

A futuristic landscape with a large, glowing blue sphere in the center. The sphere has a textured, cratered surface. The ground is composed of a white wireframe grid that undulates across the foreground. The background is a dark, starry space with a bright comet streak in the upper left. The word "ARKHIS" is written in white, bold, sans-serif capital letters across the middle of the sphere.

ARKHIS

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Software version: 1.0 (07/2020)

2. WELCOME TO ARKHIS

ARKHIS is a specialized instrument for scoring ultra-modern, orchestral soundtracks that bring scenes to life. The instrument's contemporary sample collection was recorded at the Teldex Scoring Stage in Berlin. Built-in collaboration with Orchestral Tools, ARKHIS unites a premium sample library with an intuitive layering engine that has movement, color, and storytelling in its DNA.

Thank you for purchasing ARKHIS and we hope you enjoy it!

3. DOCUMENT CONVENTIONS

This document uses particular formatting to point out special facts and to warn you of potential issues. The icons introducing the following notes let you see what kind of information can be expected:



The speech bubble icon indicates a useful tip that may help you to solve a task more efficiently.



The exclamation mark icon highlights important information that is essential for the given context.



The warning icon warns you of serious issues and potential risks that require your full attention.

Furthermore, the following formatting is used:

- Paths to locations on your hard disk or other storage devices are printed in *italics*.
- Important names and concepts are printed in **bold**.
- Square brackets are used to reference keys on a computer's keyboard, e.g., Press [Shift] + [Enter].

4. KEY FEATURES

Extensive Soundsource and Preset Library

Score with 90 stackable, contemporary sound sources recorded at Berlin's legendary Teldex Scoring Stage. An extensive collection of orchestral and ensemble sounds keep big accompaniments on lock, and solo instruments lend their intimacy to more subtle scoring. Less conventional Hollywood-esque sounds like the waterphone and dulcimer are great for ethereal, and sometimes uncomfortable textures when the story needs it. Each soundsource captures the modern edge ubiquitous to contemporary cinematic scores.

