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1 – WELCOME!

Thank you for buying the DRONAR World Flutes Module. DRONAR is a deep, expressive and innovative atmospheric sound creator, each module exploring a different area of sound & music. The rich organic Chinese dizzy, Irish whistle, ocarina and pan pipes textures were performed and recorded by William Arnold. In Dronar's glorious engine 8 separate sounds are animated by independent arpeggiators and modulations to conjure an otherworldly yet deeply human universe of sound, resplendent with an emotional halo of hope and goodwill.

ABOUT

Gothic Instruments are **Dan Graham** (product design) and **Adam Hanley** (programming). Dan is also the founder of trailer music company Gothic Storm Music. Adam owns Icebreaker Audio and has scripted many blockbuster products. The incredible audio was performed and recorded by **William Arnold** and edited by **Giovanni Tria**.

The GUI & box art is by **Darin Leach** with dial animations by **Koke Núñez Gómez**.

Presets have creator initials on the folder names, and those creators are **Alessandro Camnasio**, **J. Gabriel Rodrigues**, **Jonathan Sharp**, **Kyle Kniceley** and **Vinko Borčić**.

2 – OVERVIEW



A UNIVERSE FROM A NOTE:

DRONAR creates mind-expanding atmospheres from a very small number of notes played (1 to 4 recommended). It automatically spreads out the chord in the mid-range, adds a root bass note, a high note and then adds evolving sound effects. 8 simultaneous different sounds are then animated with LFOs, a rhythm sequencer and arpeggiators to bring them to life. The results are rich and dramatic.

A HAND FREE FOR EXPRESSION:

This sonic complexity from one hand frees up the other to expressively control dials with mouse drags or external MIDI controller knobs, and record the changes as a performance in your DAW. Subtle dial movements give deep expression, ideal for soundtracks as well as highly expressive pads, patterns and atmospheres in any genre.

A COMPLETE ATMOSPHERE:

Because DRONAR instantly adds low, mid -range and high sounds plus sound effects, you barely need other non-Dronar sounds to quickly create a complete piece of atmospheric, expressive music.

BEGINNER AND EXPERT FRIENDLY:

Needing to only play a few notes and move a few dials to get such rich expression is inviting for beginners, but an expert will get further by knowing what notes to play and how to express emotions using the dials. Beyond the shimmering immediacy of the 'Main Page' awaits a whole other world of expert control, turning DRONAR into a vast modular multi-timbral synth/sampler with multiple independent arpeggiators.

DRONAR'S PRESET HIERARCHY – BRIEF OVERVIEW

DRONAR starts from thousands of evolving **sample loops**. 8 of these are loaded into each preset, which can be auditioned by navigating the snapshots browser on the main page.

SYSTEM REQUIREMENTS:

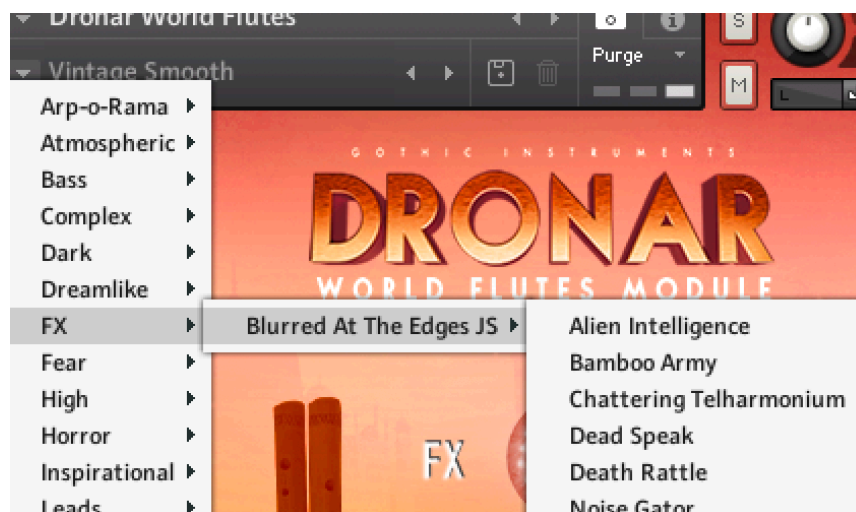
Minimum requirements (Dronar will run, but not many instances, and freezing will be needed to run alongside other resource-hungry plugins):

- 4 cores, i5
- 4 GB RAM
- Windows 7-10 or OS X 10.11 and above
- Kontakt 5.8
- Avoid directly hosting in Logic Pro X with a pre-2014 or less powerful Mac (Logic Pro X forces Dronar to run on one core which can lead to CPU spikes on less powerful or older Macs including Mac Pros, so a different DAW or external host such as VE PRO is recommended to avoid this)

Recommended system (Dronar should run smoothly) :

- At least 4 cores, i7
- At least 16 GB RAM
- Windows 7-10 or OS X 10.11 and above
- Kontakt 5.8 or later
- Installed on an SSD drive
- Computer from 2014 or newer
- 256 samples audio buffer

3 – SNAPSHOTS PRESET SYSTEM



If you have used previous Dronar Modules, note that important improvements have been implemented for this and future modules with the result of massively speeding up load times and preset auditioning while reducing CPU and RAM overhead.

The most obvious change is the removal of the previous slow-loading preset system (loading in .nki files each with a selection of 12 drones) in favour of now quickly loading only 1 drone while accessing all the others instantly via the snapshots system. Goodbye 10-second load times!

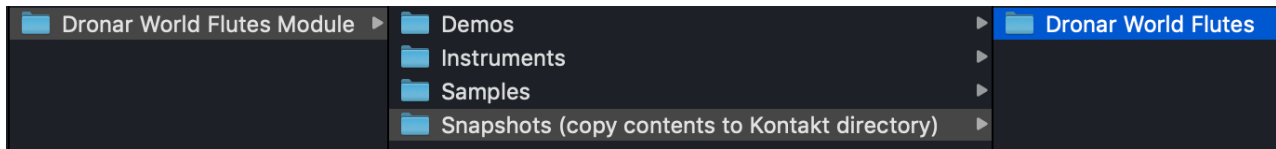
The new snapshots system requires carefully following the INSTALLATION instructions below where you need to manually copy a folder of snapshot presets to your system drive's Kontakt folder in order to access the supplied presets.

However, once you've taken this small initial folder-copying step, you'll find that everything is MUCH quicker than previous modules.

4 – INSTALLATION & QUICK START

The first step is to install the whole library to your preferred Kontakt samples location.

