AJJA SONIC · VERSION 1.0.2

Hatlantis Manual

Funk 16th-note hi-hats from your own samples, as audio and MIDI, following your DAW's transport.

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1 Getting started

What you need

- A Mac (Apple silicon or Intel) running macOS 10.13 or later, or a PC with Windows 10 or 11 (64-bit).
- A DAW that hosts Audio Units or VST3 plug-ins: Logic, Live, GarageBand, Bitwig, Reaper, Cubase and so on.
- Hi-hat samples if you have them. Hatlantis also comes with a built-in kit, so it plays as soon as you open it.

Install on a Mac

Open the Hatlantis disk image (the .dmg file you downloaded) and double-click **Install Hatlantis.pkg**. It installs four parts; untick any you don't need:

- **Audio Unit**, for Logic, GarageBand, Live and other AU hosts
- **VST3**, for Live and other VST3 hosts
- **Hatlantis MIDI**, the MIDI effect for Logic's MIDI FX slot (10)
- **Manual and uninstaller**, in /Library/Application Support/Ajja Sonic/Hatlantis

Install on Windows

> **Windows will probably warn you about the installer. This is expected.** The Windows version isn't code-signed yet; Ajja Sonic will sign it as soon as its company registration is complete. Until then, your browser, Windows SmartScreen ("Windows protected your PC", "Unknown publisher") or your antivirus may warn about the installer, call it potentially harmful, or block it.
>
> Download Hatlantis only from ajjasonic.com, and before installing, compare the installer's SHA-256 checksum with the one on the download page: open PowerShell, type Get-FileHash and a space, drag the installer onto the window and press `Enter`. If it doesn't match, don't run it, and tell us. Please don't switch off your antivirus. The download page explains every step.

Open the installer you downloaded, **Hatlantis-<version>-Windows-Setup.exe**. If SmartScreen appears, click **More info**, check that it names the Hatlantis installer, then **Run anyway**. Its first page, **Read Me First**, repeats this advice. It installs two parts; untick any you don't need:

- **VST3 plug-in**, in C:\Program Files\Common Files\VST3
- **Manual, changelog and licences**, in C:\ProgramData\Ajja Sonic\Hatlantis, with a Start menu shortcut

On Windows, press `Ctrl` wherever this manual says `Cmd`, and `Alt` where it says `Option`.

In your DAW, Hatlantis is an instrument. Put it on an instrument track (MIDI track in Live), press play, and it plays.

Activate

The first time you open Hatlantis, it asks for your licence. Until it is activated it stays silent.



The unlock window. The machine ID at the bottom can be selected and copied, for support.

1. Enter the email address and serial from your purchase.
2. Click **Activate License**. The computer needs to be online for this.

To try Hatlantis first, click **Get Trial Serial**, then enter the trial serial you receive in the same way. **Buy a licence** opens the shop.

No internet on the studio computer? Click **Generate Offline Challenge File**, take that file to a computer that is online and upload it on the activation page at ajjasonic.com. You get a licence file back: bring it over and click **Load License File**.

Offline is fine. Once activated, Hatlantis checks in with the licence server at most once a day, when the computer is online. Being offline never stops it from working. It stops only if a trial reaches its end, or if the server says the licence was refunded, revoked or deactivated; the unlock window then says why.

Moving to another computer: click **options** (top right) and choose **Deactivate this machine…** first. Then activate on the new one. One licence covers the AU, the VST3 and Hatlantis MIDI.

Where Hatlantis keeps its files

Your licence and Hatlantis's own files are in ~/Library/Application Support/Ajja Sonic/Hatlantis on a Mac, and %APPDATA%\Ajja Sonic\Hatlantis on Windows: the licence, the window size, your pattern presets (Presets), sound presets (Sound Presets), fx chains (FX Chains), the samples sliced from drum

loops (Slices) and the clips made with drag midi (Dragged MIDI). If you used HatBuddy or Hats It, the first Hatlantis to start brings their files over.

Your samples are saved inside your DAW project, so a project opens with its hats on any computer, even one that doesn't have the sample files.

Uninstall

Mac: open **Uninstall Hatlantis**, from the disk image or from /Library/Application Support/Ajja Sonic/Hatlantis. It removes the plug-ins, Hatlantis MIDI and the manual, and asks for your Mac's password. It then asks whether to remove your licence and settings too; they are kept unless you choose to remove them.

Windows: Settings > Apps > Hatlantis > Uninstall, or Start menu > Hatlantis > Uninstall Hatlantis. It asks the same question.

To use your licence on another computer, deactivate this one first (**options** > **Deactivate this machine...**). Uninstalling doesn't free the activation.

2 The window

Everything is on one page. Drag the bottom-right corner to make the window bigger or smaller (50 to 200 %), or pick a size under **options** > **Window size**. The size is kept with the project, and a new Hatlantis opens at the size you used last.