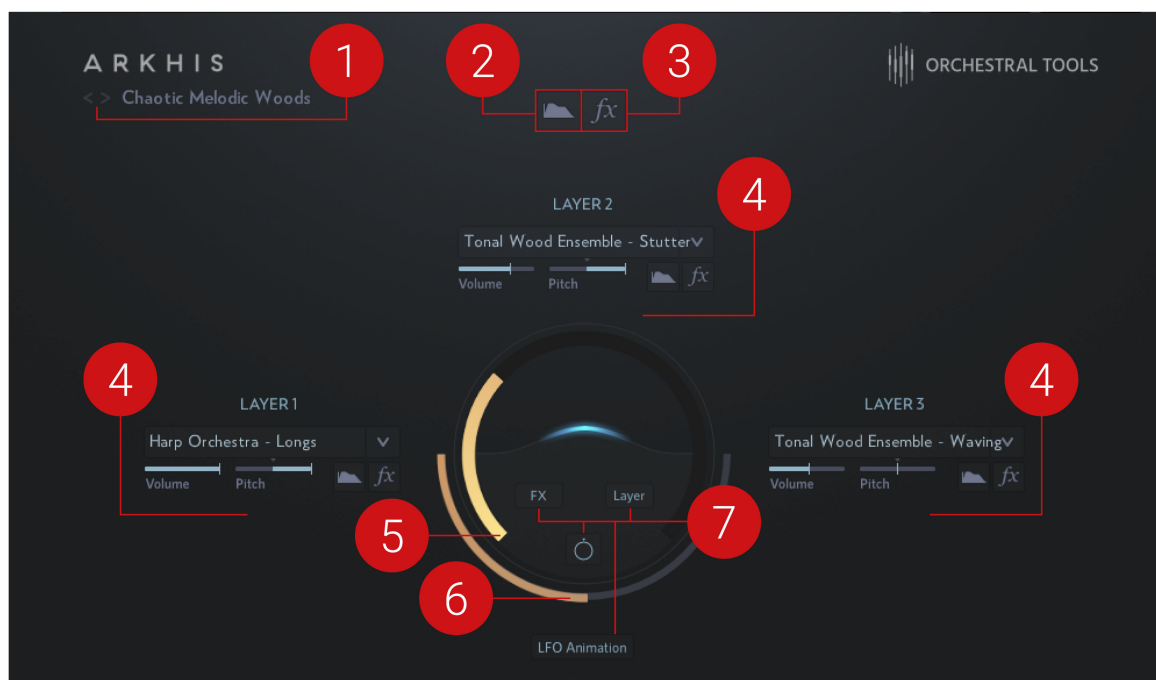
Three Stackable Sound Layers

ARKHIS is built around a central playback module that's quick and easy to use from any MIDI controller. Choose your desired sounds from the vast library of soundsources and assign them to three independently-modulatable layers that can be stacked from left to right using a single blend control.

Effects and LFO Controls

Control and sculpt the sounds further using ARKHIS' effect controls. Dial in movement and additional color in real time with the central LFO and FX control for subtle builds in atmosphere, or to create variations on a theme throughout a scene.

5. MAIN VIEW



The Main view contains the following key elements and controls:

1. **Browser:** Select one of the presets as a starting point for sculpting your sound. To read more about loading a preset, see [Preset Browser](#).
2. **Master Envelope:** Change the master envelope settings. For more information, see [Master Envelope](#).
3. **Master FX:** Access the controls for the master effects. For more information, see [Master Effects](#).
4. **Layers 1–3:** Three sets of controls for Layers 1–3. Contains a range of controls relating to the Layer's envelope, effects, volume, and pitch. Also displays the currently selected sound source and offers access to the Browser. For more information, see [Layers](#).
5. **Layer Blend:** Use the Layer Blend control to stack the three layers of sounds dynamically. For more information, see [Layer Blend](#).
6. **FX Blend:** The FX Blend control can be used to control the number of effects applied in the sound layers. For more information, see [FX Blend](#).
7. **LFO:** Automate the Layer Blend and FX Blend controls with an LFO. For more information, see [LFO](#).

6. PRESET BROWSER

The Preset Browser contains 200 presets divided across eight categories—Motions, Pads, Sparkles, Stutters, Sub, Swells and Textures. This collection of presets has been specially designed to showcase the full range and sonic potential of ARKHIS. These presets also offer a useful starting point from which you can tweak and tailor your own sounds.

Access the Sound Browser by clicking the arrow icon next to the sound source name, in the Main view.



The Preset Browser contains the follow features and controls:

1. **Browse Arrows** (<>): Click the left or right arrow icons to load the previous or next preset.
2. **Preset Browser**: Opens the Preset Browser. Clicking the currently displayed preset name in the Main opens the Browser.
3. **Preset Categories**: List of eight categories that contain the preset collection.
4. **Presets List**: List of presets that belong to the currently selected Preset Category.

6.1. Preset Categories

Presets in ARKHIS are divided across seven preset categories:



Motions: Startling movements, great for introducing unexpected cinematic moments in the composition.

Pads: Slowly evolving soundscapes ideal for providing width and richness.

Sparkles: The icing on top of the cinematic textures, also capable of providing rhythmic interest, transitions or accents.

Stutters: Ideal for giving gentle or heavy rhythmic pacing to the music.

Sub: Bass and sub-bass sounds varying from very soft sounds to growling tones.

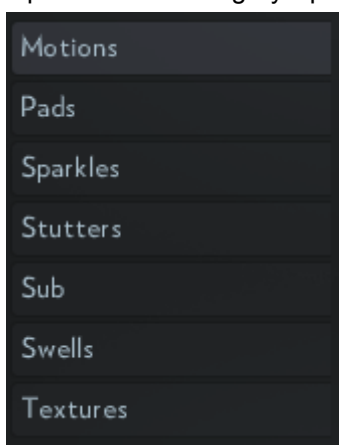
Swells: Subtle and graceful swells.

Textures: Atmospheric orchestral colors.