IMPORTANT – HOW TO INSTALL THE “SNAPSHOT” PRESETS:



You must manually copy the “Dronar World Flutes” folder which is inside the folder named “Snapshots (copy contents to Kontakt directory)” to your “Kontakt” directory found on your system drive:

LOCATION OF THE SNAPSHOTS (PRESETS) FOLDER ON YOUR SYSTEM DRIVE:

Mac OS Snapshots Folder:

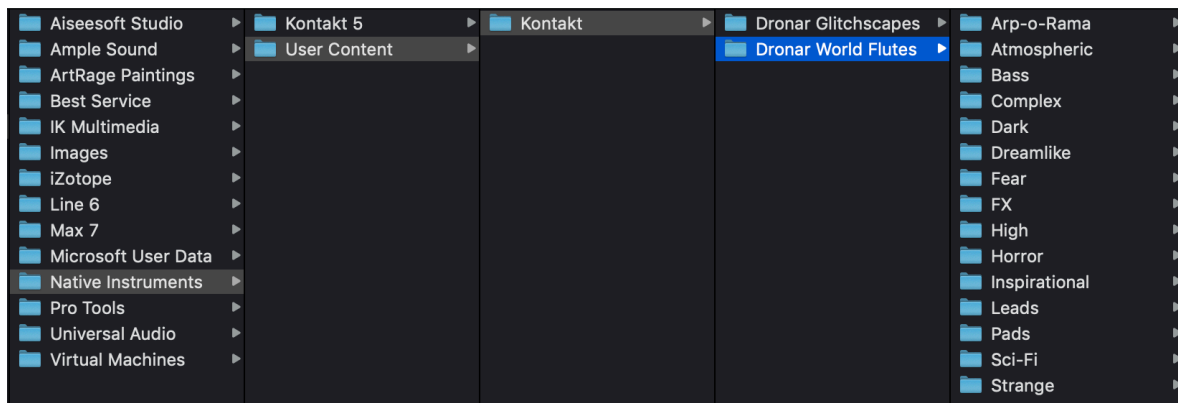
System Drive/Users/<your username>/Documents/Native Instruments/User Content/Kontakt/

PC Snapshots Folder:

C:\Users\<your username>\Documents\Native Instruments\User Content\Kontakt\

Once you have copied the “Dronar World Flutes” folder to your system drive’s “Kontakt” folder, the presets will become accessible from the World Flutes MAIN page.

Once in the correct place your snapshots should look like this:



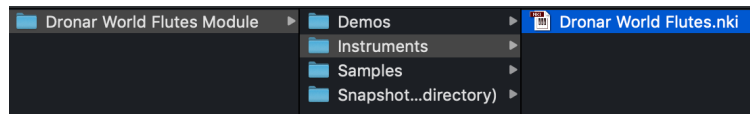
Note that they have to be in the .../**User Content**/Kontakt/ folder – NOT the “Kontakt 5” folder.

If you don't have a **User Content** folder, please create your own /**User Content**/Kontakt/ folders inside the Native Instruments folder.

INFO ON QUICK-LOAD:

Going back and forth between the library and files tab can slow down work flow, this is why Native-Instruments included a handy **Quick-Load feature** within Kontakt. By setting up the Quick-Load feature you can customise the layout and access all of your Kontakt formatted files and libraries in one location. Please see the handy Time+Space video for more details on how to set this up: <http://www.youtube.com/watch?v=ZtON7YKor5Y>

LOAD THE ONLY NKI PRESET:

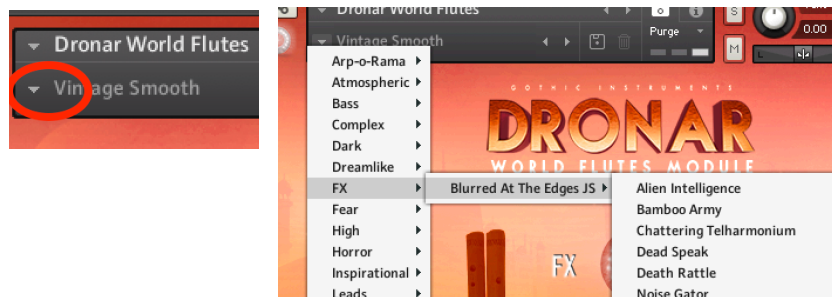


There is only one .nki instrument file, called “Dronar World Flutes.nki” which you can find in your installation directory and can be

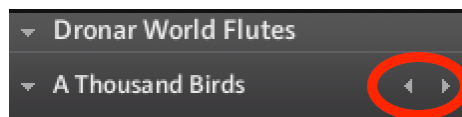
opened either from Explorer (PC), Finder (Mac) or from within the Files browser built in to Kontakt. It can be opened either by double clicking or dragging into Kontakt’s main window.

Now, you’re ready to play!

LOAD A SNAPSHOT:



At the top of the UI click the down arrow next to the default “Vintage Smooth” preset to open up all the snapshot preset menus and sub-menus.

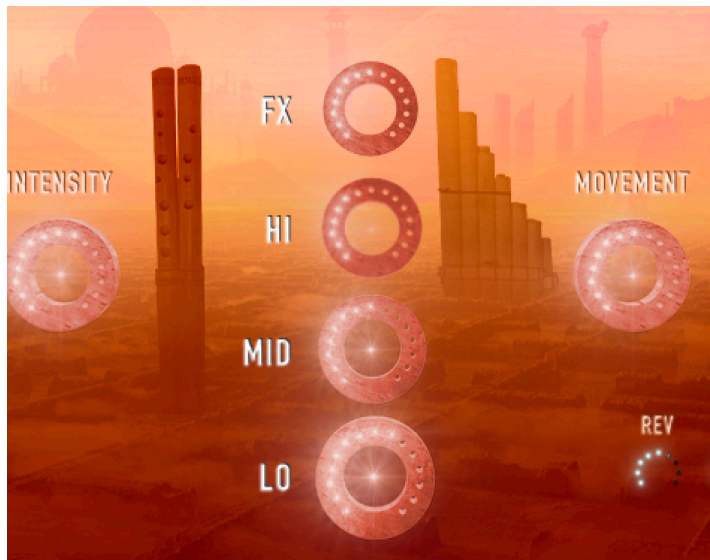


As well as browsing the menus you can quickly jump back and forth between presets using the small left/right arrow keys. It’s quick but you’ll lose track of which category and preset group you’re in doing this!

