ETHERA GOLD

ATLANTIS

CELTIC EPIC FANTASY MEDIEVAL VOCALS

III

CREDITS

Produced, Scripted and Designed by:

Stefano Maccarelli

Vocals by:
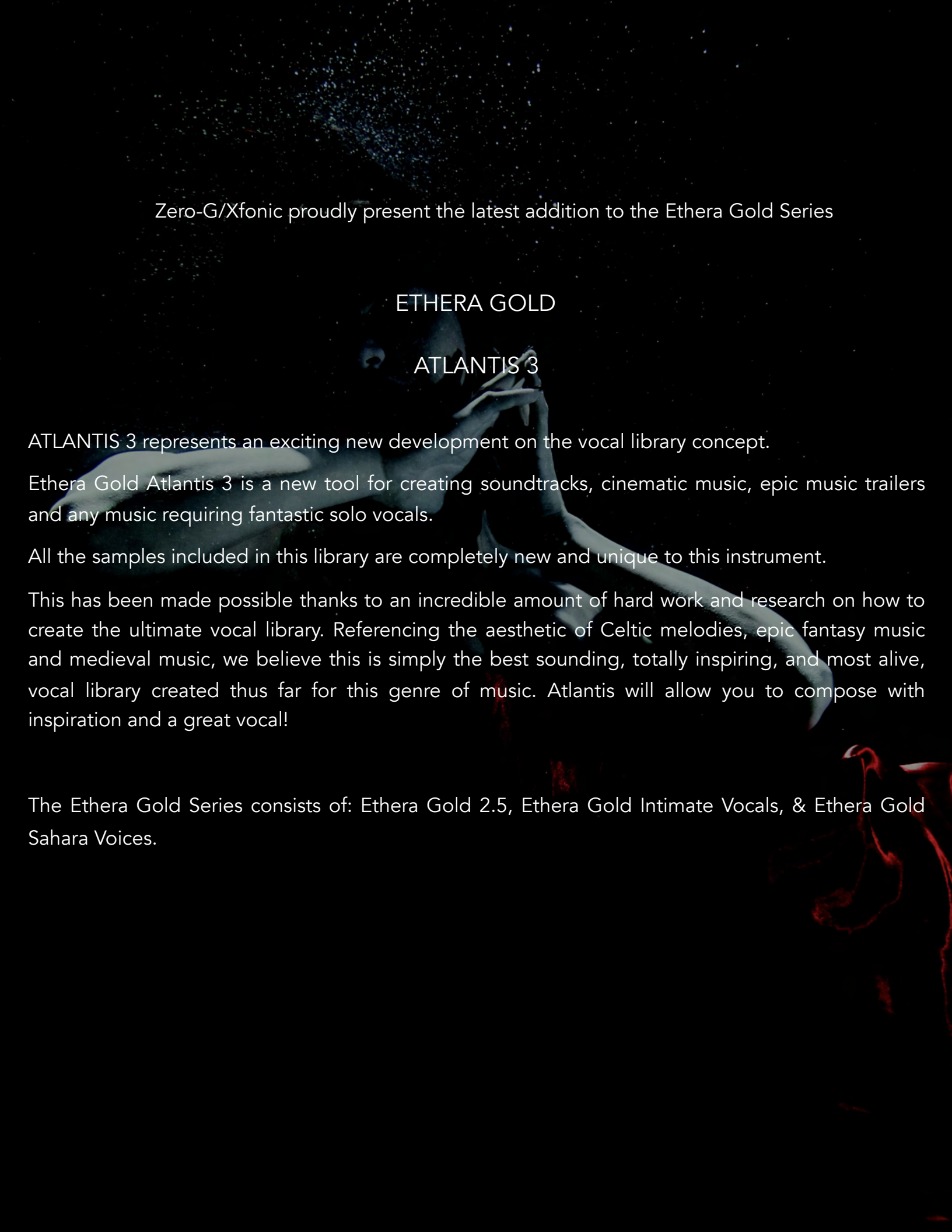
Clara Sorace

Lara Ausensi

Livia Cangialosi

Rosaria Angotti

Elena Borroni

Giulia Colantonio

Zero-G/Xfonic proudly present the latest addition to the Ethera Gold Series

ETHERA GOLD

ATLANTIS 3

ATLANTIS 3 represents an exciting new development on the vocal library concept.

Ethera Gold Atlantis 3 is a new tool for creating soundtracks, cinematic music, epic music trailers and any music requiring fantastic solo vocals.

All the samples included in this library are completely new and unique to this instrument.

This has been made possible thanks to an incredible amount of hard work and research on how to create the ultimate vocal library. Referencing the aesthetic of Celtic melodies, epic fantasy music and medieval music, we believe this is simply the best sounding, totally inspiring, and most alive, vocal library created thus far for this genre of music. Atlantis will allow you to compose with inspiration and a great vocal!

The Ethera Gold Series consists of: Ethera Gold 2.5, Ethera Gold Intimate Vocals, & Ethera Gold Sahara Voices.

If you already own some, or all, of the earlier Ethera Gold series, then Ethera Gold Atlantis will be a powerful add-on to your Ethera Gold Collection.

If you are new to Ethera, you will find Ethera Atlantis to be an awesome new instrument to assist and enhance your music-making creativity. It also will give you access to a possible Cross-Grade Coupon to buy the other Ethera Libraries.

About the Producer

Ethera Gold Atlantis was created by Stefano Maccarelli, an Award-Winning Sound Designer & Composer with 26 years' experience in the audio industry, film music, sound design & audio post-production. Stefano has scored or licensed music & sound design for ad campaigns and TV Shows of many leading broadcasting brands such as Fox, National Geographic, Sky, A&T, Fox Sports, Disney and Marvel.

About the Vocalists

Clara Sorace is a professional vocalist & recording artist from Italy who is based in Rome. She studied piano and singing for over 12 Years. She has participated in various competitions and festivals including the San Remo Academy of Song where she reached the final. Clara has extensive experience of musical production and vocal arrangements, which has enabled her to widen her stylistic versatility and range so that she can switch easily from Soul & Pop to Cinematic and Epic Music. Her vocals have been used in many international musical works, international trailers, TV Shows, video games like Assassin's Creed Valhalla by Ubisoft, Age of Empires IV, Gundam The Witcher from Mercury. She is currently working with Top Level Composers for Trailers, Video Games, and Movies.

Lara Ausensi is a versatile Spanish vocalist with a wide range and the ability to sing in various genres and languages; she's equally skilled in writing her own music and lyrics as well as performing even fictional languages created by herself.

Lara's voice is prominently showcased in the highly acclaimed vocal libraries "Forest Kingdom 3" and "Shevannai, the Voice of Elves".

Her hauntingly ethereal and ethnic-inspired stylings can be heard in all three of Iván Torrent's albums (Reverie, Immortalys, and Onyria). She has also contributed to major themes in the Out There video game franchise, Sword Master Story, Sym. Bios Torn Asunder, and the upcoming The 7th Guest VR.

Lara has also lent her talent to independent films such as Broken and Mon Oncle, collaborating with ambient producers like Aaron Marshall, Sid Barnhoorn, and Michael D. Tidwell.

Rosaria Angotti
Soprano, Vocalist, Pianist, Music Teacher.
She graduated in Main Piano and Opera Singing at the Santa Cecilia Conservatory in Rome and Alfredo Casella in L'Aquila.
She boasts an international career as solo soprano in various operatic productions, including La Traviata directed by Katia Ricciarelli, Haydn's Orlando Paladino at the Opera de Lausanne, Gianni Schicchi and La Bohème at the Teatro Lirico Sperimentale di Spoleto, Le Cantatrici Villane under the direction of M° Donato Renzetti, and later approached the Contemporary Opera thanks to M° Marco Angius, subsequently making his world premiere debut at the Venice Biennale.
In 2022 she founded the Cinemagic Orchestra with which she staged film music making her debut at the Teatro Olimpico in Rome.

Elena Borroni is a professional singer. She has been singing and studying music since she was 8 years old. She lives, studies, and works in Italy.

She has worked for several radio stations as a vocalist for jingles and as a lead singer of cartoon soundtracks (her major work was for the Winx Club, Rainbow).

She loves the world of cartoons, Disney, and soundtracks in general.

She is very versatile in terms of music genre and likes to write and interpret music of all kinds.

She has had a special passion for fantasy music since she was a child and when she sings, she takes inspiration from nature and the fascinating world of Tolkien and other famous soundtracks and fantasy movies and series.