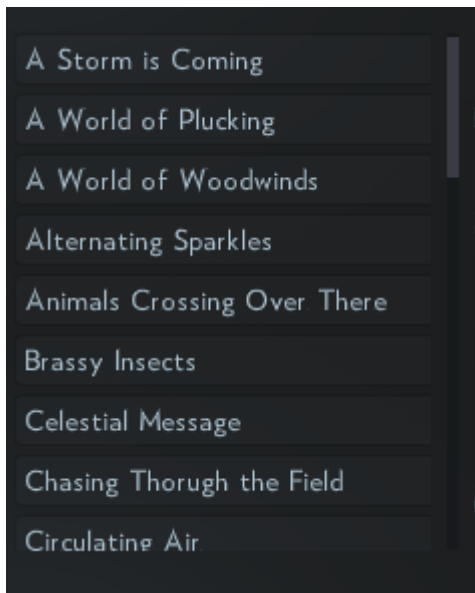
6.2. Loading a Preset

To load a preset in the Browser:

1. Click the Preset Display to open the Browser.
2. Open a sound category's preset subfolder by clicking a category's name.



3. Load a preset by clicking a name from the preset list.



4. Click anywhere outside of the Preset Browser to exit the Browser.
The selected preset is loaded in ARKHIS.

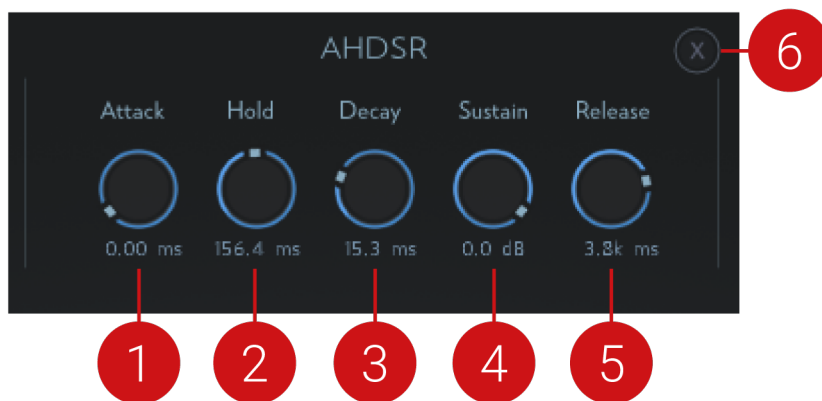
7. MASTER ENVELOPE

The Master Envelope contains controls that shape the attack, hold, decay, sustain, and release of the sound layers globally. While the settings found in this section are applied to all three layers, how much of these global envelope settings are applied into the layer's envelope depends on the amount of Wet/Dry value in the individual layer's envelope controls.

Click the Master Envelope icon in the Main view to access the controls.

7.1. Overview of the Master Envelope

The Master Envelope contains the controls:



1. **Attack:** Adjusts the duration of the envelope's attack stage, which is the time the envelope takes to rise from zero to peak level.
2. **Hold:** Adjusts the fixed duration the note stays at full volume before decaying.
3. **Decay:** Adjusts the duration of the envelope's decay stage, which is the time the envelope takes to fall from peak to sustain level.
4. **Sustain:** Adjusts the level of the envelope's sustain stage, at which the envelope stays as long as a note is held.
5. **Release:** Adjusts the duration of the envelope's release stage, which is the time the envelope takes to fall from the sustain level to zero.
6. **X:** Closes the Master Envelope.



If the respective layer-specific wet/dry value is set to 0 %, the Master Envelope controls do not affect the layer's envelope. To read more about layer-specific envelope controls, see the section *Layer Envelope controls*.