HOLD DOWN 1 TO 4 KEYS: 1 key will give you an octave-based drone. Try holding down different numbers of notes to hear the options – octaves, fifths, fourths, chords. You can hold down more than 4 keys, especially if you want the arpeggiator to create intricate runs, but 1-4 is usually enough.

MOVE THE MOD WHEEL: Looking at the GUI, the **INTENSITY** dial is mapped to the Mod Wheel and immediately opens up the expressive power of DRONAR.

MOVE THE MAIN PAGE DIALS:



Move the dials with your mouse as you hold down the notes (or sustain them with a sus pedal). You will hear the immediate impact on the sound and get a good understanding of the way DRONAR works.

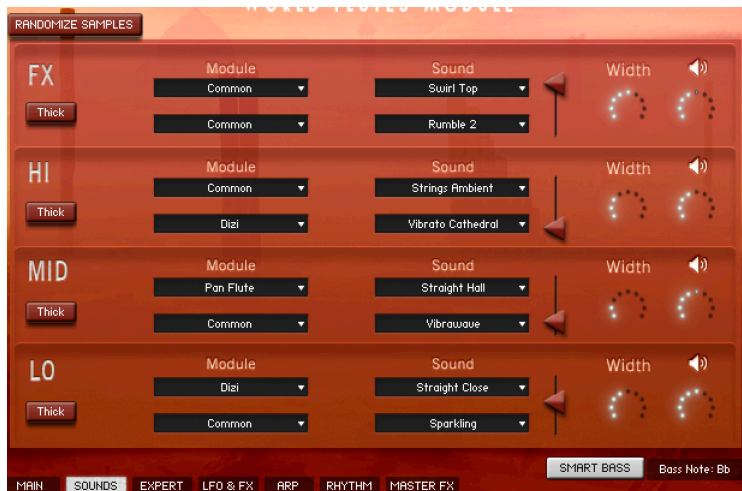
INTENSITY (also controlled by the Mod Wheel) takes you from silent to powerful by fading up through different velocity layers.

MOVEMENT has a global effect on the intensity of the arpeggiators – set it high for strong effects and zero for a flat pad sound.

HI, MID and **LO** control the automatically generated high notes, mid-range notes and bass notes. Moving these dials has a huge expressive effect on the music. It's only like using a mixing desk and yet – having it so accessible in front of you encourages you to work with the balance as part of the original creative expression, instead of a mix decision later on.

FX controls the level of un-pitched sound effects loops in the mix and add instant movement and complexity.

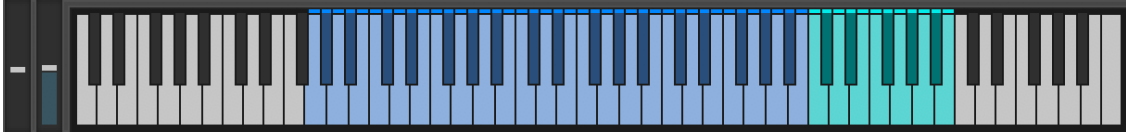
GO TO THE “SOUNDS” PAGE:



The “Sounds” page shows you the 8 basic sounds making up the current preset. Opening up the menus will quickly show you the vast array of options to browse, mix and match thousands of sounds from the 8 individual Dronar modules.

Hit the RANDOMIZE SAMPLES button to replace every sound with new sounds for instant inspiration/

5 – THE MIDI KEYS



The Kontakt keyboard shows a colour coded guide to what's happening in each range.

PLAYABLE RANGE (blue keys G1 to B4):

This range is used to detect the notes you play. Think of it almost like a 'note and chord detection range' more than a playable synth. DRONAR wants to know what notes and chords you want, it doesn't want you to play it like a piano.

OVERFLOW RANGE (pale cyan keys C5 to B5):

In case you start playing outside the detection range, it repeats the top octave for you just to make sure your chords are captured.

6 – MAIN PAGE



The 6 simple dials have a huge influence over the sound. Record changes as DAW automation, or assign dials to an external MIDI controller and hit the DAW record button.

MAIN PAGE FEATURES:

There are 6 main dials (INTENSITY, MOVEMENT, FX, HI, MID and LO), plus effect send levels (Reverb and Delay), and tabs for the 5 pages.

INTENSITY (mapped to the Mod Wheel) fades up through velocity layers to give huge global expression control.

MOVEMENT combines several parameters on the LFO and ARPEGGIATOR pages to give more or less fluctuation in the sound.

FX, HI, MID and **LO** control the volume levels of the sounds in those 4 categories – as if you are behind a mixing desk creating expression by adding in more or less of the different sound

elements. Each category actually contains 2 sounds, so you actually have 8 different sounds happening at once.

Try shifting the layer dials – slight changes make a big difference to the mood and they can all be recorded in your DAW as MIDI or VST automation. Assign the 6 dials to physical controllers for the best results.

SOLO OR MUTE A LAYER:



Click a layer name (e.g. 'MID') to toggle **MUTE** on/off for that layer.

SOLO that layer using ALT+click (or OPTION+click on a Mac).

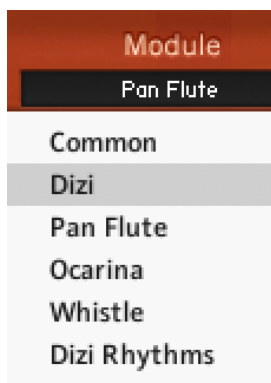
7 – SOUNDS PAGE



EACH LAYER HAS 2 SOUNDS:

Each of the 4 layers (FX, HI, MID and LO) consists of 2 different sounds (each being long, complex loops at 3 dynamic levels).

On the **SOUNDS** page you can choose the category of sound (the “Module”) then the two sounds themselves (“Sound”) for each layer.



The “**Module**” drop-down menu allows you to choose from sounds from the 8 different modules from our previous standalone releases.

In the MID layer the modules are often broken down into extra sub-categories e.g. Live Strings, Live Strings Rhythm, Live Strings Rev (reversed) Rhythm. This is because there are so many more sounds in the MID layer that breaking it down further will help you to find the sounds you want more quickly.

“**Common**” category: The ‘common’ category contains sounds included with every Dronar module: a selection of useful synth, strings, guitar and other sounds to blend with the rest of the World Flutes collection.

RANDOMIZE SAMPLES BUTTON



Hitting this button will keep all your settings but instantly swap all the samples in the 8 named sound slots (2 per layer). This is wonderful for quickly finding new sound variations and it's easy to keep hitting the button if you're not happy with what it throws at you.

