Emphasizes sound energy at and around the cutoff frequency by adding feedback from the filter's output back to its input. This is useful for creating commonly heard synth "wah" tones, especially when the cutoff frequency is modulated with the modulator or Envelope Follower.

Filtomika's resonance circuit can result in some squelching and screaming at higher settings, so be cautious with volume when cranking the Resonance knob. That said, because of its propensity to distort, it usually doesn't get too crazy, because the distortion tends to act like a natural limiter. But hey, we gotta warn people, because who knows what folks will get up to.

Response- Selects the overall filter curves. The jaunty graphic to the right of the *Response* selector shows a rough visual approximation of the lowpass, bandpass, and highpass response curves, with vertical representing amplitude, and horizontal representing frequency.

- **LP (Lowpass)**- Allows frequencies below the cutoff frequency to pass, but blocks frequencies above the cutoff frequency with an 12 dB/oct slope.
- **BP (Bandpass)**- Allows a band of frequencies in the vicinity of the cutoff frequency to pass, with a 6 dB/oct slope on either side of the peak.
- **HP (Highpass)**- Allows frequencies above the cutoff frequency to pass, but blocks frequencies below the cutoff frequency with a 12 dB/oct slope. Because they dramatically remove low frequencies, the highpass setting is useful for nasally tones with exaggerated high frequencies.

- **Notch**- Removes a band of frequencies close to the cutoff frequency and allows all other frequencies to pass. The notch width varies dependent on the current *Resonance* setting, with low *Resonance* resulting in the widest Notch width. Notch filters are useful for pseudo-phaser effects when their cutoff frequency is swept, but hey, that's notch your problem, right? (*"And the award for the most Daddest User Manual Joke goes to..."*)
- **Peak**- A pronounced resonant peak at the cutoff frequency, and no rolloff on either side of the peak frequency. Incidentally, the *Peak* setting excels at really saturated, aggressive sounds when the *Resonance* knob is cranked.

By the way, similar to the one on the original instrument, that fanciful little graphic next to the *Response* control gives a rough visual indication of the lowpass, bandpass, and highpass filter behaviors. The vertical axis represents amplitude; the horizontal axis represents frequency.

Filter Drive- This is not a standard filter overdrive/breakup control, but like *Starve*, is unique to how the Polivoks filter resonance circuit interacts with the power supply rails. The technical details aren't important; what you should know is that it tends to work best with *Resonance* at high settings, and the *Filter Drive* knob at very low or very high settings - all manner of radical distorted noises happen when *Resonance* is cranked and *Filter Drive* is set to 0!

Starve- This parameter is unique to the filter design, resulting from the aforementioned programmable-op-amp-incorrectly-used-as-filter architecture. If the settings are correct, the filter can take on an oscillating "bubbly" sound, for lack of better wording. Try *Cutoff* between 1 and 2, *Resonance* at max, and *Starve* between 5 and 6 as a starting point.

The Modulator section is a low-frequency oscillator that generates sub-audio range signals routed to control Filter section *Cutoff* frequency. Filtomika's Modulator section is similar to the original Polivoks, but we've expanded on the original instrument in a couple of useful ways, including multiple modulation waveforms and tempo sync.



Sync- When the *Sync* switch is enabled, Modulator speed will lock to host tempo when using Atomika within DAW software, or to the current tempo in the top menu bar when using the standalone version.

Speed- The Speed knob sets the Modulator speed, from 0.01 to 20 Hz (with *Sync* switch off) or from 8 beats up to 1/64th note triplets (*Sync* switch on). The LED above the *Speed* slider flashes at the current modulation rate.

Waveform- Selects the repeating pattern of the Modulator. Available waveforms are ramp, sawtooth, triangle, square, noise, and random (aka, sample & hold).

Amount- Sets how much the Modulator signal affects Filter *Cutoff* frequency.

The Envelope Follower allows the relative amplitude of input signals control Filtomika's *Cutoff* frequency. This is a really fun and useful addition, and particularly useful with guitar and bass signals for autowah-type effects. It's also real nifty when used with drum loops!



Attack- Defines the length of time for cutoff to rise from minimum to maximum when an input signal is detected.