Giulia Colantonio. After successfully completing her classic studies in high school she obtained a diploma in "Musical and Performing Arts" from the Gypsy Musical Academy in Turin. She then moved to Rome where she currently studies modern singing at the Papasidero Dream Factory.

As a light lyric soprano, she has taken part in shows such as "Quelli che...Notre Dame", "Sweet Charity"and "On Broadway". She has also participated in the Coppa Italia volleyball cup final opening show and has also acted in numerous indie movies.

Passionate about make-up and fashion, she has modelled for Malvie Magazine and currently also works for numerous photography projects as a model and make-up artist.

Livia Cangialosi

Livia Cangialosi has studied horn, baroque singing, piano, guitar, and drums and also attended masterclasses in choir conducting and composition. Since 2011 she has participated in youth choirs, bands, ensembles and orchestras of various kinds, and theatrical performances as a musician; she has experience composing for choir, theater and movies. In 2014 she founded the children's choir Campanelle Colorate (6-11 year old children), followed by the foundation of the Coro d'Accordo (12-16 year old teenagers). Since 2018 she has taught choir to children and teenagers at the Scuola Popolare di Musica di Testaccio. She graduated in 2020 from the Conservatory of S. Cecilia in french horn and in 2021 she then graduated in Primary Education Sciences from Roma Tre University, which allows her to work as a primary school teacher.

What's Included?

Ethera Gold Atlantis 3 Includes:

- 34 multi-sampled Kontakt Instruments.

- Over 30Gb of 24bit, 48Khz samples (20Gb Compressed).

- 6 Amazing Cinematic Professional Singers (Clara, Lara, Elena, Giulia, Rosaria, Livia).

- 16 Different Types of True Legato Articulations with Deep Sampling.

- Romantic True Legato.

- Atlantis True Legato.

- Elven True Legato.

- Valhalla True Legato.

- The Brand New Heroic True Legato.

- The Brand New Dark Siren True Legato.

- The Brand New Roma (Rome) True Legato.

- The Brand New Venezia (Venice)True Legato.

- The Brand New Firenze (Florence) True Legato.

- The Brand New Syllables True Legato.

- The Brand New Hybrid Vocal Synth.

- The Brand New Elven Polyphonic Legato Chants.

- The Brand New Syllables Polyphonic Legato Chants.

- Custom Convolution Reverb + FX Rack.

- Thousands of inspiring customisable vocal phrases organised by key & BPM – with legato mode.

- An inspiring Vocal Phrases Builder that enables you to play haunting polyphonic legato phrasing with customisable phrases (also available in a Key-switch Version).

- Two Vocal Phrases Builders enabling you to play modern Baltic/Balkans polyphonic chants with customisable phrases (also available in a Key-switch Version).

- Sustain Instruments with a collection of inspiring vocal textures that are Tempo-Synced.

- Ethereal Vocal Pad Instruments.

- Whisper Instrument.

System Requirements

Minimum System Requirements:

- Intel i5, or equivalent.

- 8Gb of RAM Mac OSX 10.11 or above – Windows 10 or 11 with ASIO Driver, SSD (Solid State Drive) for sample streaming.

- The full version of Native Instruments Kontakt 6.7.1 or above.

System Requirements for Best Performance:

- Intel i9 or equivalent, running at a minimum of 3.5 GHz.
  16Gb of Ram, Mac OSX 10.12 or above – Windows 10 or 11 with ASIO Driver, SSD or M2 for sample streaming.

- The full version of Native Instruments Kontakt 6.7.1 or above.
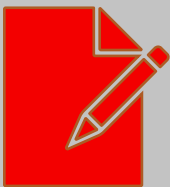
NB: Ethera Gold Atlantis 3 requires the FULL version of Kontakt 6.7.1 or higher - it will not work with the FREE Kontakt Player. The Kontakt Player will load and play Ethera Gold Atlantis for 15 minutes in Demo Mode.

How to Install Ethera Gold Atlantis 3 ## INSTALLING THE KONTAKT FILES

This title contains Kontakt Formatted files which can be accessed from the Files tab within the full version of Kontakt 6.7.1 (as previously stated Ethera Gold Atlantis will only run in demo mode in the free Kontakt Player).

From within Kontakt, please ensure that you are on the Files tab, and not the Libraries tab, then use the browser to locate your chosen install path.

Now with the product folder in the bottom of the two left-hand windows, navigate through the folder to find the Kontakt instrument file (.nki) which you can then double-click to load into Kontakt.

Going back and forth between the library and files tab can slow down workflow, therefore Native Instruments have included a handy **Quick-Load** feature within Kontakt. By setting up the Quick-Load feature you can customise the layout and access all your Kontakt formatted files and libraries from one location.

FILES TAB

Atlantis 3 is also compatible with Kontakt 7.
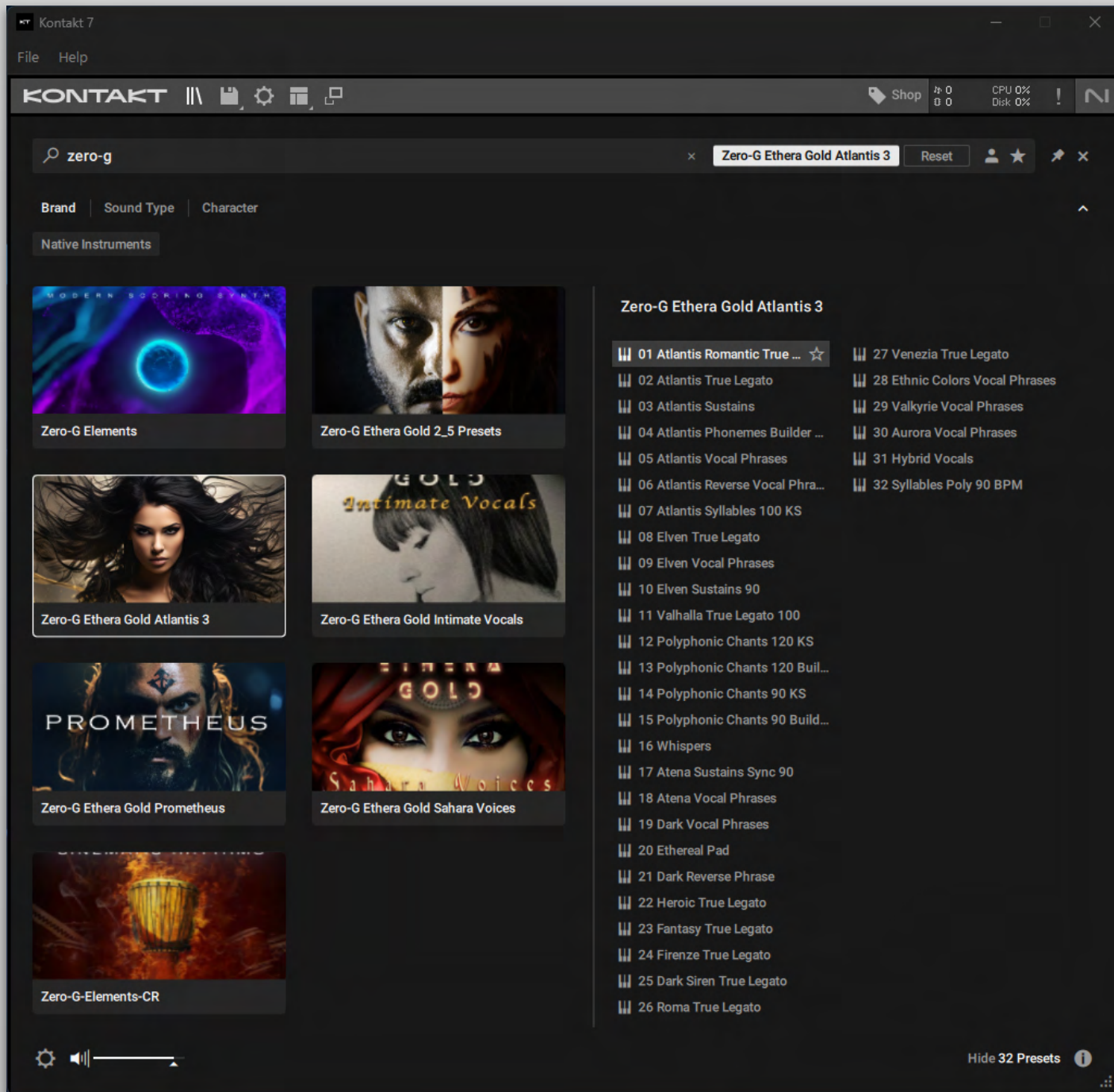
Included with the library is an installer that's useful for setting up the preview image in the new Kontakt 7 browser.
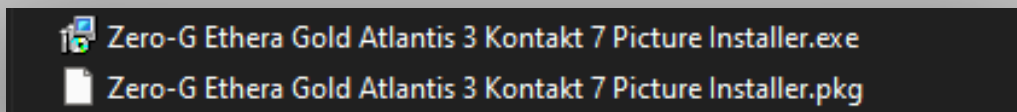
Let's go through the installation procedure.

