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1 Welcome to SONARA: Voices In Motion!

This instantly inspiring vocal collection is designed to spark creativity and infuse your tracks with dynamic, emotive power. From rhythmic pedals and melodic motifs to evolving textures and expressive improvisational phrases, SONARA delivers a versatile vocal experience that effortlessly crosses musical boundaries and seamlessly blends into any project. Whether for cinematic scores or modern productions, this sets a new benchmark for vocal production.

1.1 System Requirements

SONARA requires Native Instruments KONTAKT or KONTAKT PLAYER (version 7.10.6 or later).

1.2 Library Information

- 6.3 GB on disc (8.9 GB uncompressed sample content)
- 1,070 Presets
- 2,060+ Different Sources (over 5,800 Individual Samples)
  ◦ 576 Multisampled and Tempo-synced Rhythmic Pedals
  ◦ 1,152 Motifs (in 4 different keys, both major and minor)
  ◦ 288 Improvisations (in 4 different keys, both major and minor)
  ◦ 48 Multisampled Dynamic Textures (Dancers, Moving Vowels, Sustains, and Group Textures)

1.3 Instrument Types

Sonara provides you with 2 different instrument types.

- **Designer** – this instrument is for deep sound design, layering, and combining. There are 2 designer presets, I Sonara Vocals, II Sonara Motifs
- **Menu** – the menu instrument provides you with 72 sources mapped in menu-style at a time. You can further expand the use of the instrument by selecting the "expand source to keys", to quickly switch to a keymapped version of your favorite sound.

2 The Sonara Designers

The Designer instruments focus on layering, sound design, and sonic creativity. In Sonara, there are 2 Designer instruments, I Sonara Vocals, and II Sonara Motifs. Sonara Vocals combines the rhythmic pedals and dynamic textures, while the Sonara Motifs preset provides banks of the Motifs and Phrases. At the core of the Designer instrument is the Macro system. The instrument has many sound design options, and the Macro system allows you to simplify all these parameters into a handful of controls, which can then be modulated or controlled in real-time.

2.1 Navigation and Anatomy
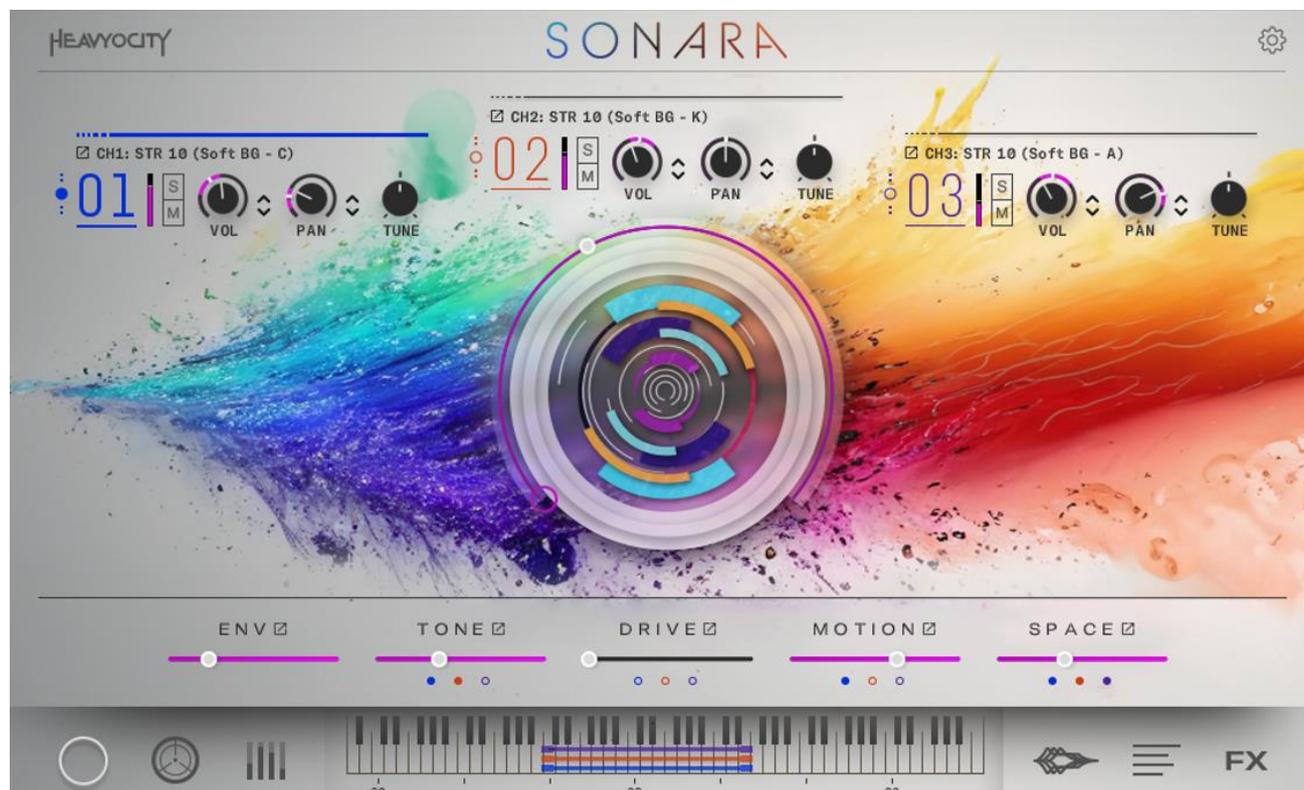
The Main Interface for The SONARA Designer

There are 6 main pages of controls for the Sonara Designer, which are accessed via the buttons at the bottom of the interface (to the left and right of the keyboard).

In the center of 3 of the main pages is the **Macro Control**, a powerful tool to add movement to your sound. You can find this control in the MACRO Page and MACRO SEQ Page. This control is the main hub for quick sound manipulation and will be explained in section 2.3 Macro Control.

At the bottom of every page (except the MIXER page) is a compact version of the mixer, the controls for which are explained in section 2.2 Main Page Mixer.

2.2 Main Page Mixer

The Designer instruments use three channels.

The channels can be mixed together using the mixer at the top of the interface.

The Mixer

Each channel has the same controls:

- **VOL** – controls the output volume of the channel.
- **PAN** – controls the stereo position of the channel.
- **TUNE** – sets the transposition amount for the channel.
- **SOLO** – the S button mutes all other channels so that only the soloed channel can be heard.
- **MUTE** – the M button mutes the channel so that it cannot be heard.
- **CHANNEL SELECT** – the NUMBER changes the selected channel for the displayed macro controls. These are color coded for ease of navigation.

The VOL and PAN parameters for each channel can be modulated using the Macro system. For more information on this see chapter 2.3 Macro Control.

Sound and Bank Selection

The label of each channel is also the access point to the sound/bank selection. Clicking on the channel name opens the Source Browser, which is described in 2.7 Browser.

2.3 Macro Control

The Macro Control system is a very powerful tool for controlling the Sonara Instruments.

The Main Macro Controls

The central Macro Knob moves the five Macro Sliders, each of which controls the parameters of their category.

The Macro Knob can also be modulated to create an evolving sound. The details of the macro modulation can be found in chapter 2.4 Macro Sequencer.

The five Macro categories are triplicated for each channel, giving a total of 15 sets of controls, which adds up to a lot of parameters. The Macro system gives you easy access to this depth of control, but you still also have the ability to dig into the instrument and define these parameters and the Macro settings yourself.

Each Snapshot provided with the Sonara will utilize the Macro system in some way. If you load a Snapshot you but want to reduce the Macro Knob's control of the Drive effects, for example, then it is a simple case of pulling down the Drive range slider.

Each of the five Macro categories has three main proponents:

- **Display** – clicking on the category name will display the control page for that category in the lower section of the instrument.
- **Range** – clicking and dragging on the slider allows you to define the range of control the Macro Knob has over the category.
- **Effects indicators** – The three dots below the slider indicate whether an effect in that category is engaged or not (filled in for active, open ring for inactive).

The control pages for the Macro categories will be described in detail in the later sub-sections of the manual.

Assigning Modulation

Any knob that can be controlled by the Macro system is easily identified by a range halo on the outside of the knob, and a pair of arrows to the lower right of the knob.
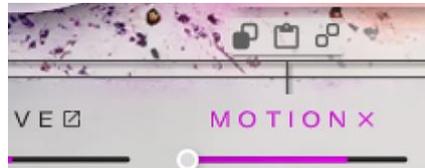

A Macro-Enabled Control

► Click and drag on the arrows to define the Macro control range for the knob.

