ZERO-G
SAMPLE LIBRARIES

OTHER WORLDS
EVOLVED

USER MANUAL

Table of Contents

introduction

Other Worlds Evolved is the next generation of the original Other Worlds library, reimagined as a powerful instrument for our brand new Orbita Engine within the full version of Kontakt 8. Built from a vast 4.6GB collection of 500 original cinematic samples created by sound designer Adam Pietruszko, Other Worlds Evolved transforms this expansive sonic universe into a deeply interactive synthesis environment.

Every sound from the original library has been integrated into the new engine, preserving the character and diversity that made Other Worlds a favourite among composers while opening up entirely new creative possibilities.

The original Other Worlds library was celebrated for its vast palette of evolving textures, from spacious ambient soundscapes and melodic electronic layers to unsettling horror atmospheres, sci-fi effects, avant-garde experimentation, and vintage modular-inspired synthesis. Other Worlds Evolved builds on that foundation, transforming all 500 original recordings into a modern cinematic instrument capable of generating immersive environments, evolving sonic landscapes, and expressive sound design for film, television, games, trailers, and contemporary music production.

features

- **New Orbita Engine** – Our brand new *Orbita Engine* offering three sample layers with a powerful wavetable synthesizer to create rich hybrid sounds.
- **Extensive Source Library** - Access to all 500 original Other Worlds samples featuring dreamlike synth textures, atmospheres, and soundscapes.
- **Custom Snapshots -** 100 curated snapshot presets, offering you an entirely new way of using the original samples.
- **Kontakt 8 Wavetable Synth** – Design evolving synth tones using 30 wavetables and advanced synthesis controls.
- **Morph Pad Blending** – Seamlessly blend between all four sound sources using an expressive XY Morph Pad.
- **Layer-Based Sound Design** – Shape each sample layer independently with filters, tuning, panning, modulation, and effects.
- **Flexible Effects Routing** – Combine per-layer effects, creative master processing, and delay/reverb sends for detailed sound shaping.

installation guide

snapshot installation

The snapshot presets should be installed automatically if downloading through the Pulse Downloader, however if you are not using Pulse or cannot see the snapshots after installation you will need to copy across the folder called 'Other Worlds Evolved' from within the 'Snapshots' folder to this destination folder*:

Mac: Macintosh HD / Users / <yourname> / Documents / Native Instruments / User Content / Kontakt

Windows: Local Disk / Users / <yourname> / Documents / Native Instruments / User Content / Kontakt

*Ensure you copy the entire folder called 'Other Worlds Evolved' into the destination folder and not just the individual category folders.

Kontakt Browser image installation

To get the library image to display in the Kontakt Browser, you will need to copy across the folder from your download called 'Zero-G Other Worlds Evolved' from within the 'Kontakt Browser Image + Instructions' folder to this destination folder*:

Mac: Macintosh HD / Users / Shared / NI Resources / image

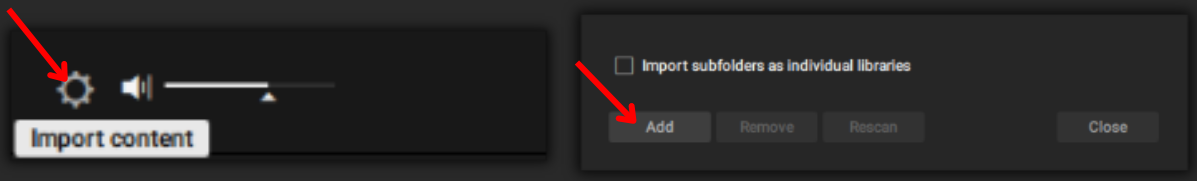
Windows: Local Disk / Users / Public / Public Documents / NI Resources / image

*Ensure you keep both the whole library folder and the folder containing the images titled the same as 'Zero-G Other Worlds Evolved'.