The first step is to add the library to the Kontakt 7 browser.

To do this, click on the gear icon.

Disable the 'subfolder import' function and then click 'ADD.

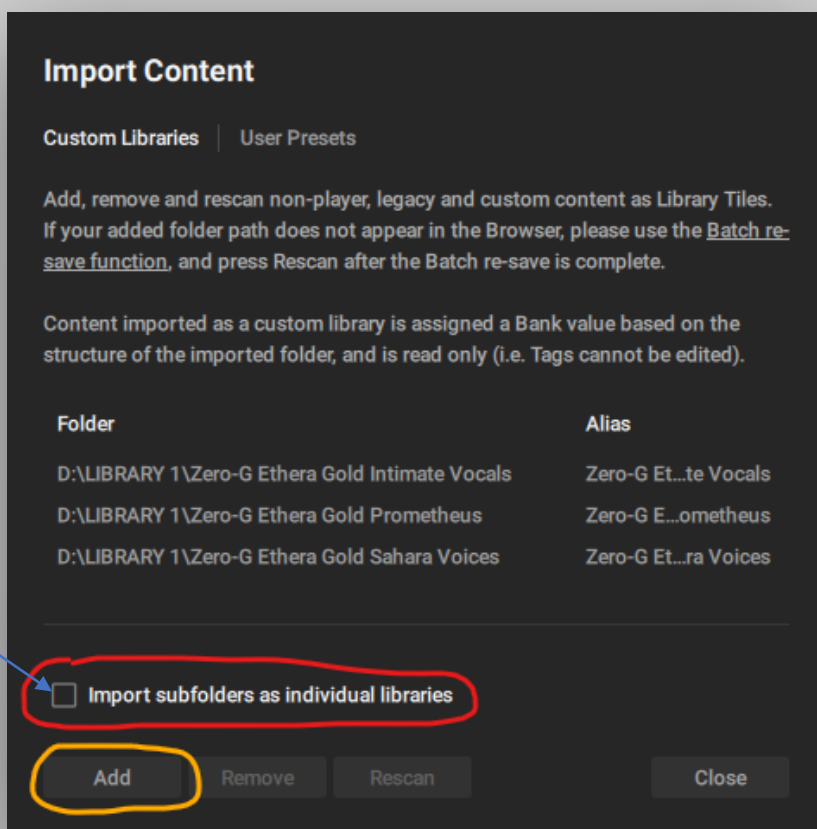Next, select the main folder of the library to add it to the browser.

Note that the library's name must be exactly as follows: Zero-G Ethera Gold Atlantis 3.

Once the library has been added, you'll notice that the preview image is still missing.

To remedy this, navigate to the library folder and run the 'Kontakt 7 Picture' installer.

Both PC and Mac versions are available.

After that, either refresh the Kontakt browser or restart Kontakt to display the library's preview image.

Import Content

Custom Libraries | User Presets

Add, remove and rescan non-player, legacy and custom content as Library Tiles. If your added folder path does not appear in the Browser, please use the Batch re-save function, and press Rescan after the Batch re-save is complete.

Content imported as a custom library is assigned a Bank value based on the structure of the imported folder, and is read only (i.e. Tags cannot be edited).

Folder	Alias
D:\LIBRARY 1\Zero-G Ethera Gold Intimate Vocals	Zero-G Et...te Vocals
D:\LIBRARY 1\Zero-G Ethera Gold Prometheus	Zero-G E...ometheus
D:\LIBRARY 1\Zero-G Ethera Gold Sahara Voices	Zero-G Et...ra Voices

☐ Import subfolders as individual libraries

Add   Remove   Rescan   Close

Snapshot Presets Installation
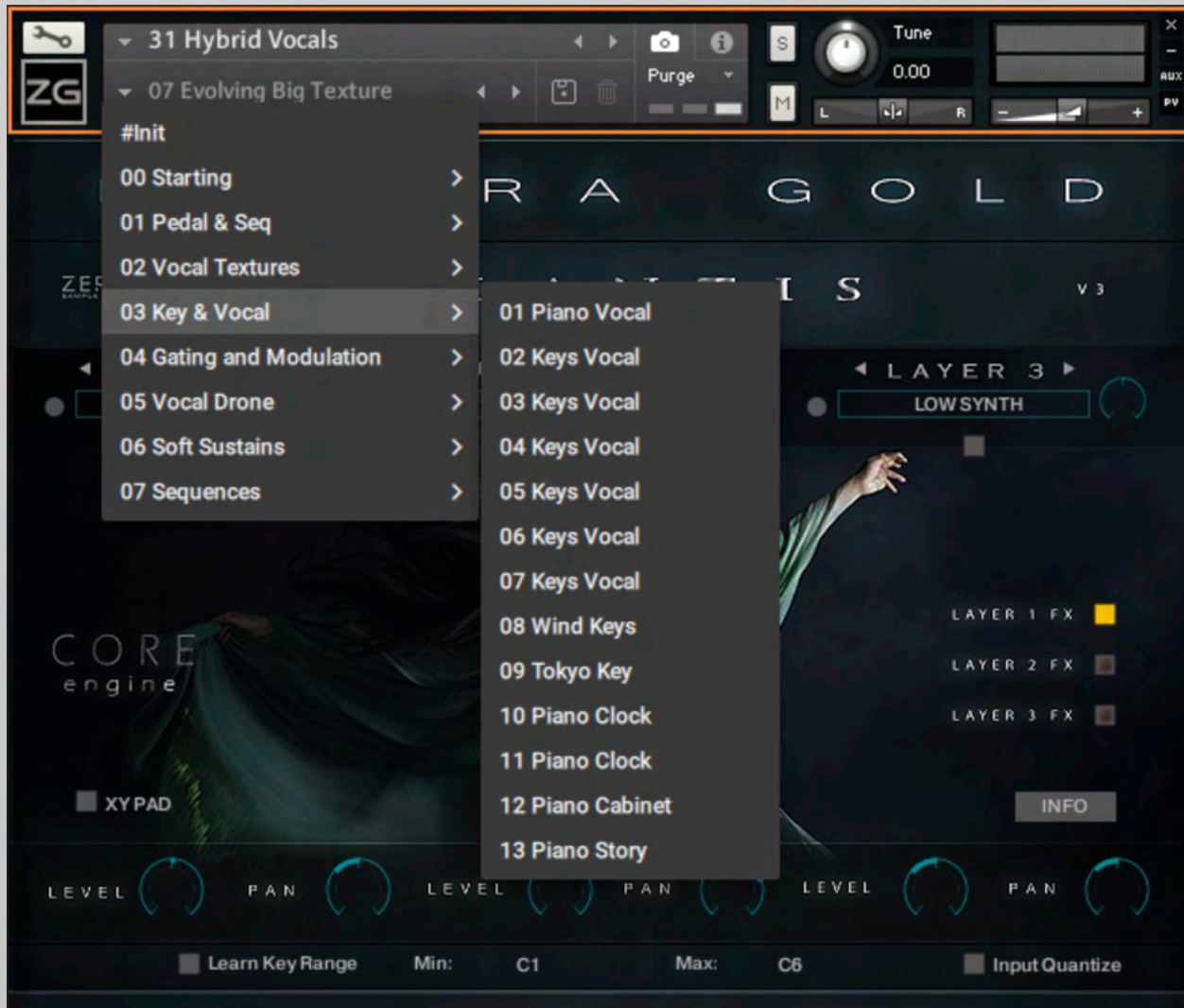
INSTALLING SNAPSHOT PRESETS

Atlantis comes with some presets all ready to use These are called Snapshot Presets.

The simplest way to install these Snapshot Presets is to use the included Installer for Windows or Mac OS. To install the new Snapshot Presets with our installer:

There are two Snapshot Preset installers, one for Mac OSX and one for Windows PC.