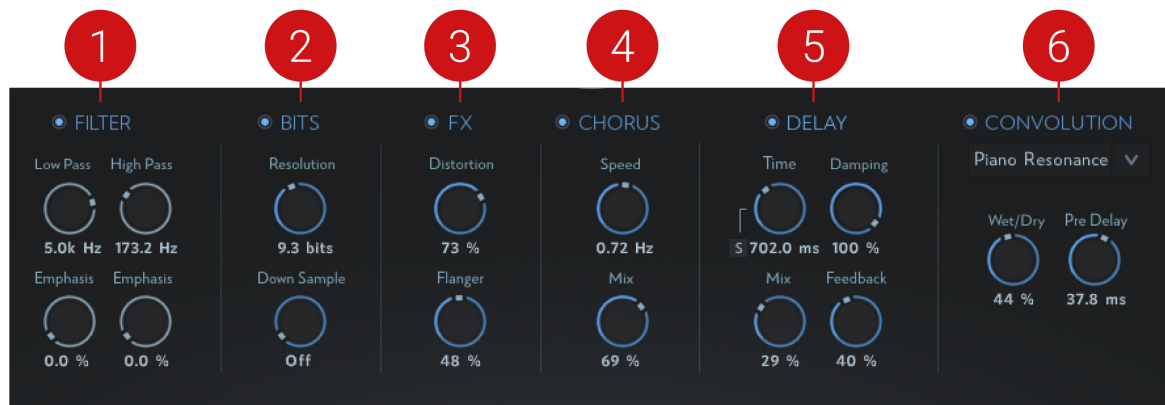
8. MASTER EFFECTS

The Master Effects provide six global effects, Filter, Bits, FX, Chorus, Delay, and Convolution that can be added to the signal chain. These effects apply to all three layers, and the FX Blend acts as a wet/dry control that determines how much of the global effects are applied to all of the layers simultaneously. The Master Effects can be used to add color and character to your sound. Use the range of Effects parameter controls for nuanced sound sculpting, or automate the FX Blend control for dramatic sound design.

Click the FX icon in the Main view to open the Master effects controls. The On/Off button for each effect is located on the left side of the effect's name. Clicking the On/Off button turns the effect on or off. A blue light indicates when the effect is turned on.

8.1. Overview of the Master Effects

The Master Effects contains the following controls:



1. **FILTER:** Contains controls that determine the character of the Filter. For more information, see [Filter](#).
2. **BITS:** Contains controls that determine the character of the Bits effect. For more information, see [Bits](#).
3. **FX:** Contains controls that determine the amount of Distortion and Flanger applied. For more information, see [FX](#).
4. **CHORUS:** Contains controls that determine the Speed and Mix of the Chorus effect. For more information, see [Chorus](#).
5. **DELAY:** Contains controls that determine the character and behavior of the Delay effect. For more information, see [Delay](#).
6. **CONVOLUTION:** Contains controls that determine the character of the Reverb effect. For more information, see [Convolution](#).

8.2. Filter

A filter is a signal processor which changes the frequency content of a signal that passes through it. This means that in contrast to effects like distortion, reverb, or chorus, it only changes the amplitude and phase of frequency components which are already present in your signal, without creating new frequency content.

Filter contains the following controls:



1. **On/Off:** Switches the filter on or off.
2. **Low Pass:** Controls the cutoff frequency of the Low Pass filter.
3. **Emphasis (Low Pass):** Controls the resonance of the Low Pass filter. With a value greater than 0 %, this control will boost a small frequency range around the cutoff frequency.
4. **High Pass:** Controls the cutoff frequency of the High Pass filter.
5. **Emphasis (High Pass):** Controls the resonance of the High Pass filter. With a value greater than 0 %, this control will boost a small frequency range around the cutoff frequency.

8.3. Bits

Bits is a low-resolution digital distortion effect. You can use it to emulate the sound of early digital audio devices, to create artificial aliasing by dividing the sample rate, or to distort signals until they are unrecognizable.

Bits contains the following controls:

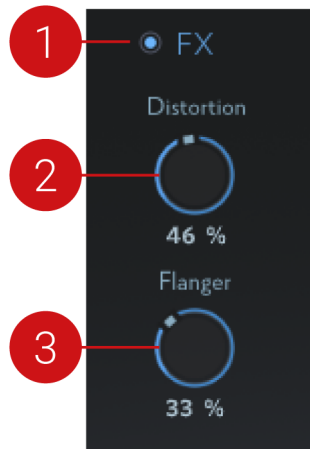


1. **On/Off:** Switches the Bits effect on or off.
2. **Resolution:** Adjusts the bit resolution of the signal. Lower resolution values add distortion and grit to the signal.
3. **Down Sample:** Adjusts the sampling frequency at which the input signal is resampled.

8.4. FX

The FX unit includes Distortion and Flanger effects.

FX contains the following controls:



1. **On/Off:** Switches the FX on or off.
2. **Distortion:** Controls the amount of distortion applied to the sound. In this case, Distortion simulates the analog tape saturation that occurs when a high input level exceeds the tape's ability to record it.
3. **Flanger:** Controls the amount of flanger effect applied to the sound. The Flanger effect works in much the same way as a Chorus effect but uses a significantly shorter delay time. Flanging is typically used to add a spacey or underwater quality to input signals.