1. **The bar**: sound presets, undo and redo, how many samples are loaded (9)
2. **clear** and the pages: **samples** (3), **eq**, **clipper** (7), **patterns** (8), **options** (11)
3. **The pattern screen**: two bars of 16ths, the loop, drawing (4)
4. **The lanes**: glitches, ratchets, snares (4, 5)
5. **Under the screen**: preview, draw, pattern chain, fx chain, the closed, open and snare levels, lock (samples, glitches), drag midi
6. **groove**: the style, roll, mutate and the pattern's knobs (4)
7. **feel**, **extra hits**, **hits**, **sound** (6)
8. **evolve**, **fill**, **glitch** (5)
9. **stereo**, **eq / clip**, **dynamics** (6)
10. **rush**, the pump display, **send fx** (6)
11. **cuts** and **output**: low and high cut, smooth, the limiter, volume (6)

Knobs, switches and menus

Drag a knob up or down. Double-click it, or `Option`-click it, for its starting value; double-click the value under it to type one. Switches are square buttons with a lamp: a lit lamp means on. The number boxes (**cycle**) are dragged up or down too.

Some knobs have a menu on right-click: **pitch** (its algorithm and who follows it), **offbeat** and **snare** (their tone), **smooth** (its parts) and the three levels. These menus, and the options menu's switches, stay open while you set them; `Esc` or a click outside closes them.

Hover over anything for a tooltip saying what it does.

Undo and redo

undo and **redo** by the preset bar, or `Cmd`+`Z` and `Shift`+`Cmd`+`Z` (`Ctrl`+`Y` on Windows). Every change you make by hand is a step once it settles: a knob, a switch, a drawing stroke, a roll, a preset, a slot recalled, the EQ, the fx chain's order, and the samples (a drop, a slice, clear, removing, and every change on the samples page). 64 steps are kept. Automation and the pattern chain aren't undo steps.

3 Samples

Dropping samples

Drag hi-hat samples, or a folder of them, onto the **left third** of the window. Hatlantis sorts them into three sections, **closed hats**, **open hats** and **snares**, from words in their names (open, oh; closed, ch, pedal; snare, sd, rim, clap) or else their length (300 ms or more: open). A drop always adds to the pool, the built-in kit included (remove what you don't want, or **clear**). Hold `Shift` as you drop on the window to replace what each section the new samples go in had instead: drop new closed hats with shift and your open hats and snares stay. Up to 100 samples; folders are read two levels deep.

With nothing dropped, the **built-in kit** plays: four closed hats, two open hats and three snares. **clear** (top right) goes back to it, after asking; undo brings your samples back. With **allow empty pool** on (the samples page, or **options**), clearing or removing the last sample leaves the pool empty instead: the pattern plays on silently and still sends its MIDI notes.



Dragging over the window: the left third takes samples, the middle a drum loop to slice, the right a drum loop whose groove is captured.

Slicing a drum loop: drop a loop on the **middle third** of the window and Hatlantis cuts it into its hits, each a new sample in the pool. When you already have samples of your own it asks first: **Add**, **Clear first** or **Cancel**. The slices are kept as WAV files in Hatlantis's Slices folder.

Capturing a loop's groove: drop a loop on the **right third** and Hatlantis takes its hi-hat pattern for the **capture** knob (4). The loop itself isn't added to your samples.

The samples page

Click **samples** (or press `S`) to see and shape every sample. `Esc` closes it.



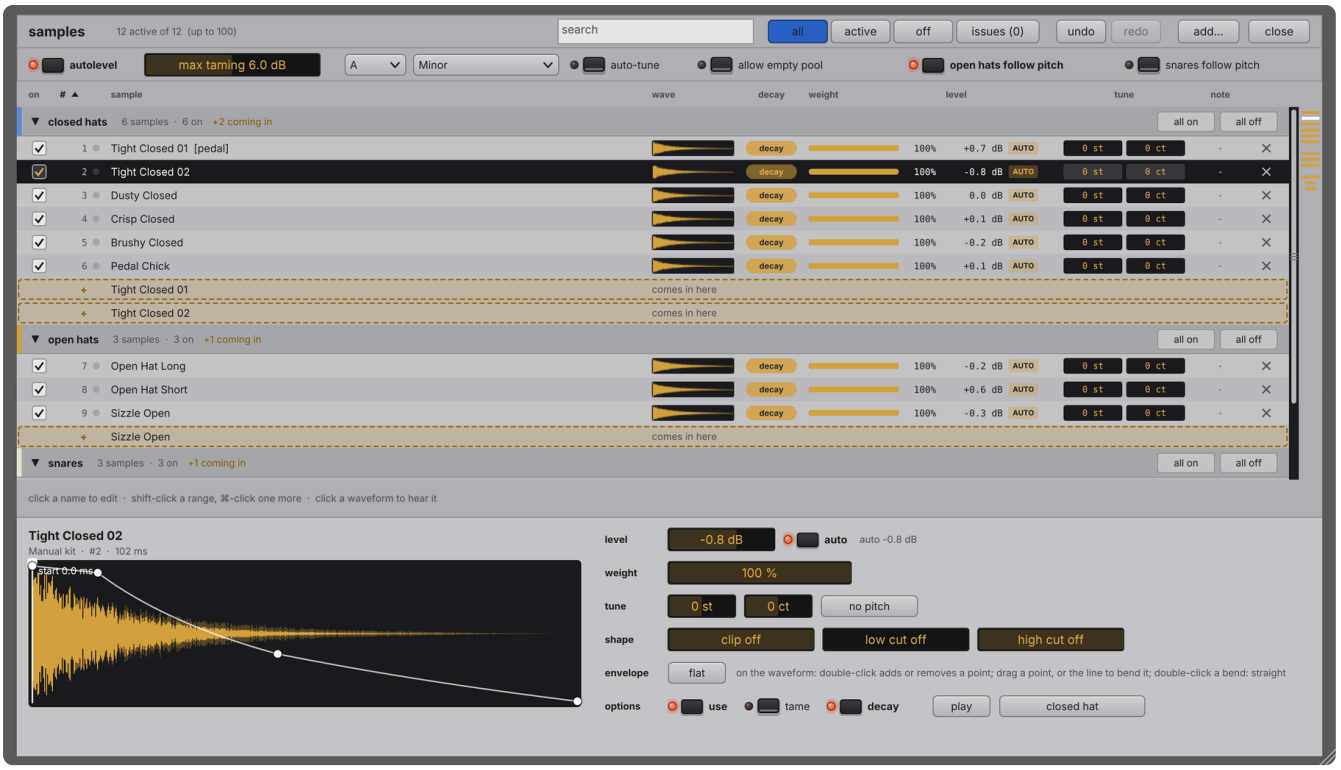
The samples page: the list in its three sections, and below it the selected sample.