When installing on Mac OSX, if prompted open Settings - Security & Privacy and click 'Open Anyway' to run the Snapshot Preset installer on your Mac.
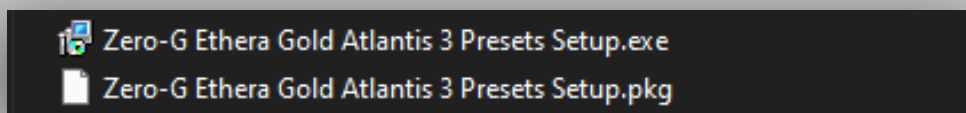
Manual Installation of Snapshot Presets

If you experience any issues with the Snapshot Preset installers, please follow the instructions below:

(1) Inside the folder Hybrid Synth Presets, you will see a zip file. Please unzip the file in your chosen location.

(2) Open the Hybrid Synth in Kontakt and click on the wrench icon.

(3) Click on '**Instrument Options'.**

(4) Select the Snapshot Tab.

(5) Click on '**Show**'.

(6) If Kontakt asks to create a folder, click on '**Create'.**

(7) Inside this folder, copy the content of the '**31Hybrid Vocals'** folder that you have unzipped.

(8) Now you can use the snapshot presets.

TRUE LEGATO INSTRUMENTS

Developing a True Legato as we have for the Ethera Gold Series requires a lot of work and uses many, many samples.

We have sampled each interval in up to 2 different legato-styles so that the user can choose, using MIDI-velocity, which legato interval is preferable for a particular situation.

For example, softer with vibrato or longer without vibrato.

Built using the amazing voices of 6 professional singers, it has been an exceptionally long process, but we think that the results have definitely been worthwhile.

Many intervals have been recorded twice thus, using mid-velocity, you can select the most appropriate legato ornament for the situation.

For example, with the Atlantis Legato AH articulation, if you play the interval from A3 to G3 with a midi-velocity between 1 to 77 you will trigger a legato with a shorter legato note with more emotional vibrato.

If you play with the midi-velocity between 78 to 127 you will trigger a legato transition with a longer note without vibrato.

We therefore suggest that you experiment with the different midi-velocity values to find the better legato sound for the context. For example, with Valhalla True Legato you have different legato ornaments or more expressive sounds. Take a look at the user interface when you are playing, to see whether you are playing layer 1 or layer 2.
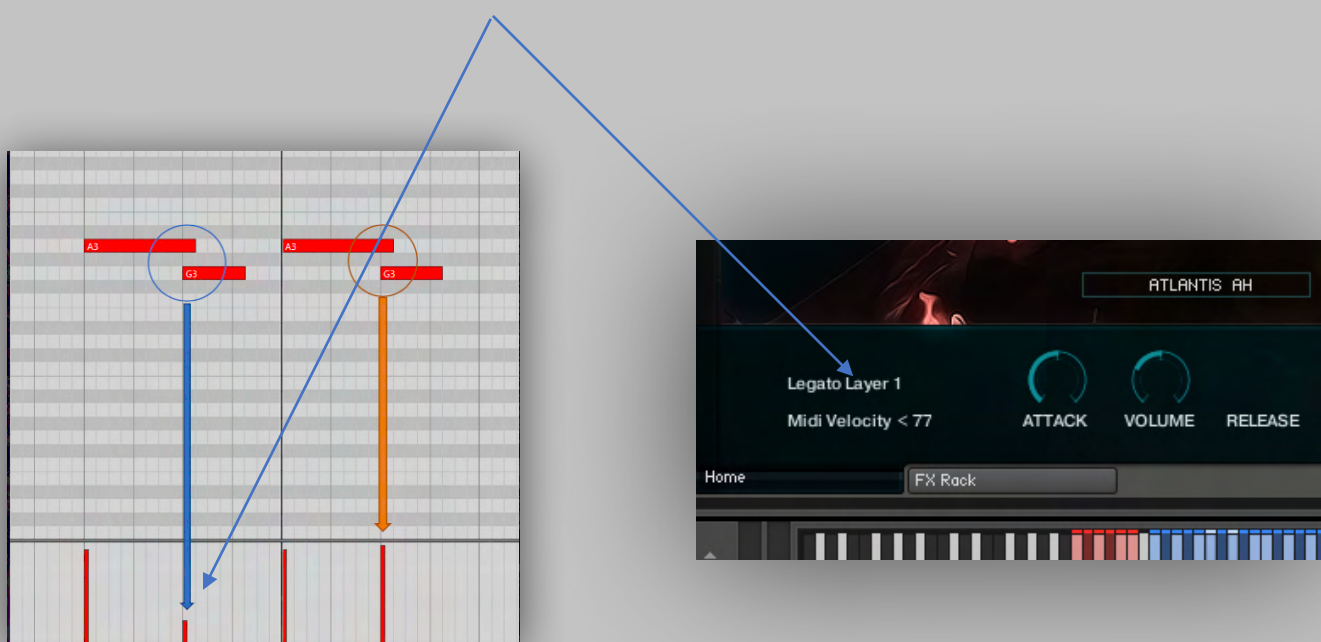
Important advice for optimal results:

To improve the legato smoothness there is approximately 350/250ms of latency.

When you edit your midi part, after midi-quantize, to make sure that you have the midi event perfectly placed on the grid, please use the off-set delay parameter of your DAW to correct this.

If the Instrument has latency, you can see the correct value on the User Interface:

Ethera Gold Atlantis 3True Legato has only a few controls:

Attack: sets the attack time of the sustain samples.

Volume: controls the intensity.

Leg: sets the latency of the legato.

The default setting works at -250/300/350ms of latency dependant on the instrument loaded.

You can reduce this up to 0ms to avoid the latency during live playback, but with this setting you will get a synthetic sounding result.

Legato Switch: lets you turn off the legato so that you can play a chord with the sustain samples.

Release: for some intervals this sets a "release" sample.

Room: sets the amount of the ROOM microphone.

REMEMBER:

To create the legato, you must overlap two adjoining notes in your DAW sequence. See the example diagram below.

 Additional Tip:

You are playing a Human Voice! With all its complexities it is not as simple as a synth lead or even a violin.

Also please remember to leave pauses between phrases as this is important to create the impression of the singer resting and breathing between notes.

Do not play melodies with infinite legato.

Think as if you were to sing the melody you are composing. Create pauses, without creating continuous overlaps, and then start a new phrasing. When you do not create overlaps between notes, the sustain sample will be played, now you can continue with the legato, overlapping the notes. Using this structure will make everything sound much more natural. Also, remember that each legato is done with a specific musical mood in mind.

Do not force its nature. For example, the Romantic True Legato, has an emotional, romantic sound and is not suitable for very short, fast phrasing. It works great for emotional and slow phrasing. Think Ennio Morricone melodies or big Epic Fantasy Melodies!
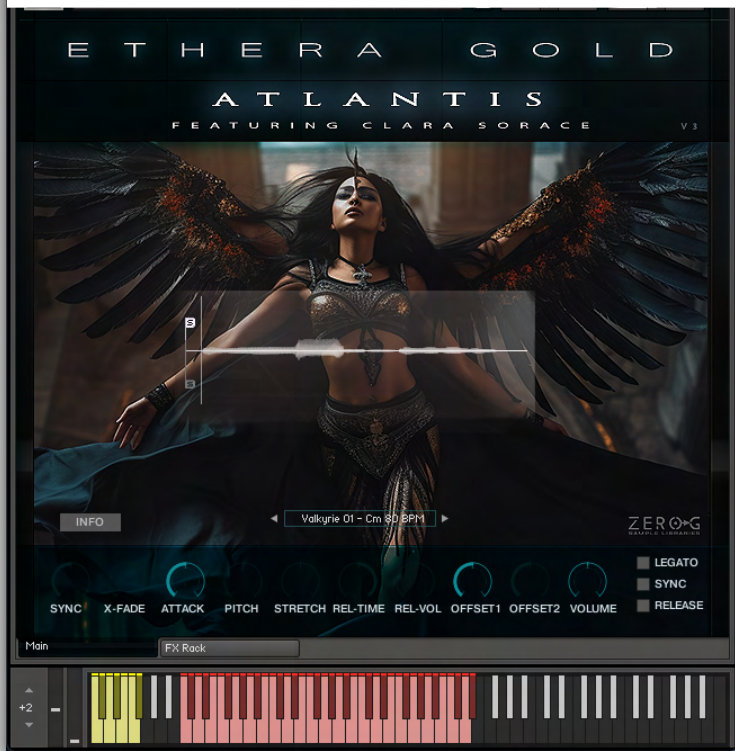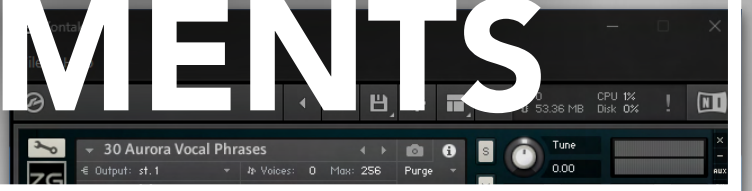
For example, we developed The Valhalla True legato, referencing the sound aesthetics of tracks such as Out Of The North, a track contained in the Assassin's Creed Valhalla soundtrack and sung by our very own Clara Sorace. So this True Legato is perfect for that kind of Nordic/Epic sound.