The indicator on the range bar will show the current value of the parameter.

Common Controls

Each control page has a set of controls for each channel. Click on the NUMBER to change the selected channel for the displayed macro controls


Copy, Paste, and Link Buttons

Clicking on the **LINK** (chain link icon) button will link all of the channels allowing you to control them as one. The settings of the channel with link active will override the other channels, but if you unlink the channels they will all return to their original settings.

There are also **COPY** and **PASTE** options, so you can copy the settings from one channel to another, without the need to link all three.

In some cases there will be a **POWER** button that will turn the effect on or off. Note that this is not always available. There are 3 indicator dots below each of the Macro sliders. These dots indicate whether an effect is engaged or not.
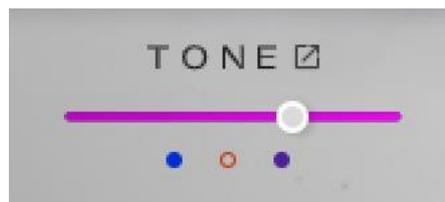
Effect indicators

2.3.1　Envelope

► 　Clicking on the **ENV** tab will display the Envelope controls.

The Envelope Page

Each channel has an ADSR envelope. Note that only the ADSR controls can be modulated by the Macro system.

The main Envelope controls are:

- **ATK** – sets the attack (fade-in) time.
- **DEC** – sets the decay time, i.e. the time it takes for the volume to drop from maximum to the sustain level.
- **SUS** – sets the sustain level.
- **REL** – sets the release (fade-out) time, i.e. the time it takes for the envelope to drop to silence after you release a note.

In addition to the ADSR controls, there is a stereo width control

- **WIDTH** – sets the stereo width of the sound, from mono to super wide.

2.3.2 Tone

► Each channel has a 2-band parametric EQ and selectable Filter.

The Tone Page

Each band of the EQ has the same three controls:

- **GAIN**– sets the gain for the band.
- **FREQ**– sets the central frequency of the band.
- **Q** – sets the width of the band.

The GAIN and FREQ controls can be modulated with the Macro system.

The filter has the following main controls:

- **ON/OFF** – the power switch at the top turns the filter on or off.
- **FILTER TYPE** – the menu below the power switch is where you can select a filter type.
- **CUT** – controls the cutoff frequency of the filter.
- **RES** – controls the resonant peak at the cutoff frequency.

The CUT and RES controls can be modulated with the Macro system.

Below the main controls are the filter envelope controls:

- **ENV** – *Envelope Amount* : sets the how much the filter envelope will modulate the filter cutoff.
- **ATT** – sets the attack time (fade-in time) of the filter envelope.
- **DEC** – sets the decay time (fade-out time) of the filter envelope.
- **SUS** – sets the sustain level of the filter envelope (i.e. the level at which the envelope will rest after the attack and decay phases).

Below the envelope are controls that allow you to define the filter modulation:

- **VEL** – *Velocity Sensitivity* : sets how much the filter cutoff will be modulated by the key velocity

2.3.3 Drive

► Clicking the **DRIVE** tab will display the saturation and distortion controls.

The Drive Page

The drive page contains two effects: **SATURATION** and **DISTORTION**. Each effect has its own **POWER** button.

Saturation

The Saturation effect has three available modes which can be selected using the TYPE buttons. The three available saturation types are:

- **TUBE** – a vacuum tube style distortion.
- **TAPE 1** – a clean, modern tape saturation.
- **TAPE 2** – a warmer, vintage tape saturation.

Each of these saturation types is controlled by the same two parameters:

- **DRIVE** – sets the overdrive amount.
- **OUT** – sets the output volume level.

Distortion

The Distortion effect has three available modes which can be selected using the TYPE buttons. The three available distortion types are:

- **DIST 1** – a stompbox style distortion.
- **DIST 2** – a more aggressive stompbox style distortion.
- **BYTE** – a digital degradation effect.

When the distortion is set to DIST 1 or DIST 2 the available parameters are as follows:

- **DRIVE** – sets the overdrive amount.
- **TONE** – controls the tone (i.e. high frequency level or harshness).

When the distortion is set to BYTE the available parameters are:

- **BITS** – sets the bit depth of the signal.
- **S.RATE** – sets the sample rate of the signal.

2.3.4 Motion

► Clicking on the **Motion** tab will display the gate and pitch controls.

The Motion Page

The Gate modulates the output volume of the channel over time to create rhythmic effects. The Pitch modulates the pitch of the channel over time.

Above the main sequence tables are three main options for the gate and pitch effects:

- **PERF** – selects how the gate sequence should react to incoming MIDI, provided as either synced to host or unsynced (think "note values vs. hz"). There are 4 options:
  - Retrig - the sequence will retrigger with every new MIDI note.
  - Legato - the sequence will retrigger with new MIDI notes, but not when played legato.
  - Free Run - the sequence will start running with the first MIDI note and then continue running freely from that point on. When used in a host this mode will sync to the host tempo and song position.
  - One Shot - similar to Legato mode, but the sequence does not loop and will stop when it reaches the end.
- **STEPS** – sets the number of steps in the sequence.
- **SHAPE** – loads a preset shape into the sequence. There are 6 options:
  - Triangle - the table will automatically be populated with a triangle shaped wave.
  - Comb - creates a comb pattern.
  - Ramp Up - the table will automatically be populated with a range of values that start at zero and end with the maximum value.
  - Ramp Down - the table will automatically be populated with a range of values that start at the maximum and end with zero.
  - Clear - sets the value of all steps in the pattern to their default value.
  - Random - randomizes the values of all steps in the pattern.

Below that is the main sequence pattern table.

Below the main sequence table are the three modulatable playback parameters:

- **RATE** – sets the rate at which the sequence will play back.
- **SMOOTH** – sets the amount of smoothing between steps; in other words: how long it takes to change from one volume setting to another.
- **AMOUNT** – sets the range of the Gate and Pitch effect tables. At 0% the Gate and Pitch will have no effect.

2.3.5 Space

► Clicking on the **SPACE** tab will display the delay and reverb controls.

The Space Page

The Space Page contains two effects: **DELAY** and **REVERB**. Each effect has its own **POWER** button.

Delay

The master delay has four controls:

- **TIME** - sets the time between the input signal and the delayed signal.
- **FBACK** - controls how much of the effect output is fed back into the effect input. In other words: this controls the number of repeating echoes.
- **WIDTH** - controls how much the echoes will ping-pong from the left channel to the right channel.
- **AMOUNT** - controls the volume of the delay signal.
- **PING PONG** – offsets the left and right echoes.

Reverb

The space reverb is an algorithmic reverb with five controls:

- **SIZE** – changes the size (and thus also length) of the reverb.
- **HI DAMP** – controls the amount of high frequency absorption in the room.
- **LO DAMP** – controls the amount of low frequency absorption in the room.
- **MIX** – controls the dry/wet mix; i.e. crossfades between the input signal and the reverb signal.

2.4 Macro Sequencer

Not only is the Macro Knob a powerful real-time performance tool, but it can be modulated using the built-in Macro Modulation Sequencer, making it a way to evolve your sound over time.