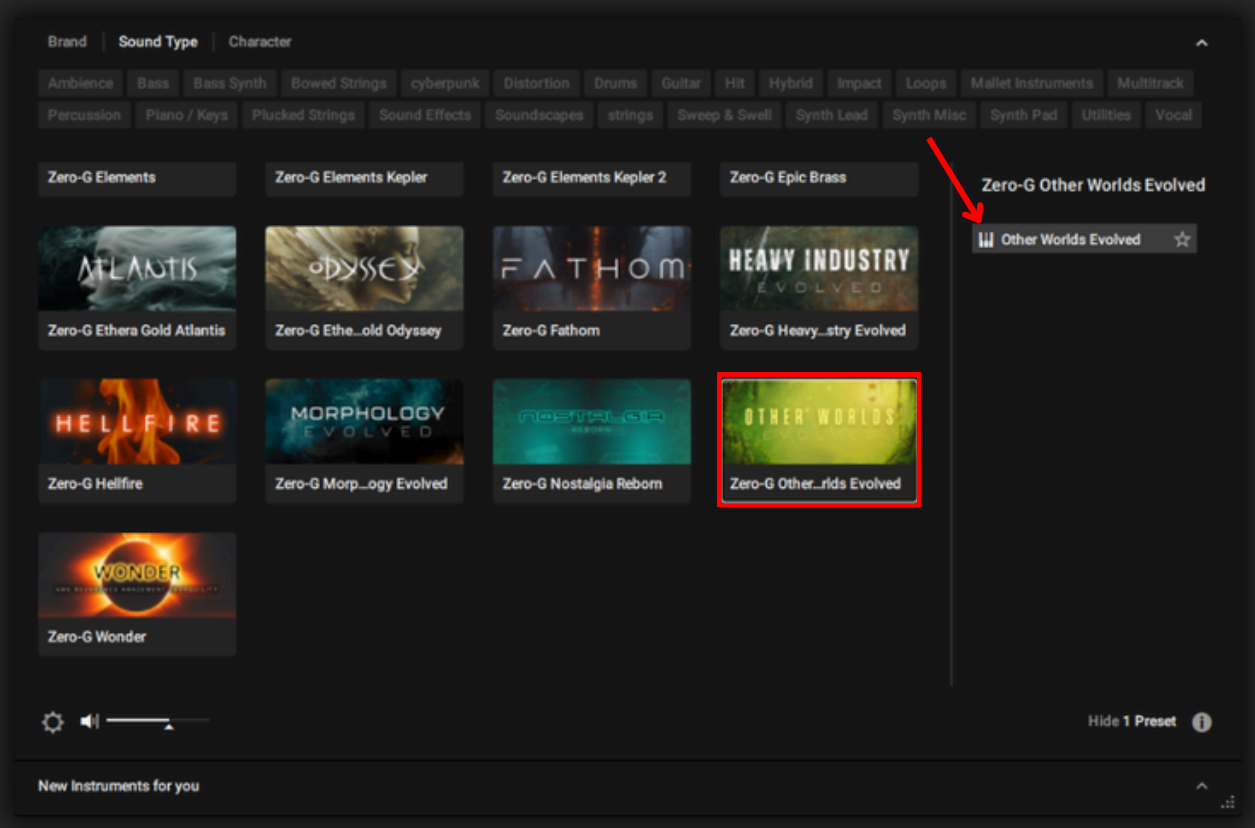
adding to Kontakt Browser

Other Worlds Evolved can be added to the Kontakt Browser by following these steps:

1. Click on the cogwheel in the bottom left corner of the Kontakt Browser and then click 'Add Library' whilst making sure 'Import subfolders as individual libraries' is **unticked.**



2. Locate to the destination on your computer where you installed Other Worlds Evolved and select the entire folder then add. Other Worlds Evolved should now appear in your Kontakt Browser with the thumbnail image.



snapshot presets

Using the complete original sample archive alongside the new wavetable synthesis engine and expanded effects system, Other Worlds Evolved includes 100 newly designed snapshots, organised into four intuitive categories that highlight different aspects of the instrument's sonic capabilities:

Environment: Immersive, expansive soundscapes designed to transport the listener to distant, alien biomes. These textures provide the foundational atmosphere, grounding your compositions in the vastness of unexplored worlds.

Instrument: Mutated organic textures. By warping traditional sources like piano, voice, and strings through otherworldly processing, these patches provide unique, expressive tools that feel both familiar and profoundly alien.

Moment: Narrative-driven sonic events designed to score the unexpected. From sudden tension to lingering dread, these patches capture the emotional punctuation of a pivotal scene, evoking the feeling that something or someone is approaching.

Wavetable: The Wavetable presets showcases the capabilities of the wavetable synth and are created entirely using the synth layer.
The collection includes digital sound effects, expressive synth tones, and synthesised instrument-style sounds, demonstrating the versatility and depth of the wavetable engine.

The Orbita Engine

sounds page

The SOUNDS page is the primary hub for working with the sample-based elements of Other Worlds Evolved.

Here you will find three independent sample source modules, each capable of loading any of the 500 included sound sources via dropdown menus. These sources form the core sonic palette of the instrument and include a wide variety of textures, atmospheres, tonal layers, and evolving sound design elements.

To make performances feel even more organic, every sound source features two velocity layers. Playing at lower velocities (0–95) triggers one variation of the source, while higher velocities (96–127) introduce an alternative performance, adding subtle tonal and textural variation that brings greater realism and expression to every patch.

sounds page (cont.)

Each module operates independently, allowing you to sculpt three separate layers that can work together to form complex and evolving textures.

Once loaded, each sample can be shaped and transformed using a range of synthesis-style controls via the three internal pages of each sample module:

EDIT: The Edit page is used to load and shape the selected sample. Here you can choose a sound from the library and adjust its basic shape and tonal properties using controls for amplitude ADSR, filtering, panning, tuning.

EFFECTS: The Effects page allows you to apply independent effects processing to each sample source, adding character or texture to individual sounds before they are blended together. The sample sources can also be sent to the master effects page from here.

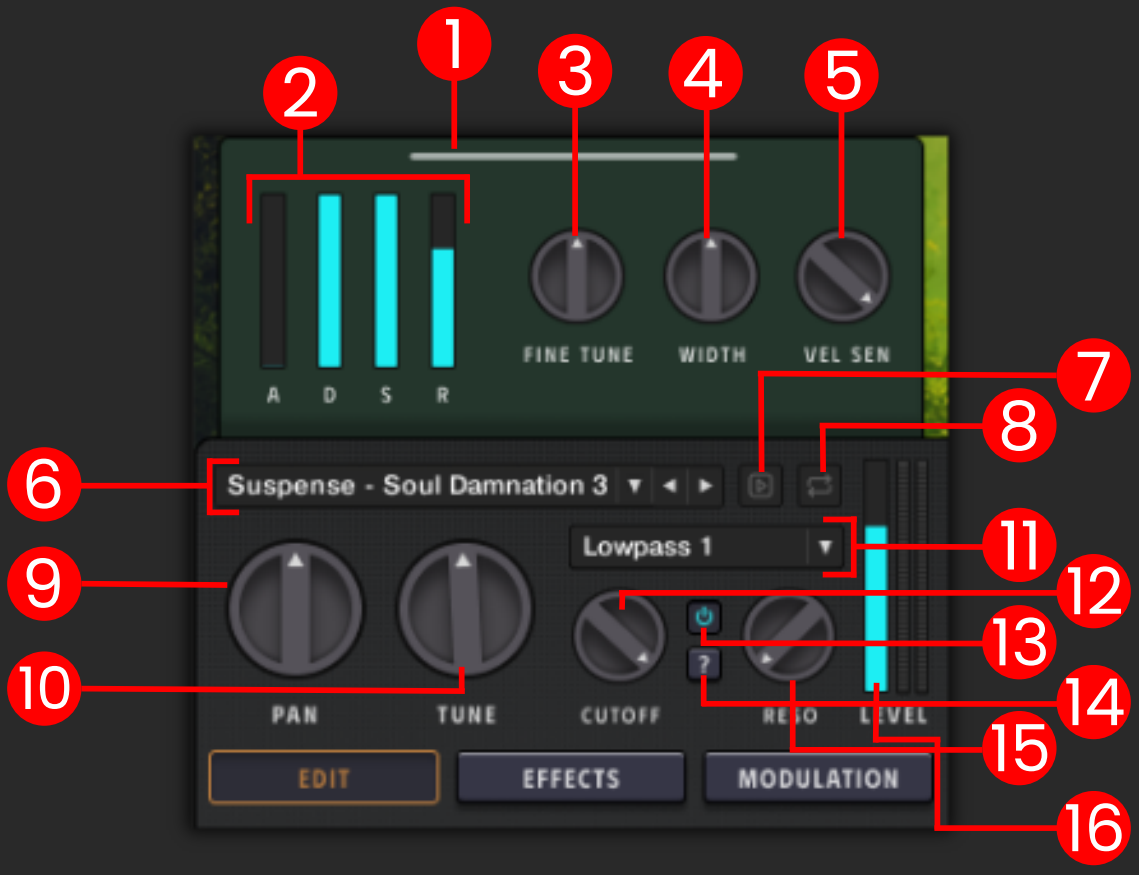
MODULATION: The Modulation page contains an LFO and ADSR envelope generator used to add movement and dynamic shaping to the sample. These modulation tools can introduce subtle animation or more pronounced evolving changes over time.