VOCAL PHRASES INSTRUMENTS

Sampling the Human Voice is a great challenge.

With our True Legato we believe that we offer you the best and most realistic Vocal Instrument on the market. However, the Human Voice is complex and so for this reason the Vocal Phrases Instrument is particularly important.

The Vocal Phrases Instrument supplies you with hundreds of fantastic ready-to-use real vocal performances.

Imagine, you are composing the music for a Blockbuster Trailer, or a Video Game and you instantly need a voice with a great character that will fit perfectly with your music. Well, this instrument is for you! Or if you need some inspiration for your composition then this instrument can be the starting point to build your music around. You get the best results when you use the Vocal Phrase Instrument in combination with The True Legato Instrument, or other instruments from this library.

Atlantis 3 contains thousands of ready-to-use Vocal Phrases, all organised by BPM and KEY.

Each vocal phrase comes with a native tempo. If you need to change the native tempo of a selected vocal phrase you can use the SYNC ON mode (you also need to turn the SYNC knob all the way to the right). We suggest using only a small tempo change to maintain the quality of the original samples. For example, from 110 BPM to 115 BPM, or from 130 BPM to 125 BPM.

Using SYNC ON and the SYNC knob, the Vocal Phrase will be in Time Mode and will be synced to the tempo of the DAW Host.

Another great feature of the Vocal Phrases Instrument is the **LEGATO Mode.**
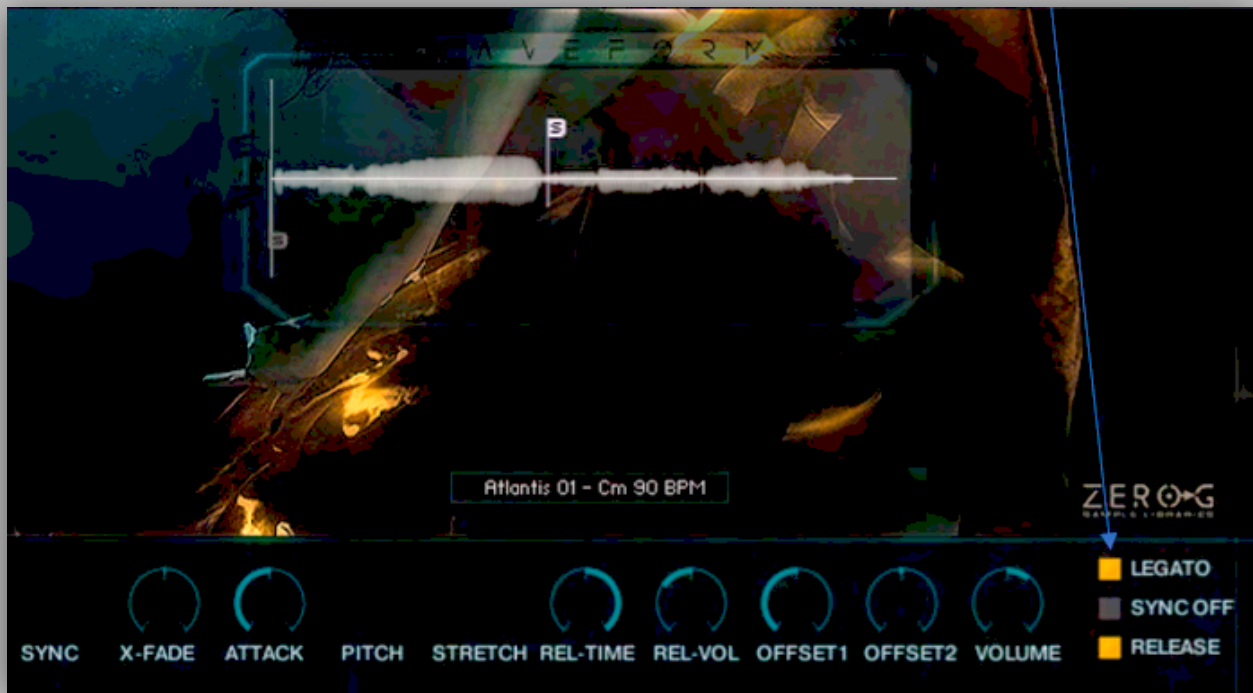
The Legato Mode allows you to glue together different parts of two separate vocal phrases.

With Offset 1 and Offset 2 you can set the starting point of each part. Offset 1 for the first part, and Offset 2 for the second, connected vocal phrase. With the X-Fade you can control the fade between the cutting point.

To create the connection, you must overlap two adjoining notes in your DAW sequence.

In SYNC ON mode, you can select two different engines using the SYNC knob. These are SYNC HOST mode and SYNC Time mode.

In **SYNC HOST** mode the vocal phrase will be synced to the DAW Host Tempo.

In SYNC Time mode the **STRETCH Control** will be available. This allows you to change, in real-time, the speed of the vocal phrases. You can assign an External Midi Controller to the stretch slider so that you can change the timing of a vocal phrase to your music in real-time.

Usually, the Vocal Phrases instrument has **1/16 or 1/32** off-grid alignment.

With the Red Keys you can choose the different vocal phrases.

The Yellow Keys contain various instrument and percussion loops.

The Purple Keys contain one octave of sustain vocal.

Kontakt

File   Help

04 Atlantis Phonemes Builder 100

Output: st.1   Voices: 0   Max: 256   Purge
MIDI Ch: [A] 1   Memory: 237.94 MB

CPU 0%
237.94 MB   Disk 0%

S
M

Tune
0.00

L   R

AUX
PV

ETHERA GOLD

ATLANTIS

FEATURING CLARA SORACE   V3

THE PHRASE BUILDER

INFO

ATTACK   DECAY   SUSTAIN   RELEASE

ZERO·G
SAMPLE LIBRARIES

LATENCY 150ms

FREQ   AMOUNT   OFFSET   SHAPE

Home   Builder   FX Rack

+2

Ethera Gold Atlantis 4 comes with 4 different Phrase Builders.

From Haunting phrasing to Baltic/Balkan vocal chants in the style of, for example, The Witcher TV Show.

This set of Instruments allow the composer to live-play a polyphonic melody or harmony like back choirs or medieval chants, with different vocal articulations and legato, to create a connection during the phrasing.

The foundation of the Phrase Builder is the **Vocal Matrix**.

The Vocal Matrix is an interactive grid where you can load in different phrases from the left-hand menu which when played, form a sequence of up to 16 syllables.