CAUTION: Kontakt has no "UNDO" function, so once you hit RANDOMIZE to change the samples you can't change them back. Save the .nki or snapshot if you want to keep it permanently!

THE TWO SAMPLES AND THE A/B SLIDERS:



Each of the 4 layers contains 2 samples (2x 10 second loops at 3 dynamic velocity layers). The names of those samples are shown in the boxes.

The **A/B SLIDERS** to the right allow you to have just the top sound at 100%, just the bottom sound at 0% or a blend of both if

the slider is between the two.

A/B SLIDER TIP: Blending 2 sounds fills out the frequency spectrum and therefore creates an overall more noise-like sound, especially FX sounds, and even more so if all layers have blended sounds. For more purity and character, try some or all at 0% or 100%.

WIDTH AND LAYER VOLUME:



The **WIDTH** dial pans the two A/B sounds out from centre (zero value) to panned hard left and right (full). A zero setting is good for a well-blended sound while increasing width adds space and makes the two separate sounds easier to hear individually so adds precision and clarity.

The **VOLUME** dial sets the volume for that layer. It is a duplicate of the main layer volume dials on both the MAIN and EXPERT pages.

8 – EXPERT PAGE



The EXPERT PAGE has envelope, filter, tone and width settings for each layer in your current preset.

This chapter explains each EXPERT PAGE feature, starting at the top and working down. First though, some notes about the layers and sounds:

EACH DRONE HAS 4 LAYERS: FX, HI, MID & LO:

To recap, DRONAR is detecting the notes you play with one hand and automatically adding new notes – extending the middle range, adding a high note, adding a bass note and mixing in sound effects to create a rich, evolving atmosphere.

On the EXPERT PAGE each of these 4 layers (FX, HI, MID and LO) has a separate set of controls, like a rack of 4 synths, or 4 mixing desk channels.

SOLO & MUTE LAYERS:



Click on the layer name (e.g. 'FX') to toggle mute on/off. Alt+Click to solo the layer. This is very useful when auditioning different samples or making changes to one layer.

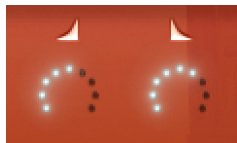
'THICK' BUTTONS:



Each of the 4 layers has a THICK button. This adds in extra notes for a thicker sound:

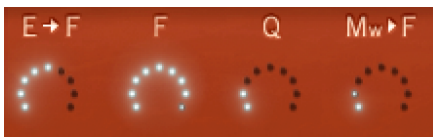
- In the **FX** layer THICK adds the same sound at a lower octave.
- In the **HI** layer THICK adds an extra octave higher up for a more piercing, high sound.
- In the **MID** layer THICK spreads the chord intelligently across 2 octaves for a thick chord or a larger arpeggio range.
- In the **LO** layer THICK adds a note an octave above the main bass note for a slightly more powerful lower mid range.

ATTACK AND RELEASE TIME:



The white ramp up and down icons are for the ATTACK TIME and RELEASE TIME. Together they control whether the sound fades in and out slowly or quickly.

FILTER SETTINGS:



E→F is for **ENVELOPE TO FILTER**. Set high, the filter opens up and closes as the sound gets louder and quieter (as set by the ATTACK and RELEASE TIMES).

F is the **FILTER** cutoff – set low for a darker, muffled sound.

Q controls the **RESONANCE** of the filter.

Mw→F is for **MOD WHEEL TO FILTER**. Set high, the Mod Wheel controls the FILTER CUTOFF frequency (as well as the INTENSITY setting).

FILTER NOTE: these filter settings and those in the Arpeggiator all interact, sometimes unexpectedly, meaning that you won't always get the same results from any one dial setting.

TONE, WIDTH AND VOLUME:



WIDTH controls the stereo separation of the two sample loops in the layer. A high setting pans them out left and right while low pans them both centre. This can be good to get spacey wide sounds, or focused central sounds.

TONE is a complex EQ control. At low settings it takes off the high frequencies and boosts the low for a big low sound. At high settings it boosts the high frequencies and cuts out the lows, resulting in a thin bright sound.

VOLUME (speaker icon) controls the layer volume and mirrors the big dial settings on the MAIN PAGE.

SMART BASS ON/OFF BUTTON:



When enabled, **SMART BASS** works out the correct root note for your current chord. If this is off, the bass note will instead just be the lowest note in the chord you are holding down.

9 – LFO & FX PAGE



LFO SETTINGS:



For those unfamiliar, ‘**LFO**’ (for Low Frequency Oscillator) is a continuous wave of changing values spread over time, which can be routed here to Pan, Filter and Pitch. Those audio parameters then change over time under the control of the LFO. This helps add movement to the sound, including panning, vibrato or siren effects.

- **RATE** is the speed of the LFO
- **MWHEEL** allows you to control the amount of LFO using the Mod Wheel
- **Shape** changes the shape of the wave from triangle to sine to square
- **Pan** defines how much the LFO makes the sound pan from left to right and back
- **Pitch** defines the amount of pitch change caused by the LFO
- **Desync** at high settings throws all of the different sounds in the current Drone out of sync with each other, so they don’t all move together any more, for a more complex and varied sound.

DRONE EFFECTS:



DIST (VALVE DISTORTION):

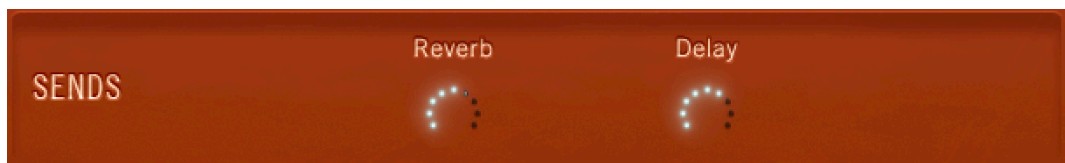
- **DRIVE** adds steadily more distortion to the sound
- **DAMP** dampens the sound, making it more soft and dull
- **MWheel** maps the Mod Wheel to the DRIVE level. A high setting means it will get very distorted near the top of the Mod Wheel.

CHORUS:

Chorus is an effect created by playing the same sound twice but slightly detuned and can add thickness, interest and colour to the sound.

- **AMOUNT** is the depth of the chorus effect
- **RATE** is the speed of the chorus modulation

REVERB AND DELAY SENDS:



This is a mirror of the "REV" and "DEL" dial settings on the Main Page GUI and controls the amount of sound being sent out to the Reverb and Delay effects.