A popup window can be expanded above each source module which will show different controls depending on which internal page you have selected.

The SOUNDS page is ideal for building the foundation of a patch. By combining different source samples and shaping their dynamics and tonal characteristics, you can quickly design rich layered soundscapes. Subtle modulation or envelope shaping can also bring static samples to life, creating movement and depth before they are further processed elsewhere in the engine.

Let's explore the controls of the SOUNDS page below:

source edit



1. **Popup exander:** Expand or minimise the module popup.

2. **Amp envelope ADSR sliders:** Attack, Decay, Sustain, Release.

3. **Fine Tune:** +/- 50 cents.

4. **Width:** Reduces or expands the signal's stereo base.

5. **Velocity Sensitivity:** Controls how strongly the instrument responds to MIDI note velocity.

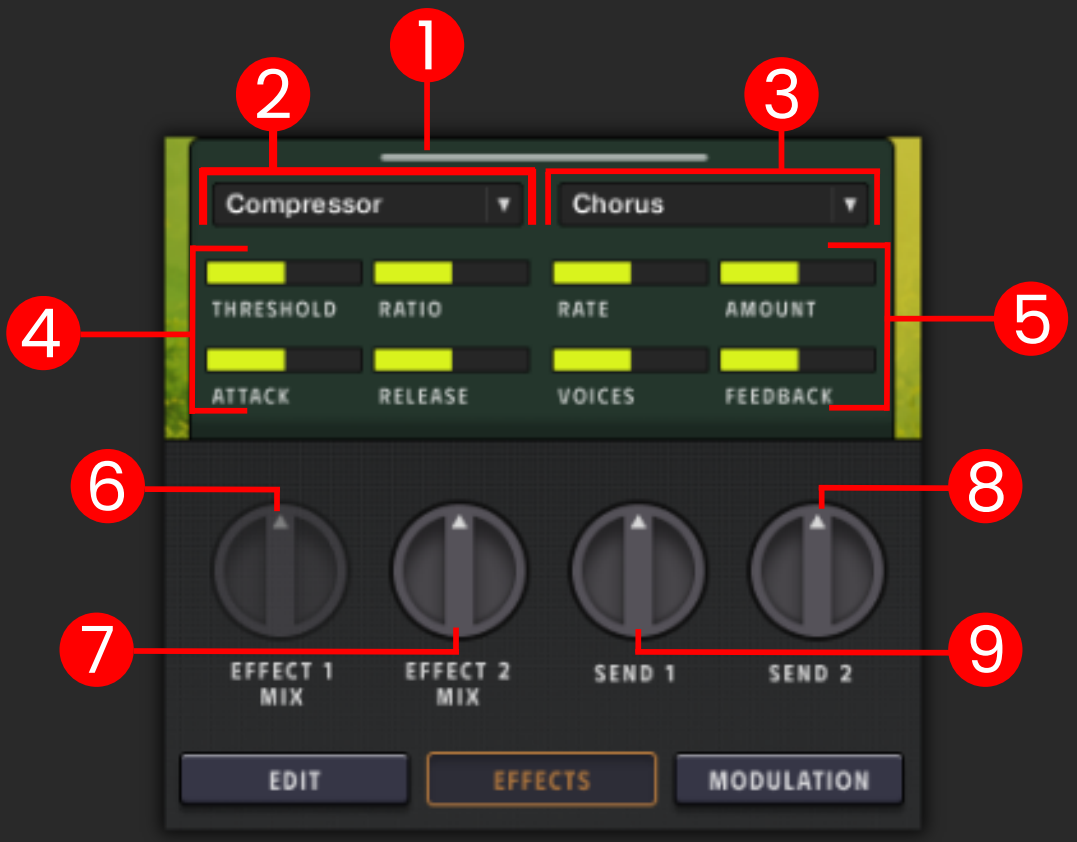
6. **Source Sample Browser:** Browse & load a source sample into the module.

7. **Demo player**: Preview the loaded source sample.

source edit (cont.)

8. **Randomise source sample:** Select a sample source at random.
9. **Panning:** Move the sound across the stereo field.
10. **Semitone tune:** +/- 24 semitones.
11. **Filter type:** Select the filter type (Lowpass, Highpass, Bandpass, Peak, Notch).
12. **Filter cutoff:** Adjusts the frequency above or below which signals will be attenuated.
13. **Filter on/off Button:** Turn the filter on and off.
14. **Filter Randomise:** Randomises the filter type, cutoff and resonance.
15. **Filter Resonance:** Boosts a small frequency range around the cutoff frequency.
16. **Volume level slider:** -inf to +12dB.

source effects



1. **Popup exander:** Expand or minimise the module popup.

2. **Effect 1 type:** Select effect 1.

3. **Effect 2 type:** Select effect 2.

4. **Effect 1 Controls**: Displays up to 4 parameter sliders depending on the chosen effect.

5. **Effect 2 Controls:** Displays up to 4 parameter sliders depending on the chosen effect.

source effects (cont.)