The Length Control sets the number of active steps in the sequence.
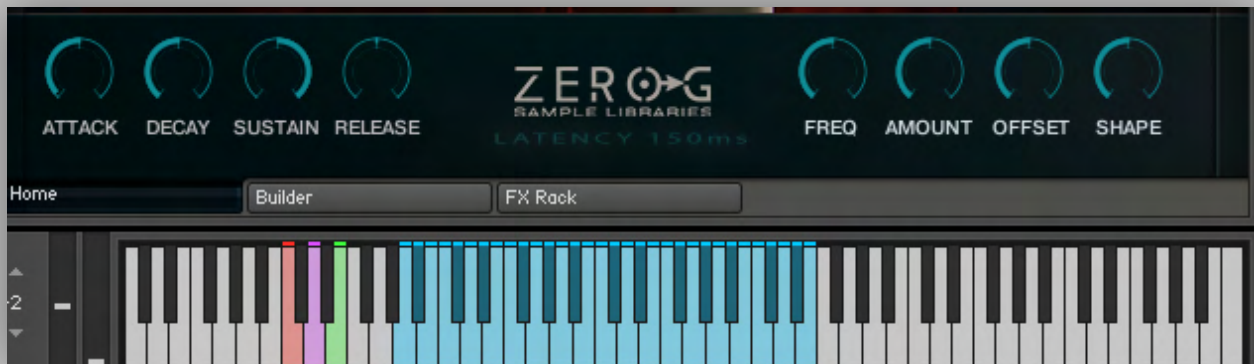
If you set the Time Menu on the KEY-SWITCH (default mode) you can use the Green and Purple Keys to change the steps.
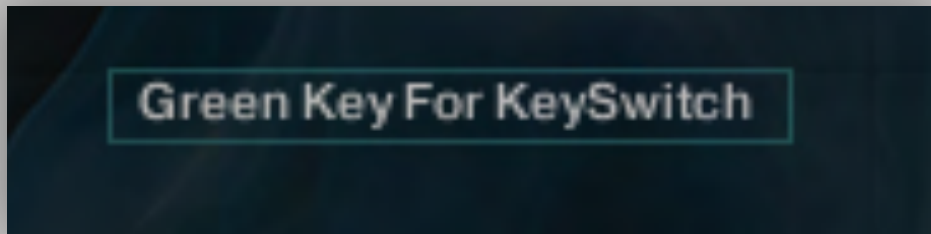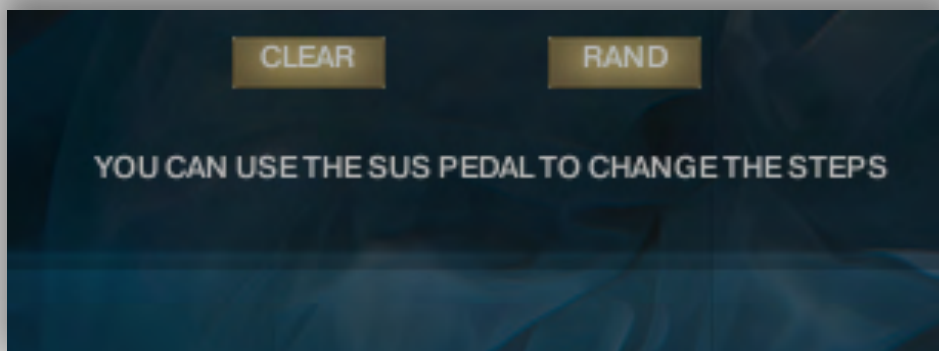

Green to the Next Step.
Purple to the Previous Step.
Red to reset the Sequencer on the First Step.

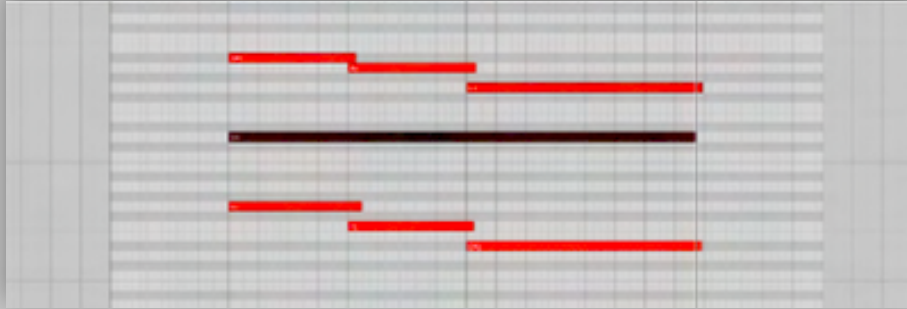Alternatively, you can use the Sustain Pedal to change the steps.

IMPORTANT TIP:

The Builder Instruments use the **LEGATO**.

Therefore, to have a connection during the phrasing, create overlaps between the notes (in this case it can also be **polyphonic**).
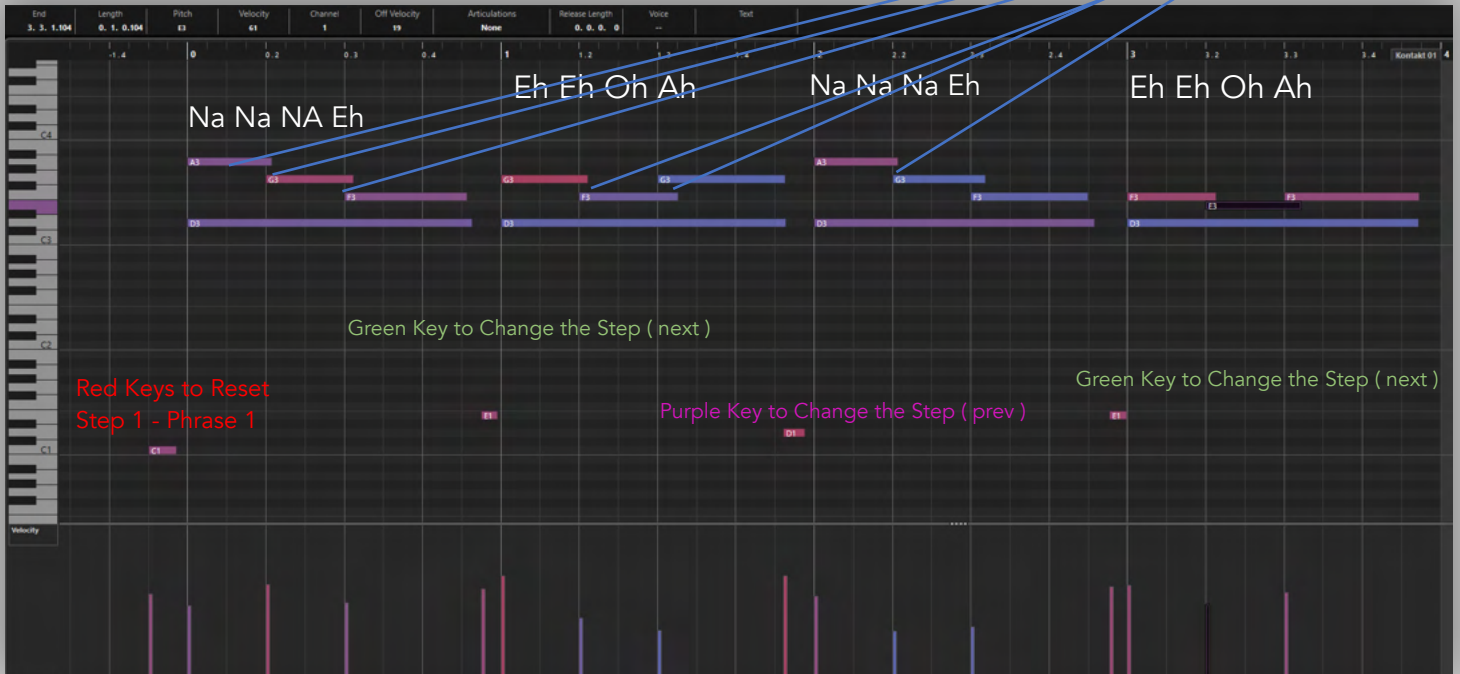

Each Phrase has its own Internal Metrics so try to compose melodies or harmonies that follow the internal phrasing metric.
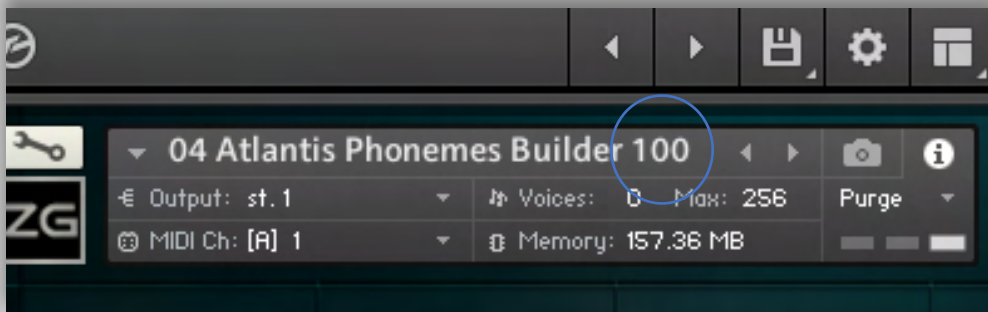
For Example:

NA NA NA EH (Phrase 1) EH EH OH AH (Phrase 2)

The Builder Instruments use the Time Machine. This way you have the phrasing always tempo-synced with your BPM. In any case you can also see the original BPM in the Instrument Name. We suggest to stay in a range of +/- 15 BPM from the original tempo for the best sound quality.