10 – ARPEGGIATOR PAGE



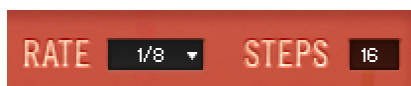
This is the place to get sounds really moving or pulsing over time, synced to the DAW host tempo. In the factory presets the “Arp-O-Rama” presets are heavily using pitch arpeggios in the MID range and the “Pulsing” presets are heavily using INTENSITY and FILTER patterns to get those pulsing qualities.

ARPEGGIATOR ON AND OFF:



This switches the arpeggiator on and off for the currently selected Drone (the last played of the 12 Drone Key key switches). If you don't need the arpeggiator, turning this off will save some CPU.

RATE AND STEPS:



RATE allows a wide range of rates from slow 1/4 (where each step in the arpeggiator is a quarter note) right up to a very fast 1/64 (each step is a 64th of a bar). This gives you the ability to use the Arpeggiator as much for slow undulating movements as much as for fast strobe-like patterns.

STEPS defines the number of steps in the pattern. 16 is the default. Using 12 will be useful for a 3/4, 6/8 or triplet pattern.

LAYER SELECTOR:



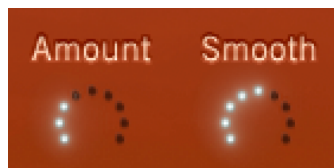
Select the layer (FX, HI, MID or LO) that you wish to view and edit in the Arpeggiator. The rest of the ARPEGGIATOR page then shows the settings for that currently selected layer.

Because the MID layer covers a wide range of different notes and the other layers don't (the FX layer has no pitch, and the HI and LO layers have single notes or octaves), the MID layer has extra PITCH arpeggiator options.

Each layer has all other options in common, with their own independent arpeggiators. This allows a lot of complexity and flexibility, for example having fast rhythms in the FX layer, no arpeggiator in the HI layer, pitch arpeggios in the MID layer and slow pulses in the low layers.

ARPEGGIATOR - KEY-TRIGGERED PATTERNS TIP: If you get a good complex pattern going across the different layers, you can STORE the Drone, then create different variations on the pattern and STORE each of those. Then LOAD those different Drones onto the 12 different Drone Key key-switches. Now, you have your own 12-pattern key-triggered sequence!

AMOUNT & SMOOTH DIALS:



Each of the 3 types of arpeggiator (PITCH, INTENSITY and FILTER) have these two controls. **AMOUNT** controls how *strong* the arpeggiation is, whereas **SMOOTH** fades in the arpeggiation effect - slowly at high settings and sharply at low settings. This explanation will be made more clear below.

DRONAR'S UNIQUE PITCH ARPEGGIATOR:

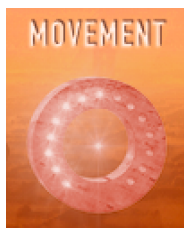


The PITCH arpeggiator as far as we know is an original type of arpeggio generator not found elsewhere. Whereas other arpeggiators re-trigger the note at every step, DRONAR's pitch arpeggiator plays all the notes that you are holding down but **cross-fades between them**. This is like having the different notes of a chord all going through different channels on a mixing desk, then turning the faders in succession to create the impression of an arpeggio.

The beauty of this approach is that you can choose how *strong* the arpeggiator is. If the **AMOUNT** dial is low you hear just the chord you are playing, set full you hear all the separate notes as each sound is faded out between steps. Between zero and full you get a wonderful blend of half-arpeggios – shimmering chords with a hint of movement.

The **SMOOTH** dial is like fading up the mixer faders quickly for a fast, gated, non-fade, or slowly for a slow, smooth crossfade between the notes in the chord.

HOW THE MAIN PAGE MOVEMENT DIAL AFFECTS AMOUNT & SMOOTH VALUES:



Back on the MAIN page, one of the 6 big dials is the MOVEMENT dial. This dial is actually globally increasing or reducing all the AMOUNT settings on the ARPEGGIATOR page. At 12 o'clock, you hear just whatever AMOUNTS have been set on the ARPEGGIATOR page. At zero, the arpeggiator's AMOUNT values are brought to zero, cancelling out any arpeggiation. Set full, the AMOUNT values are all pumped up full for exaggerated arpeggiator action.

PITCH ARPEGGIATOR – FX OPTIONS:



Because the FX layer doesn't actually have pitches, we couldn't actually give pitch arpeggiator options Here. So, rather than leaving it blank we've thrown in a GATE option which pulses the FX layer on and off.

PITCH ARPEGGIATOR – HI OPTIONS:



If you have the HI layer's THICK button enabled on the EXPERT page then DRONAR is producing two HI notes an octave apart. These options – UP or DOWN – create a simple octave up or down arpeggiator pattern in the HI layer.

PITCH ARPEGGIATOR – MID OPTIONS:

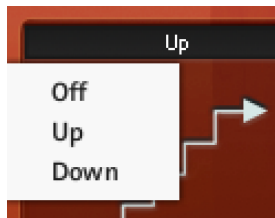


It is in the MID layer that the real arpeggio magic happens. Four different patterns (UP, DOWN, CYCLE and RANDOM) cycle through all the notes you are holding down with a subtle shimmery arpeggio (at low AMOUNT settings) or a clear arpeggio pattern (at high AMOUNT settings).

MID PITCH ARP – “THICK” TIP: A nice effect is created when the MID layer’s THICK button is enabled on the EXPERT page - there is an extra octave of notes to cycle through and the pattern is therefore bigger, takes twice as long to complete and produces more soaring patterns.

MID PITCH ARP – CLUSTERS AND RUNS TIP: Instead of a chord, if you hold down a cluster of notes, some close together, the ‘arpeggio’ becomes a run, like a little melody. Try holding down the notes A, B, C, E and F# now for a magical little pattern based around an Am6+9 chord.

PITCH ARPEGGIATOR – LO OPTIONS:



Like the HI layer, the LO layer only has two octave notes (and only then if the THICK button is enabled on the EXPERT page) and therefore you just get the simple UP or DOWN options.

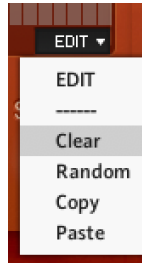
THE INTENSITY ARPEGGIATOR:



As far as we know, the INTENSITY arpeggiator is another unique DRONAR feature. Where other arpeggiators control the volume of a sound, the INTENSITY arpeggiator is more expressive by controlling the dynamic velocity layer of the sound. It is as if the values you set here are moving the Mod Wheel up and down in a pattern, fading up and down between soft and intense samples. To edit the pattern window, drag your mouse to ‘draw’ patterns.