Decay- Defines the length of time for cutoff to fall from maximum to minimum following the attack stage.

Amount- Sets how much the Attack/Decay envelope affects filter cutoff frequency.



Amp Drive- Because a big part of overall Polivoks character comes from its voltage-controlled amplifier (VCA) section, we've modeled and included it in the Master section. The VCA is essentially "open" all the time, but the Amp Drive knob sets its level of distortion drive.

Volume and LED output meter- Sets Filtomika's overall master output volume. You'll want to keep the signal level in the green, as going into the red can create not-nice digital clipping - the opposite of the desirable raunchy distortion Filtomika excels at.

MIDI Controllers Setup and The MIDI Tab

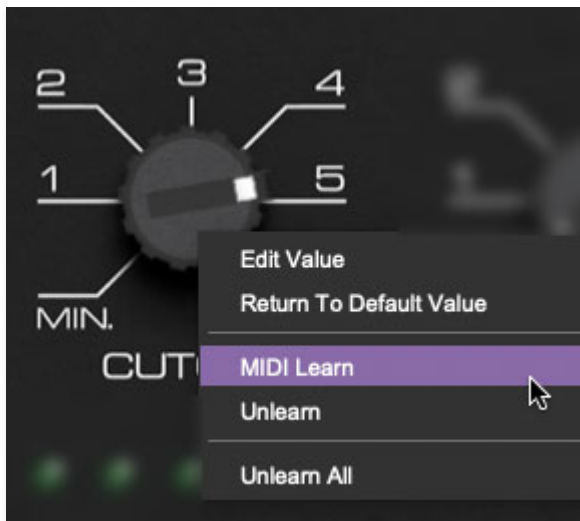


The *MIDI* tab is where controller assignments can be viewed and tweaked. It's highly flexible and really easy to use.

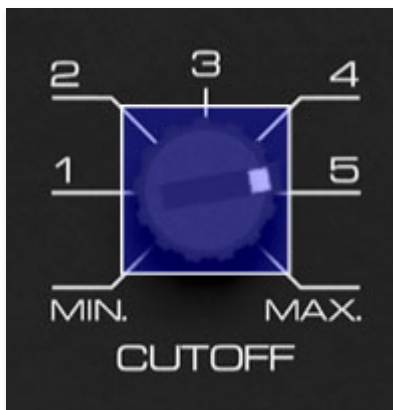
Note that some DAWs handle MIDI controller assignments for effects plugs differently than others - some DAW software doesn't pass MIDI data to plug-ins in effects slots. Specifically, Logic Pro has its own way of handling MIDI to effects, which we'll explain later in this section. If MIDI controllers aren't assigning to onscreen controls as expected, you may need to consult your DAW user guide, or do some Google/YouTube research.

Basic External Hardware Control Assignment

This is the quick, "I just want to assign a hardware control right now!" section. In this example, we'll assign a hardware slider control to the *Repeat Rate* knob.



Begin by right-clicking on the *Repeat Rate* knob and selecting *MIDI Learn*.



A transparent purple overlay appears over the knob, indicating that it's in learn mode. Now move the desired hardware control device. The purple overlay disappears and the hardware control will move the *Repeat Rate* knob. If you get cold feet (or accidentally put the wrong control into learn mode), learn mode can be aborted by right-clicking and selecting *Stop Learning*.

This is the basic procedure for assigning hardware controllers to almost any Filtomika control.

The MIDI Tab

This is command central for all MIDI controller assignments. Here you'll be able to see information about all currently assigned controllers and adjust control ranges. There's also an additional method for assigning controllers which is useful for quickly setting up multiple controls.



To view or hide the MIDI Tab, click the *MIDI* button in the top toolbar.

Name	Type	Value	Preset	Min	Max	Curve
Modulator - Speed	CC	103	<input type="checkbox"/>			
Modulator - Waveform	CC	105	<input type="checkbox"/>			
Modulator - Amount	CC	107	<input type="checkbox"/>			
Env Follower - Attack	CC	73 ...	<input checked="" type="checkbox"/>			
Env Follower - Decay	CC	31	<input checked="" type="checkbox"/>			
Env Follower - Amount	CC	89	<input checked="" type="checkbox"/>			

MIDI Learn button- This is almost the same as enabling MIDI learn mode by right-clicking a control. Click the *MIDI Learn* button to enter learn mode (all controls turn purple). Unlike right-clicking on specific controls, where Filtomika automatically exits controller assignment mode, clicking the *MIDI Learn* knob "stays on" to enable assignment of multiple hardware controls. This is handy for quickly assigning a bunch of sliders or the buttons of a grid-style controller.