► To view the Macro Sequencer controls, click on the **MACRO SEQ** tab at the bottom left of the interface.
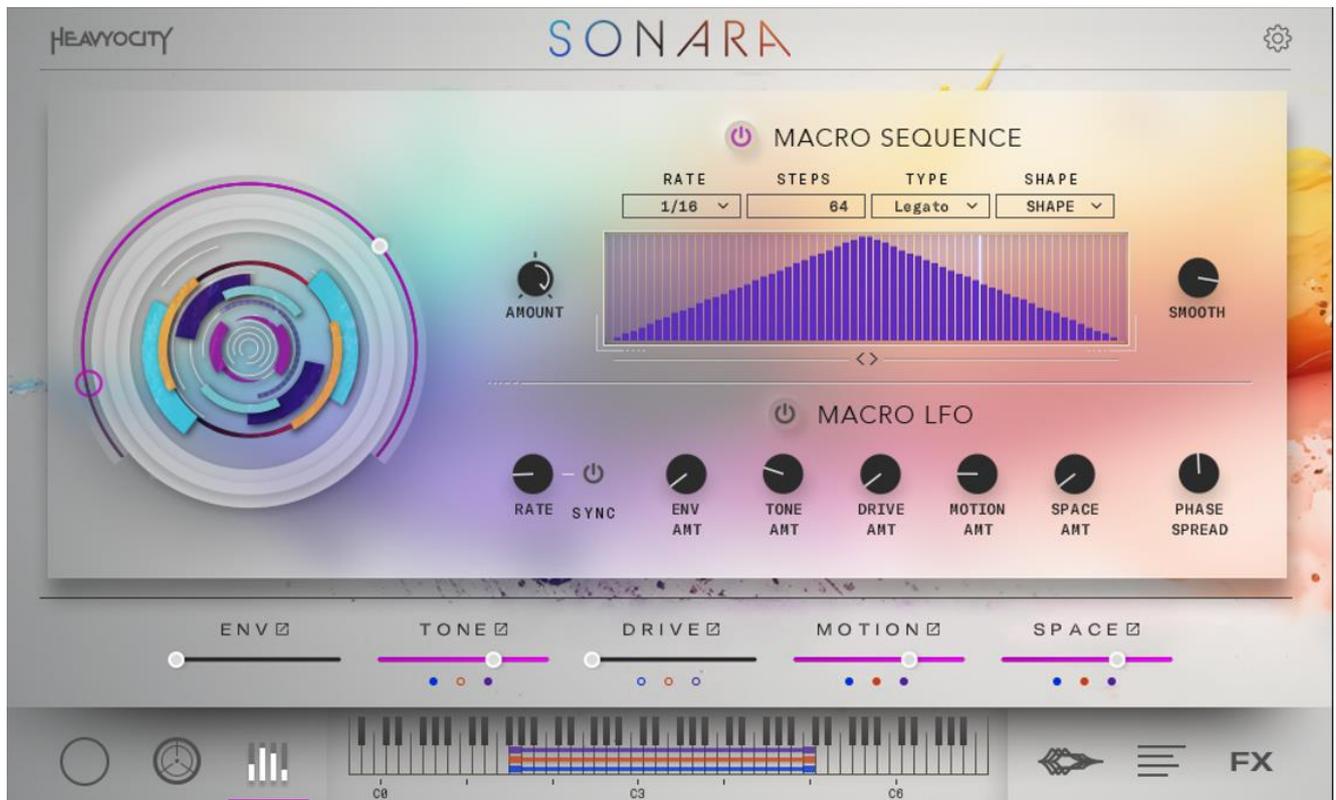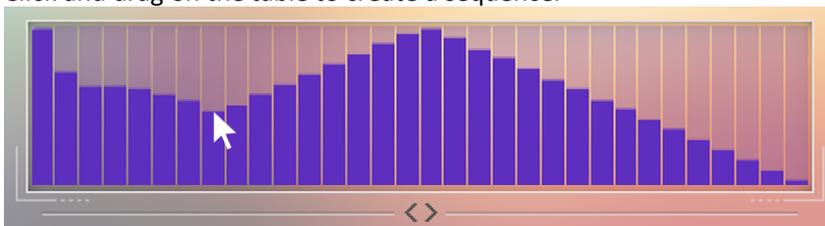

The Macro Sequencer Page

At the top of the Macro Sequencer page is an on/off switch which can toggle modulation on or off.

In the center of the area is the main sequence pattern table.

► Click and drag on the table to create a sequence.

Above the main sequence table are the four playback parameters:

- **RATE** – sets the rate at which the sequence will play back.
- **STEPS** – sets the number of steps in the sequence.
- **TYPE** – selects how the gate sequence should react to incoming MIDI. There are 4 options:
  - Retrig - the sequence will retrigger with every new MIDI note.
  - Legato - the sequence will retrigger with new MIDI notes, but not when played legato.
  - Free Run - the sequence will start running with the first MIDI note and then continue running freely from that point on. When used in a host this mode will sync to the host tempo and song position.
  - One Shot - similar to Legato mode, but the sequence does not loop and will stop when it reaches the end.
- **SHAPE** – loads a preset shape into the sequence. There are 6 options:
  - Triangle - the table will automatically be populated with a triangle shaped wave.

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- Comb - creates a comb pattern.
- Ramp Up - the table will automatically be populated with a range of values that start at zero and end with the maximum value.
- Ramp Down - the table will automatically be populated with a range of values that start at the maximum and end with zero.
- Clear - sets the value of all steps in the pattern to their default value.
- Random - randomizes the values of all steps in the pattern.

To the left and right of the table are addition parameter knobs:

- **SMOOTH** – sets the amount of smoothing between steps; in other words: how long it takes to change from one value to another.
- **RANGE** – sets the range of modulation. Note that this control is bipolar and can be set to both positive and negative values.

The arrows below the table will shift the pattern left or right by one step at a time.

When the Macro Modulation is active and the range is set, the Macro Knob will display the range information and current value with the modulation applied on the outside ring of the control.

The Macro Knob Displaying the Modulation Range and the Current Value

Below the Macro Sequence table is the Macro LFO section.

The Macro LFO Controls

At the top of the Macro LFO section is an on/off switch which can toggle additional LFO modulation on or off.

You have control over the amount of LFO modulation for each of the macro sections and 2 additional controls:

- **RATE** – (synced or unsynced) sets the rate at which the sequence will play back.
- **PHASE SPREAD** – creates an offset between the macro control sections.

2.5 Mixer

The Sonara Designer uses three channels. You can use this mixer to blend between three different sound sources in innovative ways. At its most basic level, the mixer allows you to blend between sounds by simply clicking and dragging the circular cursor around the circle. When the cursor is at the center point of an edge line, you will only be able to hear the sound assigned to that position. The mixer also allows you to modulate, record, and randomize the sonic blend as well, and many of these options are polyphonic (i.e. per note) which turns this mixer into a powerful tool.

► If the Mixer is not displayed, you can view it by clicking on the **MIXER** navigation button on the bottom left of the interface.
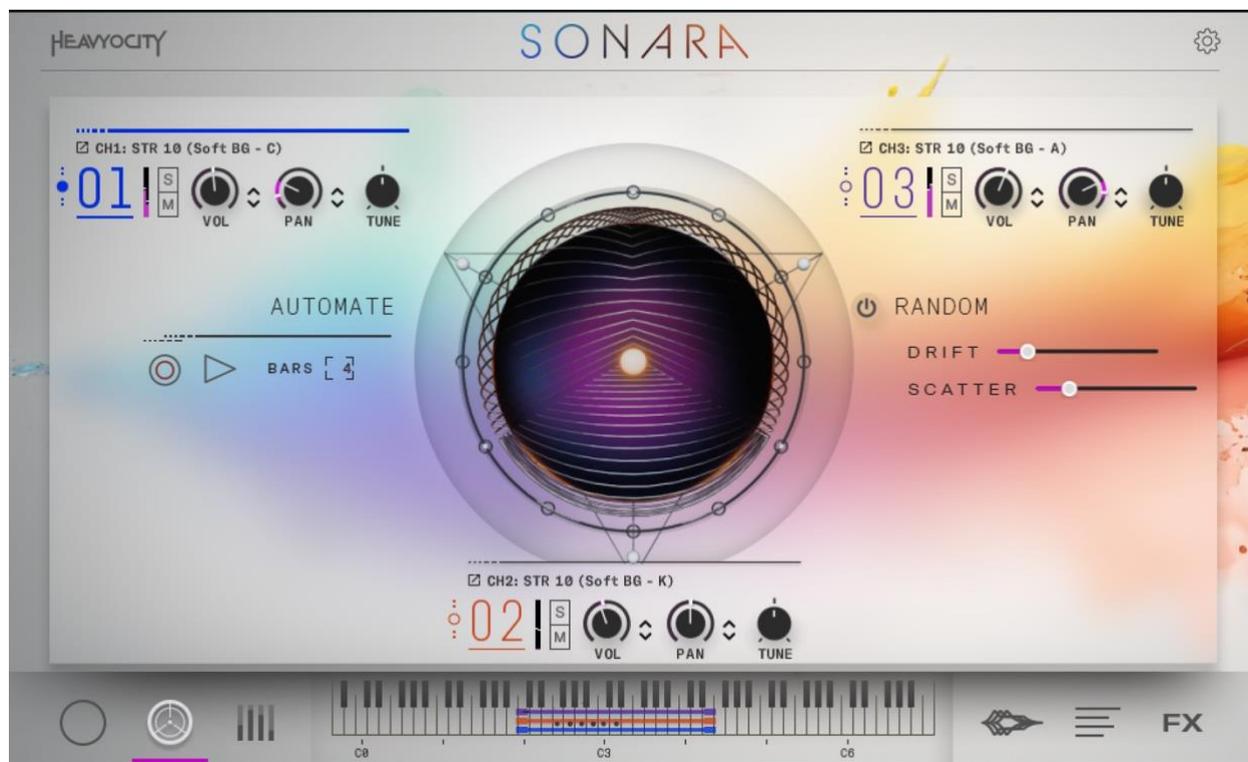

The Mixer Page

Each channel has the same controls:

- **CHANNEL SELECTOR** – the NUMBER changes the selected channel. While these don't effect the mixer page, they allow for easy navigation to the the displayed macro controls.