As for the True Legato Instruments, the Builder Instruments have been developed with a small latency in order to create a smooth legato sound. The latency depends on the instrument that is loaded. You can see this on the User Interface.
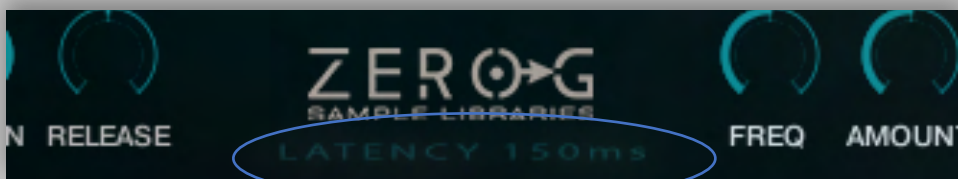
When you have recorded the midi part, if you want to have the midi event aligned to the grid, then use the pre-delay of your DAW.

These instruments contain a variety of long, inspiring vocal textures. In some cases these are also Tempo-Synced.

The Key Switches (Red Keys) allow you to choose different articulations.

The Modulation wheel allows you to control the intensity of the sound and the crossfade between layers (if available).

The Yellow Keys are "drone" sounds.

ATTACK, DECAY, SUSTAIN, RELEASE: These knobs are a classic ADSR envelope. This allows you to change the transient & duration of the sample.

FREQ: This is an LFO which controls the PITCH of the sound. This allows you to change the frequency in "Hz" of the LFO.

AMOUNT: This works in conjunction with the FREQ knob. It allows you to change the range of the Pitch Modulation in cents.

OFFSET: This allows you to change the starting point of the sample.

SHAPE: This allows you to add a "Tube" saturation to the sound. Use it to add more "character", more harmonics and power. Useful for Bass, Synth, Textures etc.

In Atlantis 3, you have access to another intriguing new tool: the Hybrid Vocal Synth.

This instrument is based on the powerful engine of the acclaimed Hybrid Synth **Elements Modern Scoring Synth**.

In this instrument, the human voice is the main ingredient to create sound design.

Featuring three layers, you can layer textures and vocals, create arpeggios, and craft contemporary, compelling sounds.

The Hybrid Vocal Synth also comes equipped with a variety of presets, though it's worth noting that the possibilities for sound design are virtually limitless.

You can begin with a preset and quickly modify it to produce an entirely different sound. Let's take a look at the main features of this instrument

Central Drop-Down Menu

The Drop-Down Menus in the centre of the Instrument are where you can load the raw samples to create your own Presets or, if you want, change the raw samples of a factory Snapshot Preset.

Each Drop-Down Menu allows you to load a raw sample for one of the 3 different Layers.

LAYER 1,2 & 3 use an audio engine called CORE based on the Kontakt Time Mode Engine HD and allows you to change, in real time, the duration/speed of the samples and other parameters of the sound.
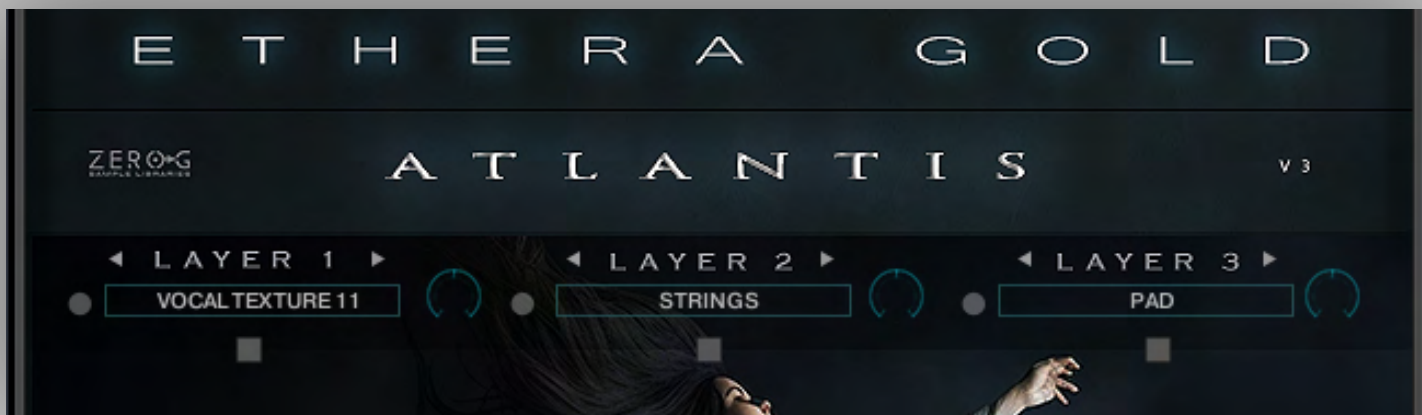
Layer 1 FX allows you to insert a special FX in layer 1 (Low Pass Filter)

Layer 2 FX allows you to insert a special FX in layer 2 (Low Pass Filter)

Layer 3 FX allows you to insert a special FX in layer 3 (Low Pass Filter)

By clicking on the little square below the text box, you will open a special panel for each layer. This panel allows you to change some important sound parameters for each layer such as attack, offset, decay, sustain, stretch, order, spectral and sync/no sync.

Main Page Features:

There are 18 main controls which can all have a huge influence over the sound. You can also record changes as DAW automation or assign any of the knobs to external MIDI controllers in order to change the sound in real-time

Stretch: Allows you to change the duration of the samples of Layers 1, 2 and 3. Use this control to effect huge changes over the original sound. If you set the Control to "0" the sound plays at the original time. If it is set completely to the right it will play at the half tempo.

Order: Sets the order of the spectral envelope (formant) estimation. The default is set to 25% which works fine for most material. If the input audio is high pitched the Order should be lowered. Conversely, if the input audio is low pitched the Order value should be raised.

Spectral: Sets the spectral envelope's shift factor. The default is set to zero which works fine for most material. This spectral shift is performed before the overall pitch shifting.

Attack, Decay, Sustain, Release: These knobs are a classic ADSR envelope. They allow you to change the transients & duration of the sample.

L-FX: This is the Layer FX Cut-Off control, and it works only when at least one of the insert individual Layer FX are switched on.

LFO L2: This only works on Layer 2. This is an LFO which controls the PITCH of the sound. This allows you to change the frequency in Hz of the LFO.

Amount: Again, this only works on Layer 2 in conjunction with LFO L2 knob. It allows you to change the range of the Pitch Modulation in cents.

Shape: This allows you to add a Tube Saturation to the sound. Use it to add more character, more harmonics and power. Useful for Bass, Synth, Textures etc

Level: The Level knob controls the volume level of the sound.

Pan: The Pan knob controls the panorama of the sound.

Learn Key Range: If you click on this control you can use your midi keyboard to define the playable range of the instrument.

Input Quantize: The Input Quantize is a real-time feature, and *it only works when your session (and Kontakt) is playing*. It allows you to play with a real-time quantization of a quarter (1/4) note. This can be very useful when you want to play patches that include sequences in live situations as it can improve their timing.

Assignable Table, Sound Control & LFO VOL

This page is based around 3 different sections. Each section allows you to create interesting modulation effects or changes to the sound.

Assignable Table

The Assignable Table allows you to create a custom LFO Modulator which can be MIDI assignable. You can, for example, assign a LAYER FX to the Table to create an automation.

The Assignable Table works when the HOST DAW (Cubase, Logic, Studio One etc) or Kontakt are set to Play.
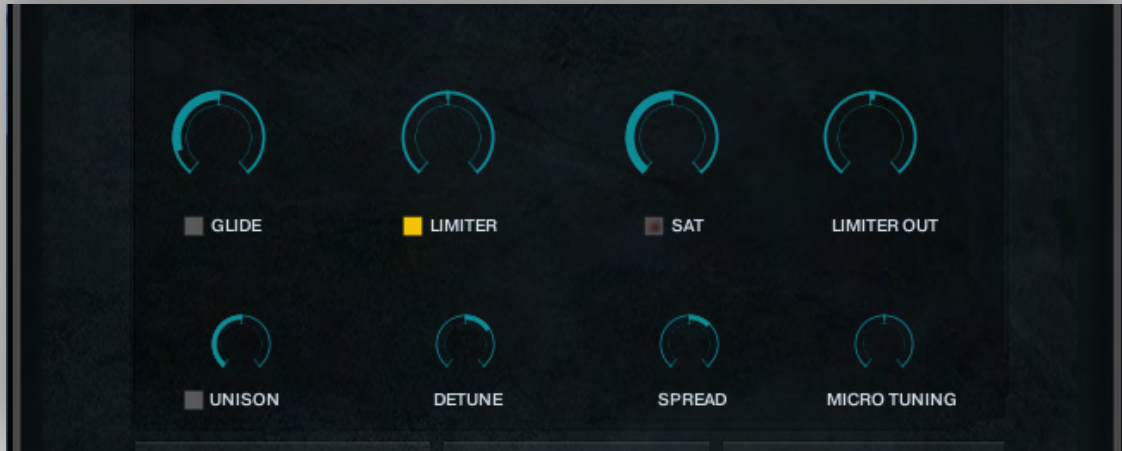

With the drop & down menu on the right you can select which controller will be manipulated by the Table.