To assign multiple controls, click *MIDI Learn*, click an on-screen control, move the desired hardware knob or slider, continue clicking and assigning on-screen controllers until all desired controls are assigned, then click *Stop Learning* to exit learn mode.



When in MIDI learn mode, previously assigned controller numbers are displayed atop of the relevant control. These indicate the MIDI continuous controller number of the assigned hardware control (these are also displayed in the *MIDI* library tab at left).

Once a MIDI controller has been assigned, in addition to real-time control of a Filtomika parameter, you'll also be able to record and play back controller data from a DAW.

Controlling Multiple Parameters With A Single Hardware Control

A single hardware controller can be assigned to simultaneously operate as many controls as desired. This can be very powerful when combined with *Min/Max* and *Curve* controls in the MIDI Tab (see the ***Super Cool Min-Max Tricks*** section below).

MIDI Tab Columns

Name- Displays the name of the parameter being controlled.

Type- There are five possible types of controller automation in Filtomika:

- *Note*- Notes played on a MIDI keyboard controller, expressed as C-1 to G9
- *CC (MIDI Continuous Controller)*- The standard 128 MIDI controller numbers as defined in the MIDI spec. More specifically, these are the controllers transmitted by hardware knob and slider controls. MIDI CC's can be used to control parameters in real-time or recorded and played back within DAW software.

- *MMC (MIDI Machine Control)*- The MIDI control protocol for tape machine-style transport controls. Back in the dark ages, this was used to control wonky old Tascam and Fostex reel-to-reel monsters, but it's useful if your MIDI controller has tape-style transport control buttons.
- *Pressure*- Some keyboard controllers transmit controller data when keys are pressed and released as they're held down. The vast majority of keyboard controllers with aftertouch transmit "mono" aftertouch only; in other words, aftertouch data is the sum of all keys to one single data stream.
- *Key*- This allows keys of the computer QWERTY keyboard to act as button controls for Filtomika's onscreen controls.

Value- Displays the specific automation controller. In the case of a *Note* this would show a MIDI note number (C-1 to G9); for a MIDI CC, this would be the MIDI CC controller number, etc. Clicking on the value opens a pop-up menu where all values can be selected.

Min- Sets a limit on the lowest value any automation control can set a mapped controller to. This recalibrates the range of the automation controller to the remaining parameter range.

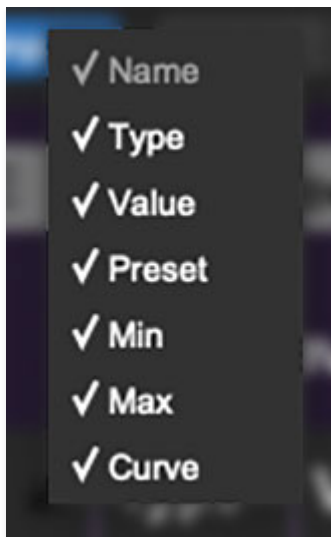
Max- Sets a limit on the highest value any automation control can set a mapped controller to. This recalibrates the range of the automation controller to the remaining parameter range.

- ***Super Cool Min-Max Tricks***- Not only can parameter ranges be limited via the the *Min* and *Max* knobs, mapped control destinations can be completely inverted by setting the *Min* knob all the way up and the *Max* knob all the way down (or anywhere in between).

Limiting and inverting parameter ranges with the *Min/Max* controls is particularly useful when multiplexing a single hardware control to operate multiple parameters. Along with the *Curve* control, the customization possibilities are really flexible.