INTENSITY ARPEGGIATOR – DROP-DOWN EDIT MENU:

Here you get some handy options to speed up your editing:



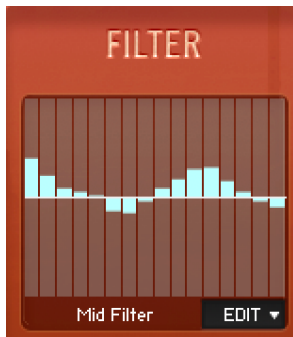
- CLEAR clears the box, resulting in a flat line
- RANDOM gives you a random pattern for chaotic effects
- COPY copies this pattern to your clip board to paste into other pattern windows in other layers or in the FILTER pattern window.
- PASTE pastes a pattern from your clip board into the current window.

INTENSITY ARPEGGIATOR TIPS:

Some ideas about what could be done with the INTENSITY arpeggiator:

- **GATING:** use this as a noise gate producing complex gating effects. This is going to be more dramatic with high RATE settings (32 or 64) for speed, and with sharp contrasts between high and low INTENSITY bars, and with the AMOUNT dial high and SMOOTH dial low.
- **TREMOLO:** get an effect like a guitar tremolo pedal with high-ish RATES (16 or 32), draw in a wave pattern and set the SMOOTH dial high to smooth off the jumps further.
- **UNDULATING WAVES:** have the sound undulating slowly back and forth with slow RATES, a mild wave pattern (or low AMOUNT dial setting) and high SMOOTH dial setting.
- **SLOW PULSES:** set the RATE slow and have half of the INTENSITY pattern at the top and half at the bottom, with the AMOUNT dial high and the SMOOTH dial low.
- **RHYTHMS:** With high RATE settings, draw large saw-tooth patterns to mimic notes being played with a fast attack and decay, and lay them out in a pattern. By having different patterns in different layers you can build up a groove.
- **MAKE A LAYER SUPER LOUD:** A trick to make one layer super-loud (say you want the LO layer to blast out even at low Mod Wheel settings), is to set the intensity pattern at full – all white bars to the top, with AMOUNT set full. This will have the effect of overriding the Mod Wheel and getting a big volume boost for that layer.

THE FILTER ARPEGGIATOR:



This works just like the INTENSITY arpeggiator. The difference is just that instead of the INTENSITY level, the FILTER CUTOFF FREQUENCY is being modulated, making it more bright or dull.

Using this you can get effects like filter sweeps, or follow the INTENSITY pattern to get filter envelope effects.

WATCH OUT FOR FILTER INTERACTIONS:

On the EXPERT page you have various filter settings. On the LFO/FX page you also have a filter to LFO mapping, and on this page you have even more filter movement. All of these are controlling the same filter and therefore they will interact unpredictably; the same settings will give different filter results depending on what else is going on.

11 – RHYTHM EDITOR

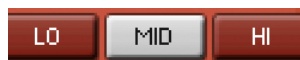


Live rhythm samples (as shown in the boxes on the SOUNDS page) were performed live for a natural sound where no two adjacent notes are exactly the same and they therefore have a certain flow compared to triggers of single samples. They were also recorded at 3 dynamics (soft, medium, loud) allowing you to accent your rhythms using the Mod Wheel to fade between dynamics.

The **RHYTHM EDITOR** page allows you to change the patterns of the rhythm samples. Under the hood, the Dronar engine is creating your new patterns in real-time by jumping around the original loops and playing different sections of them in a different order.

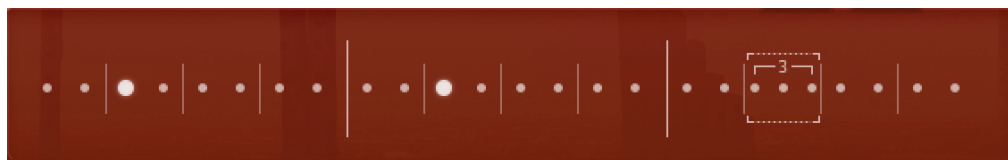
NOTE - if no rhythm samples are active on the currently selected layer, this page won't do anything to the sound!

LO / MID / HI LAYER SELECTOR:



Select the layer to edit the rhythm of that layer.

PATTERN DISPLAY:



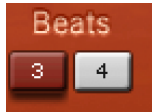
The pattern display shows the active rhythm pattern. The area is divided into bars. Bars are divided into beats, and beats have beat divisions of 2 (8ths), 3 (triplets) or 4 (16ths).



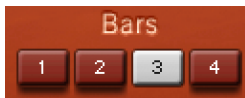
Click on a beat to select that beat and a dotted rectangle boundary appears. Once selected you can either use the “Beat Div” button to alter the beat division, or click again to toggle an accent (louder note) on and off.



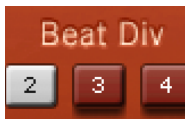
A large dot indicates an **accent** (louder note). Click inside the currently selected beat area to toggle accent on and off.



The **Beats** selector allows you to choose 3 or 4 beats in the bar for a 3/4 or 4/4 time signature.



The **Bars** selector allows you to choose 1, 2, 3 or 4 bars for the total pattern loop length.



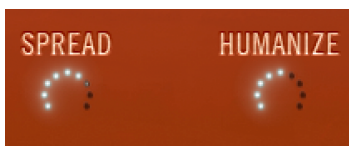
The **Beat Div** (beat division) selector allows you to divide the currently selected beat into 2 (8ths), 3 (triplets) or 4 (16ths).



TRIGGER MODE allows you to select either FREE (triggers as soon as you press a MIDI note) or BEAT (waits until the next quarter note, to allow a secure lock to the current DAW tempo grid). **NOTE:** This setting is GLOBAL for the whole preset, for all 12 current drones.



TEMPO allows you to choose between half speed, host tempo or double speed for slow or fast rhythmical momentum.



SPREAD slightly separates the notes in a chord in time (arpeggiation) to get a more natural ‘strummed’ effect.

HUMANIZE adds randomness to that spread, so that instead of a very regular arpeggiation it has a more natural loose timing.



The **SAVE** and **LOAD** buttons allow you to permanently store and recall rhythm patterns as “.nka” data files.

12 – MASTER FX PAGE



Effects on this page are inserted into the final master stereo audio output.

