

USER MANUAL



A KONTAKT INSTRUMENT BY
soundsphat

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1. Introduction

Zerotone 6 is a Kontakt instrument built for the free Kontakt 8 Player. It is built around two independently-sampled vintage analog synthesizer engines (Oscillator 1 and Oscillator 2), a dedicated sub oscillator, and a fourth noise/texture layer, all routed through an expanded filter and effects architecture, plus a distinctive "Nebula Engine" for analog-style instability and vintage character.

This manual covers the instrument's layout: the main panel, the Nebula Engine, the mix page, the master effects (edit page), global settings, and the ADSR/LFO modulation sections.

System Requirements

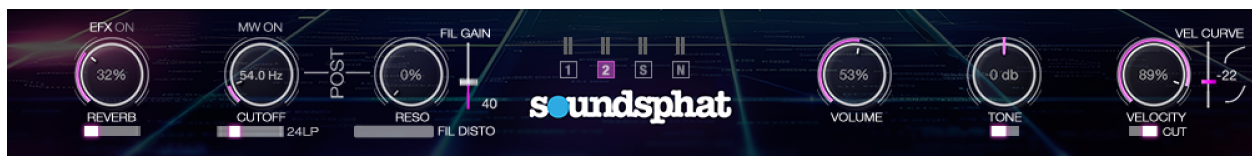
- Free Kontakt 8 Player (or full Kontakt 8).

Presets

Zerotone 6 ships with 260+ factory presets, with additional presets available via expansion packs.

2. The Main Panel

As with the company's other instruments, the main panel remains visible throughout the interface and holds the most frequently used controls.



Effects Slider & Filter Section

- **Effects Slider (EFX):** blends in Reverb, Delay, Room, and Convolution. Clicking to bypass mutes all four sends at once ("EFX Bypass") for a fully dry signal; the last value is remembered when re-enabled.
- **Cutoff & Resonance:** standard filter controls.
- **Filter Types:** 12 dB, 24 dB, and 36 dB per octave Low Pass; a dedicated Acid Low Pass (harsher resonance for acid-style tones); a 24 dB Band Pass; and a 24 dB High Pass.
- **Filter Distortion:** adds saturation-style distortion at the filter stage.
- **Filter Routing (Pre/Post):** a routing switch determines where the filter section sits relative to each layer's individual effects. In Post mode, the filter (including filter distortion) is applied after each layer's own effects chain. In Pre mode, the filter is applied before that chain — audibly changing how the distortion and cutoff interact. Either way, the filter section is applied before the master effects (covered separately in the Edit page).
- **Filter Gain:** a saturation stage applied to the cutoff/resonance signal.

Layer On/Off & Master Controls

- **Layer Buttons:** as with the company's other instruments, each of the four layers (Oscillator 1, Oscillator 2, Sub, Noise/Texture) can be turned on or off from anywhere in the instrument.
- **Master Volume.**
- **Tone / Stereo Spread Switch:** a toggle switches this control between two functions — Tone (a tilt EQ colouring roughly 3–6 kHz, positioned at the very end of the signal chain, so it can be used to correct or re-shape the sound after all other processing) and Stereo Spread (widens the stereo image toward the right, narrows it toward mono on the left).
- **Velocity Section:** assign velocity sensitivity to Cutoff and/or Volume, plus a velocity curve control for adjusting response if a keyboard tends to over- or under-hit higher dynamic ranges.

Tip: as with the company's other instruments, hold Command and click any bipolar slider (marked with a center arrow/indicator) to snap it back to its default value.

3. The Nebula Engine

The Nebula Engine is a set of features designed specifically to recreate the imperfect, characterful behaviour of vintage analog hardware.

- **Vintage Drift:** introduces a slow, randomized pitch drift while a note is held sustained — emulating the tuning instability of vintage analog oscillators.
- **Instability:** similar in spirit to Vintage Drift but triggered by re-triggering a note rather than by sustain — each new attack on a held pitch can introduce a slightly different tuning.
- **Morse Jitter Section:** a granular-style effect (distinct from a conventional granular engine) that applies randomized octave-pitch "chitters" to the sound. Controls include jitter speed (faster settings produce more complex results), a fade-in control (so the effect can ease in after the initial attack rather than being present immediately), and a panning control that widens the effect. Well suited to pads and evolving textures — many of the factory pad/texture presets make use of it.



4. The Mix Page

The Mix Page holds four independent layers: Oscillator 1, Oscillator 2, a dedicated Sub oscillator, and a Noise/Texture layer.