8.5. Chorus

Chorus effect “thickens” the audio signal by splitting it up and detuning one version in relation to the original.

Chorus contains the following controls:

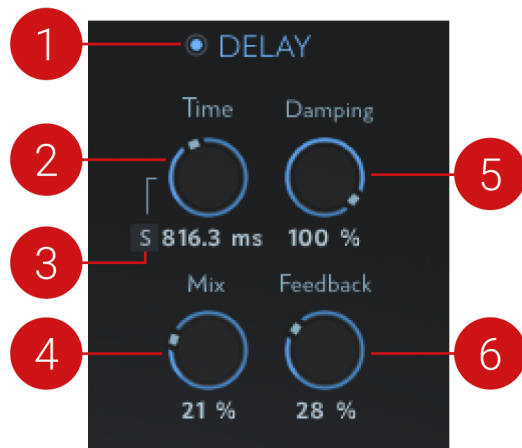


1. **On/Off:** Switches the Chorus on or off.
2. **Speed:** Adjusts the speed of modulation, from slow pitch changes to fast vibratos.
3. **Mix:** Adjusts the respective levels of the original and processed signals.

8.6. Delay

The Master Delay effect in ARKHIS provides controls over general aspects of the delay sound, including Delay Time, Feedback, and Mix parameters, as well as a Damping control, which can be used to attenuate high frequencies in the output signal. Using the Feedback parameter sends a percentage of the delayed signal back to the input. This can result in a subtle, chorus-like effect or a cascading, chaotic audio output. When the Sync button is active, the Delay Time is set as a multiple of the tempo-synced beat. This option allows you to sync the Delay effect to your host tempo, in measured in musical divisions, or have the Delay run free, with time adjustments made in milliseconds.

Delay contains the following controls:

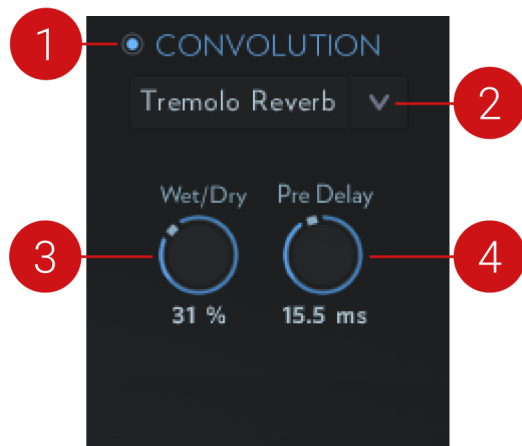


1. **On/Off:** Switches the Delay on or off.
2. **Time:** Adjusts the delay time in milliseconds or musical divisions, depending on the state of the Sync (2) control.
3. **S (Sync):** Switches the delay sync on or off. When Sync is off, the delay runs free and can be adjusted in milliseconds. When Sync is switched on, the delay time is synced to your host tempo and is adjusted in musical divisions.
4. **Mix:** Controls the balance between the processed (wet) signal and the dry input signal. At 0%, no delay is applied to the input signal. Turning the knob right increases the amount of delay signal that is added to the input signal. At 50%, the dry and wet signals are equally balanced. Between 50% and 100%, the delay signal increases to full volume, while the unprocessed signal is gradually decreased.
5. **Damping:** Attenuates high frequencies in the output signal, thereby counteracting the brightness caused by the artificial harmonics.
6. **Feedback:** Determines the amount of signal fed back to the delay's input. Increasing the Feedback control adds delay repeats to your sound.

8.7. Convolution

Convolution effects digitally simulate the reverberation and acoustic characters of a physical or a virtual space.

Convolution contains the following controls:



1. **On/Off:** Switches Convolution on or off.
2. **Type Menu:** Opens a drop-down menu where you can select the desired convolution type.
3. **Wet/Dry:** Adjusts the amount of convolution effect applied to the signal.
4. **Pre Delay:** Adjusts the onset of the reverb effect by adding an initial delay to the reverb signal.