The top: how many samples are in use, **search**, the filters (**all**, **active**, **off**, **issues**), **undo** and **redo** (the same as the main window's), **add...** (files or folders) and **close**.

The global bar:

- **autolevel**: makes every hit equally loud (by the loudness of the hit, not its peak). A sample whose peak would go over the ceiling is stopped short and gets a warning triangle; **max taming** lets Hatlantis tame spiky peaks by up to that many dB so they get there.
- **key**, **scale** and **auto-tune**: samples with a pitch move to the nearest note of the key. Noisy hats have no pitch and stay put.
- **allow empty pool**: off (at first), the built-in kit comes back when the last sample goes; on, the pool may be empty. Also in **options**.
- **open hats follow pitch** and **snares follow pitch**: whether the pitch knob moves them too (6).

Dropping on the page: files dropped here are added. While you drag, each file shows as a dashed row where it will land: over a section, all go there; elsewhere on the page, each goes to the section its name or length says. Past 100 samples a row says it won't fit.



Four files dragged over the page: each shows, dashed, at the end of the section it will go to.

The list has one row per sample: on, number, a dot that flashes when it plays, name, its waveform (click to hear it), **decay** (click to switch it), **weight** (how often it is picked: drag the bar), **level** (AUTO when autolevel set it), **tune** (two wells, semitones and cents: drag them; double-click for 0; a dot when auto-tune adds to it), note, and **x** to remove it (the **x** of one of several selected removes them all; undo brings them back). Click a column header to sort within each section. `Shift`-click selects the range from the last sample you clicked; `Cmd`-click adds or takes one; the bottom bar then sets them all at once. Hold `Shift` as you drag a **weight** or a **tune** well, or click a **decay** switch, to set the whole section the same (or only the selected, when several are). Drag rows onto another section to move them there; a section's header has **all on** and **all off**. Every change here (a drop, a slice, removing, moving, a weight, a level, the decay switch, the envelope…) is an undo step.

The selected sample, at the bottom: its waveform with the **start** marker (drag it; double-click it for the start Hatlantis found), **level** (auto, or set by hand), **weight**, **tune** (semitones and cents; or **no pitch**), and its **shape**: a transient **clip** (its peak clipped up to 24 dB) and its own **low cut** and **high cut**. Under **options**: **use**, **tame**, **decay**, **play**, and the section and role button, which also makes a sample the **main open hat** (every offbeat open hat plays it) or the **pedal**.

Envelope: each sample's own, drawn on its waveform: a line from the start marker to the sample's end, its height the level. At first it is flat at the top (the sample as it is). **Double-click** the waveform to add a point there, or a point to remove it (the two ends stay). **Drag** a point to move it; drag the line between two points to bend it into a curve (the further you drag, the steeper it gets on one side, always between its two points), and double-click a bent line to make it straight again. The waveform shows the sample as the envelope leaves it, over the sample as it is (dimmed). **flat** clears it. The envelope follows the sample: tuned down, it stretches with it; a stutter's or ratchet's repeats start it again.

Decay: on (at first), the sample is shortened by the decay knob of its section (**closed**, **open** or **snare**), as well as by its envelope; off, it plays to its end, shaped by its envelope only. A hat with its decay off is still cut by the next hat as **choke** says; snares are never choked by the hats. Switch it in the list (beside the waveform) or under **options**; with several selected, the bottom bar has **decay on** and **decay off** too.

How the pattern picks: ghost notes lean to the darker samples, accents to the brighter ones, open hats to the long ones. Muted samples never play.

4 The pattern

Following your DAW's transport, Hatlantis plays a two-bar pattern of 16th notes. Everything about the pattern is set in the **groove** section and drawn on the pattern screen.



The pattern screen. Bars are the hits (their height is the velocity, a circle on top an open hat); under the step numbers, the glitch lane, the ratchet lane and the snare lane.

groove

CONTROL	WHAT IT DOES
style	Break, Oakland, Strut, Pocket, Shuffle, Psy, Disco, One drop, Pop, Motown, Afrobeat, Go-go, Hip-hop, or Any (each roll picks one). Each is modelled on how a style of funk drumming places its hats.
roll (R)	A brand-new pattern in the style. It stays until the next roll.
mutate (M)	Changes part of the pattern once, by the **mutate** amount in **evolve** (5).
density	How many 16ths play. Turning it up only adds hits to the same pattern.
groove	How funky the style plays. Up, the weak steps fill with ghost notes, the e's and a's get accents, more open hats. At 0 (where it starts), the style's plainest form. It never moves the timing.
capture	Groove capture: drop a drum loop on the **right third** of the window (3), and the knob blends the style towards the loop's hat pattern (its accents, ghosts, rests and opens; never its timing). Right-click the knob to see what is captured, choose a loop from a file, or forget it.

decay

How long the hits ring. At first every hit is a pluck: it falls from the start, with no sustain. A sample whose **decay** switch is off on the samples page (3) plays to its end instead.