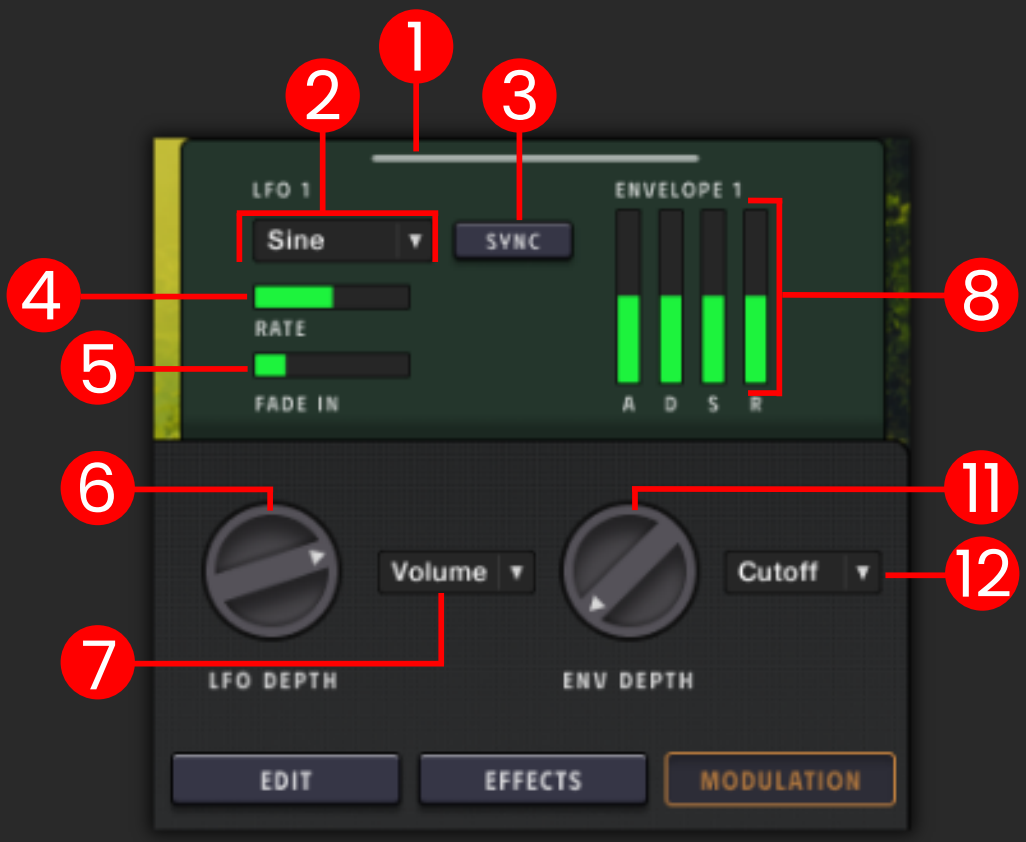
6. **Effect 1 Mix:** Blend the amount of effect 1 (only enabled for chorus, flanger & phaser).

7. **Effect 2 Mix:** Blend the amount of effect 2 (only enabled for chorus, flanger & phaser).

8. **Master send 1:** Controls the send level for the source to slot 3 of the EFFECTS page (Reverb or Delay).

9. **Master send 2:** Controls the send level for the source to slot 4 of the EFFECTS page (Reverb or Delay).

source modulation



1. **Popup exander:** Expand or minimise the module popup.

2. **LFO waveform dropdown:** Sine, Triangle, Saw, Rectangle, Random.

3. **Sync on/off:** Sync the LFO rate to your host tempo, an external MIDI clock, or your Master Editor tempo.

4. **Rate:** Adjust the frequency or time division of the LFO's output signal.

5. **Fade in:** Smoothly fade the LFO waveform in over time.

6. **LFO depth:** Determines the amount of modulation applied by the LFO to the target.

source modulation (cont.)

7. **LFO target:** Volume, Pan, Cutoff, Tune.

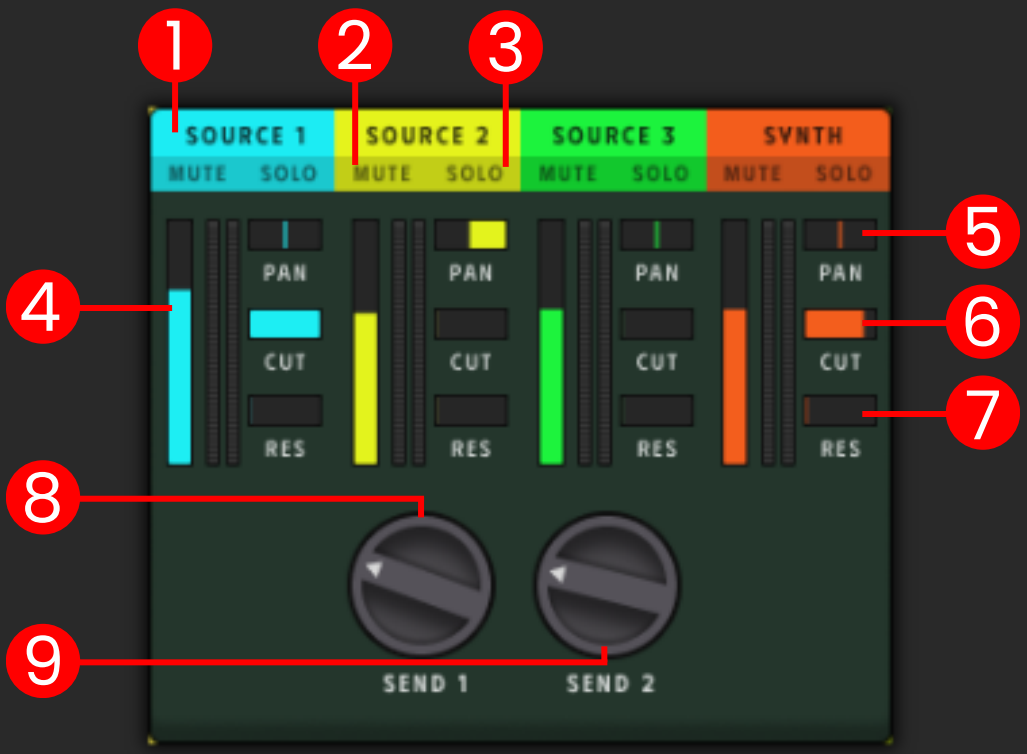
8. **Envelope ADSR sliders:** Adjust the attack, decay, sustain and release of the envelope.