- **VOLUME** – the main slider controls the output volume of the channel.

- **PAN** – controls the stereo position of the channel.

- **TUNE** – sets the transposition amount for the channel.

- **SOLO** – the S button mutes all other channels so that only the soloed channel can be heard.

- **MUTE** – the M button mutes the channel so that it cannot be heard.

The VOL and PAN parameters for each channel can be modulated using the Macro system. For more information on this see section 2.3 Macro Control.

2.5.1   Automation

To the left of the triangle is a section labelled AUTOMATE; this area contains controls that allow you to record and play back manual movement of the mixer cursor.
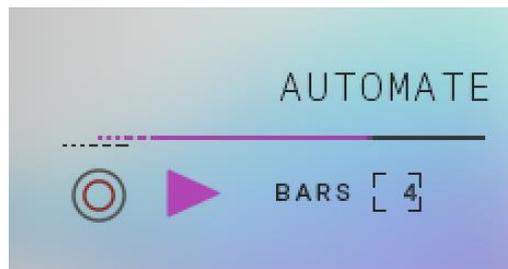
The Automation Controls

To record:

1. Set the number of bars you wish to record with the **BARS** control.
2. Click on the record arm button.
3. Clicking on the mixer will start the recording.
4. Move the cursor in the mixer until recording ends.
5. Playback will start automatically when the recording finishes.

You can start or stop automation playback using the play button.

For both recording and playback, the bar below the title will show the automation progress.

2.5.2   Random

To the right of the triangle is a section labelled RANDOM; this area lets you control the randomization of the starting position and movement within the mixer for each note.


The Random Controls

Each channel has the same controls:

- **ON/OFF** – Toggles the mixer randomization on or off.

- **DRIFT** – Sets the rate at which the mixer position of each note will drift within the mixer over time.

- **SCATTER** – Sets the randomization of the mixer position for each note.

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2.6   Master FX

► If the Master FX are not displayed, you can view them by clicking on the **MASTER FX** navigation button to the Bottom right of the interface.
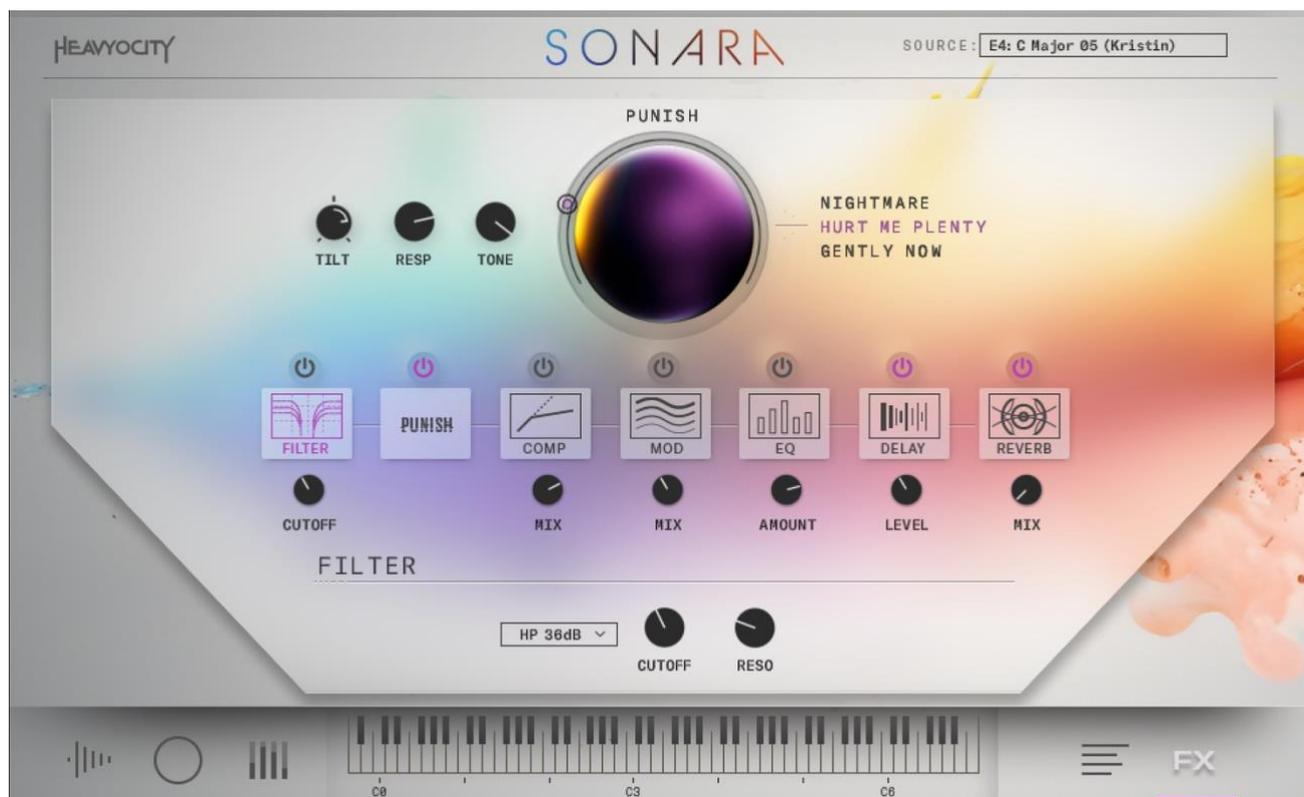
The FX page contains a customizable effects chain for the main output of the instrument. The effect slots can be re-arranged and customized until you get the perfect sound you want. Clicking on the icons will display the controls for the selected effect (excluding punish, which remains at the top).

Above each icon is an ON/OFF switch for the effect.

Below each effect is a single feature knob for quickly adding/tweaking the effect. This knob differs based on the effect.

2.6.1   Rearranging Effects

Rearranging the effects in the chain is accomplished by dragging:

1. Click on an effect in the effect chain.
2. Drag it to the slot you wish to move it to. The other effects will automatically move out of the way.
3. Release the effect and the effect chain will re-load in the order you specified.

2.6.2   Effects Types

This section of the manual is a reference of the seven available effects.

Punish

Of course, no Heavyocity product would be complete without the trademark Punish Knob.

The Punish Knob is a single knob effect that uses a combination of compression and saturation to distress your sound. Simply turn the knob to punish the sound!

There are 4 additional controls available

- **TILT** – A Tilt-shift style control to add more low frequency.
- **RESPONSE** – The speed with which the compression responds to the input signal.
- **TONE** – Easily brighten or darken the sound with a simple eq knob.
- **TYPE** – Ranging from gentle drive and compression to all out brutal destruction, choose one of 3 types:
  GENTLY NOW, HURT ME PLENTY, NIGHTMARE

FILTER

A creative tonal effect that is more extreme than an EQ. The controls are as follows.

- **FILTER TYPE** – you can select one of 14 filter types.
- **CUT** – controls the cutoff frequency of the filter.
- **RES** – controls the resonant peak at the cutoff frequency.

COMPRESSOR

A compression effect, used to control and shape dynamics. The controls are as follows.

- **TYPE** – you can select a feedback style or bus style compressor.
- **THRESH** – The threshold above which the sound will be compressed. (in Feedback mode, this changes to input amount)
- **RATIO** – The compression amount which will be applied when the sound exceeds the threshold level.
- **ATTACK** – The reaction speed of the compressor.
- **RELEASE** – The speed at which the compressor disengages.
- **MAKEUP** – The amount of makeup gain to be applied after compression.