Oscillator 1 & 2

Oscillator 1 and Oscillator 2 are each based on a different, independently and thoroughly sampled vintage analog synthesizer, so the two carry distinct timbres and can be freely combined without phase-cancellation concerns (they originate from two separate recording sessions).

- **Timbre Slider:** a morphing control unique to each oscillator's waveform mode. In Saw mode, it blends between the raw sawtooth, a filtered version of the same recorded waveform, and (further across) a resonant/"quirky" version of the same sound. In Square mode, it blends between square, a triangle-like recorded variant, and a resonant version of the square wave.
- **Pulse Width Modulation:** available only when Timbre is set to Square. Oscillator 1 includes 9 sampled PWM stages; Oscillator 2 includes 10 sampled PWM stages, each accurately representing that synthesizer's own pulse-width behaviour.
- **Tuning Section:** a combined slider covering octave transpose (± 2 octaves), semitone tuning (± 12), and fine tuning in cents (± 50), matching the tuning layout used across the company's other instruments.
- **Drive/Saturation and Transient Attack:** per-layer, as in the company's other instruments.
- **Low Cut / High Cut, Pan, Bass EQ:** per-layer tone shaping; Bass EQ adds extra low-end presence when needed (useful, for example, when building a sound for a quieter arrangement section, and scooped back for busier/low-heavy sections).
- **Bit Crusher:** adjustable bit depth and sample rate for lo-fi textures.

- **Sample Offset and Random Sample Start:** Offset determines how far into the sample playback begins on each keypress; Random Sample Start randomizes that starting point per note to help avoid phasing on repeated fast patterns.
- **Haas Delay and Haas Tune:** an additional pair of controls for simulating unison-style width and brightness — Haas Delay offsets one side of the stereo signal slightly (similar in effect to a unison/doubling delay), and Haas Tune detunes accordingly for a wider sound.
- **Phase Invert and L/R Swap:** per-layer.

All of the above sliders and switches are NKS-ready and can be fully automated in a supporting host.



Sub Oscillator

The Sub layer shares the same tuning section, drive/transient, low/high cut, panning, bass EQ, and bit crusher controls as Oscillators 1 and 2, with its Sample Offset control located just below its Volume slider. It includes its own dedicated Stereo Spread control (independent of the main panel's Tone/Spread switch), which can be taken all the way to mono if a fully centered low end is preferred. Three waveform options are available: Square, Triangle, and Sine



Noise / Texture Layer

The fourth layer loads from a dedicated library of recorded noise and texture sounds (found-sound recordings such as everyday objects, alongside designed textures). It shares the same Volume, Offset, tuning section, Drive/Transient, Low/High Cut controls as the other layers.

To manage RAM usage, only the currently selected texture sound is loaded (the layer is purged when switching), rather than loading the full texture library — which numbers in the dozens of sounds — into memory at once. A brief loading indicator may appear when switching to a new texture; allow it a moment to finish loading.



5. Master Effects (Edit Page)

The Edit page holds twelve master effects that apply to the combined signal of all four layers simultaneously and can be stacked and used together. Each effect is switched active from its own on/off control; when off, that effect has no audible effect regardless of its parameter values.

- **Reverb:** includes a Room/Hall toggle for two reverb character options.
- **Convolution:** 71 custom-recorded convolution impulse responses captured from a variety of rooms and halls.
- **Room:** a separate room-style effect with its own presets.
- **Delay:** multiple selectable delay modes.
- **Tape Simulation.**
- **4-Band EQ.**
- **Ring Modulator:** a distinctive sound-design tool for this instrument — selectable Slow or Fast mode, with Sine or Square available as the modulating waveform, plus a "Freak" mode for more extreme, unpredictable transformations of the source sound.
- **Flanger, Phaser, Compressor, and Limiter:** the Limiter sits at the very end of the master effects chain.

Note: the Reverb, Convolution, Room, and Delay send levels here are linked bidirectionally to the corresponding sliders on the main panel — adjusting one updates the other.



Sampled Chorus (Chorus One / Chorus Two)

Rather than a digitally modelled chorus effect, each sample in the library was recorded in three separate passes: dry, a first chorus pass ("Chorus One"), and a second, richer chorus pass ("Chorus Two"). Selecting Chorus One or Chorus Two swaps in that recorded version of the current sound rather than processing the dry signal after the fact, intended to give a more authentic, analog chorus character than a digital emulation. This applies across oscillators, sub, and the noise/texture library.