9. **Envelope depth:** Determines the strength at which the envelope affects the target.

10. **Envelope target:** Pan, Cutoff, Tune.

mixer

The mixer popup window can be displayed or hidden on any of the 4 main pages by clicking the mixer button in the top right of the interface, allowing quick access to essential controls including level control, mute and solo buttons.



1. **Source labels:** Identifies the sound source.
2. **Mute source:** Mute the sound source.
3. **Solo source:** Solo the sound source.
4. **Source level slider**: -inf to 12dB.
5. **Source panning:** Move the sound source across the stereo field.

mixer (cont.)

6. **Source cutoff:** Adjusts the frequency above or below which signals will be attenuated.

7. **Source resonance:** Boosts a small frequency range around the cutoff frequency.

8. **Synth FX Send 1** : Controls the send level for the wavetable synth to slot 3 of the EFFECTS page (Reverb or Delay).

9. **Synth FX Send 2:** Controls the send level for the wavetable synth to slot 4 of the EFFECTS page (Reverb or Delay).

synth page

SYNTH

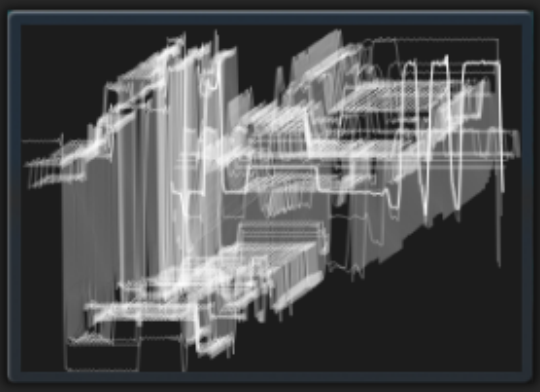
The SYNTH page introduces a powerful and sonically flexible synthesis layer powered by the Kontakt 8 wavetable synthesizer.

This section allows you to generate a fully synthesised sound source that can complement or contrast with the sampled layers found on the SOUNDS page. A selection of 30 preconfigured wavetables provide starting points ranging from smooth harmonic tones to more complex digital textures.

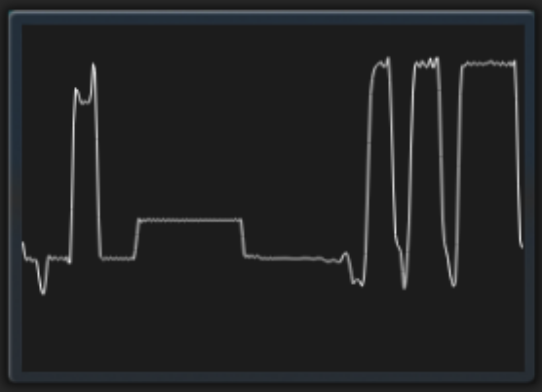
The wavetable oscillator combines a sawtooth “phase” generator with a table of stored waveforms; each cycle the phase reads one waveform from the table, producing the output. This waveform can then be shaped and manipulated using the form and morph controls, whilst also being modulated by the modulation oscillator in a variety of ways.

synth page (cont.)

The wavetable display in the centre of the page displays the current wavetable and will react to the changes you make to its shape. **Click the wavetable display to switch between single waveform view and full wavetable view**.



Wavetable view



Waveform view

The Synth page is particularly useful for adding clarity, movement, or harmonic detail to a patch. For example, the synth layer can reinforce the tonal center of a pad, introduce rhythmic modulation, or add shimmering high-frequency content above the sampled textures. Because it integrates seamlessly with the rest of the engine, the synth can also be blended, processed, and animated alongside the sample sources.

The wavetable synth can be broken down into 6 modules: Oscillator, Morphing, Modulation, Filter, Amplitude & Equaliser. We'll explore each of these sections below.

synth oscillator

1. **Wavetable type:** There are 30 custom-designed wavetables to choose from, made within Wavetable Creator by Ocean Swift Synthesis.

2. **Tune:** -/+ 36 semitones.

3. **Fine Tune:** -/+ 50 cents.

4. **Panning:** Move the synth layer across the stereo field.

5. **Saturation:** Add warmth and colour to the oscillator.

synth oscillator (cont.)

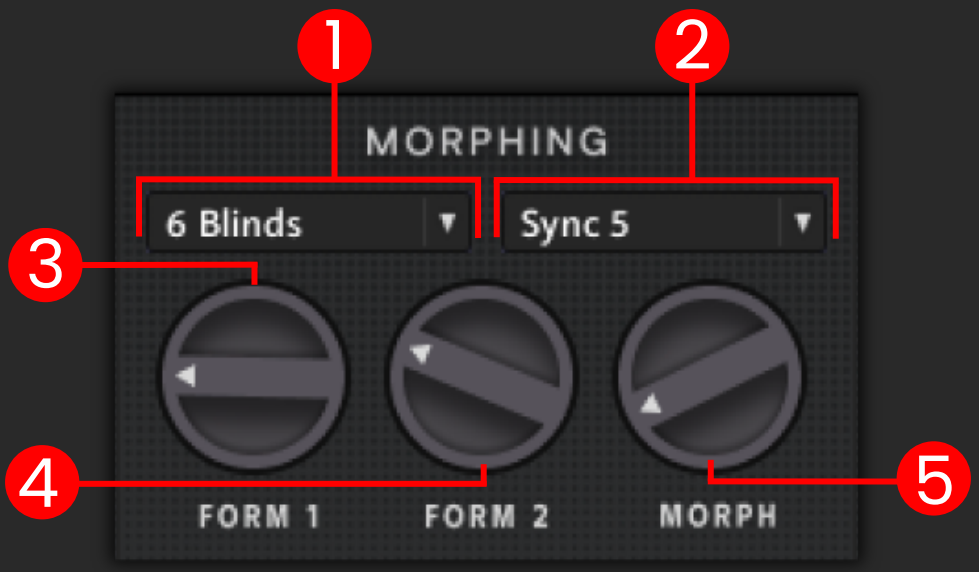
6. **Phase:** Adjusts the reset point of the oscillator's phase. This determines the sound's start position in the waveform when a new note is triggered.