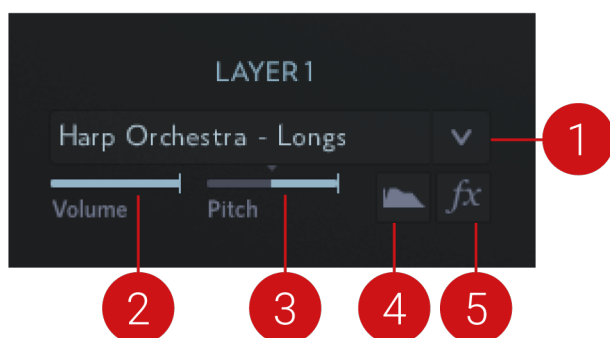
9. LAYERS

ARKHIS contains three individual sound layers that can be stacked and blended together seamlessly. The layers are used in a cinematic way, stacked on top of each other, and blended together. Imagine a cinematic scene where the tension rises little by little, for example, a soft sub-bass in Layer 1, where a second layer with more mid-range is added, and then the final layer adding sparkling high end. In reverse, high-frequency content can also be layered with bass-heavy content and everything in between.

Layers open up the possibility to develop and perform evolving soundscapes live, resulting in dynamic and cinematic storytelling. All controls described below can be applied to each sound layer.

9.1. Overview of Layer Controls

Layers feature the following controls:



1. **Sound Browser:** Opens the Sound Browser, where you can search and load sound sources for each layer. For more information, see [Sound Browser](#).
2. **Volume:** Adjusts the volume of the layer.
3. **Pitch:** Shifts the pitch of the layer up or down, in semitones. The maximum range is 12 semitones (+/-).
4. **Layer Envelope:** Opens the Layer Envelope controls. For more information, see [Layer Envelope](#).
5. **Layer FX:** Opens the Layer Effects controls. For more information, see [Layer Effects](#).

9.2. Sound Browser

The Sound Browser can be used to search and load different sound sources for Layers 1, 2, and 3. ARKHIS has over 90 sound sources that are divided into 16 categories—String Orchestra, String Ensemble, Brass Orchestra, Chamber Strings, Solo Strings, Woodwinds, Vox, Harps, Waterphone, Orchestrations, Dulcimer, Guitar Ensemble, Hang Drum, Mandolin Ensemble, Tonal Wood Ensemble. Access the Sound Browser by clicking the arrow icon, next to the sound source name, in the Main view.

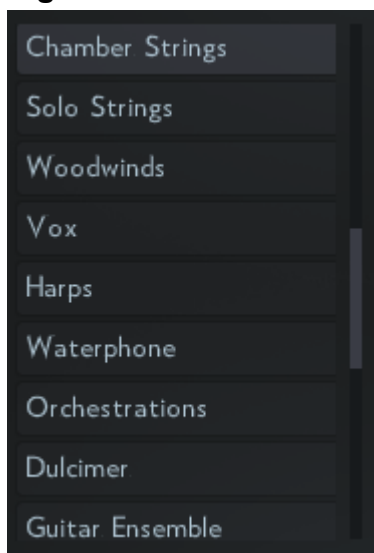


Loading a Sound

To load a sound from the Layer Browser:

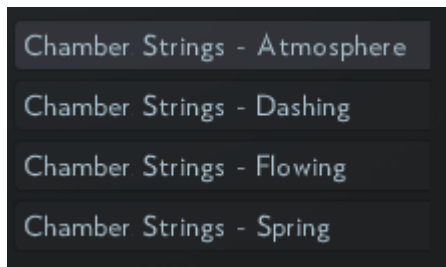
1. Click the sound source name or the drop-down button to open the layer/sound browser.
2. Click on the sound source type to display the available sound sources in the respective categories.

Figure 1.