CONTROL	WHAT IT DOES
closed	The closed hats' decay, the middle of their range.
open	The open hats' decay (160 ms at first).

vari	How far each hat's decay strays from the middle, at random (up to an octave each way); open hats too.
snare	The snares' own decay (220 ms at first), apart from the hats'.

Right-click closed, open or snare for that decay's own shape:

IN THE MENU	WHAT IT DOES
curve	The shape of the fall over the decay time. At the left, **exponential**: most of the level goes early and a quiet tail follows (the pluck, where it starts). In the middle, **straight**: an even fall that reaches silence at the decay time. At the right, **held**: the hit keeps its level and drops at the end. The further right, the fuller the same decay time sounds.
Gate	No fall at all: the hit plays at full level and is then cut, with a 2 ms fade so it never clicks. The knob now sets how much of the step the hit lasts, from almost nothing to all of it, and shows it as **gate 50 %**. **vari** still makes some hats shorter than that.
The gate at full reaches the next hat (snare)	The gate's full length is as far as the next hat (for the snare: the next snare) instead of one step, so hits before a rest hold across it.
Back to as it was	Exponential, no gate.

The curve and the gate are saved with the project and are the same for every pattern slot. A hat is still cut by the next hat as **choke** says, and a sample's own envelope (3) still shapes it on top. A sample with its decay switched off ignores both.

Drawing on the pattern

Light **draw**, or hold `Cmd` while you click. Press a step and drag: its height is the velocity (all the way down, a rest), and dragging sideways paints across. `Cmd`+`Option` draws open hats. `Option`-click gives a step back to the pattern; right-click for open hat, rest, the pattern's own hit, or clear the drawing. A drawn hit has a white tick; a drawn rest, an x.

While anything is drawn, the controls a drawing bypasses go grey (style, density, groove, capture, mutate and fill amount). Touching one clears the drawing, so it counts again; undo brings the drawing back. **clear drawing** clears it too. Roll clears it; mutate, slots and the project keep it.

Lock samples

lock: **samples**, under the screen: the pattern keeps its samples (its closed hats, accents, ghosts and open hats) while it keeps changing. Roll, mutate and evolve change the rhythm only. It belongs to the pattern, so slots and undo keep it.

While a fill plays (or is coming), the screen shows it in red: its hits, the ratchets it adds (split bars, and their count in the ratchet lane) and its snares in the snare lane.

The loop

Drag across the step numbers along the bottom of the screen to loop over those steps; the loop shows there as a bar. Drag it by its middle to move it, by its ends to resize it; double-click it for the whole two bars. It stays in time with the song, and is saved in slots.

The lanes

The ratchet lane: how many times a step's hit plays, 1 to 8, evenly over the step, each repeat a touch quieter (also as MIDI notes). A ratchet splits its step's bar. Click adds one, drag up or down for more or fewer, `Option`-click resets; right-click to pick a number, randomize or clear.

The snare lane, at the bottom: a mark on every step the snare plays. Click a step for the next of: the knob's own, a snare, a ghost, none. A snare set by hand is outlined and plays whatever the snare knob says. `Option`-click gives the step back to the knob; right-click to clear them all.

The glitch lane is in 5.

The row under the screen

- **preview**: plays the pattern with your DAW stopped, at its tempo, from bar 1. Pressing play in the DAW ends it.
- **pattern chain**: plays the pattern chain (8). The text beside it says which entry, slot and bar is playing.
- **fx chain** (`F`): the order of the effects (7).
- **closed**, **open**, **snare**: the levels of the closed hats (with the pedal), the open hats and the snare, −60 dB (off) to +6 dB. Double-click for 0 dB. Right-click one for that group's pitch, low cut and high cut.
- **lock**: **samples** (the pattern keeps its samples while it changes, below) and **glitches** (5); then **drag midi** (10).

5 Evolve, fills and glitches

evolve

Light **auto** and the pattern mutates by itself every 2, 4, 6 or 8 bars (**cycle**). **mutate** sets how much changes each time (also for the mutate button), **anchor** how surely the style's skeleton (its main accents, opens and holes) is spared: at 100 % it is never touched. Auto mutate pauses while the pattern chain plays.

fill

A busier fill over the last two beats of every 2, 4, 6 or 8 bars (**cycle**; **off** for none). With a loop set, over its last two beats. **amount**: how busy, from hardly more than the pattern to every step; the more, the more of the fill's steps roll as ratchets. With the snare knob up, fills bring snares too, ending in a roll. Right-click **amount** (or **options** > **Fills**) for **ratchets**, how many of the fill's hats ratchet (50 %: as at first; 0: none), and the fill's snares: **Snares in fills** on or off, **how many** (50 %: as at first; less thins them and the roll out, more brings the roll in sooner), and **Fill snares ratchet too**, so they roll in ratchets like the fill's hats (shown on the snare lane). **fill** plays one by hand over the next fill window; the screen shows it from the press, in coral, marked "fill". Don't like it? Press **fill** again before it plays (the A1 note too) for another take of it, as often as you like: only the fill's steps change.

glitch

amount: how often glitches appear, mostly on the e's and a's and at the end of bar 2. The switches say which kinds can appear:

- **stutter** (orange): the hit repeats at the **rate**, either in time (**tempo**, 1/16T to 1/128) or as a pitched buzz (**note**, C1 to C7);
- **pitch** (violet): the hit jumps in pitch;
- **reverse** (teal): the hit plays backwards;
- **crush** (red): a burst of saturation, level-matched;
- **stereo**: stutters ping-pong between the sides and reverses sit off centre.