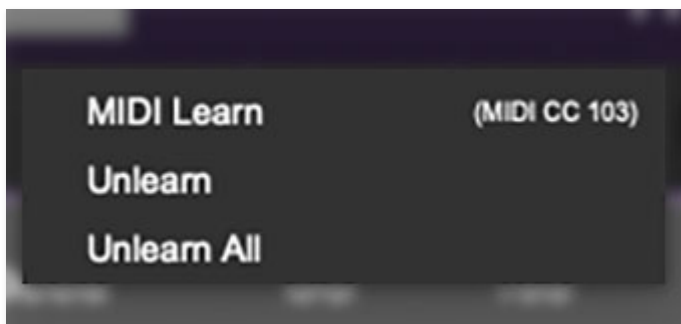
Curve- These allow the customization of how incoming MIDI CC controls affect the movement of Filtomika's onscreen controls, ranging from exponential to linear to logarithmic curves.

MIDI Tab Column Configuration Right-Click Menus



Right-clicking anywhere in the top row (*Name, Type, Value, etc.*) displays the column configuration menu. Checking/unchecking these allows hiding and display of each column. This has no effect on assignments.

MIDI Tab Parameters Right-Click



Right-clicking on an assigned parameter opens the menu above.

MIDI Learn- This is used to change the controller assigned to a particular parameter.

Unlearn- Deletes the selected automation parameter.

Unlearn All- Deletes all controller assignments for the patch. Filtomika will display a warning dialog prior to deletion in order to thwart potential unlearn-related disasters.

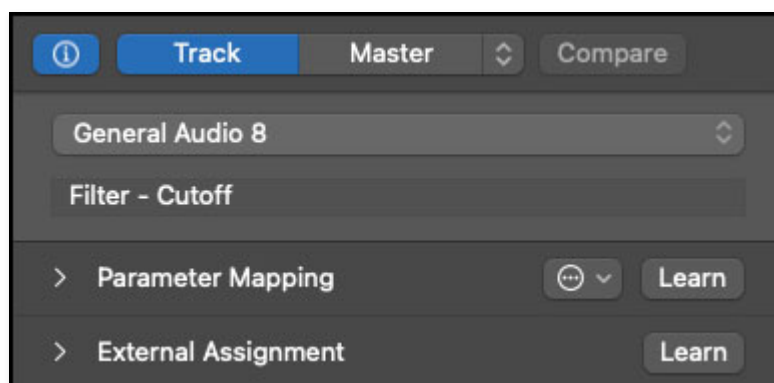
Configuring MIDI Hardware Controllers In Logic Pro

Logic does not pass MIDI data to effects opened in standard mixer channel effect slots. This means that MIDI controller assignment as described above will not work (specifically, nothing will happen when controllers are moved in *MIDI Learn* mode). There are two ways to successfully assign MIDI controllers to effects plugs in Logic.

Logic Controller Assignment Method #1



The first method is to use Logic's dubiously named *Smart Controls* window that looks something like this (depending on the currently selected template). It creates a new window that approximates the plug-in UI.



A number of plug-in controls are automatically assigned to the Smart Control knobs and switches; if the parameter you'd like to assign a controller to isn't present, Smart Control knobs or switches can be reassigned by clicking the *i* button, clicking the *Learn* button next to *Parameter Mapping*, clicking on a Smart Control knob, then clicking the desired control in Filtomika's UI.

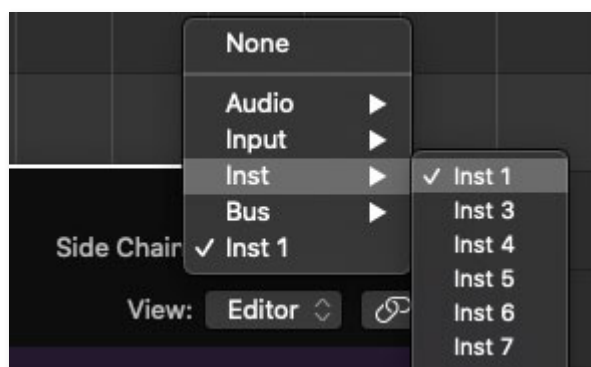
Assuming that the desired parameter is now a Smart Control, external MIDI controllers can now be assigned by clicking the *Learn* button next to *External Assignment*, and moving the relevant hardware controller.