MOD

A modulation effect, used to control and shape dynamics. The controls are as follows.

- **TYPE** – you can select chorus, flanger, or phaser as a modulation effect type.
- **RATE** – adjusts the frequency of the modulation applied.
- **AMOUNT** – adjusts the amount of modulation applied to the input signal.
- **FEEDBACK** – adjusts the level of feedback signals (more spacious sound in chorus, a more metallic resonant sound in flanger, higher peaks and notches for phaser).
- **WIDTH** – increases the stereo width (offset) of the modulation.
- **MIX** – controls the dry/wet mix; i.e. crossfades between the input signal and the modulated signal.

Master EQ

The Master EQ is a 3 band EQ with shelving bands for the high and low frequencies, and one parametric band for the mid frequencies. The controls are as follows.

- **AMOUNT** - sets the overall minimum and maximum gain values that the EQ can control
- **FREQUENCY** - sets the central frequency of the band.
- **GAIN** – adjusts the amount of boost or cut.

Delay

The master delay has six controls:

- **TYPE** – choose vintage, pitch, or reverse style delays.
- **TIME** - sets the time between the input signal and the delayed signal.
- **FEEDBK** - controls how much of the effect output is fed back into the effect input. In other words: this controls the number of repeating echoes.
- **QUALITY** – adjusts how much the sound is degraded over time.
- **TONE** - controls how much the echoes will darken or brighten over time as high frequencies are filtered out.
- **MIX** - controls the dry/wet mix; i.e. crossfades between the input signal and the delay signal.


Reverb

The master reverb is an algorithmic reverb. The additional reverb parameters are:

- **TYPE** – choose a room or hall style reverb.
- **PRE-DELAY** – adjusts the amount of delay before the reverb takes effect.
- **SIZE** – adjusts the size (and thus also length) of the reverb.
- **DAMPING** – adjusts the amount of frequency absorption in the room.
- **MOD** – adjusts the amount of modulation applied to the reverb effect.
- **MIX** – controls the dry/wet mix; i.e. crossfades between the input signal and the reverb signal.

2.7 Browser

The Browser page is where you can select which sample set is to be used by each channel, as well as setting certain performance options.

► If the Browser page is not displayed, you can view it by clicking on the **BROWSER** navigation button to the Bottom right of the interface.
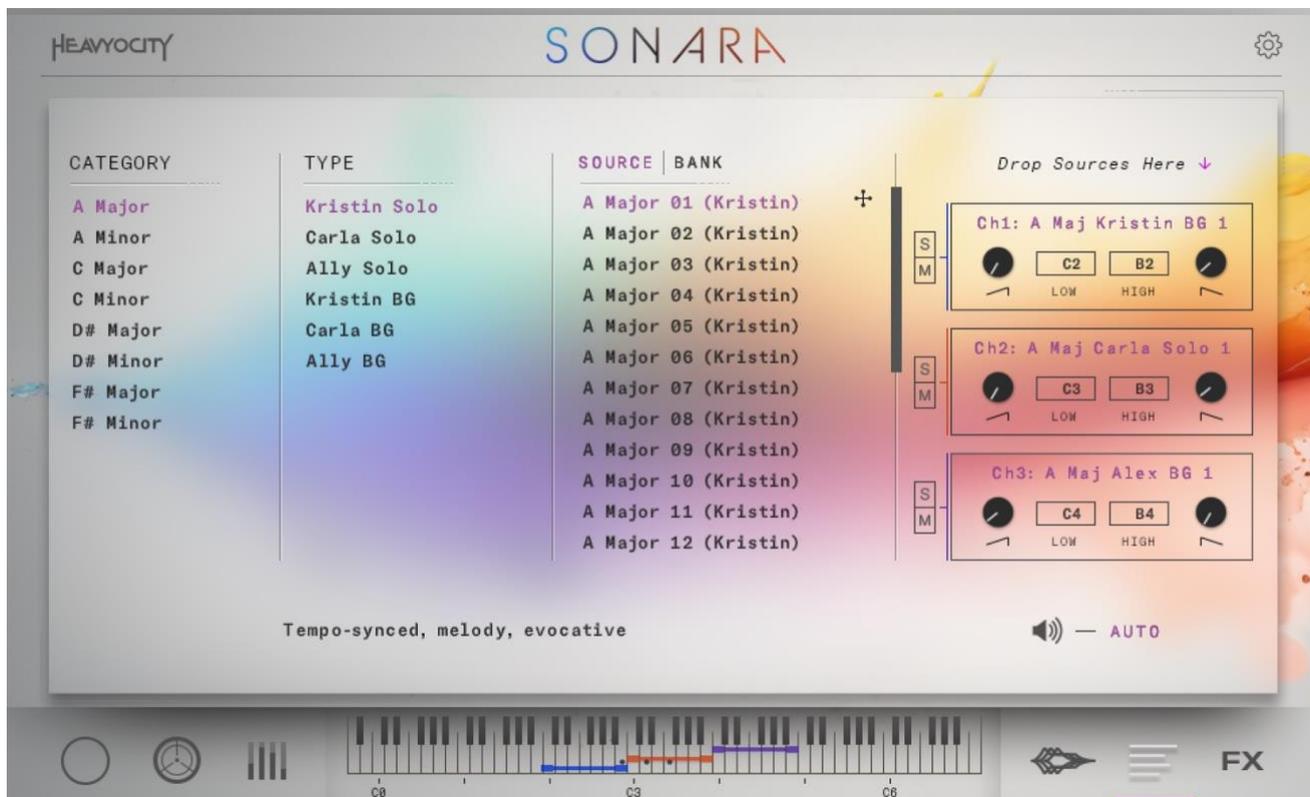
The Options Page

2.7.1 Browsing and Loading Sounds

You browse through sound sources by category using the table to the left of the Source Browser.


The Browser Table

When you select a source from the table, you can preview it by clicking the "speaker" icon on the bottom right. You can also enable "auto" to automatically preview sources.

- **PREVIEW** – plays a short preview of the selected sound. Note that this preview is not processed by any effects, so the sound may change when loaded into an instrument with a lot of effects active.
- **AUTO** – when active, the preview button will automatically activate any time you select a sound in the browser.

The Source's details will be displayed at the bottom of the Browser window.

To load a source, simply click and drag the source to the desired channel box on the right.
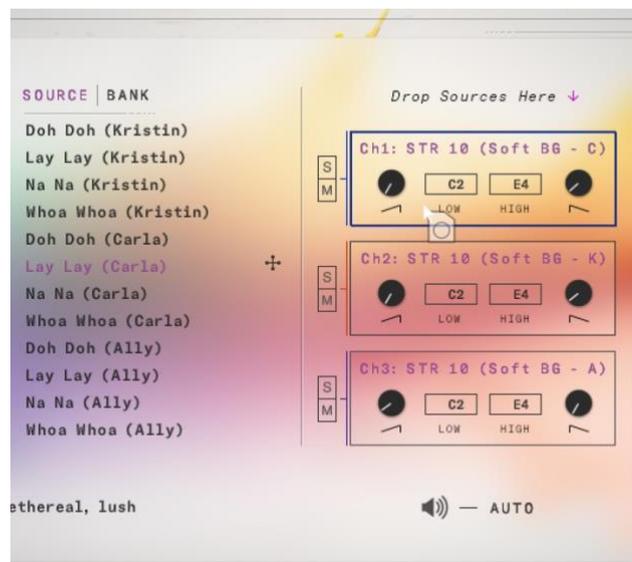

Drag and Drop To Load

After dragging a source to the desired channel, the box will flash, letting you know the source has loaded. You can choose to load a single source, or select the bank tab at the top and load a bank of 12 sources mapped chromatically.

To the right side there are 3 channel boxes, there are 7 controls provided:

- **SELECT** – click on the box to view the loaded source in the browser list.
- **SOLO** – Solo the specific channel.
- **MUTE** – Mute the specific channel.
- **LOW** – choose the lowest playable note for the source to be mapped on.
- **HIGH** – choose the highest playable note for the source to be mapped on.
- **FADE IN KNOB** – create a volume fade across the keyrange from the lowest register up
- **FADE OUT KNOB** – create a volume fade down the keyrange from the highest key down.