Glitches on the snare: off at first, glitches are the hats' only. Switch it on (right-click the glitch **amount**, the **snare** knob or the snare level, or **options**) and a snare on a glitching step glitches too, the same way a hat there would.

Glitches run free of the pattern: where they fall comes from the song position, so drawing, moving the loop or mutating never shifts them, and a song plays the same every time.

The glitch lane, under the step numbers, shows each step's glitch. A dim letter (S, P, R, C) is what that step played last; a filled box is one set by hand, which plays there every time, whatever the amount and switches say; an x in a box means never a glitch there. Click a step for the next (S, P, R, C, x, free), drag to set several, `Option`-click to free one. With the mouse over the lane, `S` `P` `R` `C` or `X` set the step under it and `Backspace` frees it. Right-click for the same, and to clear every glitch set by hand.

lock glitches (under the screen, **lock**: **glitches**) freezes the whole sequence as it is: every free step keeps what it played last (an outlined box). Switch it off and they are free again; the ones you set by hand stay.

6 The sound

feel and extra hits

CONTROL	WHAT IT DOES
swing	From straight (50 %, where it starts) to 75 %. Funk sits around 54 to 58, shuffle 60 to 66.
drift	A tiny change of pitch and tone on every hit, so no two sound quite alike.
opens	How many open hats: none at the left, the style's own in the middle, more to the right.
offbeat	Open hats on the offbeat 8ths (the "and"), disco and psytrance style. Up to 50 % more and more of them; from 50 % all, louder as it goes up. They use the main open hat if you set one. Right-click: the open hats' pitch, low cut and high cut.
pedal	A pedal chick on beats 2 and 4, from the shortest, darkest sample (or the one given the pedal role). It closes a ringing open hat.
snare	A snare on 2 and 4, louder up to the middle; past it, ghost snares on the e's and a's. It plays the snares section, on its own voice, so it never chokes the hats. A pool with no snares section at all gets a stand-in snare; snares all switched off, or an empty pool, play none (the MIDI notes still go out). Right-click: its pitch, low cut and high cut, and glitches on it.

hits and sound

mono	The lamp beside **hits**. On: every hat stops the one before at once. Off (**poly**, where it starts): a hat rings on into the next steps, as long as its decay and its envelope say, and **choke** sets how much the next one cuts it. Snares are never cut by the hats.
choke	How fast a new hit stops the one still ringing (poly only): at **cut** (where it starts) at once; towards **ring** they overlap and wash.
grit	Constant saturation, denser rather than louder, with no low end of its own.
bite	The attack of every hit: right, harder; left, softer. The middle leaves the hits as they are.
pitch	Every hit, ±48 semitones, on top of each sample's tuning. Right-click (or **options** > **Pitch algorithm**) for how: **Tape** (like a sampler: pitch and length together; the default), **Keep length**, **Bright** (hats stay bright and loud far up), **Granular**, **Transient** (the attack untouched), **Frequency shift** (metallic) and **Noise resynthesis** (clean, airy). Open hats follow the knob and snares don't, at first; the right-click menu changes that.

Pitch, the levels, the effects and the output are global: recalling a pattern slot doesn't change them.

rush and send fx

rush	One knob for urgency: it adds pump and smear and softens the bite, on top of their own knobs.
pump	The hats dip on each beat and swell back before the next, like sidechain compression. The display beside it shows the bar, the curve and the dips. MIDI out's velocities follow it. The snare is never pumped.
smear	Blurs every transient, without a tail.
noise	A burst of high noise under every 16th. It follows the closed hats' level.
send fx	The reverb's and the delay's switches and tabs: a tab shows that effect's main controls here, and so does switching one on or off. Both are off at first, ready at a reverb mix of 50 % and a delay mix of 40 %. **more…** opens its page with everything.



The reverb's page. Type (room, plate, hall, spring), duck (it dips while the hats play and swells in the gaps), size, decay, tone, mix, predelay, diffusion, modulation, its own low and high cut, width, and the duck's depth and release.



The delay's page. Sync (a note value) or free time, feedback (past 100 % it keeps going, held by the saturation), tone, mix, saturation, wow and flutter, low and high cut, width, ping-pong and duck.

stereo and dynamics

random pan	Each hit lands somewhere else between left and right; the same hit always in the same place.
width	0 mono to 200 %.