Sound source categories available in ARKHIS

3. Select a sound source from the right-hand side list by clicking the sound source's name.

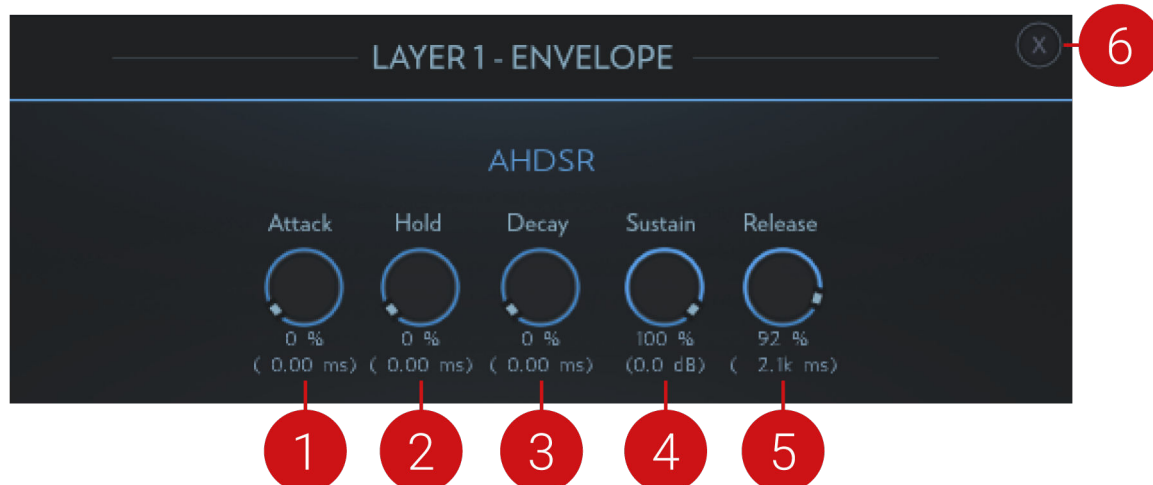


Sound sources available in the Chamber Strings category.

9.3. Layer Envelope

Use the Layer Envelope controls to shape the envelope of the selected Layer. These parameters work as a wet/dry control, relative to the Master Envelope controls. Each parameter control has a percentage indicator, which indicates how much of the respective Master Envelope parameter is applied to the layer that is being edited. Open the Layer Envelope controls by clicking the envelope button in the Main view.

The Layer Envelope contains the following controls:



1. **Attack:** Adjusts the duration of the envelope's attack stage, which is the time the envelope takes to rise from zero to peak level.
2. **Hold:** Adjusts the fixed duration the note stays at full volume before decaying.
3. **Decay:** Adjusts the duration of the envelope's decay stage, which is the time the envelope takes to fall from peak to sustain level.
4. **Sustain:** Adjusts the level of the envelope's sustain stage, at which the envelope stays as long as a note is held.
5. **Release:** Adjusts the duration of the envelope's release stage, which is the time the envelope takes to fall from the sustain level to zero
6. **X:** Closes the Layer Envelope.



The parameter value in milliseconds (ms) can also be seen in brackets below the percentage indicator.

9.4. Layer Effects

Each Layer has a set of dedicated controls for the individual Layer Effects. The Layer Effects include a Filter, Reverb and Delay. The Layer Effects are accessed by clicking the **Layer FX** button in the Main view. The On/Off button for each effect is located on the left side of the effect's name. A blue light indicates when the effect is active.

9.4.1. Filter

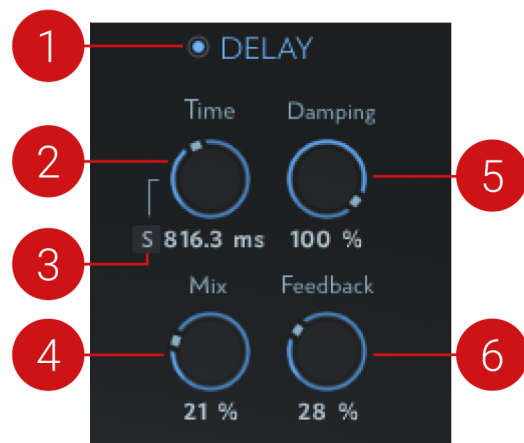
The Layer Filter contains the following controls:



1. **On/Off**: Switches the Filter on or off.
2. **Low Pass**: Controls the cutoff frequency of the Low Pass filter.
3. **Emphasis (Low Pass)**: Controls the resonance of the Low Pass filter. With a value greater than 0%, this control will boost a small frequency range around the cutoff frequency.
4. **High Pass**: Controls the cutoff frequency of the High Pass filter.
5. **Emphasis (High Pass)**: Controls the resonance of the High Pass filter. With a value greater than 0%, this control will boost a small frequency range around the cutoff frequency.