Logic Controller Assignment Method #2

In case it wasn't clear, we're not big fans of Logic's impressively kludgy Smart Controls- we prefer the following alternative method that lets you use Filtomika's onboard MIDI assignment controls and tab as described at beginning of the section.

As mentioned, Logic does not pass MIDI data to plug-ins *when they're opened in a standard plug-in slot*. But you can "trick" Logic into thinking a plug-in is a virtual instrument - which *will* properly receive MIDI data. Here's how:

- Create a new virtual instrument mixer channel.
- Click on the channel's *Instrument* pop-up at the top of the channel and scroll down to *AU MIDI-controlled Effects>Cherry Audio>Filtomika*



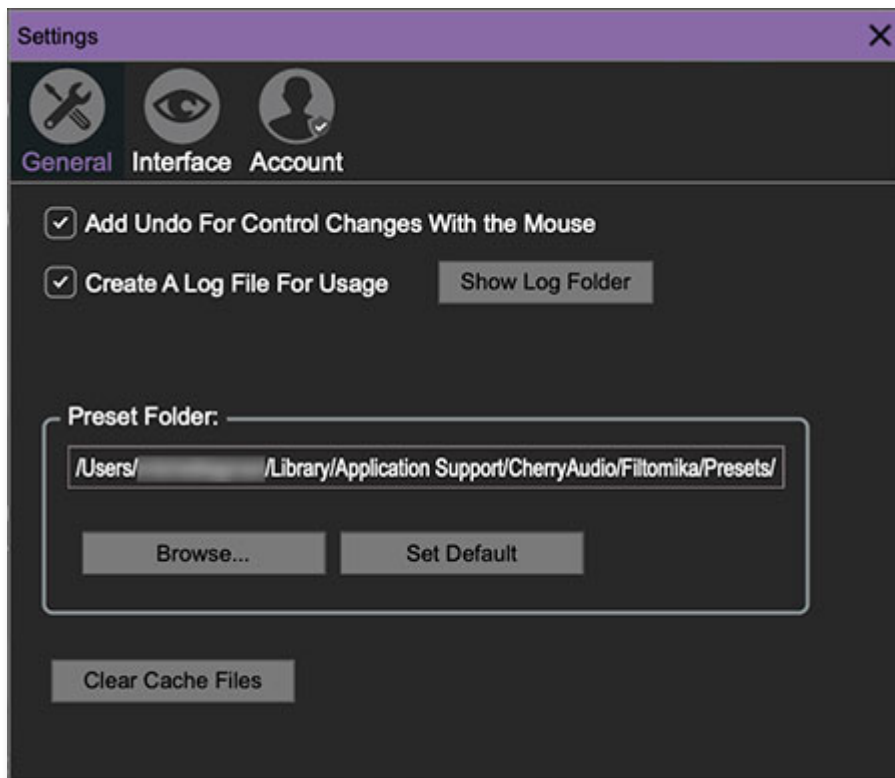
- At this point, we have a plug-in in an instrument slot, so we need a way to get sound into it. This is accomplished using the Sidechain Input pop-up in the upper-right corner - click on the appropriate category and choose the channel you'd like to process. This effectively configures Filtomika as a bus effect, that is, the dry signal will be audible if the fader of the incoming track is up, so it's advisable to set the Direct Signal switch to the *Off* position.

As mentioned, with Filtomika configured as an AU MIDI-controlled Effect, all of its MIDI learn functionality will work correctly.



Clicking the settings gear icon opens a window with multiple tabs for configuring various "under-the-hood" settings. These are mostly set-and-forget kind of parameters - all the stuff you'll want to tweak is on the front panel, as it should be!