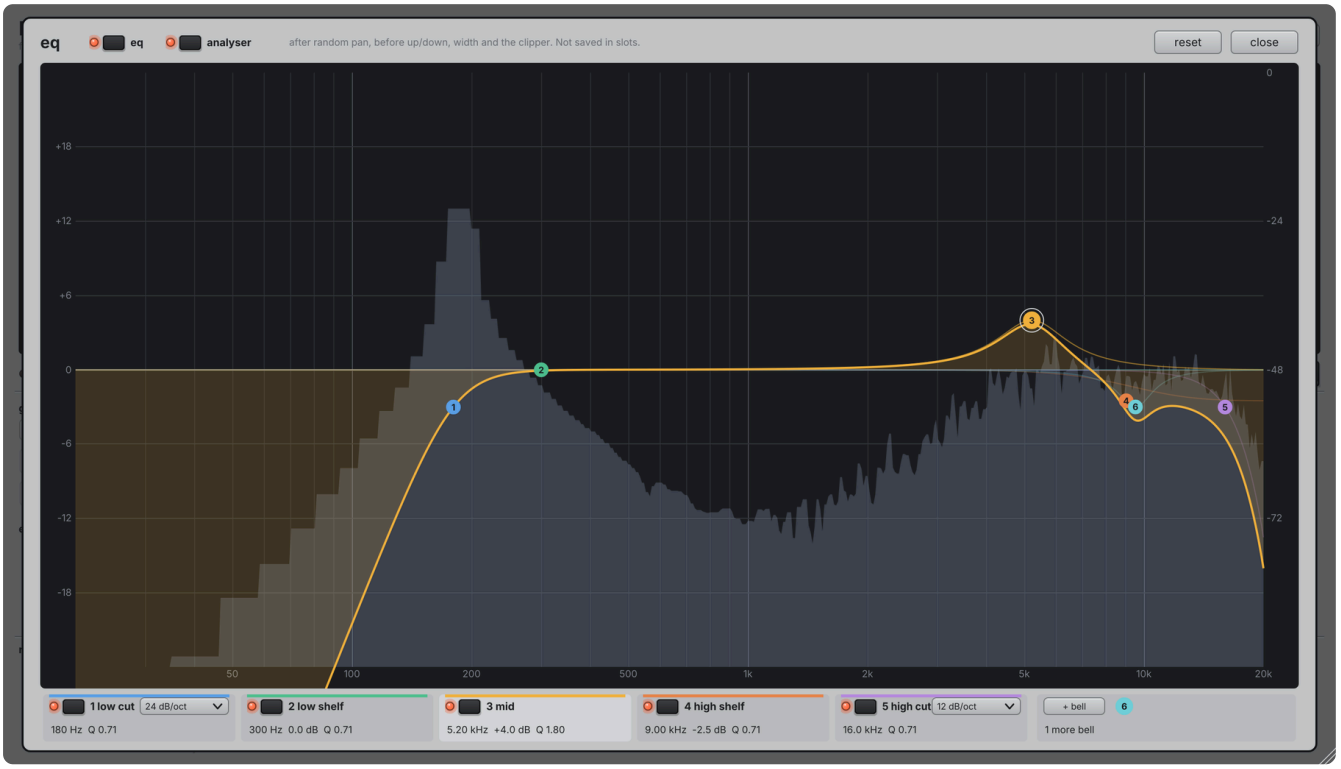
up, down	Upward compression raises the quiet hits (ghosts); downward brings the loudest ones back. Whole hits move, so their decays keep their shape.
eq / clip	The EQ's and the clipper's on switches (7).

cuts and output

low cut, high cut	The EQ's first and last bands. Turning one switches it on; its slope is in the EQ.
smooth	Tames a sharp, piercing top: a dynamic high band, softer high-end attacks and resonance smoothing, each switchable on right-click or in **options** > **High smoother**. Resonance smoothing adds 256 samples of latency, only while it is on. The snare is left out unless you right-click and choose **Smooth the snare too**.
limit, ceiling	A brickwall limiter, on at first: nothing leaves above the ceiling. The bar beside it shows how much it takes off. It adds 1.5 ms of latency, which Hatlantis reports to your DAW.
makeup	Brings the level back up by what the ceiling takes off, so the ceiling sets how hard it limits, not how quiet it gets.
volume	The output level.

7 The EQ, the clipper and the fx chain

The EQ (E)



The EQ, with the analyser on: what leaves Hatlantis, behind the curve.

Five numbered handles: **1** low cut, **2** low shelf, **3** mid, **4** high shelf, **5** high cut, each reaching 20 Hz to 20 kHz. Drag a handle left or right for its frequency, up or down for its gain (on a cut, its Q); the mouse wheel sets the Q. Double-click a handle to switch its band on or off, `Option`-click to reset it, right-click for its slope (the cuts: 6 to 48 dB per octave). Hold `Shift` for fine moves.

Extra bells: double-click empty space in the graph for a bell there (up to six), or press **+ bell**. Double-click or right-click a bell to remove it. The strip under the graph shows every band's values. **eq** bypasses them all; **analyser** shows the spectrum; **reset** flattens it.

The clipper (`C`)



The clipper, with its curve.

drive into a curve from soft to hard, at a −0.1 dBFS ceiling; then **output**, and **auto**, which brings the clipped level back to what went in, so drive changes the sound, not the loudness. **4x** (or **options** > **Clipper quality**) runs it oversampled as well, for heavy drive on bright hats.