2.7.2 Key Mapping

The Key Mapping controls are located at the bottom of the Instrument Interface and on the right side of the Browser Page. These controls allow you to define the playable key range of each channel, as well as fades for the lower and higher sections of the ranges.
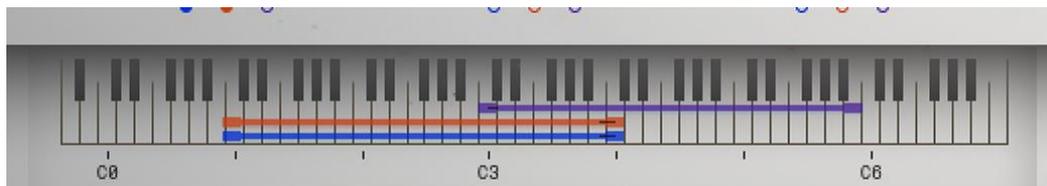

The Key Mapping Controls

Each channel has the same four controls:

- You set the lowest playable note using the **LOW** setting.

- You set the highest playable note using the **HIGH** setting.

- The knobs located beside each of these settings can be used to set the fade amount for the respective part of the key range.

When you use any of these controls, the key display will update to reflect any changes you make. The key display also highlights notes as you play them, so you can quickly see where the note you are playing relates to the defined key ranges.

► You can also click and drag the ranges on the key display to set the key ranges of the channels.
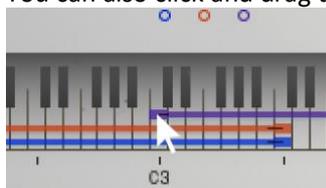
2.8 Perform Page

The Performance page provides you with 2 options of playback for a loaded source. You can have it set to **WAVE** playback, where it plays the loaded samples, or **SEQ** for creative sequencing and modulation of the sample start times. As with most of the features in the Designer, each channel has its own settings, which means that one channel can be arpeggiating, while another plays a sustain or counter-rhythm. To select the channel, simply click on the desired channel's number icon. You will see the bar above the channel's information glow the color of that channel.

► If the Perform page is not displayed, you can view it by clicking on the **PERFORM** navigation button at the bottom right of the interface.

### 2.8.1 WAVE Mode
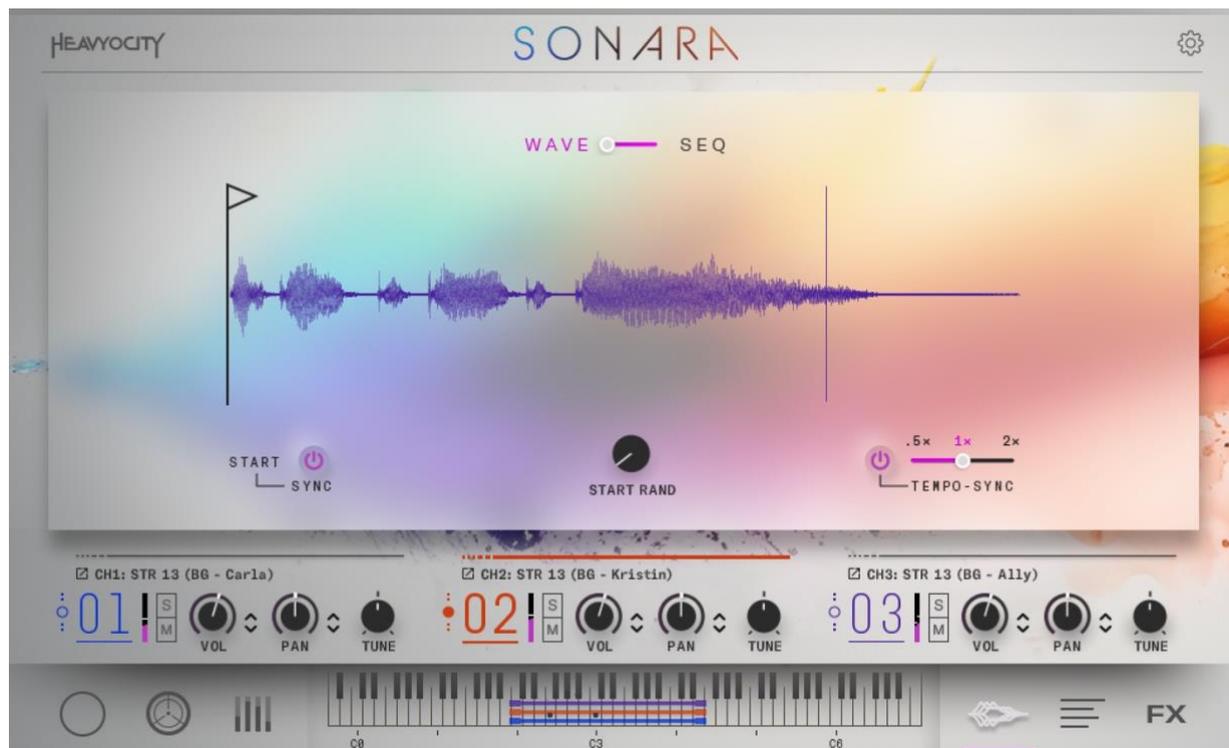
The WAVE Page

There are 4 main controls for playback when set to **WAVE:**

- **START** – a draggable bar (the white bar with flag in the waveform display) to set the sample-start offset.
- **START SYNC** – snaps the start point to a tempo synced grid.
- **START RAND** – adjusts the amount of randomization applied to the sample-start offset.
- **TEMPO SYNC** – adjusts the rate that a tempo-synced source plays back at.

If a source is not a tempo-synced source, the sync options will be greyed out.

2.8.2 SEQ Mode

The **SEQ** mode is a powerful tool that combines a rhythmic sequencer with an arpeggiator for some truly creative exploration. As with most of the features in the Designer, each channel has its own settings, which means that one channel can be arpeggiating, while another plays a counter-rhythm. The Sequencer will re-trigger the source at the selected velocity and sample start position, creating some unique and creative patterns.
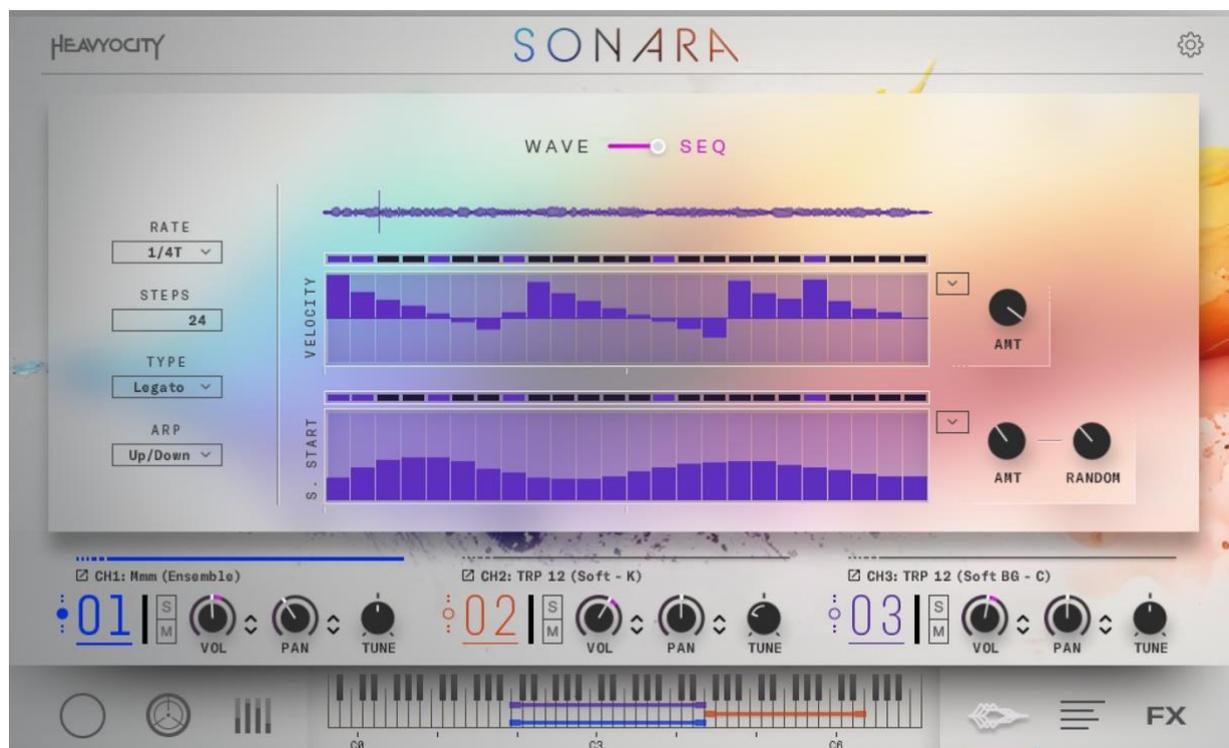
The SEQ Page