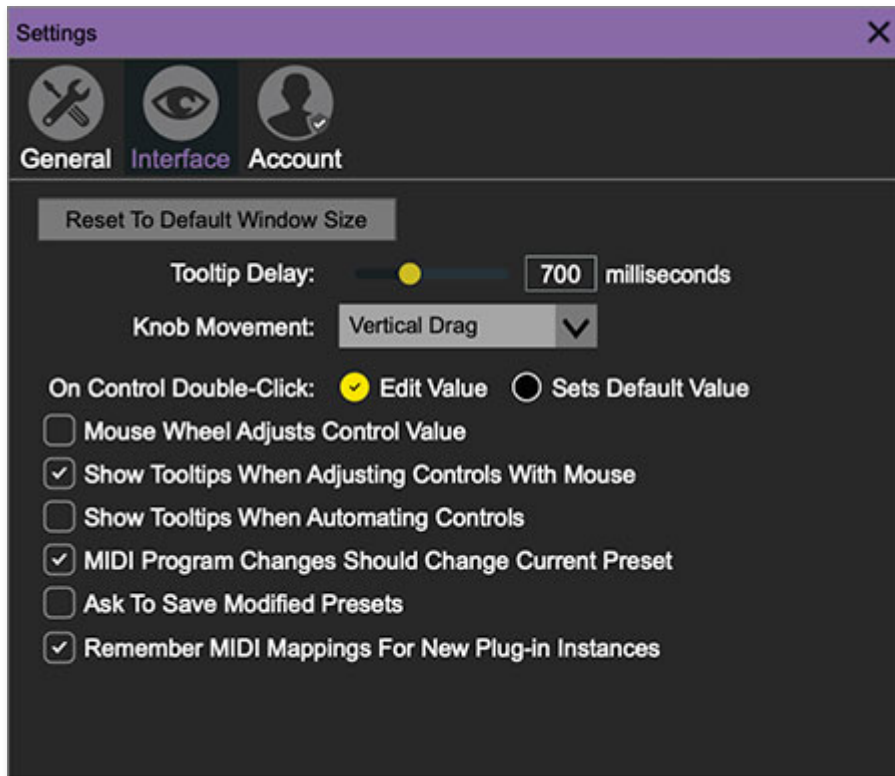
General



- **Add Undo For Control Changes With the Mouse**- Enabling this allows undo of knob/slider/button adjustments. You'll want this on if you want the ability to undo all aspects of patch editing and programming.
- **Create A Log File For Usage**- This creates a text doc of all of Atomika's internal and routines during use. It is mainly intended for our tech staff should you experience any issues. Clicking *Show Log Folder* opens the folder containing Atomika log file docs.
- **Preset Folder**- Displays the current location of Atomika's sound presets. This can be changed by clicking and typing in the field.
 - **Browse...** - Displays the current location of preset folder in the file manager.

- **Set Default-** Sets the current displayed *Preset Folder* path as the default location
- **Clear Cache Files-** Deletes all log files, temporary sounds, and the image cache.

Interface

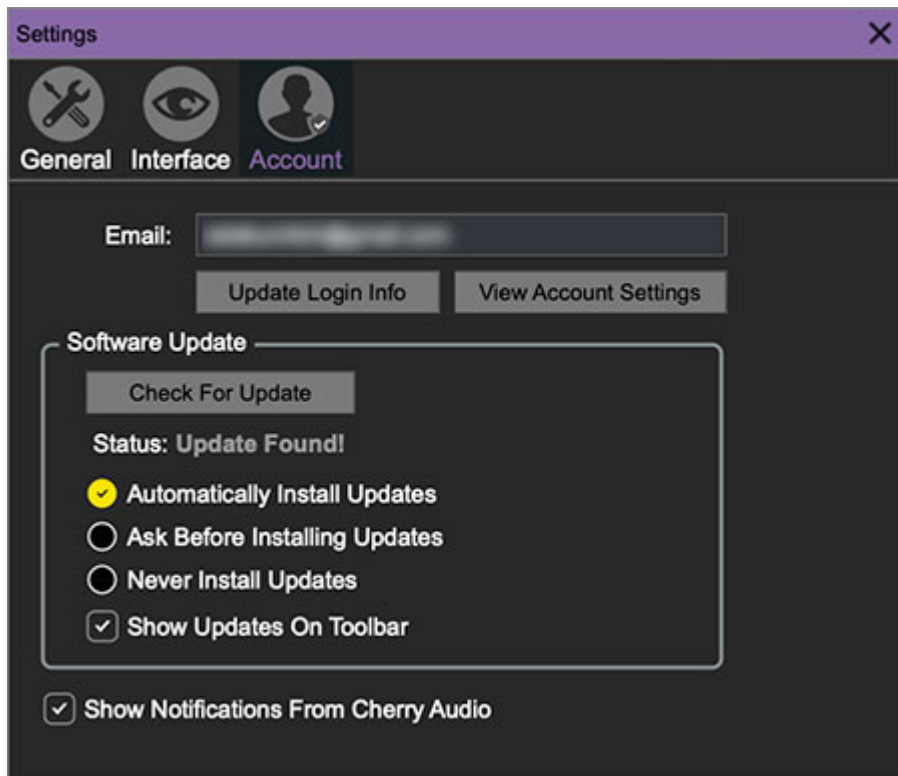


Allows customization of Atomika’s user interface settings.