Sound Control

This is the place where you can give your sounds more character.

You can add a Glide or add a Limiter for example or change the Micro Tuning.
Each control will adjust all 3 Layers together.

Glide: Allows you to add a typical Glide Synth FX.

Limiter: Adds a Limiter to the sound which can be useful in giving your sounds more punch.

Sat: Coming after the "Shape" of the Main Controls, SAT allows you to add additional saturation. It creates a very analogue & 'phat' sound.

Limiter Out: Sets the output level of the Limiter.

Unison: Allows you to add additional voices to the sound. Useful if you want to create a "big" sound.

Detune: Is a typical "de-tune" FX that you can use to create a tuning offset effect between each of the "oscillators "

Spread: Sets the width of the stereo effect.

Micro Tuning: Allows you to change the micro-pitch of the entire instrument.

VOLUME LFOs
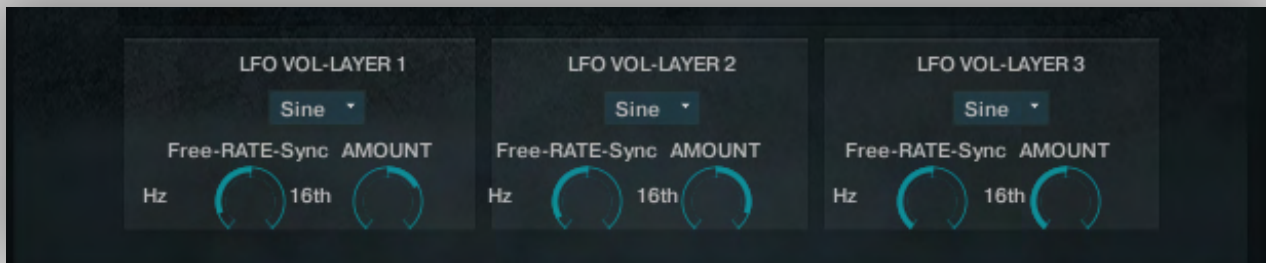
LFO VOL: Influences the volume amplitude of the 3 Layers individually.

Use this to create an intensity modulation, a movement in the sound, or use it as a noise gate to create gating effects. You can select SINE, SAW, SQUARE & TRIANGLE waveforms.

Free-RATE-Sync: Use this to set the RATE of the LFO. Turning the dial to the left will set it to 'Free' which will allow you to set an exact Hz value. Turning it to the right will set it to 'Sync' which will lock it to the tempo of your DAW Host.

Amount: Use this to set the intensity of the modulation.

Sound Control & LFO2

LFO Filters

LFO Filters combines several parameters to give you various options to change the sound to your liking.
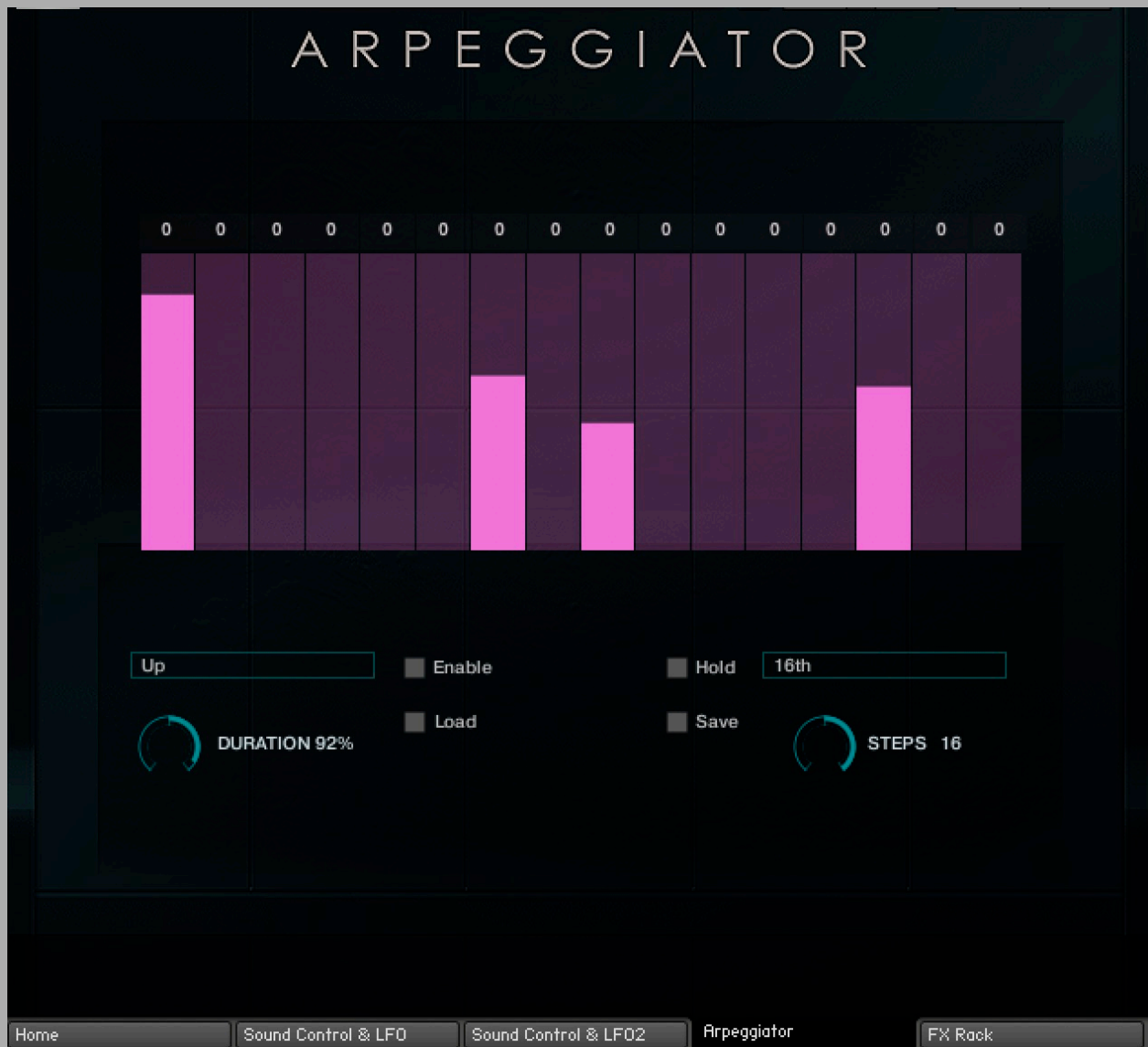
4 LFOs are assigned to 4 Filters: Low Pass (with Resonance LFO), Lo-Fi, Vocoder and Band Pass.

LFO Pitch: Controls the LFO modulation over the Global Pitch of the instrument.

LFO Speed: Controls the LFO modulation over the Time Stretching Speed.

LFO Pan: Controls the LFO modulation over the globe Pan.

Arpeggiator Step Sequencer

ATLANTIS 3 provides you with an integrated arpeggiator.

You can choose from 6 play modes: Up, Down, Up & Down, As Play, Random and Chord. For each play mode you can also set the time value of the steps (4th, 8th, 16th etc).

The Duration Control sets the length of the single notes.

The Steps Control sets the number of the steps to be used by the arpeggiator.

The Upper Tab allows you to change the pitch of each of the steps (from 0-24)

With Load & Save you can Import/Export Arpeggiator Presets.

FX
SECTION

FX RACK

Ethera ATLANTIS comes with a complete FX section which includes a custom- made IR- Convolution Reverb (see above).

All the controls are fully midi controllable. You can very quickly use your midi controller to control any knob, simply by right mouse clicking on the knob you wish to control. Then select 'Learn Midi CC# Automation', at this point you just move the hardware controller that you want assigned to that knob.

_____

And lastly, please enjoy this fantastic instrument, and make some great music!!

THANKS