On the left side of the display, you will find 4 main options:

- **RATE** – sets the rate at which the arpeggiator will play back.
- **STEPS** – sets the number of steps in the sequence.
- **TYPE** – selects how the arpeggiator sequence should react to incoming MIDI. There are 4 options:
    - Retrig - the sequence will retrigger with every new MIDI note.
    - Legato - the sequence will retrigger with new MIDI notes, but not when played legato.
    - Free Run - the sequence will start running with the first MIDI note and then continue running freely from that point on. When used in a host this mode will sync to the host tempo and song position.
    - One Shot - similar to Legato mode, but the sequence does not loop and will stop when it reaches the end.
- **ARP TYPE** – from this menu you can select the order in which the arpeggiator will generate notes:
    - Chord – the held chord will be played as is, without being broken into individual notes.
    - Up – the notes of the chord will be played from lowest to highest.
    - Down – the notes of the chord will be played from highest to lowest.
    - Up/Down – cycles between Up mode and Down mode, starting with Up.
    - Down/Up – cycles between Down mode and Up mode, starting with Down.
    - Repeat (x2, x3, x4) – similar to Up mode, but each note is repeated.
    - Random – the notes of the chord are played in a random order

Below the waveform on the right section are the modulation tables. There are 2 tables, each linked to a specific parameter: **VELOCITY** and **SAMPLE START**.

► Click and drag on the table to create a sequence.

Above the table is a row of buttons. These are the **TIE** buttons; activating one of these will tie the respective step to the next step. So, the net step won't trigger, but the current step will be twice as long.

The TIE Buttons

To the right of each table is a menu pulldown with a handful of quick preset controls that will auto-fill the sequence table with patterns. Click on the menu pulldown:

- Triangle - the table will automatically be populated with a triangle shaped wave.
- Comb - creates a comb pattern.
- Ramp Up - the table will automatically be populated with a range of values that start at zero and end with the maximum value.
- Ramp Down - the table will automatically be populated with a range of values that start at the maximum and end with zero.
- Clear - sets the value of all steps in the pattern to their default value.
- Random - randomizes the values of all steps in the pattern.

In addition to the tables, there is an amount knob for each, and a random knob for the sample start. This Knob adjusts the amount of randomization applied to the sample-start offset.

2.9 Settings

The Settings page is where you can adjust the midi playback of the instrument.

► If the Settings is not displayed, you can view it by clicking on the **SETTINGS** icon on the top right of the interface (the gear).
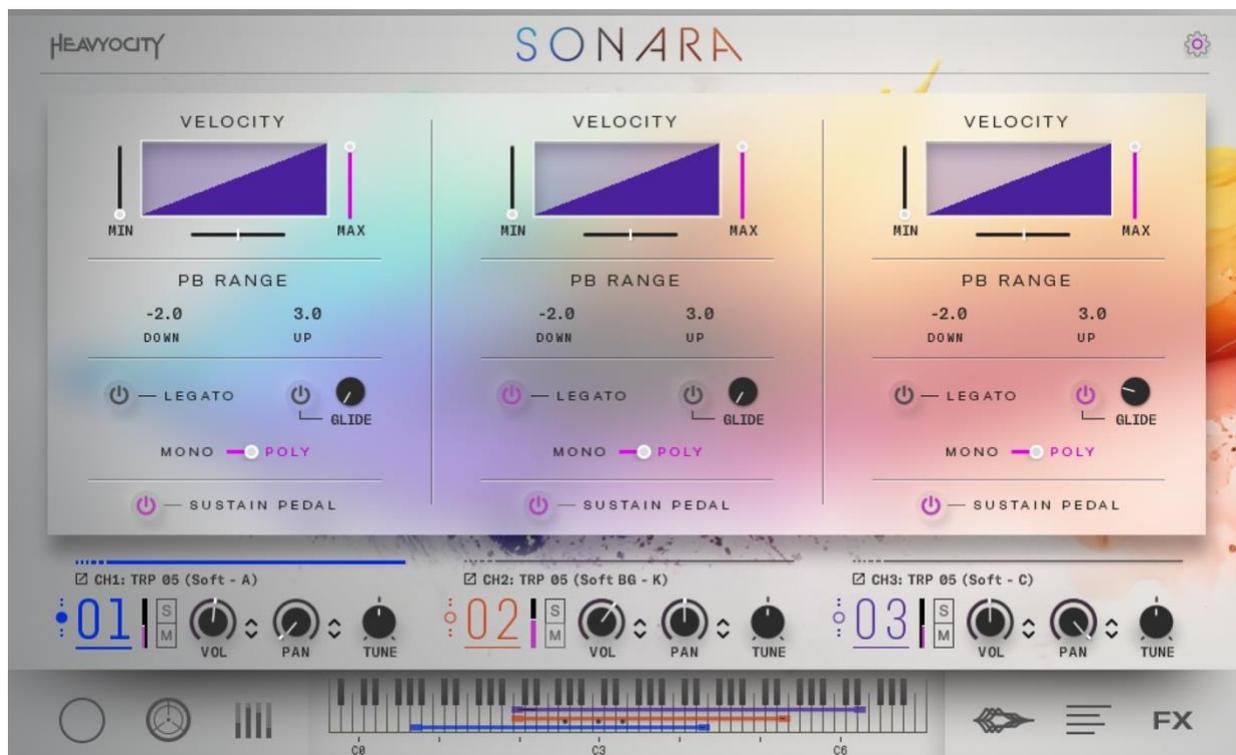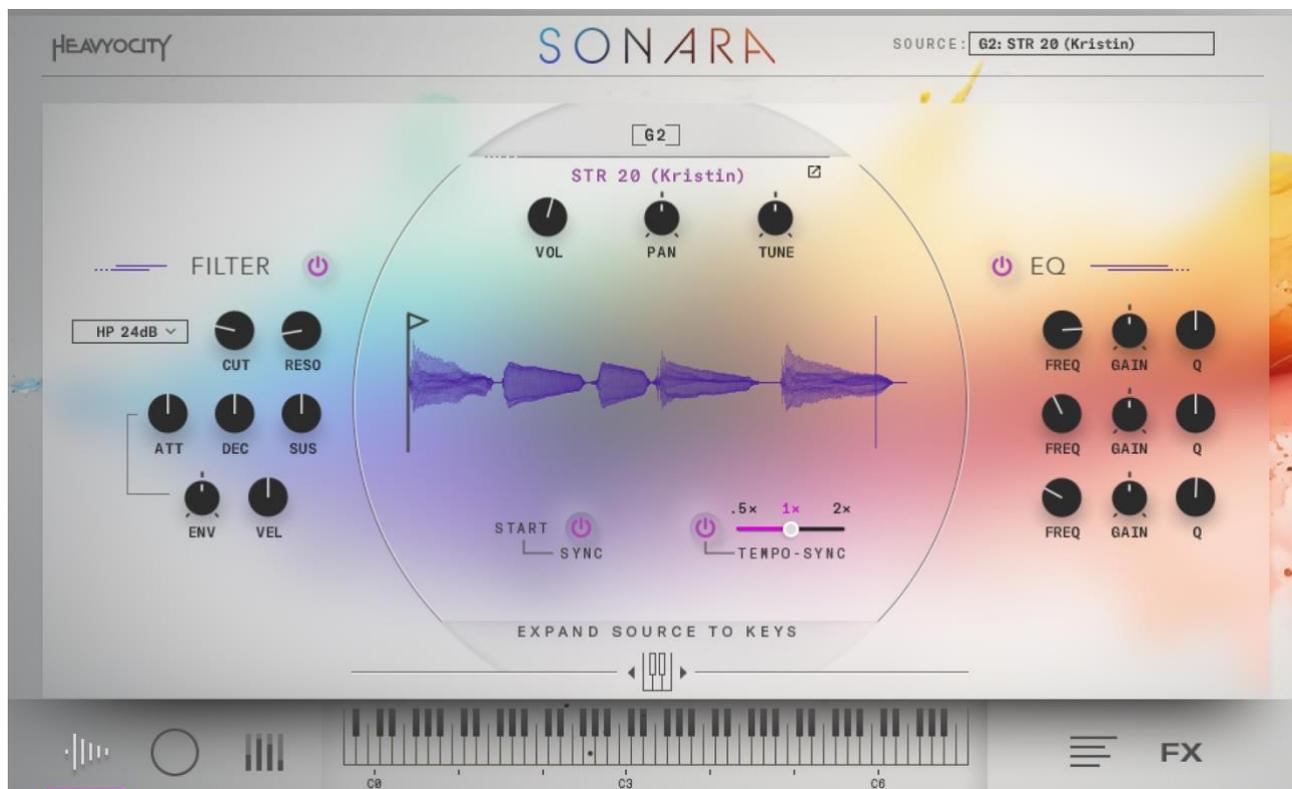

The Settings Page

Each channel has a set of options that influence how it reacts to MIDI, these are:

- **VELOCITY TABLE** – these three controls can be used to limit the velocity range of the channel, any velocities played lower than the MIN value will be set to that value, and any played higher than the MAX value will be set to that value. The slider below the table will set the velocity curve.