They are all standard effects which probably need little explanation, but some quick notes below:

- **DELAY & REVERB ARE EFFECT RETURNS:** Whereas, Delay and Reverb levels on the other pages are send levels.
- **REVERB TYPES:** DRONAR includes a couple of digital (algorithmic) reverbs and also a set of convolution impulses including some creative and unusual impulses for sound design. Try them out!

13 – USING EXTERNAL MIDI CONTROLLERS

You will get the best results from DRONAR by assigning at least the main 6 dials on the MAIN page GUI to knobs on an external MIDI controller.

This is because **DRONAR IS DESIGNED TO BE PLAYED EXPRESSIVELY.**

The best results come from holding down a note or chord with one hand (or sustaining it using a sustain pedal), and then expressively moving the dials with the other hand. It is more intuitive to do this with an external controller than the alternatives which are (a) trying to move the dials with mouse drags, or (b) trying to write in automation curves in your DAW.

EXTERNAL MIDI CONTROLLER OPTIONS:



- **MIDI KEYBOARD KNOBS:** Many MIDI keyboards have knobs that output MIDI cc data.
- **DEDICATED CONTROL SURFACE:** Popular and inexpensive control surfaces with MIDI cc knobs include the KORG nanoKONTROL2, Behringer X-Touch Mini DAW controller, Novation Nocturn and more.
- **SMARTPHONE / TABLET APPS:** apps capable of creating MIDI cc output include TouchOSC and JazzMutant Lemur.



- **LEAP MOTION + GecoMIDI software:** highly recommended is the Leap Motion 3D infrared gesture-based controller using 3rd party GecoMIDI software (available on the Leap App Store).

DEFAULT GUI DIAL-TO-MIDI CONTROLLER MAPPINGS:

Each DRONAR preset has been set up with the following cc controllers mapped by default:

- CC01 → INTENSITY dial (the Mod Wheel is mapped to cc1).
- CC14 → MOVEMENT dial
- CC21 → FX dial
- CC23 → HI dial
- CC24 → MID dial
- CC25 → LO dial

TO RE-MAP MIDI CC NUMBERS:



Right-click on any Kontakt dial that you wish to map to a MIDI controller. As well as the MAIN page dials, you can also do this for any other dial on any page.

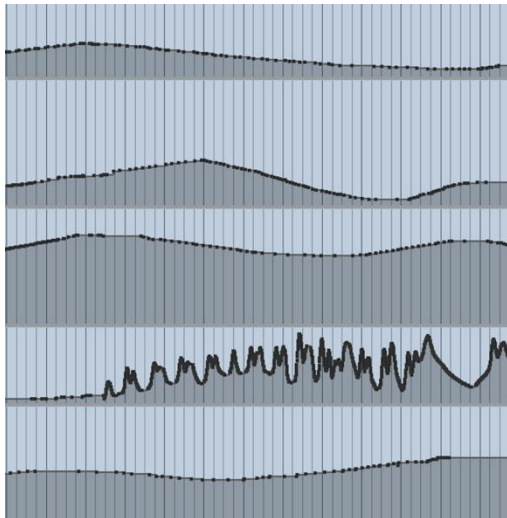
From here you can LEARN (select then turn a knob on your controller to detect and map it), or REMOVE (remove the default mapping to avoid any confusion).

14 – RECORDING DIAL CHANGES TO YOUR DAW

Automating DRONAR'S dials can be done 3 ways:

- Via an **external MIDI controller** (see previous chapter)
- By **programming automation curves** in your DAW
- By enabling “Write Automation” in your DAW and **recording your mouse-drag dial movements during your performance**. Then enable “Read Automation” when playing back.

HOW TO RECORD MIDI CONTROLLER DIAL MOVEMENTS TO YOUR DAW PROJECT:

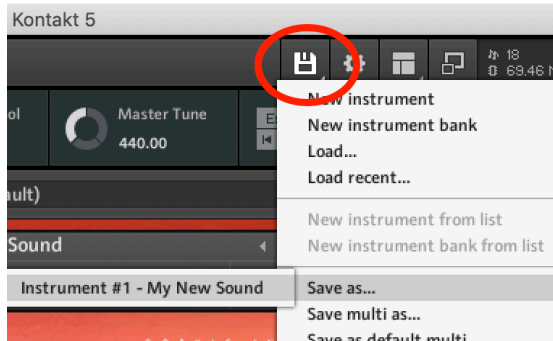


- **ASSIGN DRONAR DIALS TO YOUR MIDI CONTROLLER:** see previous chapter.
- **HIT RECORD, AND PERFORM!** That should be it. As long as your MIDI controller is correctly configured, and your DAW is picking up MIDI from all sources (controller and keyboard), your DAW will record the MIDI cc movements along with the MIDI notes that you play, leaving MIDI automation lanes ready to be edited later.

TIP: MAKE PRESETS FROM DIAL RECORDINGS. If at some point in your recording you get an especially wonderful sound, play it back at that point, hit the DAW STOP button and save what you have as an .nki Kontakt Instrument patch or snapshot.

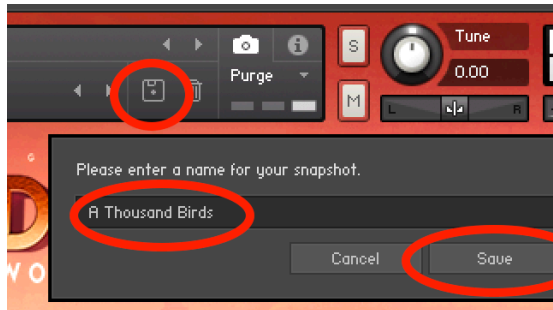
15 – SAVING YOUR PRESETS

METHOD #1 – SAVE AS AN .NKI FILE:



One simple method to save your current settings is to save them as an .nki preset by changing the name at the top from “Dronar World Flutes” and using the main Save icon at the top, select Save as... and select your new preset name.

METHOD #2 (RECOMMENDED) – SAVE AS A SNAPSHOT:



Saving as a snapshot gives you the increased loading speed you get with the factory presets so is recommended. To do this, click the small floppy icon with a “+” sign, name your preset and click Save.