The fx chain (F)



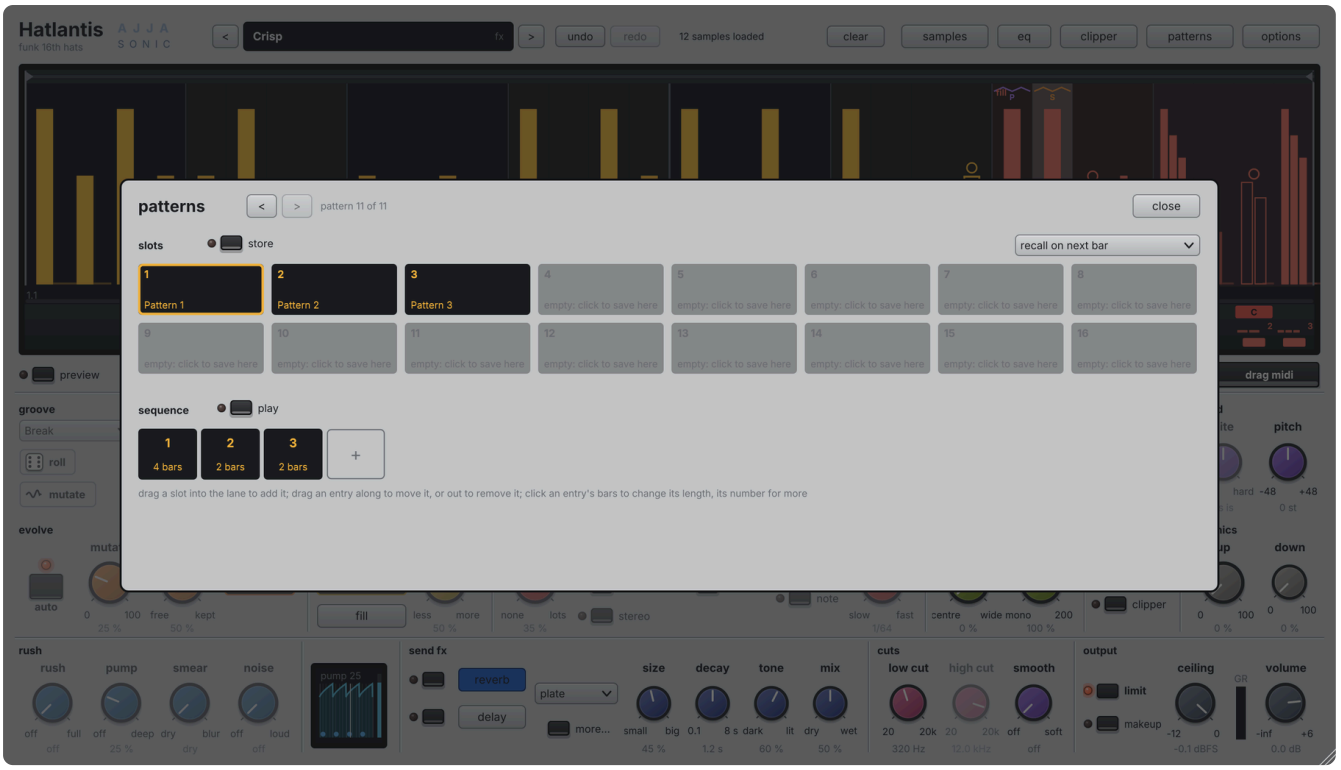
The fx chain: the effects in the order they run, between the hats and the output.

Grit, smear, delay, reverb, EQ, dynamics, width and the clipper as cards. Drag a card to where it should run: the others make room, and you hear the new order at once. Each card's round button switches that effect on or off; a card says how it is set, or "idle" when it does nothing. **reset** puts the first order back.

presets saves the whole chain (its order, the switches and every effect's settings) or recalls one: four factory chains (Clean, Dub echoes, Crushed room, Wide plate) and yours.

8 Patterns, slots and the chain

Click **patterns** (or press P).



The patterns page: the history at the top, the 16 slots, and the pattern chain.

History: **<** and **>** step back and forward through recent rolls, mutations and recalls (32 are kept).

Slots: 16, each holding a pattern and its knobs (everything in groove, feel, extra hits, evolve, fill, glitch, hits, bite and rush, and the loop). Click a used slot to recall it. While the song plays it switches on the next bar, the next 2 bars or now (the menu at the right); stopped, at once. Click an **empty** slot to save what is playing into it; if a slot already holds exactly that, it flashes instead. To replace a slot, light **store** and click it.

Pattern presets: right-click a slot to save it as a preset, or load one of yours or one of the factory patterns into it.

The pattern chain: up to 16 entries, each a slot for 2, 4, 8 or 16 bars. Drag a slot into the lane to add it, drag an entry along the lane to move it, or out to remove it. Click an entry's bars to change its length, its number for a menu. Light **play** here or **pattern chain** under the screen. It follows the song's bars, so it lands in the right entry wherever you start.

While the chain plays, its controls fade a little: what you see is being played back. Touching a control on the main screen pauses the chain where it is, so what you change keeps playing; press **pattern chain** to go on (or switch this off in **options**).

Slots and the chain are saved with the project.

9 Sound presets



The bar at the top: **<** and **>** step through the presets of the current kind, and the name opens the menu. A * means a value moved since it was loaded. Three kinds:

- **groove**: the main screen's knobs and switches;

- **fx**: the sound after the hats: the effects, the EQ, the clipper and the limiter;
- **everything**: both, and the pitch.

A preset never holds the pattern itself, your samples, the output volume, or how Hatlantis is played (the chain, incoming notes). The menu has the factory presets in folders, yours, **Save as...** for each kind, **Delete** (your own) and the presets folder. The preset you loaded last is saved with the project.

