

USER MANUAL

**KEEPFOREST
EVOLUTION: ATLANTICA**

1.0 GENERAL INFORMATION

1.1 Description

Evolution ATLANTICA is a powerful collection of high-quality sound effects, as well as aggressive and sophisticated instruments for creating trailer & cinematic music and game soundtracks in a short time. Trailer Brass, Guitars, Sound Effects, Pulses Pattern, Aggressive Instruments - all in one product.

The idea of creating Evolution: Atlantica.

Modern trailer and hybrid music is a very unique genre , located at the junction of several styles at once. Here the elements of sound design harmoniously interlaced with melodic instruments. Our main goal was to create a tool that allows controlling all aspects of writing such music. We provide an opportunity for deep customization, which allows you to quickly create your own unique sound. Nevertheless - Evolution: Atlantica is simple and intuitive to the user as much as possible.

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Please, remember, Evolution will only work with Native Instruments Kontakt 5.5.1 FULL (and up), but is not designed/intended for any other sampler. The sounds are licensed "as is" without warranties of any kind. Support us if you want more insanely sampled instruments like this one! Please, read through our documentation before seeking tech support!

2.0 EVOLUTION: ATLANTICA

2.1 General description.

In the process of developing Evolution: Atlantica, our primary goal was to create a powerful library of samples, which would perfectly complement the previous product in the series - Evolution: Dragon.

We took into account all the feedback and wishes of our customers, so we did a lot of needed corrections. In the process of developing the second version of our engine, we tried to remove all unnecessary, leaving all the best and adding something that was missing.

As in our previous product, all the tools included in Evolution: Atlantica can be divided into 3 global types: TRAILER, PLAYABLE and RHYTHM. Each of them includes a number of subtypes, radically different from each other. But before view each of them, let's first of all look at the main interface of Evolution: Atlantica.

2.2. Interface.

Bogatyr user interface was created to facilitate the work of the process so you can focus on the task, instead of a searching for necessary tools. All settings allocated between 3 pages: Main, Motion and Modulation. The tabs for accessing these pages are located at the bottom of the interface.



2.3. Main

ATT (attack) – controls the attack (fade in) time.

DEC (decay) – controls the time it take for the volume to fade from the maximum value to the sustain value.

SUS (sustain) – controls the level at which the envelope will sustain while the key is held.

REL (release) – controls the release (fade out) time of the envelope after the key is released.

PAN (pan) – controls the pan.

TUNE (tune) – controls tune (pitch) in the range of one octave.

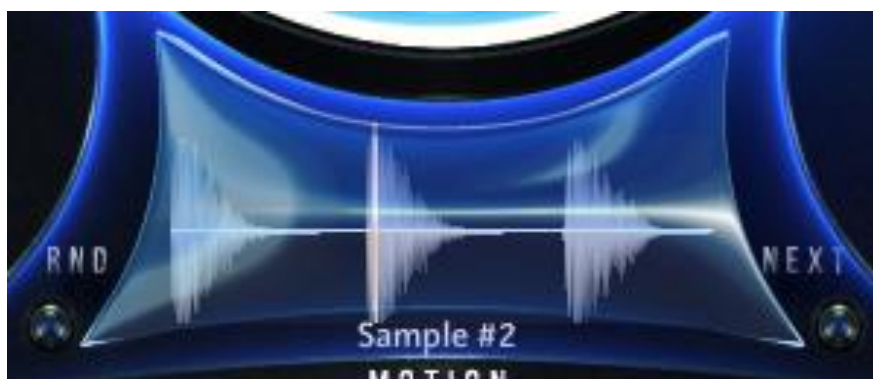
PAN (pan) – controls the pan.

TUNE (tune) – controls tune (pitch) in the range of one octave.



Set color function allows a user to set and save any of the 5 available colors.

There are the instruments in Trailer types of patches in which stylistically similar samples are grouped together. The user has the opportunity to choose any of the sample variation that he needs, which gives him additional flexibility in use. **NEXT** function allows a user to switch between several options. **RND** function allows a user to randomly generate the sample variant.



In the Evolution: Atlantica, waveform element is dynamic. It is implemented as a slider and allows you to manually set **sample offset** for the selected sound.

STEREO – adjusts the stereo image of the selected sample. Set this to zero, to get a mono effect. If you put STEREO at the center, you will get the original sound. Turn setting to the right to get full stereo effect.

Remark. If you are using a trailer or a rhythmic type of patch, it means that you change settings only for selected sample. If you want to change these settings for the whole patch at once, you just have to hold the ALT key.

Glide knob (in playable type of patches) determines how long it will take for one pitch to glide to the next. You can turn ON the glide mode and set the glide knob to zero to get a fast legato.