- **Reset To Default Window Size-** Resets the Atomika workspace to default size. Use this to reset the window size if the window somehow becomes too large for your display and can't be resized (pretty sure we fixed that bug a while back though!).
- **Tooltip Delay-** Tooltips are those informative bits of text that pop up when hovering over a control (go ahead and try it, we’ll wait...). The *Tooltip Delay* setting defines how long you must hover before the tooltip pops up.
- **Knob Movement-** Defines how mouse movements relate to turning onscreen knobs. It defaults to *Vertical Drag*, but can be changed to *Horizontal Drag*, or *Rotary Drag* if you're one those folks that cut their teeth on the *Steinberg Model E VST* back in 2000.

- **On Control Double-Click-** Defines what happens when the mouse is double-clicked on a control. If *Edit Value* is selected, an exact number can be entered by typing the number and hitting [ENTER] or [RETURN]. If *Sets Default Value* is selected, double-clicking a control resets it to its default value.
- **Mouse Wheel Adjusts Control Value-** Enabling this lets you adjust knob, slider, and switch values by moving the mouse wheel. This works great with a standard mouse wheel, but you'll want to disable it if you're using an Apple Magic Mouse (which will move the control AND scroll the window).
- **Show Control Tooltips When Adjusting Controls With Mouse-** Displays parameter tooltips/values when the mouse is hovered over a control or as a control is moved with mouse clicked.
- **Show Tooltips When Automating Controls-** Displays parameter tooltips/values next to controls any time a control is changed, i.e. if a control is moved via an assigned MIDI controller or a *Perform* panel knob, etc.
- **MIDI Program Changes Should Change Current Preset-** Allows MIDI program change messages to change Atomika patches.
- **Ask To Save Modified Presets-** This opens a dialog window asking if you'd like to save changes if a patch has been edited and a new patch is selected. If you're the type that likes to click through presets and tweak a control here and there, it can be annoying to have a window pop-up asking if you'd like to save every time you switch presets - if you're that person, keep this off.
- **Remember MIDI Mappings For New Plug-in Instances-** When enabled, Atomika remembers all global MIDI Tab controller settings.

Account



Settings for your personal login information and account.

- **Email**- Displays the email address of the current login.
- **Update Login Info**- No, this isn't a place for news and tour dates for yacht rock superstar, Kenny Loggins. Clicking this opens the same email and password login screen you'll see when initially launching Atomika.
- **View Account Settings**- This opens your personal account page on the Cherry Audio Store website containing information about modules purchased and more.

Software Update

- We often fix bugs and make improvements; below are options defining how Atomika handles updates.
- **Check For Update**- Click this to see if an updated version of Atomika available.

Status-

- **Automatically Install Updates**- Updates are automatically downloaded and installed.
- **Ask Before Installing Updates**- By default, Atomika automatically downloads new versions of modules when available. Checking this box defeats automatic updates and will ask if you'd like to install updates

when they become available.

We'll never make changes that can potentially "break" existing patches but we recommend enabling *Ask Before Installing Updates* if you're using Atomika for live performances or other "mission critical" situations.

- **Never Install Updates**- Atomika never automatically installs updates.
- **Show Updates On Toolbar**- Checking this will display an icon in the toolbar next to the logo letting you know there's an update available.

Show Notifications From Cherry Audio- We occasionally will fire off in-app advertisements; disabling this checkbox will hide them. We generally only use this feature in the freebie plugs (at the time of this writing, that'd be our fabulous **Surrealistic MG-1** and **Synthesizer Expander Module** instruments), because hey, it was free!