- **PITCH BEND** – these two controls allow you to define the range of pitch bend for both the DOWN and UP directions.

- **LEGATO ON/OFF** – Enable playback that will transition into and out of notes played.

- **GLIDE** - when active, this sets the time it takes to slide from the last played note to any newly played notes.

- **MONO/POLY** – toggle between single note playback vs polyphonic playback for the channel.

- **SUSTAIN PEDAL** – Toggles whether the channel is controlled with the sustain pedal.

3 The Sonara Menu

The Menu instrument focuses on quick source selection and playable sound palettes. Noticeably absent from the Menu instrument is the Mixer page and the Settings Page. The Menu instrument provides only a palette of 72 sources, or a single source, negating the need for a mixer or playback options page.

3.1 Navigation and Anatomy

The Main Interface for SONARA Menu

There are 5 main pages of controls for the Sonara Menu, which are accessed via the buttons at the bottom of the interface (to the left and right of the keyboard).

In the center of the main page is the **WAVE** settings. Here, you can adjust:

- **START** – a draggable bar (the white bar with flag in the waveform display) to set the sample-start offset.
- **START SYNC** – snaps the start point to a tempo synced grid.
- **START RAND** – adjusts the amount of randomization applied to the sample-start offset.
- **TEMPO SYNC** – adjusts the rate that a tempo-synced source plays back at.

If a source is not a tempo-synced source, the sync options will be greyed out.

You also have control over the FILTER and EQ of EACH of the 36 mapped sources. Simply hit a key on your keyboard, and it will display the last pressed key's settings.

Above the Waveform is the source display and controls. Here, you have control over:

- **VOL** – controls the output volume of the source.
- **PAN** – controls the stereo position of the source.
- **TUNE** – sets the transposition amount for the source.

At the bottom of the main page is an "**EXPAND SOURCE TO KEYS**" setting. When engaged, this will take your last played source and map it to it's appropriate keyrange across the keyboard, turning the menu preset into a fully playable single source instrument.
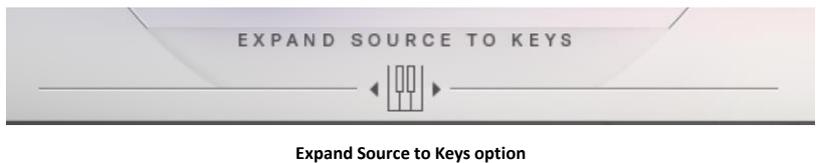


Expand Source to Keys option

3.2 Macro Control

The Macro Controls are identical to those found in the SONARA Designer but limited to a single channel. For more details, please refer to section 2.3 Macro Control.

3.3 Macro Sequencer

The Macro Sequencer is identical to those found in the SONARA Designer but limited to a single channel. For more details, please refer to section 2.4 Macro Sequencer.

3.4 Menu Browser

The Menu Browser page is where you can select which samples are mapped to the 36 keys available in the menu preset.
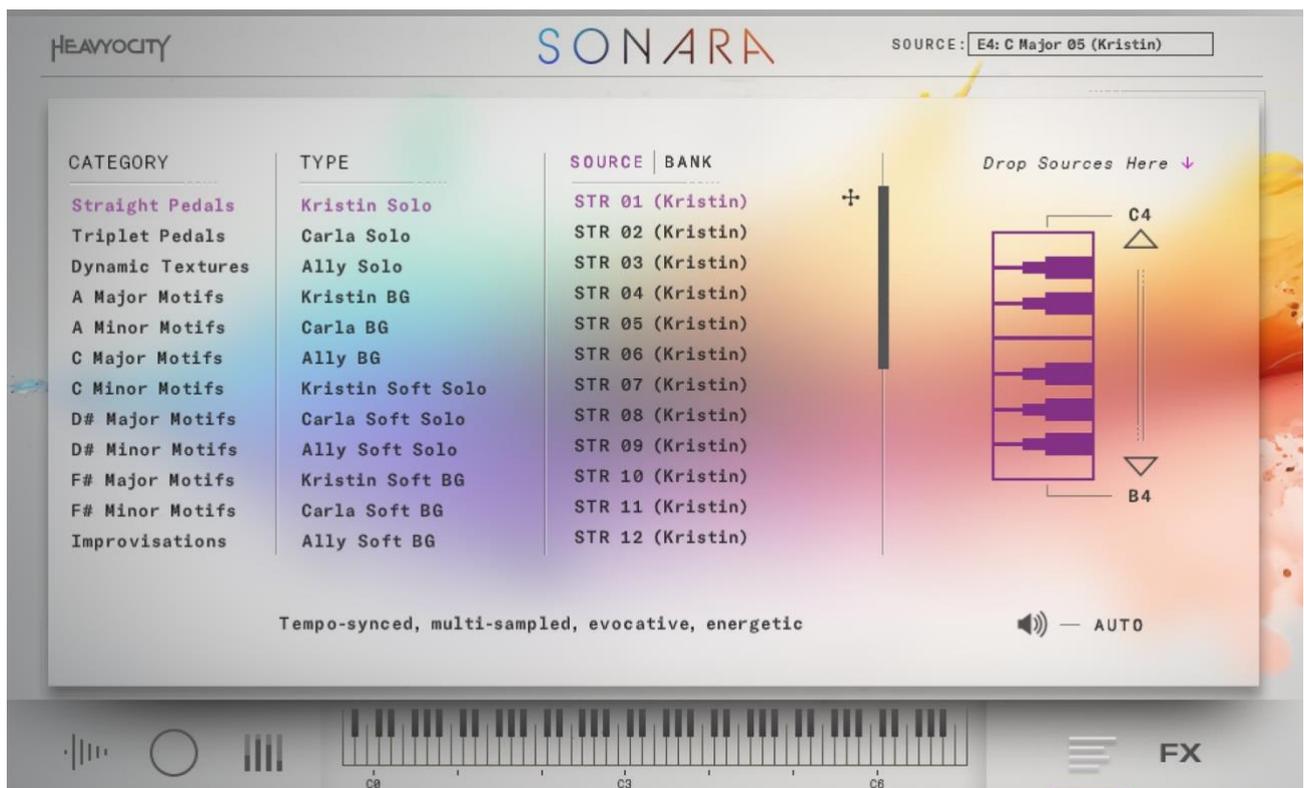
The Browser page for SONARA Menu

Similar to the Designer, you can select your source or Bank from the column on the left, and drag and drop onto the specific key you would like to map the source to (rather than the channel box)

When you select a source from the table, you can preview it by clicking the "speaker" icon on the bottom right. You can also enable "auto" to automatically preview sources.

- **PREVIEW** – plays a short preview of the selected sound. Note that this preview is not processed by any effects, so the sound may change when loaded into an instrument with a lot of effects active.

- **AUTO** – when active, the preview button will automatically activate any time you select a sound in the browser.

In addition to the preview and auto options, you can adjust the keyboard range that is shown for mapping by simply clicking the **ARROW DOWN** and **ARROW UP** buttons. A source can only be loaded once at a time to a key.

3.5 Master FX

The Master FX are identical to those found in the Designer presets. For more details, please refer to section 2.6 Master FX.