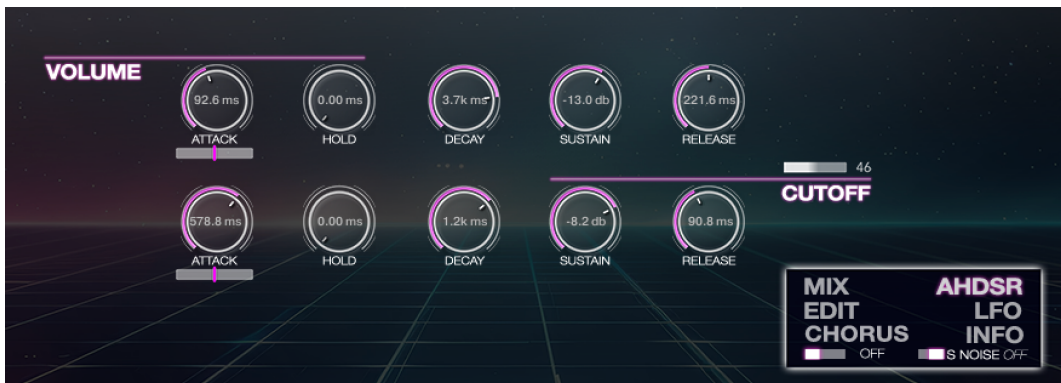
6. Global Settings

- **Portamento & Play Mode:** the default play mode is polyphonic. Portamento can be applied while playing polyphonically (gliding within held chords), or a mono/legato-style portamento mode can be used instead. Portamento time can be extended to very long durations, making it suitable for slow pitch rises and similar effects.
- **Pitch Bend Range:** up to 24 semitones up and up to 24 semitones down, set independently.
- **Chord Maker:** off by default. A custom chord set similar to the one used in the company's Cassiopeia instrument, oriented toward vintage house and techno chord voicings, plus additional chords aimed at cinematic/sound-design use (including augmented chords) and simple utility options such as octave-doubling or adding a fifth.
- **Unison Section:** up to 8 voices, with adjustable detune and stereo spread. A dedicated switch determines whether the Sub layer is included in the unison effect or left un-unisoned.
- **Self-Noise Layer:** the extracted self-noise of the sampled analog synthesizers (captured to preserve the authentic character of each unit, including the noise behaviour tied to the sampled chorus

passes) can be dialed in as an additional layer. It can be toggled on/off both here and via a linked control elsewhere in the interface. Unlike the four main layers, the self-noise layer is not shaped by any per-layer effects — only by the master effects on the Edit page.

7. AHDSR

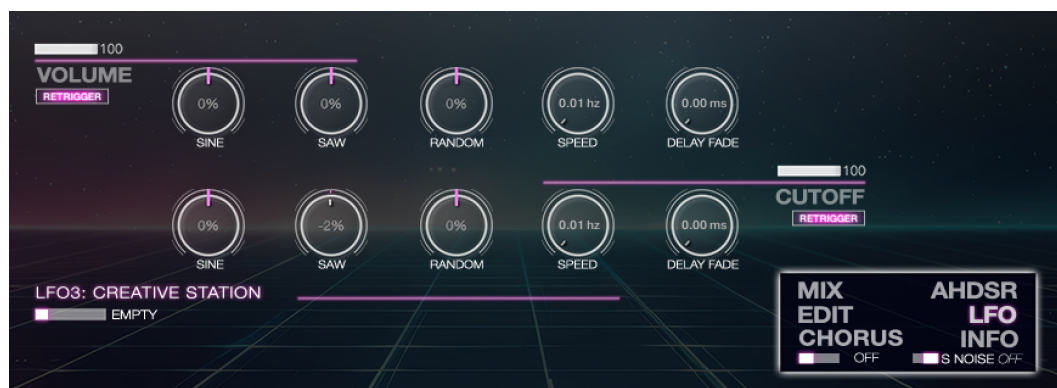
The AHDSR page provides Volume and Cutoff envelopes (each can be activated independently by clicking to enable it — dimmed means inactive, lit means active), along with an envelope amount control and an adjustable attack curve shape.



8. LFO

Hardwired Volume & Cutoff LFOs

Both are turned off by default (including in the init preset) and can be enabled independently, each with its own intensity control. Available waveforms are Sine, Sawtooth, and Random. Each LFO includes speed and fade-in (delay before the LFO ramps up) controls, along with a Retrigger/Flow toggle — Retrigger restarts the LFO on every new key press; Flow lets it continue running independent of new notes.



Creative Section (Third LFO)

A third, freely assignable LFO slot, empty by default. Available modulation targets include:

- Pitch.
- Pan.
- Filter Distortion — can also be used to self-oscillate the filter for tonal, oscillating textures.
- EQ — modulates the EQ's target frequency band over time.

As with the rest of the instrument, all LFO and Creative Section parameters are NKS-ready and can be automated in a supporting host.



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