10 MIDI

MIDI out

Hatlantis sends what it plays as MIDI on channel 1: closed hat **42**, open hat **46**, pedal **44**, snare **38**, with each hit's velocity (ratchets and stutters as separate notes), so it can play a drum machine or another sampler.

- **Live:** on a MIDI track, set **MIDI From** to the Hatlantis track and choose Hatlantis as the source.
- **Logic:** an instrument's MIDI out can't be routed. Use **Hatlantis MIDI** (below) in the MIDI FX slot of the instrument's track, or drag midi.

drag midi: press it and drag into a track: the two-bar pattern as a MIDI clip.

Playing Hatlantis from a controller

With **options** > **Incoming MIDI notes** > **Notes control Hatlantis** on (the default), these notes control it. They are never passed on.

NOTE	DOES
C1 (36)	Roll
C#1 (37)	Mutate
D1 to G#1 (38–44)	Pick a style: Any, Break, Oakland, Strut, Pocket, Shuffle, Psy
A1 (45)	A fill
A#1 (46)	Save: let go on its own, into the first empty slot; held while you play a slot note, into that slot
B1 (47)	The next style (all fourteen)
C2 to D#3 (48–63)	Slots 1 to 16 (with **Slot notes recall slots** on)

MIDI gate

options > **MIDI gate**: any other note plays the pattern while it is held.

- **Retrigger**: every note starts the pattern from its first step, at the note. Works with the DAW stopped.
- **Sync**: the pattern plays in time with the song while a note is held.

Hatlantis MIDI (Logic)

The MIDI effect version, for the MIDI FX slot of any instrument track in Logic. It sends the pattern as notes to that instrument (no audio, so no samples page or effects; a drum loop dropped anywhere on

its window is captured for the **capture** knob). Notes that don't control Hatlantis pass through to the instrument, so play your instrument above D#3, or switch the control notes off. Your licence covers it.

11 The options menu

ITEM	WHAT IT DOES
Authorize this machine…	Opens the unlock window (1).
Deactivate this machine…	Frees this computer's activation, to move your licence.
About Hatlantis	The version, and a reminder of the shortcuts.
Incoming MIDI notes	Notes control Hatlantis, the note list, Slot notes recall slots (10).
MIDI gate	Off, Retrigger or Sync (10).
Editing the main screen pauses the pattern sequence	On at first (8).
Pitch algorithm	The seven ways to pitch (6).
Clipper quality	Standard, or High (4x).
High smoother	Which of smooth's three parts run.
Allow an empty sample pool	Off at first: the built-in kit comes back when the last sample goes (3).
Drag the samples page's value bars up and down	Off at first: the bars (level, weight, tune, shape) follow the mouse sideways. On: drag up for more, down for less (`Shift` for finer). Kept for every project.
Show tooltips	On at first: hold the mouse still over a control to see what it does. Kept for every project.
Fills	How many of a fill's hats ratchet, and the snare in fills (5).
Glitches on the snare too	Off at first (5).
Window size	60 to 150 %.

12 Keyboard shortcuts

KEYS	ACTION
`R`	Roll a new pattern
`M`	Mutate once
`S` · `P` · `F`	The samples page · patterns · the fx chain
`E` · `C`	The EQ · the clipper
`Esc`	Close the page or menu
`Cmd`+`Z` / `Shift`+`Cmd`+`Z`	Undo / redo. Windows: `Ctrl`+`Z` / `Ctrl`+`Y` or `Ctrl`+`Shift`+`Z`

THE MOUSE OVER THE GLITCH LANE	
`S` `P` `R` `C` `X`	Stutter, pitch, reverse, crush, or never a glitch on the step under the mouse
`Backspace` or `0`	Free it again
ON THE PATTERN SCREEN	
`Cmd`-drag	Draw, without switching draw on
`Cmd`+`Option`-drag	Draw open hats
`Option`-click	A step back to the pattern; in the ratchet lane, back to 1
KNOBS	
Double-click, or `Option`-click	Its starting value
Double-click the value	Type a value

Other `Cmd` shortcuts (`Cmd`+`S`, `Cmd`+`Q` and so on) go to your DAW, even while Hatlantis's window has the focus.

13 Troubleshooting

No sound

Press play in your DAW, or light **preview**. Check that the unlock window isn't waiting for your licence, that the **closed**, **open** and **snare** levels and **volume** are up, and that **density** isn't at its lowest. In Live, the track needs to be armed or monitored like any instrument.

Hatlantis doesn't appear in my DAW

Rescan the plug-ins (in Logic, the Plug-in Manager; in Live, Rescan under Plug-Ins), then restart the DAW. Hatlantis MIDI is under MIDI FX in Logic, not under instruments.

The unlock window keeps coming back

The licence on this computer isn't valid any more: it says why. A licence is tied to its computer; after replacing parts of the computer, or on a new one, activate again (deactivate the old one first if you still can, or write to us).

No MIDI from Hatlantis

In Live, route a MIDI track from the Hatlantis track (10). In Logic, use Hatlantis MIDI or drag midi.

A new pitch algorithm takes a moment

Keep length, Bright and the others render every sample once per pitch, in the background; until they are ready the hats play tape-style. It usually takes well under a second.

Support

Email plugins@ajjasonic.com or visit www.ajjasonic.com.

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