Stop button. Press it to stop all the voices.



Whoosh / Long switch allows you to switch between whoosh / impact and short / long sounds. For example, you do not need a tail in Whoosh sample. Turn off the setting of Whoosh, to cut it off and retain impact of the selected sample.



Remember that you change this setting only to the selected sound. If you want to change this setting for the whole patch at once, you just have to hold the ALT key.

2.4. Motion & FXs

In rhythm patch types there are the following important controls on the Motion tab:

- **Rhythm Pattern** – the menu located in the upper right part of the instrument, which is intended for changing the rhythm pattern of all rhythms in the instrument.
- **Slice Attack** is a parameter that allows you to adjust the attack value with which each part of the selected sample begins. For example, if this parameter is omitted to a value of 0 ms, the rhythm starts to "glitch". If this parameter is raised to 30 ms, then the attack will "eat" the beginning of each part by 30 ms.
- **Slice Release** is a similar parameter that allows you to adjust the release value of each part of the selected sample.



These 2 parameters Slice Attack and Slice Release are very important and can radically change the sound and character of the rhythm. Use the ALT key to change these parameters immediately for all samples.

Every instrument has 10 effects, located on the Motion tab:

1. Reverberation – convolution reverb. The impulses are recorded or created by Keepforest.
2. Delay.
3. EQ – 3-band EQ.
4. Saturation.
5. Compression.
6. Distortion.
7. Lo-Fi.
8. Filter – lowpass, highpass and bandpass filters. Use Link Switch to make cutoff parameter changes depending on velocity of pressed note.
9. Screamer.
10. Hybrid control (on Main tab, big center knob with the on/off switch below). Hybrid knob allows to control:
 - Playable & Trailer patches - combination of screamer, saturation and equalization controlled from a single knob.
 - Rhythm patches – crossfading between 5 dynamic layers.
 - Guitar patches – vibrato.

Link switch in the filter FX section is needed when you want to connect the filter cutoff parameter and the velocity value of played note. This setting can be very useful to create interesting rhythmic patterns.



Important remark! If the link parameter is turned on, in this case velocity of all notes will not work and will be set to maximum.

Each effect has all necessary controls and an on/off switch. Note, there are only master effects in Evolution library. The on/off button is located beside the effect name. The effect is active when the button is glowing.

Random rhythms - engine feature, allowing to randomly generate rhythmic patterns based on the selected sample. User can choose his own rhythm. Rhythm knob allows you to set the type of rhythm. Steps knob allows the user to set the number of random positions, rhythmic pattern will be generated in that area. Glitch switch is required to enable glitch randomly generated elements.



Evolution features 4 independent sequencers: **step sequencer, gate control, pan control and filter control**. Click on the buttons to select the sequencer you wish to edit, and click on the ON/OFF switch buttons beside the names to turn them on or off.

The number of possible sequencer steps has increased to 32.

Let's explain each of Evolution 4 sequencers.



1. **Table.** It consists of vertical bars to set the velocity for each step. The numbers above the bars controls the duration of each step. Click and drag up and down on the numbers to change the duration of selected step. Use ALT to change the duration of all steps.

2. These 2 buttons move the whole sequence one step to the left/right.
3. All 4 sequencers with all settings can be saved and loaded as presets. Reset button, Save button and Load button.
4. Click and drag up and down on this number to change the number of steps. Maximum number of steps is 32. Use ALT to change the number of steps for all 4 sequencers.
5. Gate release controls the release time of each step of the gate. Controls the time it takes to drop to the next quieter step.
6. Arpeggiator and rhythm patterns. First numbers controls which held note to play for each step of step-sequencer. For instance, if you hold down a D minor triad, a note number of 1 will be D, a note number of 2 will be F and a note number of 3 will be A. Click and drag up and down on the numbers to change them. Next numbers controls the rhythm pattern for each step.
7. Panning. These sliders control the panning for each step of step-sequencer. Click and drag left or right on them to change the panning. Similar to pan modulator and has a synchronization with it.
8. Random table. Allows you to generate a randomly selected sequence.
9. Copy / Paste. This option allows you to copy the values of the bars from one sequence to another.
10. If we added absolutely all the controllers for all 32 steps of the sequencer, we would get an illegible and chaotic interface. These left / right arrows allow you to switch between the settings for the first and second 16 steps of the sequencer.

Note, when step-sequencer is on, other 3 sequencers are connecting to step-sequencer!

2.5. Modulation.

The modulation section consists of 2 parts: **pan** and **volume modulations**.

You may ask: why do we need a modulation section, if we already have the appropriate sequencing? The advantage of modulations over sequences lies in the relative smoothness and continuity of the modulation functions.