7. **Phase Randomness:** Adjusts the amount of randomness applied to the reset point of the oscillator's phase. This creates random deviations of the sound's start position when a new note is triggered. When Phase Randomness is set to 100, the Phase control does not have an effect.

8. **Width:** Control the width of the synth layer's stereo base.

9. **Inharmonic:** Allows you to stretch partials away from the harmonic series. Adjusts the amount of detuning for the second wavetable oscillator.

synth morphing



1. **Form 1 type:** Selects one of 34 types of wave shaping that can be applied to the oscillator's phase. This fundamentally changes the way the wavetable is read out, therefore bending and warping the resulting waveform.

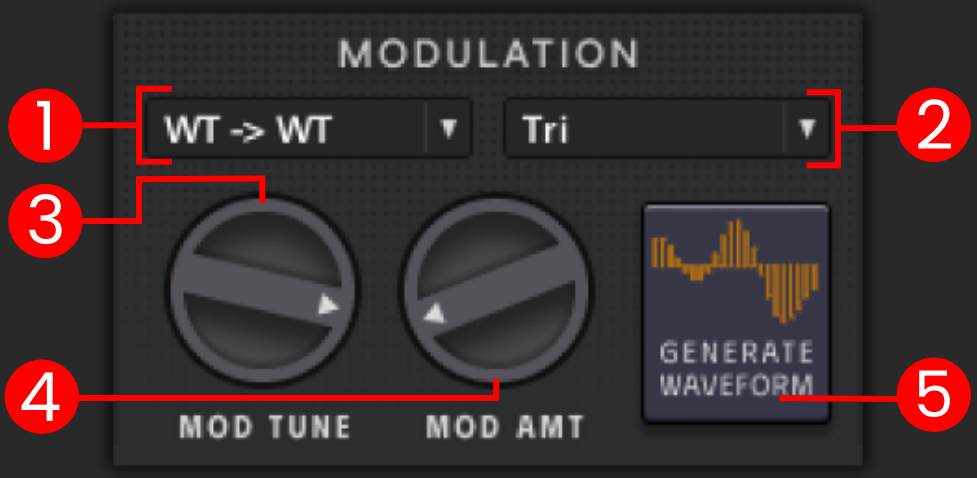
2. **Form 2 type:** Same as above.

3. **Form 1:** Adjusts the amount of wave shaping applied to the oscillator's phase by Form 1 type.

4. **Form 2:** Adjusts the amount of wave shaping applied to the oscillator's phase by Form 2 type.

5. **Morph:** Morphs between the waveforms included in the loaded wavetable.

synth modulation



1. **Modulation Type:** Selects the type of audio rate modulation applied to the wavetable oscillator by the modulation oscillator.*

2. **Modulation Waveform:** Selects the waveform of the modulation oscillator.

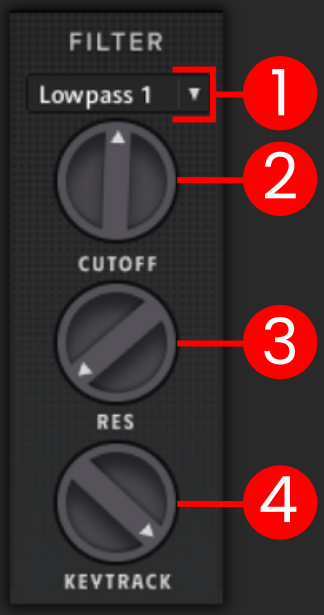
3. **Modulation Tune:** Adjusts the tuning of the modulation oscillator.

4. **Modulation Amount:** Adjusts the amount of modulation applied to the wavetable oscillator by the modulation oscillator.

5. **Generate Waveform:** Randomises all the parameters of the morphing and modulation modules, as well as the wavetable type from the 'Oscillator' module.

* **Mod Osc → WT, WT → Mod Osc, WT → WT (1)** are all **frequency modulation** whilst **Mod Osc → Formers, Formers → Mod Osc, WT → WT (2)** are all **phase modulation**.

synth filter



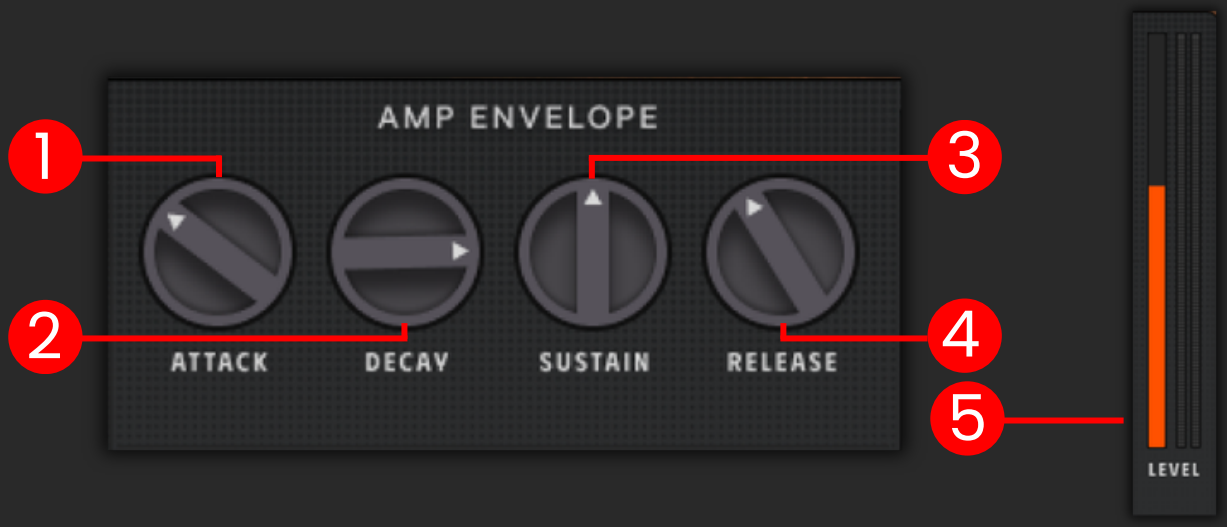
1. **Filter type:** Select the filter type (Lowpass, Highpass, Bandpass, Peak, Notch).