9.4.2. Delay

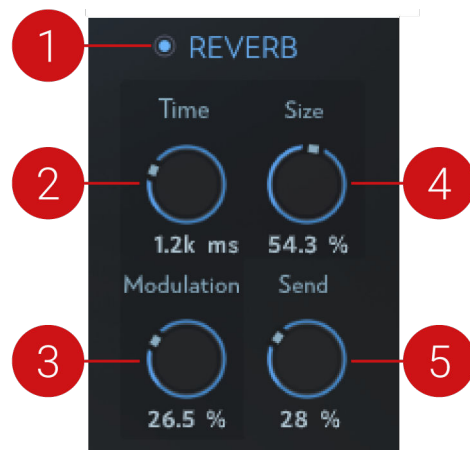
The Layer Delay contains the following controls:



1. **On/Off:** Switches the Delay on or off.
2. **Time:** Adjusts the delay time in milliseconds or musical divisions, depending on the state of the Sync (2) control.
3. **Sync (S):** Switches the delay sync on or off. When Sync is off, the delay runs free and can be adjusted in milliseconds. When Sync is switched on, the delay time is synced to your host tempo and is adjusted in musical division.
4. **Mix:** Controls the balance between the processed (wet) signal and the dry input signal. At 0%, no delay is applied to the input signal. Turning the knob right increases the amount of delay signal that is added to the input signal. At 50%, the dry and wet signals are equally balanced. Between 50% and 100%, the delay signal increases to full volume, while the unprocessed signal is gradually decreased.
5. **Damping:** Attenuates high frequencies in the output signal, thereby counteracting the brightness caused by the artificial harmonics.
6. **Feedback:** Determines the amount of signal fed back to the delay's input. Increasing the Feedback control adds delay repeats to your sound.

9.4.3. Reverb

Layer Reverb contains the following controls:



1. **On/Off:** Switches the Reverb on or off.
2. **Time:** Adjusts the reverb time, in milliseconds. Turning the knob right produces a long reverb effect.
3. **Modulation:** Sets the modulation amount. A value of 0 turns the delay modulation off. Available values range from 0.0 to 100.0%.
4. **Size:** Adjusts the size of the reverberant space.
5. **Send:** Determines the amount of signal that is sent to the Reverb effect.

10. LAYER BLEND

The Layer Blend control can be used to dynamically stack layers from left to right, starting from Layer 1 and ending with Layer 3. At its maximum settings, all layers are at full volume.



The Layer Blend control is indicated with a yellow color.

- Use the Layer Blend control to fade in the volume of the layers.
- Use the mod wheel (default control: CC1) to control the Layer Blend value.

11. FX BLEND

The Master Effects are blended into the layers with the FX Blend control.

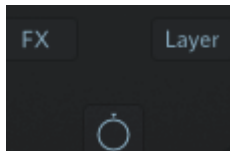


The FX Blend control is indicated with an orange color.

- Use the FX Blend control to adjust the amount of Master Effects added into the layers.

12. LFO

The LFO can be used to automate the Layer Blend and FX Blend controls.



LFO controls as seen in the Main view.

- Click the **FX** switch to apply the LFO automation into the FX Blend control.
- Click the **Layer** switch to apply the LFO automation into the Layer Blend control.

The rate and speed of the LFO can be controlled in the LFO settings view.

- Click the LFO settings switch in the Main view to open the LFO settings view.



12.1. Overview of the LFO

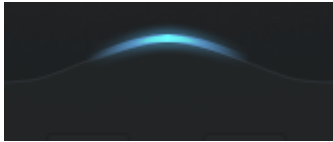
The LFO contains the following parameters:



1. **Rate**: Adjusts the rate of the LFO.
2. **S (Sync)**: Switches Rate Sync on or off. When Sync is switched off, the LFO rate is adjusted in milliseconds. When Sync is switched on, the LFO is synched to your host tempo, and adjustments to the speed are made in musical increments.
3. **Intensity**: Controls the depth of the LFO.
4. **X**: Closes the LFO.

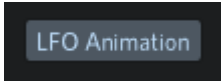
12.2. LFO Animation

The LFO position and rate is indicated in the Main view with an animated blue light effect.



LFO light indicator.

- Click the LFO Animation button in the Main view to turn the LFO light indicator on or off.



13. CREDITS

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