Despite the fact that we have increased the number of steps of the sequencer to 32, the curves described in the sequences can only be discrete. That's why we can achieve absolute smoothness in changing the volume and panorama only by using the two presented modulations.

Both modulations have identical controls.



1. **Amount** (MIX) From 0% to 100%.
2. **Sync**. The modulation could be synchronized to host's tempo or not.
3. **Rate**. 1/4, 1/8, 1/16, 1/32, 1/4T, 1/8T, 1/16T, 1/32T, 1/4D, 1/8D, 1/16D and 1/32D or [0.01HZ, 29.3HZ]
4. **SIN** – sinus waveform.
5. **TRI** – triangle waveform.
6. **RECT** – rectangle waveform.
7. **SAW** – saw waveform.
8. **RND** – random waveform.

Pay attention that the described modulation functions can be in antiphase. In other words, the controller 1 increases the amplitude of the signal. Controllers 4-8 changing the phase of the signal. To set the phase to zero and **turn off** the required function, set the controller in the middle, to 0. If one of the functions is set to 100 and the other to -100, then they are in **antiphase**.

3.0 PATCHES TYPES

3.1 Playable

A typical Kontakt instrument in which one or more groups are present for all samples at once.

All settings are made for the entire instrument at once.

3.2 Synth Menu

Synth Menu is a new feature of our engine, added to Evolution: Atlantica. Synth menu works not only as a usual playable patch, but also includes all the synth instruments, allowing them to mix and manipulate them with each other.



All the necessary datafiles for the correct work of this patch are located in the folder Evolution Synth Data in the root directory. We strongly do not recommend making any changes to this folder, because any data changes may cause Evolution: Atlantica to work incorrectly.

The Synth menu is divided into three parts: **Sounds**, **Presets** and **Mixer**.

In the Sounds tab you can load / unload the tools you need in 4 available slots.

In the Presets tab, you can select one of the available presets and save your own.

In the Mixer tab, you can mix the instruments loaded by you in the correct proportion and change parameters such as Pan, Tune, Stereo, Mute, Solo, ADSR for each of the 4 slots.

3.3 Trailer Brass

To get a powerful trailer sound, we recorded a section of brass instruments.

The difference between the Trailer Brass patch and the usual Playable patch is a few details:

- Presence of **sustain key** - the very first key on the keyboard, marked in green.
- Special script **legato**, replacing glide. It allows you to get the transition from sample to sample more smooth and harmonious.

3.4 Guitar

In order to play both slow harmonic elements and fast moving riffs, new scripts have been added to our engine:

- Presence of the **Stop Release** key. This function is intended for playing fast parts and riffs. We recommend to use Stop Release instead of using notes of short length. This key is highlighted on the keyboard in green.

- A special **slide legato** script that replaces glide. This script is designed and written specifically for guitar instruments and uses notes for a smooth transition from one fret to another. Note that when the slide legato function is turned on, the keys that are on the same string as the played note are highlighted in green. Slide function works within this range. Be careful, large slide values are not meant for playing fast guitar parts. Perhaps, this function should be automated to get the desired result.
- **Guitar Vibrato**. We added a realistic vibrato script, which in this type of patch is adjusted using the main center button.
- Note that the Attack, Decay, Release functions have been removed from the interface. These parameters play a key role in the script and can not be configured by the user.

3.5 Trailer

Trailer patch contains a set of mutually independent groups of samples, combined of one instrument. Each group has a single sample and their own, independent of other group's settings. This leads to the fact that each sample has its own modulation, the ADSR, volume, pan, pitch settings.

3.6 Rhythm patch.

Rhythm patch. The difference between the trailer and the rhythmic patches lies in the fact that the rhythmic patch consists exclusively of rhythmic samples. Our engine is able to change the bpm of the sample and the rhythm pattern (1/4, 1/8, 1/16, 1/32, 1/4T, 1/8T, 1/16T, 1/32T).

4.0 IMPORTANT ADVICE

Along with the flexible rhythm patterns, one of the features of our engine is that our sequences work depending on the DAW grid. Thus, there is no need for quantization, since the sequencer automatically adjusts to the grid in your project.

Due to the fact that our engine is written in Kontakt 5.5.1, division with the remainder is impossible, since in Kontakt 5.5.1 there is only integer arithmetic. Because of this, there can be errors in the sequence. To avoid this and ensure their stable operation, please do not set the notes exactly on the grid in your DAW.

You need to pull all the notes a little to the left of the standard grid, so that the Kontakt could have time to process them correctly.

Look at the images on the next page, which shows the correct and incorrect placement of notes when you working with sequences.