2. **Filter cutoff:** Adjusts the frequency above or below which signals will be attenuated.

3. **Filter resonance:** Boosts a small frequency range around the cutoff frequency.

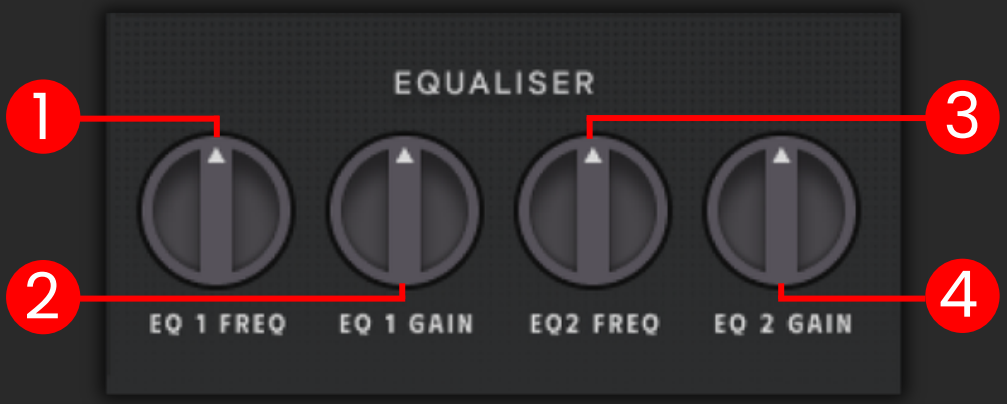
4. **Keytrack:** Modulates the cutoff frequency value according to the key played.

synth amplitude



1. **Attack:** Set the time it takes for the sound to reach it's maximum volume.
2. **Decay:** Set the speed at which the sound fades to the sustain volume.
3. **Sustain:** Set the volume the note will stay at until released.
4. **Release:** Set the time it takes for the note to reach silence after it is released.
5. **Level:** Controls the volume of the wavetable synth.

synth equaliser



1. **EQ 1 frequency:** Set the frequency to be boosted or cut using the EQ 1 gain control.

2. **EQ 1 gain:** Boost or cut the frequency set using the EQ 1 frequency control.

3. **EQ 2 frequency:** Set the frequency to be boosted or cut using the EQ 2 gain control.

4. **EQ 2 gain:** Boost or cut the frequency set using the EQ 2 frequency control.

effects page

EFFECTS

The EFFECTS page provides a flexible processing environment that allows you to shape and enhance the combined sound of all sources within Other Worlds Evolved. Four effect slots are available:

Slots 1 and 2 are designed for creative master effects. These effects process signals sent from the three sample sources and the synth layer, allowing you to apply transformative processing such as modulation, distortion, filtering, or spatial effects to the overall sound.

Slots 3 and 4 are dedicated to Delay (Replika Delay) and Reverb (Convolution Reverb) processing. All four sources have individual sends to these effect slots; the sends for the sample sources can be found on the internal ‘effects’ page of the sample source modules on the sounds page and the sends for the synth can be found on the mixer popup window.

effects page (cont.)

The EFFECTS page plays an important role in bringing cohesion and atmosphere to a sound. Creative effects can dramatically reshape the character of a patch, while delay and reverb can add depth, width, and cinematic ambience. By carefully adjusting the send levels, you can create intricate spatial blends where each source occupies its own place within the mix.

TOP TIP: Try loading two delays or two reverbs in Master Effect Slots 3 and 4 to create deeper, more complex spatial textures. By blending different delay times or reverb sizes, you can build rich layered ambience and unique evolving spaces.

creative effects

Below is a brief description of the eight creative master effects that can be loaded into effect slots 1 & 2. If you would like to know more about what the parameters of each effect do, you can find detailed descriptions in the Kontak User Guide **here**.

Saturator: Tape Saturator emulates the soft compression and distortion of recording to tape. It can be used lightly to add warmth and coloring to the sound, or heavily to add aggressive distortion.

Distortion: Causes distortion by clipping or rounding off high sample values. It thereby simulates the behavior of overloaded transistor or tube circuits, adding artificial harmonics to a sound.

Chorus: Simulates the subtle pitch-and-timing variations of multiple similar sources playing together, creating a richer, shimmering sound reminiscent of a choir or string ensemble.

Phaser: Splits the audio signal, runs one copy through a series of all-pass filters that shift its phase, and then recombines the two signals, producing a moving series of peaks and notches that “whoosh” through the spectrum.

Flanger: A flanger mixes the original signal with a second copy delayed by a very short, continuously modulated amount (typically < 20 ms); the resulting interference creates a comb-filter effect with sweeping, metallic “jet-plane”-like tones.

Reverse Grain: Captures a loop from the incoming audio and applies granular processing to it, including control over playback direction, pitch, and grain size.

Gater: Gater rhythmically mutes the incoming audio to create the classic gating effect. With the internal noise source, it can be used as a rhythmic sound generator.

Stereo Modeller: Control the width of your signal’s stereo base, change the panning, and create a pseudo-stereo signal from mono sources.

convolution reverb

1. **Pre Delay:** Introduces a short amount of delay between the direct signal and the convolution output.

2. **Early Ratio:** Artificially compresses or stretches the impulse response early reflections.

3. **Late Ratio:** Artificially compresses or stretches the impulse response tail.

4. **Low Pass:** Adjusts the cutoff frequency above which the signal's frequency content will be attenuated.

5. **Hi Pass:** Adjusts the cutoff frequency below which the signal's frequency content will be attenuated.

6. **Impulse response type:** Select the impulse response.

replika delay.

1. **Time:** Adjusts the delay time in milliseconds.