ORGANISE YOUR SNAPSHOTS: By default your saved snapshots will show up in the top level of the snapshots directory instead of being organised into categories like the factory presets. To organise them, go to your system’s snapshots directory (see below), manually create folder names and move your new .nksn files to your desired folder. The snapshots directory is on your system drive (you may remember this from installation):

LOCATION OF THE SNAPSHOTS (PRESETS) FOLDER ON YOUR SYSTEM DRIVE:

Mac OS Snapshots Folder:

System Drive/Users/<your username>/Documents/Native Instruments/User Content/Kontakt/

PC Snapshots Folder:

C:\Users\<your username>\Documents\Native Instruments\User Content\Kontakt\

16 – LICENSE AGREEMENT

You are free to use sounds and music made with this software in any musical context including sound design, commercial recordings, soundtracks and Production Music.

Restrictions:

1. You are not authorized to use this software or any of these sounds in any sample library product or sound effects collection.
2. You cannot use any exposed single sounds as an entire cue on a library music album with nothing else added for the duration of the track. Please fade or blend more than one Dronar layer, and/or add other sounds.
3. Use is restricted to the single purchaser of the software.
4. This software cannot be shared or distributed without the permission of Gothic Instruments.
5. This license is revoked if any of the above terms are not complied with, meaning that any music you make with this product would be in breach of copyright.

General:

6. This license is subject to the laws of the United Kingdom
7. This license is not a transfer of copyright to the purchaser – the ownership of the intellectual property within the software and the audio it contains remains with Gothic Instruments.

17 – TIPS



TWEAK. The presets here only skim the surface of the incredible range of possibilities in this instrument.

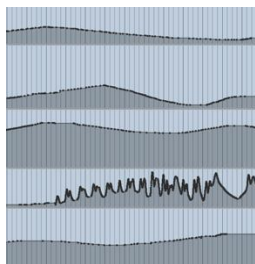
A deep exploration of all the pages is rewarding and highly recommended.



EXPRESS WITH THE MOD WHEEL. All expression in DRONAR is built around the Mod Wheel (MIDI cc 1), which fades up through the different intensity levels of the actual soft, medium and loud performances on the sample recordings. Velocity (how hard you play MIDI keys) has no effect on the volume.



ACCENT YOUR RHYTHMS WITH THE MOD WHEEL. By rocking the Mod Wheel back and forth while a rhythm is playing you can get great natural accents, including syncopated rhythms.



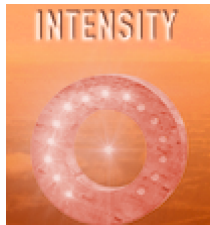
MAKE PRESETS FROM DIAL RECORDINGS. Leave your DAW recording automation (“write automation” enabled) while you play with the dials. If you get an especially wonderful sound, hit the DAW STOP button (or keep going and go back to that point later) and save what you have as an snapshot or .nki Kontakt Instrument patch.

18 – TROUBLESHOOTING



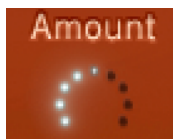
KONTAKT LOSES AUDIO WHEN SWITCHING SNAPSHOT PRESETS: If sounds are being played as presets are switched, the Kontakt engine can sometimes become overloaded and lose audio. If this happens click the [!] panic button at the top right of the UI to re-set the Kontakt audio engine - much quicker than shutting down and re-starting it.

THE SOUND SUDDENLY DISAPPEARS OR GOES VERY LOUD: It's likely that you've knocked your MOD Wheel. Every preset is stored with a particular INTENSITY level (shown on the MAIN page INTENSITY dial). Since your MOD Wheel is mapped to the INTENSITY dial, touching it will adjust the INTENSITY to whatever position your Mod Wheel is in. To avoid this you'd need to avoid knocking your MOD Wheel - or, right click your mouse over the INTENSITY dial and select "Remove MIDI automation".



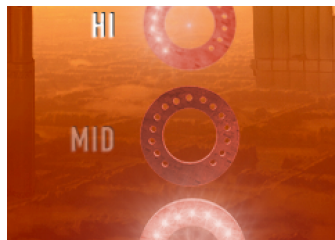
CPU USE IS VERY HIGH: Dronar's complex sound comes from 8 sounds running for every note, multiplied by 3 velocity layers and then multiplied by the number of extra notes being automatically generated to create wide spread chords and octaves from a small number of notes being played. Additionally there are separate filter modulations and arpeggios for every layer. The result is that a fairly fast modern computer is needed to smoothly run several instances alongside other resource-heavy plugins. A particularly bad combination is a pre-2014 Mac (including Mac Pros) or less powerful Mac with Dronar hosted in Logic Pro X. Logic forces plugins to only use one core so that even if you have a lot of cores, if that one core isn't fast enough Dronar will run into problems. Workarounds are track freezing or hosting outside Logic in hosting software such as Vienna Ensemble Pro. Most faster post-2014 Macs should have no problem hosting Dronar in Logic.

SOME DIALS CAN'T BE MOVED PAST A CERTAIN POINT: Many parameters in Dronar interact so that changing settings on one page will affect what settings are possible on another. For example, if you move the MAIN page's large "MOVEMENT" dial to zero, you can no longer increase the value of the "Amount" dial on the ARPEGGIATOR page. This is because the MOVEMENT parameter lowers the



values of many other parameters that give a sense of movement to the sound, including the LFO page dials and the Amount dials. If you find dials stuck in this way, it will always be caused by a similar interaction of 2 or more parameters.

THE RHYTHM EDITOR DOESN'T CHANGE THE RHYTHM: The RHYTHM page only controls the rhythm if there is a rhythm loop in the current layer that you are editing (e.g. MID layer). You can spot rhythm loops by looking at the sounds selected in the SOUNDS page which will say “rhy” or “rhythm” in the name. If the preset currently sounds rhythmical but it isn't a rhythm loop, it will be having some rhythmical gating applied on the ARP (arpeggiator) page so you would edit the rhythm there.



A LAYER IS MUTED: To un-mute (or mute) any layer (FX, HI, MID or LO), click on the name label (e.g. HI) to activate or de-activate that layer.

IF YOU HAVE OTHER ISSUES:

Please send us a message via the Gothic Instruments Facebook Page if you have a problem not mentioned here: www.facebook.com/gothicinstruments

19 – FINAL WORDS

Thanks so much for choosing the DRONAR World Flutes module. We hope you enjoy its potential to create amazing, complex atmospheric sounds and expressively perform them.

Please visit our Facebook page where you can keep up with developments & updates and message us with any questions or suggestions:

<https://www.facebook.com/gothicinstruments/>

Once you've enjoyed the possibilities of the World Flutes Module, we hope you'll get our previous and future modules.

Thanks,

Dan & Adam

GOTHIC INSTRUMENTS