2. **Feedback:** Adjusts the level of the signal that is fed back to the delay's input.

3. **Rate:** Adjusts the speed of the delay time modulation.

4. **Depth:** Adjusts the amount of modulation applied to the delay time.

5. **Wet:** Adjusts the cutoff frequency below which the signal's frequency content will be attenuated.

6. **Delay type:** Select the delay type.

movement page

MOVEMENT

The MOVEMENT page features the Morph Pad, a four-quadrant morph controller that blends the levels of the three sample sources and the synth. By moving the position marker across the pad, you change the relative amplitude of each source, allowing for seamless transitions and evolving sound blends. This makes it possible to morph gradually between different textures or create dramatic shifts in tone during performance.

The anchor determines the fixed central point around which the position marker moves; this can be positioned anywhere on the pad. The position marker can be dragged around manually with your cursor or to add automated motion, the Morph Pad includes three motion modules: Vertical, Horizontal and Orbital. The modules includes controls for speed, amplitude, and smoothing, allowing you to precisely shape the behaviour of the motion.

movement page (cont.)

The MOVEMENT page is designed to introduce life and evolution into your sounds. Subtle motion can add gentle organic variation, while faster or larger movements can generate constantly shifting textures ideal for cinematic scoring, ambient music, or experimental sound design.

TOP TIP: Enable both the vertical and horizontal motion modules, set them to low speeds that differ slightly (e.g, 4% vs 6%) and give each an amplitude of about 50%. The resulting interaction produces an irregular, semi-circular motion that constantly changes direction, adding random variation to the order in which the four sources are triggered.

motion modules

1. **Motions on/off:** Turn each motion module on or off.

2. **Speed:** Adjusts how quickly the motion modules move the morph mad marker; higher values make the motion faster, while lower values produce slower, more gradual movement.

3. **Amplitude:** Sets the magnitude of the motion's offset (or the gain applied to the mapped sources), determining how far the marker can deviate from its anchor position and how strongly the source levels are affected.

motion modules (cont.)

4. **Smooth:** Controls the amount of temporal smoothing applied to the morph pad marker, averaging its position over a configurable time window so that rapid jumps are softened; higher values produce slower, more fluid motion while lower values allow immediate, responsive movement.

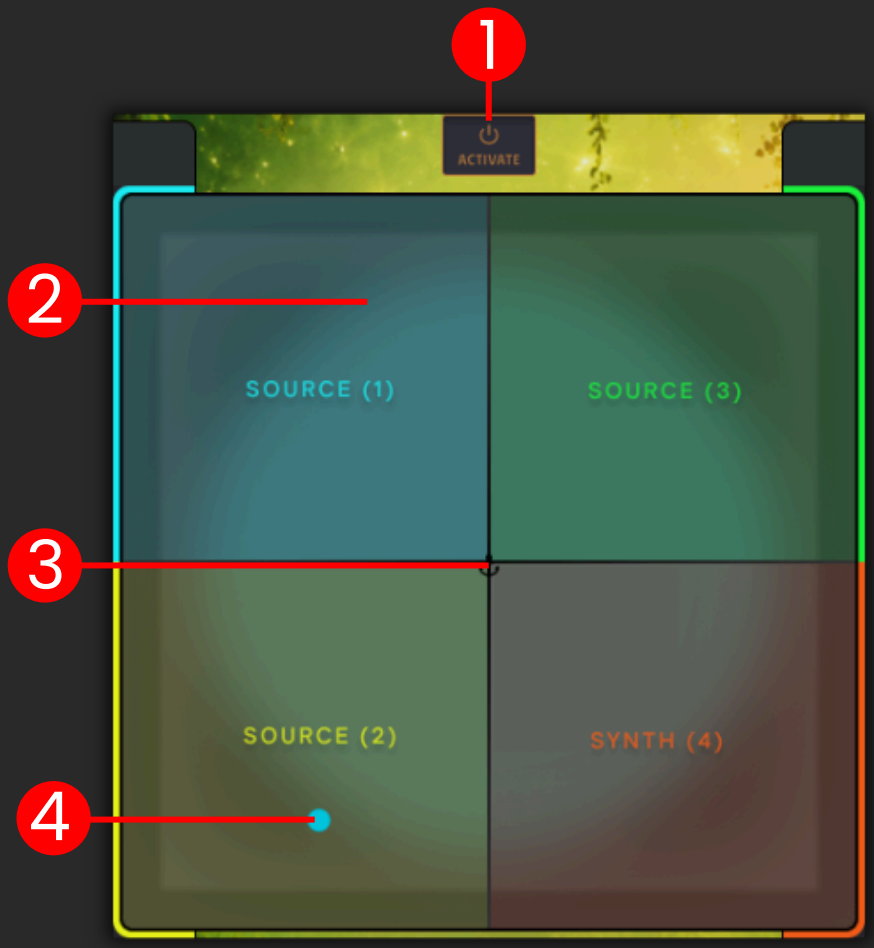
5. **Sync:** Sync the motion speed to your DAW, an external MIDI clock, or your Master Editor tempo.

6. **Sync time dropdown:** Selects the rhythmic time division used when the motion module is synced to the host tempo.

7. **Clockwise:** The orbital motion will rotate in a clockwise direction.

8. **Anti-clockwise:** The orbital motion will rotate in an anti-clockwise direction.

morph pad



1. **Activate morph pad**: Turn the morph pad on and off.

2. **Morph Pad:** Blends the levels of the three sample sources and synth source. The position marker determines each source's contribution; moving the cursor toward a quadrant raises the amplitude of the source assigned to that quadrant, while moving away reduces it.

3. **Anchor:** The fixed central point around which the position marker moves; this can be positioned anywhere on the pad.

4. **Position marker:** The moving indicator that marks the current coordinate on the pad, representing the point whose values are being used to generate the sound at that moment. When no motion modules are turned on, this will attach itself to the anchor and can be manually dragged around the pad.

credits

Original Other Worlds samples - Adam Pietruszko

Orbita Engine created by Loot Audio

Engine GUI Design - Glyn Lloyd

Engine Programming - Ross Castledine

Snapshot presets - Jamie Farrington